

# VENICE MAGAZINE

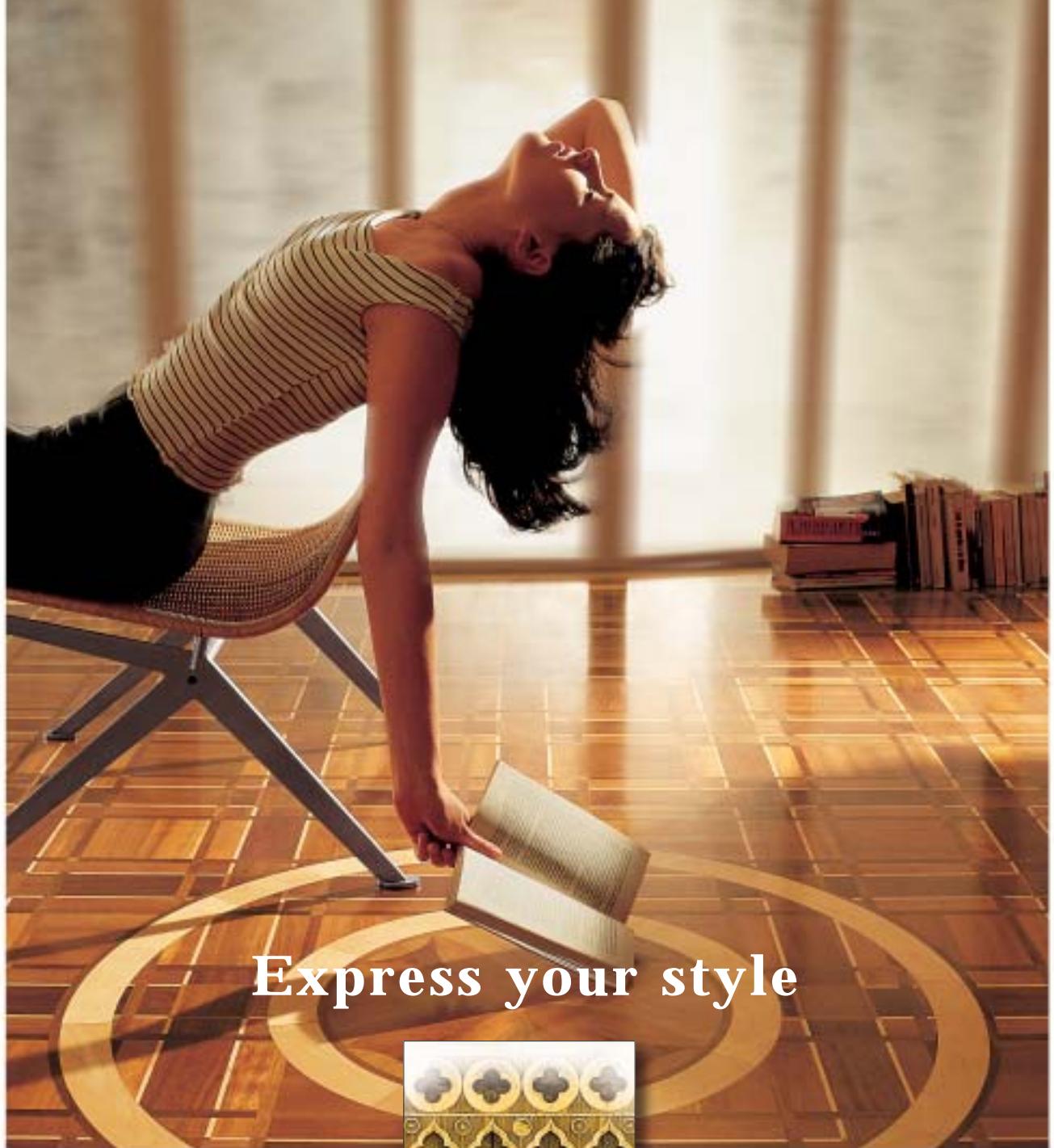
## the city guide

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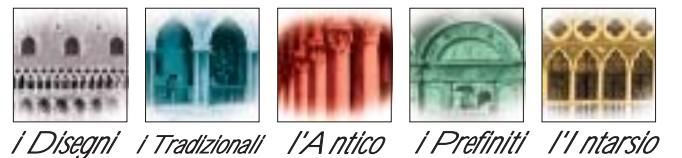
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Preziosi nel Tempo

*The Moro Zen*

*The Moro Zen is portrayed in the famous painting by Francesco Guardi dated 1770. The shape of the jewel reproduces the Zen coret of arms, being the aristocratic Venetian family that commissioned the painting. The head is carved in ebony, depicting the slave's colouring and wearing the pearl earring typical of the 18th century.*

*Il Moro Zen*

Il Moro Zen è ritratto nella celebre opera pittorica di Francesco Guardi del 1770. La sagoma del gioiello riproduce lo stemma degli Zen, l'aristocratica famiglia veneziana che commissionò il dipinto. La testa, scolpita in ebano, riprende la carnagione dello schiavo con il tipico orecchino con la perla in uso nel '700.



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Un indispensabile strumento per vivere nel migliore dei modi Venezia e tutto ciò che offre. Tre guide curate da una redazione attenta e "Veneziana".



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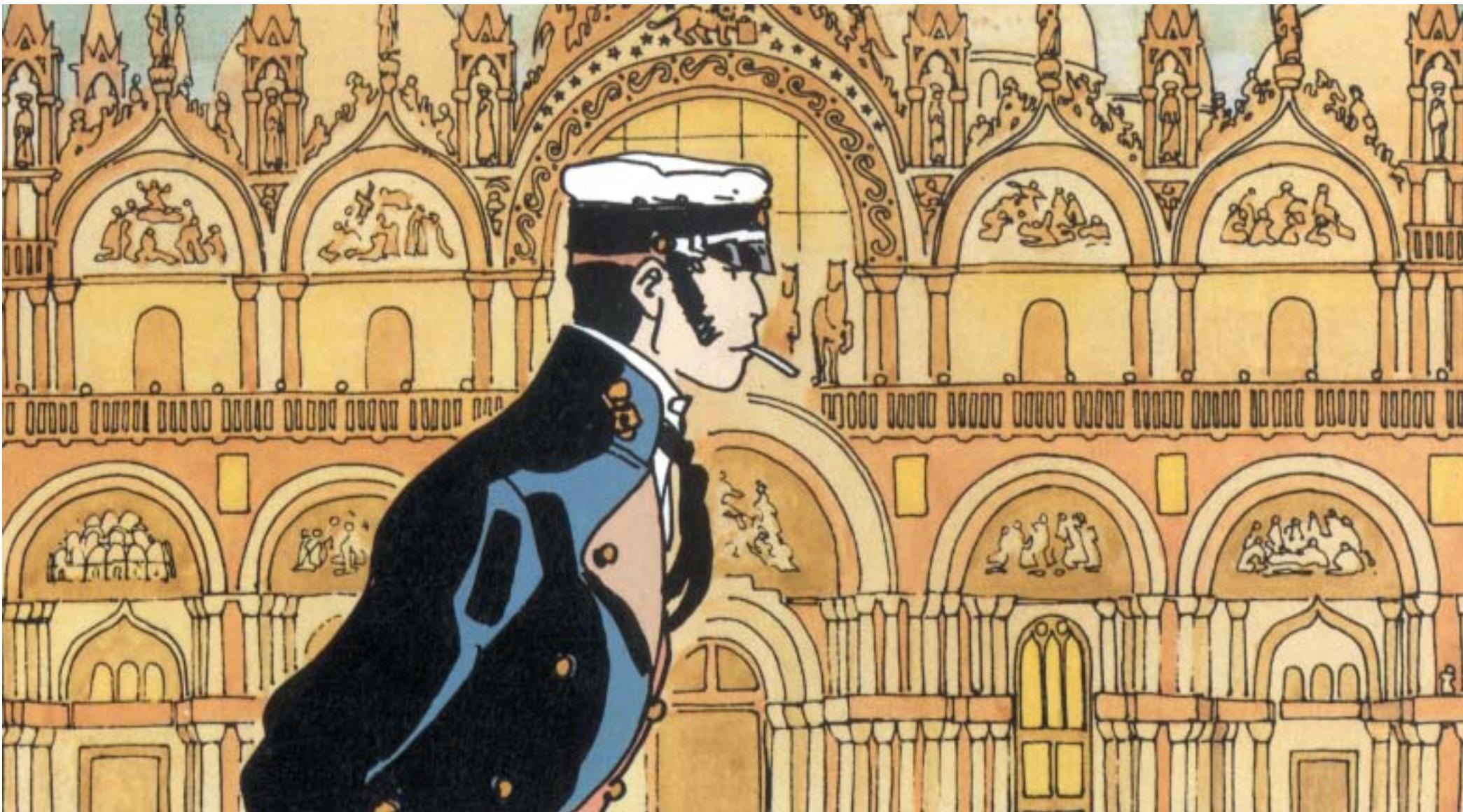
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# Another Venice

## Un' altra Venezia

di Samuele Costantini



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### CORTO MALTESE'S FATHER: HUGO PRATT

Hugo Pratt, born in Rimini on 15th June 1927, is one of the undisputed masters of modern comic literature. His first creation to obtain fame was Asso di Picche (Ace of Spades), a masked character with a body-hugging yellow outfit giving his name to the comic in which he appeared. The stories were published in Argentina by the publishers Abril. Pratt returned to Italy in the mid 1960s and began work with "Corriere dei Piccoli". The second half of 1967 saw the publication of the first issue of "Sgt. Kirk", a monthly adventure magazine that gave much space to comics. Pratt's contribution was "Una Ballata del Mare Salato" (A Ballad of the Salt Seas), a long saga filled with different characters, all creations of the highest level. These included Corto Maltese, a Conradian romantic hero who became the central figure in a long series of adventures, giving Pratt a deserved international reputation. He died on 20th August 1995.

### IL PADRE DI CORTO MALTESE: HUGO PRATT

Hugo Pratt, nato il 15 giugno 1927 su una spiaggia vicinissima a Rimini, è uno dei maestri indiscutibili del fumetto moderno. Il suo primo personaggio famoso è Asso di Picche, un mascherato dall'aderente costume giallo che diede il nome all'omonima testata.

Le storie erano pubblicate in Argentina dall'Editorial Abril. Pratt torna in Italia a metà degli anni Sessanta e inizia a collaborare al "Corriere dei Piccoli". Nella seconda metà del 1967 esce a Genova "Sgt Kirk", una rivista mensile di storie avventurose che dedica molto spazio ai suoi fumetti e sulle cui pagine Pratt realizza "Una ballata del Mare Salato", una lunga saga gremita di personaggi, tutti di ottimo livello.

Tra questi Corto Maltese, eroe romantico alla Conrad che, divenuto protagonista di una lunga serie di avventure, darà a Pratt una meritata fama internazionale. Muore il 20 agosto 1995.

### 1997, CORTO MALTESE: "A VENETIAN FABLE"

From Masonic lodges to the Cabala, Hugo Pratt's hero in search of "Solomon's key" set in Venice at the beginning of the 20th century.

### 1997, CORTO MALTESE: "FAVOLA DI VENEZIA"

Fra loggie massoniche e cabala, l'avventura dell'eroe di Hugo Pratt alla ricerca della "Clavicola di Salomone" in una Venezia dei primi del '900.

"*T*here are three magic and hidden places in Venice".

Corto Maltese first saw life in 1967 as a creation of the pen of Hugo Pratt. He wanders through the streets of a Venice teeming with secrets and mystic references. He is perhaps the character which has come closest to capturing the spirit of this strange place where inspiration of the imagination swirls in the winter mists. The city is not only a beautiful setting for the enactment of a story, it is itself one of the characters. Cartoonists from all over the world have let their imaginations run wild, catching hold of the

image projected by Venice itself. They often make mistakes about places and names, but this doesn't matter.

Stories about Venice in cartoon form change all our perspectives. This truly thought-provoking art lets us see a City that can't be seen, while at the same time showing us

"*C*i sono a Venezia tre luoghi magici e nascosti".

Corto Maltese, nato nel '67 dalla penna di Hugo Pratt, si aggira per le calli di una città gonfia di segreti e citazioni mistiche.

È forse il personaggio che ha colto più fedelmente lo spirito di questo strano posto, dove la fantasia si respira insieme alle nebbie invernali. La città non è solo la scena di un teatro, seppur bellissimo, ma la protagonista di una storia.

I cartoonist di tutto il mondo si sono sbizzarriti, hanno raccolto l'immagine che Venezia dà di sé.

Spesso sbagliando, confondendo luoghi e nomi. Ma poco importa.

Raccontare Venezia con i fumetti cambia tutte le prospettive. Quest'arte, serissima, ci permette di vedere una città che non c'è ma, allo stesso tempo, ci dice che questa è l'unica Venezia che

**1996, "THE STORY OF THE NIZIOLETTI"**  
Piero Zanotto with drawings by Paolo Pifferario, tells the stories behind Venetian place names through the medium of the comic.



**1996, "I NIZIOLETTI RACCONTANO"**  
Piero Zanotto con i disegni di Paolo Pifferario racconta la storia dei toponimi di Venezia attraverso i fumetti.

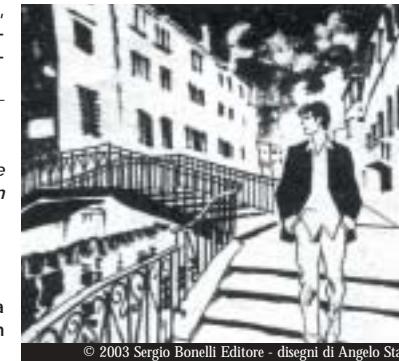
**2002, "THE CORINTHIAN: DEATH IN VENICE"**  
Darko Macan and Danijel Zezelj tell the story of the Corinthian, created by Morpheus, the lord of dreams, in order to weave snares for humanity in Venice during the Carnival.



**2002, "THE CORINTHIAN: DEATH IN VENICE"**  
Darko Macan e Danijel Zezelj raccontano la storia del Corinizio, creato da Morfeo il signore dei sogni, per tessere trappole all'umanità in una Venezia carnevalesca.

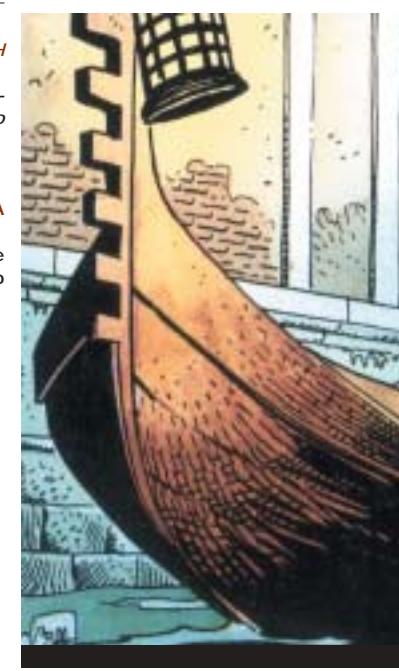


**2002, DYLAN DOG: "MYSTERIES OF VENICE"**  
A nightmare set in Venice on the island of San Lazzaro degli Armeni.



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**1993, GIACOMO C.: "THE MASK IN THE MOUTH OF MYSTERIES"**  
More crimes for the libertine Giacomo Casanova to solve.



**1993, GIACOMO C.: "LA MASCHERA NELLA BOCCA DEI MISTERI"**  
Ancora delitti da risolvere per il libertino Giacomo Casanova.

*that this is the only Venice that really does exist. On the other hand, it is a place that lends itself to this treatment. Indeed, it is a treatment which is not confined to imaginative re-creations but sometimes involves true experimentation. In 1977 Walt Disney published a story in which the problem of problems, the rising sea level, is resolved by Uncle Scrooge with the use of an inflatable craft to be inserted under the City's foundations. Giorgio Pezzin, with the drawings of Giorgio Cavazzano, gets very close to what actually happened later. "It would be impossible to construct barriers round the City because it would stop ships getting in" said the miserly uncle having obtained the advice of many technicians. A similar problem was identified years later by the experts (real ones this time) engaged to resolve the problem of the rising sea level in Venice. Many great names of the comic literature have "used" the City as the stage for the adventures of their characters.*

Il francese Moebius, Jean può esistere davvero. D'altro canto il luogo si presta. Non solo a fantasiose riproduzioni, ma anche a vere e proprie sperimentazioni. Nel 1977 la Walt Disney pubblica una storia nella quale il problema dei problemi, l'acqua alta, viene risolto da Paperone con l'utilizzo di un gommone gonfiabile da mettere sotto le fondamenta della città. Giorgio Pezzin, con i disegni di Giorgio Cavazzano, si avvicina molto a quello che la cronaca nel futuro dirà. "Impossibile costruire delle dighe attorno alla città perché impedirebbero l'ingresso delle navi", diceva l'avaro zio dopo aver consultato decine di tecnici. Un simile problema è stato sollevato anni dopo dai tecnici, questa volta veri, ingaggiati per risolvere il problema dell'acqua alta a Venezia. Moltissime grandi firme internazionali dei fumetti hanno "usato" la città come teatro per le avventure dei loro personaggi.

Il

francese Moebius, Jean Giraud, fu l'autore di un volume intitolato "Venezia celeste". Nel 1974 nell' "Almanacco veneziano" (Venetian Almanac) di 1974, edited by Luigi Bona and published by Ciscato, the characters Rip Kirby, Johnny Hazard and Achille Talon play out their adventures in the City's streets. "Il Giornalino", the famous children's weekly, published Castelli and Zeccara's "Save Venice". Danny Futuro too, the character created by Jimenez and Mora, had to battle with the monstrous seaweed which had taken over the Lagoon. Finally, Folk and Devis catapulted their Wizard Mandrake into Venice in their story "Treasure Hunt".

Giraud, fu l'autore di un volume intitolato "Venezia celeste". Nel 1974 nell' "Almanacco veneziano" (Venetian Almanac) di 1974, edited by Luigi Bona and published by Ciscato, the characters Rip Kirby, Johnny Hazard, Achille Talon, si muovevano per le calli della città. "Il Giornalino", celeberrimo settimanale per ragazzi pubblicò "Salvate Venezia" di Castelli e Zeccara. Ma anche Danny Futuro, il personaggio di Jimenez e Mora che doveva combattere le mostruose alghe che avevano invaso la laguna. Ed infine il mago Mandrake che fu catapultato a Venezia da Falk e Davis, gli autori, in "La caccia al tesoro".



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**"FANTAGHENNA" - (ante)**  
Frank and Johnson inspect St. Mark's Square in search of any fairytale figures in hiding.

**"FANTAGHENNA" - (ante)**  
Frank e Johnson ispezionano Piazza San Marco alla ricerca di possibili clandestini provenienti dalla dimensione delle favole.



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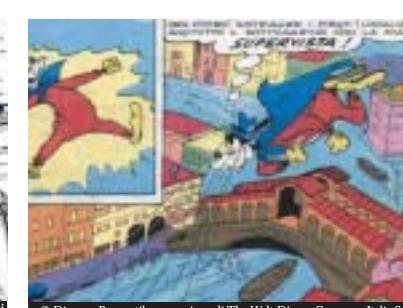
**1977, "ZIO PAPERONE E LA DERIVA DEI MONUMENTI"**  
Paperone cerca di salvare Venezia dall'acqua alta.



**1990, "TROUBLED TRAVELS"**  
In "Finding Paride" one of four stories by Vittorio Giardino, Venice becomes the setting for a plot to trick the art world.



**1990, "VIAGGI INQUIETI"**  
Nel "Il ritrovamento di Paride", uno dei quattro racconti di Vittorio Giardino, Venezia diventa la scena di un intrigo sul mondo dell'arte.



© Disney - Per gentile concessione di The Walt Disney Company Italia S.p.A.

**1968, "SUPERGOOFY AND THE PIRATES OF THE LAGOON"**  
Supergoofy defeats the Beagle Boys trying to rob the "Banca della Laguna".

**1968, "SUPERPIPPO E I PIRATI DELLA LAGUNA"**  
Superpippo sgomina la banda bassotti che vuole rapinare la Banca della Laguna.



**1994, "NATHAN NEVER: "GHOSTS IN VENICE"**  
The melancholy Nathan Never meets Ernest Hemingway in a Venice set in the future with no water in its canals.



**1994, "NATHAN NEVER: "FANTASMA A VENEZIA"**  
Il malinconico Nathan Never incontra Ernest Hemingway in una Venezia del futuro senza acqua nei canali.

# Museums guide

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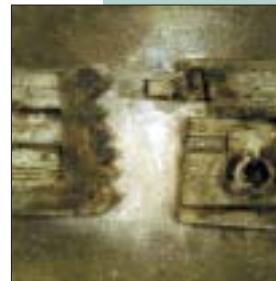
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### Editoriale:

GASPAR VANVITELLI E LE ORIGINI DEL VEDUTISMO



## CA' PESARO



### CA' PESARO

Santa Croce, 2070  
ph. +39.041.5240695

Temporary exhibition:  
The art of Ferruccio  
Bortoluzzi  
From 8 March to 6 April  
Opening: 10 am - 5 pm

### THE ART OF FERRUCCIO BORTOLUZZI

Ferruccio Bortoluzzi lives and works in Venice. He is an authentic expressionist and his works derive from his personal study of daily life, the source of motifs and symbols responding to the dictates of his fantastic and interior style. He then re-elaborates this same material into works of concentrated emotion. Cut off from the rest of the world for a long period of his life in his solitary meditation, he has a highly personal interpretation of the contemporary scene. He uses old wooden panels, rusty iron, nails, beams and rings to conjure up intense, brown and earth-coloured creations from the flotsam of existence.

### FERRUCCIO BORTOLUZZI - OPERE

Ferruccio Bortoluzzi vive e lavora a Venezia. È un espressionista autentico e le sue opere sono una personale ricerca nella realtà quotidiana dove reperisce motivi e simboli

rispondenti al suo interiore dettato fantastico, materiali che poi rielabora in opere dense di pathos. Per un lungo periodo della sua vita, isolato in una meditazione solitaria, dà una personalissima interpretazione delle contemporanee stagioni: con tavole di legno vecchio, ferri arruginiti, chiodi, travi, anelli crea densi reperti di esistenza dai colori bruni e terrosi.

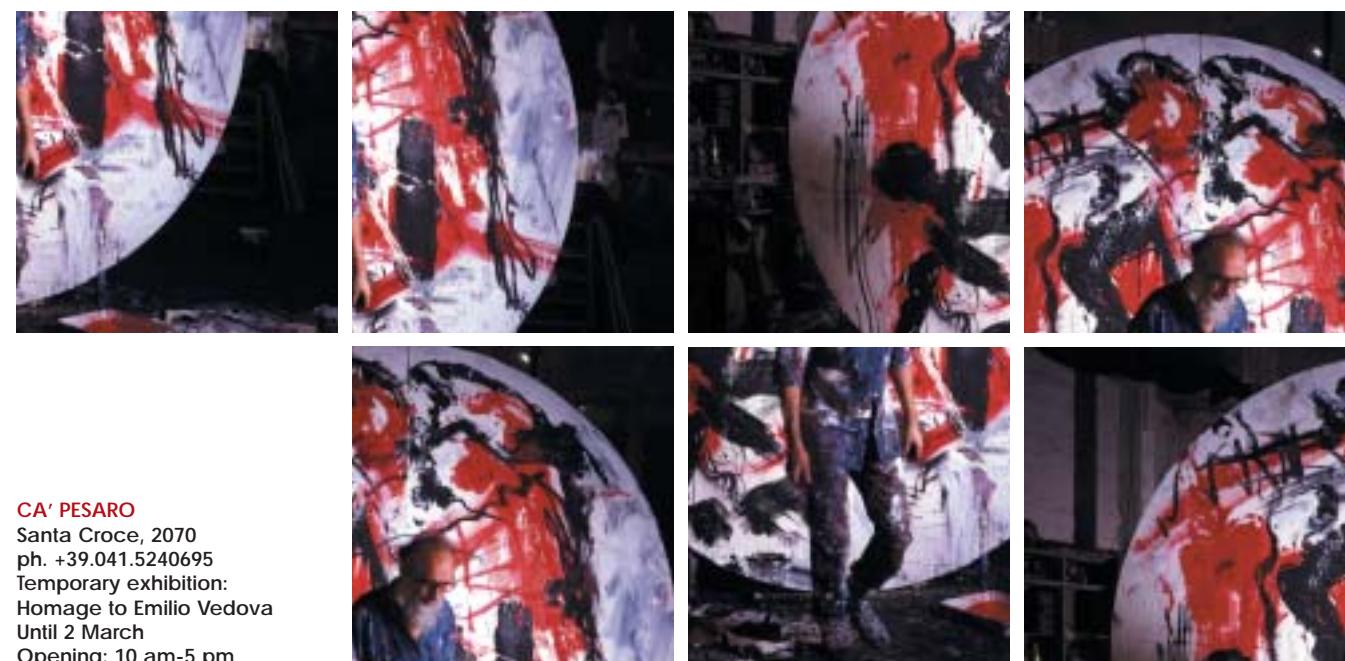


# Homage to Emilio Vedova

## Omaggio a Emilio Vedova

The International Art Museum of Cà Pesaro reopens with an homage to the artist who more than any other represents contemporary Venice art in the world. To show his support for this major event for the city, the artist has lent the museum a valuable series of works on paper, some of which have never been shown before; they are linked to two crucial moments in his career: the sixties in Berlin and the eighties. The works will be temporary exhibited in two rooms, while in the monumental entrance-hall, next to the Plurimo from the series Absurdes Berliner Tagebuch '64 which belongs to the Museum's collections, a large Disc will be placed, from the series Non dove '86, in an intense and profound dialogue on the continuing Vedova's interpretation of the reality around him. The exhibition will be open until 2nd March 2003, while the Disc will remain on permanent loan to the collection, this fascinating itinerary will obviously be an integral part of the visit to the Museum.

I museo Internazionale d'Arte Moderna di Cà Pesaro presenta in occasione della riapertura un omaggio a Emilio Vedova, l'artista che per eccellenza rappresenta l'arte contemporanea veneziana nel mondo. Con affetto il maestro ha voluto sottolineare la sua partecipazione a questa importante restituzione alla città, prestando al museo una preziosa e in parte inedita serie di lavori su carta, legati a due momenti cruciali del suo percorso dagli anni '60 di Berlino, agli anni '80. I lavori sono esposti temporaneamente in due sale, mentre nell'androne monumentale, accanto al Plurimo della serie Absurdes Berliner Tagebuch '64 già appartenente alle collezioni del Museo, trova spazio un grande Disco della serie Non dove '86, che Emilio Vedova lascerà in prestito permanente al museo in un dialogo intenso e profondo sulla interpretazione continua di Vedova della realtà. La mostra, parte integrante dell'affascinante percorso della visita al museo, resterà aperta fino al 2 marzo 2003.





# Gaspare Vanvitelli e le origini del Vedutismo

## the origins of landscape-painting

*At the Museo Correr the exhibition will be integrated by a series of paintings by Joseph Heintz, and by a significant selection from the youthful works of Luca Carlevarijs. The latter artist's series of engravings, Le Fabrique, e Vedute di Venetia of 1703, will be shown in its entirety...*

A Venezia la mostra è integrata da una serie di dipinti di Joseph Heintz e da una significativa selezione dell'opera giovanile di Luca Carlevarijs. Dell'artista è esposta la serie di incisioni *Le Fabrique, e Vedute di Venetia* del 1703, vero atto di nascita del vedutismo veneziano...

*This major exhibition, the first to be centred on the painter Gaspare Vanvitelli (originally Gaspar Van Wittel, 1652-1736, from Holland), after Rome, it will be completed, renovated and held in Venice, at the Museo Correr, from 1 March to 18 May 2003.*  
*With about seventy paintings and twenty drawings, the exhibition will present the most important aspects of this artist's work, generally considered a precursor of eighteenth-century landscape-painting. Works on public display for the first time will make it possible to retrace the artist's journeys throughout Italy during the seventeenth and eighteenth centuries; his paintings present city-landscapes that have now either*

*disappeared or have altered profoundly, showing them as they appeared to travellers on the Grand Tour. The Venetian version will consider the crucial theme of Vanvitelli's relationship with the emerging school of landscape-painting in the city: in Venice his pictures will be shown alongside works by two significant representatives of the period: the early landscape-artist Joseph Heintz and the young Luca Carlevarijs.*

### THE THEMES OF THE EXHIBITION

*The main subject of Vanvitelli's views was undoubtedly Rome, where the artist settled on the occasion of the 1675 Jubilee, just when the city was assuming the architectural appearance that it would conserve, almost unaltered, until the end of the nineteenth century: Vanvitelli portrayed it in its most modern aspects, adopting points of view and perspectives that were totally new at the time, pioneering the use of such innovative optical instruments as the camera obscura, unknown in Italy, although Vermeer had already used it in Holland. In this way Vanvitelli proved a decisive influence on European painting of the age, anticipating the scientific and aesthetic explorations of the Enlightenment.*

*About fifteen of the views in the exhibition will be devoted to Rome, while another eight will enable the visitor to reconstruct the urban landscape along the banks of the Tiber. The journeys the artist made to Lombardy and Venice, via Florence and Bologna, in the last two decades of the seventeenth cen-*

*apparivano ai primi viaggiatori del "Grand Tour". L'edizione veneziana affronta inoltre il tema del rapporto di Vanvitelli con il nascente vedutismo nella città. La sua opera è, a Venezia, affiancata e posta in relazione con quella di due emblematici rappresentanti del momento: il protovedutista Joseph Heintz ed il giovane Luca Carlevarijs.*

### I TEMI DELLA MOSTRA

Soggetto principale delle vedute di Vanvitelli fu senza dubbio Roma, dove l'artista si stabilì in occasione del Giubileo del 1675, negli anni in cui la città assumeva la veste urbanistica e architettonica rimasta, quasi invariata, fino alla fine dello Ottocento. Vanvitelli la ritrasse nei suoi aspetti più moderni e attuali secondo punti di vista e tagli prospettici del tutto inediti all'epoca, avvalendosi di strumenti ottici nuovissimi, come la camera oscura - già utilizzata in Olanda da Vermeer - del cui uso in pittura fu il pioniere in Italia.

In tal modo Vanvitelli influenzò in maniera determinante la pittura europea del suo tempo, preludendo alle ricerche scientifiche ed estetiche dell'illuminismo.

Sono dedicate a Roma una quindicina delle vedute presenti in mostra, ed altre otto consentono di ricostruire idealmente il paesaggio urbano che si snodava allora lungo il corso del Tevere.

I viaggi che negli ultimi due decenni del Seicento condussero l'artista in Lombardia e a Venezia, passando per Firenze e Bologna, sono ricostruiti attraverso tredici dipinti, tra cui sei vedute di



La punta della Dogana e l'isola di San Giorgio - Olio su tela, cm. 50,8x119,7  
New York, The Metropolitan Museum of Art, Robert Lehman Collection



Napoli. Veduta di Napoli dal mare  
Olio su tela cm. 72,7x170,3 - Collezione privata



Roma. Veduta di Ponte Sisto  
Tempera su pergamena cm. 26x47,5 - Roma, Pinacoteca Capitolina



L'ingresso del Patriarca Federico Corner a San Pietro di Castello  
Olio su tela, cm 117x207 - Venezia, Museo Correr

# MUSEUMS CITY LISTING

Museums  
Foundations  
Art Galleries  
Private Galleries

Musei  
Fondazioni  
Gallerie d'arte  
Gallerie private

The following list describes famous and interesting museums, theatres and galleries in Venice. It is 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 Musei

### PALAZZO DUCALE

S.Marco, 1  
ph. +39.041.5224951  
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 constructive and ornamental elements. The interiors, superbly decorated by legions of artists, including Titian, Veronese, Tintoretto, Vittoria and Tiepolo, offer a range of different experiences: from the vast halls of political power to the refinement of the Doge's chambers, from the gloom of the prison cells to the luminosity of the loggias overlooking the Piazza and the lagoon.

Opening: 9.00-17.00

Tickets: € 4.00

### CA' REZZONICO

Museo del Settecento Veneziano e Pinacoteca

Egidio Martini Dorsoduro, 3136

ph. +39.041.2747608

This splendid baroque palazzo was restructured and decorated several times. It still preserves beautiful frescoes by Tiepolo on the ceilings of the noble floors. It is 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: *Cut-Light: scenes from the life of a Venetian lady. A day in the life of Faustina Savorgnan Rezzonico.* Until 4 March

Opening: 10.00-17.00

Closing day: Tuesday

Tickets: € 6.50

### MUSEO CORRER

S.Marco, 52

ph. +39.041.5225625

The exhibition is divided into three sections: the neo-classical part, the historical part of Venetian civilisation and the Venetian picture gallery. Visitor will discover 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: *Gaspare Vanvitelli and the origins of landscape-painting*

From 1 March to 18 May



tury will be documented by thirteen paintings, including six influential views of Venice. His sojourn in Naples, between 1699 and 1702, and his trip to Messina around 1711, will be celebrated by ten works. The exhibition will conclude with a small group of imaginary landscapes. At the Museo Correr the exhibition will be integrated by a series of paintings by Joseph Heintz, and by a significant selection from the youthful works of Luca Carlevarijs. The latter artist's series of engravings, *Le Fabrique*, e *Vedute di Venetia* of 1703, will be shown in its entirety; these works mark the birth of Venetian landscape-painting, exploring the city in all its aspects, celebrating the Serenissima through the eloquence of its architecture.

They will be followed by important drawings from the city's civic collections, including the group of the Vessels, in which the boats are rendered not only with scientific accuracy but with superb graphic skill. The exhibition will conclude with paintings by Carlevarijs, the medium in which his relationship with Vanvitelli can be seen most clearly. These range from representations of events of the day, such as the Regatta in Honour of the King of Denmark on loan from the Castle of Frederiksborg, to the Venetian views that charmed his contemporaries with the "beauty, the gallant actions of the figures, the novelty of the groups, the open air, the glittering waters".



# The Pharaohs I Faraoni

THE THEMES OF THE EXHIBITION

**T**he universe rests on the Pharaoh, who is sent on earth by the creator god to repel evil and chaos. This is the view of the world put forth by Egyptian power. In this context the king naturally appears as the emblem of Egyptian civilisation, in which the distinction between nature and culture, between religion and politics, becomes obscured. This exhibition presents over three hundred pieces from various collections worldwide, it will look into all the major stages of Egyptian history, and the diverse facets of kingship touched upon will serve to illustrate aspects of administration, religion, foreign affairs, as well as the sumptuous life and death of the ruler of Egypt.

Of the single pieces on exhibit, the tallest work is a colossal statue of Tutankhamun usurped by Horemheb, in painted quartzite and measuring three metres in height, while the smallest and most curious items are the series of 56 faience rosettes which have a diameter from 4 centimetres down to 2 centimetres.

**PALAZZO GRASSI**  
San Marco, 3231 ph. +39.041.5231680  
Temporary exhibition: The Pharaohs  
Until 25 May 2003  
Opening: 10.00 -19.00

## PALAZZO GRASSI

# The Pharaohs

## THE THEMES OF THE EXHIBITION

L'universo poggia sul Faraone, insediato sulla Terra dal dio creatore per respingere il male e il caos. È questa la concezione del mondo veicolata dal potere egizio. In questo contesto il re appare naturalmente come l'emblema della civiltà egizia, nella quale si confondono natura e cultura, religione e politica. La mostra propone oltre trecento pezzi provenienti da varie collezioni di tutto il mondo, ripercorre le grandi tappe della storia egizia, mentre le diverse sfaccettature della funzione regale evocano di volta in volta l'amministrazione, la religione, le relazioni estere, ma anche la vita e la morte fastose dei suoi detentori.

Tantissimi i materiali presenti. Per quanto riguarda i singoli pezzi, l'opera più alta è una statua colossale di Toutânkhamon usurpato da Horemheb, in quarzite dipinta, che sfiora i tre metri di altezza. Tra i pezzi più curiosi e piccoli vanno sicuramente segnalate le 56 rosette in faïance che hanno un diametro variabile dai due ai quattro centimetri.

## BIBLIOTECA NAZIONALE MARCIANA

### Sale Monumentali

Piazza S. Marco  
ph. +39.041.5225625  
The building, designed by J. Sansovino, houses the precious book collection of Venice's Serenissima Republic.

**Permanent exhibition:** La Sapienza by Titian and the Sala della Libreria decorated with twenty-one tondos on the arched ceiling and philosophers' portraits by Tintoretto and Veronese on the walls.  
Opening: 09.00-17.00  
Tickets: € 9.50

## MUSEO DI PALAZZO MOCENIGO

### Centro di storia del tessuto e del costume

S. Croce, 1992  
ph. +39.041.721798

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 Textiles and Costume. Permanent exhibition: magnificent suits, fabrics and accessories of several epochs.  
Permanent exhibition: a selection of rare items - textiles and costumes - of special value and an important library specialising in this sector.  
Opening: 10.00-16.00  
Closing day: Monday  
Tickets: € 4.00

## MUSEO FORTUNY

S. Marco, 3780  
ph. +39.041.5200995

Located in a Gothic palazzo, this is a particularly charming museum which, by respecting the initial destination given by Mariano Fortuny, who created his own atelier of photography, sets and staging. It organizes all exhibitions under the theme of visual communication.

**Permanent exhibition:** collection, ordered for big themes (painting, light, photography, textile workers), representing the results of the artist's investigations.  
Opening: 10.00 - 17.00  
Closing day: Monday, holidays  
Tickets: € 7.00

## CASA GOLDONI

S.Polo, 2794  
ph. +39.041.2440317

Re-opened to the public on 27th October 2001, Palazzo Centani is the building where the famed Venetian playwright Carlo Goldoni was born. This delightful gothic palazzo 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.  
Opening: 10.00-16.00  
Closing day: Sunday  
Tickets: € 2.50

## MUSEO DEL VETRO

### Art glass Museum

Murano, Fondamenta Giustinian  
ph. +39.041.739586

Located in the palace of the Torcello Bishop, it is a typical gothic Venetian building. Important private collections were added to the ancient pieces.  
**Permanent exhibition:** unique extant copies of Murano glass, and Renaissance pieces from the collections of Correr, Moli and Cicogna.  
Opening: 10.00-16.00  
Closing day: Wednesday  
Tickets: € 4.00

## MUSEO DEL MERLETTO

Burano, Piazza Galuppi

ph. +39.041.730034

Museum entirely dedicated to Burano laces and their history. It is adjacent to the school of this art.  
**Permanent exhibition:** numerous laces made by the annexed school, important designs, photographic and iconographic examples.  
Opening: 10.00-16.00  
Closing day: Tuesday  
Tickets: free

## MUSEO EBRAICO

Cannaregio, 2092  
ph. +39.041.715359

On strolling through Campo del Ghetto Nuovo - the site of the museum which bears witness to 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 of liturgical use, ornamental silvers, fabrics and curtains.

**Temporary exhibition:** *Light and joy in the Venetian Ghetto: Drawings and Paintings by Marina Falco Foa.*  
Until 30 April 2003.  
Opening: 10.00-18.00  
Closing day: Saturday  
Tickets: € 3.00

## Foundations Fondazioni

### FONDATION GUGGENHEIM

Dorsoduro, 701  
ph. +39.041.5206288

The Foundation was created by Peggy Guggenheim, who was deeply in love with Venice, where she lived for more than thirty years.  
**Permanent exhibition:** extensive collection of 19th century paintings. You can see paintings by Kandiskij, Pollock, Picasso, De Chirico, Vedova, Marin, Severini.  
Opening: 10.00-18.00  
Saturday 10.00 - 22.00  
Closing day: Tuesday  
Tickets: € 8.00

**FONDATION QUERINI STAMPALIA**  
Castello, 5252  
ph. +39.041.2711411  
The Foundation was set up upon the bequest by Earl Giovanni Querini Stampalia. This well preserved building is built in perfect and original Venetian style and contains a full library and fascinating picture gallery.  
**Permanent exhibition:** Carlo Scarpa in Alessandra Chemollo's Photographs.  
**Temporary exhibition:** *De Poli: Two centuries of ships in Venice.*  
Until 2 March 2003  
Opening: 10.00-18.00  
Friday and Saturday until 22.00  
Closing day: Monday  
Tickets: € 6.00

## FONDAZIONE BEVILACQUA LA MASA

San Marco, 71  
ph. +39.041.5208955

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 soon become a place for looking up books, CD-Roms and other rare material.  
Opening: 14.30-19.00  
Closing day: Tuesday  
Tickets: Free

## MUSEO DELL'ESTUARIO

Centro della civiltà Greco-Romana

Torcello, Palazzo del Consiglio

ph. +39.041.730761

The museum contains relics of the Roman and Greek civilisations and has been housed in the Council and Archives buildings since 1887. Below the arcades are classical and Byzantine-Italic fragments (3rd-12th century B.C.), inscriptions and sculptures belonging to ancient Agro Altinate buildings.

**Permanent exhibition:** marbles, paintings, objects, fragments, Etruscan-Roman and Paleo-Veneto finds.  
Opening: 10.30-16.30  
Closing day: Monday, holidays  
Tickets: € 2.00

## MUSEO STORICO NAVALE

Castello, 2148  
ph. +39.041.5200276

The museum contains relics from various regional navies and Italian navy history. The 2nd floor has a room dedicated to the Bucintoro, the gilded ceremonial sea craft of the Doge, used in the solemn ceremonies like Venice's marriage with the sea.

**Twentieth Century Masters**



**PICASSO DALÍ CHAGALL**

GALLERIA SAN MARCO 101

101 St Mark's Square

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OPEN DAILY 10.00 am - 8.00 pm

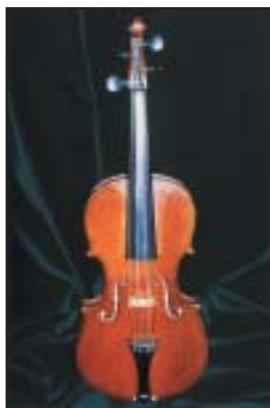


# Vivaldi and his time

## Antonio Vivaldi e il suo tempo

*It is said that playing an old instrument evokes the emotions and sounds of its former owners. Every single instrument communicates the spirit, passion and character of those who have played it, and this is exactly what makes up the fascination of old instruments. Luthiers' hands used to transform their customers' requests into works of art, interpreting their desires and talent. Venice was the home of some exceptional artistic celebrities.*

*And the word exceptional can also be used to describe the rooms of the Ateneo di San Basso which is hosting the exhibition "Antonio Vivaldi and his time" - around thirty masterpieces of the Italian art of making stringed instruments, which recreate the atmosphere and environment of a Venice that is no more, but which is evoked in its full splendour. A double bass by Nicolò Amati dating from 1670, a small violin and viola by Carlo Antonio Testore dating from 1716, and a 1710 piece by Giovanni Grancino. All the instruments come from the private collections of maestro Artemio Versari of Bologna and the "Interpreti Veneziani".*



The exhibition has been organised by the Rivo Alto record company. It is free of charge and is open daily from 9.30 am to 7.00 pm

*La mostra, che ha come organizzazione la casa discografica Rivo Alto è ad ingresso libero ed è aperta tutti i giorni dalle ore 9.30 alle ore 19.00.*

tional modern art galleries in Italy, it contains a wealth of paintings, sculptures, etchings and drawings by renowned contemporary artists of many countries. It is located in a magnificent Venetian patrician palazzo and contains a masterpiece by B. Longhena.

*Temporary exhibition: Homage to Emilio Vedova. Until 2 March  
The Art of Ferruccio Bortoluzzi. From 8 March to 6 April.  
Opening: 10.00-17.00  
Closing day: Monday  
Tickets: € 5.50*

### GALLERIA FRANCHETTI

**CA' D'ORO**  
Cannaregio, 3933  
ph. +39.041.5238790

Ca' D'oro, an enchanting gothic palace on the Grand Canal. It owes its name to the gold leaf which, in the past, decorated its elegant façade.

*Permanent exhibition: a wide collection of coins, medals, ceramic and many paintings by the Flemish School.*

*Opening: 08.15-19.15  
Monday 8.15-14.00  
Tickets: € 3.00*

### PALAZZO GRASSI

**San Marco, 3231**  
ph. +39.041.5231680

One of the most important buildings facing onto the Grand Canal. Designed in 1740 by Massari, it was restored in 1985 by the architects Gae Aulenti and Antonio Foscari. It houses temporary exhibitions of ancient civilisations, Renaissance paintings, and works by 20th-century artists.

*Temporary exhibition: The Pharaohs. Until 25 May 2003  
Opening: 10.00-19.00  
Closing day: 24,25,31 December and 1 January 2003  
Tickets: € 8.50*

### Theatres

#### Teatri

### PALAFENICE

**Isola del Tronchetto**  
ph. +39.041.786511

*programme: Les Percussions de Strasbourg. Musics by Jean-Marc Singier, Gualtiero Dazzi, Iannis Xenakis. 24 February 8 pm.*

### TEATRO MALIBRAN

**Cannaregio**  
ph. +39.041.786601

*programme: Quartetto Zehetmair. Musics by Franz Schubert, John Cage, Edward Grieg, Bela Bartok. 10 March 8 pm.*

*L'elisir d'amore - Playful Melodrama in two acts. Musics by Gaetano Donizetti. 23 February and 4 March 5 pm, 25, 27 February 8 pm, 1*

March 3.30 pm.  
*Stagione sinfonica 2002/2003 Musics by G. Bizet, L.v. Beethoven. 8, 9 March 8 pm.*

### TEATRO GOLDONI

**San Marco, 4650/b**  
ph. +39.041.2402014

*programme: La bottega del caffè by Carlo Goldoni. Produced by Luca De Fusco. Scenes by Antonio Fiorentino. Costumes by Giuseppe Crisolini Malatesta. Music by Antonio Di Pofi. Lights by Emidio Benezzi. 25 February. La nemica by Dario Niccodemi. With Valeria Moriconi. Produced by Mario Missiroli. 5 March.*

### Private Galleries

#### Gallerie Private

### DANIELE LUCHETTA

**S. Marco 2513/a**  
ph. +39.041.5285092

Glass sculptures made from original sketches by contemporary artists.

### GALLERIA SAN MARCO 101

**S. Marco 101**  
Ph. +39.041.2770151

In this gallery you can buy authentic artwork by the artistic geniuses of modern times: Picasso, Dalí, Chagall and glasswork by Seguso.

### GALLERIA TRAGHETTO

**San Marco, 2543**  
ph. +39.041.5221188

Works on paper, paintings and sculptures by contemporary Italian artists.

### FLORA BIGAI

**S. Marco, 1652**  
ph. +39.041.5212208

Where you can admire works of "arte povera" and transavanguardia artists.

### GALLERIA RAVAGNAN

**San Marco, 50/a**  
ph. +39.041.5203021

The gallery was founded in 1967 in St Mark's square and it is one of the most prestigious contemporary art galleries in Venice.

### L'OCCHIO

**Dorsoduro, 181**  
ph. +39.041.5226550

The gallery is located about a hundred yards from the Guggenheim museum and displays the works of Tobia Ravà, David Dalla Venezia and Claudio Missaggia.

### GALLERIA DEL LEONE

**Giudecca, 597**  
ph. +39.041.5288001

Works on paper, paintings and sculptures by living artists. Limited editions, fine BW prints. Artist books.

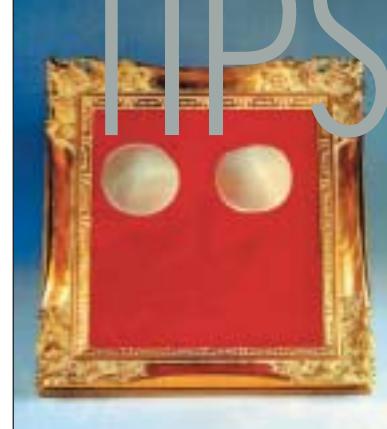
# museums AGENDA & TIPS

## HIGHLIGHTS OF TAIWANESE PAINTING

**PALAZZO DELLE PRIGIONI** Until 4 March 2003

*Art Communications will present an exhibition in Venice "Painting through the ages - Taiwan". Twenty paintings from the Taiwan museum of Art, painted by as many different artists from different ages and styles, which are witness to the changes in evolution of Taiwanese painting. In the splendid framework of Palazzo delle Prigioni in Venice works from the most recent period of Japanese domination, works from the post war period up to contemporary works.*

*Info: +39.041.5264546*



## LA Pittura attraverso le epoche - TAIWAN

**PALAZZO DELLE PRIGIONI** Fino al 4 marzo 2003

*Arte Communications presenta a Venezia l'esposizione "La pittura attraverso le epoche-Taiwan", venti opere pittoriche della collezione del Museo di Arte di Taiwan realizzate da altrettanti artisti di epoca e formazione diverse, che testimoniano le fasi salienti dell'evoluzione della pittura taiwanese. Nella splendida cornice di Palazzo delle Prigioni a Venezia sono ospitate le opere ultimate durante il periodo della dominazione nipponica, le opere del periodo post bellico sino ai lavori contemporanei. Info: +39.041.5264546*



## THE MUSEUM OF ORIENTAL ART

### CA' PESARO

*The Museum of Oriental Art is located on the first floor of Ca' Pesaro. This is one of the most important collections of its kind in Italy if not in the whole of Europe. It began life at Ca' Pesaro in 1928, the most important nucleus of the collection comes from the works of art collected by Prince Enrico de Borbone, leaving them in his will to the Italian state. Over the last 10 years the various carefully restored pieces have been systematically re-organised. The precious and delicate items range from clothing to lacquered objects, from weapons to armour and screens, all able to show off anew their ancient splendour.*

*Info: +39.041.5241173*

## II MUSEO D'ARTE ORIENTALE

### CA' PESARO

*All'ultimo piano di Cà Pesaro è allocato il Museo d'Arte Orientale, uno dei più importanti d'Italia se non di Europa, inaugurato a Cà Pesaro nel 1928. Il nucleo più importante della collezione proviene dalle raccolte d'arte del principe Enrico di Borbone che le lasciò in eredità allo stato italiano. Negli ultimi dieci anni i reperti, accuratamente restaurati, sono stati sistematicamente riordinati e le preziose e delicate collezioni dagli abiti agli oggetti in lacca, dalle armi alle corazze, ai paraventi hanno ritrovato il loro antico splendore. Info: +39.041.5241173*



## FONDAZIONE QUERINI STAMPALIA

### VIVA BONAPARTE: MEMENTOS FROM THE NAPOLEONIC ERA

Until 2 March

*The French general-cum-emperor has become news again in Venice after the acquisition of a statue of him now standing in a niche in the Correr Museum. The Fondazione is exhibiting a series of items from its archives bearing witness to various aspects of the era which with Napoleon, saw the traumatic end of the "Serenissima Repubblica" (of Venice). The materials take the visitor on a journey through Venice's Napoleonic era, helping to understand what Bonaparte represented for the City. The exhibition includes books, prints, manuscripts, letters, medals, sculptures and items of furniture and furnishing. Info +39.041.2711411*

## FONDAZIONE QUERINI STAMPALIA

### VIVA BONAPARTE. TESTIMONIANZE NAPOLEONICHE

Fino al 2 marzo

*Il generale e poi imperatore dei francesi è tornato di attualità a Venezia con l'acquisto di una sua statua collocata in una nicchia del Museo Correr. La Fondazione conserva e ora mette in mostra tutta una serie di memorie che testimoniano vari aspetti dell'epoca in cui con Napoleone finisce traumaticamente l'antica Serenissima Repubblica. È un viaggio attraverso la stagione napoleonica a Venezia che fa capire ciò che il Bonaparte ha rappresentato per la città. Sono esposti libri, stampe, manoscritti, lettere, medaglie, diplomi, sculture, arredi. Info +39.041.2711411*

# Churches guide

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Chiese  
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Interpreti Veneziani: Music in Venice

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### Highlight:

#### CHURCH OF SANTA MARIA DEI MIRACOLI

...the icon was placed inside a temporary wood chapel. The translation of the picture was effected with great solemnity...

### Appuntamenti del mese:

Torcello: Il Campanile

Interpreti Veneziani: Musica a Venezia

Agenda: Da non perdere

### Editoriale:

#### SANTA MARIA DEI MIRACOLI

...l'icona fu collocata in una cappella provvisoria di legno. La traslazione avvenne in modo molto solenne...



## ISLAND OF TORCELLO

### THE BELL TOWER

The Torcello Tower, standing almost unreal against the flat horizon of water and sand banks, rises in the memory, steeped in myths, stories and literary reminiscences. The splendid 11th century bell tower soars into the sky in its position next to the Santa Maria Assunta Basilica. The recent restoration works now mean that visitors will have the chance to climb up this unique observation point looking over the beauty and silence of the lagoon. The "Associazione Sant'Apollonia di Venezia" is only able to guarantee the public access to the Torcello bell tower on the basis of advance booking.

### IL CAMPANILE

Irreale sull'orizzonte piatto di acqua e barene, Torcello galleggia nella memoria, carica di miti, di storia e di reminiscenze letterarie. Accanto alla Basilica di Santa Maria Assunta sorge lo splendido campanile che risale all'XI secolo. Il recente intervento di restauro offre oggi ai visitatori la possibilità di salire in questo luogo privilegiato di osservazione sulla bellezza e sul silenzio della laguna. L'Associazione Sant'Apollonia di Venezia, garantisce l'apertura al pubblico del Campanile di Torcello, per le visite è gradita la prenotazione.

### TORCELLO BELL TOWER

Isola di Torcello  
Associazione  
Sant'Apollonia  
ph. +39.041.2702464

Opening:  
10 am - 4.45 pm

# Church of Santa Maria dei Miracoli

## La Chiesa dei Miracoli



© APT

*The history of this 15th century church is linked by tradition to a sacred image of "La Vergine con Bambino tra due Santi" (The Virgin and Child between two saints) commissioned from Master Niccolò di Pietro by the Amadi, a merchant family living in a building facing the church. They then, in accordance with Venetian custom, had it placed on the outside of their house. This picture of the Virgin was considered to have miraculous qualities and was already an object of veneration and pious gifts in 1408. This all lead to the conviction that it should be moved to an appropriate setting. A little before 1480 a group of houses was bought with the proceeds of the offerings already made. This then made it possible to clear a space for the construction of a suitable site for the building to house the painting. As early as 1481, when the building of the present-day church had only just begun, the icon was placed inside a temporary wood chapel. The translation of the picture was effected with great solemnity, a ritual which involved all the Great Schools of the City by the express wish of the Council of Ten.*

**L**a storia della chiesa quattrocentesca è legata, per tradizione, ad una immagine sacra della "Vergine con Bambino tra due Santi" commissionata al maestro Niccolò di Pietro dagli Amadi, una famiglia di mercanti residenti in un edificio di fronte alla chiesa, che la collocarono secondo l'uso veneziano all'esterno della propria casa.

La tavola della Vergine, ritenuta miracolosa, cominciò ad essere (già dal 1408) venerata ed arricchita con elemosine e doni divenendo per questo degna di una adeguata collocazione.

Qualche tempo prima del 1480 fu acquistato, con le offerte raccolte, un gruppo di abitazioni per fare spazio alla costruzione di una sede adatta e già nel 1481, quando da poco era iniziata la costruzione della chiesa tuttora esistente, l'icona fu collocata in una cappella provvisoria di legno.

La traslazione avvenne in modo molto solenne, un rituale cui presero parte tutte le Scuole Grandi della città per espressa volontà del Consiglio dei Dieci.

L'incarico di edificare fu affidato a Pietro Lombardo, ed a lui spetta l'esecuzione della

# CHURCHES CITY LISTING

Churches  
Scuole Grandi  
Monuments

Chiese  
Scuole Grandi  
Monumenti

Thanks to:



Churches *Chiese*

BASILICA DI SAN MARCO  
Piazza San Marco

Ph. +39.041.5225205

The most famous Basilica or cathedral in Venice, it is one of the greatest monuments in Europe. The exterior façades are decorated in Byzantine style, with columns, bas-reliefs and coloured marble. On the terrace stand four imposing gilded bronze horses. All the arches of the doorway are decorated with mosaics from different artistic periods. The building has five large domes. The church is decorated inside with gilded mosaics and treasures representing stories from the Bible. The floors are decorated with Cosmati floor mosaics.

To see: La Pala d'Oro, il Tesoro.  
Opening: 10.00-17.00; Sunday  
14.00-17.00

Tickets: free the church, € 2,00 La  
Pala, € 2,50 il Tesoro.

S. MARIA FORMOSA  
Castello, 5263  
ph. +39.041.2750462

According to legend, the church was founded in 639 AD by St. Magno, Bishop of Oderzo. It is one of the earliest of eight churches built in the lagoon during the 7th century. In the 12th century it was rebuilt in the form of a Greek cross. The shape underlines the resettlement begun in 1492 by Mauro Codussi, the leading architect of the early Venetian Renaissance. Codussi left it unfinished on his death. In the interior, a striking play of lights emphasises the centrality of the church and the interesting vaults and domes.

To see: Abramo che spartisce il  
mondo masterpiece by A.Zanchi,  
*La Sacra Famiglia* ascribed to  
P.P.Rubens. Remarkable are *The  
Stations of the Via Crucis*, works by  
several painters of the 18th century.

A short description of the important churches, schools, places of worship and city's monuments accompanied with timetables, prices and events.

Una breve descrizione di importanti chiese, scuole, luoghi di culto e monumenti della città accompagnata da orari, prezzi e manifestazioni.

Opening: 10.00 -17.00;  
Sunday:13.00 -17.00  
Tickets: € 2,00

SANTO STEFANO  
San Marco, 3825  
ph. +39.041.2750462

This is a magnificent example of Venetian Gothic art. The 14th century façade is decorated with a splendid marble portal attributed to Bartolomeo Bon. The interior is divided into three wide longitudinal Greek marble naves, the presbytery has an 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.

Opening:10.00-17.00; Sunday  
13.00-17.00  
Tickets: € 2,00

S. MARIA DEL GIGLIO  
S. Marco-C.po S.M. Zobenigo  
ph. +39.041.2750462

The façade, built from 1678 to 1682 is one of the most characteristic creations of Baroque Venetian art. The interior is composed of a single nave of a simple appearance, but it turns out to be a magnificent art shop window.

To see:

*Abramo che spartisce il  
mondo* masterpiece by A.Zanchi,  
*La Sacra Famiglia* ascribed to  
P.P.Rubens. Remarkable are *The  
Stations of the Via Crucis*, works by  
several painters of the 18th century.

## MADONNA WITH CHILD

Nicolò di Pietro (pre 1394-post 1430)  
Santa Maria dei Miracoli  
High Altar

*This Madonna with Child is an extraordinarily important work in the history of worship in Venice. It was in fact to house this supposedly miraculous sacred image that the Miracoli church was built. From a historical-artistic point of view, it is the work of Niccolò di Pietro, and dates from 1404. It is a fine example of an advanced phase in the transition of Venetian art from the Byzantine tradition to the Gothic style. The early date of this work is indicative of the time which lapsed between establishment of this phase in Tuscan art and in Venetian art, with the use of methods and types characteristic of the elegant 14th century art, particularly noticeable in the development of a refined and enveloping line and the gold dotting of the haloes.*



## MADONNA CON BAMBINO

Nicolò di Pietro (ante 1394-post 1430)  
Santa Maria dei Miracoli  
Altare Maggiore

*Questa Madonna col Bambino rappresenta un'opera di straordinaria importanza nella storia della devozione a Venezia. Per questa immagine sacra ritenuta miracolosa venne eretta la chiesa dei Miracoli.*

*Sotto il profilo storico artistico essa è opera di Niccolò di Pietro, databile al 1404, e rappresenta un buon esempio della fase avanzata di transizione dell'arte veneziana dalla tradizione bizantina allo stile gotico. L'alta datazione di quest'opera dichiara peraltro il ritardo in questa fase dell'arte veneziana rispetto a quella toscana, riprendendo modi e tipi caratteristici dell'elegantissima arte Trecentesca, individuabili soprattutto nello sviluppo di una linea raffinata ed avvolgente e nella punzonatura dorata delle aureole.*

Pietro Lombardo was given responsibility for the performance of the building works. The design of the Presbytery is undoubtedly his even if the conception of the whole body of the church is perhaps not his work. The work was carried out with the help of his sons and the "tajapiera" (stonemasons) from his workshop. A convent was constructed for the 12 sisters of Santa Chiara of Murano next to the Church, connected by a raised passageway (now demolished). The sisters were responsible for looking after the church itself. The ancient wooden choir stall used by the nuns is today kept above the entrance. An attentive visitor to Venice would not want to miss a trip to the marvellous "Chiesa dei Miracoli", a master-piece of early Venetian renaissance architecture, similar in its unity to a wonderful casket, carved and covered in the finest polychrome marbles, embellished with jewelled crosses and rounded decorations of serpentine. The façade is based on a semi-circular form ornamented with rose windows and geometric shapes bringing out space in the composition by the use of pilasters, different coloured slabs and cornices. While the Church design is based on a Florentine renaissance style, it takes its inspiration for the colouring of the decoration from an obviously Venetian taste. The interior, in great harmony with the exterior, is made up of a single nave, including a raised presbytery decorated with precious marble inlays. The famous Virgin with Child is located at the altar.

# CONCERTI

*Interpreti  
Veneziani*



## Chiesa San Vidal

FEBRUARY 2003 - ore 20.30



### Concert program

February.  
14/15/17/18/  
20/21/22/24/  
25/26/27/28

March.  
01/02/03/  
05/06/07/  
08/10/11/  
12/13/14/  
15/17/18

### Interpreti Veneziani

San Marco 2862  
Chiesa San vidal  
tel 041.2770561  
fax 041.2770593

Ingresso - Entrance: 21 - 16 Euro

informazioni@interpretivenziani.com - www.interpretivenziani.com

To see: the famous *Polittico* by J. Palma il Vecchio, *The Last Supper* by Leandro Bassano  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2.00

SANTA MARIA DEI MIRACOLI  
Cannaregio, 6063  
ph. +39.041.2750462

The church was built between 1481 and 1489 by Pietro Lombardo to house the miracle-working image of the Virgin by Nicolò di Pietro venerated by Venetian people for her thaumaturgic power. The façade is covered with carefully selected coloured marbles and porphyry panels. The high altar (the only altar) is decorated with statues.

To see: the vault with its decorated caissons represents *Profeti e Patriarchi*, work by V.delle Destre, Lattanzio da Rimini, Pier Maria and Gerolamo Pennacchi.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2.00

BASILICA DEI FRARI  
S. Polo, 3072  
ph. +39.041.2728611

This church is one of the most famous Venetian monuments because of the masterpieces and historical interest contained within. It is an example of Gothic architecture in Venice between the 14th and 15th century and is laid out in the form of a Latin cross, composed of three naves and divided by twelve huge pillars; the central nave contains the old choir stalls for the friars, the only example of a chorus which has maintained its original position and structure.

To see: the ascona *Madonna di casa Pesaro* and *L'Assunta* by Titian, *La Vergine col bimbo* by Bellini, graves of Dogi and of captains of arms, monuments dedicated to Canova and Titian.  
Opening: 9.00-17.00; Sunday 13.00-17.00  
Tickets: € 2.00

SAN PIETRO DI CASTELLO  
Campo S. Pietro di Castello  
ph. +39.041.2750462

Legend has it that the church was built on the ancient Olivolo island, which was the first settlement of the inhabitants of Venice.

The church is of great historical importance and was Venice's cathedral until 1807. The façade is by Smeraldi, the interior is in the form of a Latin cross, 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 ancona *Tutti i Santi* by A.Zuccato.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2.00

SAN EUSTACHIO  
VULGO SAN STAE  
S.Polo, Campo S. Stae  
ph. +39.041.2750462

Founded in the 12th century, it was

rebuilt during the 17th century. At the beginning of the 18th century the orientation was also modified with the construction of the façade by Domenico Rossi facing the Grand Canal. The church contains a veritable compendium of Venetian 18th-century paintings including an early work by Tiepolo.

To see: works by Tiepolo, Ricci, Piazzetta.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2.00

S. ALVISE  
Cannaregio, 3282  
ph. +39.041.2750462

It was built starting from 1388, after the miraculous appearance of St. Louis Bishop of Toulouse, called Alvise by Venetians, to a noble woman called Antonia Venier. The interior is a typical example of a convent church. It is composed of one nave with the ancient 15th century bark supported by columns and barbicans, which directly connects with the convent nuns.

To see: the ceiling entirely frescoed by Torri and P. Ricci and *the Ascent to Calvary*, juvenile work by Tiepolo.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2.00

MADONNA DELL'ORTO

Cannaregio, 3511  
ph. +39.041.2750462

Built in the middle of the 12th century, it was rebuilt starting from 1399 and during the following century. It is one of the typical Venetian Gothic religious buildings. The façade is rather like a basilica and the very luminous interior is composed of a nave and two aisles. It was Tintoretto's parish and he is buried there.

To see: works by J. Palma il Giovane and many prodigious works by J. Tintoretto.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2.00

SAN PIETRO DI CASTELLO

Campo S. Pietro di Castello  
ph. +39.041.2750462

Legend has it that the church was built on the ancient Olivolo island, which was the first settlement of the inhabitants of Venice. The church is of great historical importance and was Venice's cathedral until 1807. The façade is by Smeraldi, the interior is in the form of a Latin cross, 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 ancona *Tutti i Santi* by A.Zuccato.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2.00

DEL SS. REDENTORE  
Giudecca, 195  
ph. +39.041.2750462

One of the greatest examples of Palladio's architecture and by some considered his masterpiece. It is a votive temple, devoted to the Redeemer. It was built as a result of a motion carried by the Senate after the plague that struck Venice in 1575. The classical façade is placed at the top of a great flight of steps. The interior is very sober,

but impressive and solemn..  
To see: works by D. Tintoretto, F. Bassano

Events: every year, the third Sunday of July, the temple is the destination of a Venetian pilgrimage.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2.00

SAN SEBASTIANO

Dorsoduro, Campo S. Sebastiano  
ph. +39.041.2750462

Built between 1505 and 1548, the rigorously classical façade by Scarpagnino betrays the complexity of the inner structure, which is in the form of a Latin cross. It is the opulent quality of Veronese's art that renders the Church of Saint Sebastian unique. His tomb and marble bust are inside.

To see: all frescoes on the central nave, *Il Martirio di S. Sebastiano* the decoration of the organ all works by Veronese; works by J. Tintoretto, Titian and Sansovino.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2.00

SAN GIACOMO DALL'ORIO

Santa Croce, campo San Giacomo dall'Orio  
ph. +39.041.2750462

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 Orio derives. The facade is Romanesque and the interior is laid out as a Latin cross with three naves and a large transept. The enchanting wooden ceiling is particularly interesting, with its ship's hull shape and decorated beams. The church contains several works belonging to various periods, bearing witness to this building's long history.

To see: *La Crocifissione* by Paolo Veneziano, the *pala* by Lorenzo Lotto, and the eucharistic theme cycle by Jacopo Palma il Giovane.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2.00

SAN GIOVANNI ELEMOSINARIO

Rialto, Riva San Giovanni  
ph. +39.041.2750462

The church of San 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 is completely immersed amongst the dense curtain of surrounding buildings, to the point that it is difficult to spot it.

The simple and somewhat classical interiors are richly decorated with many works - a testimony of the special devotion of the schools 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 works.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2.00

SANTA MARIA DEL ROSARIO

Zattere, Dorsoduro  
ph. +39.041.2750462

The church of the Jesuits, the largest example of a convent complex of the 18th century, was built between 1726 and 1735, upon commission by the Domenicans, to replace the small church that still stands beside it. The Domenicans took over from the Jesuits (from which the name derives) in 1668, when the order was abolished. Giorgio Massari was author of the church's design and the internal decoration, assisted by two great artists of the period: Giambattista Tiepolo and Gianmaria Morlaiter. The interior, with its single nave and side chapels, and deep presbytery, is beautifully balanced.

To see: The altarpiece and the ceiling by G.B. Tiepolo, The altarpiece by Piazzetta and *the Crucifixion* by Tintoretto.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2.00

SAN POLO

Campo San Polo  
ph. +39.041.2750462

This church, built in the 9th century, was renovated between the end of 1300 and the beginning of the 14th century according to late gothic models. In 1804 the church was extensively restructured under the supervision of architect Davide Red. These works were so costly that, after escaping the Napoleonic expropriations, the church found itself having to sell off many of its works of art. In 1930, after renovation and restoration works, the splendid wooden ceiling shaped like a ship's hull was returned to its former splendour. The possibility of comparing the works by G.B. and Giandomenico Tiepolo - father and son - is particularly interesting.

To see: *The Apparition of the Virgin before Saint Giovanni Nepomuceno* by G.B. Tiepolo, *Il ciclo della Via Crucis* by Giandomenico Tiepolo.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2.00

DEGLI SCALZI

Cannaregio, 54  
ph. +39.041.715115

Built by the Carmelites and dedicated to Saint Mary of Nazareth, it was designed by B. Longhena. The church was consecrated in 1705.

# Interpreti veneziani Music in Venice

The serenissima Republic has always been an incredible art laboratory.

In the lute makers' workshops, violins, bass viols, were created, in the drawing rooms, theatres and other reception rooms, symphonies, and operas were heard. Music was the sound track of daily life, which flowed proudly in its own celebration. In this manner the "Interpreti Veneziani" began in 1987, gaining immediate acclaim from the public and critics alike.

For the last fourteen years they have held their own concert season with over 200 concerts in the San Vidal Church in Venice as well as successes in International tours.

Records made by the ensemble include a CD produced by Musikstrasse with music from Giuseppe Tartini and thirteen others produced by Rivo Alto. At the S. Basso Ateneo, it's also possible to see the antique musical instrument collection of the "Interpreti Veneziani" which is part of the exhibition "Antonio Vivaldi e il suo tempo" (The period of Antonio Vivaldi).



The façade, made of Carrara marble, is an example of the Baroque Venetian style; the interior is composed of one nave whose beautiful vault, which collapsed in 1915 because of the explosion of an Austrian bomb, was frescoed by Gianbattista Tiepolo.  
To see: sculptures, gilt and polychromatic decorations and the fine marbles.  
Opening: 9.00-11.50 / 16.00-18.00  
Tickets: free

and an arched ceiling. The high altar, with the chorus behind it, is splendid and solemn.  
To see: *The Lost Supper and Manna from Heaven* by J. Tintoretto, the ancona *La Purificazione della Vergine* by J. Palma il Giovane  
Opening: 9.30-12.30 / 14.30-18.00  
Tickets: free

**BASILICA DELLA SALUTE**  
Dorsoduro, 1  
ph. +39.041.5225558



## churches NOT TO MISS

### MADONNA DELL'ORTO CHURCH JACOPO ROBUSTI, IL TINTORETTO

#### APPARITION OF THE CROSS TO ST. PETER

Most probably created in 1555-56, this large painting once formed the back of one of the two doors of the church organ. With its twin - portraying the Martyrdom of St. Paul - and the two sections which, when the doors are closed, depict the Presentation of Mary in the Temple, the whole represents a metaphorical answer to the Lutheran challenge to papal authority. The painting is also emblematic of the new "Veronese-style" language Tintoretto was developing at about that time.

#### APPARIZIONE DELLA CROCE A SAN PIETRO

Realizzato con ogni probabilità nel 1555-56, questo grande dipinto in origine costituiva il retro di una delle due predelle dell'organo della chiesa. Con la gemella, il Martirio di S. Paolo, e le due parti raffiguranti a portelle chiuse la Presentazione di Maria al Tempio, l'insieme andava a costituire una metaforica risposta alla contestazione Luterana circa l'autorità papale. Il dipinto è emblematico del nuovo linguaggio "veronesiano" che Tintoretto andava maturando intorno a quegli anni.

#### SAN TROVASO

Dorsoduro, 939

ph. +39.041.5222133

The church is devoted to Saints Gervaso and Protasio, contracted by Venetians into S. Trovaso. It was rebuilt in

Palladian style by an unknown architect in about 1585. It has an arched ceiling with nineteenth-century ornaments and sixteenth-century altars in the chapels.

To see: *Cristo deposto sulla Croce e le Marie*, *La nascita della Vergine*, *La Vergine in gloria e Santi* by J. Palma il Giovane.

Opening: 8.00-11.00/15.00-18.00  
Closing day: Sunday  
Tickets: free

Opening: 9.00-11.50 / 16.00-18.00  
Tickets: free

**S. MARIA DELLA PIETÀ'  
VIVALDI'S CHURCH**  
Castello, 3701  
ph. +39.041.5231096

The 15th century original church was rebuilt in the middle of the 18th century by Massari. The classical façade with an impressive portal and the interior, built in the form of an oval plan, with an arched ceiling is one of the most beautiful churches of the 18th century. Thank to the cooperation of I Virtuosi dell'Ensemble di Venezia and Le Putte Veneziane di Vivaldi, the church can be used as a concert hall. Music is also the theme of the superb frescoes on the ceiling.

To see: *La Carità* sculpture by E. Marsili and, on the ceiling, *Le Virtu' Cardinali* and a beautiful fresco representing *Il Paradiso* by G.B.Tiepolo.

Opening: See programme

**SAN ZACCARIA**  
Castello, 4593  
ph. +39.041.5221257

The old church, which belonged to the nuns of the convent of 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. Columns with beautiful capitals divided the interior into three aisles. The great altar is surmounted by a cross-vault and hemispheric dome. The stunning interior is literally covered with paintings.

To see: The ancona *Vergine col putto in trono* by G. Bellini, the big painting *Trasporto processionale in S. Zaccaria dei Corpi dei Santi* by A. Zanchi, works by J. Palma il Giovane, Tintoretto, Tiepolo, Vivarini.

Opening: 10.00-12.00 / 16.00-18.00; Sunday 16.00-18.00  
Tickets: € 2,00

**SAN GIORGIO MAGGIORE**  
Isola di S. Giorgio  
ph. +39.041.5227827

It is a magnificent work of holy architecture by Andrea Palladio, built between 1566 and 1610. The interior is in the form of a Latin cross and it is laid out in three naves, a central dome, a transept,

### SAN POLO CHURCH GIANDOMENICO TIEPOLO

#### VIA CRUCIS

Painted in 1749 for the annexed Oratory of the Crucifix, the 14 stations of the Via Crucis by Giandomenico Tiepolo are one of the greatest achievements of this retiring and singular 18th century artist who, when he manages to break away from the paternal influence (as in this case), shows a highly developed and absolutely original personality, tending towards caricature and the grotesque, which could for some aspects be defined as pre-Romantic, representing a precursor to Goya and Honoré Daumier.

#### VIA CRUCIS

Realizzate nel 1749 per l'annesso oratorio del Crocifisso, le 14 stazioni della Via Crucis di Giandomenico Tiepolo rappresentano uno dei massimi raggiungimenti di questo schivo e singolare artista settecentesco. Egli ove, come in questo caso, riesce a staccarsi dalla dipendenza paterna, dimostra una personalità spiccatamente originale, tendente al caricaturale e al grottesco, che per certi versi può essere definita preromantica, tanto da essere considerato un deciso precursore di Goya e Honoré Daumier.

## AGENDA & TIPS



### PINACOTECA MANFREDINIANA

There is an extensive collection of works of art from the Veneto School housed in a 17th century building in the Seminario Patriarcale deriving from a legacy of Marquis Federico Manfredini and from G. A. Moschini's collections. Paintings and sculptures are on display dating from the 13th to the 17th centuries. The sculptures include five terracotta busts made between 1570 and 1590 by Alessandro Vittorio and the paintings include seventeenth century works by A. Alori, C. Dolci and B. Poccetti. There are statues from a variety of different periods, sepulchral marbles and tomb stones are to be found in the Oratorio and the attractive "Chiostro".  
Info: +39. 041.5225558

### PINACOTECA MANFREDINIANA

Presso il Seminario Patriarcale, in un edificio della fine del XVII secolo, è conservata una ricca raccolta di opere d'arte di scuola veneta provenienti da un lascito del marchese Federico Manfredini e dalle collezioni di G. A. Moschini. Sono esposti dipinti e sculture dal XIII al XVII sec. Tra le sculture cinque busti in terracotta realizzati, tra il 1570 e il 1590, da Alessandro Vittorio e tra i dipinti opere seicentesche di A. Alori, C. Dolci e B. Poccetti. Statue di varie epoche, marmi sepolcrali e lapidi occupano l'Oratorio ed il bel Chiostro. Nella biblioteca affreschi, manoscritti, incunaboli e due mappamondi del Coronelli.  
Info: +39. 041.5225558

**BASILICA DI S.MARIA E DONATO**  
Murano, campo S. Donato, 11  
ph. +39.041.739056

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. The wooden ceiling looks like an overturned ship's hull.

To see: the mosaic floor with decorative patterns and symbolic pictures of animals.  
Opening: 09.00-12.00 / 15.30-18.30  
Tickets: free

**LA CATTEDRALE**  
Isola di Torcello  
ph. +39.041.730084

An 11th-century Venetian-Byzantine building in the form of a Romanic Basilica. This is the oldest monument of this type preserved in the lagoon. The simple and solemn interior is made up of precious marble and gilt mosaics.  
To see: the mosaics of the small apse on the right side and of the triumphal arch.  
Opening: 10.00-17.00  
Tickets: € 3,00

**SCUOLA GRANDE DI S. MARCO**  
San Marco, campo SS. Giovanni e Paolo

One of the Scuole Grandi and one of the most important examples of Lombard Renaissance in Venice. Almost completely destroyed by a fire in 1485, it was rebuilt, first under the direction of Pietro Lombardo and then under the architect by Mauro Codussi, who created the interior main stair and the upper part of the façade. After the additions and the enlargement of the back part, designed by J. Sansovino, the building is almost intact and today houses Venice's public hospital.

**SCUOLA GRANDE DI S.ROCCO**  
S. Polo, 3054  
ph. +39.041.5234864

The 16th century Renaissance building, designed by Bartolomeo Bon, lodges the school dedicated to Saint Roch the protector of sick and plague stricken people.  
Saint Roch Arch confraternity'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.  
Events: cultural meetings and concerts.  
Opening: 10.00-16.00  
Tickets: € 5,00

**SCUOLA GRANDE DI S. TEODORO**  
S. Marco, 4810  
ph. +39.041.5287227

The sixth of the Scuole Grandi in Venice to be built and it was founded in 1530 by the brothers of the Confraternity of Saint Theodore, who was a Greek Saint chosen as the first patron of the city. It is a wide building with a 17th-century façade decorated by four statues: "Saint Theodore and Four Angels" by B. Tiepolo.

Events: cultural meetings, exhibitions and concerts.  
Opening: 9.30-12.00  
Closing day: Saturday, Sunday  
Tickets: free

**SCUOLA GRANDE DI S.GIOVANNI EVANGELISTA**  
S.Polo, 2454  
ph. +39.041.718234

One of the Scuole Grandi and because of its history, art and Venetian culture it is 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.

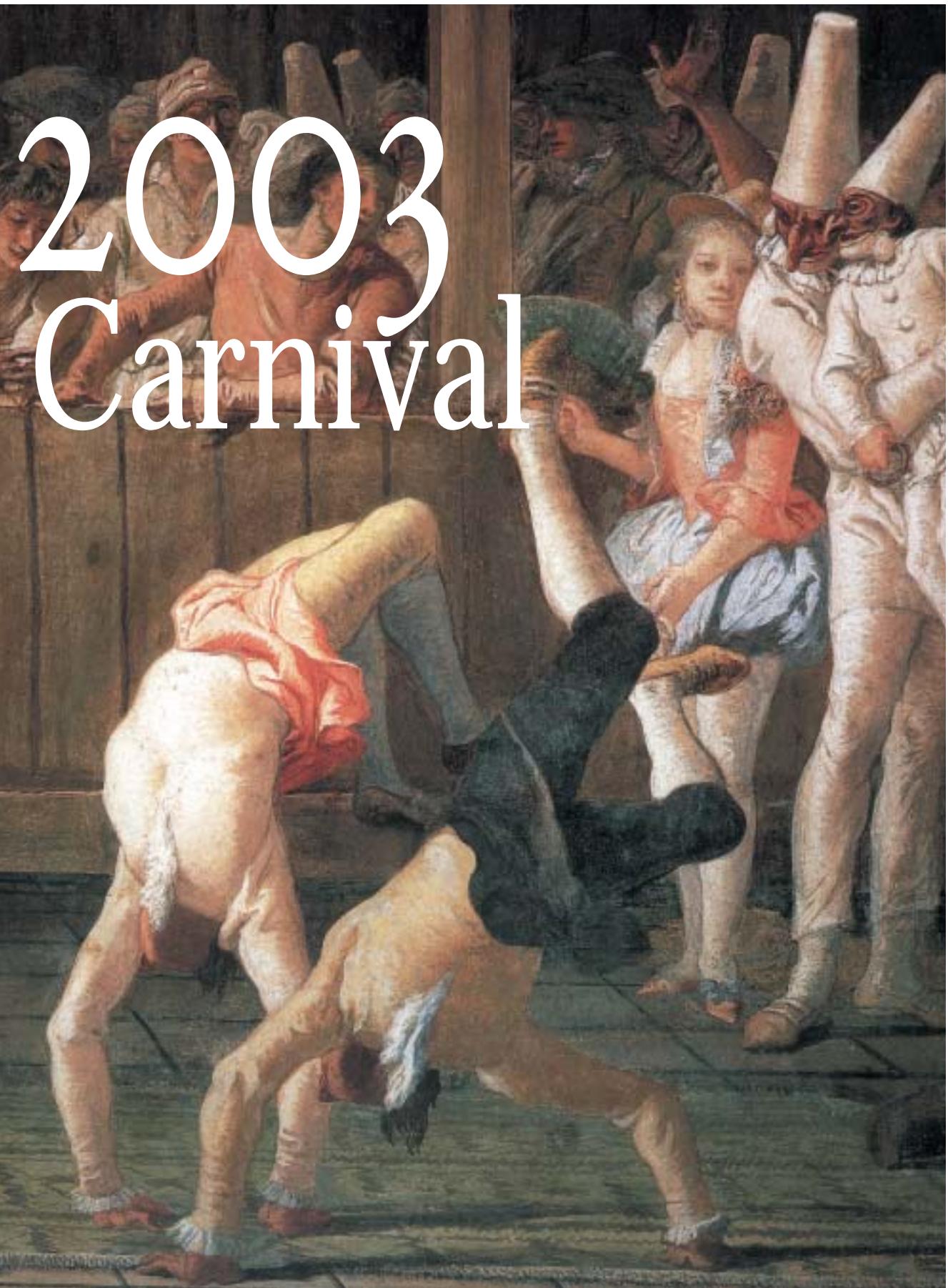
To see: the ceiling with visions of the *Apocalisse*, works of great teachers (G.B. Tiepolo, Diziani, Marieschi).  
Events: Orchestra di Venezia concerts, in original 18th century costumes.

**SCUOLA GRANDE DI S. MARIA DELLA CARITÀ**  
Dorsoduro, 1050

La Scuola della Carità represents one of the ancient Venetian non-denominational institutions: founded in 1260, it received the appellation Grande (formerly Scuole dei Battuti, that imposed flagellation to the faithful, were Grandi). Like all the other Scuole, this one too was closed by Napoleon's edict in 1806, when the building became the Accademia di Belle Arti (Academy of Fine Art).

**SCUOLA GRANDE DELLA MISERICORDIA**  
Cannaregio, Fondamenta della Misericordia

La Scuola della Misericordia unlike the other scuole is not near a church and it has not been restored.  
The imposing brick building was never completed. It was built on the other side of the Rio della Sensa. During the 20th century it began a sports building.  
Full restoration works currently under way will allow it to be used again.



# 2003 Carnival

# Carnival in the “Serenissima”

## Il Carnevale della Serenissima

*The origins of the Venice Carnival are lost in the mists of time. The Carnival was an enchanted moment involving the whole City, a symbol of liberty and “transgression” against all the rules imposed by the “Repubblica Serenissima”, reflecting humanity’s timeless need to get caught up in the games and intoxication of celebration. It was a great illusion involving both the aristocracy and the poor alike, allowing people to disguise their identity, their sex and social class. During Carnival the City’s theatres, palaces, cafés and play-houses were filled with drama and spectacle. Above all though, there was a festive atmosphere throughout the City in which masked commoners and aristocrats mingled with dancers and charlatans, sellers of balsam and baked*

*L e origini del Carnevale di Venezia si perdono nel tempo. Il Carnevale era un momento magico che coinvolgeva tutta la città, il segno della libertà e della “trasgressione” a tutte le regole imposte dalla Repubblica Serenissima, il bisogno tipico dell'uomo di abbandonarsi al gioco e all'ebbrezza della festa. Una grande illusione che coinvolgeva ceti nobili e poveri, che attraverso la sue forme celava l'identità personale, il sesso, la classe sociale. Carnevale significava rappresentazioni nei teatri, nei palazzi, nei caffè e nei ridotti, ma soprattutto era un clima di festa diffusa in cui popolari e nobili in maschera si mescolavano a ballerini e ciarlatani, a venditori di balsami e di mele cotte, a comici dell'arte e incantatori di serpenti. In questo clima di*



Nobile  
Maschera



Puttana



Povero  
Mascara



Pantalone



Cavaliere  
e Dottori



*apples, with actors from the Comedia dell'Arte and snake charmers. In this celebratory atmosphere the mask represented the only way in which everyone could be considered equal. For Venetians masked in dominoes or dressed in one of the multitude of different disguises available to them, it was a time when life could be lived to the full. Nobles opened the courtyards of their palaces to the festivities. In the streets, on the canals and on the not-to-be-missed trip to "Liston" (where the most sumptuous masks in the City were to be found) the standard greeting was "Good Day to you, Madam Mask", individual identity, sex and social class had ceased to exist, all were able to participate in the great illusion that was the Carnival. There were then many very special festivities that no Venetian would miss: the dangerous and bloody bull hunt, the wheel-barrow race... The greatest "Folly" of all though was left for the final day, the most joyous and uninhibited of the whole festival. The centre of the celebrations was St Mark's Square, a true "bacchanal" as it has come down to us from contemporary eye-witnesses. So it was that the singing masquerade would meet together in a frenzy of excitement in St Mark's Square, seeking unrestrained enjoyment, throwing themselves into wild dances which left them breathless and exhausted. These were the last hours of freedom. But the celebrations were not limited just to St Mark's Square and they extended throughout the City. Thousands of masked figures ran through squares and*

festa la maschera rappresentava l'unica possibilità di essere considerati tutti uguali. Mascherati in bauta o in uno dei tanti fantasiosi travestimenti i veneziani vivevano intensamente questo periodo. Le corti dei palazzi si aprivano alle feste. In tutti i campi, spettacoli e musica rallegravano i giorni e le notti. Lungo le calli, per i canali o nel passeggio d'obbligo al "liston", dove venivano sfoggiate le maschere più sontuose della città, il saluto era "buongiorno siora maschera": l'identità personale, il sesso, la classe sociale non esistevano più, si entrava a far parte della grande illusione del Carnevale. Molte poi erano le feste assai particolari a cui i veneziani non mancavano di partecipare: le spericolate e sanguinarie cacce dei tori, le corse delle cariole,...

*Ma "la follia" più grande era*

*riservata per l'ultimo giorno, la festa più gioiosa e sfrenata.*

*Centro della festa era Piazza S.Marco un vero baccanale come la chiamavano i testimoni del tempo.*

*Nell'agitazione generale le*

*maschere che si radunavano*

*in Piazza S.Marco in preda al*

*divertimento più sfrenato, si*

*lanciavano in danze che lasciavano sfiniti e senza fiato.*

*Eran le ultime ore di libertà*

*ma la festa non si limitava*

*alla sola Piazza S.Marco, si*

*estendeva in tutta la città,*

*migliaia di maschere corre-*

*vano per campi e calli, con*

*fiaccole accese illuminando a*

*giorno la città.*

*Un fantoccio gigante che*

*rappresentava la maschera di*

*Pantalone veniva posto tra le*

*due colonne della Piazzetta*

*streets carrying blazing torches lighting the City up as if it were day-light. A giant effigy in the form of a Pantaloone mask was hung up between the two columns in the Piazzetta. It was then set alight while all around intoned the funeral dirge "El va! El va! Il Carnevale el va "... and the slow, gloomy tolling of the bells of San Francesco della Vigna marked the end of Carnival and the beginning of Lent. After the fall of the Republic, the Austrian government banned the use of masks except in private parties and those reserved for the elite (for instance "La Cavalchina della Fenice"). The Italian government was more open to the idea, but the Venetians were indifferent. By now Venice was no longer the City of the Carnival, only a small province of the Empire, and so having lost its freedom.*

*per poi essere bruciato mentre tutto il popolo intonava la nenia funebre:*

*"El va! El va! El va!  
El carneval el va!" ...*

*e dalle campane di San Francesco della Vigna lenti e cupi rintocchi segnavano la fine del Carnevale e l'inizio della Quaresima.*

*Dopo la caduta della*

*Repubblica, il Governo Austriaco non concedette più l'uso delle maschere, se non per feste private o per quelle elitarie (per esempio la Cavalchina della Fenice).*

*Il governo italiano si dimostrò*

*più aperto ma i Veneziani furono diffidenti: ormai*

*Venezia non era più la città*

*del Carnevale ma solo una*

*piccola provincia dello*

*Impero, quindi senza più*

*libertà.*

*I signori veneziani misero da parte le maschere e si adattarono ai nuovi ritmi del valzer viennese.*



Le figure sono tratte da: "Gli abiti de Veneziani di quasi ogni età con diligenza raccolti e dipinti nel secolo XVIII" di Giovanni Grevembroch, per gentile concessione di: Filippi Editore Venezia.

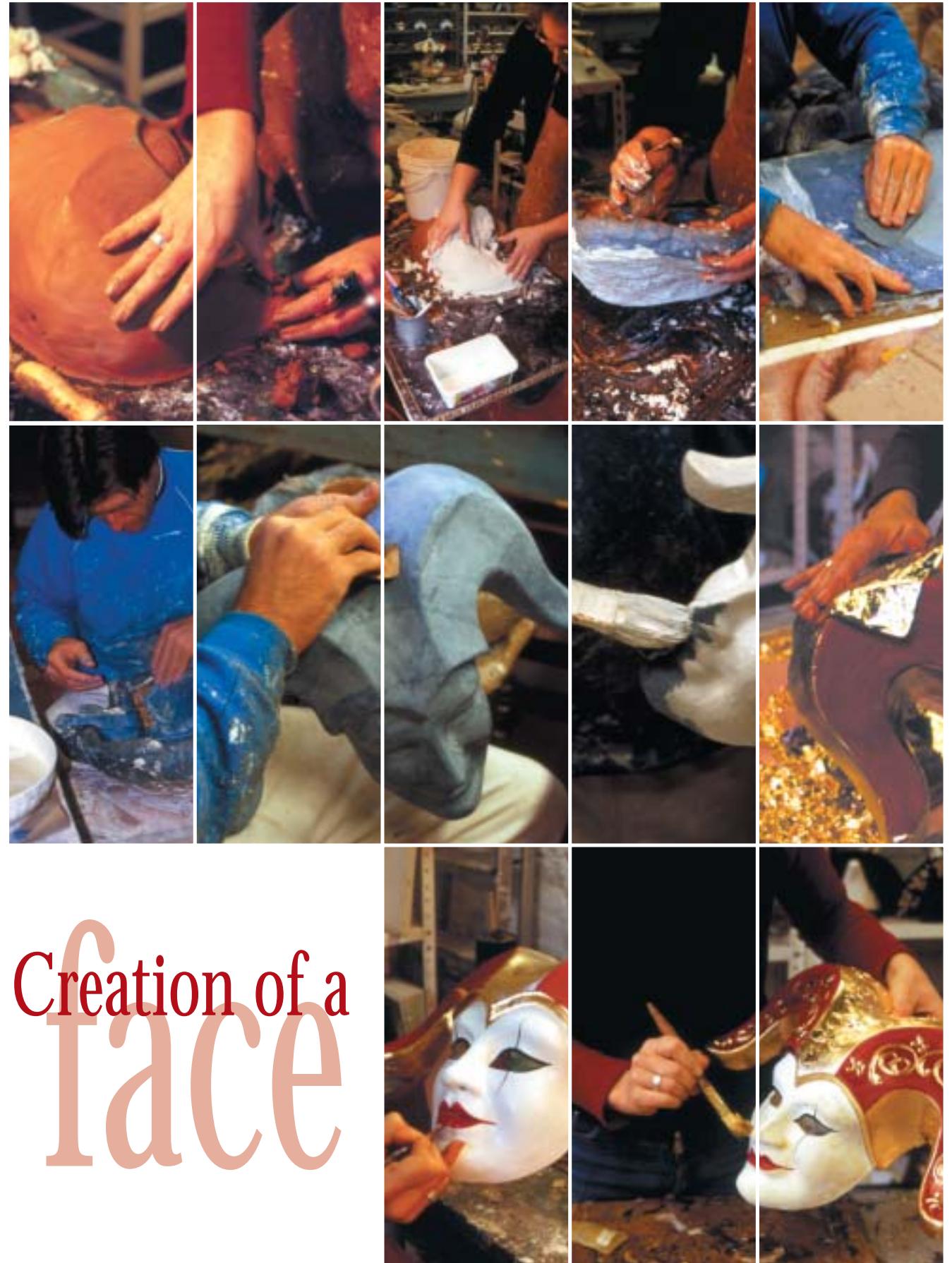


#### THE MAN WITH NO SENSES

*"He is so adept at playing the role of a serious man that nothing else gives the common folk more enjoyment". The "statue" figure we find today on Europe's streets already stood in olden times. In Venice, it was the "uomo insensato" – the man with no senses – who was found in the squares during the Carnival. Here is a portrait of Baldasare Pastori, one of Venice's best "insensati". He was given tips or, as a trick, tobacco was put under his nose to try and make him sneeze: but he, of course, was immune to such pranks.*

#### L'UOMO INSENSATO

*"Questo uomo sa così ben fare la parte di serio che nulla più reca tanto divertimento alla plebe". Esisteva già in antichità la figura della "statua", che oggi troviamo agli angoli delle strade di tutta Europa. Era "l'uomo insensato", che girava per le piazze veneziane in tempo di carnevale. Qui è ritratto Baldasare Pastori, uno dei migliori "insensati" che Venezia ricordi. Spesso veniva a lui offerto del denaro, oppure gli si faceva annusare del tabacco per obbligarlo allo starnuto. Una pratica che non sortiva in lui nessun risultato.*



# Creation of a face

- 1) The mask is drawn and then made in clay.
- 2) It is left to dry and covered with chalk to build the negative cast.
- 3) This produces a mould that could be used for any number of copies.
- 4) Papier-mâché is made out of blotting paper
- 5) The strips of paper are attached to the inside of the chalk mould.
- 6) Once the glue is dry the mask in papier-mâché is ready.
- 7) It is then painted white and left to dry,
- 8) The parts in gold leaf are added.
- 9) Then comes the painting and finishing stage.
- 10) The mask is then aged with wax
- 11) The artisans, Augusto, Carlos and Carolina of "Carta Alta", in Dorsoduro 1737, (near the maritime station): two of them are masks.
  
- 1) La maschera viene disegnata e costruita in creta.
- 2) Si lascia asciugare si ricopre di gesso per la costruzione del calco in negativo.
- 3) Si elimina la creta dall'interno. Si ottiene uno stampo che potrà essere utilizzato all'infinito.
- 4) Con del cartoncino tipo carta d'inchiostro si fa la carta pesta.
- 5) Si fanno aderire le strisce di carta all'interno del calco in gesso.
- 6) Aciugata la colla, si ottiene la maschera in cartapesta.
- 7) Si dipinge di bianco e si lascia asciugare.
- 8) Si aggiungono le parti in foglia d'oro.
- 9) Fase della dipintura e della rifinitura.
- 10) Si invecchia la maschera con la cera.
- 11) Gli artigiani, Augusto, Carlos e Carolina di "Carta Alta", a Dorsoduro 1737, (vicino la Marittima): due di questi sono maschere.

# La nascita di un volto

The art of the mask makers in Venice is as old as the Carnival itself. There are only a few true craftsmen left, who have been assailed by the commercialism of tourism, pushing many of them to become simple retailers. In recent years, though, thanks to the policies introduced by the Venice City Council designed to promote arts and crafts, many young people (perhaps even too many) have re-opened the old workshops,

**L**a nascita di un volto. L'arte dei maschereri a Venezia è antica quanto il carnevale. Gli artigiani, quelli veri, sono rimasti in pochi, aggrediti dalle dinamiche commerciali del turismo che ha spinto molti di loro a trasformarsi in semplici venditori. Negli ultimi anni, grazie ad una politica del Comune di Venezia che agevola le attività artigianali, molti giovani -forse troppi- hanno riaperto vecchi laboratori uti-



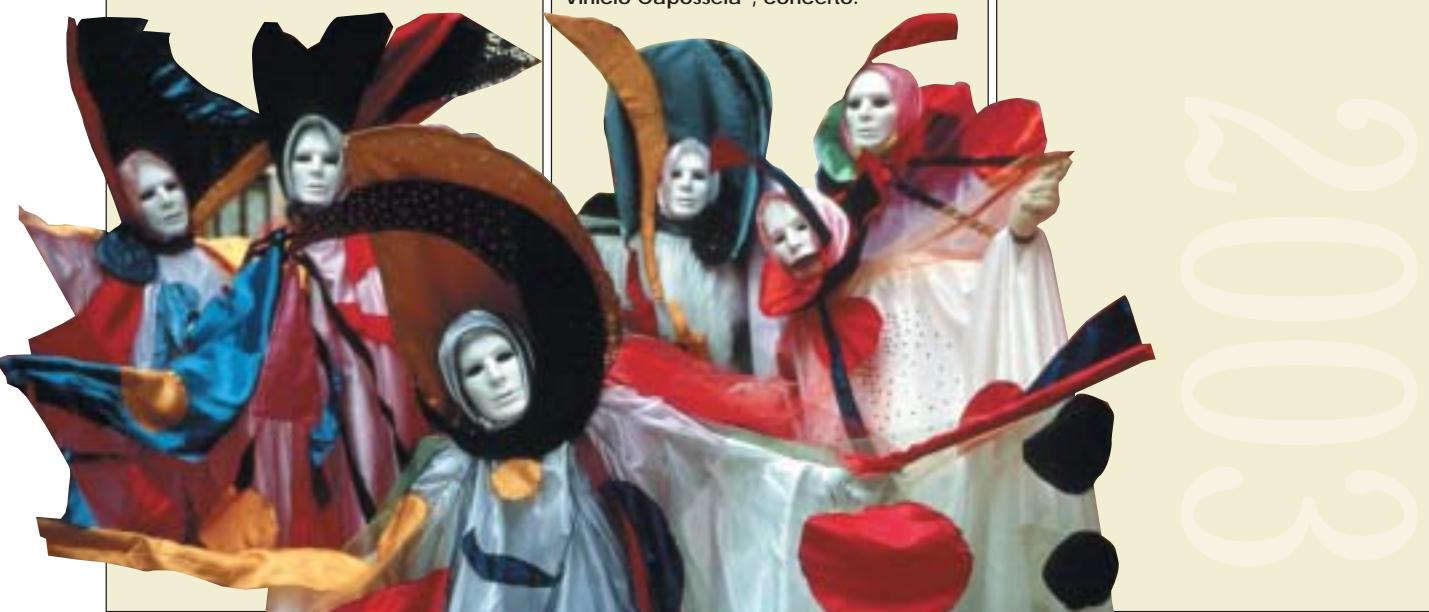
using ancient decorative techniques. But how do you make a mask? What's behind those faces in the shop window displays in the centre of Venice.

Carolina, Carlos and Augusto are three Argentines living and working in Venice. They have learned the art of the mask maker and produce masks for the City's shops. They are works of art mixing together ingenuity, creativity and true enthusiasm. This is a Joker. It is certainly not a typical mask of the type of the classical Venetian domino, used by the Venetian nobility to maintain their anonymity in the play-houses and theatres of the 17th and 18th centuries. Today the mask still exerts its fascination of mystery and silence, becoming the symbol of this City.

lizzando antiche tecniche decorative. Ma come si fa una maschera? Cosa c'è dietro quei volti affacciati alle vetrine dei negozi del centro?

Carolina, Carlos e Augusto, sono tre argentini che vivono e lavorano a Venezia. Hanno studiato l'arte dei maschereri e producono maschere per numerosi negozi della città. Opere d'arte, nelle quali si mescola ingegno, creatività e passione. Questo è un Jolly. Una maschera non certo tipica come potrebbe essere la classica bauta veneziana, usata dai nobili nei ridotti e nei teatri del Sei-Settecento per mantenere l'anonimato. Oggi la maschera mantiene il fascino del mistero e del silenzio, diventando il simbolo di questa città.

VENERDI' 21 FEBBRAIO	SABATO 22 FEBBRAIO	DOMENICA 23 FEBBRAIO	GIOVEDI' 27 FEBBRAIO	VENERDI' 28 FEBBRAIO	SABATO 1 MARZO
<p>Ore 22, Ca' Vendramin Calergi: Marco Tamburini Quintet, tributo in chiave Jazz a Nino Rota. Ore 21.30, Palazzo Ca' Zanardi: "Venezia segreta", festa in maschera.</p> 	<p>Ore 16, da via Garibaldi a Piazza S. Marco: Festa delle Marie e Corteo Storico. Ore 20.30, Palazzo Ca' Zanardi: "Balli della Serenissima", festa in maschera. Ore 20.30 e 23.30, Palazzo Nani Bernardo: "Il ballo di Casanova", festa in maschera Ore 22, Piazza S. Marco: "Vinicio Capossela", concerto.</p>	<p>Ore 12, Piazza S. Marco: "Il volo della colombina", tradizionale apertura del Carnevale. Ore 15, via Garibaldi: "El vecio carneval", spettacoli musicali e giochi. Ore 16.30, Bacino di S. Marco: "Corteo acqueo". Ore 19, ex Macello: spettacolo pirotecnico. Ore 20.30, Campo S. Margherita concerto e DJ. Ore 22 Ca' Vendramin Calergi: "Rossana Casale", concerto.</p>	<p>Ore 17.30-19.30, Hotel Luna Baglioni: "Festa della Cioccolata", festa musica classica e delizie veneziane. Ore 18, Campo S. Rocco: "Il Ruzante", teatro. Ore 18, Tatro Fondamente Nuove: "Le bravure del Capitan Spavento, cosa non fece Arlecchino per la Fame". Ore 19.30, Palazzo Rizzo Patarol, Hotel dei Dogi: "Serata del Giovedi grasso". Ore 20, Teatro Malibran: "Elixir d'amore", opera lirica di Gaetano Donizetti. Ore 20, Piazza S. Marco: "Sabina Guzzanti", teatro comico. Ore 20.30, Campo S. Margherita: "Catarhal Noise", concerto. Ore 20.30, Teatro Goldoni: "La bottega del Caffè", spettacolo teatrale. Ore 20.30, Ca' Zanardi: "Omaggio all'imperatrice Sissi", festa in maschera. Ore 20.30, Palazzo Pisani Moretta: "Ballo del Tiepolo". Ore 21, Campo S. Luca: "Carnival Nights", live concert. Ore 21, Campo S. Maria Formosa: "Reggae Carnival", concerto. Ore 22, Ca' Vendramin Calergi: "Vinicio Capossela concert" ..</p>	<p>Ore 19, Erbaria di Rialto: "Rumellai, il carnevale popolare", musica etnica. Ore 20, Scuola S. Giovanni Evangelista: "Galà in costume". Ore 20, Ca' Zenobio: "Ballo dei Sogni", festa in maschera. Ore 20.30, Palazzo Nani Bernardo: "Il Ballo del Doge". Ore 21, Campo S. Margherita: "Berimbau", concerto. Ore 22, Ca' Vendramin Calergi: "Giorgio Conte", concerto. Ore 21, Campo S. Maria Formosa: "Reggae Carnival", concerto.</p>	<p>Ore 17.30, Fondazione Querini Stampalia: "La cara cossa", musica ispirata alla commedia dell'Arte. Ore 20, Teatro Malibran: "Elixir d'amore", opera lirica di Gaetano Donizetti. Ore 19.30, Palazzo Rizzo Patarol, Hotel dei Dogi: "Serata del Giovedi grasso". Ore 20.30 Pescheria Rialto: "Festa danzante". Ore 20.30, Ca' Zanardi: "Serata Bizantina". Ore 20.30, Palazzo Pisani Moretta: "Ballo del Doge". Ore 21, Hotel Danieli: "Venezia Romantica", festa mascherata. Ore 22, Ca' Vendramin Calergi: Aires Tango, "Aniversario", concerto. Ore 21, Campo S. Margherita, "Blues society", concerto. Ore 21, Campo S. Maria Formosa: "Reggae Carnival", concerto. Ore 22, 23, Piazza S. Marco, Padiglione Italia: "La strada, il rito, Fellini e la festa", concerti e parate.</p>

LUNEDI' 24 FEBBRAIO	MARTEDI' 25 FEBBRAIO	MERCOLEDI' 26 FEBBRAIO
<p>Ore 20.30, Gran Caffè ristorante Quadri: "Cena in Costume". Ore 22 Ca' Vendramin Calergi: "Francesca Reggiani", spettacolo comico.</p> 	<p>Ore 16, da via Garibaldi a Piazza S. Marco: Festa delle Marie e Corteo Storico. Ore 20.30, Palazzo Ca' Zanardi: "Balli della Serenissima", festa in maschera. Ore 20.30 e 23.30, Palazzo Nani Bernardo: "Il ballo di Casanova", festa in maschera Ore 22, Piazza S. Marco: "Vinicio Capossela", concerto.</p>	<p>Ore 20.30, Piazza S. Marco: "Marco Paolini", spettacolo teatrale. Ore 21, Campo S. Luca: "Carnival Nights", live concert. Ore 22, Ca' Vendramin Calergi: "Nada in trio", musica leggera da camera.</p>

DOMENICA 2 MARZO	LUNEDI' 3 MARZO	MARTEDI' 4 MARZO
<p>Ore 10.30, Bacino di S. Marco: "La regata del Carneval", caorlina a 6 remi. Ore 16, Palazzo Carminati: "Ombre d'amore". Ore 17.30-19.30, Hotel Luna Baglioni: "Festa della Cioccolata", festa musica classica e delizie veneziane. Ore 20, Palazzo Labia, "Cena di Gala". Ore 20.30, Piazza S. Marco: "Paolo Rossi", spettacolo comico. Ore 20.30, Palazzo Pisani Moretta "Mascheranda", festa in maschera. Ore 21, Campo S. Luca "Carnival Nights", live concert. Ore 21, Campo S. Margherita, Dj in concerto. Ore 21, Palafenice: "Batisto Coco", concert. Ore 22 Ca' Vendramin Calergi: Giobbe Covatta, recital comico.</p> 	<p>Ore 20.30, Campo S. Margherita, "Dream Lovers", concerto. Ore 21.30, Nave Cezanne, Riva sette Martiri: "Il carnevale degli artisti", festa in maschera.</p>	<p>Ore 19, fino a tarda notte, Piazza S. Marco, "Festa di chiusura", concerti, esibizioni. Ore 20, Palazzo Ca' Pesaro: "Papafava", festa in maschera. Ore 20.30, Palazzo Pisani Moretta "Gran Galà internazionale", festa in maschera. Ore 20.30, Palazzo Ca' Zenobio: "La notte d'oro", festa mascherata. Ore 21, Ca' Zanardi: "Festa della musica rinascimentale". Ore 19.30, Palazzo Rizzo Patarol, Hotel dei Dogi: "Festa in costume". Ore 21, Campo S. Maria Formosa: "Reggae Carnival", concerto.</p>



# A JOURNEY into the future

Un viaggio nel futuro

**C**analetto could be your guide. Marco Polo, in person, would be glad to tell you his adventures, while Casanova could answer your questions. These are just some of the opportunities for visitors to the Telecom Italia Future Centre of Venice. Two realities face to face: the timeless lagoon city and the future. It might seem a strange choice for the Telecom Future Centre, that of the old convent of San Salvador in Venice, to exhibit the prototypes and projects of the most recent technological appliances. Here, on the nearby Rialto Bridge, merchants once sold their rich spices and cloths. Now, we can speak with a talking well and interview Daniele Manin.

The most advanced international research centres have reconsidered the historical and social elements of this city. Water, essential to the landscape, transformed by technology into a "Teatro dell'acqua" (water show) installed with artistry: water the immaterial flow of communication.

Even the bar, a renowned Venetian meeting place, communication transformed, extending to the infinite through Internet.



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Costantini Gioielli is a handicraft laboratory situated in the heart of Venice since 1999. It is specialised in the production of jewels with diamonds, and it covers not only Venetians clientele, but also tourists searching particular jewels, being qualified by the prestigious American G.I.A. as "experts in gemmology". His staff highly qualified is trained to give you a state of the art service.



Costantini Gioielli è un laboratorio artigianale situato nel cuore di Venezia. È specializzato nella produzione di gioielli con diamanti, ed annovera una clientela composta non soltanto da veneziani, ma anche da turisti alla ricerca di preziosi particolari, essendo qualificati dal prestigioso G.I.A. americano come "esperti in gemmologia". Il suo personale altamente specializzato è in grado di fornire un servizio tra i più completi, dalla progettazione alla realizzazione di un gioiello.

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mardi gras  
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halloween  
costumes

### Carta Alta

LABORATORIO VENEZIANO  
MANUFACTURE OF MASKS

Dorsoduro 1737  
30123 Venezia

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Ph. +39.041.5237728

**SALVATORE FERRAGAMO**  
Calle XXII Marzo - S. Marco, 2098  
Ph. +39.041.2778509

**MAX MARA**  
Mercerie - San Marco, 268  
Ph. +39.041.5226688

**MAX & CO**  
Mercerie - San Marco, 5028  
Ph. +39.041.5230817

**TRUSSARDI UOMO DONNA**  
Spadaria - San Marco, 695  
Ph. +39.041.5285757

**HERMES**  
Procuratie Vecchie - S. Marco, 127  
Ph. +39.041.5210117

**PAL ZILERI**  
Mercerie - San Marco, 4928  
Ph. +39.041.5229020

**MARIO BORSATO**  
c/o Hotel Cipriani  
Ph. +39.041.5210313

# Preziosi nel Tempo

The Le Zoie collection was born out of a dream - its creator's dream of holding Venice, the most beautiful city in the world, in his hand. Keeping it there in the palm of his hand for a few moments as if it had just come out of a jewellery box. If you walk around Venice's alleys, bridges and squares, you will realise that this city is never still - reflections flicker on the walls of the palaces, waves break on the steps of the landings, and the ropes holding the gondolas and the arches supporting the porticoes move. To hold onto it, you need to take the pieces apart and mount them in bracelets, brooches, pendants and rings.



**Calle dei Botteri, 1566**  
San Polo - Venezia  
tel/fax 041 2758694  
[www.lezoie.com](http://www.lezoie.com)  
e-mail: [info@lezoie.it](mailto:info@lezoie.it)



Sospiri



Omaggio a Nettuno



Vascello dei Dogi



Zaffiri e Sospiri



Cigno dei Sogni



Genuine historically correct Carnival costumes, and Tuxedos (dinner Jackets) for sale or rent. Also papier-mâché mask, completely hand made and decorated using traditional materials, such as feathers, Venetian fabric and gold leaf.

**Atelier Flavia**

di Flavia Zorzo  
Campo S.Lio, 5630  
Tel. e fax 041.5287429  
Atelier 041.2413200

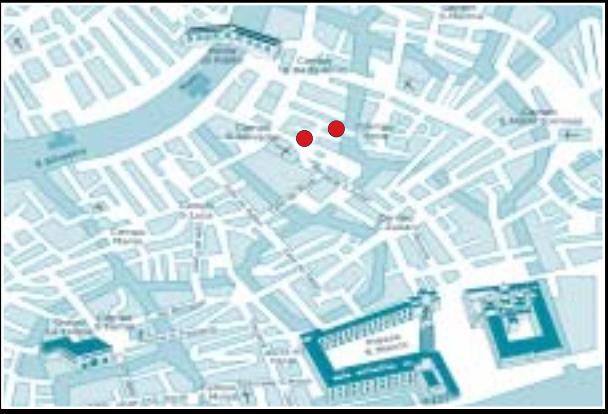
[www.veniceatelier.com](http://www.veniceatelier.com)  
[info@veniceatelier.com](mailto:info@veniceatelier.com)



## COSTANTINI GIOIELLI

*Venetian goldsmiths*  
L'artigianato orafo a Venezia

San Marco, 5207 - 5237/a  
041/2770662  
[www.costantinigioielli.com](http://www.costantinigioielli.com)



## Handicrafts *Artigianato*

**VENETIA STADIUM**  
Calle XXII Marzo - S. Marco, 2403  
Ph. +39.041.5226953

**ATOMBRI**  
Sottoportego dei Orefici - S. Polo, 74  
Ph. +39.041.5212524

**HIBISCUS**  
Calle de l'Ogio - San Polo, 1060  
Ph. +39.041.5208989

**GAGGIO EMMA**  
Calle de le Boteghe - S. Marco, 3451  
Ph. +39.041.5208989

**TESSUTI DEL DOGE**  
Piscina de Frezzeria - S. Marco, 1657  
Ph. +39.041.5286747

**CARTA ALTA**  
Calle Bevilacqua - Dorsoduro, 1737  
Ph. +39.041.2771132

**ATELIER FLAVIA**  
Campo S.Lio - Castello, 5630  
Ph. +39.041.2413200

## Home Ware *Articoli per la casa*

**DOMUS**  
Calle dei Fabbri - S. Marco, 4746  
Ph. +39.041.5226259

**FRETTE**  
Calle XXII Marzo - S. Marco, 2070/A  
Ph. +39.041.5224914

**JESURUM**  
Piazza San Marco 60/61  
Ph. +39.041.5229864

**RUBELLI**  
Campo S.Gallo - San Marco, 1089  
Ph. +39.041.5236110

**LUIGI BEVILACQUA**  
C.Ilo de la Comare, S. Croce, 1320  
Ph. +39.041.721566

## Jewellers *Gioiellerie*

**BULGARI**  
Calle XXII Marzo - S. Marco, 2282  
Ph. +39.041.2410553

**GIOIELLERIA CHIMENTO**  
Campo S. Moisè - S. Marco, 1460  
Ph. +39.041.5236010

**GIOIELLERIA DAMIANI**  
Salizada S.Moisè - S. Marco, 1494  
Ph. +39.041.2770661

**LE ZOIE**  
Calle dei Botteri - S. Polo, 1566  
Ph. +39.041.2758694

**SALVADORI**  
Mercerie - San Marco, 5022  
Ph. +39.041.5230609

**GIOIELLERIA NARDI**  
Piazza San Marco, 69  
Ph. +39.041.5232150  
**CARTIER**  
Campo S.Zulian - S. Marco, 606  
Ph. +39.041.5222071

**SWATCH STORE**  
Mercerie - San Marco, 4947  
Ph. +39.041.5228532

**MISSAGLIA**  
Piazza San Marco, 125  
Ph. +39.041.5224464

**COSTANTINI GIOIELLI**  
Calle Stagneri - San Marco, 5237a  
Ph. +39.041.2770662

## Lingerie *Lingerie*

**LA PERLA**  
S. Salvador - S. Marco, 4828  
Ph. +39.041.5226459

**JADE MARTINE**  
Piscina de Frezzeria - S. Marco, 1645  
ph. +39.041.521.28.92

**ARIMO**  
Calle Goldoni - S. Marco, 4512  
Ph. +39.041.5235463

## Eyewear *Ottica*

**OTTICA CARRARO**  
Calle de la Mandola - S. Marco, 3706  
Ph. +39.041.5204258

**L'OTTICO 2**  
Fta de le Procuratie - Dorsoduro, 2480  
Ph. +39.041.713709

## Foot wear *Calzature*

**POLLINI**  
Mercerie - San Marco, 186  
Ph. +39.041.5237480

**LA PARIGINA**  
Mercerie - S. Marco, 727  
Ph. +39.041.5226743

**TIMBERLAND**  
Calle dei Fuseri - S. Marco, 4336  
Ph. +39.041.5231827

**CALZATURIFICIO MAGLI**  
Calle XXII Marzo - S. Marco, 2288  
Ph. +39.041.5208280

**TOD'S CALZATURE**  
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Ph. +39.041.52°6603

**SEGALIN**  
Calle dei Fuseri - S. Marco, 4366  
Ph. +39.041.5222115

**F.LLI ROSSETTI**  
Calle Larga Mazzini - S. Marco, 4800  
Ph. +39.041.5230571

**HOGAN**  
Calle S. Moisè - S. Marco, 1461  
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# ULTIMATE shopping

ORIGINAL AND FUN  
IDEAS FOR YOUR SHOPPING  
EXPEDITIONS.

IDEE ORIGINALI E SPIRITOSE  
PER IL VOSTRO SHOPPING.



1



2



3

**1 | JOLLY BELL**  
This product is handcrafted in the artisan traditions of Venetian mask-makers.

**CARTA ALTA**  
Calle Bevilacqua 1737, Dorsoduro - Venezia

**2 | COSTANTINI RING**  
18 kt. yellow gold ring, an Italian precious jewel.  
**COSTANTINI GIOIELLI**  
Calle degli Stagneri 5237/A, S. Marco - Venezia

**3 | GRETA BAG**  
Greta bag in red-strawberry colour.  
**FURLA**  
Mercerie 4833, S. Marco - Venezia

**4 | LUIGI BORRELLI TIES**  
Hand-made exclusive ties.  
**AL DUCA D'AOSTA**  
Mercerie 4946, S. Marco - Venezia



6



7

**5 | VULCANO COLLECTION**  
Asymmetric sequences of cone-shaped modules create a game of light and shadow. Sparkling yellow gold to make the most of a woman.

**GIOIELLERIA CHIMENTO**  
Campo San Moisè 1460, San Marco - Venezia

**6 | THE DOLPHINS**  
An example of fine Venetian jewellery.  
**LE ZOIE**  
Calle dei Botteri 1566, San Polo - Venezia

**7 | GONDOLAS**  
Original watercolour by Monica Martin.  
**ITACA ART STUDIO**  
Calle delle Bande 5267/A, Castello - Venezia

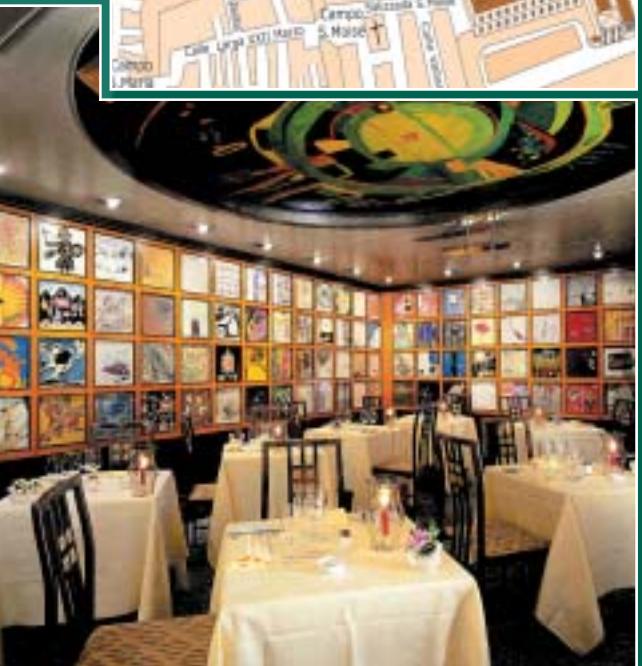
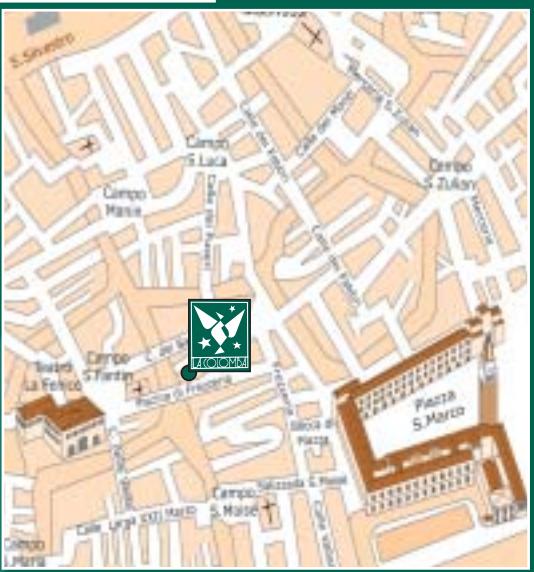


# ristorante LA COLOMBA

Da oltre settant'anni ritrovo e cenacolo di artisti, sede del primo premio di pittura dell'Italia del dopoguerra nel 1946, le sale di questo ristorante hanno ospitato i pittori protagonisti del rilancio dell'arte italiana ed europea. Oggi continua la tradizione...

*For over 70 years it has been a meeting place and a artistic coterie, including in its membership the best italian painters since 1946.*

*The "Colomba" has encouraged the protagonists of the rebirth of italian and european art. Today continues the tradition...*



San Marco 1665 - Piscina di Frezzeria - Tel. 041 5221175 - Fax 041 5221468



## ART of DINING : Antiche Carampane

### THE RESTAURANT

The menu is based mostly on seafood which forms a central part of Venetian cuisine. Among the first courses we would strongly recommend the "Spaghetti del Doge (alla Granseola) - spaghetti with crab, or the "Cassopipa" - spaghetti with a spicy shell-fish sauce. This is a traditional dish from Chioggia, a small fishing town located in the south of the Venetian lagoon. In addition to these Venetian specialities we offer a wide variety of dishes typically found in the region of the Veneto: "il filetto di San Pietro" - (A fillet of beef with artichokes, and herbs or even radishes from Treviso depending on the season.) "la triglia dell'imbiago" - (Mullet cooked with red wine), "il branzino in salsa di peperoni" - (Sea bass served with a pepper sauce) "il fritto misto di pesce con le moeche" - (A mixed seafood stir-fry with crabs. "Le Moeche" are little soft shell crabs that twice every year change their shell). The wine list includes many of the finest white wines to be found in the regions of "Veneto" and "Friuli". And we also stock some excellent red wines.

### IL RISTORANTE

La cucina è esclusivamente a base di pesce e la qualità delle materie prime è la base della nostra cucina . Tra i primi piatti consigliamo gli spaghetti del Doge (alla Granseola) , i Rigatoni con la Ricciola , il Cassopipa cioè spaghetti con un ragù di molluschi speziato (antico piatto chioggiotto da noi riproposto) , il Pasticcio di Pesce , gli spaghetti con lo Scorfano. Per i secondi , accanto ai piatti della tradizione Veneziana (Baccalà o ton in teca , Sepe in teca con polenta , Bisotto sull'ara) proponiamo il filetto di San Pietro con carciofi o radicchio di Treviso (in stagione) o con le erbette, la triglia dell'imbiago (dell'ubriaco) col vino rosso, il branzino in salsa di peperoni , la Cernia alla Carlina , il Rombo in crosta di patate , il fritto misto di pesce con le moeche (Granchi che due volte all'anno cambiano il guscio) e ovviamente branzini di mare, orate e rombo alla griglia. La cantina è composta principalmente dai migliori Vini Bianchi Veneti e Friulani e da qualche eccellente Vino Rosso.



**ANTICHE CARAMPANE**  
San Polo, 1911  
Rio Terà delle Carampane  
Tel./ fax 041 5240165

# DINING CITY LISTING

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.

Traditional Cuisine  
International Cuisine  
Bacari & Hostarie  
Pizzerie  
Coffee & Pastries

Cucina Tradizionale  
Cucina Internazionale  
Bacari & Hostarie  
Pizzerie  
Caffé & Pasticcerie

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 ad una scelta azzardata.

## Traditional Cuisine

### ANTICO MARTINI

S. Marco, 1983  
ph. +39.041.5224121  
Antico Martini is a top-class romantic restaurant in Venice. Since 1720. Rooms for non-smokers.  
Closed Tuesdays and at lunchtime on Wednesday

### DO' FORNI

S. Marco, 457  
ph. +39.041.5232148  
Do Forni restaurant is located in the historical heart of Venice. It features traditional Venetian cuisine: different kinds of fish, mussels and shellfish from the Adriatic Sea.  
Open daily

### HARRY'S BAR

S. Marco, Calle Vallareso 1323  
ph. +39.041.5285777  
For over seventy years Harry's Bar has been one of the most renowned places in the world and is by now an institution in the splendid city on the lagoon. Booking essential.  
Open daily

### LA COLOMBA

S. Marco, 1665  
ph. +39.041.5221175  
An artist' meeting place for over fifty years, home of the prize for painting in post-war Italy in 1946. The refined and stimulating artistic and cultural company of the restaurant is on the same level as its gastronomic art, with the dual proposal of exquisitely local cuisine and international class.  
Open daily

**CIPRIANI**  
Giudecca, 10  
ph. +39.041.5207744  
Haute cuisine in one of the most renowned Venetian settings.  
Booking essential.  
Closed from November to March

# Frittelle e Galani

**F**rittelle" and "Galani", traditional carnival doughnuts and pastries will be abundant from the beginning to the end of Carnival.

*Galani (wafer thin pastry fried in oil covered with icing sugar) and even more the "fritoe" (dialect word for a type of doughnut) part of every fancy dress party and costume ball, protagonists of the grand kermesse. Their origin goes back into the realm of Venetian history. The first recipe was found in a manuscript coming from the second half of the 14th. Century, the oldest document of Venetian gastronomy, now preserved at the Biblioteca Nazionale Canatense in Rome. A recipe from the Renaissance period, written down as a note, in amongst a miscellany of documents from the Correr fund.*

*In the 17th. Century there was a "Corporazione dei Fritolari" (a guild for fryers), who managed to obtain permission from the Government to "frizer" (fry) in the small squares (campi): "boccon da poareti e da siori" they would cry (in dialect - sweet morsels for rich and poor).*

*Recipes for these sweets are, as for most popular food, individualised and ingredients can change slightly altering taste or adding particular flavours, in the past they were often heavily spiced. The main ingredients remain the same however, flour, eggs, sugar, currants and pine nuts.*

**A** suon di frittelle e galani, i dolci della tradizione carnevalesca veneziana, verranno scanditi l'inizio e la conclusione del Carnevale. Galani (sfoglie sottili di pasta dolce fritte in olio di semi e coperti di zucchero a velo) ed ancor più le "fritoe" sono, accanto alle feste, le maschere, i balli, i superbi protagonisti della grande kermesse. L'origine risale a tempi davvero lontani. La ricetta più antica è stata trovata in un manoscritto della seconda metà del '300, il più vecchio documento di gastronomia veneziana, custodito presso la Biblioteca Nazionale Canatense di Roma ed una ricetta rinascimentale, che si presenta come una sorta di appunto di cucina, è contenuta in una miscellanea di documenti del fondo Correr. Nel 1600 esisteva a Venezia la Corporazione dei Fritolari, che riuscì persino ad ottenere dal governo della Serenissima il permesso di "frizer" nei campi: "boccon da poareti e da siori" dicevano.

Le ricette per la preparazione di tali leccornie sono, come per molte delle pietanze popolari, diverse e personalizzate da varianti che modificano parzialmente il gusto con l'aggiunta di particolari aromi speziati abbondantemente usati in epoche antiche, ma gran parte degli ingredienti come la farina, le uova, lo zucchero, l'uvetta e i pinoli sono da sempre alla base di quasi tutte le elaborazioni.



**ristorante**  
**Alla Borsa**

**Fifty meters from Fenice Theater, centre la Fenice meta degli artisti since 1783**

**A 50 metri dal teatro la Fenice meta degli artisti dal 1783**

Calle delle Veste, 2018 - Tel.041.5235434 - Fax 041.5200021



**ristorante**  
**Al Colombo**

**Ristorante con caratteristico campiello veneziano famoso dal '700**

**Typical venetian restaurant well known since 1700**

San Marco, 4619 - Tel.041.5222627 - Fax 041.5237498

**ALLA BORSA**

Calle delle Veste, 2018  
ph. +39.041.5235434  
Fifty meters from the Fenice Theater, it has been an artists' retreat since 1783. the restaurant offers his customers the opportunity of tasting dishes prepared with special care in a pleasant atmosphere. Open daily

**AL COLOMBO**

San Marco, 4619  
ph. +39.041.5222627  
Located just a stone's throw from the Rialto bridge it has been famous since the eighteenth century. A guest might select such dishes as risotto with pore mushrooms and fish of Adriatic sea. Open daily

**OSTERIA DA FIORE**

S. Polo, 2202  
ph. +39.041.721308  
The most famous restaurant in Venice has a refined and sober environment and is the meeting point for the international jet-set and for lovers of good cuisine and wine. Closed Sundays and Mondays

**LA CARAVELLA**

Via XXII Marzo, 2398  
ph. +39.041.5208901  
A historical restaurant in the heart of Venice, with an excellent wine list. From May to September service is in our flowered-fall courtyard. Open daily

**Local Cuisine****LA FURATOLA**

Dorsoduro, S. Barnaba 2870  
ph. +39.041.5208594  
A typical Venetian restaurant, it is very simple but its cuisine offers the best seafood of the Adriatic Sea. Closed Mondays and at lunch time on Thursday

**LE BISTROT DE VENISE**

S. Marco 4685  
ph. +39.041.5202244  
The Restaurant-Bar à Vins offers its patrons carefully recreated ancient recipes from the last six hundred years of Venetian and Venetan folk cuisine and a highly-selective wine list. Open daily

**ANTICHE CARAMPANE**

S.Polo, rio terà Carampane 1911  
ph. +39.041.5240165  
The trattoria ambience, warm and intimate, and the enticing menu 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. Closed on Sun. afternoon and Mon.

**ALLE TESTIERE**

Castello 5801  
ph. +39.041.5227220  
As it is a small restaurant near Campo Santa Marina, it is necessary to book a table. Closed Sundays

**AVOGARIA**

Dorsoduro 1629  
Ph. +39.041.2960491  
Excellent Italian cuisine and music in an elegant international ambience make it one of the most renowned restaurants of the island. Not to be missed. Closed Tuesdays

**LA RIVISTA**

San Marco 2398  
ph. +39.041.2401425  
Design restaurant with De Pero original painting. Modern cuisine with some Venetian dishes. Carefully selected Italian wines. Closed Mondays

**OSTERIA ANTICO DOLO**

Ruga Rialto 778  
Ph. +39.041.5226546  
The superior cuisine serves the best fresh fish of the day directly from the Rialto market and all kinds of Venetian dishes. Open daily

**AL BRINDISI**

Cannaregio, C.po S.Geremia 307  
ph. +39.041.716968  
A traditional Venetian cuisine in the historical centre of the city. A short stroll away from the railway station. Open daily

**International Cuisine****Japanese**

MIRAI  
Cannaregio 227  
ph. +39.041.2206517  
A restaurant that offers the Japanese cuisine in Venice. Open daily

**Chinese**

NANCHINO  
S. Marco, Calle dei Fabbri 1016  
ph. +39.041.5223753  
It offers typical Chinese cuisine in a perfect atmosphere and in grand style. Closed Mondays

**Indian**

SHRI GANESH  
San Polo 2426  
ph. +39.041.719804  
It is the only Indian restaurant in Venice. Tandoori, marinated chicken, crayfish and kulfis are served. Closed Wednesdays

**Mexican IGUANA**

Cannaregio 2515  
ph. +39.041.713561  
It is a renowned restaurant serving typical Mexican dishes such as burritos, chili con carne, tacos and tequila-based drinks. Closed Mondays

**Hiddish GAM GAM**

Cannaregio 1122  
ph. +39.041.715284  
Located in the ghetto district, it serves Israeli and Hebrew specialties: falafel, couscous latkes and gefilte fish. Closed Friday evenings and Saturdays

**Bacari & Hostarie****ALLA VEDOVA**

Cannaregio, Ca' d'Oro 3912  
ph. +39.041.5285324  
A perfect stop for a round of ombre (wine), it offers a vast quantity of cicchetti (snacks): baccalà, fish skewers, early season and fried vegetables. Booking recommended. Closed Thursdays and at lunchtime on Sundays

**DO MORI**

S. Polo, 429  
ph. +39.041.5225401  
Venice's oldest bacaro (bar). This tiny bacaro has an extraordinary selection of wines, it is the paradise of cicchetti (snacks) and other Venetian dishes. Closed Sundays

**AL PARADISO PERDUTO**

Cannaregio 2640  
ph. +39.041.720581  
It is an original place offering its numerous local and foreign guests not only its cuisine, but entertainment featuring live concerts and comedy shows. Closed Wednesdays, Tuesdays

**DA CODROMA**

Dorsoduro, 2540  
ph. +39.041.5246789  
This ancient Venetian bacaro (bar) offers snacks, games and amusement. Renowned for its traditional cicchetti (snacks) and its selection of wines and cheeses. Music is often played evenings. Closed Sundays

**ALL'ACCIUGHETTA**

Castello, 4357  
ph. +39.041.5224292  
Your hesitance due to its outward appearance will be soon forgotten once you taste its calamaretti salads, fried vegetables, octopus and pizzas. Its evenings are renowned. Open daily

**Wine Bars**

**BOTTIGLIERIA COLONNA**  
Castello 5595  
ph. +39.041.5285137  
A selection of excellent quality wines and liquors. Closed Sundays

**VINO VINO**

San Marco 2007  
ph. +39.041.5237027  
Excellent selection of wines from all over the world. It also serves meals and snacks. Closed Tuesdays, Wednesdays at lunch time

**Pizzerie**

**CONCA D'ORO**  
Castello, 4338  
ph. +39.041.5229293  
A typical Venetian restaurant since 1947. The oldest pizzeria in Venice. Closed Tuesdays

**DUE COLONNE**

San Polo, 2343  
ph. +39.041.5240685  
Situated in the lively university area, it offers Venetian dishes and delicious pizzas midday as well as evenings. Closed Sundays, Saturday at lunch time

**Cafés****CAFFÈ FLORIAN**

Piazza San Marco 56  
ph. +39.041.5205641  
Caffè Florian, dating back to 1720, has always been the destination of an illustrious coffee-loving clientele. During the spring and summer guests are entertained by the music of a small orchestra. Open daily

**GRAN CAFFÈ LAVENA**

Piazza San Marco, 133  
ph. +39.041.5224070  
Since 1750 Lavena café has occupied the sunniest corner of St. Mark's Square opposite the Basilica. Camus, Liszt, D'Annunzio and Moravia patronised it, but Wagner chose it as his exclusive salon. Café with orchestra. Open daily

**CAFFÈ QUADRI**

Piazza San Marco, 120  
ph. +39.041.5200041  
Since 1775, Quadri has been considered a symbol of the traditional "bottega del caffè" (coffee shop) combined with Venetian hospitality. It is a perfect setting to enjoy an espresso or a cappuccino, an aperitif or an after-dinner liqueur. Closed Sundays

**Al Brindisi**

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.*

# Al Brindisi

Cannaregio, 307 Campo San Geremia - 30121 Venezia  
tel. 041.716968 fax 041.795585 [www.albrindisi.it](http://www.albrindisi.it) [info@albrindisi.it](mailto:info@albrindisi.it)

**Osteria Antico Dolo**

in Venezia dal 1434

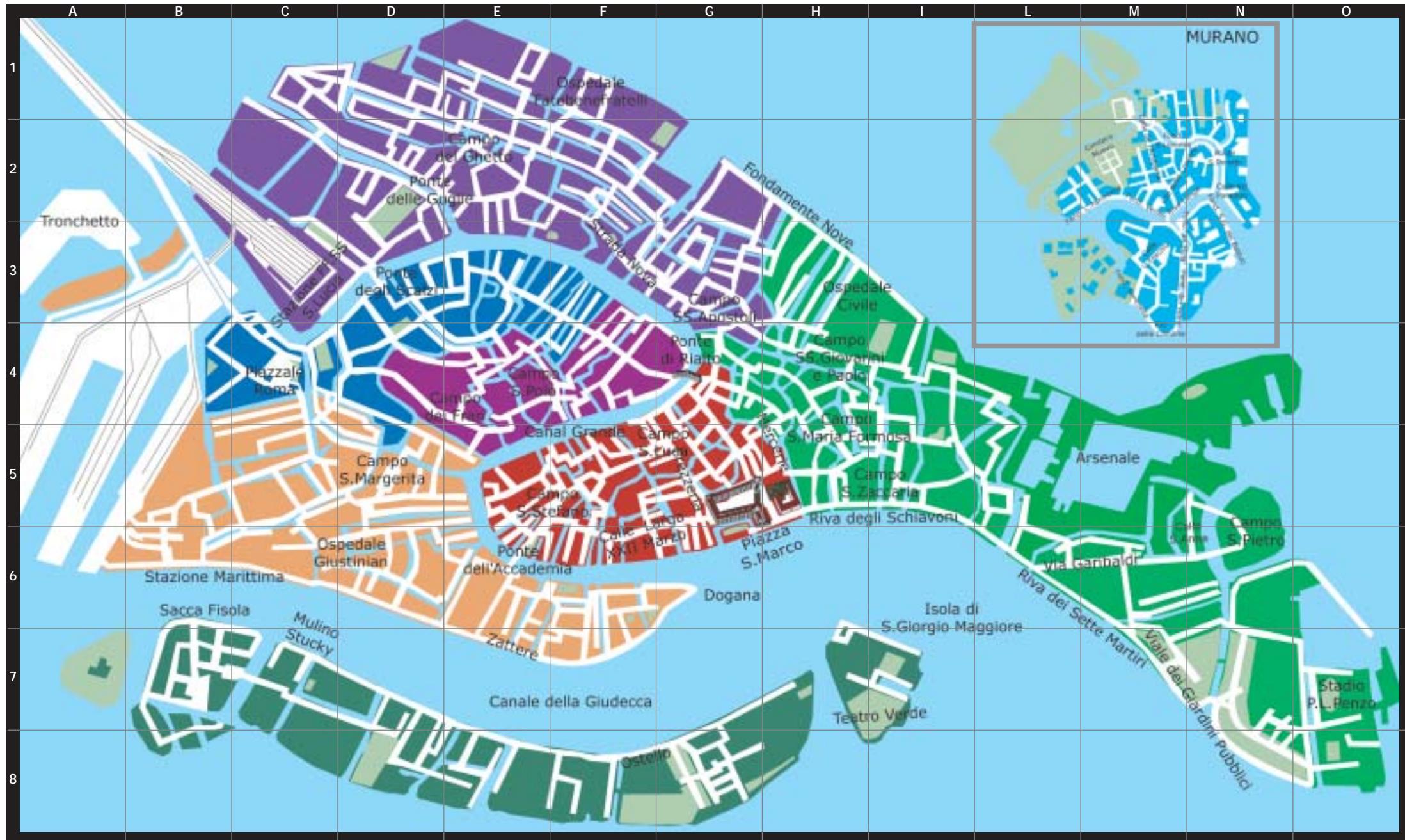
[www.anticodolo.it](http://www.anticodolo.it)

# USEFUL page



ESSENTIAL INFORMATION  
FOR GETTING AROUND

RIFERIMENTI UTILI PER  
DESTREGGIARSI IN CITTA'



## Useful numbers

Police Emergency	113	Brazil	+39.041.976439
Carabinieri	112	Denmark	+39.041.5200822
Fire Department	115	Finland	+39.041.5260930
Accident and Emergency	118	France	+39.041.5224319
Breakdown Service	116	Germany	+39.041.5237675
Road Police	+39.041.2692311	UK	+39.041.5227207
Harbour Office	+39.041.5205600	Greece	+39.041.5237260
Customs	+39.041.5287866	Holland	+39.041.5283416
Airport info	+39.041.2609260	Lituania	+39.041.5241131
Railway info	848.888.088	Norway	+39.041.5231345
		Portugal	+39.041.5223446
		Spain	+39.041.5233254
Consulates		South Africa	+39.041.5241599
USA	+39.02.290351	Sweden	+39.041.5227049
Austria	+39.041.5240556	Switzerland	+39.041.5225996
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## Limousine Service

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		Garage San Marco	+39.041.5232213
		ACI S. Giuliano	+39.041.5312574
		Fusina - VE - Terminal	+39.041.5479133
		P.Sabbioni Terminal	+39.041.5300455
		Tronchetto Car Park	+39.041.5207555
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		Fusina - VE - Terminal	+39.041.5479133
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the city guide

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AL PONTE DEI SOSPIRI  
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BELLINI  
BONVECCHIATI

CA' DEI CONTI  
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PALAZZO SANT'ANGELO

PALAZZO VENDRAMIN

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ALL'ANGELO  
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ATENEO  
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CA' D'ORO

CANAL  
CASANOVA

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CENTAURO

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DE L'ALBORO  
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DO POZZI  
EDEN

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FLORA

GARDENA  
GRASPO DE UA

II MERCANTE DI VENEZIA  
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LA FENICE ET DES ARTISTES

LA FORCOLA  
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## Venice

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TRITONE  
VILLA BRAIDA  
VILLA STUCKY

VILLA FINI

VILLA GIULIETTA

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ARISTON

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CLUB HOTEL

FLY

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LOCANDA AI VETERANI

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VILLA DUCALE

CARLTON

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DUCA D'AOSTA

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