



Palazzo Querini Stampalia Portego



The earliest documents concerning the construction of the palace are from 1513-14 and point to Nicolò Querini as commissioner of the works. Grandson Francesco continued the works of enlargement and restoration in various stages throughout the first half of the century. From this period archival documents note nothing of importance until the acquisitions of the following century: in 1614 the building which is now the east wing of the palace and in 1653 part of the house between the canal and the church in Campo Santa Maria Formosa.

The last radical transformation of Ca' Querini was between 1789 and 1797 for the occasion of the marriage in 1790 between Alvise, son of Zuanne, and Maria Teresa Lippomano.

In addition to the elevation of the third floor, completed after 1795, there was a large scale restructuring of the interiors with the reduction of the length of the portego and the evolution of the decorative scheme on which worked Jacopo Guarana, Davide Rossi, ornamentalist Giuseppe Bernardino Bison, gilder Domenico Sartori and brothers and stucco workers Giuseppe and Pietro Castelli.

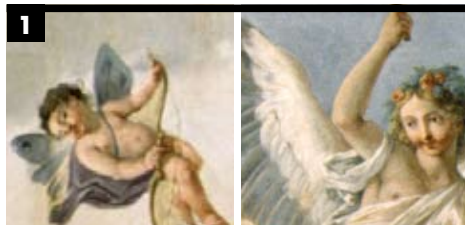
The museum is presented in such a way as to recall a patrician residence of the eighteenth century with the display of all of the collections of the family: furnishings, porcelain, sculpture, fabrics, chandeliers, globes, as well as paintings, in order to bring to life the spaces once truly inhabited by the Querini. A rich theatre where every detail plays an important role, from the fabrics in some rooms woven according to original patterns, to the curtains and the pelmets which adorn the windows to the original chandeliers.

In each room the visitor may peruse the information cards and floor plans available.

We find ourselves at the original entrance to the apartment on the second floor of the sixteenth century edifice, which was the residence of the Patriarch of Venice in the first half of the nineteenth century. The portego is the most typical and characteristic space within a Venetian palace: the space which on the ground floor connects the canal entrance with the land entrance and is repeated equally in its layout in the upper floors with the function of a reception room from which other rooms open.

As a reception room it was used for parties and receptions and was centrally placed in the palace corresponding externally to the multi-lancet window.

The decoration in fresco and stucco in neoclassical style dates to the marriage of Alvise and Maria Teresa in 1790.



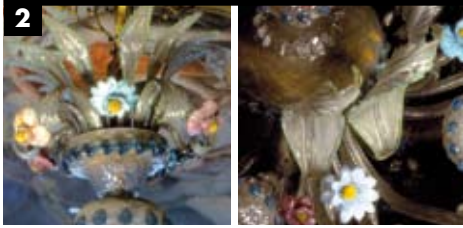
Ceiling

Jacopo Guarana
(Venice, 1720-1808)

1. Allegory of Aurora and Mythological allegories and the Arts

Fresco

The frescoes represent a message of good augur for the Querini family and the newly married couple.

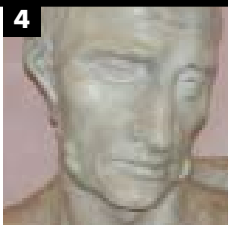


2. "Rezzonico" chandelier

Murano glass, ca. 1870

The highly festive polychrome chandelier is composed of a metal structure covered with blown glass and a complicated structure of decoration in the forms of coloured and colourless glass leaves and flowers.

This type of chandelier, known as the *Ciocca*, or bunch of flowers, is documented from the 1730's and was the creation of expert glass master Giuseppe Briati from Murano as the Venetian solution to Bohemian chandeliers.



Busts

Traditionally known as the *Bravi*, (heavies) referring to Francesco Querini's infamous guards, the seven marble busts were attributed to Orazio Marinali. Recent critics now believe the busts to be the work of Michele Fabris known as L'Ongaro, one of the most important sculptors the Veneto in the second half of the seventeenth century. New identifications for the individual busts have also been proposed: philosophers, a young pupil and a pair of saints, *Saint John the Baptist* and *Saint John the Evangelist*. Although there is no extant documentation for the commissioning of the busts we can connect them to Girolamo and Polo Querini and the Accademia dei Paragonisti, opened in 1684 in the Santa Maria Formosa palace and where, according to eighteenth century sources "le più nobili questioni erudite" [most noble and learned issues] were discussed.

Michele Fabris known as l'Ongaro

(Bratislava, ca. 1644 - Venice, 1684)

3-6. Philosophers

Carrara marble, 1674-81

These are effigies of philosophers from antiquity, "imaginary portraits" common in eighteenth century painting; unassuming figures with heads bent and pensive expressions expressed with a naturalism intent on creating "characters", far from representations of a group of fearsome thugs. The almost disjointed and asymmetrical approach to the figures, the coarse and fluid treatment of the cloth, of the modelling and of the details such as hair and beards, are elements which are common in l'Ongaro's work.

7. Young pupil

Carrara marble, 1674-81

In series of philosophers it was common to include a young pupil. The bust presents clear typological, expressive and stylistic similarities to the preceding sculptures.

8. Saint John the Evangelist

Carrara marble, 1674-81

9. Saint John the Baptist

Carrara marble, 1674-81

The identification of these two busts is enabled by their total adherence to the traditional iconography of the saints: John the Evangelist is shown as a youth with angelic face and long hair with ringlets to his shoulders. The Baptist is shown as a hermit dressed in an animal hide from the hem of which peeps the fleece; the face is framed by long straight hair, a moustache and unkempt beard. The working of the face, characterized by elongated and emaciated forms is typical of l'Ongaro.

Giacomo Casseti

(Documented 1682-1757)

10. Angelo Maria Querini

Carrara marble, ca. 1727-30



Furnishings

Willem Blaeu

(Alkmaar 1571 - Amsterdam 1638)

11. Celestial and terrestrial globes

Wood and paper, ca. 1622

Founder of a large Dutch cartographic workshop, Blaeu was a student of the Danish astronomer Tycho Brahe, from whom he learnt the foundations of cosmography and geography. In around 1597 he moved to Amsterdam and dedicated himself to the preparation and printing of geographic and nautical maps, terrestrial and celestial globes, true masterpieces of artistic and technical ability. His maps were incised on copper, printed on paper and finished with great precision by hand.

12. Couches

Carved walnut wood
Venice, start of the 19th century

13. Chairs

Lacquered and carved walnut wood
Venice, start of the 19th century

14. Small tables

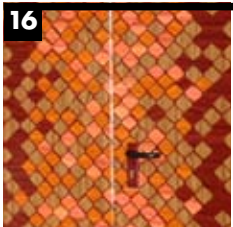
Walnut wood with surface in red marble
Venice, 18th century

15. Terrazzo alla veneziana or Venetian paving

Lime and marble

The concrete paving or Venetian paving is a flooring of ancient traditions, typical in the Venetian area and its surrounding regions, which found its element in the lagoon city. Indeed it was in Venice that in 1586 the "Art of the Terrazzeri" was born together with the first written regulations of its construction method. The pavement is formed by pieces of marble, seemingly small pebbles, and larger stones measuring a few centimetres, which are bound together in a lime matrix (today in fine cement) and fine cocciopesto.

The art of Venetian paving has experienced numerous and continuous evolutions over the course of the centuries, adapting itself to the tastes of every epoch.



Stefano Arienti

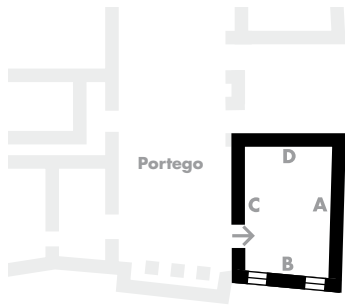
(Asola, Mantua, 1961)

16. Fire door

Adhesive film cut to measure, 2008

A simple fire door in white metal which is the principle entrance to the portego has been transformed into a work of art by the application of adhesive film which almost camouflages its presence, allowing to fit in harmoniously with the eighteenth century environment in which it is situated.

The work is part of the "Conservare il futuro" project, an initiative which invites contemporary artists to respond to the historic works in a dialogue between a past to protect and a future to project.

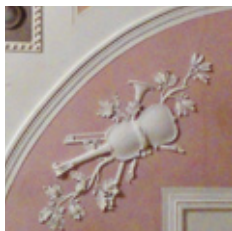
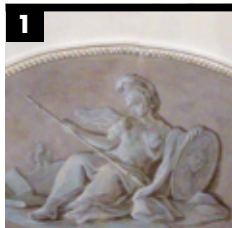


Palazzo Querini Stampalia

Mythology room



Works with a mythological subject from the Museum's collection are on display in this room. Paintings by Padovanino, Pietro Liberi, Francesco Maffei and Luca Giordano, in addition to Sebastiano Ricci's triptych *Allegory of Dawn, Noon and Evening*. The conservation and restoration works on the room's ceiling carried out in 2002 revealed a strong pink marmorino and stucco decorations from the second half of the eighteenth century.



Ceiling

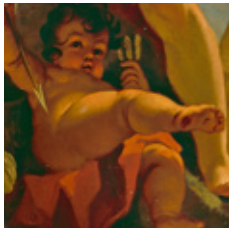
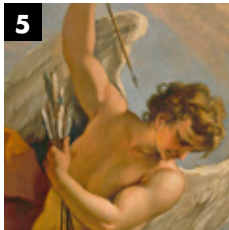
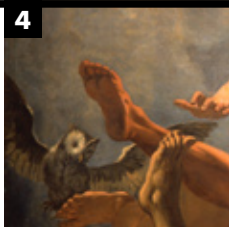
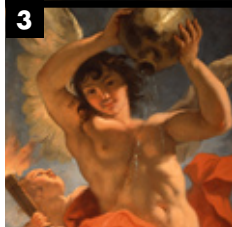
The central ceiling rose has been reconstructed in lime plaster during the last restoration campaign and is decorated with velatura in natural colours.

Framing borders in white marmorino divide the pink marmorino panels with ornamental decorations and musical instruments in white stucco.

1. Minerva and **Neptune** are represented in ovals with at the corners four monochromes in grey blue with *Mercury, Aesculapius, Ceres* and *Truth*, attributed to **Jacopo Guarana** (Venice, 1720-1808).

2. Lampadario a colonna

Murano crystal of Venetian production, 18th century



Wall A



Sebastiano Ricci
(Belluno, 1659 - Venice, 1734)

3. Allegory of Dawn
Oil on canvas, 1696-1703

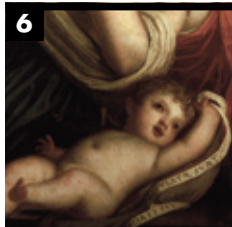
4. Allegory of Noon
Oil on canvas, 1696-1703

5. Allegory of the Evening
Oil on canvas, 1696-1703

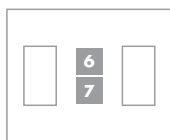
The three canvasses were originally the ceiling of the "cameron della galleria", that is the room on the first floor of the palace where the family's collection of paintings was held. The triptych was probably commissioned in honour of the marriage of Zuanne Querini to Chiara Tron in 1702.

The three works, with bright colouring and strong use of chiaroscuro, represent one of the highest points of creativity in the success of rococo artist Sebastiano Ricci.

The subjects are inspired by the struggle between the spirits of daylight against the demons of the darkness. The bodies express movement and dynamism to the entire composition, highlighting the opening towards the heavens which is well suited to the works original placement on the ceiling.



Wall B

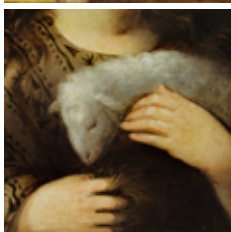
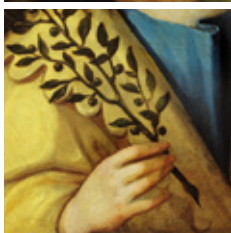
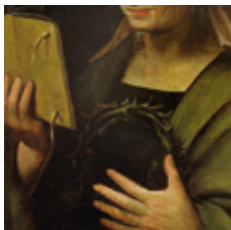
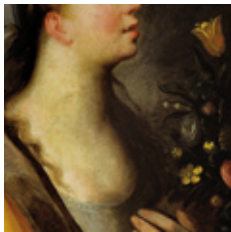
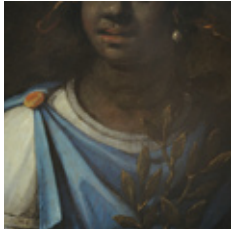
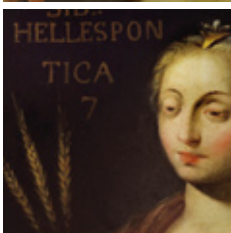
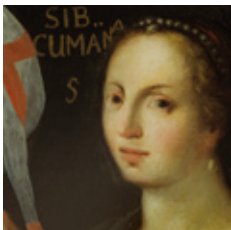
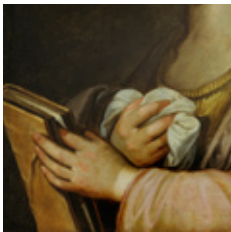


Alessandro Varotari,
known as Padovanino
(Padua, 1588 - Venice, 1649)

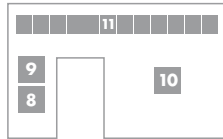
6. Justice and Peace
Oil on canvas, start of the 1630's

7. Mercy and Truth
Oil on canvas, start of the 1630's

The allegorical canvasses are a testament to the classical production of the artist, one of the most important artists of Venetian painting at the start of the seventeenth century. Typical of this period in the artist's production are the sharp colours inspired by the early work of Titian and the accentuation of the two-dimensionality of the figures.



Wall C



Anonymous artist from the Veneto

(17th century)

8. Portrait of an actress

Oil on canvas

Niccolò Frangipane

(Documented 1563-1597)

9. Bacchanalia

Oil on canvas

The theme of Bacchanals is one often chosen by the artist, who had three main streams of artistic production: comic and bizarre subjects, religious themes, and allegories.

Anonymous artist from the Veneto

(First half of the 16th century)

10. Vulcan and Cupid

Oil on panel

Anonymous artist from the Veneto

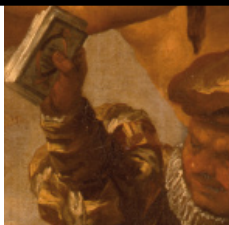
(Second half of the 17th century)

11. Sibyls

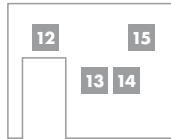
(Persian, Libyan, Delphic, Cimmerian, Cumaean, Samian, Hellespontine, Phrygian, European, Tiburtine, Egyptian, Erythraean)

Oil on canvas

The series of twelve canvasses is interesting both in terms of iconography and for its completeness. In half figure format and in poses of contemplation, the *Sibyls* are attributed to the Venetian school of the late seventeenth century and use Justus Sadeler's engravings as their inspiration, now held in Venice's Museo Correr's library. The works were part of the contents of a villa in Lancenigo, province of Vicenza, and purchased by the Querini at the end of the seventeenth century.



Wall D



Pietro Liberi

(Padua, 1614 - Venice, 1687)

12. Man Fallen by Vices

Oil on canvas

Of clear moralising intent, the canvas shows a man falling down stairs pushed by a shapely Venus in the foreground; a young woman, perhaps Arianna, crushes a bunch of grapes onto him. Between the two bare young women a dwarf dressed as a fool, with a pack of cards in his hands, directs a forceful kick at the man.

Luca Giordano

(Naples, 1634-1705)

13. Cephalus and Procris

Oil on canvas

The scene portrays the moment when Procris gives Cephalus the fatal spear under the watchful eye of Lealaps, the extraordinary dog who never let any prey escape. Giordano gives the figures portrayed an intense dramatic force through a play on chiaroscuro which allows him to obtain the effect of great realism. The work can be tentatively dated to the 1650's.

Giovan Battista Langetti

(Genoa, 1625 - Venice, 1676)

14. Diogenes and Alexander

Oil on canvas

Francesco Maffei

(Vicenza, ca. 1605 - Padua, 1660)

15. Milone da Crotone

Oil on canvas, ca. 1657

A late work by the artist, it tells the anecdote of the famous 6th century BC athlete of Crotone. Milone, dressed only in a robe and prisoner of a large oak tree, is surrounded by men in armour and other figures making the scene particularly theatrical.



Furnishings

16. Veneered table

Walnut and walnut root
Venice, end of the 18th century

17. Couches and armchairs

Carved walnut wood, start of 19th century
Red upholstery end of 19th century

Gilles Robert de Vaugondy

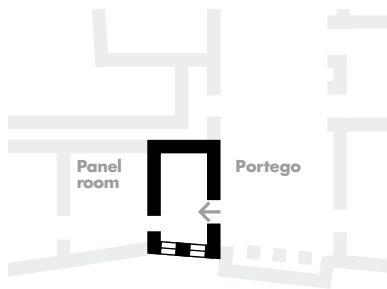
(Paris, 1688-1766)

18. Terrestrial and celestial globes

Wood, papier-mâché and plaster, 1754

The globes, whose surfaces are covered in paper drawn on in copperplate engraving, divided in twelve segments and two caps at the ends, are supported on their original wooden bases. Around them are a circle in brass on which are drawn the climates, hours and the degrees of distance from the pole.

An expert maker of world maps, maps and author of atlases, de Vaugondy became the official cartographer and geographer of the King of France.



Palazzo Querini Stampalia

Giovanni Bellini room

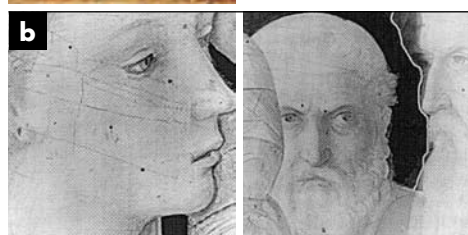
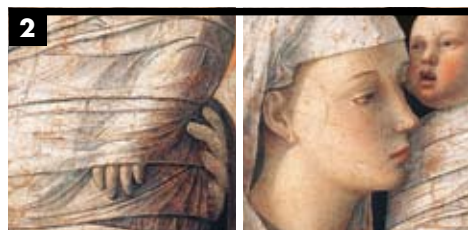


Walls and ceiling

1.
The ceiling and walls of the room are divided by panels in white marmorino, framed by pink bands with white stucco branches. On the corners of the decoration are small rosettes in yellow stucco. The base is in marmorino to imitate veined marble. Venice, end of 18th century, start of 19th.

Furnishings

Shelf
Walnut
18th century



Giovanni Bellini
(Venice ca. 1438/1440 - 1516)
2. The Presentation of Christ in the Temple
Oil on panel, ca. 1469
Wooden easel designed by Carlo Scarpa

The panel was first attributed to Giovanni Bellini in 1916; until then it had been considered a work of Mantegna, partly owing to a spurious inscription on the back of the work probably added in the eighteenth century.

Due to its strong compositional similarities it has always been linked to Andrea Mantegna's *The Presentation of Christ in the Temple*, now exhibited in Berlin's Gemäldegalerie (a).

There is some discussion as to an exact date for the painting. *The Presentation of Christ in the Temple* by Mantegna, from 1454-1455, is the first example of a scenic representation of half-length figures in a single space. With the Querini panel Bellini wanted to practise on this sort of new and extraordinary composition, reviving the Venetian tradition.

A comparison with early work by the artist indicates that some time passed between the two versions and allows a possible dating to the Querini version of around 1469.

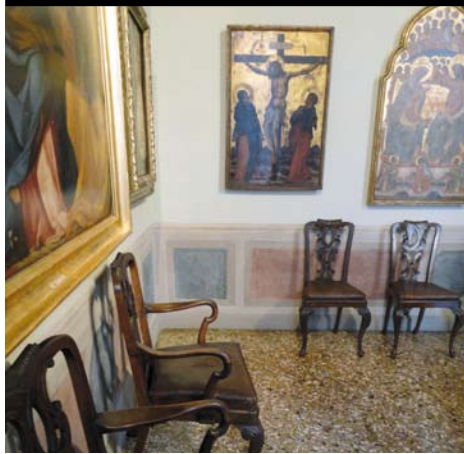
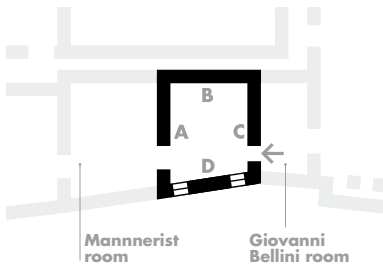
A palette rich with red shades, the use of brilliant and intense colours with strong contrasts, and the light sources which arrive simultaneously from above and below, reveal the Venetian roots of the artist.

Various identifications have been proposed for the figures present in the Querini Stampalia panel: Giovanni and Andrea Mantegna to the right; Nicolosia Bellini and the mother of the artist, Anna Bellini, to the left; and perhaps Jacopo Bellini in the figure of Saint Joseph or in that of the High Priest.

The wonderful under-drawing (b), discovered thanks to reflectography carried out in the process of the recent conservation project, confirms the attribution of this work to Giovanni Bellini.

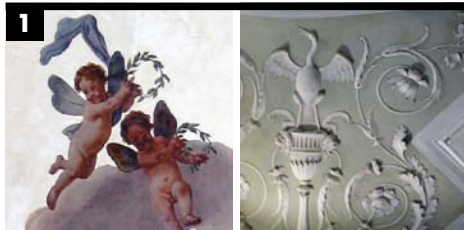
Palazzo Querini Stampalia

Panel room



The oldest panels of the collection are conserved in this room, some of which are from the movement begun by Giorgione. Palma Vecchio, originally from Bergamo, had close ties with the Querini family, and adhered closely to the new style initiated by Giorgione considered by the middle of the sixteenth century the creator of modern expression in painting. In addition to the portraits of Francesco Querini and Paola Priuli, which can be admired in the Room of the Stuccoes, Palma painted the two *sacra conversazione* pieces here exhibited for "messere Francesco Querini". The works by Palma were commissioned in the same period and were to be found in the artist's workshop at his death on the 30th July 1528.

Other works from the collection, either contemporary or executed shortly thereafter, follow the same pictorial style: *Judith* by Vincenzo Catena, and the *Sacra Conversazione* by Polidoro da Lanciano.



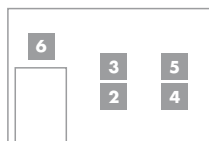
Ceiling

1. Pair of Cupids with laurel crowns
Fresco

Wide marmorino frame with polychrome external frames with decorations in white stucco.
Venice, second half of the 18th century



Wall A



Jacopo Negretti known as Palma Vecchio
(Serina, ca. 1480 - Venice, 1528)
2. Madonna with two female saints, Saint Francis and Saint Peter
Oil on canvas, 1527

The subject was an extremely popular one during the fifteenth and sixteenth centuries in the Veneto, and one often chosen for paintings destined for domestic devotion. The work presents Palma's characteristic tight composition and the effect almost of relief, whilst the excessive detailing and the heaviness of the drapery suggest the involvement of his workshop. In the foreground the figures' clothes are generous allowing the artist to make use of the excess of fabric for a play of chiaroscuro in the manner of Giorgione, whilst the landscape with the azure depths and transparent leaves of the trees recalls the style of Bellini.



Workshop of Palma Vecchio

3. Madonna with Saint Catherine, Saint Francis, Saint John the Baptist and Saint Nicholas

Oil on canvas, ca. 1528

Both Palma Vecchio and his follower Bonifacio de Pitati made extensive use of the sacra conversazione as a theme for their works.

Here the composition is centred on the Virgin with the Child in her lap in a pose of solemn tenderness. The Virgin's full dress, highlighted in pink, suggests movement whilst her head is covered by a white veil.

Saint John the Baptist, Saint Francis, Saint Catherine with her broken wheel – symbol of her martyrdom – and Saint Nicholas with a white and gold bishop's chasuble, surround the Virgin.

Vincenzo Catena

(Venice, 1470/80 - 1531)

4. Judith

Oil on canvas, ca. 1517

The painting is an example of the neoclassical painting style of the early sixteenth century in Venice. Originally believed to be by Giorgione, or school of according to nineteenth century inventories of the Museum, the work was attributed to Palma Vecchio and finally to Catena. The model reproduced in the figure of Judith personifies the female type of many images of saints painted by the artist. If the painting is in any way autobiographical, the woman could be Rosa da Scardona, the artist's mistress who was also his ideal model. The head of Holofernes is that of a man who is the victim of sweet but terrible deception in love; it could be hypothesized that the male head is a self portrait of Catena.

Girolamo da Santacroce

(Venice, documented 1503 - 1556)

5. Holy Family with St. Anne

Oil on panel, post 1527

Marco Vecellio

(Pieve di Cadore, 1545 - Venice, 1611)

6. Portrait of Francesco Querini

Oil on canvas

The work is part of a larger series of twelve portraits *in memoriam* of illustrious exponents of the Querini lineage. Only twelve now belong to the Museum.

The commemorative portraits are displayed as decorative elements above the doors of a number of the Museum's rooms.



Wall B



Michele Giambono
(Venice, documented 1420-1462)
7. Crucifixion
Tempera on panel, 1420-30

The panel is attributed to Michele Giambono, the last great artist to represent the International Gothic style in Venice. The typology of Christ crowned by thorns and with his head to one side and chin on his chest, was one often chosen by the artist who, although aware of the formal issues of the Renaissance, never abandoned the decorative, colouristic and linear magnificence of the late gothic.



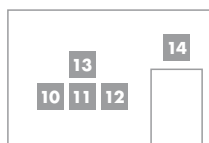
Donato (Venice, documented 1344 - 1382/88)
and Catarino (Venice, documented 1362-1382)
8. Coronation of the Virgin
Tempera on panel, 1382

The work can be classed with the neo-byzantine tradition begun by Paolo Veneziano. The byzantine accentuation is brought to its extreme in this panel, to the extent that the clothes of the Virgin, Christ and the angels seem to be executed with thin cloisonnés with the dense use of gold highlights. Donato and Catarino worked together on this panel and also for the Cross in the Venetian church of Sant' Agnese, now lost.

Francesco Rizzo da Santacroce
(Santa Croce of Bergamo, before 1508 - post 1545)
9. The Adoration of the Magi
Oil on canvas

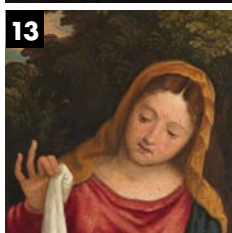


Wall C



Workshop of Polidoro da Lanciano
(Lanciano, 1510/15 - Venice, 1565)
10. Virgin and Child with infant Saint John the Baptist
Oil on canvas

Manner of Giovanni Bellini
(Venice, ca. 1434-1516)
12. Virgin with blessing Child
Oil on canvas



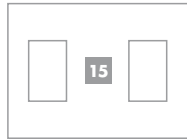
Andrea Medulic known as lo Schiavone
(Zara? - Venice, 1563)
11. The Mystic Marriage of Saint Catherine
Oil on canvas

Polidoro da Lanciano
(Lanciano 1510/15 - Venice 1565)
13. Sacra conversazione
Oil on canvas, ca. 1540
The painting reveals in the vivacious colouring, uniquely Venetian, the elegance and forms of Tuscan-Roman mannerism.

14. Portrait of Nicolò Querini
Oil on canvas, ca. 1535-1538



Wall D



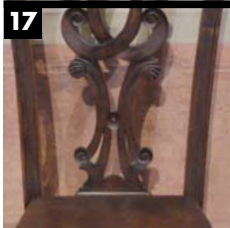
Bernardo Strozzi

(Genoa, 1581/82 - Venice 1644)

15. Virgin and Child

Oil on canvas, ca. 1635-1538

The canvas is part of the remarkable production of works for private commissions which the artist from Genoa realised in the final years of his Venetian activity. It is one of the masterpieces of the artist, perhaps the greatest achievement of his interpretative and colouristic experience matured in the lagoon.



Furnishings

16. Table

Carved walnut-wood with surface in yellow marble

17. Armchairs and Chairs

Carved walnut, upholstered in leather, 18th century

18. Card Table

Walnut wood and rosewood, 18th century

Elegant rosewood closable card table with a shaped form, it could be placed against a wall whilst closed and when in use placed in the centre of the room. Card tables were used throughout the eighth and ninth centuries when playing cards was a moment of distraction and enjoyment for firstly the nobility and later also the middle classes.

19. Lamp

Carved and gilded wood
Venice, 19th century

20. Shelf

Walnut wood
18th century

Restoration and support

Madonna with Saint Catherine, Saint Francis, Saint John the Baptist and Saint Nicholas by workshop of Palma Vecchio **Banca Intesa**

Crucifixion by Michele Giambono on trust from the **Istituzioni di Ricovero e di Educazione di Venezia**

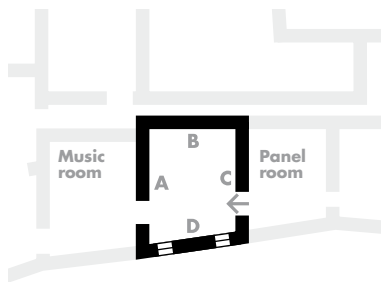
Virgin and Child with infant Saint John the Baptist by workshop of Polidoro da Lanciano

Amici della Querini Stampalia

Virgin and Child by Gian Bettino Cignaroli
Save Italian Art

Frescoes **Presidenza del Consiglio dei Ministri**

Fabric **Rubelli S.p.a.**

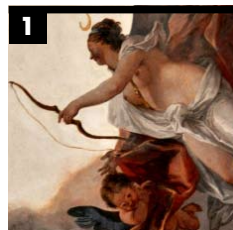


Palazzo Querini Stampalia

Mannerist room



The Querini Stampalia Museum holds a number of works by Palma il Giovane, one of the protagonists of the late Venetian Mannerist period, particularly devoted to the style of Tintoretto, but also to that of Veronese and Titian. A prolific artist he expressed noteworthy qualities of narrator and portraitist, in addition to being an able colourist. He worked intensely for churches and confraternities and obtained prestigious commissions such as those for the Doge's Palace and the Oratory of the Crociferi. His mature style, which united formal Roman influences to Venetian luminism, was extremely successful in Venice at the end of the sixteenth century.



Ceiling

Jacopo Guarana

(Venice, 1720-1808)

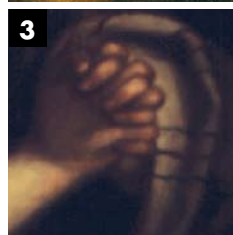
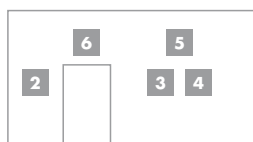
1. Diana

Fresco, second half of the 18th century

Angular panels and oval frames in polychrome marmorino with white stucco reliefs.



Wall A



Jacopo Negretti, known as Palma il Giovane

(Venice, 1548-1628)

2. Self-Portrait

Oil on canvas, 1606-08

The rare portraits by Palma are an example of his spontaneous realism and narrative simplicity. In the Querini Self-Portrait he makes a considered study of the face, marked by wrinkles and shadows under the eyes, which emerges from a brown background. New York's Pierpoint Morgan Library has a sketch for this canvas.

3. Magdalene in meditation

Oil on canvas



4. Ecce Homo

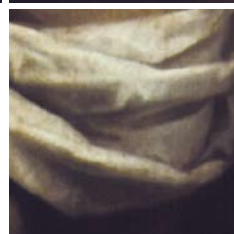
Oil on canvas, ca. 1600

The piece takes its iconography from Titian. The composition follows the typical Mannerist method of Palma, where the figure of Christ is particularly illuminated, standing out from the opaque darkness of the background.

5. Baptism of Christ

Oil on canvas, ca. 1615

The theme of the baptism of Christ was often used by the artist who achieved ever new ideas in continually diverse visions.





Marco Vecellio
(Venice, 1545-1611)
6. Portrait of Romeo Querini
Oil on canvas

The painting is part of the series of twelve portraits *in memoriam* of illustrious members of the Querini lineage now exhibited over the doors of some of the Museum's rooms.



Wall B



Jacopo Negretti, known as Palma il Giovane
(Venice, 1548-1628)
7. Adam and Eve
Oil on canvas

8. Saint Nicolas of Bari with three virgins

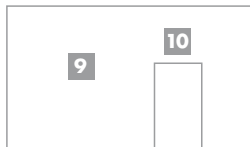
Oil on canvas, 1624

The canvas which can be dated to the final years of the artist's production reveals a return of interest for the luminism of late Titian.

The work recounts the miracle of Saint Nicholas to the elderly and poor father who, pushed by necessity, was about to send his three daughters into a life of prostitution.



Wall C



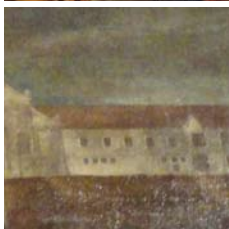
Andrea Medulich, known as Lo Schiavone
(Zara, 1510/15 - Venice, 1563)
9. The Conversion of Saint Paul
Oil on canvas, ca. 1542

A masterpiece of Venetian Mannerism for its extraordinary compositional dynamism, inspired by Raphael's cartoon for one of the tapestries in the Sistine chapel, *The Conversion of Saint Paul*, which was present in Venice in 1521 at the home of cardinal Domenico Grimani in Santa Maria Formosa.

It is likely that the early experience of the artist as a painter of *cassoni* or wedding chest pushed the artist to develop his exceptional fluidity of brushwork.

Marco Vecellio
10. Portrait of Antonio Querini

Oil on canvas





Wall D



8. Jacopo Negretti, known as Palma il Giovane
(Venice, 1548 – 1628)
11. Assumption of the Virgin
Oil on canvas

The canvas is the sketch for the ceiling of the Sala dell'Albergo of the confraternity of Santa Maria della Giustizia and san Gerolamo (now the Ateneo Veneto), now lost. Only two fragments of the work have been found: the *Apostles around the tomb of the Virgin*, held in Saint Petersburg's Hermitage museum and *Adam and Eve* in a private Milanese collection.



Furnishings

12. Wall table
Top in scagliola from Carpi with white design
Table in walnut wood
The table top is dated to the second half of the 17th century, the table itself to the first quarter of the 18th century.
The surface in scagliola from Carpi presents a decoration in white against a black background with a central bucolic scene and framed by borders of spirals, medallions with landscapes, putti, dolphins, birds and satyrs in the corners.
Scagliola is a type of stucco obtained from the mixing of fine plaster "scagliola" with a matrix substance and coloured dyes which can imitate all types of stone, marble and inlays. Used since Roman times for internal architectural elements, from the 16th century onwards it can be found in table surfaces above all in Emilia where its use was spread particularly by Guido Fassi (1584-1649), known as the Count of Carpi.

13. Couches and armchairs
Carved walnut wood, start of 19th century
Red upholstery end of 19th century

14. Chandelier
Carved and gilded wood
Venice, 18th century

15. Octagonal table
Walnut wood with surface in grey and black marble, 19th century

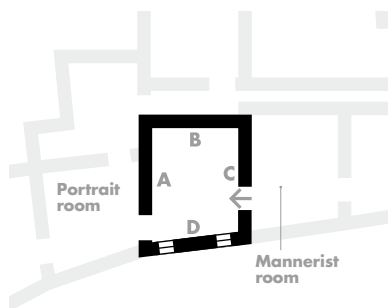
16. Pair of shelves
Walnut wood, 18th century

Maison di Delamarche
17. Armillary sphere
Wood on wooden base, cardboard and printed paper, end of the 18th century, start of the 19th century

The armillary sphere is an ancient astronomic instrument formed of rings of card or metal which represent the principal circles of the celestial sphere. Used as a teaching tool it gains its name from the Latin term *armilla*, a bracelet which was worn by men and women in ancient Rome.

Palazzo Querini Stampalia

Music room

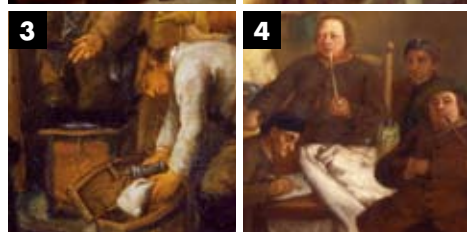
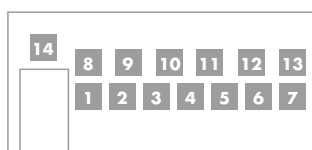


The museum holds thirty canvasses by genre painter **Pietro Longhi**, the artist who was to become the great interpreter of eighteenth century Venetian society. His art, populated with scenes of everyday life, where figures from the high, middle and popular classes are the actors on an enormous stage, represents one of the central episodes of Venetian culture of the époque.

Fifteen of the works in the Querini collection originate from the Donà delle Rose family (in joint ownership with Istituto Veneto di Scienze, Lettere e Arti, Cassa di Risparmio di Venezia, Banco San Marco) whilst the others were inherited through the generations of the Querini family.

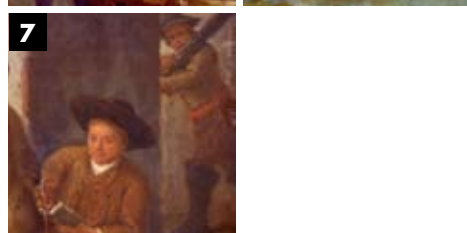
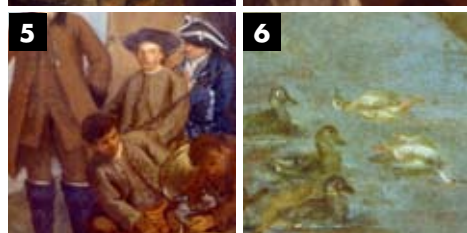


Wall A



Pietro Longhi
(Venice, 1701-1786)
Hunting in the Valle
Oil on canvas, 1765-70

It was for Gregorio Barbarigo that Longhi painted the celebrated series of *Hunting in the Valle*, seven canvasses which represent episodes of this special type of hunting much loved by the Venetians. The realistic character of the scenes, the numerous extant preparatory drawings, and the scrupulous attention to detail, allow us to surmise that Longhi actually participated in the hunting excursions together with his patron.



8. Shooting Merganser
Oil on canvas, ca. 1760

In the canvas, one of Longhi's most famous, conceived as a pair with *Hunting the Hare* for Gregorio Barbarigo and his wife Caterina Sagredo, the artist captures perfectly the magical atmosphere of the winter lagoon. The unusual sport of hunting merganser was a test of ability. The patrician in the elegant red jacket is in the prow of the "ballottina" and with a bow and "balotta" (small ball of terracotta) attempts to strike the merganser, a particularly evasive bird to catch.



1. The Arrival of the Master
2. The Preparation of the Guns
3. Preparing the Amunition
4. The Huntsmen's Draw
5. Departure for the Shoot
6. The Place in the Hide
7. Counting the Bag



9. Hunting the Hare
Oil on canvas, 1755-60

10. The Sleeping Country Girl
Oil on canvas, ca. 1760

Marco Vecellio
(Venice, 1545-1611)
14. Portrait of Turno Querini
Oil on canvas



11. The Spinners
Oil on canvas, ca. 1760

12. Country Folk at the Tavern
Oil on canvas, ca. 1765-70

The interior scene followed the series of *Hunting in the Valle* and was for Palazzo Barbarigo.

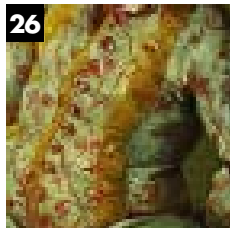


13. The Spinners
Oil on canvas, ca. 1750

The work was part of a triptych together with numbers 10 and 12.



Wall B
The display case exhibits part of the family's collection of seventeenth and eighteenth century musical instruments, amongst which **two violins (15)** by **Martinus Kaiser** (Füssen, ca. 1642 - ca. 1695?), considered the leader of the luthier's art in Venice, and **two bows for violins (16)** by **Carlo Tononi** (Bologna, 1675 - Venice, 1730), by whom only three bows are extant; the third is in the English collection of Albert Cooper. On display are also musical scores with arias and duets from the seventeenth century and also from the Querini heritage.



Wall C



17. The Friary of Venice

Oil on canvas, 1761

The canvas is likely to have been commissioned by Andrea, a true political manifesto referring to the ecclesiastical mortmain in which the Querini led a front line role. Longhi's satire, more good humoured than biting, is cemented here in portraying in a caricaturist style the Venetian ecclesiasts.

18. The Temptations of Saint Anthony

Oil on canvas, before 1761

19. The Lion's Booth

Oil on canvas, 1762

Charlatans had always flocked to Venice during Carnival with their attractions which filled the Piazzatta San Marco. In the painting the subject is the characteristic wooden stage with the lion with human features posed on it.

20. The Mondo novo

Oil on canvas, ca. 1756

21. Geography Lesson

Oil on canvas, ca. 1750-52

A typical figure of the Venetian oligarchy, cultured and intelligent, friend of Carlo Goldoni and patron of the arts and of Longhi specifically, Andrea transformed the Santa Maria Formosa palace into a site of study, meeting, and serious entertainment, as is clearly illustrated in *The Geography Lesson*, an enchanting interior scene.

22. The Ridotto

Oil on canvas, 1757-60?

For Andrea Querini Longhi painted the successful and often repeated *Maschere al Ridotto*. The scene is set in the ridotto, or gaming house, of Palazzo Dandolo at San Moisè; the only gaming house authorised by the Venetian government and open to both residents and visitors during the Carnival period.

23. The Sagredo Family

Oil on canvas, ca. 1752

Amongst the works from the Donà delle Rose collection, in *The Sagredo Family*, against a background of richly damasked wall coverings decorated by a mirror and a heavy curtain with a tasselled privacy screen concealing a door, the artist portrays with good humoured irony three ladies from the Sagredo family and three children dressed as small adults. The almost rarefied atmosphere enhances the somewhat astonished attitudes of the figures.

24. The Ridotto

Oil on canvas, 1757-60

25. The Michiel Family

Oil on canvas, ca. 1780

The family portrait is a characteristic theme in Longhi's output; another recurrent stylistic element is the inclusion of a portrait on a wall, here at the upper right hand side. Through this device the artist introduces friend and patron Pietro Barbarigo, for whom Longhi had executed the series of *Hunting in the Valle*.

26. The Furlana

Oil on canvas, ca. 1750-55

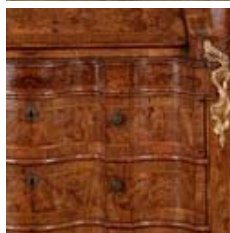
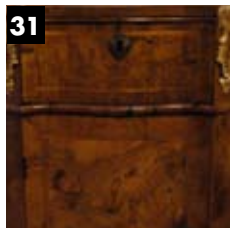
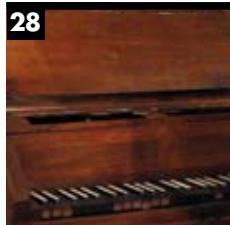
In a rustic exterior a young woman and a boatman dance the furlana to the music of a local woman's tambourine. This attractive scene is linked to Ca' Rezzonico's version of the *Furlana*.

Marco Vecellio

(Venice, 1545-1611)

25. Portrait of Marco Querini

Oil on canvas



Furnishings

26. Pianoforte

Walnut
Venice, 19th century
Donation of Eugenio Da Venezia,
1994

27. Couches and armchairs

Carved walnut
Venice, mid 18th century

28. Bureau with drop leaf top

Walnut and walnut root sculpted,
carved and gilded
Venice, first half of 18th century

An elegant piece of furniture composed of two parts separated by gilded and turned elements in onion form, veneered in precious walnut root and enriched by gilding. During receptions this type of cabinet was left open to reveal the collection of porcelain statuettes positioned in the compartments.

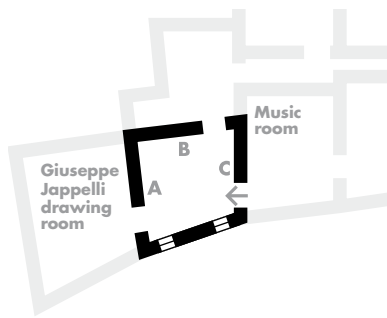
29. Pair of bed-side tables

Walnut and walnut root sculpted,
carved and gilded
Venice, first half 18th century

The bed-side tables with undulating front and sides, and a serpentine line, are of a piece with the bureau also on display.

30. Chandelier

Murano glass, 20th century
With kind thanks to Banco Popolare di
Verona e Vicenza



Palazzo Querini Stampalia

Portrait room



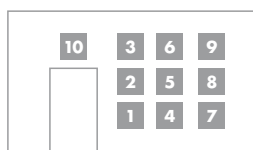
Portraiture in the Querini family tradition took a role of primary importance from the sixteenth century commissions given to Palma il Vecchio (in the Stucco room and the Panel room) and Marco Vecellio, called, in the late sixteenth century, to create a series of ideal portraits of the Querini lineage (exhibited in a number of rooms over the doors).

In the seventeenth century family-artist Sebastiano Bombelli, from Udine, was commissioned by the Querini to paint two large full-length portraits of Gerolamo, as *Procuratore de citra*, and Polo, and a further four smaller portraits of Gerolamo and Polo. Celebrating the rise to the high office of doge of Silvestro Valier and the coronation of his wife Elisabetta Querini in 1694 are the portraits by Nicolò Cassana.

In the eighteenth century Zuanfrancesco and Zuanne Querini, having become Procurators of San Marco in 1716, entrusted Pietro Uberti with the execution of two large portraits in official dress, now exhibited in the Green drawing room. Brother Gerolamo, who was to take his vows with the name of Angelo Maria and would become famous as a cardinal and archbishop of Brescia, also commissioned his portrait in numerous manners; paintings, prints, frescoes, sculptures, medallions. In the Querini Stampalia two portraits of the cardinal are exhibited; one by Bartolomeo Nazzari in the Red room of the Museum and by Fortunato Pasquetti in the library; a marble bust attributed to Giacomo Casetti is displayed in the Museum's portego.



Wall A



Sebastiano Bombelli

(Udine, 1635 - Venice, 1719)

1. Portrait of Polo Querini

Oil on canvas, 1675-80

In Bombelli's habitual manner in his intimate and psychological works, the elegance of the sitter is splendidly evoked in this small oval work. The portrait reveals the artist's extraordinary ability to grasp the psyche of the subject. Bombelli exploits the contrast between the grey of the background and the dark red and gold of the full jacket which reveals a fine shirt. The face is treated to portray a serene spirit and is held together by the chromaticity of the hair and clothes.

2. Portrait of Procurator Gerolamo Querini

Oil on canvas

School of Sebastiano Bombelli

3. Portrait of a Senator

Oil on canvas



5

School of Giusto Sustermans

(Antwerp, 1597 - Florence, 1681)

4. Portrait of a young man

Oil on canvas

Meticulous and precise in its rendering of details and costume, the canvas is close to the methods of the Flemish painter celebrated in the catholic European courts for his solemn portraits.



7

In the manner of Tiberio Tinelli

(Venice, 1586-1638)

5. Portrait of young boy

Oil on canvas

The oil presents the methods of Tinelli, court portraitist influenced by Flemish models especially those of Van Dyck.



9

School of Giusto Sustermans

6. Portrait of a young Prince

Oil on canvas

Sebastiano Bombelli

(Udine, 1635 - Venice, 1719)

7. Portrait of Gerolamo Querini

Oil on canvas, ca. 1684

8. Portrait of Gerolamo Querini

Oil on canvas, before 23rd April 1669

Painted prior to Gerolamo's appointment to the position of procurator and thus before April 1669, it shows the youth in a half bust pose with a shoulder-length black wig. The figure is placed against a dark background and the work is lightened only by the paleness of the face and the elegant white lace jabot.

School of Sebastiano Bombelli

9. Portrait of a senator

Oil on canvas

Artist from the Veneto

(17th century)

10. Portrait of a senator

Oil on canvas

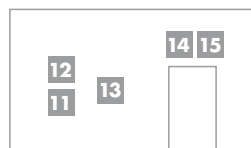


11



12

Wall B



13

Girolamo Forabosco

(Venice, 1605 - Padua, 1679)

11. Noble lady

Oil on canvas

In this early canvas by perceptive portraitist Forabosco the composition is that typical of Titian, and portrays the female figure with brown hair decorated by a garnet jewel in a guise of elegance and nobility.



14

Sebastiano Bombelli

(Udine, 1635 - Venice, 1719)

12. Portrait of a magistrate

Oil on canvas

13. Portrait of Polo Querini

Oil on canvas, after 1680?



15

Nicolò Cassana

(Genoa? 1659 - London, 1713)

14. Portrait of doge

Silvestro Valier

Oil on canvas, 1694

15. Portrait of dogaressa

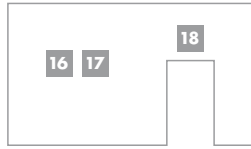
Elisabetta Querini Valier

Oil on canvas, 1694

The paintings are part of the mature production of the artist and celebrate the appointment to the office of doge for Silvestro Valier and his wife Elisabetta Querini. Probably painted in 1694, the year of the coronation of the couple, they came into the Querini family's possession on the death of the dogaressa which occurred on the 19th of January 1709. They are an important document in the history of Venetian custom: the coronation of Elisabetta was an exceptional event in that this ceremony was expressly forbidden by the laws of the Republic.



Wall C



Luca Giordano

(Naples, 1634-1705)

16. Heraclitus (believed to be Democritus)

Oil on canvas, 1652-53

17. Philosopher (believed to be Leucippus)

Oil on canvas, 1652-53

The two imaginary portraits of philosophers by the Neapolitan artist were part of a larger series of early works inspired directly by the art of the artist's master, Spanish artist Giuseppe Ribera. The Querini Stampalia collection, in addition to the paintings exhibited also owned at least another two philosophers, *Democritus* and *Writing philosopher*, which were sold by the family in 1808 to Paduan Luigi Gaudio. Brescia's Tosio-Martinengo gallery exhibits a *Heraclitus* by Luca Giordano closely resembling the Querini version.

in the manner of Nicolò Renieri

(Maubeuge, 1591 - Venice, 1667)

18. Portrait of senator

Oil on canvas

The work is attributed to the Franco-Flemish artist Nicolas Regnier known in Italy as Nicolò Renieri.

The use of lacquers, silk fabrics made satin-like by the cold light, the fused tapered fingers in the style of Van Dyck, show the canvas to be close to Renieri's manner which renders form monumental and the fall of the fabrics luminous with full and brilliant colours. The artist, famous for his altarpieces and portraits, was also a collector and dealer. His collection shows that he was very aware of current trends in painting: it included a work by Caravaggio and many contemporary Venetian artists, as well as the greats of the sixteenth century such as Jacopo Tintoretto's *Susannah and the Elders*.



Furnishings

19. Cabinet

Ebonized wood, architectonic front with twelve decorated drawers and central panel with ivory inlay. North Italy, 19th century

20. Table clock with pediment of the Boulle type

Bronze, tortoiseshell and brass, signed I.B. Duchesne à Paris France, 18th century

21. Couches

Walnut wood, 18th century
Red upholstery from the 20th century

22. Armchair

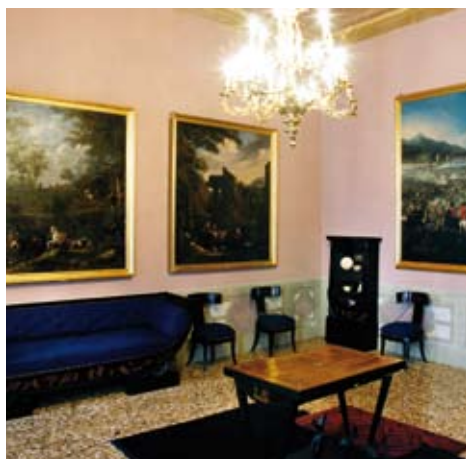
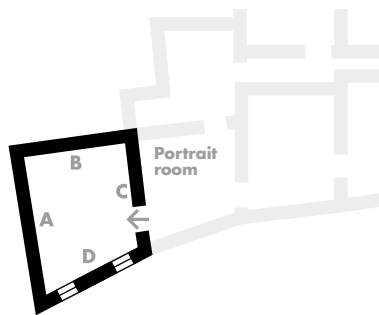
Walnut wood, 18th century

23. Pair of wall tables

Walnut wood, panels of Veronese broccatello
18th century

Palazzo Querini Stampalia

Giuseppe Jappelli drawing room



The room is dedicated to **Giuseppe Jappelli**, Venetian architect and engineer, greatest exponent of the neoclassical style in Venice, from whom Caterina Querini Stampalia, wife of the Paduan count Gerolamo Polcastro, commissioned this Pompeian style drawing room. The room also boasts three landscapes attributed to Dutch painter Peeter Bolckman, a scene of the bay of San Marco by Antonio Stom and two battle scenes by Matteo Stom.



Wall A



Peeter Bolckman (Gorinchen, 1640 - Turin, 1710)

Recently the attribution of these landscapes to Flemish artist Pieter Mulier known as Cavalier Tempesta has been refuted in favour of Bolkman. The canvasses date to the period when Bolkman was in Genoa from 1670 to 1678 and the works show the influence of Tempesta who the artist probably met there.

1. The Storm Oil on canvas, ca. 1674

The composition of this scene amongst the three works is the most similar to that typical of Mulier: the imminent storm, the leaden sky, the lightning, the wind which batters the trees, and the constructive structure of diagonal planes are all elements characteristic of the Flemish artist.

2. Deer hunt Oil on canvas, ca. 1674

The artist's talent for meticulous detail is seen in the richly dressed riders who send their dogs after the prey whilst their servants are occupied with carrying the guns and blowing the hunting horns. Each element has its own life in a *horror vacui* where the quantity and distribution of detail recall the untidiness of still lives which, with the baroque, were to confirm themselves as the new genre.

3. The Ford Oil on canvas, ca. 1674

A peaceful pastoral scene, where only the clouded sky and the tree, buffeted by the wind in the foreground, suggest the artist's preferred atmospheric conditions.



Wall B



Matteo Stom

(Val Gardena, documented 1687-1700)

4. Battle

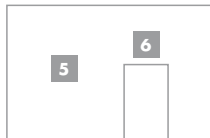
Oil on canvas

The museum owns two canvasses by artist Matteo Stom from the Dolomite area of Val Gardena: *Battle* and *Military Camp*. A battle-scene painter in the style of Borgognone, and imitator of Francesco Guardi in his painting of military scenes, Stom was influenced by Salvator Rosa in his lively and fluid painting style, in his cold

emphasis on colour and the strong flashes of light. The *Battle* takes up the towered landscape of the Querini *Military Camp* with the foreground addition of numerous horseback battles which, in their poses, recall Borgognone.



Wall C



Antonio Stom

(Venice, documented 1717-1734)

5. The Departure of the Bucintoro

Oil on canvas, post 1729?

The scene shows the departure of the doge aboard the Bucintoro on Ascension Day for the marriage of the sea to Venice; the most important ceremony of the year. The doge with his entourage boarded the Bucintoro, triumphal state galley decorated with statues and gilt carving, accompanied by thousands of boats decorated for the occasion. On arrival at the island of Sant'Elena the doge welcomed aboard the bishop of Castello (from 1451 Patriarch of Venice), who brought with him a flacon of holy water. The procession went out to sea where the bishop blessed both the doge and the waters whilst the Serenissima Prince threw a gold ring into the waters as a sign of dominion. On the return voyage the bishop and doge attended a religious ceremony at the church of San Nicolò on the Lido, followed by a great party in the Doges Palace to celebrate the event.

French artist (?)

(17th century)

6. Portrait of Louis XIV

Oil on canvas, 1659





7

Wall D



Matteo Stom

(Val Gardena, documented 1687-1700)

7. Military Camp

Oil on canvas



8

Furnishings

Giuseppe Jappelli

(Venice, 1783-1852)

8. Pompeian style drawing room

Ca. 1830

Black lacquered wood with painted walnut colour figures, original upholstery in blue cloth and brown chenille, reversed in the 20th century

The neoclassical suite in black lacquered wood with depictions of dancing or musical cupids in walnut colour paint to imitate inlay, is composed of a couch, a table with a walnut root and mother of pearl inlaid surface, ten chairs, two cabinets and a chimney surround.

The couch with its particular gondola form, stands on four bases with carved snakes. The chairs are of a simple structure and are similar to the klismos chair, made in England at the end of the eighteenth century. The cabinets repeat the curved form of the couch in their lower frame whilst the upper section presents metal decorations with Corinthian capitals.

The suite owned by Caterina Querini Stampalia Polcastro, wife of Gerolamo Polcastro, originally furnished villa Polcastro in Loredgia. On Caterina's death the suite was left to brother Giovanni, her only heir, and transferred to the Santa Maria Formosa palace in Venice in 1870.



9



10

Left hand Cabinet

Sèvres production

9. Pair of flower shaped vases

Hard-paste bisque porcelain, 1796

The vases, from their necks which open outwards and the two handles in ear form, are part of the Sevres porcelain centrepiece, commissioned by Alvise Querini from the Parisian factory, exhibited in the dining room.

Venice, Cozzi production

11. Two oval plaquettes

Porcelain, 1765-90

Similarly to cameos, the two plaques show male profiles in relief in an oval frame of laurel leaves. These are unusual items and the small holes suggest they may have been applied to the walls as boiserie.



11

10. The Savoyard

Hard-paste bisque porcelain, 1796

This small female figurine, in a gesture of warding off ill-luck and dressed in the style of the eighteenth century with a bustier laced up at the back, full skirt and apron, was also part of Alvise's centrepiece. It was part of the series of *Enfants Falconet*, created by the artist between 1764 and 1766.



12

Right hand Cabinet
Limoges, production of Théodore Haviland

12. Chocolate service

Porcelain, ca. 1900

In 1890 Théodore Haviland founded an important porcelain manufactory in Limoges, introducing new firing and decorative processes. The Haviland Company is still active today and produces silver and crystal in addition to porcelain.

The elegant service with pink monochrome floral decoration and gilded borders was owned by Queen Margherita of Savoy until she donated it to her secretary, Count Raimondo Olivieri, during the years spent in the Queen's home, then Queen Mother. Donation by niece Maria Vittoria Querini.



13

Antonio Canova

(Possagno, 1757 - Venice, 1822)

13. Letizia Ramolino Bonaparte

Clay study, 1804

In 1804-1805 Letizia Ramolino Bonaparte commissioned Canova to produce a full figure portrait, then purchased by the Duke of Devonshire and placed in Chatsworth House, England.

The clay study on display here, which shows the spontaneity and freshness

of the sculptor, is one of the models for the marble sculpture; the oldest study is held at the plaster museum of Possagno, another owned by Fondazione Hannema de Stuers in Heino, Holland.

The Venetian study was given to Count Giovanni Querini Stampalia by Canova's half brother Monsignor Giovanni Battista Sartori, and heir to the artist's patrimony, in 1857.



14



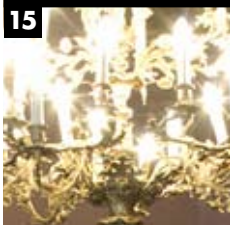
Elisabetta Di Maggio

(Milan, 1964)

14. Untitled - Wall # 5

Incisions on plaster, 2004

The work is part of the "Conservare il futuro" project which creates a dialogue between contemporary artists and the Museum. Cutting through the various layers of colours in vegetal forms, layers of old materials which decorated the walls of the palace, Elisabetta allows the underlying colours to be seen, evoking memories of the past.



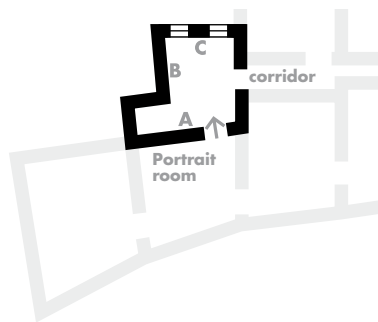
15

15. Chandelier

Gilt bronze

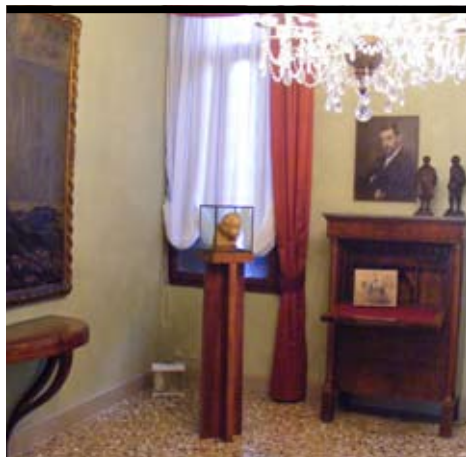
Pauly & C.C.V.M., 20th century

By kind permission of Pauly & C.C.V.M.



Palazzo Querini Stampalia

Nineteenth century room



The room is dedicated to the collection of decorative art objects assembled by Ada Morandi Padoan and husband Romano Padoan, owner of the renowned Venetian antique store "Giuseppe Dominici", and later donated to the museum by their son Renato. The collection, on display in the cabinet on the wall includes porcelain, majolica, silverware, enamels, glass, and a series of objects de vertu witness to seventeenth and eighteenth century European high society. The furnishing dates to the nineteenth century, whilst the walls are hung with paintings from the start of the twentieth century. On its original base Medardo Rosso's *Head of a Child* is displayed.



Cabinet

Paris, Dagoty factory
1. Pair of cups and saucers in shell form
 Porcelain, ca. 1810-15

Venice, Cozzi factory
5. Cup "alla turca" and saucer with floral monograms.
 Porcelain, 1785-90

The design of the cup, the model for which was also used for inkwells, is still to be found in the collection of the factory's designs.

The floral crown which surmounts the monograms with flowers indicates that the products were made for the occasion of a wedding.

Nove di Bassano, Antonibon factory
2. Plate
 Majolica, 1740-70

Venice, Cozzi factory
6. Tea pot
 Porcelain, 1765-70

Nove di Bassano, Antonibon factory
3. Pair of baskets
 Majolica, 1760-70

With a globe shaped form, the tea pot has Oriental decorations with branches of Plum in blue and iron red colours and gold highlights. This ornamentation refers to the inspiration from Japanese models, known as Imari.

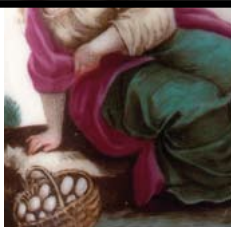
Decorative polychrome motifs of "alla frutta barocca" occupy the base of the baskets: painted in natural colours, groups of fruit supported by rocaille elements.

Nyon factory
7. Cup and saucer
 Porcelain, 1781-95

Venice, Cozzi factory
4. Pair of cups "alla turca".
 Porcelain, 1765-90

The love trophies which ornate the cup and saucer are painted in a particularly delicate manner. A similar example can be found at Gineva's Musée Céramique de l'Ariana.

Gotha factory
8. Cup and saucer
 Porcelain, 1795-1805



Naples, Royal factory

9. Cup and saucer

Porcelain, ca. 1772-74

The pieces were produced by the Capodimonte factory during the first years under Spaniard Tommaso Perez's direction. The representation of figures wearing regional costumes is a characteristic subject for the factory's production.



Sèvres factory

10. Cup and saucer

Porcelain, ca. 1795

The objects are decorated with rural scenes and revolutionary attributes within reserves against a bleu céleste, or turquoise, background.

France

11. Snuffbox

Enamel on copper, end of the 18th century



Bohemia

12. Hunting glass

Glass, second half of the 18th century

An elegant glass made with double glass and internal painting representing a deer hunting scene, made according to the technique of decoration in gold sealed between two sheets of glass.



Meissen factory

13. The Discovered Lover

Porcelain group, second half of the 19th century from a model by J. J. Kaendler (1771).

The work reveals an ironic and burlesque spirit, characteristic of the sculpture.

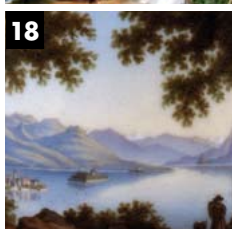


Meissen factory

14. Puerperal cup with lid and saucer

Porcelain, ca. 1735

Puerperal cups were small objects used, according to an ancient tradition, to serve a restorative broth to new mothers.



Meissen factory

15. Cup and saucer

Porcelain, ca. 1762

The pieces are decorated with green scales and scattered polychrome small flowers: in the centre are painted amorous scenes with landscapes in the style of Antoine Watteau.

Berlin factory

16. Allegory with architecture

Porcelain group, ca. 1870

London

17. Sugar bowl

Silver and glass, 1845-46

Schlaggenwald factory

18. Cup

Porcelain, 1830

The cylindrical form cup has at its centre a lake scene of the Borromean islands in Lake Maggiore.

Brussels, Atelier Charles-

Emmanuel-Clément van Marcke

19. Cup and saucer

Porcelain, 1798-1810

20



Wall A

Camillo Innocenti
(Rome, 1871-1961)
20. The Jewel
Oil on canvas, 1906

The work shows a palely lit interior in green and grey hues, rendered vibrant by the delicate play of the contrasts with the white dress of the female figure, in an atmosphere vaguely redolent of style of life inspired by early twentieth century Italian poet D'Annunzio.

21



Wall B

Alessandro Milesi
(Venice, 1856-1945)
21. The Model
Oil on canvas, 1910

The painting, purchased by the Fondazione at the Venice Biennale of 1910, is one of a group of highly successful portraits painted by the artist, one of the greatest artists of the Italian nineteenth century. The working method used for this painting shows that the paint was almost flung at the canvas with thick brushstrokes in prevalently dark tones where the greens, whites and the reds of the dress show out. *The Model* reflects the elegance and unmistakable style of an époque.

22



Wall C

Lino Selvatico
(Padua, 1872 - Treviso, 1924)
22. Portrait of Giovanni Bordiga
Oil on canvas, 1899

Lino Selvatico began his career as an artist at the Venice Biennale of 1899 with this introspective portrait of calm realism. It was, in fact, to be in this genre that the painter would find his niche, becoming a popular portraitist for those of elegant society in the Venetian Belle Époque.

Alberto Pasini
(Busseto, 1826 - Cavoretto, 1899)
23. Montenegrino on horseback
Tempera on paper, ca. 1860

Purchased at the Biennale of 1909, *Montenegrino on Horseback* is a workshop sketch which is part of the artist's Orientalist production.

24



Furnishings

24. Drop top desk
Mahogany
France? , First half of the 19th century

26. Armchair
Painted wood
Venice, ca. 1830

27



25. Console
Walnut
Venice, start of 19th century

27. Chandelier
Crystal, wood and gilt bronze
19th century

On kind concession from the Banco Popolare di Verona e Novara



Sculpture

Emilio Marsili

(Venice, 1841-1926)

28. Failed Student

This small bronze sculpture belongs to the series of lively and elegant representations of childhood for which the artist achieved well-deserved fame.

29. First gesture

Sculpture in bronze, 1910-11

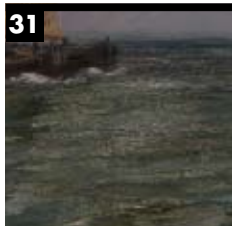
Medardo Rosso

(Turin, 1858 - Milan, 1928)

30. Head of a Child

Wax, 1893

The artist's interest in the human condition is manifest throughout his work; in the wax the sense of life in its corruptibility and decay is clear; at times children, at times the elderly are examined with realism without compassion.



Corridor

Guglielmo Ciardi

(Venice, 1842-1917)

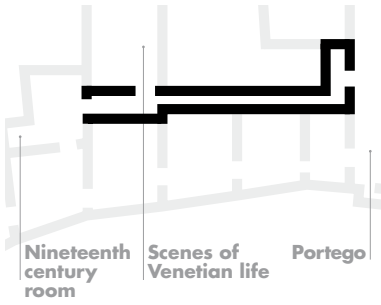
31. In porto

Oil on canvas, 1908-09

The view is one of Ciardi's landscape paintings; father of nineteenth century Veneto landscape painting. An artist tied to his native area, he draws on the Venetian lagoon, on the Trevisan countryside and the Dolomites, illuminating his canvasses with a light which, ever more strongly, lights up the colour in bright notes.

Palazzo Querini Stampalia

Corridor



Anonymous painter from Veneto
(18th century)

1. Frozen Lagoon at Fondamenta Nuove in 1708

Oil on canvas, 1709?

This popular painting in the 17th-century manner is based on an engraving by Vincenzo Coronelli. The promenade of "Fondamenta nuove" ("New embankment") takes its name from the fact that it was built in 1546 by adding a wide strip of reclaimed land. In 1580, the embankment was rebuilt in stone. The lagoon freezes over only on rare occasions (approximately twice in a century). In the 18th century, however, it froze over five times and could be walked on from Venice to the mainland. The frost of 1708, depicted in this painting, was popularly ascribed to the private visit of King Frederick IV of Denmark and Norway to Venice on December 29th.

The frozen lagoon was the theatre of countless recreations for both adults and children, represented here in the background characters (*macchiette*).

Gabriel Bella

(Venice, 1730-1799)

Oils on canvas, after 1779? - before 1792

2. Inauguration of a Procurator of St. Mark

The nomination of a new procurator of St. Mark was celebrated almost as solemnly as that of a new doge. Procuratorship was indeed the second highest rank after the doge and, like the doge's, it was a lifetime position. At his nomination, the procurator received from the doge a crimson velvet damask stole – the symbol of his rank – which he wore as he rode back to his home on a gondola. This marked the start of the festivities, which usually went on for three days. On the day of his inauguration, the procurator attended Mass at the church of San Salvador before going to St. Mark's. Bella's painting depicts the procession leaving the church of San Salvador. The decorations on the portal of the church and on the facade of the first house of Mercerie, featuring the coat of arms of the Querini family, evoke the inauguration, on 8th March 1716, of the last procurator from that family, Zuanne Querini. In 1782, Bella worked in Treviso for his son, Andrea Querini.



3. The Doge's Visit to the Church of San Rocco

San Rocco, protector of the city from the plague, was paid homage to by the doge on the 16th of August of every year since the terrible pestilence of 1576. On that occasion, the doge would visit the confraternity (*Scuola*) where the relics of the saint were kept. The confraternity of San Rocco, the most prosperous of the six "Scuole Grandi", is glorified by Tintoretto's famous cycle of large-scale paintings (*teleri*).

After celebrating the Mass, the doge's procession would move from the church to the Scuola. There they would worship the relics, showcased with an opulent treasure, most of which was lost after the fall of the Republic.



4. The "Broglia" and the Inaugural Wearing of the Robe

The Venetian expression "broglia" designates an electoral situation in which actual power was in the hands of a few wealthy aristocrats, who had control over many impoverished aristocrats in exchange for protection and favours. Before the vote, arrangements would be made while strolling in the "brolo" or "broglia", the open-air garden formerly in front of the Doge's Palace. Hence the word.



5. The Doge Visits San Zaccaria on Easter Day

Following an ancient tradition, on Easter Day the doge would go in a procession to the rich nunnery of San Zaccaria, where he was received by the abbess and taken to the main altar to hear the patriarch's Mass.



6. Football Game in Sant'Alvise

During Lent, Venetian aristocrats used to play football at Sant'Alvise's "Bersaglio". Each team was composed of 25 players and, according to the rules, hands and arms could not be used for hitting the ball or for confronting members of the opposite team. The present picture represents a variant of the game in which hands are allowed.

Gian Bettino Cignaroli

(Verona, 1706-1770)

7. Virgin and Child

Oil on canvas, ca. 1735

The complexions are soft and the colours, tender and sharp at the same time, are particularly elegant. The composition is precise and studied and the light, showing the influence of Piazzetta, enriches the pictorial rendition. The painting can be compared to Padua Museo Civico's *Virgin with Child and Saints*.

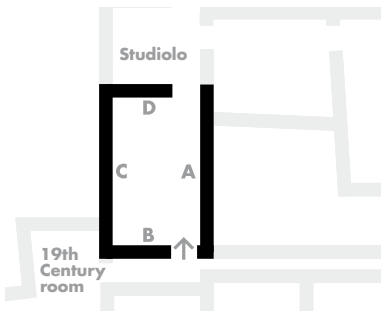
Wooden Wall

In the late 1980s a long wooden structure produced by the Engineering Studio of Walter Gobetto was installed along the whole length of already existing walls. The horizontal beams, made entirely from wood, support the floors of the second and third stories of the Palazzo. Circa 19 meters long and 3,5 meters high, this new element is fixed to the vertical weight-bearing walls with metal pins.

Extremely innovative and at the same time totally in keeping with its setting, Gobetto's intervention can be defined as "laminated wall beams constructed on site", a work created in the very place it is meant to function.

Palazzo Querini Stampalia

Scenes of Venetian life



One of the most important parts of the Museum's collections of paintings is the group of sixty-seven canvasses by Gabriel Bella. Bella was a painter of the eighteenth century in Venice, and classed as an artisan rather than artist, becoming a member of the painters' confraternity only in 1760. A number of the works were commissioned by Andrea Querini for his weekend house in Santi Quaranta in Treviso, whilst others are from the Giustinian family. The artist takes sixteenth, seventeenth and eighteenth century engravings as his starting point, adapting them with his own personal experience.

The collection of views by Bella shows, through popular and public festivals, ceremonies, and magisterial, social, religious, and political moments, the life of the lagoon city in the eighteenth century and constitutes one of its fullest illustrative documents.



Wall A

3	6	9	12	15
2	5	8	11	14
1	4	7	10	13

Gabriel Bella

(Venice, 1730-1799)
Oil on canvas, post 1779? - before 1792

1. The Boxing Day Promenade in costume

2. Morning walk in the Erberia di Rialto

After a night of gaming and amusements at dawn the nobility would go to the Erberia to watch the goods arrive for the day's market: vegetables, fruit, fish, poultry, meat, dairy products and flowers.

3. Promenading along the Riva degli Schiavoni

The riva degli Schiavoni was in the eighteenth century, as today, a favourite place for walks; here it is depicted by Bella who exaggerated the proportions to give the impression of an extraordinarily wide quayside.

At the water's edge are moored the Dalmatians' or Schiavoni's boats which sold Boiana fish and the famous *castradina*, a prized dish for the people: mutton from Dalmatia, cut into strips then salted, smoked and sun dried, a dish traditionally served at the Feast of the Madonna della Salute.

4. The Boat Promenade on the Giudecca Canal

5. The Visit of the Betrothed to the Convents

6. The Women's Regatta on the Grand Canal



7. Carnival Thursday Fair in the Piazzetta

The fair depicted is that of the last Thursday of carnival, and a copy of one of the *Dodici Solennità Dogali* drawn by Canaletto and engraved by Brustolon. In the centre is the large temporary construction or "macchina" which was erected in Piazzetta San Marco to host the orchestra; from here the fireworks which closed the event were let off. In the foreground are vendors, people in costume and entertainers.



8. Charlatans in the Piazzetta

Amongst the many attractions of the Venice carnival the booths of the charlatans were most successful, improvising entertainment of all sorts. In the canvas we see the tooth puller, the magician, the puppet theatre and a group of singers.



9. The Last Day of Carnival

Thousands of people in costume arrived in the city to celebrate the final days of Carnival. The artist depicts the funeral of Carnival with the Calabresi in the foreground who, dressed in black and with small lights on their red hats, carry the coffin on their shoulders.



10. The celebrations of the 2nd of February in Santa Maria Formosa

Bella copies an engraving by Giacomo Franco, turned 180° to emphasise the Querini Stampalia palace and its family's coat of arms. The parish fair shown is that of the famous Festa delle Marie, which finished in Santa Maria Formosa with the visit of the doge to the church and the "casselleri", producers of chests who had their seat here. Bella shows the games which were played during the event: to the left in the foreground two men are engaged in the cruel act of killing a cat by head-butting it; to the right the game of the goose hung above the water which had to be caught by its neck; to the centre a group of comics or folk dancers dancing the *furlana*, whilst in the background there is bull baiting.

11. The New Fair of the Sensa

12. The Traditional Fair of the Sensa

The *Sensa* (Ascension of Christ) is a feast that has been celebrated in Venice from a very early time. The canvas shows the fair of medieval origins; an extraordinary market of everything produced or traded in the city: glass and mirrors, grain and salt, metal and silver, leather and fabric.

13. Fishing on Canal Orfano

In addition to being an important economic activity, fishing was considered one of the Venetian nobility's favourite pastimes who put on shows of the activity for illustrious guests to the city. The fishing spectacle was put on for the visit of Austrian Emperor Joseph II.

14. Bear Baiting in Campo Sant'Angelo

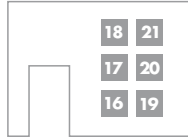
Bella shows this cruel form of entertainment, used throughout Europe, and put on in Venice for parish fairs and events thrown for important visitors.

15. La Sagra della Vecchia in Campo San Luca

The long period of penitence and fasting for Lent was interrupted by a popular festival known as the "segavecchia" in that its culminating moment was the destruction of a dummy dressed as an old wizened woman representing Lent, famine and the shortages of winter.



Wall B



16. The Orphan's Concert for the Dukes of the North

The canvas illustrates a moment of the celebrations put on for the Counts of the North's visit to Venice in 1782. The heirs to the Russian throne Grand Duke Paul Petrowitz, son of Peter III and Catherine II, then to become Czar Paul I, and his wife, visited Venice incognito on a private trip from the 18th to the 25th January 1782. For three evenings guests were welcomed at the Casino dei Filarmonici, seen in the canvas which represents the choir of girl orphans. These orphans, chosen for their voices, lived in orphanages which were true conservatoires, directed by great maestros such as Porpora, Galuppi and Vivaldi. The performances of these girls were highly appreciated by the Venetian nobility and in great demand by visitors who all noted the elegance and high quality of the spectacles.

17. The Nuovo Ridotto

The work is the only pictorial witness of the main room of the Ridotto at San Moisè after its neoclassical restoration brought about by Bernardino Maccaruzzi in 1768. Only the nobility were allowed to be bankers with uncovered faces whilst the players had to enter masked in bauta.

18. The Décor and Illumination of the Theatre of San Samuele

Bella copies a Codognato-Filosi engraving which illustrates the arrangement of the theatre as created by Antonio Codognato in 1753 with the dense weaving of mirrors and lights. The San Samuele theatre was owned by the Grimani's of Santa Maria Formosa, who, in 1770 passed it over to a society of stage builders. The theatre was demolished in the nineteenth century having enjoyed extraordinary success particularly during the period of the famous entrepreneur Codognato, who astounded the audiences with the lavishness of his productions. Bella's canvas shows the set-up either for *La Rosmira Fedele* by Silvio Stampiglia or for *Il mondo alla roversa* by Carlo Goldoni, with music by Baldassarre Galuppi.

19. A Dance in the Campiello

The canvas shows a party with participation by payment to the music of violins and cellos.

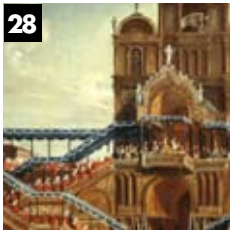
20. The Bancogiro at Rialto

21. The Public Lottery



Wall C

24	27	30	33
23	26	29	32
22	25	28	31



22. The Procession of the Doge on his Throne around the Piazza

23. The Presentation of the New Doge to the People

Once the doge was nominated the eldest of the Quarantuno presented him in the basilica of Saint Mark's.

24. The Election of the Doge by Means of the Quarantuno

The painting recalls the complicated procedure used for the election of the highest office of the Republic. A child drew lots to select 30 patricians who then drew lots for others who would then repeat the process, until a final group of forty-one was chosen. This group elected the doge.

25. The Funeral of the Doge at Santi Giovanni e Paolo

In the canvas the funeral is nearing its end before San Giovanni e Paolo. It is a more magnificent than sad ceremony: to show that the mourning was private whilst the Republic eternal the senators wore red togas: if the doge had died "ne faremo un altro...". [we'll make another...].

26. The Doge's Public Banquet

27. The Coronation of the Doge on the Scala dei Giganti

Bella illustrates the most important ceremonies of the doge's career from the coronation to the participation in civic ritual to the solemn funeral. In *The Coronation of the Doge on the Scala dei Giganti* the artist perfectly represents the fulcrum of the ceremony of the inauguration of the doge which was followed by days of celebration.

28. The Benediction of Pope Pius VI at Santi Giovanni e Paolo

29. Handing over the Baton of Command to the Generale da Mar

The greatest years of the Serenissima Repubblica were crowned by thousands of sea victories. The Capitano Generale da Mar was the highest position in terms of the maritime concerns of Venice and could be held only by a Venetian patrician, whilst the Capitano Generale da Terra had to be a foreigner.

By the time of Bella the glories of the maritime endeavours of Venice were a distant memory. The position of Capitano General da Mar no longer existed and the artist, to illustrate the ceremony of the investiture on his canvas, consulted Giacomo Franco's *Habiti d' Huomeni e Donne Venetiane* printed in 1610.

After the ceremony of the blessing of the standard and the baton in the Basilica of St. Mark's, the General da Mar, accompanied on the right by the doge in a gold robe and with his shoulders covered with an ermine mantel, between two rows of harquebusiers (infantrymen), leaves the piazza with the baton of command which he had just been given.

30. The Doge visiting San Nicolò following the Marriage to the Sea

31. The Corpus Christi Day Procession

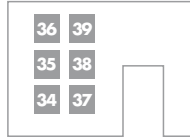
32. Wedding at the Salute

Using a print by Marieschi, Bella depicts a magnificent ceremony describe in every detail. The massive structure of the church of the Salute, designed by Baldassare Longhena, triumphs over the scene.

33. The Arrival of the Patriarch at San Pietro di Castello



Parete D



34. Bull Baiting at the Chiovere di San Giobbe

Bull baiting and festivals with bulls were one of the most popular of Venetian events, consisting primarily in fights between unleashed bulls and dogs: cruel and violent "amusements". Here Bella depicts such an event at the "Chiovere", open places where newly died fabrics and yarns were hung out to dry, using "chiovi" (nails). Each year a family of butchers, the Cavagnis, whose balconies overlooked the Chiovere di San Giobbe, organised the Festa dei Diedi, inviting the Diedo family from San Lorenzo to come with as many friends as they wished to a great bull baiting event followed by a large banquet. There were one hundred bulls with the very best bull baiters: the origin of this ancient custom is unknown.

35. Bullfight in the Courtyard of the Doge's Palace

36. The Bull Race and the Barrow Race at the Rialto

The barrow race was held between Campo San Bartolomeo and the Rialto Bridge; Bella with some artistic licence portrays this together, somewhat anachronistically, with the Bull Race, already prohibited by 1743. In the work the Rialto bridge is portrayed: the perspective is exaggeratedly widened, a typical technique of Bella, who changes real dimensions not only to depict the scenes of Venetian life but also the city. A number of bulls tied and led by two or four masked men walk up and down the steps without any particular fixed direction amongst an indifferent crowd.

37. The Courtesans' Boat Promenade in Rio della Sensa

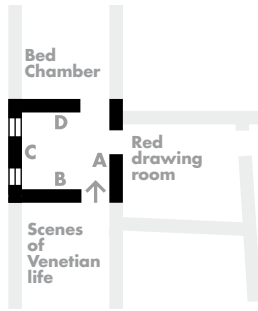
Boat promenades were usually a type of race; in contrast in this canvas we see an event more similar to a summer stroll, al fresco. The Corso delle Cortigiane was a heavily attended event as can be seen in the painting: the canal bank and the temporary bridges crossing the canal are full of figures admiring the exhibition of these women against the background of typically Venetian palace facades. The work is a unique witness to this curious tradition which continued up to the end of the seventeenth century.

38. Boat Promenade of the Sollazzieri at the Fondamenta Nuove

The races were a Venetian custom and somewhere between a parade and a water promenade. A large number of gondolas and boats met on the lagoon quayside or in large canals with wide shores allowing the public to gather and watch the spectacle.

39. The Patrician Boat Promenade from San Stae to the Croce

Palazzo Querini Stampalia Studiolo



The room is dedicated to **Marco Ricci**, initiator of Venetian landscape painting. The Fondazione owns three works by the artist datable to the beginning of the 18th century, which come from the collection of **Alvise and Gerolamo Querini Stampalia**. The stylistic properties of the triptych can be linked to the canvasses held in Dresden's **Gemäldegalerie Alte Meister**, canvasses which show most clearly the fundamental aspects of **Marco's style** at the dawn of the eighteenth century. A comparison of the **Querini works** with those executed in 1706 for **Grand Prince Ferdinando de' Medici** confirms the early dating of the **Querini works**. Two canvasses with mythological subjects from the late production of **Federico Cervelli** are also displayed; mythological fables of Arcadian taste narrated with the grace of pleasant worldly stories. Between the windows is a **Diana** of Roman baroque style typical of painter and engraver **Francesco Ruschi**.



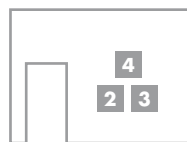
Ceiling

1. Three Graces
Fresco, end of the 18th century

The ceiling, decorated with trompe-l'oeil vegetal and geometric patterns has at its centre the three Graces a **Euphrosyne, Thalia and Aglaea** painted as young nude women in an embrace. They personify the beauty and grace which infuse joy into the hearts of gods and men.

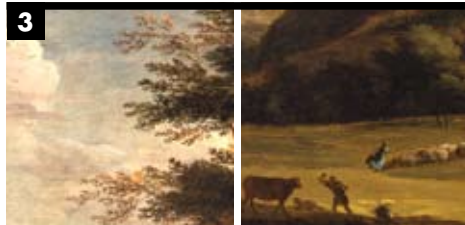


Wall A



Marco Ricci
(Belluno, 1676 - Venice, 1730)
2. Roman Countryside with Ruins and a Lake
Oil on canvas

In this caprice painted with a loose and nervous brushwork and of a theatrical nature with the theme of the ruins, nature becomes the call and promise of tranquillity; past and present mixed together in a single vision. A medieval tower, columns, capitals and the entablatures of an ancient temple are introduced into a rustic ambient. To the right, on the hill in the distance, is a rural village.

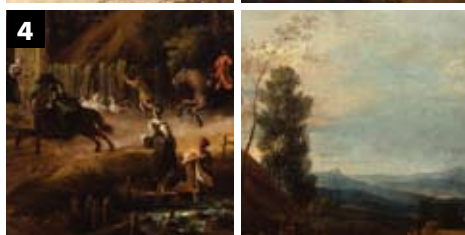


3. Storm in the Piave Valley

Oil on canvas

4. Country Village

Oil on canvas



Painted with extraordinary openness, the work portrays one of the landscapes close to the heart of the painter: the Piave valley during a sudden gale with mount Pizzocco overlooking the scene in the background. The brown tones of colour on which sudden splashes of light fall, and the realism of the rendition of the animated figures and naturalistic elements, witness the Bellunese artist's youthful studies of sixteenth century landscape painting from the Veneto and his acquaintance with works from the northern school.



Wall B

Federico Cervelli

(Milan, ca. 1638 - Venice, before 1712)

5. Orpheus and Eurydice

Oil on canvas, second half of the 17th century

The painting is a pair with *Pan and Syrinx* of equal style and format. Cervelli freely interprets the famous myth of the figure of Orpheus, placing the two protagonists in the foreground, Orpheus crowned with laurel and Eurydice with long golden hair. The elements are painted with elegance and attention, a strong vibrant hand which characterises part of the artist's output.



Wall C

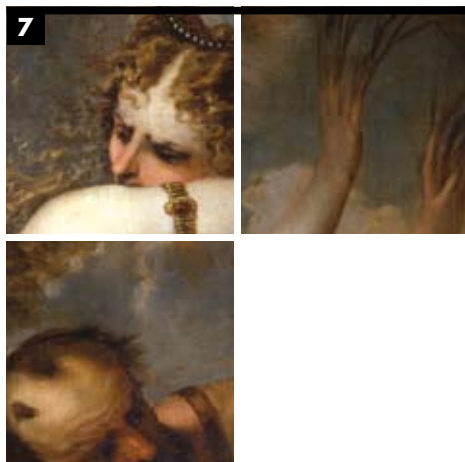
Francesco Ruschi

(Rome, 1610 - Venice, ca. 1661)

6. Diana

Oil on canvas

The god of hunting has loose hair and a half moon on her head. Her image in late renditions of the myth was associated with Luna (goddess of the moon). Diana holds in her right hand a tambourine and has a basket of flowers which are interpreted as references to Diana's companions, the nymphs.



Wall C

Federico Cervelli

(Milan, ca. 1638 - Venice, prior 1712)

7. Pan and Syrinx

Oil on canvas, second half of the 17th century

Cervelli represents the moment of the flight and metamorphosis of Syrinx, rendered with great female sensuality, typical of the artist. The pictorial fluency and the inventive impulse present in the two Querini canvasses by Cervelli underlines how the artist contributes to direct Venetian painting towards the fluid style and brightness of the start of the eighteenth century.



Furnishings

8. Bureau

Walnut wood and walnut root
Venice, start of the 18th century

Linear in style and elegant this piece of furniture in veneered walnut root is inspired by the Queen Ann style. Very similar to the English bureau-cabinet, the upper body of the piece has two doors and is crowned with a characteristic double dome motif.

9. Couch and armchairs

Walnut
Venice, end of 18th century

10. Frame with thirty casts of fifteen Querini medallions

Plaster, start of the 19th century

11. Pair of shelves

Walnut wood, 18th century

Antonio Cortelazzo

(Vicenza 1819-1903)

12. Inkstand

Iron with damascening in gold, 1873

13. Quiver and arrows

Painted and gilded wood, arrow in wood with metal tip
Venice, 16th century

14. Table

Walnut root
Venice, mid 18th century

Meissen production

15. Tea cup and saucer

ca. 1740

16. Coffee cup and saucer

ca. 1740

The objects, decorated on a white background with scattered small Indian flowers and miniature scenes in gold edged frames, display the Querini family crest. They are part of a cabaret of which other pieces are held in European museums and private collections, and probably a gift to thank Andrea Domenico Querini from Prince Frederick Christian, Elector of Saxony. In 1740 Frederick stayed for six months in Venice where he was entertained by Andrea Querini, together with Giulio Contarini, Piero Correr and Alvise Mocenigo.

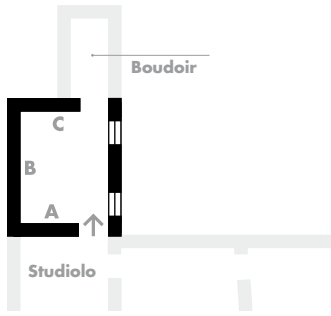
17. Sconce

Smoked glass
Murano, Pauly & C. C.V.M.,
20th century
By kind concession
of Pauly & C. C.V.M.



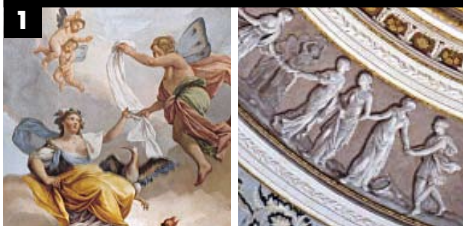
Palazzo Querini Stampalia

Bed Chamber



The room is furnished with the bedroom furniture of the Querini family from the eighteenth century. Characteristic of Venetian cabinet making in the mid eighteenth century are eight armchairs and two shirt cupboards lacquered in ivory colour with floral decoration and of a curved and bombé form. The bed and the bedside tables are of a linear form and have geometric decoration in the neoclassical style and were commissioned at the end of the century. A curious adaptation can be seen in the straight neoclassical legs of the shirt cupboards which replaced the original rococo style legs.

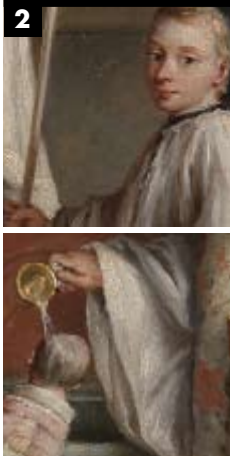
The fresco decoration of the room's ceiling, again in neoclassical style, dates to the event of the wedding of Alvise with Venetian noble Maria Teresa Lippomano on the 12th October 1790, and is by the hand of Jacopo Guarana. On the walls are hung the series of the *Seven Sacraments* commissioned by Andrea Domenico from Pietro Longhi for his bed chamber. The roundel by Lorenzo di Credi depicts *The Virgin and infant Saint John adoring the Christ Child*.



Ceiling

Jacopo Guarana
(Venice, 1720-1808)
1. Zephyr and Flora
Fresco

The theme of the decorative programme is a message of good augur and fertility to the wedding couple. Zephyr, the west wind which gives back life to nature after its long winter slumber, is represented as a sweet looking youth with angel wings, whilst Flora, god of youth and marital union, is a young girl crowned with flowers. The central oval is surrounded by six monochrome scenes of processions, sacrifices and dances.



Wall A

Pietro Longhi
(Venice 1701-1785)
Seven sacraments
Oil on canvas, 1755-57

In these paintings the master translates this sacred theme into Venetian genre with simple middle class characters. The canvasses present diverse styles: the *Baptism*, *Confirmation*, *Confession* and *Marriage* belong to the part of the artist's work influenced by French art and with pale colourings whilst *Communion*, *Extreme Unction* and *Sacred Order*, are darker in their chromatic scale and look more to the style of Rembrandt.

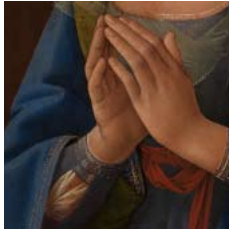
2. Baptism



Wall B



- Pietro Longhi**
3. Confirmation
4. Confession
6. Communion
7. Marriage



Lorenzo di Credi

(Florence 1459? - 1537)

5. The Virgin and infant Saint John adoring the Christ Child

Oil on panel, ca. 1480

The roundel is an early work by the Florentine artist, perhaps brought to Venice by di Credi between 1479 and 1488 when he visited the city accompanying his master Verrocchio.



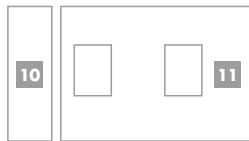
Wall C



- Pietro Longhi**
8. Extreme Unction
9. Ordination



Wall D



Giambattista Tiepolo

(Venice 1696 - Madrid 1770)

10. Saint Francis in Meditation

Oil on canvas, c. 1713

After being traditionally attributed to Tiepolo, the canvas was long considered to be a juvenile work by Federico Bencovich (Ragusa - Croatia). Recent critics, however, confirmed the authorship of the Venetian master. The canvas is an early Tiepolo, painted around the time of his *Studies of Hands*, held at Accademia Carrara (Bergamo).



Nicolò Bambini
(Venice, 1651-1736)
11. Birth of Mary
Oil on canvas, 1712

This small canvas is considered a preliminary version (modelletto) of Bambini's altarpiece *Birth of Mary* for the Church of Santo Stefano in Venice. The inscription on the back of the canvas, written in 18th-century characters, reads "cavalie Niolò Bambini p. anno 1712".

In an eclectic and academic style, Maratta's Roman cultural suggestions are translated into the characteristic chromatic-luministic vibrations of the Venetian school.

As a matter of fact, after beginning his training under Sebastiano Mazzoni in Venice, Bambini attended Maratta's school in Rome in order to bring himself up to date with a more modern taste.



Furnishings

12. Bedroom armchairs
Carved, painted, lacquered and gilded walnut
Venice, mid 18th century

13. Pair of trousseau chests of drawers for shirts
Carved, painted lacquered and gilded walnut
Venice, last quarter of the 18th century

The small wedding chests of drawers are decorated with bunches of flowers and monochrome ornamental motifs in pink and violet on a background of pale green lacquer, crowned by a gilded scroll in relief. This type of small chests of drawers was used for the bride's trousseau and can also be seen at Ca' Rezzonico.

14. Bed
Carved, painted lacquered and gilded walnut
Venice, ca. 1790

The elegant Louis XVI double bed has a bed head with a serpentine line and a gold frame supported by two supports. Decorated with a floral polychrome frieze against a pale green background, the bed is supported by fluted column form legs.

15. Pair of bedside tables
Carved, painted lacquered and gilded walnut
Venice, ca. 1790

The two lacquered and gilded bedside tables accompany the bed and are of a neoclassical form. On a green lacquered background the decoration is formed of small branches, bunches of flowers and ribbons painted in a free and quick hand.

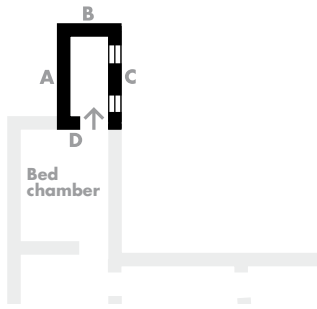
16. Console
Carved stone pine
Venice, ca. 1780

On slender and curved legs the console has a modelled marble top. Carved and sculpted with vegetal polychrome designs and male profiles its decoration is a prelude to that of the neoclassical period.

17. Venetian Mirror
Glass
Murano, first half of the 18th century

The opulent silvered mirror, crowned with the shape of a crest is a fine example of the Venetian art of the spechieri or mirror-makers. Elegant incisions enrich the elegant and technically excellent work.

18. Pair of lamps
Sculpted and gilt wood with mirrors and candle holders.
Venice, 18th century



Palazzo Querini Stampalia

Boudoir



The private lives of the Querini family women were cultivated in the boudoir; a gracious and intimate reception room, where on her rising, the lady of the house would receive friends and tradesmen at her dressing table. An adjacent room with wardrobes held elegant clothes and precious fabrics.

During the conservation works carried out in 2000 polychrome stucco floral decorations were revealed against a background of neoclassical style marmorino in delicate pastel colours dating to the end of the eighteenth century.



Wall A



Pietro Della Vecchia

(Vicenza? 1602/03 - Venice, 1678)

1. Promenade, Concert, Meeting and Parting of the Lovers

Oil on panel

The four panels were part of the decoration of a wedding chest or *cassone*. These works are particularly notable for the caricaturist style of the figures recalling Callot.

Michael Sweerts

(Brussels, 1618 - Goa, 1664)

2. Seated Countryman Drinking

3. Seated Countrywoman with Dog

Oil on canvas

The canvasses reveal a thick impasto with strong contrasts of lighting, typical of the Flemish artist, together with a strong introspective psychology which distinguishes his portraiture.

Bartholomeus Molenaer

(Haarlem, documented ca.1640-50)

4-5. Two scenes in a bar

Oil on canvas

The Dutch artist makes the gaiety that wine creates the protagonist of these scenes with a broad and loose painting style. There is a genuine sense of intimacy characteristic of popular Dutch painting in the seventeenth century. Where the painting falls into chiaroscuro the objects are minutely studied and treated with absolute verity.

Giuseppe Nogari

(Venice, 1699-1763)

6. Portrait of an Old man

Pastel on paper



Wall B



Hans van Essen

(Antwerp, 1587 or 1589 - Amsterdam, 1642 or 1648)

7. Still Life with Fruit and Monkey

8. Still Life with Fruit and Shellfish

Oil on copper

The two copper scenes of very high quality and realised with great pictorial delicacy were attributed to the greatest Dutch artist of flower paintings from the eighteenth century, Rachel Ruysch. Recent critics now consider them to be the work of Hans van Essen.

This artist habitually composed his still lives on an oblique surface, usually a table, with a lot of fruit and few other items, illuminated by frontal light and against a dark background.

Alessandro Longhi

(Venice, 1733-1813)

9. Portrait of Caterina Contarini Querini

oil on canvas, ca. 1758

The identification of the portrait's sitter as Caterina Contarini is based on her similarity to a signed and dated portrait miniature by Bertaldo in 1755, which was in the family's collection. The canvas comes from a period of great success at the start of the artist's mature production which was characterised by a use of colour similar to that of Amigoni and Rosalba Carriera.



Wall D

Giuseppe Nogari

(Venice, 1699-1763)

10. Portrait of an Old Woman

Pastel on paper

Nogari's painting is elaborate, polished and his characterisation tends to exaggerate the physiognomy and expression.



Furnishings

11. Chandelier with four arms

Bohemian glass
19th century

12. Mirror

Glass and carved, gilded and lacquered wood
18th century

13. Couch

Walnut wood
19th century

14. Chair

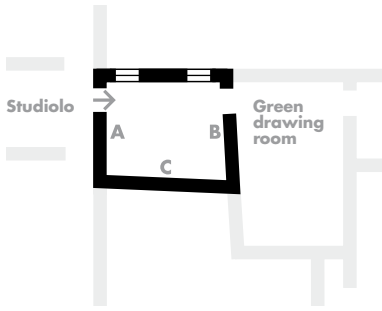
Walnut wood,
First half of the 19th century

15. Mirror above fireplace

Glass and lacquered, gilded wood
20th century

Palazzo Querini Stampalia

Red drawing room



The room takes its name from the wall coverings in crimson lance satin and beige brocade dating from the first quarter of the eighteenth century and Venetian made. Against a crimson background and from a base of cacti and lanceolate leaves a beige and gold trunk grows with flowers, leaves, pomegranates, and a large peony. In the upper part a frieze composed of interlaced vegetal patterns and a true frame complete the design. The composition, of a seventeenth century style owing to the presence of some decorative elements such as the cactus, belies its later production date.

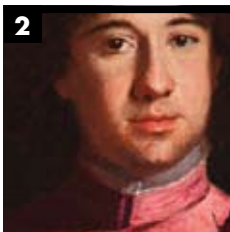
On the walls are exhibited official portraits of illustrious members of the Querini family.



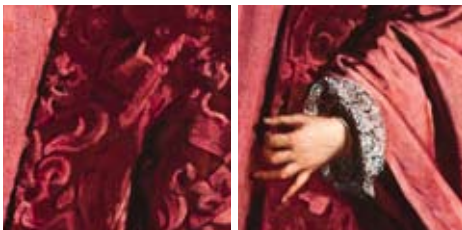
Ceiling

Jacopo Guarana
(Venice, 1720-1808)
1. Apollo on his Chariot
Fresco

The ceiling decoration shows the new classicising style popular at the end of the eighteenth century. In the centre is portrayed *Apollo on his chariot*, whilst four lunettes with gold backgrounds show *Venus and Eros*, the *Sacrifice of Minerva*, *Bacchus crowning Ariadne* and a *Scene of Hymen*. In the corners are monochrome medallions which allude to the Arts and female couples with festoons of fruit and ribbons.



Wall A

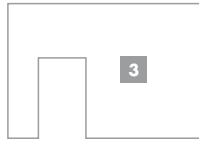


Sebastiano Bombelli
(Udine, 1635 - Venice, 1719)
2. Gerolamo Querini dressed in his robes as Procurator of San Marco
Oil on canvas, 1670

Brothers Gerolamo and Polo Querini had begun a relationship with the artist commissioning work from him prior to 1669. The painting, an important benchmark in the official portraiture of the Veneto, made with theatrical gestures typical of the baroque, depicts the newly elected Procurator de Citra Gerolamo with a youthful expression lost in reverie, and clothed in sumptuous brocade against a dark uniform background.



Wall B



Bernardino Castelli
(Pieve di Arsicò, 1750 - Venice, 1810)
3. Andrea Querini
Provveditore generale of Dalmatia and Albania
Oil on canvas, 1794

The official portrait celebrates the appointment of Andrea Querini to the position of *provveditore generale* of Dalmatian and Albania in 1794. The artist, influenced in his pictorial language by the work of Francesco Zugno and Alessandro Longhi, uses in this work the theatrical composition of the iconography of the courtly portrait, now far from the intimate psychological treatment of Bombelli.



Wall C



Fortunato Pasquetti
(Venice, ca. 1700 - Portogruaro, ca. 1773)
4. Gerolamo Querini
Provveditore Generale da Mar
Oil on canvas, ca. 1754

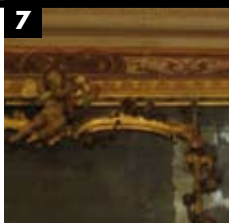
Pasquetti, who followed the style of portraiture of Pietro and Alessandro Longhi, enjoyed the enthusiastic patronage of the Querini family particularly during the 1750's.

Bartolomeo Nazari
(Clusone, 1693 - Milan, 1758)
5. Cardinal Angelo Maria Querini
Oil on canvas, 1727

An important official portrait of the figure at work, it was executed by Nazari in 1727 on the occasion of the appointment of Querini as cardinal. Noteworthy is the attention with which the artist represents the setting of the study in order to enhance the expression of the spiritual personality of the sitter. It seems probable that Nazari and cardinal Querini met in Rome where the former studied at the school of Luti and Trevisani and the latter was the consultor of the Holy Office.



6



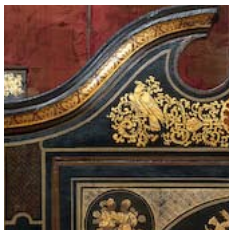
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8



11



Furnishings

6. Chandelier

Murano glass, 19th century

7. Mirror

Glass and gilt wood lacquered and carved with cupids in the pediment. Venice, 18th century

8. Table clock

Marble and gilt bronze, 1770-80
Marked "Barancourt a Paris"

9. Pair of candelabras

Marble and gilt bronze
End of 18th century

10. Couch, armchairs, chairs and pair of shelves with surfaces in yellow marble

Lacquered and carved wood
Venice, second half of the 18th century
The upholstery is from the 21st century

11. Corner Cupboard

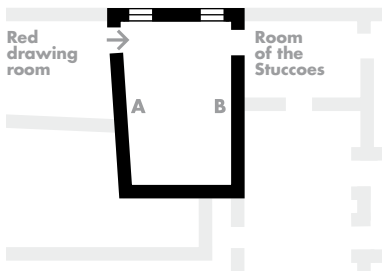
Painted and lacquered wood
Venice? First half of the 18th century

The Venetian lacquer found in this piece of furniture one of its finest expressions in the precious gilt decoration on the dark green background which almost cancels the simple outline of the cupboard, curved only in the upper frieze. In Venice the mode for Chinese lacquer developed thanks to the "depentori", expert craftsmen in the art of painting and varnishing who dedicated themselves particularly to the imitation of Oriental lacquers.



Palazzo Querini Stampalia

Green drawing room



The room, almost perfectly conserved, is an example of a private Venetian drawing room of the eighteenth century, with furniture in lacquered olive green wood decorated with small bunches of polychrome flowers and silk upholstery with floral decoration from the nineteenth century. Two consoles with tall mirrors and austere portraits, witness to the importance of the family's lineage, complete the furnishing of the room.



Ceiling

Jacopo Guarana

(Venice, 1720-1808)

1. Nuptial Allegory

Fresco, middle of the 18th century

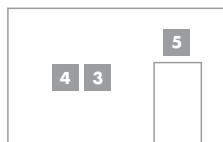
The *Nuptial Allegory* is framed by four monochrome roundels with dancing female figures alluding to the *Seasons* and two lunettes with *Playing Putti*; to the sides are garlands of flowers with eagles in white stucco.

2. Chandelier

Murano glass, 19th century



Wall A



Giambattista Tiepolo

(Venice, 1696 - Madrid, 1770)

3. Portrait of a Dolfin Procuratore and Generale da Mar

Oil on canvas, 1755-60

The canvas was inherited by Giovanni Querini Stampalia from his maternal grandmother Cecilia Dolfin in 1854 together with Palazzo Dolfin at San Pantalon, where the work was held alongside another ten large canvasses by Tiepolo. One of the rare portraits by the master, it has traditionally been

identified as a posthumous portrait of Daniele IV Dolfin, eminent hero of armed Venice, who lost four fingers of a hand at Metellino. The figure is depicted with a beret and a baton of command, attributes of the position of Capitan da Mar.

The work, renowned as a masterpiece of the master's portraiture, can be dated to the period between the middle and the end of the 1750's, a period in which Tiepolo worked for the Dolfin family at Udine.



Pietro Uberti

(Venice, 1671 - Venice, or Germany, 1762)

4. Gian Francesco Querini Procuratore di San Marco

Oil on canvas, ca. 1716

The two large full length portraits of Gian Francesco and Giovanni Querini, last procurators of the Querini lineage, are attributed to Pietro Umberti, follower of Bombelli. It seems likely that the portraits were executed the year following the double appointment to procurator in 1716, and that they document in this way the courtly portraiture style of Umberti towards the middle of the second decade of the century. The canvasses are in keeping with the traditions of taste and official nature of the family.

Manner of Carlo Ceresa

(San Giovanni Bianco, 1609 - Bergamo, 1679)

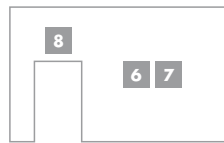
5. Noble Lady

Oil on canvas

The female figure portrayed can be identified as Maria Leopoldina of Habsburg, second wife of Habsburg Emperor, Ferdinand III; the portrait is similar to that of Maria Leopoldina held at Ambras Castel, Innsbruck. The carnation in the hair is a symbol of a promise of love.



Wall B



Francesco Zugno

(Venice, 1708/09 - 1787)

6. Il procuratore Daniele IV Dolfin

Oil on canvas

The portrait "in memoriam" of Daniele IV Dolfin, a pair with the portrait by Tiepolo and also from the Dolfin inheritance, is characterized by meticulous and fine drawing and a cold luminism demonstrating his academic adhesion to the style of Tiepolo.

Manner of Carlo Ceresa

(San Giovanni Bianco, 1609 - Bergamo, 1679)

8. Empress

Oil on canvas

The canvas is probably a portrait of the third wife of the same Emperor Ferdinand III, Maria Eleonora Gonzaga-Nevers, who he married in 1651.

Pietro Uberti

(Venice, 1671 - Venice, or Germany, 1762)

7. Giovanni Querini Procuratore di San Marco

Oil on canvas, ca. 1716



Furnishing

9. Pair of consoles with mirrors

Walnut wood, engraved, painted, lacquered and gilded
Venice, ca. 1780

Behind the sheet of glass of one of the tall, classicising, mirrors is now visible the mark NH (for *Nobil Homo*) which was used before the names of nobles.



10. Couch, armchairs and chairs

Engraved walnut wood, painted, lacquered and gilded
Venice, ca. 1780



11. Pair of oval form vases

Porcelain
China, Qing dynasty, reign of King Kangxi, ca. 1700-1720

The vases are decorated with an ornate floral design painted in the "green family" palette characterized by polychrome enamels of green, red, yellow, black, blue and turquoise colours. The vases have the flowers of the four seasons (plum, peony, lotus, and chrysanthemum), taihu rocks, birds and butterflies in flight.

The objects were painstakingly recomposed having been fished from the canal: when the Querini Stampalia palace was sacked on the 3rd August 1848, during the revolutionary movements, furniture, money and medals, precious items, amongst which the two Chinese vases, were thrown in the canal and many pieces were stolen.



Nicolas Hanet

(Paris? - 1723)

12. Table clock

Gilt bronze on a base of white marble

Luigi Manfredini

(Bologna, 1771 - Milan, 1840)

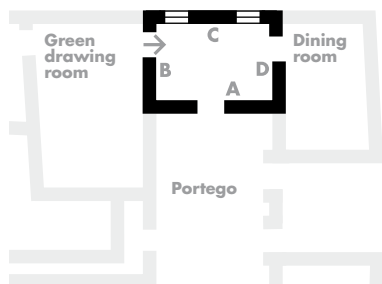
13. Table Pendulum Clock

Gilt bronze, on a chiselled pedestal of green malachite marble, ca. 1808-14

The clock face is set into a representation, in gilt bronze, of Diana's chariot. Both the figures and the two horse chariot are copied from a bronze group of *Aurora* by Guido Reni which decorated a table pendulum clock now held at Milan's Pinacoteca Ambrosiana.

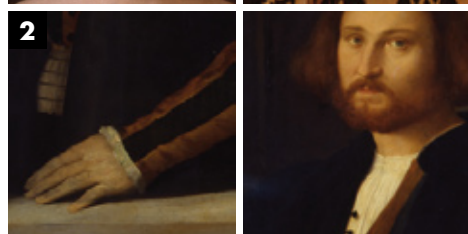
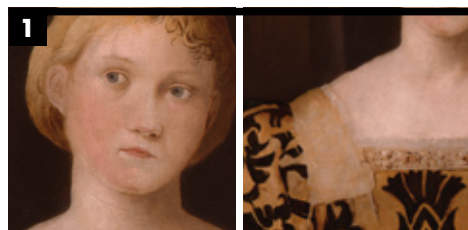
Palazzo Querini Stampalia

Room of the Stuccoes

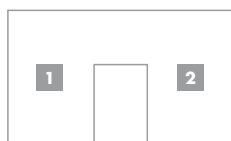


The room is enriched by elegant stuccoes from the eighteenth century by Swiss brothers Giuseppe and Pietro Castelli. In Venice, stucco cycles, both those of religious or secular nature, were entrusted to Swiss masters who already over the course of the sixteenth and seventeenth centuries had established themselves in the lagoon as experts of the plastic arts.

In this room the work of the stucco artists characterises the elegant ambient. The ceiling, divided geometrically, presents two panels with griffons, vases and floral motifs, four red lunettes with crests and four pairs of putti with musical instruments, roses and books. On the walls are trophies alluding to hunting, music, rural life, fortune and the antique.



Wall A



Jacopo Negretti known as Palma il Vecchio
(Serina, ca. 1480 - Venice, 1528)

1. Paola Priuli
Oil on panel, 1527-28

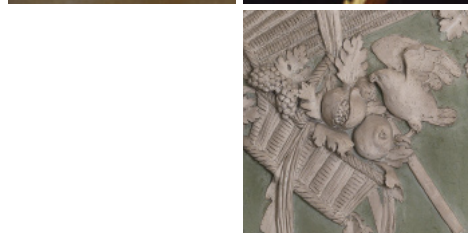
2. Francesco Querini
Oil on panel, 1527-28

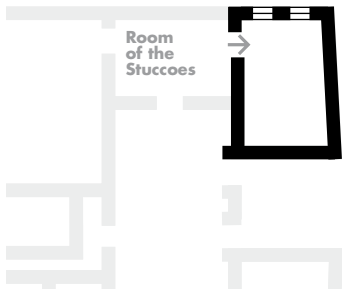
Family artist, Palma il Vecchio executed two portraits and two *sacre conversazioni* for the Querini of Santa Maria Formosa.

Francesco Querini and *Paola Priuli* are two masterpieces of Venetian portraiture from the start of the sixteenth century. It is thought that the two panels were commissioned on the occasion of the wedding between Francesco and Paola celebrated on the 23rd of April, 1528, as suggested by the man's glove, a symbol of a promise

of marriage. The panels reveal the working process of Palma made up of successive layers of colour, over the base and the details then picked out with the tip of the paintbrush. The model which the artist looked to was the young Titian from whom, in his portraits, he takes the introspective qualities and the formal execution of the details.

Due to his sudden death on the 30th July 1528, the two portraits were to remain unfinished.





Palazzo Querini Stampalia

Dining room



The room, rich with frescoes and eighteenth century decorations hosts part of the precious Sèvres porcelain service purchased in Paris in 1795-96 by Alvise Maria Querini, final ambassador of the Republic of Venice in France from 1795 to 1797.

The soft paste porcelain service composed of two-hundred-and-forty-four pieces and today still complete, presents a variety of forms, perfect gilding, highly detailed decoration, pure and precise colours and clear and brilliant glazes.

Pink and azure flowers on a white background decorate the pieces; the borders have a dark-blue frieze with gold, typical decoration of table services of the late eighteenth century Sèvres manufacture.



Celing

Jacopo Guarana

(Venice, 1720-1808)

1. Aurora (central roundel)
Fresco

Costantino Cedini

(Padua, 1741 - Venice, 1811)

2. Apollo and a Muse (lunette)
Fresco

Modern reconstruction of missing lunette coloured in coloured layers. Frame with laurel leaves in stucco, framing in pink marmorino with geometric and neoclassical decorations.

The room is lit by two eighteenth century style Murano glass chandeliers.



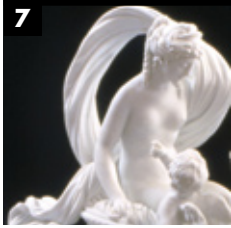
The china-ware

The forms of the china ware are those of the factory's repertoire; many date to the middle of the eighteenth century, such as the glass coolers (3) and the shell form compostiere (4), inspired by the work of goldsmith Jean-Claude Duplessis.

The majority of the pieces of the service bear the mark of the manufacture R.F. for République Française and the word Sèvres, which from 1793 to 1800 replaced the double crossed L of the royal monogram. There are also the initials of numerous decorators and gilders all of whom have been identified.

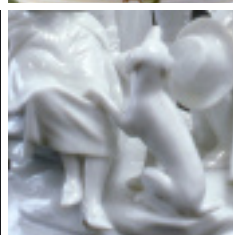
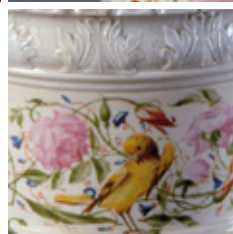
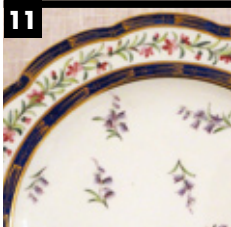
The form of the ice cream coolers (5) was created by the architect Louis Le Masson for the service arabesque commissioned by Louis XVI in 1782.

The seau à glace was an indispensable element in the service of keeping foods cold in table and dessert services. The cooler is composed of three parts: the seau itself, an internal and shallow removable basin, known as écuelle, which contained the ice and a cover with a high edge and a mushroom shaped handle. Thanks to this structure ice-creams and other foods could be kept between these two layers of ice. The ice was also placed on the cover where spoons were placed to cool them prior to tasting the ice-cream. Other important products are the trays with the ice-cream cups (6) and the sugar bowls by Monsieur le Premier. On the table are knife and soup plates, sauce pots, and butter dishes, compostiere in shell, square, round and lozenge forms.



The biscuit sculpture

The rich chromatism of Alvise's service is set off by figures, groups and vases in biscuit hard-paste porcelain in the style of Louis XV and Louis XVI, which make up the service's surtout. In the centre of the table is the sculptural group *The Triumph of Beauty* (7), designed by Louis-Simon Boizot (1743-1809) for Queen Marie Antoinette in 1775-76, accompanied by lateral groups of *Offering to Love* (8) and *Offering to Marriage* again designed by Boizot. One of the most successful of the creations by the French artist Falconet and used by the Sèvres modellers, the elegant *Falconet Nymph* (9) is also exhibited, with the *Nymph with sponge* (10): a slender and graceful biscuit piece which derives from the marble sculpture *Baigneuse à l'éponge* by Falconet held at Berlin's Staatliche Museen. Eight gods, part of the surtout de mariage du Dauphin, and realised for the marriage of Louis XVI and Marie Antoniette, complete the centrepiece with a number of beautiful vases.



The console-tables for the dessert

The two eighteenth century console tables positioned at the sides of the fireplace act as tables for the dessert on which are displayed fruit plates (11), strawberry dishes, coolers for ice-cream, trays with seven ice-cream cups each and fruit baskets (12).

The console-tables for drinks

The other console-tables are laid for drinks. Displayed are coolers for glasses (n. 13), coolers for bottles, liquor bottles, small bottles and a punch dish and mortar.

Console between the windows Venice's Vezzi factory

13. Biansato Vase

Porcelain, ca. 1727

Of a cup form and with twisted handles, the vase presents in its upper and lower borders, relief decoration in egg forms, *baccellature* or pod shaped forms, and acanthus leaves which recall contemporary silversmith's work, derived from the training as a goldsmith of Giovanni Vezzi. The central frieze presents rich polychrome decoration with roses and other flowers, birds and entangled tendrils. Having a baroque form, and calling to mind typical examples from Vienna of the period of Du Paquier, the Querini vase of the cachepot style, is believed to be the most important piece to leave the Vezzi factory. Four groups from Nove's Antonibon factory (14) accompany the vase.



The Shelves

The remaining pieces in biscuit from Alvise's surtout, not exhibited on the table, are displayed on the shelves together with other porcelain; figures of the 18th century from German, Austrian and Venetian manufacturing and two Pompeian lamps in Viennese porcelain.

Fireplace

Over the fireplace is the Sèvres porcelain *La Lettrice*, a highly successful piece from the period of Louis XVI.



The Walls

Panels of pale pink marmorino alternate with ornate decoration in white stucco against a darker shade of pink marmorino. The shelves in white and yellow stucco, dating to the renovations of the museum in 1941, copy the original decorative scheme of the room.

Mirror

Carved and gilded wood with glass Venice, 18th century