

what's on | churches guide | museums guide | dining | shopping | entertainment

VENICE MAGAZINE

the city guide

15 OCTOBER .05
15 DECEMBER .05

Focus on:
THE LONG WAVE

Special:
THE MIRACLE OF THE LAND

Tips:
**ULTIMATE SHOPPING
USEFUL PAGE**

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MURANO • Venezia

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Doge Rosso

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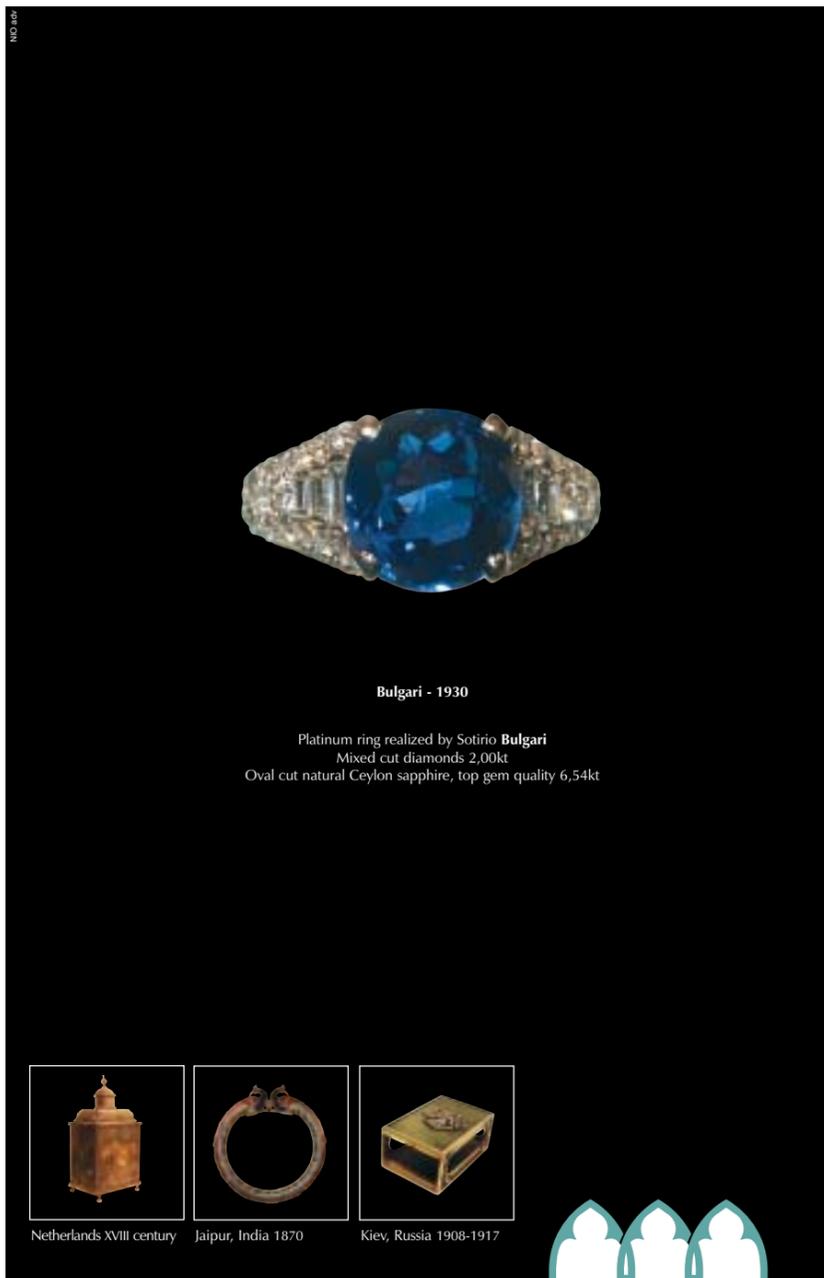
Il 100% arabica, le migliori scelte dal Brasile, Colombia, Guatemala e India. Tostato separatamente e preparato con le antiche tecniche della tradizione veneziana. E' la proposta di questo mese di Caffè del Doge. Perché per ogni stagione ci sia il giusto aroma. Perché la "Carta dei caffè", offerta nei migliori ristoranti, dia un senso alla filosofia che ci muove. Tostatura artigianale, miscelazione a freddo. Per molti sono solo sfumature, per noi è tutto.

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Bulgari - 1930

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Mixed cut diamonds 2,00kt
Oval cut natural Ceylon sapphire, top gem quality 6,54kt



Netherlands XVIII century



Jaipur, India 1870



Kiev, Russia 1908-1917



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VENICE MAGAZINE

the city guide

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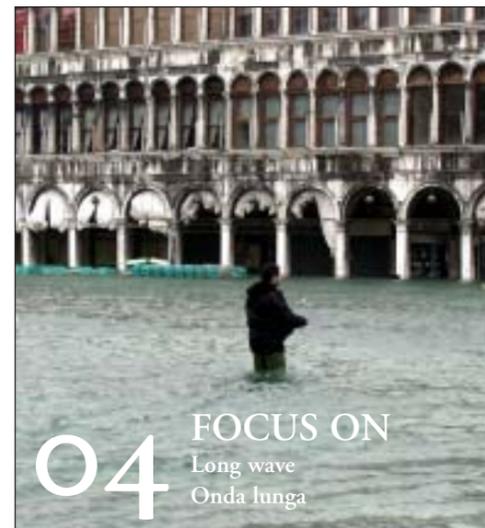
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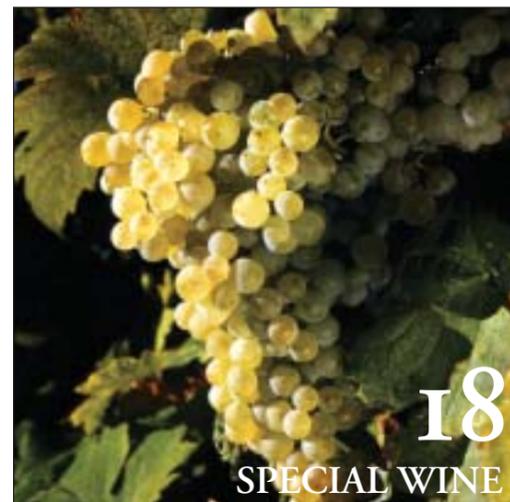


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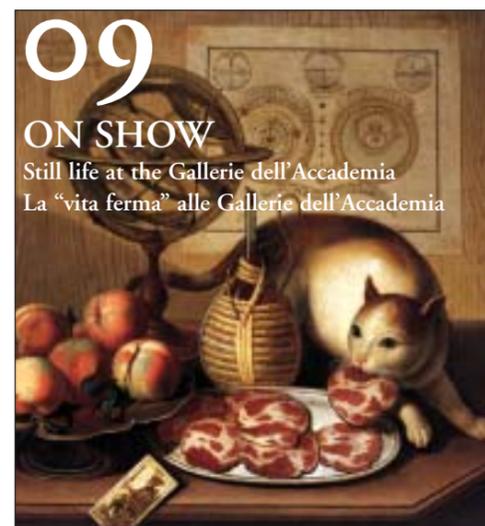


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Long wave

Veneiziani attendono, come ogni anno, l'annoying arrival of high tide which has become a characteristic phenomenon for the city. Yet, only tourists seem to appreciate it.

Onda lunga

Come ogni anno i veneziani aspettano, inquieti, l'arrivo delle alte maree. L'acqua alta è un fenomeno che ormai fa parte della città. Ma solo i turisti apprezzano.

*P*oetry, literature and art – imaginations run wild to evoke the beauty of the water city invaded by water. The reality is certainly expressed with more prosaicness.

But what is it that causes the high water? Tides are caused to the cyclical fluctuation of the sea level, which is not constant all over the globe, and varies according to geographical position.

Due to its oblique position and stretched geometry, the Adriatic sea has a tide difference of about 20 cm (compared to the Mediterranean, which has only a 2 cm tide-level difference). In the Gulfs of Venice and Trieste, this gap is some 120 cm and, at full moon and new moon, when the moon is aligned with the sun, the level increases.

To these astronomical causes we must add in the weather factor: the south-easterly sirocco wind that pushes the Adriatic up towards its northern shore, and atmospheric pressure that pushes down on the sea surface (the lower the pressure, the higher the tide).

75% of high tides occur in

*P*oesia, letteratura, arte. Si scatenano le fantasie per descrivere la città dell'acqua invasa dall'acqua. La realtà si esprime sicuramente con più prosa. Ma da cosa è provocata l'acqua alta? La ciclica oscillazione del livello del mare è la marea. Non è costante ovunque nel globo, ma varia in funzione della posizione geografica. Il mare Adriatico, a causa della sua struttura obliqua e per la sua geometria allungata (simile ad un canale chiuso) ha una oscillazione di circa 20 cm (rispetto al mar Mediterraneo che registra invece maree di 2 cm). Nel Golfo di Venezia, come in quello di Trieste, la oscillazione è di 120 cm. Nelle fasi di plenilunio e novilunio, quando cioè la luna è allineata con il sole, il fenomeno è maggiore.

Alle cause astronomiche si aggiungono quelle meteorologiche, da sempre conosciute: il vento di scirocco che da sud-est spinge l'Adriatico verso la sua chiusura e la pressione atmosferica che comprime la superficie del mare: più bassa è la pressione, più alta è la marea.

Il 75% dei fenomeni avviene

October, November and December, with the maximum concentration being in November.

This really spectacular phenomenon profoundly changes the life and work of all Venetians, who have always lived with the inconveniences of high water, putting up with it just as people put up with rain or the snow in winter. The high tide thus becomes the metaphor of everyday life. "Six hours it ebbs, six hours it flows" is a saying used in the city, meaning that every cloud has a silver lining.

On November mornings it is quite normal to see esteemed professionals, magistrates and businesspeople wading in their Wellingtons like the fishermen of the lagoon.

The increased frequency of

nel mese di ottobre, novembre e dicembre, la concentrazione massima è a novembre. Il fenomeno, in verità spettacolare, modifica profondamente la vita e le attività di tutti i veneziani che convivono da sempre con i disagi legati alla marea, sopportandola come si sopporta la pioggia o la neve in inverno. L'acqua alta diventa così la metafora del vivere quotidiano. "Sei ore cala, sei ore cresce" è detto in città per indicare che dopo un qualsiasi momento negativo arriva sempre il sole.

Democraticamente colpisce tutti. Nelle mattine di novembre è solito vedere stimatissimi professionisti, magistrati, amministratori con gessato e ventiquattrore indossate stivaloni mezza coscia come pescatori della laguna. L'aumento della fre-



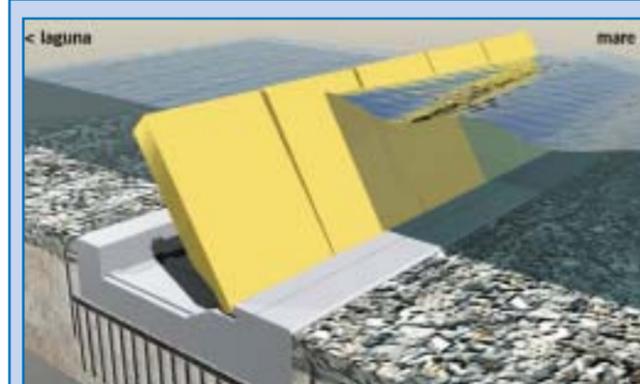
the phenomenon this century is caused by two factors - ground subsidence as a result of natural causes (4 cm per century) and the extraction of water and gas from the subsoil (10 cm last century). To add to this is the rising sea levels (eustasy) caused by the increase in the earth's mean temperature.

Tourists therefore have more changes to wade in Venice's amusing natural swimming pool. But beware!

Don't think the water you're splashing about in is pure seawater: Venice's sewerage system is as complex and old as the city itself.

In practice, only few homes are connected to the city's sewerage system while all the rest discharge directly or partially into the canals. And the canals overflow at high tide.

quenza dell'acqua alta in questo secolo è dovuto a due ragioni: lo sprofondamento del suolo (subsidenza) a seguito di cause naturali (4 cm al secolo) e il prelievo di acqua e gas dal sottosuolo (10 cm nell'ultimo secolo). In più c'è l'innalzamento del livello dei mari (eustatismo) dovuto all'aumento della temperatura media terrestre. Il turista avrà perciò sempre maggiori possibilità di immergere i piedi nella divertente piscina naturale di Venezia. Occhio però: non crediate che l'acqua sulla quale sguazzate sia quella di mare. Il sistema fognario veneziano è complesso e antico come la storia della città. In pratica poche case sono collegate alla rete fognaria comunale: quell'acqua potrebbe non essere così pulita.



"MOSE" A BARRIER TO SAVE VENICE

Mose (Experimental electromechanic Module) is a mobile gate system which many hope will solve the problem of high water in Venice. It was planned by the "Consorzio Venezia Nuova", for the "Magistrato alle Acque di Venezia". The acronym was successful possibly due to its biblical reference to the child saved from the water and bulrushes. It is made up of 79 sluice gates to place at the three lagoon openings, Lido Malamocco and Chioggia. In a normal position they will be under water but when a high tide is due, they will rise up to the surface to stop the water coming from the sea into the lagoon, remaining on the surface for three or four hours. The cost is estimated at two billion euro, and the construction time eight years. Environmentalist groups remain worried and oppose the plan: the temporary blocking of the water flow could destroy the particular ecosystem of the Venice lagoon. The path has been long and difficult but now it seems to be at the operative stage. A plan awaited by many and feared by others.

"MOSE" UNA BARRIERA PER SALVARE VENEZIA

Si chiama MOSE (Modulo Sperimentale Elettromeccanico) il sistema di paratoie mobili che per molti è destinato a risolvere il problema dell'acqua alta a Venezia. E' stato progettato dal Consorzio Venezia Nuova, per conto del Magistrato alle Acque di Venezia. L'acronimo, nel bene o nel male, ha riscosso subito successo forse per il riferimento biblico al fanciullo salvato dalle acque. Sono 78 paratoie da collocare alle tre bocche della laguna, Lido, Malamocco e Chioggia. Normalmente rimangono sul fondo. Se però la marea raggiunge altezze preoccupanti, (110 centimetri sul livello del medio mare), si innalzano per impedire il passaggio dell'acqua dal mare alla laguna, rimanendo in funzione per circa tre-quattro ore. I cantieri sono partiti nel 2003, nonostante le resistenze da parte ambientalista che teme la devastazione di una parte consistente del territorio lagunare. Il costo stimato è di 2.3 miliardi di euro e l'opera dovrebbe concludersi in otto anni.



Museums guide

Museums
Theatres
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STILL LIFE AT THE "ACCADEMIA"

Still life was considered by the artists of the 17th century a minor pictorial genre. Today still life rediscovers all its fascination in Venice.

Appuntamenti del mese:

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Museo Correr: Da Bellini a Tiepolo

City exhibitions: Da non perdere

Editoriale:

LA "VITA FERMA" ALL'ACCADEMIA

Gli artisti del Seicento la consideravano un genere di pittura minore. Oggi la "natura morta" riscopre il suo fascino a Venezia.



GALLERIA INTERNAZIONALE D'ARTE MODERNA CA' PESARO

CA' PESARO
Santa Croce, 2076
ph. +39.041.5240695
Until December 18



IGOR MITORAJ - SCULPTURES 1983-2005

Giant, plastic, imposing. An exhibition in the open-air, spreading everywhere. Alleys, small squares and roads invaded by Igor Mitoraj's works - Japanese artist - which may be viewed simply by walking through Campo Santa Maria del Giglio, Campo Santo Stefano, Campo San Vidal and along the Canal Grande, as well as in the mainland (San Giuliano Park, Marco Polo airport, Piazzale Candiani). Yet, the heart of the exhibition is at the Ca Pesaro International Gallery of Modern Art where the artist exhibits for the first time ever twenty-five new drawings. The impressive number of his works, marked by a classic modern style, is in contrast with the Gothic style prevailing in the city and is the result of the search for a particular path which often clashed with contemporary art. The works unveil the message of the artist and of his journey towards a sculpture which is at the same time ancient and new.

IGOR MITORAJ - SCULTURE 1983-2005

Gigantesche, plastiche, impattanti. Una mostra aperta, diffusa. Calli, campi, strade invase dalle opere di Igor Mitoraj, artista giapponese che fino al 18 dicembre si potranno incrociare transitando per Campo Santa Maria del Giglio, Campo Santo Stefano, Campo San Vidal e Canal Grande, oltre che in Terraferma (Parco San Giuliano, Aeroporto Marco Polo e Piazzale Candiani). Il cuore dell'esposizione è alla Galleria Internazionale d'Arte Moderna di Cà Pesaro dove l'artista espone anche venticinque disegni inediti. L'impressionante mole dei suoi lavori, di un moderno stile classico, si pone in contrasto con il Gotico prevalente in città e rappresenta il frutto della ricerca di un particolare percorso che si è spesso contrapposto a ciò che l'arte contemporanea propone. Qui si rivela il messaggio dell'artista e del suo viaggio verso una scultura nello stesso tempo antica e nuova.

Still life was considered by the artists of the 17th century a minor pictorial genre. Today still life rediscovers all its fascination in Venice with the exhibition of around forty works, most of them on display for the first time and usually not on show.

Still Life

at the Gallerie dell'Accademia

La "Vita Ferma"

alle Gallerie dell'Accademia

Gli artisti del Seicento lo consideravano un genere di pittura minore. Oggi la "natura morta", o "natura immobile", come dicono gli inglesi, riscopre il suo fascino a Venezia con l'esposizione di una quarantina di opere in gran parte inedite o non abitualmente accessibili.



Still life art began developing at the end of the 16th century obtaining deep consensus in the Flanders, in the Netherlands and, almost in the same period, also in Spain and Italy. This genre sees the light of day when peculiar subjects such as flowers, fruits, dead or living animals, laid tables, musical instruments became the only "independent protagonists" of the painting, thus abandoning their secondary role. The term has a French origin ("nature morte") and began being used from the second half of the

Il "naturamortismo" si sviluppa a fine '500 con esiti di altissimo livello nelle Fiandre e in Olanda e quasi contemporaneamente in Spagna e Italia. La nascita del genere si determina quando particolari soggetti espositivi quali fiori, frutta, animali vivi e morti, tavole imbandite, strumenti musicali, divengono i "protagonisti indipendenti", assoluti, del dipinto, abbandonando il ruolo di meri comprimari. La derivazione del termine è di origine francese ("nature morte") ed è utilizzato da



18th century to indicate a pictorial current portraying 'still life'. Yet, this term was anticipated in the seventeenth century in Holland with the term "still-leven" - corresponding to the English term "still life". The almost unexplored aspects of the success of this artistic genre in Venice are reconstructed through the exhibition "Still life at the Gallerie dell'Accademia". It is the first exhibition dedicated to this outstanding genre in Venice, on show until January 8th, 2006. With a display of around forty works - drawings, paintings and miniatures all belonging to the 'Gallerie', most of them on show for the first time or not usually exhibited to the public - the exhibition aims at exploring the controversy lying behind the lack of success of this genre in Venice. The exhibition covers the entire period until the twentieth century as to confirm the consensus it received. Despite a temporary setback suffered in the nineteenth century, it later received the interest of "Futurism".

1. Antonio Morato. "Still life with grill". Canvas, 71 x 61 cm. Stored at the Musei Civici di Padova
2. Afro Basaldella. "Still life". Canvas, 65 x 80 cm. Stored at the Ca' Pesaro International Gallery of Modern Art
3. Sebastiano Lazzari. "Still life with grill cat". Canvas, 68 x 89 cm.

metà Settecento per indicare quel filone pittorico che raffigura la "vita ferma", ancorché anticipato nel Seicento in Olanda dalla parola "still-leven" (da cui l'inglese still-life, "natura immobile"). A ricostruire gli aspetti finora poco esplorati della fortuna di questo genere artistico nella città di Venezia è la mostra "La Natura Morta alle Gallerie dell'Accademia", la prima che la città lagunare dedica a questo importante genere, aperta fino all'8 gennaio 2006. Con una quarantina di opere esposte - tra disegni, dipinti, miniature tutte di proprietà inedite o non abitualmente accessibili, la mostra si propone di indagare le controversie che hanno portato comunque il genere a non "sfondare" a Venezia. La mostra spazia fino al '900 quando, a confermare la fortuna del genere dopo una battuta d'arresto avvenuta nell'800, richiama persino l'interesse del "Futurismo".

MUSEUMS CITY LISTING

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Art Galleries
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The following list describes famous and interesting museums, theatres and galleries in Venice. Full of useful and detailed information.

Il seguente listing descrive famosi ed interessanti musei, teatri e gallerie della città. Completo di informazioni utili e dettagliate.

MUSEUMS

PALAZZO DUCALE
map: F5 - S.Marco, 1
ph. +39.041.2715911 - Tickets: € 11.00
9am - 7pm (from Nov 1: 9am - 5pm)



The symbolic seat of Venetian power, formerly the seat of the Doge and State Magistratures, the Palace is the supreme embodiment of Venetian civilisation. A masterpiece of gothic architecture, it reveals a grandiose stratification of building and ornamental elements. The interiors, superbly decorated by legions of artists, including Tiziano, Veronese, Tintoretto, Vittoria and Tiepolo, offer a range of different experiences: from the vast halls of political power to the interior finishings of the Doge's chambers, from the gloom of the prison cells to the brightness of the loggias overlooking St. Mark's Square and the lagoon. **Temporary exhibition:** "Isole" by Pellegrin. Until November 6.

MUSEO CORRER
map: F5 - S.Marco, 52
ph. +39.041.2405211 - Tickets: € 11.00
9am - 7pm (from Nov 1: 9am - 5pm)



It's located in St. Mark's Square, between "Ala Napoleonica" and "Procuratie Nuove"; it takes its origin from the collection Teodoro Correr gave to the City in 1830. The museum is divided into three sections: the neo-classical part, the historical part, about Venetian civilisation, and the Venetian picture gallery well displayed by Carlo Scarpa. Visitor will discover also the political, social and military history of Venice's Serenissima Republic.

Permanent exhibition: collections of weapons, games, marble and bronze sculptures, coins and medals. Paintings by Carpaccio, "La Trasfigurazione" by Giovanni Bellini, statues and sketches by Canova.

Temporary exhibition: Lucian Freud. Until October 30; "Isole" by Pellegrin. Until November 6. Da Bellini a Tiepolo. "La grande pittura veneta dalla collezione Sorlini". From October 29 to February 26. "Emanuele Luzzati: il Milione di Marco Polo". From December 4 to April 2. "Omaggio ad Alberto Gianquinto". From December 2 to February 26.

CA' REZZONICO
Museum of the Venetian 700s
map: D5 - Dorsoduro, 3136
ph. +39.041.2410100 - Tickets: € 6.50
10am - 6pm (from Nov 1: 10am - 5pm)
Closing day: Tuesday

It's a splendid baroque palace facing the Gran Canal, work by Longhena and Massari. It houses marvellous paintings of the Venetian 18th century and it's furnished with precious original furniture.

Permanent exhibition: paintings by Tiepolo, Canaletto, Guardi, Rosalba Carriera, Pietro Longhi, and Piazzetta. Collections of furniture, Chinese and Venetian vases. Collection of wooden statues by Brustolon.

Temporary exhibition: "Isole" by Pellegrin. Until November 6.

MUSEO ARCHEOLOGICO NAZIONALE Marciano museum
map: F5 - S. Marco, 52

ph. +39.041.2405211 - Tickets: € 11.00
9am - 7pm (from Nov 1: 9am - 5pm)
The museum was founded on the bequest of noble Venetian families who operated in the old colonial trade markets. It is located in the building of Procuratie Nuove in St. Mark's Square and contains Roman and Greek finds dating from the 5th century B.C. to the 3rd century A.D. **Permanent exhibition:** collections of bronzes, ceramics, jewels and coins and very beautiful sculptures with many original Greek and Roman pieces.

MUSEO STORICO NAVALE
map: H5 - Castello, 2148

ph. +39.041.5200276 - Tickets: € 1.55
8.45am - 1.30pm • Closing day: Sun, Vac
The museum contains relics from various regional navies and from the Italian navy. The 2nd floor has a room dedicated to the Bucintoro, the gilded ceremonial sea craft of the Doge, used in the solemn ceremonies like the Venice's wedding to the sea. **Permanent exhibition:** collections of ori-

ginal documents, remains and models of boats of several forms and sizes.

Temporary exhibition: "Isole" by Pellegrin. Until November 6. Nicolas Vial. Until November 6.

MUSEO DI STORIA NATURALE
map: D3 - Fondaco dei Turchi, 1730
ph. +39.041.2750206 - Tickets: Free
10am - 4pm (Saturday and Sunday only)



A partial reopening of the Venetian Museum (closed for restoration) offers visitors a chance to view the renovated hall dedicated to the historical Ligabue Expedition (1973) and, on the ground floor, a new aquarium with more than 50 species of fishes.

CASA GOLDONI
map: F4 - S.Polo, 2794
ph. +39.041.2759325 - Tickets: € 2.50
10am - 5pm (from Nov 1: 10am - 4pm)
Closing day: Sunday

Reopened to the public on 27th October 2001, Palazzo Centanni is the birth place of the famous playwright Carlo Goldoni. This delightful gothic palace today houses a sparkling new, high-tech museum devoted to the playwright's work and includes a host of documents and projections of historical theatrical performances.

Permanent exhibition: Venetian theatrical relics and many texts, original manuscripts and theatrical works of several eras.

BIBLIOTECA NAZIONALE MARCIANA Monumental halls
map: F5 - Piazza S. Marco

ph. +39.041.2407211 - Tickets: € 11.00
9am - 7pm (from Nov 1: 9am - 5pm)
The Library, designed by Jacopo Sansovino, was built and decorated between 1537 and 1560, at the request of the Procurators of St. Mark, in order to receive Latin and Greek codes, gifts by Cardinal Bessarione. Nowadays, the Library houses a priceless book collection of Venice's Serenissima Republic.

Permanent exhibition: "La Sapienza" by Tiziano and the Library Room decorated with twenty-one tondos on the arched ceiling and philosophers' portraits on the

walls by Tintoretto and Veronese.

Temporary exhibition: "Isole" by Pellegrin. Until November 6. "Quixote/Chisciotte. 1605-2005" From November 18 to January 18.

MUSEO DEL VETRO
Glass museum
map: L2 - Murano, F.ta Giustinian
ph. +39.041.739586 - Tickets: € 4.00
10am - 5pm (from Nov 1: 10am - 4pm)
Closing day: Wednesday

It's located in the former Torcello Bishops' palace, Palazzo Giustiniani, a typical Venetian Gothic building. It houses glass collections arranged in a chronological order: here is the hugest historical exhibition of Murano's glass, comprehensive of 15th to 20th centuries pieces.

Permanent exhibition: unique extant copies of Murano glass and Renaissance pieces from the collections of Correr, Moli and Cicogna.

MUSEO DEL MERLETTO
Burano, Piazza Galuppi
ph. +39.041.730034 - Tickets: € 4.00
10am - 5pm (from Nov 1: 10am - 4pm)
Closing day: Tuesday

The museum is entirely dedicated to the history of the lace production in Burano. It is situated next to the school of this art, school established in 1872 by the countess Adriana Marcello Zon. **Permanent exhibition:** numerous laces made by the annexed school, important designs, photographic and iconographic examples.

MUSEO FORTUNY
map: E5 - S. Marco, 3780
ph. +39.041.5200995 - Tickets: free
10am - 6pm • Closing day: Monday



This particularly charming museum, located in a Gothic palace, keeps the original usage given by Mariano Fortuny who created there his own atelier of photography, set-designing and staging. Nowadays, because of restoration works, in the museum are organized only temporary exhibitions of visual communication. **Temporary exhibition:** Henri Foucault, Satori, until November 6; 51st International Art Expo, Croatia Pavilion.

VENEZIA ORIENTE

GALLERIA ANTIQUARIATO ORIENTALE

San Marco - Calle dei Fabbri, 4662 - ph. +39.041.5239715 - fax +39.041.2776751
galleria@vенеziaorientale.com - www.vенеziaorientale.com



MOSTRA DI ARTE GIAPPONESE

"IL SOL LEVANTE"

periodo EDO-MEIJI 1780 - 1880

15 ottobre - 12 novembre

Collezioni di:

Avorio - Shibayama - Bronzi
Closonnè - Porcellane

Inaugurazione mostra
sabato 15 ottobre ore 18.00

MUSEO EBRAICO

map: D2 - Cannaregio, 2902/b
ph. +39.041.715359 - Tickets: € 8.50
10am - 6pm • Closing day: Saturday

Strolling between Campo del Ghetto Nuovo - the site of the museum which testifies the constant and productive presence of the Jewish community in Venice - and Campo del Ghetto Vecchio, you will come across five synagogues, three of which are open to the public.

Permanent exhibition: collections of furniture, texts and wedding contracts, woven fabrics of liturgical use, ornamental silvers, fabrics and curtains.

VENETO INSTITUTE OF SCIENCE, LETTERS AND ART

map: D5 - Campo Santo Stefano, 2945
ph. +39.041.5204372 - Tickets: € 5.00
11am - 7pm • Closing day: Sunday

It's a lively centre of promotion and comparison, in which cultural, scientific and artistic knowledge, ideas, and experiences can be exchanged.
Temporary exhibition: 51st International Art Expo - Padiglione Italo-Latino Americano: La trama e l'ordito. Until November 6.

MUSEO DI PALAZZO MOCENIGO

Textile and costumes history museum
map: E3 - S. Croce, 1992
ph. +39.041.2410100 - Tickets: € 4.00
10am - 5pm (from Nov 1: 10am - 4pm)



Closing day: Monday

The eighteenth-century building contains a splendid series of polychrome marbles, frescoed ceilings depicting the exploits of the Mocenigo family, which provided the Venetian Republic with seven Doges. The building houses the seat of the Study Centre for the History of Textile and Costume.

Permanent exhibition: a selection of rare items - textiles and costumes - of special value and an important library specialised in this sector.

Temporary exhibition: "Robes of power". Until December 31; "Isole" by Pellegrin. Until November 6.

MUSEO DIOCESANO DI ARTE SACRA

map: G5 - Castello, 4312
ph. +39.041.5229166 - Tickets: € 8.00
10am - 6pm



The museum contains many finds of Venetian convents and churches and is located in the St. Apollonia convent

(12th-13th century). A rare jewel of Romanic architecture, the cloister contains the Lapidario Marciano with Roman and Byzantine stone fragments.

Permanent exhibition: works of art, furnishings and holy furniture. Paintings by Palma il Giovane, Pellegrini, Luca Giordano and Moretto.

Temporary exhibition: "Tintoretto, il ciclo di Santa Caterina e la quadreria del Palazzo Patriarcale". Until July 30.

PALAZZO ALBRIZZI

German-Italian Cultural Association
map: F3 - Cannaregio, 4118
ph. +39.041.5232544 - Tickets: Free

11am-1pm/4pm-6pm • Closing day: Sun
This austere looking palace still has two very nice halls in the "piano nobile", which are decorated with frescoes representing antique mythological themes by Guarana. Nowadays, during the venetian carnival season, masked balls are organized in this palace.

Temporary exhibition: "Immagini nascoste di Wolf Werdigier". From October 22 to November 30.

FOUNDATIONS

SPAZIO CULTURALE SVIZZERO

Palazzo Trevisan degli Ulivi
map: D6 - Campo S. Agnese, 810
ph. +39.041.5225996 - Tickets: Free
Mon-Fri 11am - 5pm, Sat 2pm - 6pm
Closing day: Sunday

A new Swiss Cultural space has been opened in Venice since February 2002. It is considered as an extension of the Swiss Institute in Rome. The multivalent hall, open to the Swiss Cultural Institutions operating in Italy, hosts artistic manifestations, exhibitions, meetings, conferences and concerts.

FONDAZIONE QUERINI STAMPALIA

map: F5 - Castello, 5252
ph. +39.041.2711411 - Tickets: € 6.00
Tue-Thu 10am - 6pm, Fri-Sat 10am - 10pm
Closing day: Monday

The Foundation was set up in 1869 upon the bequeath by Earl Giovanni Querini Stampalia. This well-preserved building is built in perfect and original Venetian style and contains a rich library and a fascinating picture gallery.

Temporary exhibition: 51st International Art Expo. "James Luna Emendatio", until November 6. "Candida Höfer fotografa l'opera di Carlo Scarpa". From November 29 to January 8.

FONDAZIONE CINI

map: G6 - Isola di S. Giorgio
ph. +39.041.2710229 - Tickets: free
10am - 7pm • Closing day: Monday

The Giorgio Cini Foundation was established in 1951 by Count Vittorio Cini in memory of his son Giorgio. It hosts conferences and congresses of scientific and cultural organisations from Italy and abroad, offering an unparalleled urban and monumental context.

FONDAZIONE BEVLACQUA LA MASA

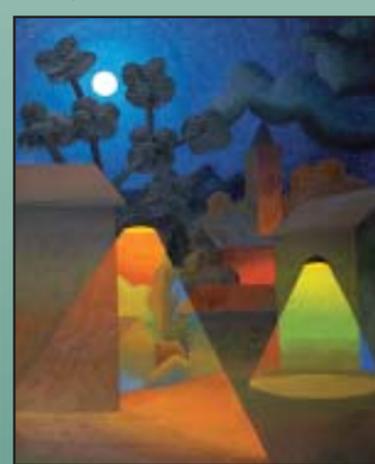
map: F5 - San Marco, 71
ph. +39.041.5207797 - Tickets: € 3.00
10am - 6pm • Closing day: Tuesday

A foundation that has the aim of spreading and increasing knowledge of contemporary art, it dedicates particular attention to young artists. With its main location in Saint Mark's Square, it will

City Exhibitions

BUGNO ART GALLERY

S. Marco 1996 - ph. +39.041.5231305
Open daily 10.30 a.m. - 12.30 a.m. and 4 p.m. - 7.30 p.m. Closed Sunday morning and Monday morning



"Salvo in Venice"

Born in 1990 from the collaboration between Massimiliano Bugno and Davide Samuelli, the Bugno Art Gallery (formerly known as Bugno And Samuelli) can be found in the main gallery space situated in Campo S. Fantin (a few hundred meters from Piazza San Marco and exactly in front of la Fenice theater). Since 1990, works by major contemporary artists both Italian and international have been shown, from Arman to Schifano, Ben Vautier to Ugo Nespolo, Pizzinato to Guidi, giving space at the same time also to new artistic reality.

Nata nel 1990 dalla collaborazione di Massimiliano Bugno e Davide Samuelli, la Bugno Art Gallery (ex Bugno & Samuelli) ha esposto in questi anni nella sede espositiva principale sita in Campo S. Fantin (a poche centinaia di metri da Piazza S. Marco ed esattamente di fronte al Teatro La Fenice) opere dei maggiori artisti contemporanei italiani e non, da Arman a Schifano, da Ben Vautier a Ugo Nespolo, da Pizzinato a Guidi, dando spazio allo stesso tempo anche a nuove realtà artistiche.

SPAZIO CULTURALE SVIZZERO

Palazzo Trevisan degli Ulivi. Dorsoduro - Campo S. Agnese, 810 - ph. +39.041.5225996



Comic strip by Anna Sommer

OCTOBER 05 DECEMBER da non perdere not to be missed

From 21 October 2005

LIVIO SEGUSO - "NUOVE EMOZIONI"
Panoramic view over the recent production of the famous Venetian sculptor. With the famous sculptures made in wood, marble and glass, Seguso exhibits a few canvases of extraordinary sensibility.



LIVIO SEGUSO - Equilibrio Geometrico

Panoramica sulle opere più recenti del famoso scultore veneziano. Oltre alle famose sculture in granito, marmo, legno e vetro, Seguso espone anche una serie di tele di straordinaria sensibilità.

From 18 November 2005

ANDRÉS DAVID CARRARA - "OPERE RECENTI"
All the artworks made in the period between this exhibition and the last held in the gallery in 2003 by this interesting young artist.

Tutte le opere realizzate nell'arco di tempo che divide questa mostra dall'ultimo appuntamento con il pubblico del 2003 di questo interessante giovane artista.

From 10 December 2005

"SALVO IN VENICE"
A selection of the recent works by this world-famous Italian artist. From mountainous landscapes to ruins: an overview of the most outstanding subjects of his recent production.

Una selezione di opere recenti di questo importante artista italiano conosciuto in tutto il mondo. Dai paesaggi di montagna alle rovine, una panoramica sui soggetti più importanti della produzione recente.

17 November - 23 December 2005

LA SVIZZERA PAESE DI FUMETTI

Twelve artists recounting the story and the contemporary production of comic strips in Switzerland. The retrospective will be on show until December 23rd at the Swiss Cultural Centre. It commences with the Genevan Rodolphe Töpffer - "inventor" of comic strips in the first half of the 19th century - and ends with the youngest comic-strip writers of the end of the 20th century, who follow new and extremely personal routes and try new artistic experiments in magazines and self-made editions in Geneva and Zurich, the centres of comic strips.

Dodici artisti per raccontare la storia e la produzione contemporanea di fumetti in Svizzera. La retrospettiva, in mostra fino al 23 dicembre presso lo Spazio culturale svizzero, prende avvio con il ginevrino Rodolphe Töpffer, (l'inventore), nella prima metà del 19° secolo, del fumetto, e termina verso la fine del 20° secolo con i fumettisti più giovani, che seguono nuove, personalissime piste e osano inediti esperimenti artistici in riviste ed edizioni proprie nei centri del fumetto Ginevra e Zurigo.



Monday - Saturday: 2pm - 6pm.
Free entrance
Info: +39.041.5225996

Un'esposizione della Fondazione Svizzera per la cultura Pro Helvetia

soon become a place for looking up books, CD-Roms and other rare material.
Temporary exhibition: "Mostra artisti di Trento". From October 15 to October 31. "Saluti e Baci" - Roberta Iachini. From October 24 to November 11 (Palazzetto Tito). "89ma Collettiva". From December 4 to January 9. "Mostra Borsisti 88ma Collettiva". From December 15 to January 16 (Palazzetto Tito).

TELECOM FUTURE CENTRE

map: F4 - San Marco, 4826
ph. +39.041.5213206 - Tickets: Free
10am - 6pm • Closing day: Monday

The most advanced international research centre is located in the ancient convent of S. Salvador. The Centre has reconsidered the historical and social elements of Venice in the light of new technologies.
Temporary exhibition: 51st International Art Expo: Indonesia, until November 6.

COLLEZIONE PEGGY GUGGENHEIM

map: E6 - Dorsoduro, 701
ph. +39.041.2405411 - Tickets: € 10.00
10am - 6pm • Closing day: Tuesday

The Foundation was created by Peggy Guggenheim, who was deeply in love with Venice. The museum is located in Peggy Guggenheim's former home and it houses European and American works of the first half of the 20th century.

Permanent exhibition: extensive collection of 20th century paintings by Kandiskij, Pollock, De Chirico, Vedova, Picasso, Marini, Severini.
Temporary exhibition: "Il diaframma di Lanfranco Colombo. I maestri della fotografia". From November 12 to January 8.

MUSEO D'ARTE ORIENTALE

Map: E3 - Santa Croce, 2076
Ph. +39.041.5241173 - Tickets: € 5.50
10am - 6pm (from Nov 1: 10am - 5pm)
Closing day: Monday

This museum is located in the ancient Pesaro family's Palace, where is also hosted the Modern Art Gallery. The Museo d'Arte Orientale houses one of the most important collections of Japanese art - almost 3000 pieces -; it was collected by the prince Enrico di Borbone, after his travel in Asia, between 1887 and 1889.

Permanent exhibition: Arms and armours, saddles and stirrups for parades, Japanese blades, paintings, chinaware, musical instruments...

Temporary exhibition: "Isole" by Pellegrin. Until November 6.

ART GALLERIES

GALLERIA INTERNAZIONALE D'ARTE MODERNA CA' PESARO

map: E3 - Santa Croce, 2070
ph. +39.041.5240695 - Tickets: € 5.50
10am - 6pm (from Nov 1: 10am - 5pm)
Closing day: Monday



It is located in one of the most important Baroque palaces in Venice, a masterpiece by Longhena. It houses a

wealth of paintings, sculptures, etchings and drawings by renowned contemporary artists from different countries: from Klimt to Chagall, from Kandinskij to Klee, to Matisse and many more.
Temporary exhibition: Maurizio Pellegrin, "Isole - Transito e scorrimento". Until November 6. Mitoraj, Sculptures. Until December 18.

GALLERIA FRANCHETTI CA' D'ORO

map: E3 - Cannaregio, 3933
ph. +39.041.5238790 - Tickets: € 5.00
Tue-Sun 8.15am - 6.45pm

Monday 8.15am-2pm
The Ca' D'oro, an enchanting gothic palace on the Grand Canal, owes its name to the gold leaf which, in the past, decorated its elegant façade. It houses the art collection given to the State by the baron Giorgio Franchetti. To see, the "San Sebastiano" by Mantegna; works by Guardi and a marble well engraved by B. Bon.
Permanent exhibition: a wide collection of coins, medals, ceramic and many paintings by the Flemish School.

GALLERIE DELL'ACCADEMIA

map: D6 - Dorsoduro, 1055
ph. +39.041.5222247 - Tickets: € 6.50
Tue-Sun 8.15am - 7.15pm
Monday 8.15am-2pm



The Accademia picture-galleries provide a very complete overview of Venetian art history through the ages. They are settled at the foot of the Accademia bridge. On Tuesdays only, it's possible to visit the rich warehouses on the top floor of the monastery designed by Palladio.
Permanent exhibition: paintings by Tintoretto, Veronese, Giorgione, Bellini, Tiziano, Tiepolo...

Temporary exhibition: "La natura morta alle Gallerie dell'Accademia". Until January 8.

PRIVATE GALLERIES

BUGNO ART GALLERY

map: E5 - San Marco, 1996/d
ph. +39.041.5231305

CUBE GALLERY

map: F5 - San Marco, 1665
ph. +39.041.5288135

GALLERIA CA' REZZONICO

map: D5 - Dorsoduro, 2793
ph. +39.041.5280035

GALLERIA RAVAGNAN

map: F5 - San Marco, 50/a
ph. +39.041.5203021

GALLERIA LUIGI PROIETTI

map: E5 - San Marco, 3626
ph. +39.041.5280203

GALLERIA VENEZIA ORIENTE

map: F5 - San Marco, 4662
ph. +39.041.5239715

Churches guide

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The legend has it that it was founded in the seventh century by St. Magnus, bishop of Oderzo, pursuant to an apparition by the Blessed Virgin who told him the place where he was to build a church dedicated to her honour.

Appuntamenti del mese:

Convento di S. Salvador: Telecom Future Centre

Editoriale:

LA CHIESA DI SANTA MARIA FORMOSA

La leggenda narra che fu fondata nel VII secolo da San Magno, vescovo di Oderzo, in seguito ad un'apparizione della Vergine che gli avrebbe indicato il luogo dove edificare una chiesa a lei dedicata.



THE CHURCH OF SANTA MARIA FORMOSA



The Church of Santa Maria Formosa has existed from time immemorial; legend has it that it was founded in the seventh century by St. Magnus, bishop of Oderzo, pursuant to an apparition by the Blessed Virgin who told him the place where he was to build a church dedicated to her honour. Mary appeared to him in the form of a beautiful, matronly woman, buxom and curvy (formosa) as the name of the church suggests. As time passed, the building was subjected to a series of renovations, especially in the ninth and twelfth centuries, and began to assume a Byzantine, Greek cross layout. By the end of the 15th century, the church was virtually left in ruins and Mauro Codussi was hired to reconstruct it. Work began in 1492. Among the works of art conserved inside the church, extraordinary are the Polyptych of Santa Barbara by Jacopo Palma Vecchio in the Chapel of the Scuola dei Bombardieri, a work that made its author famous; opposite this is the brooding Last Supper by Leandro Bassano. In the Cappella della Concezione hangs the famed Triptych of the Madonna della Misericordia, a work by Murano artist, Bartolomeo Vivarini in the style of Mantegna.

La chiesa di Santa Maria Formosa ha origini antichissime; la leggenda narra che fu fondata nel VII secolo da San Magno, vescovo di Oderzo, in seguito ad un'apparizione della Vergine che gli avrebbe indicato il luogo dove edificare una chiesa a lei dedicata. La Madonna gli apparve sotto forma di una bellissima matrona, formosa appunto, da cui il nome della chiesa. Successivamente l'edificio ha subito parecchi restauri, specialmente nel IX e nel XII secolo, fino a presentare un impianto bizantino a croce greca. Sul finire del XV secolo la ricostruzione della chiesa venne commissionata a Mauro Codussi. I lavori cominciarono nel 1492. Tra le opere d'arte conservate in chiesa, sicuramente degne di ammirazione sono il Polittico di Santa Barbara di Jacopo Palma il Vecchio nella Cappella della Scuola dei Bombardieri, opera che rese celebre il maestro, l'ombrosa Ultima Cena di Leandro Bassano e, nella Cappella della Concezione, il celebre Trittico della Madonna della Misericordia, di stile mantegnesco, del muranese Bartolomeo Vivarini.

CHURCHES CITY LISTING

Thanks to:



Associazione Chiese di Venezia
The Foundation for the Churches of Venice

CHURCHES

BASILICA DI SAN MARCO

map: F5 - Piazza San Marco
ph. +39.041.5225205 - Tickets: free the church, € 3.00 La Pala, € 3.00 il Tesoro.
9.30am - 5pm, Sunday 2pm - 4pm



The most famous Basilica in Venice. The exterior façades are decorated in Byzantine style, with columns, bas-reliefs and coloured marble. On the terrace stand four imposing gilded bronze horses. The church is decorated inside with gilded mosaics and treasures representing stories from the Bible.
To see: La Pala d'Oro, il Tesoro.

SAN STAE

map: E3 - S. Croce, Campo S. Stae
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm

Founded in the 12th century, this church was rebuilt during the 17th century and, at the beginning of the 18th century, it was modified also its aspect, facing now the Grand Canal: the new façade made by the architect Domenico Rossi. The church contains a veritable compendium of Venetian 18th-century paintings including an early work by Tiepolo.
To see: works by Tiepolo, Ricci, Piazzetta.

BASILICA DEI FRARI

map: D4 - S. Polo, 3072
ph. +39.041.2728611 - Tickets: € 2.50
9am - 6pm, Sunday 1pm - 6pm

It is an example of Gothic architecture in Venice built between the 14th and 15th century and laid out in the form of a Latin cross: it is composed of three naves divided by twelve huge pillars.
To see: the altar-piece "Madonna di casa Pesaro" and "L'Assunta" by Tiziano, "La Vergine col bimbo" by Bellini, graves of Doges and of captains of arms, monuments dedicated to Canova and Tiziano.

SAN GIACOMO DALL'ORIO

map: D3 - Santa Croce
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm
This church was probably built in the 9th

- 10th century in the area called "Luprio" from which - through various phonetic evolutions - the current name of Orto derives. The façade is Romanesque and the interior is built on a Latin cross pattern with three naves and a large transept.
To see: "La Crocifissione" by Paolo Veneziano, the altar-piece by Lorenzo Lotto, and the eucharistic theme cycle by Jacopo Palma il Giovane.

SAN POLO

map: D4 - Campo San Polo
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm



The church has Byzantine origins, but very few remains of the ancient building, modified during the XV century and then restored at the beginning of the XIX by the architect Davide Rossi. He perfectly harmonized his Neo-Classical choices with the original late Gothic structure.

To see: "L'apparizione della Vergine innanzi a S. Giovanni Nepomuceno" by G.B. Tiepolo, the "Via Crucis" by Giandomenico Tiepolo.

MADONNA DELL'ORTO

map: E1 - Cannaregio, 3511
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm

Built in the middle of 1300, this church changed its original name (San Cristoforo) in Madonna dell'Orto when an image of the Virgin, found in a garden nearby, was brought in the church itself. It is a typical Venetian Gothic religious buildings. It was Tintoretto's parish church and he is buried with his family in the chapel to the right of the high altar.

To see: works by J. Palma il Giovane and many prodigious works by J. Tintoretto.

SAN PIETRO DI CASTELLO

map: L5 - C. po S. Pietro di Castello
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm

Legend has it that the church was built on the ancient Olivolo island, which was the first settlement of the inhabitants of Venice. The façade is by Smeraldi; the interior is built in a

**MUSEO
EBRAICO
di VENEZIA**
The Jewish Museum of Venice
Cannaregio 2902/B
ph. +39.041.715359 fax +39.041.723007
museoebraico@codesscultura.it

IN THE WORLD'S FIRST GHETTO,
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AND THE MUSEUM OF THE JEWISH
COMMUNITY OF VENICE



MUSEUM HOURS

From September 30th to May 31st
10 am 6 pm. Closed on Saturday and Jewish holidays

SYNAGOGUE TOURS

in Italian and English
Every hour from 10:30 am until 4:30 pm
Also available: private thematic tours

TICKETS

Museum: full € 3,00 - reduced € 2,00
Museum entrance + guided tour:
full ticket € 8,50 - reduced € 7,00

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CHORUS
Museum of the city
info: +39.041.2750462

CHORUS CHURCHES:

Santa Maria del Giglio	S. M. Gloriosa dei Frari	Madonna dell'Orto
Santo Stefano	San Polo	S. Pietro di Castello
Santa Maria Formosa	San Giacomo dall'Orto	SS. Redentore
S. Maria dei Miracoli	San Stae	Gesuiti
S. G. Elemosinario	Sant'Alvise	San Sebastiano



Chorus invites you to visit the works of art treasures in the churches of the town. The proceeds collected from the sale of the tickets will help in the restoration of the churches of Venice.

Chorus Vi invita a visitare i tesori d'arte conservati nelle chiese della città. I proventi realizzati sono utilizzati infatti per il restauro delle chiese di Venezia.

Latin cross pattern, with one nave and two aisles and a large dome in the centre of the transept.

To see: "Il castigo dei Serpenti" by Pietro Liberi and the mosaic altarpiece "Tutti i Santi" by A.Zuccato.

BASILICA DELLA SALUTE

map: E6 - Dorsoduro, 1
ph. +39.041.5225558 - Tickets: free
9am - 12pm, 3pm - 6pm



In the middle of the 17th century, Venice was struck by a terrible plague; in order to free the city, the Republic of Venice's Senate decided that a church should have been built, dedicated to the Virgin, asking her for Health (salute). Between eleven plans presented, it was chosen the one by Baldassarre Longhena and works started in 1631. He designed a temple having a central area on an octagonal plan, dominated by a huge dome with great arches.

To see: "Nozze di Caanan" by J. Tintoretto, "Pentecoste" by Tiziano, "La Madonna Bizantina" work from the 13th-century Greek-Byzantine school.
Events: every year on November 21 the inhabitants process to the Salute for a service of thanksgiving for deliverance from the plague.

S. MARIA FORMOSA

map: G4 - Castello, 5263
ph. 041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm

According to the legend, this is one of the eight churches founded by St. Magno, Bishop of Oderzo, in the VII century, and dedicated to the Virgin who appeared in a dream to the Bishop. However, the church, as we can see it nowadays, was built in 1492 by Mauro Codussi, the leading architect of the early Venetian Renaissance. The building has a Greek cross pattern, with three naves and the roof in the shape of a cross vault.

To see: the famous "Polittico" by J. Palma il Vecchio, "The Last Supper" by Leandro Bassano.

SANTA MARIA DEI MIRACOLI

map: F4 - Cannaregio, 6063
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm



The church was built between 1481 and 1489 by Pietro Lombardo to

house the miracle-working image of the "Vergine tra due Santi", work by Nicolò di Pietro, worshipped by the inhabitants of Venice for her thaumaturgic power. The interior has only one nave and a barrel vaulted roof.
To see: works by V.delle Destre, Lattanzio da Rimini, Pier Maria and Gerolamo Pennacchi.

SANTISSIMO REDENTORE

map: E7 - Giudecca, 195
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm

One of the greatest examples of Palladio's architecture, and by some considered his masterpiece, this church was built as a result of a motion carried by the Senate after the plague that struck Venice in 1576.

It is a votive temple dedicated to the Redeemer.

To see: works by D. Tintoretto, F. Bassano
Events: every year, on the third Sunday of July, the temple is the destination of a pilgrimage.

BASILICA DEI SS. GIOVANNI E PAOLO

map: G4 - Castello, 6363
ph. +39.041.5237510 - Tickets: € 2.50
9.30am - 6pm; Sunday 12pm - 6pm

It was built between the 14th and the 15th centuries and it is the largest church in Venice. After S. Marco, this was considered an "official" temple: it was used for the solemn obsequies of the dead Doges. The magnificent interior is in the form of a Latin cross, it has three naves with a cross vault and a polygonal apse.

To see: the monument to the Doge Pietro Mocenigo by T. Lombardo.

DEGLI SCALZI

map: C3 - Cannaregio, 54
ph. +39.041.715115 - Tickets: free
9am - 11.50am, 4pm - 6pm



Built by the Carmelites and dedicated to Saint Mary of Nazareth, it was designed by B. Longhena. The façade, made of Carrara marble, is an example of the Venetian Baroque style. Once there was also a marvellous vault frescoed by G.B. Tiepolo; unfortunately, in 1915 it was destroyed by Austrian bombs.

To see: sculptures, gilt and polychromatic decorations and the fine marbles.

LA CATTEDRALE

Isola di Torcello - ph. +39.041.730084
10.30am - 6pm - Tickets: € 3.00

This is an 11th century Venetian-Byzantine building in the form of a Romanic Basilica. It is the oldest monument of this type preserved in the lagoon. The simple and solemn interior is made up of precious marbles and gilt mosaics.

To see: the mosaics of the small apse on

the right side and of the triumphal arch.

BASILICA DI S.MARIA E DONATO

map: L2 - Murano, c.po S. Donato 11
ph. +39.041.739056 - Tickets: free
9am - 12pm, 3.30am - 7pm
Sunday 3.30pm - 7pm



It is one of the most beautiful Venetian-Byzantine buildings of the 12th century. The exterior of the hexagonal apse is very interesting, both for its architectural beauty and the wealth of its decorative elements. Five columns of Greek marble divide the interior into three naves.

To see: the mosaic floor with decorative patterns and symbolic pictures of animals.

SAN ZACCARIA

map: G5 - Castello, 4593
ph. +39.041.5221257 - Tickets: € 2.00
10am - 12am, 4pm - 6pm
Sunday 14pm - 6pm

The old church, which belonged to the nuns of the convent bearing the same name, is located near the main church, which was built by Codussi between 1480 and 1500. The new façade is a typical example of Venetian Renaissance. Two rows of columns with beautiful capitals divided the interior into three aisles. The great altar is surmounted by a cross vault and a hemispherical dome. The stunning interior is literally covered with paintings.

To see: the altarpiece "Vergine con putto in trono, Santi e Angeli musicanti" by G. Bellini; the big painting "Trasporto processionale in S. Zaccaria dei Corpi Santi" by A. Zanchi and other works by J. Palma il Giovane.

SANTA MARIA DEL ROSARIO CHIESA DEI GESUATI

map: G5 - Zattere - Dorsoduro
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm

The church of the Jesuits was built between 1726 and 1735, it was commissioned by Dominicans, after they took the place of the Jesuits, in order to replace the small church that still stands beside it. Giorgio Massari was the author of the church's design and of the internal decoration, assisted by two great artists of the period: Giambattista Tiepolo and Gianmaria Morlaiter. The interior, with its single nave, side chapels and a deep presbytery, is beautifully balanced.

To see: the altarpiece and the ceiling by G.B. Tiepolo, the altarpiece by Piazzetta and "La Crocifissione" by Tintoretto.

SANTO STEFANO

map: E5 - S.Marco, 3825
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm

This is a magnificent example of Venetian Gothic art. The 14th century façade is decorated with a splendid mar-

ble portal attributed to Bartolomeo Bon. The interior is divided into three wide longitudinal Greek marble naves, the presbytery has interesting inlaid wooden choir stalls and the ceiling is shaped like an inverted ship's hull.

To see: "La lavanda dei piedi" and "Cristo nell'orto" by J. Tintoretto; "Il Battesimo di Cristo" by Paris Bordone.

SAN GIOVANNI ELEMOSINARIO

map: E4 - Rialto, Ruga S. Giovanni
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm

The church of S. Giovanni Elemosinario was founded before 1071, but nothing remains of the primitive building, due to the devastating fire that swept through the Rialto area in 1514. The current building has simple and somewhat classical interiors, richly decorated with many works: token of the special devotion of the school of arts and trades that used the church premises.

To see: The altarpieces by Titian and by Pordenone and the frescoes in the cupola came to light again during the restoration work.

SCHOOLS

SCUOLA GRANDE DI S.GIOVANNI EVANGELISTA

map: D4 - S.Polo, 2454
ph. +39.041.718234 - Tickets: € 5.00
Visit: booking is necessary

It's one of the six Scuole Grandi and, according to Venice history, art and culture, it's considered one of the greatest. The building is a splendid Renaissance architecture example. The elegant double stairway inside, lit with large arched windows, was built by Codussi. The beautiful exterior Renaissance iconostasis, with its carved decoration, was designed by P. Lombardo.

To see: the ceiling with visions of the Apocalypse, works of great masters such as G.B. Tiepolo, Diziani, Marieschi.

SCUOLA GRANDE DI S.ROCCO

map: D4 - San Polo, 3054
ph. +39.041.5234864 - Tickets: € 5.50
9am - 5.30pm

This 16th century Renaissance building, designed by Bartolomeo Bon, lodges the school dedicated to San Rocco, the protector of plague-stricken. San Rocco archconfraternity's seat is still very active in the organisation of cultural meetings and concerts.

To see: an extraordinary collection of works by Tintoretto, the numerous art treasures of the 15th century, the historic Nacchini organ.

SCUOLA GRANDE DI S. MARCO

map: G4 - Castello
Campo SS. Giovanni e Paolo

SCUOLA GRANDE DI S. TEODORO

map: F4 - S. Marco, 4810
ph. +39.041.5287227 - Tickets: free
9.30am - 12pm • Closing day: Sat, Sun

SCUOLA GRANDE DELLA MISERICORDIA

map: E2 - F.ta della Misericordia

SCUOLA GRANDE DI S. MARIA DELLA CARITÀ

map: D6 - Dorsoduro, 1050

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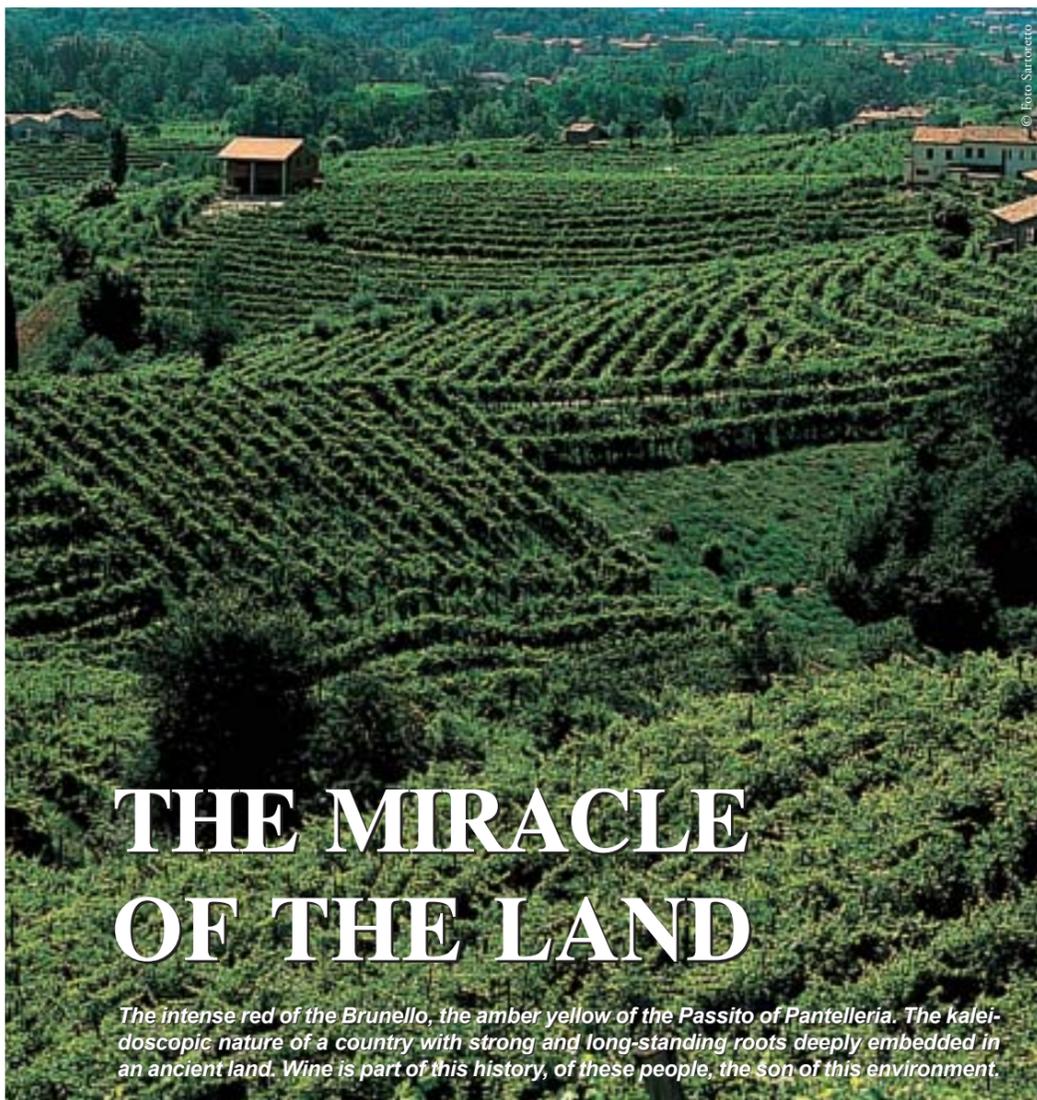
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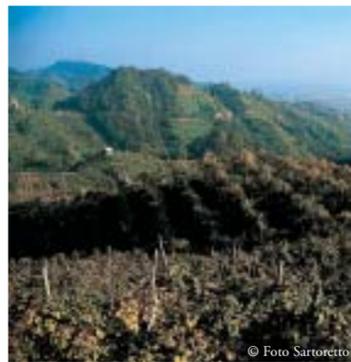
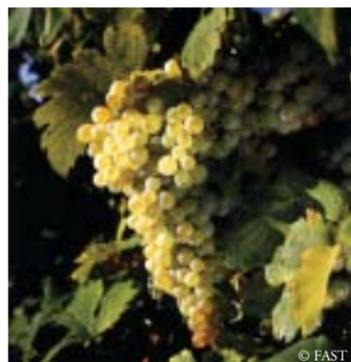
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THE MIRACLE OF THE LAND

The intense red of the Brunello, the amber yellow of the Passito of Pantelleria. The kaleidoscopic nature of a country with strong and long-standing roots deeply embedded in an ancient land. Wine is part of this history, of these people, the son of this environment.



Il Miracolo della Terra

Il rosso pieno del Brunello, il giallo ambra del Passito di Pantelleria. Il caleidoscopico carattere di un Paese che ha radici, forti e lunghe, infossate nella terra antica. Il vino è parte di questa storia, di queste genti. Figlio di queste atmosfere.

While this article is being written, thousands of enterprises, hundreds of thousands wine-growers are examining the grains of their own vines and deciding whether or not they are ready for being harvested. A mild, rainy summer and an extraordinary September from a climatic point of view promise all too well. Experts of the 'Cia' - Italian confederation of farmers - affirmed that this is "A high-quality vintage, perhaps the best for the past ten years", despite a slight drop in quantity: fifty million hectolitres estimated, which means 3% less than last year. The rain that benefited vines in Italy changed into rain floods in northern Europe. Moreover, owing to the drought in the Iberian peninsula, a sharp reduction in wine quantity is forecast for the ongoing vintage. Therefore, a great year, in terms of market, seems to await Italy, as if the mira-

Mentre stiamo scrivendo, migliaia di aziende, centinaia di migliaia di viticoltori, stanno toccando gli acini delle proprie viti decidendo se "suonare la campana". Un'estate mite, piovosa, un settembre straordinario dal punto di vista climatico, promettono bene. Molto bene. "Una vendemmia di grande qualità, forse la migliore degli ultimi dieci anni", hanno commentato i tecnici della Cia (confederazioni italiana degli agricoltori). Una lieve flessione nella quantità. Si prevedono cinquanta milioni di ettolitri, 3% in meno dell'anno scorso. Le stesse piogge che in Italia hanno giovato ai vitigni si sono trasformate in fenomeni alluvionali nel nord Europa, mentre la siccità della penisola iberica fa prevedere per la vendemmia in corso quantitativi di vino in netto calo rispetto al solito. Dunque per l'Italia, in termini di mercato, si prospetta un anno

cle of the land has taken place again. The Veneto region gains once again its first place among the wine-producer regions. This region is traditionally known for offering extraordinary wines also to the most refined palates. Veneto is then followed by the regions of Puglia, Emilia Romagna and Sicily. After all, old farmers used to say that odd years after a leap year usually bring good oil and good wine. Let us only think about the excellent wine of 1997 and the top quality of 2001. In reality, high quality is what remains unchanged in Italian wine, which certainly depends on the alternating fortunes of climate, but also, and above all, on long-standing passion and culture. Indeed, the great majority of enterprises spread all over the fertile land of the Italian peninsula are led by enlightened and passionate entrepreneurs, by people who examine grains like a painter does with a palette. Sadness pervades them when their wine does not match the quality of the previous year. And it is not for market reasons only.

grandioso. Come se il miracolo della terra si fosse compiuto nuovamente. In testa alle regioni produttrici di vino si conferma il Veneto, regione tradizionalmente accreditata per offrire anche ai palati più raffinati vini straordinari. Seguono la Puglia, l'Emilia Romagna e la Sicilia. Del resto, i vecchi contadini dicevano che le annate dispari successive all'anno bisestile danno buon olio e miglior vino, e basta ricordare l'eccellenza dei vini del 1997 e l'ottima qualità del 2001. In realtà quel che resta immutato nel vino italiano è l'alta qualità che sicuramente dipende dalle alterne "fortune" meteorologiche, ma anche, e soprattutto, da una cultura e una passione millenaria. Perché la maggior parte delle aziende disseminate fra le fertili campagne della Penisola è composta da imprenditori illuminati e appassionati. Da gente che guarda l'uva come il pittore la tavolozza dei colori. Ed è tristezza, vera, quando il loro vino non è all'altezza dell'anno precedente. E non è certo solo per questioni di mercato.

ITALIAN WINE IN FIGURES (2004)

49.000.000

Hectolitres of wine produced in Italy
Ettolitri di vino prodotto in Italia

48

Litres per head: domestic demand
Litri pro capite domanda interna

1.500.000.000

Euros spent by Italians in the purchase of wine bottles
Euro in bottiglie acquistate dagli italiani

40.000

Enterprises (85% in Centre-North of Italy)
Imprese (85% nel centro nord)

5.400.000.000

Euros, the turnover of the wine market in Italy
Euro di fatturato del mercato del vino in Italia

171.000.000

Euros of investments in the technical sectors of wine
Euro di investimenti tecnici delle aziende vinicole

2

Hectares, 70% average area of the enterprises
Ettari superficie media del 70% delle aziende



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The Lands of Wine



Le Terre del Vino



The rich land of the North

Veneto, Lombardia, Piemonte, le Liguria hills. The North of Italy certainly offers a lot from an "oenotourist" point of view. Gentle hills covered with vineyards and small medieval villages of the Franciacorta, in the province of Brescia: a land on which hillside Benedictine monks used to cultivate vineyards already in the Middle Ages. Today, it produces our 'Spumante' and cellars like "Ca' del Bosco" and "Berlucchi" enjoy great international renown. Yet, North Italy is above all the land of the Doge's vineyards. A plot of land that, from the eastern side of the province of Venice, spreads as far as Treviso and even beyond, over the area of Pordenone.

It is in these flatlands that the DOC Lison-Pramaggiore wine is produced by extraordinary enterprises that have made the oenological production their strength: Margherita, Sant'Anna and the Paladin cellars of Annone Veneto (in the province of Venice), at the heart of the ancient "Bosco del Merlo", which organizes tours with guided wine tasting enabling the visitor to experience the environment of an enterprise committed to the production of quality wine. The area embracing the towns of Portogruaro and Concordia Sagittaria can be easily reached from Venice by train or car (A4 Venezia - Trieste motorway).

Veneto, Lombardia, Piemonte, le pendici della Liguria. Il Nord Italia offre moltissimo dal punto di vista enoturistico. Le dolci colline ricoperte di vigneti e punteggiate dei piccoli borghi medievali della Franciacorta, in provincia di Brescia: terra sulle cui pendici i monaci benedettini già nel Medioevo coltivavano la vite. Oggi produce il nostro Champagne e cantine come "Ca' del Bosco" e "Berlucchi" hanno ormai fama internazionale. Ma il Nord Italia è anche, e soprattutto, quello dei vitigni del Doge. Un fazzoletto di Veneto che dalla parte più orientale della provincia di Venezia si estende fino a Treviso e ancor più lontano nel Pordenonese.

È da queste pianure che nasce il vino Doc Lison-Pramaggiore con le sue straordinarie aziende che hanno fatto della cultura enologica il loro punto di forza: Santa Margherita, Sant'Anna e le cantine Paladin di Annone Veneto (Ve), in mezzo all'antico "Bosco del Merlo", che organizza veri e propri tour con degustazioni guidate che consentono al visitatore di respirare l'atmosfera di una realtà aziendale impegnata nella produzione di vini di qualità. La zona, che comprende le storiche cittadine di Portogruaro e Concordia Sagittaria, è facilmente raggiungibile da Venezia in treno o in auto (autostrada A4 Venezia - Trieste).

The lands of Petrarca and beyond

An eclectic land washed by the sea, enriched by the intense scent of the mountains and the more gentle ones of the hills. The Italian North-East encompasses all of that, an ideal place where life grows between ancient villages and medieval towns. The most interesting areas from a landscape point of view, which certainly deserve being mentioned, include the one of the Euganean Hills, at the centre of the Veneto region. In the land of Petrarca, illustrious poet who lived and died (1374) in Arquà (Padua), vineyardists have made a remarkable improvement by launching on the market the "extraordinary thirteen", i.e. a variety of wines promoted by the Consortium for the Safeguard of DOC wines of the Euganean Hills and produced in a unique environment. The village of Arquà is not only interesting for its artistic and cultural fame but also for its high quality wine ranging from the Red Wine of the Euganean Hills to the sweet wines of the white or yellow Moscato like the Fior d'Arancio.

Una terra eclettica, bagnata dal mare, insaporita dai forti profumi della montagna e da quelli più dolci della collina. Il Nordest italiano contiene tutto, un luogo ideale dove la vite cresce fra borghi antichi e città medioevali. Fra le zone paesaggisticamente più interessanti c'è da segnalare quella dei Colli Euganei, al centro del Veneto. Nella terra del Petrarca, l'illustre poeta che visse e morì (nel 1374) ad Arquà (Padova), i vignaioli euganei hanno compiuto un grande salto di qualità lanciando sul mercato i "magnifici tredici": una gamma di vini promossi dal Consorzio di Tutela dei vini D.O.C. Colli Euganei che derivano da un ambiente unico. E proprio il borgo di Arquà, oltre all'evidente richiamo artistico-culturale, è interessante anche dal punto di vista enologico: la sua produzione di vini di grande caratura spazia dal Rosso Colli Euganei ai vini dolci da uve Moscato, bianco o giallo, come il Fior d'Arancio.



"Strada del vino", Euganean Hills.
To be savoured, drunk and experienced.



The territory of the Euganean Hills is a casket of treasures contained within the naturalistic protected area of the Parco Regionale (regional park), characterised by a rich and diversified vegetation and a soil offering precious fruits in all seasons, like the superfine honey and the extra-virgin olive oil. Along the 'Strada del Vino' one can catch a glimpse of the favourite places of distinguished figures like Petrarca, Goethe, Foscolo, Byron and Shelley and can also encounter the Terme Euganee, the most renowned thermal centre of Europe. Guests may choose to sojourn in hotels, agriturismos or B&B's; they are welcomed in cellars for the tasting of wines; they have the opportunity to savour local food in the trattorias as well as to enjoy themselves with golf, horse-riding, cycling tourism or trekking.

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Strada del Vino Colli Euganei. Da gustare, da bere, da vivere.

Il territorio dei Colli Euganei è uno scrigno di tesori, racchiusi all'interno dell'isola naturalistica protetta dal Parco Regionale, caratterizzato da una vegetazione ricca e varia e da una terra che offre frutti preziosi in ogni stagione come il miele finissimo e l'extravergine olio d'oliva. Lungo la Strada del Vino si riconoscono i luoghi prediletti di personaggi illustri come Petrarca, Goethe, Foscolo, Byron e Shelley; si incontrano le Terme Euganee, il più rinomato nucleo termale d'Europa. Gli ospiti soggiornano in hotel, agriturismo o bed&breakfast; sono accolti nelle cantine per piacevoli assaggi di vino; gustano i sapori locali negli agriturismo e nelle trattorie; si divertono con il golf, l'equitazione, il cicloturismo o il trekking.

STRADA DEL VINO COLLI EUGANEI

Viale Stazione, 60 - 35036 Montegrotto Terme (PD) - ph. +39 049 8912451 info@stradadelvinocolliuganei.it - www.stradadelvinocolliuganei.it

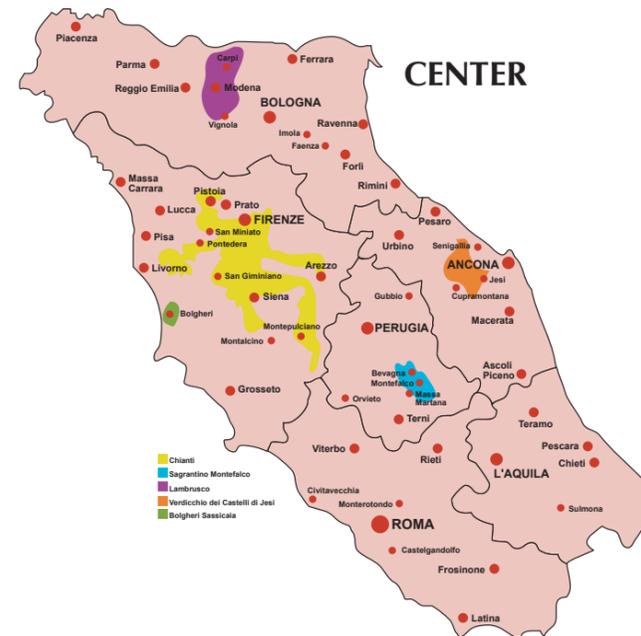
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The rich land of the "Murgia"

Aleatico di Puglia, Cacc'è Mmitte di Lucera, Primitivo di Manduria, Salice Talentino, Rosso di Cerignola: full-bodied wines ripened in the southern area of Italy where the climate is warm, breezy and not too rainy. The rich land of the Puglia region boasts a large production of wine (7.236.000 hectolitres), thus covering 17% of the overall national production. It was once considered the reservoir of the north since it used its own grapes for the production of Vermouth in Turin or in France. In more recent times, oenologists from Puglia have begun producing wines that are bottled locally.

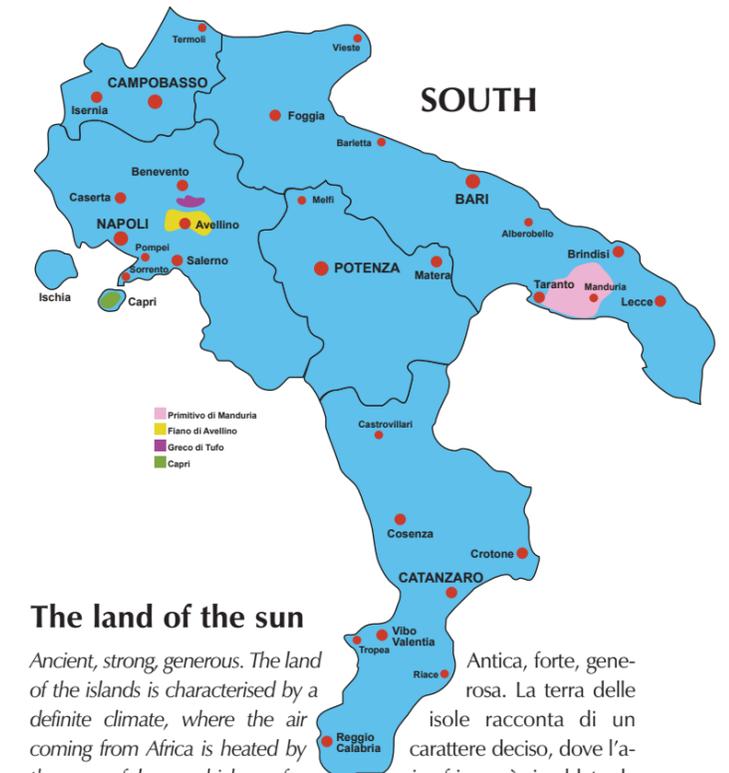
Aleatico di Puglia, Cacc'è Mmitte di Lucera, Primitivo di Manduria, Salice Talentino, Rosso di Cerignola: vini forti, che respirano l'aria del Mediterraneo profondo. Clima caldo, ventilato e scarsamente piovoso. Una terra ricca quella pugliese che con la sua enorme produzione (7.236.000 ettolitri) copre circa il 17% della produzione nazionale. Tradizionalmente era considerato il serbatoio del nord che usava le uve nella produzione di Vermouth a Torino, oppure in Francia. In anni più recenti, gli enologi pugliesi hanno iniziato a produrre vini che vengono imbottigliati localmente.



The land of clays

Red wine is the black gold of these lands which has brought to the gentle Tuscan hills the international success they deserved. The Chianti area encompasses the entire area surrounding Florence, the Chianti hills, the Val d'Elsa and Siena. While the one of the Chianti Classico comprises nine towns where each cellar adopts a particular wine-making method. "Chianti" is the most bottled Tuscan wine with at least 120 million bottles. It is mostly linked to the Sangiovese wine which has different names depending on the area: in Montalcino it is called Brunello, in Scansano it is called Morellino.

E' l'oro nero di queste terre. Il vino rosso toscano il successo internazionale che meritavano. La zona del Chianti comprende tutta la l'area attorno a Firenze, i colli del Chianti, la Val d'Elsa e Siena. La zona del Chianti Classico comprende invece 9 comuni le cui cantine adottano un metodo di vinificazione particolare. Il Chianti è il vino toscano più imbottigliato con almeno 120 milioni di bottiglie. E' prevalentemente legato al vitigno Sangiovese che a seconda della zona prende un nome diverso: a Montalcino si chiama Brunello, a Scansano si chiama Morellino.



The land of the sun

Ancient, strong, generous. The land of the islands is characterised by a definite climate, where the air coming from Africa is heated by the powerful sun which confers vines a particular energy. Sicily, for instance, has more vineyards than any other Italian region and usually competes with Puglia for the title of major wine producer. In Sardinia, vineyarding has been practiced for centuries, even before the Roman rule, with the people of the Nuraghi, the Phoenicians and the Romans. It remains the most ancient land of Italy whose vines still produce extraordinary scents.

Antica, forte, generosa. La terra delle isole racconta di un carattere deciso, dove l'aria africana è riscaldata da una sole ricco che dona un'energia particolare alla vite. La Sicilia ad esempio ha più vigneti di qualunque altra regione italiana e in genere compete con la Puglia per il titolo di maggior produttore vino. In Sardegna la viticoltura viene praticata da millenni, da prima della dominazione romana, con il popolo dei nuraghi, e poi con i Fenici, i Romani: la terra più antica d'Italia le cui viti producono ancora oggi delle straordinarie fragranze.

The "shade" of Venice

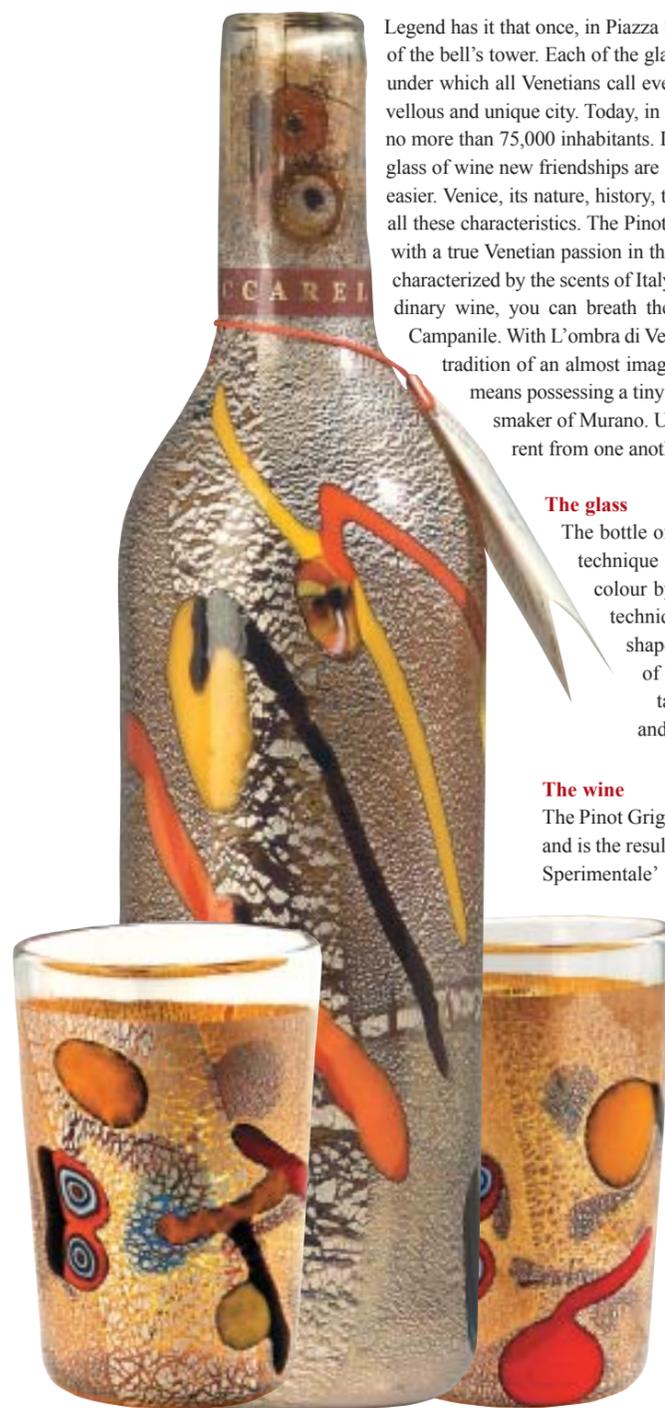
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Legend has it that once, in Piazza San Marco, there was a wine banquet that during the summer moved after the shade of the bell's tower. Each of the glasses sold could not contain less than 100ml. This is the origin of the name "ombra" under which all Venetians call even today a glass of wine. A tradition reflecting the nature and the scent of this marvellous and unique city. Today, in the Doges' city 50,000 'ombre' are drunk everyday. A substantial figure for a city of no more than 75,000 inhabitants. L'ombra di Venezia is a homage to the long-standing Venetian tradition. In front of a glass of wine new friendships are formed and old ones are reinforced, deals are clinched and communicating becomes easier. Venice, its nature, history, the character of its inhabitants are centred on this rite. L'ombra di Venezia enshrines all these characteristics. The Pinot Grigio, preserved here, is 100% Venetian because it is produced, in limited quantity, with a true Venetian passion in the same earth that provided wine for the Palazzo Ducale centuries ago. Its essence is characterized by the scents of Italy. Its colour is the result of the sun that has ripened the grapes. Thanks to this extraordinary wine, you can breath the cordiality and friendship which can still be found today on the shades of the Campanile. With L'ombra di Venezia you can savour the true Venetian tastes, experience the atmosphere, history and tradition of an almost imaginary city. Holding your own bottle of wine and drinking it from your own glasses means possessing a tiny part of that wonder. Indeed, bottles and glasses are created by a famous master glassmaker of Murano. Unique and matchless pieces produced in a limited edition of 999 samples each different from one another.

The glass

The bottle of "L'ombra di Venezia", made of Murano glass, has been created with the ancient technique of the mosaic melted at high temperature. The sand has been given its shape and colour by the fire. While the rest, the soul of this type of Murano glass, derives from the technique and experience of the master glassmaker who has created it by blowing on the shapeless amalgam. This particular glass has been therefore created out of that blow, out of the technique enshrined in the inviolable secrets of the furnace. Unique and inimitable. The origin certificate and the 'murrina' set in the glass guarantee its quality and originality.

The wine

The Pinot Grigio "L'ombra di Venezia" is produced in the Italian farm 'La Vigna del Cason Brusà' and is the result of an accurate analysis of the "terroir" carried out in cooperation with the 'Istituto Sperimentale' of Conegliano. Different clones of Pinot Grigio— from two to five — have been planted in the same vineyard, so as to emphasize their best characteristics. The harvested product, unique in its characteristics, undergoes a treatment which respects both the tradition and the quality of the grapes. A hard and intense process for a unique top quality. "L'ombra di Venezia" — 'ombra' meaning glass of wine in the Venetian dialect — reflects the professional ability of the enterprise renowned in Italy and abroad.

PINOT GRIGIO igt Veneto

Organoleptic description: white coppery bright colour with delicate and definite scents, fluid, rich in salts, a wine famous for its delicacy.

Analytic data: alcohol 12% vol., acidity 6,7-7,5‰ ca
Gastronomic suggestions: ideal for fish starters, white meat, delicate recipies.

Service: 10° in Murano glasses

Refinement: in stainless steel casks and in bottles.

Average quality rise: 2 years



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The wine etiquette

The often forgotten art of serving and being served. Here are, in a few rules, the procedures that each sommelier perfectly knows. Because in the wine ceremony, style is all too important.

Servire ed essere serviti: un'arte spesso dimenticata. In poche regole la liturgia che ogni sommelier conosce a perfezione. Perché la forma, nella cerimonia del vino, conta. Eccome.

1. The bottle of wine requested by the client has to be cleaned and brought to the table by carrying it from the bottom with the left arm, using a linen napkin.
2. Once the bottle has been showed to the client, describe the label: name, denomination, cellar, vintage and alcoholic proof.
3. You then return to the guéridon, where the bottle has to be placed keeping the label on the client's side.
4. The bottle, which does not have to be shaken, has to be cut horizontally, just under the bottle-neck, first clockwise and then anticlockwise. The next cut has to be vertical. You can now remove the metal cap and place it on a small service plate or on the front pocket of your apron.
5. Clean the bottleneck with the linen napkin.
6. Place the corkscrew at the centre of the cork and insert it with a rotation.
7. Start drawing the cork by using the first lever and then the second one.
8. Try to avoid the not too elegant "bang".
9. Smell the cork to assess the wine quality which is often undermined by the cork itself. Place the cork on the service plate without directly touching it with your hands.
10. With an end of the linen napkin clean the bottle-head from remaining bits of cork. Pour some wine into your tasting glass, and if the wine is satisfying, it can be served to the customer.
11. Wine has to be served from the right holding the bottle from the bottom or with your fingers slightly at the centre of the bottle. Pour some wine to the host and wait for his remark.
12. The first to be served are the older women guests, then the younger ones until you come back to the host, who will be the last person to be served. Exception made for a guest of honour or a prelate who should be served first.
13. The serving procedure has to be clockwise. To avoid that drips fall on the table or on the client's clothes, twist the bottle slightly as you tilt it upright and clean it with the linen napkin.
14. At this point, go back to the side-table — or guéridon — where you will place the bottle with the label facing the client's table. You can now take the cork out of the corkscrew by using the linen napkin to avoid that aromas and odours remain on your hands, thus undermining the taste of the following wine.



1. La bottiglia richiesta dal cliente viene pulita e si conduce al tavolo tenendola dal basso, con il braccio sinistro, usando un tovagliolo.
2. Dopo averla mostrata si enuncia l'etichetta: nome, denominazione, cantina, annata, gradazione alcolica.
3. Si torna quindi al tavolo di servizio (guéridon) dove si depone la bottiglia avendo cura di lasciare l'etichetta sempre rivolta verso il cliente.
4. La bottiglia, che non deve essere mai mossa, si incide in senso orizzontale appena al di sotto la nervatura in cima al collo, prima in senso orario e poi antiorario. Si incide nuovamente ma questa volta in senso verticale e si rimuove la capsula di stagno-la deponendola sul piattino di servizio o nella tasca frontale del proprio grembiule.
5. Mediante il tovagliolo si pulisce il collo della bottiglia.
6. Il cavatappi punta la spirale al centro del tappo e si inserisce con una rotazione.
7. Si inizia quindi a tirare usando la prima leva del cavatappi poi, a fine corsa, si passa al secondo ancoraggio.
8. Si eviterà con cura di fare il poco elegante "bòtto".
9. Si annusa il tappo per valutare la bontà del vino che talvolta viene corrotto proprio dal sughero, che dopo sarà appoggiato sul piattino senza toccarlo con le mani.
10. Con un'estremità del torciolo si pulisce il becco dai residui di sughero e si versa poco vino nel bicchiere da degustazione: se l'assaggio risulta buono il vino è pronto per essere servito.
11. Il vino si serve da destra prendendo la bottiglia da sotto oppure con le dita leggermente sulla pancia. Se ne versa un po' al referente in attesa del suo okay.
12. Si parte dalla donna più anziana e via via si procede con le più giovani fino a ritornare al referente, il quale riceve per ultimo. Un'eccezione può essere costituita nell'ordine da un festeggiato oppure da un eventuale prelate, che andrebbero serviti per primi.
13. La procedura di servizio si effettua in senso orario. Quando si serve, per evitare la caduta di gocce sul tavolo o sui vestiti, nel momento in cui si verticalizza la bottiglia la si ruota leggermente e si pulisce con il torciolo.
14. A questo punto si torna al tavolo di servizio dove si lascia l'etichetta rivolta verso il tavolo del cliente, sempre ben visibile. Si può finalmente togliere il tappo dal cavatappi utilizzando il torciolo, così non si impregna di aromi e odori per il vino successivo.

THE MAGIC OF GRAPPA

Grappa, an Italian speciality, is “conquering” the tables of Italians and not only. Its recipe hides an “alchemic practice” which has remained unchanged over the centuries yet taking on delicacy and elegance.

Stills, fumes and spirits. The aroma is given by the fruit, the flower and even by the root. Alcohol does the rest by nourishing and cocooning the whole like an amniotic fluid. The result is “grappa”, the Italian aqua vitae distilled from the marc – the skin of the grape once it has been separated either from must or wine – where the vine’s aromas are mostly concentrated. The time in which farmers used to produce home-made aqua vitae in the “malgas” of the Belluno area or the in rustic cottages of the Po valley is fortunately not too long past. Today, grappa is no longer conceived as a product of the poor, it is recognized as a high quality brandy still preserving its noble and genuine characteristics. According to statistics of the financial administration of the Italian government – that imposes a high excise duty on grappa – in the past years the production of grappa roughly amounts to 40 million bottles (0.7 litres at 40% alcohol volume), which is why small distillation laboratories have been gradually replaced by the more controlled and organic industrial production. However, be it produced in small private houses or in large distilling casks, this alchemic practice is carried out with the same principle. The origin of alcoholic distillation dates back to the V century B.C., even if, at the time, vapour condensation was used for beauty treatments. Its history starts with the studies of the “Scuola Medica Salernitana” that codified the rules of alcohol concentration through distillation and prescribed its use to treat various human diseases, thus guaranteeing distillates an everlasting success. The first evidence about the study on marc distillation, however, goes back to 1600 and is linked to the Jesuits, above all to the name of Francesco Terzi Lana. Until the XIX century, there is no clear technological distinction between the various types of alcoholic distillates. From then on, the Italian grappa was produced on the basis of specific methods which made this drink unique.



La Magia dell’Acquavite

La grappa, tipico prodotto italiano, sta conquistando la tavola degli italiani, e non solo. Nella sua preparazione si nasconde una “pratica alchemica” immutata nei secoli che ha acquisito finezza ed eleganza.

Alambicchi, fumi, spiriti. Il frutto, il fiore, addirittura la radice, darà l’aroma. Il resto lo fa l’alcool che, come un liquido amniotico, nutre e avvolge tutto. È la grappa, l’acquavite italiana ricavata dalle vinacce (le bucce degli acini d’uva una volta separate dal mosto o dal vino) sulle quali la vite accumula maggiormente le sostanze aromatiche. È lontano, ma per fortuna non abbastanza, il tempo in cui nelle malghe del Bellunese e nei casolari della pianura padana i contadini si producevano le acquaviti “di casada”. Si è sciolta oramai quell’idea da “prodotto dei poveri” che aleggiava sui bar delle province. Ora la grappa ha trovato la dimensione di distillato di pregio mantenendo le sue caratteristiche di genuinità e fierezza. Secondo le statistiche dell’amministrazione finanziaria dello Stato – che sulla grappa impone un’accisa elevata– negli ultimi anni la produzione di grappa oscilla intorno ai 40 milioni di bottiglie equivalenti (da 0,7 litri al 40% volume di alcol). È questa la ragione per cui pian piano sono spariti i piccoli laboratori di distillazione, che hanno lasciato il posto a una ben più controllata e organica produzione industriale. Ma, da sempre, che sia prodotta in piccole fucine casalinghe o in grandi botti di distillazione, il principio con cui si esegue questa pratica alchemica è identica. È possibile trovare gli inizi della distillazione alcolica nel V secolo avanti Cristo anche se allora la condensazione del vapore serviva alla cosmesi. La sua storia si fa risalire nell’ambito degli studi della Scuola Medica Salernitana che, intorno all’anno Mille, codificò le regole della concentrazione dell’alcool attraverso la distillazione e ne prescrisse l’impiego per svariate patologie umane garantendo ai distillati un imperituro successo. Le prime testimonianze dello studio sulla distillazione delle vinacce risalgono però al 1600 e sono dovute ai Gesuiti, tra i quali va ricordato il bresciano Francesco Terzi Lana. Fino agli inizi del XIX secolo non vi è una distinzione tecnologica netta tra i distillati alcolici, poi l’Italia della grappa scelse una propria strada che portò alla creazione di una bevanda con caratteristiche uniche e irripetibili.



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Calle Vallarossa - S. Marco, 1316
map: F5 - ph. +39.041.5205733

SALVATORE FERRAGAMO
Calle XXII Marzo - S. Marco, 2098
map: E5 - ph. +39.041.2778509

TRUSSARDI UOMO DONNA
Spadaria - San Marco, 695
map: F5 - ph. +39.041.5285757

VALENTINO
Corte Foscarina - S. Marco, 1473
map: F5 - ph. +39.041.5205733

VERSUS
Frezzeria - S. Marco, 1725
map: F5 - ph. +39.041.5289319

JEWELLERS

BULGARI
Calle XXII Marzo - S. Marco, 2282
map: E5 - ph. +39.041.2410553

GIOIELLERIA BONCOMPAGNI
Piazza San Marco, 131/132
map: F5 - ph. +39.041.5224563

DAMIANI
Salizada S. Moisè - S. Marco, 1494
map: F5 - ph. +39.041.2770661

POMELLATO
San Marco, 1298
map: F5 - ph. +39.041.5201048

SALVADORI
Mercerie - San Marco, 5022
map: F4 - ph. +39.041.5230609

VISCONTI ORLANDINI
S. Marco, 60
map: F5 - ph. +39.041.5206433

CARTIER
Campo S. Zulian - S. Marco, 606
map: F5 - ph. +39.041.5222071

GANESHA
Ruga Rialto - S. Polo, 1044
map: E4 - ph. +39.041.5225148

FREY WILLE
S. Marco, 53
map: F5 - ph. +39.041.5200807

EYEWEAR

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C. po S. Bartolomeo - S. Marco, 5044
map: F4 - ph. +39.041.2413818



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MICROMEGA OTTICA
San Marco, 2436
map: E5 - ph. +39.041.2960765

LINGERIE

LA PERLA
S. Salvador - S. Marco, 4828
map: G5 - ph. +39.041.5226459

JADE MARTINE
Frezzeria - San Marco, 1645
map: F5 - ph. +39.041.5212892

HANDICRAFTS

VENETIA STUDIUM
Calle XXII Marzo - S. Marco, 2403
map: E5 - ph. +39.041.5236953



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PAOLO OLBI
Calle d. Mandola - S. Marco, 3653
map: E5 - ph. +39.041.5285025

LA PERLA LACES
Via Galuppi, 287 Burano
Ph. +39.041.730009

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GALLERIA CRISTALLO
Calle dei Fabbri - San Marco, 1037
map: F5 - ph. +39.041.5211237
www.galleriacristallo.com



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Calle dei Nomboli - S. Polo, 2800
map: D4 - ph. +39.041.721102
www.tragicomica.it

Wide and colourful collection of Venetian masks.

LA BOTTEGA DEI MASCARERI
San Polo, 80
map: E4 - ph. +39.041.5223857

IL MERCANTE DI VENEZIA
Cannaregio, 2223
map: E3 - ph. +39.041.716084

ATELIER MAREGA
F.ta dell'Osmarin - Castello, 4968
map: G5 - ph. +39.041.5223036
C. po S. Rocco - San Polo, 3045/3046
map: G5 - ph. +39.041.5221634
San Tomà - San Polo, 2940/b
map: D5 - ph. +39.041.717966

BLUE MOON
Dorsoduro, 2312
map: F4 - ph. +39.041.715175

A MANO
S. Polo, 2616
map: D4 - ph. +39.041.715742

GUALTI ARTISTIC FASHION
Dorsoduro, 3111
map: C5 - ph. +39.041.5201731

HOME WARE

FRETTE
Calle XXII Marzo - S. Marco, 2070/A
map: E5 - ph. +39.041.5224914

RUBELLI
San Marco, 3877
map: E5 - ph. +39.041.5236110

T.S.L.
San Marco, 2666
map: D2 - ph. +39.041.718524

CA'NOVA
S. Marco, 4601
map: F4 - ph. +39.041.5203834

FOOT WEAR

FOOT LOCKER
Mercerie - San Marco, 4944
map: F4 - ph. +39.041.5220803

POLLINI
Mercerie - San Marco, 186
map: F5 - ph. +39.041.5237480

TIMBERLAND
Calle dei Fuseri - S. Marco, 4336
map: F4 - ph. +39.041.5231827

TOD'S CALZATURE
Calle XXII Marzo - S. Marco, 2251
map: E5 - ph. +39.041.5206603

WINE SHOPS

MILLEVINI
map: F4 - S. Marco, 5362
ph. +39.041.5206090 - Closed Sundays

GOURMET FOOD

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ph. +39.041.730010

PASTIFICIO GIACOMO RIZZO
Cannaregio, 5778
map: F4 - ph. +39.041.52228245

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**Restaurants
Bacari
Pizzerie
Pastry-shops
& the City Listing**

LA CAFFETERIA CAFFÈ DEL DOGE - San Polo, 608



This is a spot that is dedicated to the cult and the rediscovery of coffee, in a refined, restrained milieu conceived and constructed by the Anri Azuma architects' studio of Milan. In the premises of the old Caffè del Doge coffee shop in Rialto you can lose yourself among blended and select single origin coffees: the "i Caffè delle Stagioni", of which this establishment is the sole Italian importer. Seasons – stagioni – not only in the sense of periods of the year, but moments in life, in the day, moments that come back to you. Caffè del Doge offers you the best it has managed to find all over the world. Black, white, cold, special coffees: all prepared with care, skill and love. The little open plan laboratory, with its natural rising counter and convection oven turns out direct import sweet and savoury delicacies every day. The fruit juices are completely natural and all the water is purified by inverse osmosis process.

Dedicato al culto e alla riscoperta del caffè, in un ambiente raffinato ed essenziale, pensato e realizzato dallo studio di architettura Anri Azuma di Milano. Nei locali della vecchia torrefazione Caffè del Doge di Rialto è possibile perdersi tra le miscele e le monoselezioni in purezza: "Caffè delle Stagioni", importate in esclusiva per l'Italia. Stagioni non solo intese come periodi dell'anno, ma anche come momenti della vita, della giornata, momenti che ritornano. Il meglio che "Caffè del Doge" riesce a scoprire per il mondo viene proposto nella sua caffetteria. Cuba, Jamaica, India, Guatemala. Caffè neri, bianchi, freddi, speciali: ogni preparazione viene realizzata con cura, professionalità e passione. Il piccolo laboratorio a vista, con banco di lievitazione naturale e forno a convezione, sforna giornalmente golosità dolci e salate di importazione diretta. I succhi di frutta sono completamente naturali mentre tutta l'acqua subisce il processo di purificazione tramite osmosi inversa.

DINING CITY LISTING

**Traditional Cuisine
International Cuisine
Bacari & Hostarie
Pizzerie
Coffee & Pastries**

**Cucina Tradizionale
Cucina Internazionale
Bacari & Hostarie
Pizzerie
Caffé & Pasticcerie**

A list, edited by the VM staff, of suggestions for gourmets: a careful selection of original and best appreciated restaurants, bacari, pizzerias and wine bars in town. Each listing gives useful information for an appropriate choice.

La guida per i buongustai: una accurata selezione, proposta dalla redazione di VM, dei più originali e apprezzati ristoranti, bacari, pizzerie ed enoteche dell'isola. Ogni scheda è corredata dalle informazioni utili a una scelta azzeccata.

TRADITIONAL CUISINE

A LA VECIA CAVANA
map: F3 - Rio Terà SS.Apostoli, 4264
ph. +39.041.5287106 - Closed Mondays
Brand new management in an historical restaurant located five minutes walk from Rialto bridge. Guests will sample a classy venetian and typical cuisine. Amazing wine and spirits list.

RISTORANTE CANOVA
Luna Hotel Baglioni
map: F5 - San Marco, 1243
ph. +39.041.5289840
The award winning "Canova Restaurant" is inviting you to experience its exquisite cuisine in a most sumptuous surrounding and impeccable service. Dinning at the Canova sets the mood for an unforgettable evening rich of pleasure and romance.

DO' FORNI
map: F5 - S. Marco, 457
ph. +39.041.5232148 - Open daily

RISTORANTE CA' DEI FRATI
Hotel San Clemente
San Clemente island
ph. +39.041.2445001



In the former Camaldolese monastery, close to the Renaissance church, stands Cà dei Frati. Exquisite delicacies of a classy cuisine. A dream to experience in the privacy of its luxury surroundings. Ten minutes by boat from St. Mark square.

LA CARAVELLA RESTAURANT BAR
Hotel Saturnia
map: E5 - Via XXII Marzo, 2397
ph. +39.041.5208901 - Open daily
Quality and tradition in the heart of Venice a few steps from St. Mark square.

AL PIRON
www.residenzacannaregio.it
map: D1 - Cannaregio, 3217
ph. +39.041.5244029 - Open daily

BACARO LOUNGE BAR
map: F5 - S.Marco, 1345
ph. +39.041.2960687 - Open daily
Brand-new Club fit with modern and graceful touch design! It offers a wide selection of cocktails, international cuisine dishes and typical venetian dishes.

RISTORANTE AL BRINDISI
map: D2 - Cannaregio, 307
ph. +39.041.716968 - Open daily
Traditional Venetian cuisine right in the historical centre of the city, facing the lovely campo S.Geremia. Easy reachable in five minutes walk from the station.

CIP'S RESTAURANT
Hotel Cipriani
map: F7 - Giudecca island
ph. +39.0415207744

The most enticing scenario of St. Mark and central Venice. Just five minutes by complimentary Cipriani boat from St. Mark's square.

LA RIVISTA WINE & CHEESE BAR
Hotel Ca' Pisani
map D6 - Dorsoduro 979/A
ph. +39.041.2401425 - Closed Mondays

GRAND CANAL RESTAURANT
Hotel Monaco & Grand Canal
map: E6 - S. Marco, 1332
ph. +39.041.5200211

PRINCIPE RESTAURANT
Hotel Principe
map C3 - Cannaregio, 146
ph. +39.041.2204000

RESTAURANT CANOVA



"The Fine Art of Dining by San Marco's Place"

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CANOVA
San Marco, 1243 - Bocca di Piazza
ph. +39.041.5289840 - fax +39.041.5287160
luna.venezia@baglionihotels.com



"A refined, innovative Venetian and Veneto cuisine awaits you in the sleek, elegant decor of the Do Leoni Restaurant, with its incomparable view of the Basin of St. Mark and the Island of San Giorgio."



Ristorante

DO LEONI

HOTEL LONDRA PALACE
Riva degli Schiavoni, 4171 - ph. +39.041.5200522 - fax. +39.041.5225032
info@hotellondra.it - www.hotellondra.it

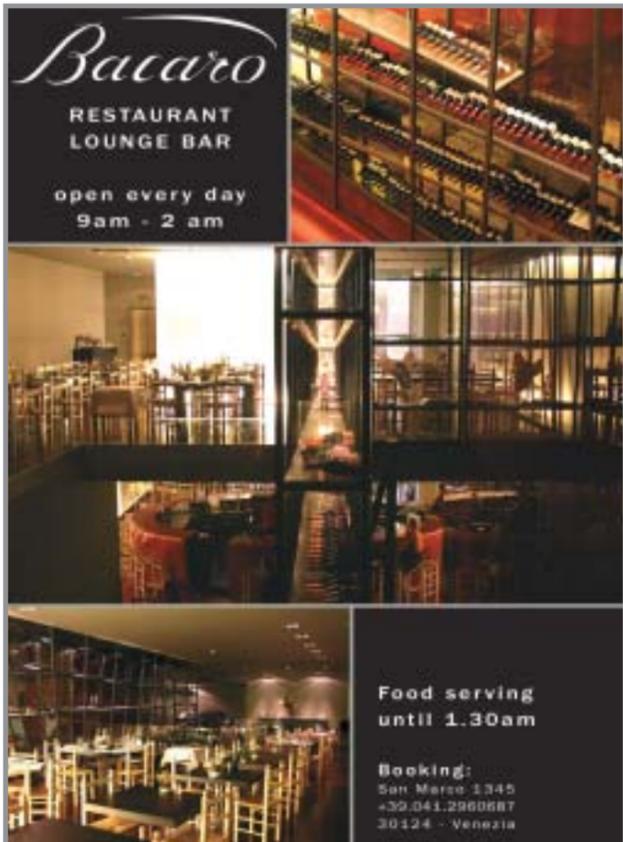




Al Brindisi
Cannaregio, 307 Campo San Geremia - 30121 Venezia
tel. 041.716968 fax 041.795585 www.albrindisi.it info@albrindisi.it

A traditional Venetian cuisine in the historical centre of the city. A short stroll away from the railway station.

La tradizione della buona cucina nel cuore della città storica. A 5 minuti dalla stazione ferroviaria.



Bacaro
RESTAURANT
LOUNGE BAR
open every day
9am - 2 am

Food serving until 1.30am

Booking:
San Marco 1345
+39.041.2960887
30124 - Venezia



WHEN GOLD WAS EATEN IN VENICE



di Raffaele Giroto

QUANDO A VENEZIA SI MANGIAVA L'ORO

Venice has long been the gate of the East for all Europe. In one of the first documents of Italian gastronomy, "The book of the cook", dating back to the XIV century written in archaic Venetian, one can find the magnificence of the future cuisine of the Serenissima Republic. Recipes and rules, according to which only Venetians were allowed to use sugar and spices at that time. It was a custom giving a small sugar lump or sugar-almond – which were then sold in "primordial" drug-stores – to the lawyer who won a cause, and this only to better illustrate the period which is being referred to. There was also a period in which the thaumaturgical power ascribed to gold made it an ingredient of the life elixir, of pharmaceutical recipes able to alleviate the most disparate types of pain. Numerous recipes were introduced, for the same reason, in the cuisines of Patricians where gold used to be cooked with food or added to beverages to an extent that its use had to be regulated by the law.

Venezia per molto tempo fu la porta dell'Oriente per l'intera Europa. In uno dei primi documenti della gastronomia italiana "Il libro per cuoco", del XIV secolo redatto in lingua veneziana arcaica, già troviamo la magnificenza di quella che sarà la cucina della Serenissima. Ricette e dettami in cui l'utilizzo di zucchero e spezie era possibile solo ai veneziani di quel periodo. Era uso, solo per farci capire in che epoca si visse, regalare all'avvocato che aveva fatto vincere una causa una pastiglia di zucchero o un confettino, che allora si vendevano nelle "primordiali" farmacie della città. E ci fu un periodo in cui i poteri taumaturgici attribuiti all'oro indussero a trasformarlo in ingrediente di elisir di vita, di preparati farmaceutici capaci di alleviare i mali più diversi. E per la stessa regione si introdussero nelle cucine dei patrizi numerose ricette in cui l'oro veniva cucinato assieme al cibo o aggiunto alle bevande tanto che il suo consumo dovette addirittura esser regolato dalla legge.

THE RECIPE

LOBSTER SOUP WITH GOLD

Ingredients for four people:
800 g lobster, 4 gold leaves
100 g carrots, 60 g onion
40 g leek, 20 g celery
2 garlic head, 2 litres of water

Wash the lobster and place it in salted boiling water for 10 minutes. Let it cool in water and ice. Take off tail, claws and shell. Brown the sliced vegetables, add the chopped shell (including the head) and sauté for a few minutes. Cover with cold water and boil the whole. Turn down the fire and cover for 15 minutes. Let it cool. Take the vegetables out. Filter the whole.



LA RICETTA

ZUPPA DI ASTICE CON L'ORO

Ingredienti per quattro persone:
800g astice, 4 foglie d'oro
100 g carote, 60 g cipolle
40 g porro, 20g sedano
1 aglio, 2 litri acqua

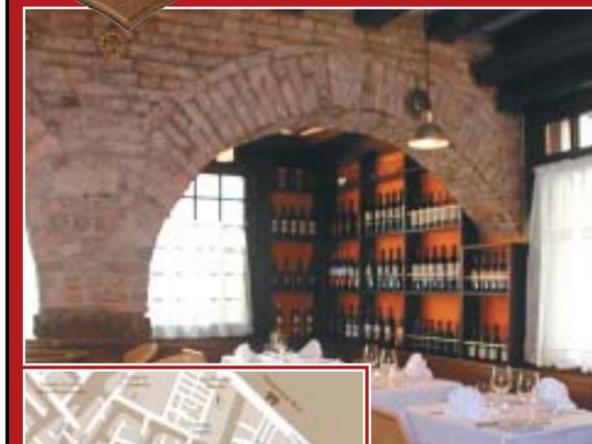
Lavare l'astice e tuffarlo in acqua bollente salata per 10 min. Farlo raffreddare in acqua e ghiaccio. Staccare la coda e le chele e togliere le carcasse. Dorare le verdure tagliate a pezzettoni, aggiungere le carcasse spezzate (testa compresa) e tostare per qualche minuto. Coprire con acqua fredda e portare a bollore, abbassare il fuoco, coprire per 15 min. Far raffreddare. Togliere le verdure. Intiepidire e filtrare.

Ristorante Ca la Vecia Cavana

dei fratelli Garbin



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Traditional & Venetian Cuisine
Catering Service



A LA VECIA CAVANA

VENEZIA
Rio Terà SS. Apostoli, 4624
ph. +39.041.5287106
fax +39.041.5238644

www.veciacavana.it
info@veciacavana.it

AGLI ALBORETTI



Restaurant
Dorsoduro - Accademia, 884
ph. +39.041.5230058
closed on wednesdays



one minute from the Accademia bridge

Hosteria Galileo

cucina tipica veneziana

S.Marco, 3593
Campo S. Angelo
Tel. 041.5206393
Closing day:
Tuesday
Booking request



TRATTORIA Alla Nuova Speranza

Castello, 145 - Campo Ruga - VENEZIA
Tel. & Fax 041 5285225



La Piscina

Bar Caffè
Restaurant

Not simply a bar... not an overly - formal restaurant...

Closed Mondays
Dorsoduro 780-782, Zattere - Venezia
Ph. +39.041.2413889 - +39.041.5206466
Fax +39.041.5227045
la.piscina@libero.it - www.lacalcina.com



DE PISIS
map: F5 - S. Marco, 1459
ph. +39.041.5207022 - Open daily



Our Gourmet Restaurant De Pisis, recently rated as the best in Venice, has become a world-renowned destination for Venetians as well as for visitors. In an intimate and elegant setting Chef Giovanni Ciresa offers an original cuisine based on international cooking enriched by local Mediterranean traditions, always considering the use of raw materials and the refinement of the ingredients in season.

RISTORANTE TERRAZZA ORSEOLO
Hotel Bonvecchiati
map F5 - S. Marco, 4488
ph. +39.041.5200245
Venetian cuisine to be enjoyed one minute away from St. Mark square.

TERRAZZA DANIELI RESTAURANT
Hotel Danieli
map G5 - S. Marco, 4196
ph. +39.041.5226480

LIBERTY RESTAURANT
Hotel Des Bains
Lungomare Marconi, 17 - Lido
Ph. +39.041.5265921

RISTORANTE DO LEONI
Hotel Londra Palace
map G5 - S. Marco, 4171
ph. +39.041.5200533



"A refined, innovative Venetian and Veneto cuisine awaits you in the sleek, elegant decor of the Do Leoni Restaurant, with its incomparable view of the Basin of St. Mark and the Island of San Giorgio."

CENTRALE RESTAURANT LOUNGE
map F5 - S. Marco, 1659/b
ph. +39.041.2960664

CLUB DEL DOGE
Hotel Grillo Palace
map E6 - S. Marco, 2467
ph. +39.041.794611

HARRY'S DOLCI
map E7 - Giudecca, 773
ph. +39.041.5224884
Open from March to October

TAVERNA SUMMERTIME
The Westin Excelsior
Lungomare Marconi, 41 - Lido
Ph. +39.0415260201

LOCAL CUISINE

LINEADOMBRA
map: F7 - Dorsoduro, 19
ph. +39.041.2411881
Open daily

Located by the Giudecca canal close to the Salute Church. Probably the most enchanting view by the water. Brilliantly managed by Marco Bolla, this new restaurant-bar offers venetian fish specialities like the tuna tartare or the "branzino al sale". Italian and French wine list.

CANTINA CANALETTO
map: F4 - Castello, 5450/5490
ph. +39.041.5212661
Open daily

One can taste wine by the glass from over 500 labels, then cheeses and salamis specialities, cold meats, foie gras, oysters. All dishes, revisited in a creative key, ensure continuity of traditional recipes. Open till late.

MARCO POLO
map: G5 - Castello, 5571
ph. +39.041.5235018
Open daily

TRATTORIA DA NINO
map: G5 - Castello, 4668
ph. +39.041.5235886
Closed Thursdays

Located between S.Provolo and S.Zaccaria, few steps away from S.Mark Square serves typical Venetian dishes on an outdoor terrace. Open all day long from 11.30am to 10.30pm.

ANTICHE CARAMPANE
map: D4 - Rio ferà Carampane 1911
ph. +39.041.5240165
Closed on Sun. afternoon and Mon.



Warm and intimate "trattoria", the enticing menu is based on classic cuisine blend to create a truly memorable dining experience. The restaurant's gracious outdoor terrace provides the opportunity to dine under the stars when weather permits.

RISTORANTE AGLI ALBORETTI
map: D6 - Dorsoduro, 882
ph. +39.041.5230058

In the early 60's used to be the Peggy Guggenheim's favourite restaurant. Ten years ago Mrs. Anna Linguetti decided to bring this place back to life. Today the awarded chef Pierluigi Lovisa prepares traditional and innovative dishes combining colours and flavours to please the eye and the taste.

RISTORANTE DA TANDUO
map: L2 - F.ta Manin, 67/68 - Murano
ph. +39.041.739310 - Closed tuesdays

Located along the main walk, this cosy place's cuisine is based upon Venetian recipes with an original

touch like lagoon's vegetables combined with fish. Very nice are the grilled-fish plate or the selection of Venetian starters "cichetti".

AL GATTO NERO
Burano, Fond.ta Giudecca 88
ph. +39.041.730120 - Closed Mondays

MET RESTAURANT
Hotel Metropole
map: D6 - Castello, 4149
ph. +39.041.5205044 - Open daily

LA PISCINA
map: D6 - Dorsoduro, 780-782
ph. +39.041.2413889 - Closed Mondays



Magic place with magnificent view over the Giudecca canal. Tea room with home made biscuits and cakes. Freshly prepared snacks, sandwiches, salads and fruit options. This intimate restaurant offers simple and traditional mediterranean cuisine.

TRATTORIA ALLA NUOVA SPERANZA
map I5 - Castello 145, Campo Ruga
Ph. +39.041.5285225

Informal place, very close to the Basilica of S. Pietro. Air-conditioning inside, tables in a fascinating campo. One of the last characteristic trattoria, you can taste the traditional Venetian cuisine by typical fish and meat dishes and homemade desserts. Lunch is served up to 5 pm. monday to saturday. For dinner reservation is needed.

ETHNIC CUISINE

Chinese
IL GIARDINO DI GIADA
map: E3 - San Polo, 1659
ph. +39.041.721673 - Open daily

Arabian
FRARY'S
map: D4 - San Polo 2558
ph. +39.041.720050 - Closed Tue. evenings

Kosher
GAM GAM
map: D2 - Cannaregio, 1122
ph. +39.041.715284
Closed Friday evenings and Saturdays

Indian
SHRI GANESH
map: D4 - San Polo, 2426
ph. +39.041.719804 - Closed Wednesdays

Japanese
MIRAI
map: C3 - Cannaregio, 227
ph. +39.041.2206517 - Open daily

Mexican
IGUANA
map: E2 - Cannaregio, 2515
ph. +39.041.713561 - Closed Mondays

Syrian and Egyptian
SAHARA
map: E2 - Cannaregio 2519
ph. +39.041.721077 - Open daily

BACARI & HOSTARIE

HOSTARIA GALILEO
map: E5 - C.po S. Angelo 3593
ph. +39.041.5206393 - Closed Tuesdays
At the Galileo our chefs offer you traditional Veneto Italian cooking accompanied by a fine selection of Italian wines. Charming is the stallage right in Campo S. Angelo.

CICCHETERIA AL PESADOR
map: E4 - San Polo, 125/126
ph. +39.041.5239492 - Closed Wednesdays

PIZZERIE & PUB

DEVIL'S FOREST PUB
map: F4 - S.Marco, 5185
ph. +39.041.5200623 - Open daily



English style pub located 1 min. walk from Rialto bridge. Hosts will sample the plain Guinness draught line. Food served for breakfast and lunch, snacks available until late night. Backgammon, sky sport tv live and videomusic are also good reasons to pop in...

CAFÉS

CAFFÈ FLORIAN
map: F5 - Piazza San Marco, 56
ph. +39.041.5205641 - Open daily

CAFFÈ QUADRI
map: F5 - Piazza San Marco, 120
ph. +39.041.5200041 - Open daily

GRAN CAFFÈ LAVENA
map: F5 - Piazza San Marco, 133
ph. +39.041.5224070 - Open daily

CAFFÈ LA PISCINA
map: D6 - Dorsoduro, 780-782
ph. +39.041.2413889 - Closed Mondays
Magic place with magnificent view over the Giudecca canal. Tea room with home made biscuits and cakes. This intimate restaurant offers simple and traditional Mediterranean cuisine.

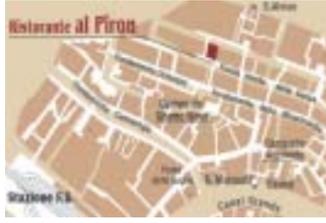
LA CAFFETERIA CAFFÈ DEL DOGE
map: E4 - C.lle dei Cinque-S.Polo, 608
ph. +39.041.5227787 - Open daily
International selection of 100% Arabic coffees. On site pastry shop, sweet and savory treats. Coffee based gelato and pastries, "Oriental" mineral waters and boutique.

PASTRY & ICE SHOPS

PASTICCERIA DAL MAS
map: C3 - Lista di Spagna, 150/a
ph. +39.041.715101 - Closed Tuesdays

al Piron

Cannaregio, 3217
ph. +39.041.5244029
fax +39.041.2757952
www.residenzacannaregio.it

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NEW OPENING
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Closed on Wednesdays

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Basic rules and information on how to face the real-estate market of Venice.

Le regole base, le informazioni sul mercato immobiliare di Venezia.



Realized by the Sales Department of Corner Casa.

HOW MUCH DOES IT COST HAVING A HOUSE IN VENICE?

The annual taxes concerning properties in Italy are three: ICI (property tax); IRPEF (tax on the income that derives or may derive from owning an estate); TIA (garbage tax).

1. What is the ICI rate in Venice?

The ordinary annual rate is the 7 per thousand of the cadastral value (taxable value of the property). If the taxed estate is a 'first property' the rate decreases to 4 per thousand (with a further deduction of 121,37 euros). Special rates of 2 or even 0,5 per thousand may be applied to houses, during the first year, purchased as first houses or rented with regularly registered contracts as required by the Italian law number 431/98.

2. IRPEF

This tax is not applied to houses used as main residence. It is applied to rented houses on the basis of the personal taxation rate on the property income. As regards second houses (not used as first residence and left uninhabited) the cadastral value of the house has to be raised by one third before the personal taxation rate can be applied.

3. TIA

For 'non-residents' this tax implies the annual payment of 280 euros for a house of 100 square metres.

QUANTO COSTA AVER CASA A VENEZIA?

Gli immobili sono gravati da tre spese fisse annue: ICI (Imposta Comunale Immobiliare); IRPEF, (imposta relativa alla rendita che produce o potrebbe produrre l'immobile); TIA, (Tassa raccolta rifiuti).

1. Quale è l'aliquota ICI a Venezia?

L'aliquota ordinaria annua è il 7 per mille del valore catastale (non commerciale). Nei casi di primaria residenza l'aliquota scende al 4 per mille (oltre ad una detrazione di 121,37 euro), sino ad arrivare ad aliquote speciali del 2 e addirittura dello 0,5 per mille per il primo anno di un'abitazione acquistata come "prima casa" o locata con contratti regolarmente registrati secondo la Legge 431/98.

2. IRPEF

La tassa non è applicata per le abitazioni utilizzate come residenza principale. Si applica invece in base alla propria aliquota d'imposizione fiscale sul reddito locativo se affittata, oppure se l'abitazione non è principale ed è tenuta vuota a disposizione (es. seconde case), prima di applicare la propria aliquota d'imposizione fiscale, bisogna maggiorare la rendita catastale di un terzo.

3. TIA

Per i "non residenti" la spesa per un'abitazione di 100 mq. è circa 280 euro annui.

OCTOBER TRADING DESK BORSINO DI OTTOBRE



The surface in m² has to be considered net. On-line personalized assessments in www.comercasa.it 1 mq. si considerano calpestabili. Valutazioni personalizzate on-line su www.comercasa.it

Zone	< 40m²	40-75m²	75-100m²	> 100m²
A	5.600	5.100	4.300	3.800
B	6.600	6.000	5.100	4.600
C	7.400	7.000	6.100	5.500
A	4.400	3.800	3.100	2.600
B	5.400	4.800	3.900	3.400
C	6.200	5.800	4.900	4.300

A: to be refurbished/da restaurare B: fit for habitation/abitabile C: new/nuova costruzione Source: Corner Casa

SERVICE & UTILITIES guide

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map: F4 - San Marco, 5239
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VENICE INTERNET POINT
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Opening: 8 am - 11 pm

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ph. +39.041.5287847
Opening: 9.30 am - 6 pm
Closing: Sundays and Mondays

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Opening: 9.30 am - 6.30 pm

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Events and Curiosity **OUTDOOR**

oct 05 - dec 05



Mainland guide and the city listing

- Mestre
- Riviera del Brenta
- Jesolo
- Treviso
- Cortina
- Asolo...

IPPOLITO CAFFI - LIGHT OF THE MEDITERRANEAN. Until January 22



In the heart: the Dolomites of the area of Belluno. In the DNA: the light of the Canaletto. In the eyes: the colours of the Mediterranean, the curiosity and the search for the "truth" – characteristics of the positivist –, the passion of a patriot, the strength of a hero. Ippolito Caffi (1809-1966) is a romantic artist and a character endowed with a great charm. He is one of the major and most original artists of the Italian 1800 Vedutist movement. His art takes on a European dimension in a way that is very much close to Corot, and somehow to the contemporary Turner "for the different and at the same time contiguous visionary attitudes" which enabled him to obtain, in his short but intense life, consensus and admiration.



Le Dolomiti bellunesi nel cuore, la luce di Canaletto nel Dna, i colori del Mediterraneo negli occhi, la curiosità e la ricerca del "vero" - proprie del positivista - la passione del patriota, la forza di un eroe. Ippolito Caffi (1809 -1866) è artista e personaggio romantico di grande fascino: tra i maggiori e più originali vedutisti dell'Ottocento italiano, assume nella sua arte una dimensione e un respiro europei che lo avvicinano a Corot e, in qualche modo, per le "differenti ma pur contigue attitudini visionarie", al contemporaneo Turner, suscitando, nella sua breve ma intensa vita, consensi e ammirazione.

BELLUNO
FROM VENICE
by car: 108 km.
by train: 120 min.
To see:
Piazza Duomo, Palazzo dei Nobili, Cattedrale di Belluno, Piazza dei Martiri

BELLUNO
Palazzo Crepadona
Biblioteca Comunale
Via Ripa, 3
Info: +39. 0437.944274
www.mostracaffi.it
Opening: 10am - 7pm
Closing day: Mondays



FELLINI. DREAMS ON PAPER

Mogliano Veneto (TV). Brolo, Centro d'Arte e Cultura. Until November 13

The exhibition presents Federico Fellini as a drawer. An almost unknown aspect of the great director yet fundamental for his cinematographic work. The drawings displayed in the exhibition are seventy-two, organized in four sections ("Films", "Women", "Friends, co-operators and caricatures", "A dream"), sixty-two of which have been borrowed from the Fellini Foundation of Rimini. Eleven of them come from the 'Fondo Flaiano' preserved at the Lugano Cantonal Library, like the amusing caricatures of Flaiano and an incredibly precise portrait of Marcello Mastroianni. Finally, a study from the Pierre and Maria Gaetana Matisse Foundation of New York: an extraordinary Casanova-Sutherland – placed beside the entrance door leading to the hall of their private house – which has welcomed for years friends and guests.

TREVISO
FROM VENICE
by car: 40 km.
by train: 30 min.
by bus: 55 min.
To see: Battistero di San Giovanni, Palazzo del Trecento

La mostra evidenzia un Federico Fellini disegnatore, un aspetto poco conosciuto del grande regista, ma fondamentale per il suo lavoro cinematografico. Divisi in quattro sezioni ("Film", "Donne", "Amici, collaboratori e caricature", "Un sogno") sono settantadue i disegni presenti in mostra, sessanta dei quali prestati dalla Fondazione Fellini di Rimini. Undici provengono dal Fondo Flaiano conservato alla Biblioteca Cantonale di Lugano, tra cui delle simpatiche caricature di Flaiano e un ritratto sorprendentemente preciso di Marcello Mastroianni. Infine, uno studio proveniente dalla Fondazione Pierre e Maria Gaetana Matisse di New York: un magnifico Casanova-Sutherland che, collocato a fianco della porta di accesso nell'atrio della loro abitazione privata, per anni ha accolto i loro amici e ospiti.

PAOLO FARINATI. PAINTINGS, ETCHINGS AND DRAWINGS FOR ARCHITECTURE

Verona. Museo di Castelvecchio, Sala Boggian. From October 17 to January 29

Contemporary with Palladio and Veronese, Paolo Farinati (1524-1606) chose never to go away from Verona where he lived and worked, in charge of a thriving shop, until the ripe old age of 92. He was an eclectic in a way that only great writers can be. He was able to dedicate himself, with equal passion and skill, to the creation of either architectural projects or frescos, sculptures, ensigns and procession gonfalons, or any type of furnishings and decorations. He cherished all his preparatory drawings to keep record of his inventions. Over 500 of them have been found in outstanding museums like the Louvre which owns most of them. Over 200 works will be exhibited in Verona, including paintings, drawings, etchings and archive documents.



Coetaneo di Palladio e di Veronese, Paolo Farinati (1524-1606) scelse di non allontanarsi mai da Verona dove visse e lavorò, a capo di una bottega floridissima, sino alla venerabile età di 92 anni. Eclettico come solo i grandi artisti sanno essere, poteva accingersi con eguale passione e abilità a ideare un progetto per un'architettura, affreschi, sculture, stendardi e gonfalonni processionali, arredi e decorazioni di ogni genere. Egli conservava i disegni preparatori o eseguiti per ricordare le sue invenzioni, e sono oltre 500 quelli sino ad oggi ritrovati in grandi musei del mondo come il Louvre, che ne possiede il maggior numero. A Verona saranno in mostra più di 200 opere, tra dipinti, disegni, incisioni e documenti d'archivio.

VERONA
FROM VENICE
by car: 120 km.
by train: 100 min.
by bus: 160 min.
To see: Arena, Piazza dei Signori, Piazza Brà, Arche Scaligere, Duomo.



MICHELANGELO. SIX MASTERPIECES

Padova, Palazzo Santo Stefano. From November 12 to January 8

The exhibition offers an opportunity to admire a group of six drawings by Michelangelo in Padua, by courtesy of the Foundation Casa Buonarroti of Florence. After having been exhibited in Padua, these original works will be brought back in the treasure chests of the Museum, where they will have to "rest", for preservation reasons, before being exposed again. The public will thus have the unique opportunity of admiring a choice of six of Michelangelo's most beautiful works. One "Drawing of a head for the Sistine Vault", the famous "Drawing of an arm for a figure of the Vault of the Sistine Chapel", "Drawing of fortification for the Porta al Prato", "The sacrifice of Isacco", "Drawing for a Jesus Christ" and the "Plant for San Giovanni dei Fiorentini", a project deeply appreciated by Vasari but that was never realized.

PADOVA
FROM VENICE
by car: 27 km.
by train: 35 min.
by bus: 70 min.
To see:
San' Antonio church
Prato della Valle
Cappella degli Scrovegni

La mostra, permette di ammirare un gruppo di sei disegni di Michelangelo, concessi a Padova dalla Fondazione Casa Buonarroti di Firenze. Questi originali, dopo l'uscita padovana, ritorneranno nei forzieri del Museo dove, per motivi di conservazione, data la loro preziosità e fragilità, dovranno "riposare" a lungo prima di poter essere rivisti. La scelta consente al pubblico di ammirare sei opere michelangeloesche tra le più belle della Collezione. Uno "Studio di testa per la Volta Sistina", il famosissimo "Studio di un braccio per una figura della Volta della Cappella Sistina"; "Studio di fortificazione per la Porta al Prato"; "Il sacrificio di Isacco"; "Studio per un Cristo risorto" e la "Pianta per San Giovanni dei Fiorentini", un progetto che già il Vasari giudicava bellissimo ma che non trovò mai esecuzione.

Venetian Tales

LEGGENDE VENEZIANE

di Alberto Toso Fei

EACH OF US SHOULD BEAR ONE'S OWN CROSS

Ponte Sant'Antonio, linking Sestiere (district) of Castello and Sestiere of San Marco, was once called Ponte di San Lio, since it led – from Rialto – to the church of San Leone. Tradition wants that in this place a particular miracle took place. It was in this area that an impious man lived who laughed at sacraments and led a scandalous life. He belonged to the Confraternity of San Giovanni Evangelista based in the homonymous school. One day a friend of his, his brother in the congregation, asked him to bear the cross in a burial procession of a member of the Confraternity. "You know – said to him the friend who truly hoped in a repentance of the man – one day the cross will be honouring also your funerals". "I certainly do not want to accompany it – he answered – nor do I want it to accompany me". However, as it is inevitable, the day of passing came also for him without any sign of repentance for his conduct. Once the procession arrived at Ponte San Lio heading towards the dead's parish, the cross didn't want to move and it became so heavy that no one was able to budge it from there. It was then that the good friend remembered the words of the man and explained to the others the reason of such an incredible resistance. Once the cross was removed to be taken back to the Congregation it suddenly returned as light as usual. However, from then on, it was decided that the cross was never to be borne in processions again except for certain solemn occasions.

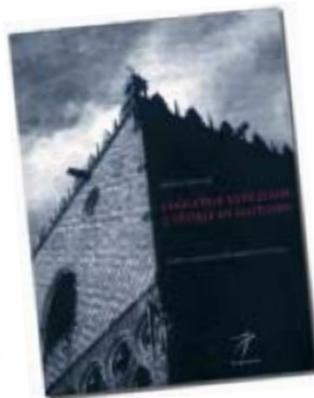


© Vito Vecellio

OGNUNO PORTI LA PROPRIA CROCE

Ponte Sant'Antonio, che unisce i Sestieri di Castello e San Marco, anticamente era detto di San Lio, conducendo – per chi arriva da Rialto – verso la chiesa di San Leone. E' questo il luogo in cui la tradizione vuole sia avvenuto un particolare miracolo. In queste zone viveva infatti un uomo empio, che si faceva beffe dei sacramenti e conduceva una vita scandalosa. L'uomo era appartenente alla Confraternita di San Giovanni Evangelista, con sede nell'omonima scuola. Un giorno un suo amico, confratello nella congregazione, gli chiese di portare la croce in una processione che doveva condurre alla sepoltura un membro della Confraternita. "Sai – gli disse l'amico, che sperava sinceramente in un ravvedimento dell'uomo – un giorno la croce dovrà onorare anche i tuoi funerali". "Non voglio certo accompagnarla – rispose questi – né mi interessa che essa venga ad accompagnarmi". Ma venne anche per lui, inevitabilmente, il momento del trapasso, senza ch'egli desse alcun segno di pentimento per la propria condotta. Una volta arrivati al ponte di San Lio per entrare nella parrocchia del morto, però, la croce non ne volle sapere di muoversi, ed anzi divenne talmente pesante che non ci fu forza umana in grado di smuoverla da lì. Fu allora che il buon amico ricordò le parole dell'uomo, e riferendole agli altri fece conoscere la ragione di tale incredibile resistenza. Rimossa per essere riportata alla Scuola, la croce si rifece leggera come sempre. Ma da quel momento fu stabilito che non la si dovesse più portare in processione se non nelle solennità maggiori.

Alberto Toso Fei, from Murano, was born in Venice in 1966. Traveller and journalist, he comes from one of the oldest glass blowing families on the island. A passionate researcher of history and local customs, he has activated an internet site (www.venetianlegends.it). "Venetian legends and ghost stories" (translated in English and French), "Veneziaenigma" and "Misteri della laguna e racconti di streghe" (available only in the original Italian version) can be found in libraries (Elzeviro editions).



Alberto Toso Fei, muranese, è nato a Venezia nel 1966. Viaggiatore e giornalista, discende da una delle antiche famiglie di vetrai dell'isola. Appassionato studioso di storia e costume locale, ha attivato un sito internet (www.venetianlegends.it). "Leggende veneziane e storie di fantasmi" (tradotto anche in inglese e francese), "Veneziaenigma" e "Misteri della laguna e racconti di streghe" (presenti attualmente nella sola edizione italiana) sono i suoi tre libri dati alle stampe editi da Elzeviro.

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www.panbiscotto.it

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ph. +39.041.610742 - Closed Thursdays

Mestre
DANTE HOSTERIA
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Mestre
DIETRO LE QUINTE
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Personal exhibition by Lionello Trabuo, the man who created the "travisismo", an innovative technique in which the chromatism achieves a caribbean appeal. He was awarded the "targa d'oro" at the biennial art exhibition Cannes 2003.

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LA OSTERIA
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DIETRO LE QUINTE

Il ritrovo degli artisti
ad un passo dal Teatro Toniolo

Piazzetta C. Battisti, 9 - Mestre - Ph. +39.041.985653

USEFUL page



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Carabinieri	112
Fire Department	115
Accident and Emergency	118
Breakdown Service	116
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Sweden	+39.041.5227049
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Dolo Highway	+39.041.413995
Hotels Association VE	+39.041.5228004
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Hotels Association Mainland	+39.041.930133
Flight Info	+39.041.2609260
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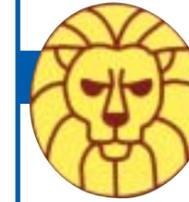
Credit card usage is widespread in Italy and most stores and restaurants accept several major credit cards.

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Highway: 130 km/h, Main Roads: 90 km/h, Populated Areas: 50 km/h.

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Austria	0043	Mexico	0052
Belgio	0032	Monaco	00377
Brasile	0055	Holland	0031
Canada	001	Polonia	0048
Danimarca	0045	Portogallo	00351
Francia	0033	Rep. Ceca	00420
Germania	0049	Romania	0040
Giappone	0081	Spagna	0034
Gran Bretagna	0044	Sudafrica	0027
Grecia	0030	Svezia	0046
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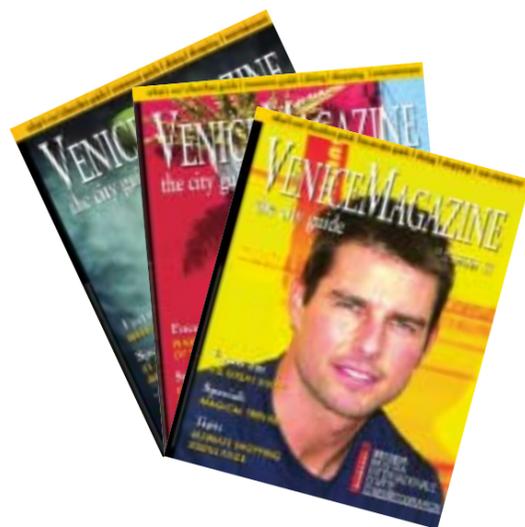
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