ANYONE FOR VENICE?

Would you like to join me for a once-in-a-lifetime trip to Venice and Padua?

So, why don’t you?

I am planning a trip for the latter half of April conducted under the auspices of the Friends of the ANU Drill Hall Gallery.

This is going to be significantly different from tours I have led to Venice in the past. For a start: it will be organised independently of any travel agency: it will be an excursion of friends.

Here are the conditions of the trip:

You will look after your own travel to Venice and back and your accommodation there and in Padua; you will pay your own way with local transport, museum admissions, meals and city tax.

For your pains, you will have an experienced and enthusiastic guide: myself.
In Venice and Padua we will meet every morning at a designated place and time. I will take care of the daily itinerary and ensure that you get to our destinations and back with the minimum of stress.

As you might expect, there will be a lot of walking on some days, and on others a fair bit of standing around.

You are at liberty not to show up for any excursion, or to stay on at a venue you particularly like, or to take off on your own at any given moment, or to join us for just a couple of days – it’s as you wish.

Since you have shown interest in joining us here follows a detailed itinerary.

**These are the guidelines for booking your travel:**

* The itinerary will begin on 14 April and end 29 April 2015 (if you are leaving Padua on the 27th). To begin the tour at the beginning you will need to leave Australia no later than April 12.
* In Venice it is important to ensure that your hotel is near San Marco as this will be our meeting-point.
* In Padua (Padova) it would be an advantage to book into a hotel near the station. This makes it easy to transport your baggage off the train from Venice and, when you leave, onto a bus to Marco Polo airport, and it puts you within easy striking distance of the Arena Chapel (Giotto), where you will surely want to spend as much time as possible.

**For your planning guidelines, these are my own bookings:**

Venice hotel booking 13 April – 26 April
Padua hotel booking 26 April -27 April
The last three days in Venice – 23-25 April are at leisure

*This tour will hopefully raise some much needed revenue for the Drill Hall Gallery: your participation will incur a guiding fee of $30 per day per head or $50 per couple, and this can be paid directly in advance to the Friends of the Drill Hall Gallery or on a day-to-day basis.*

Yvonne McLoon

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Itinerary

VENICE AND PADUA
with Terence Maloon

Could you ever see too many Tiepolo ceilings? Our feeling is: definitely not!

Could you see too many paintings by Titian? Absolutely no!

Could you linger too long in the serene, lucid atmosphere of Palladio's churches? Would it be heretical to take a break from the splendours of olden times to enjoy some outstanding painting and architecture from the modern era (by Carlo Scarpa, Pierre Bonnard, Jackson Pollock for example)? Is it possible to venture too deeply into Venice's 1800-year long history? No, no and no!

Come to Venice with Terence Maloon and the Friends of the Drill Hall Gallery and steep yourself in the city's art, architecture and history. Titian, Veronese, Tintoretto, Tiepolo and Giovanni Bellini are the artists we seek out and explore in the greatest depth, while Codussi, Pietro Lombardo, Sansovino, Palladio and Longhena are the architects we examine most closely. As you will discover, these individuals were responsible for some of the city's greatest marvels.

During three free days in the itinerary (23-25 April) you can follow your interests – visit the Basilica of San Marco and the Doge's palace, for example. Take a day trip to Vicenza. Or merely take it easy and rest up in whichever way you like. Another option: join Terence Maloon for a guided tour through the Charles Pollock survey exhibition at the Peggy Guggenheim Museum on its opening day!

As a bonus, we've added a day in Padua to the itinerary, where a visit to Giotto's Arena Chapel and Falconetto's magical Loggia and Odeon conclude what will surely be a trip to remember!

Day 1: Monday 13 April 2015
Arrival in Venice

Day 2: Tuesday 14 April 2015
Meet 9 am at a designated place in the Piazza San Marco to catch Vaporetto # 1 from S Marco to the Rialto.
The Fondaco dei Tedeschi was formerly the headquarters of the German traders in Venice and is now a post office. This was the famous landmark building frescoed by Giorgione and Titian at the beginning of the 16th century – unfortunately the frescoes fell into ruin long ago. Nearby, the tiny church of S. Giovanni Crisostomo (8.15-12.15; 3-7) was the Renaissance architect Mauro Codussi’s last commission (1497-1504). It houses a great Giovanni Bellini altarpiece, and also an altarpiece by one of Giorgione’s outstanding pupils, Sebastiano del Piombo.

Proceed on foot to Santi Apostoli (7.30-12; 5-7) – whose Capella Corner is attributed to Codussi, and where there is an altarpiece by Giambattista Tiepolo depicting The Last Communion of Saint Lucy (1747-8).

Thence to the Ca d’Oro (open 8.15-7.15 Tue-Sun, Mon 8.15-2), the most opulent Venetian Gothic palace (1425-c 1440), loved by John Ruskin and influential during the nineteenth-century Gothic Revival. It houses a large art collection, highlights of which are Andrea Mantegna’s Saint Sebastian (1506) and the fragmentary remains of frescoes by Giorgione and Titian that once adorned the Fondaco dei Tedeschi.

Return to S Marco on Vaporetto #1 from Ca’ d’Oro or linger in the neighbourhood for a long, late, lunch.

Day 3: Wednesday 15 April 2015

On foot. Meet 9.15 at a designated place in the Piazza San Marco

10.00: The Church of San Zaccaria (open 10-12, 4-6) was founded in the 9th century and rebuilt during a great change-over in architectural styles, mixing Gothic and early Renaissance idioms. The façade and beautiful ambulatory vaulting were designed by the founding Venetian Renaissance architect Mauro Codussi, several of whose works we encounter during our excursions. Inside is Giovanni Bellini’s spectacular San Zaccaria altarpiece (1505), one of the grandest of all Venetian artworks. A visit to the crypt takes us on a journey in time – back to the 10th century! The crypt houses impressive 15th-century altarpieces by Vivarini and Giovanni d’Alemagna.

Time for a coffee break, then to the museum complex that includes the Libreria Sansoviniana (8-7), the Archeological Museum (10-7) and Museo Correr, 10-6 (closed Tue).

Day 4: Thursday 16 April 2015

9am meet to catch Vaporetto #52 from San Zaccaria to Ospedale Civile

On foot to Santi Giovanni e Paolo (7.30-12.30, 3-7.15) – a huge Gothic church which was the burial place of 25 doges. This is the place to study Venetian funerary sculpture, and also
to enjoy a selection of extracts from John Ruskin’s three-volume classic, *Stones of Venice* (1851-3). Ruskin loathed the art and architecture of the High Renaissance but exalted the Venetian Gothic and made an intensive study of the tombs in SS Giovanni e Paolo. In and around the church are several outstanding works of the early Renaissance which Ruskin was far from despising – illusionistic reliefs by Pietro Lombardo and his sons, a Giovanni Bellini polyptych of St Vincent Ferrer, and Verrocchio’s equestrian bronze of the warlord *Bartolomeo Colleoni* (c1483-88).

Having encountered Pietro Lombardo as a sculptor, we see him next as the architect of Santa Maria dei Miracoli, a jewel of a building built between 1481 and 1489, lined with the most beautiful polychrome marbles (open 10-6). This was one of the poet Ezra Pound’s favourite places in Venice – it is easy to see why.

Nearby is the Palazzo Querini-Stampalia, a sixteenth-century palace with famous reconstructions and interventions by the great modernist architect Carlo Scarpa dating from the 1960s. (10-1, 3-6.00)

Day 5: Friday 17 April 2015

9am Catch vaporetto # 82 from San Zaccaria to S Basilio.

San Sebastiano (open 10-6pm) is one of Venice’s “plague churches” and contains an amazing trove of painting – Veronese worked here in three long campaigns between 1555-1570, painting frescoes and monumental scenes on canvas and wooden panels. There are also significant works by Titian (*Saint Nicholas of Bari* 1563—mentioned by Vasari as an example of Titian’s “spotty” late style) and Sansovino’s enormous *Monument to Livio Podocattaro* (recently cleaned).

We continue on foot to the little church of S. Maria dei Carmini (**CHECK, possibly move to later afternoon. Open 2.30-5.30 closed Sun**) which contains two unusual altarpieces where landscape is a conspicuous feature: Cima da Conegliano’s *Adoration of the Shepherds* (1509-11), and Lorenzo Lotto’s altarpiece depicting Saints Nicholas of Bari, John the Baptist and Lucy with a coastal landscape (1529). The latter was Lotto’s first public commission. The adjacent Scuola Grande dei Carmini (9-12, 3-6, closed Sun) is a sumptuous Renaissance building attributed to the architect of the Salute, Baldessare Longhena (1668). There are nine paintings by Giambattista Tiepolo set into the ceiling of the Salone (1739-49), with a stupendous *Virgin in Glory* surrounded by allegories of the Virtues.

We continue to the Ca’ Rezzonico (10-6 exc Friday), a palace begun by Baldessare Longhena circa 1667 and completed by Giorgio Massari in 1756. It is now a museum specialising in the Venetian eighteenth-century. Venetian artists were instrumental in implanting the Rococo style in France. This may not be everyone’s favourite moment in art history, yet, given the fantastic inventiveness and lyricism of the frescoes by Giambattista Tiepolo – which are here in abundance – it’s hard not to be swept-away. The historical
association of the Ca’ Rezzonico with the poet Robert Browning and with various artists who rented studios on the second floor (John Singer Sargent and possibly also James McNeil Whistler) adds to its fascination and glamour.

Day 6: Saturday 18 April 2015

9.15 am Vaporetto from San Zaccaria to Isola San Giorgio.

Palladio’s splendid church of San Giorgio Maggiore, built between 1566-1610, is abutted by a magnificent cloister (emulated by Sir Christopher Wren at Hampton Court) and a refectory – also designed by Palladio which houses a full-scale digital reproduction of Veronese’s immense painting, The Wedding at Cana (the original, looted by Napoleon, is now in the Louvre). We ascend the campanile for one of the ultimate “Venetian experiences” with dazzling views in every direction.

Palladio’s second (and lesser) great Venetian church, Il Redentore (1577-92), is our next port of call.

Rest of the day at leisure.

Day 7: Sunday 19 April 2015

9.30 am Vaporetto from San Zaccaria to the Fondamente Nuove, passing by the Arsenale.

The eighteenth-century church of the Gesuiti (10-12) contains the magnificent Martyrdom of Saint Lawrence by Titian (1548-59) which has been recently restored.

We cross the lagoon to Torcello, which, between the 7th and 13th centuries, was the island home of refugees from Altinum who initially moved here to avoid the Lombard invaders. The Cathedral, founded in 639, features Byzantine mosaics, including a soaring Madonna set against a gold background and a remarkable depiction of the “harrowing in hell.” At its heyday Torcello had a population of around 20,000, with at least ten churches. Fragments from some of the ancient buildings are preserved in the Museum (open 2-5.30).

Day 8: Monday 20 April 2015

9.30 am Vaporetto from San Zaccaria to Rialto, then a short walk to the 16th-century church of San Salvatore (10-12, 5-7), which has a beautiful vaulted and domed ceiling. It houses Titian’s brilliant Annunciation (1566) as well as his altarpiece, The Transfiguration (c 1560).
By vaporetto from the Rialto to San Toma, to the giant Gothic church of Santa Maria Gloriosa dei Frari (10-6), famed for two supremely important works by Titian: The Assumption of the Virgin (1518) and the Madonna di Ca' Pesaro (1526).

After a break for lunch, Scuola di San Rocco (9-5.30), showcasing the two epic cycles of paintings by Tintoretto on the ground floor and chapter house. The Scuola di San Rocco also contains an earlier interpretation by Titian of the Annunciation.

Day 9: Tuesday 21 April 2015

9 am Vaporetto from San Zaccaria to S.Maria della Salute (9-2, 3-5.30).

This landmark building by Baldessare Longhena is the last and grandest of the Venetian “plague churches”. It was dedicated to the Virgin Mary in gratitude for her deliverance of Venice from one of the worst plagues in its history (1630). The construction took more than 50 years, between 1631 and 1687, and paintings by Titian and Tintoretto were incorporated into its decoration.

We continue by vaporetto to the Accademia, the world’s greatest collection of Venetian old master paintings. (Mon 8.15-2, Tue-Sun 8.15-7.15). We spend the rest of the day communing with Giovanni Bellini, Giorgione, Titian, Veronese and Lotto – all represented here at their finest.

Day 10: Wednesday 22 April 2015

To be confirmed: Morning visit to the Palazzo Labia to see Tiepolo’s frescoes representing Anthony and Cleopatra. From the Piazzale Roma we go by bus to the Villa Pisani at Stra’ – with the possibility of picnic lunch? (9-7, closed Mon). The Villa Pisani has wonderful gardens with a maze, and a great ballroom frescoed by Giambattista Tiepolo.


Three days at leisure. The following options are suggested: visit the Basilica of San Marco and the Doge’s Palace; revisit your favourite destinations of the preceding ten days; arrange a day trip to Palladio’s city of Vicenza; take a tour of the glassworks on the island of Murano (it’s touristy but fun); visit the Arsenale; discover the island of Burano; visit the tombs of Diaghilev, Stravinsky and Ezra Pound on the Isola di San Michele, adjacent to Codussi’s Istrian marble church (begun in 1496); make a beeline for the fabulously beautiful painting by Bonnard at Venice’s museum of modern art, the Ca’ Pesaro; visit the Peggy Guggenheim Museum with Terence and see Jackson Pollock’s newly restored Mural and be guided through the first full-scale survey exhibition of Jackson’s older brother Charles.
Day 14: Sunday 26 April 2015

Early check out of your Venice hotel. From Venezia Santa Lucia Station by train to Padua (Padova) leaving at 8.30 am. Check into Padua hotel (1 night).

Walking tour of Padua. To Falconetto’s Cornaro Loggia and Odeon (1525) (Open Tue- Fri 10-1, Sat-Sun 10-1, 3-6) the first great Renaissance buildings in Padua. Duomo and Baptistry, viewing the principal monuments of the Venetian domination of Padua, with a late viewing of the Arena chapel (open 9am – 7pm) booking essential.

Day 16: Monday 27 April 2015

Tour ends. It would be a great idea to stay on in Padua for another couple of days if you can afford the time, as there is an abundance of good things to see and this is a very pleasant, relatively untouristy city. There are regular buses that go from the Padua train station to Marco Polo airport (the airport that also serves Venice).

NB This itinerary is provisional; some excursions may be cancelled, others may be rescheduled.