

Another example of gondola we can enjoy is a gondola dated 1884 with a "tendain", a summer drapes. Before

gondole became a tourist means of transport, in the middle of them a winter and night shelter was put, called "felze", with a door, sliding windows and curtains. It was used to protect passengers both



Among the numerous lithographies of Museum Correr collection the one representing the Gondoliere dated to XIX century worths a look. When the gondola became a symbol of Venice, its driver was renamed "gondolier". Some old lithographies tell us that the first gondolieri were considered as slaves and Moors were used as drivers of ancient gondole. But when the gondole became popular, gondolieri enjoyed a lot of privileges because they were thought something more than simple workers.



Our visit will come to an end in front of a painting by Giacomo Guardi dated XIX century representing a parade gondola sailing before Forte di Sant'Andrea and gives us the opportunity to speak about our last curiosity concerning the gondola.



That's to say the "mariegola dei squerarioli" of 1607. It's a text where the rights and duties of the squerarioli confraternity were listed. In

1619 for example it was stated that all the squerarioli had to pay a small month aid in favour of older and unable co-brothers. In 1621 the schola established itself in the church of San Trovaso and in 1626 it was allowed to built its altar where the symbols of the schola were carved : on the right a round boat used to carry huge goods from and to East and on the left a gondola with a "felze" and gondola rowlocks.

## LA FALCE DI LUNA NERA NELLE MILLE SFUMATURE DELL'ARTE

### BLACK MOON CRESCENT IN THOUSANDS OF ART NUANCES





## LA FALCE DI LUNA NERA NELLE MILLE SFUMATURE DELL'ARTE

Our tour will start at Gallerie dell'Accademia, Campo della Carità 1050, and in particular from "Il Miracolo della Croce a Rialto", tempera by Vittorio Carpaccio of 1494, first

extraordinary devotion. In this painting the miracle of a possessed person's recovery thanks to the Saint Cross fragment is painted. The description of the human activities is



painting made for the High Schola of San Giovanni Evangelista. In the huge hall of the confraternity, one of the wealthiest in Venice, nine large paintings, made by some of the greatest painters of the period were hung. The theme was the miracles of the Saint Cross fragment which was given to the confraternity in 1369 and become immediately an object of

extremely elaborate while private gondola, used as ferries, sail the Grand Canal. Since XIX century there were about twenty gondole used as ferries to cross the Grand Canal, later, redused because of the building of Ponte dell'Accademia in 1854, Ponte degli Scalzi in 1857 and Ponte della Costituzione in 2008.

Later on we will admire "Il Rio dei Mendicanti e la Scuola di san Marco" painted by Bernardo Bellotto in 1740. The work represents a Venice corner with the Rio dei Mendicanti on which the High Schola of Saint Mark looks. The schola, completely enlightened

to the canal where a lot of gondola wait. The gondola has often been the inspiration for many tales. One in



by the sunset light, has a two level façade and a huge portal with a lunette. The building on the right hides the Campo of Saint John and Saint Paul with the homonymous church. From the Campo a stair gets down

particular tells us the story of two young and poor lovers in search of a shelter to hide their secret hapiness from the world view; a moon crescent helped the two lovers falling into the sea and hiding their love.

Continuing through the halls we will arrive at the work by Gentile Bellini "Il Miracolo della Croce caduta nel Canale di San Lorenzo" tempera dated back to XVI century. The painting tells the miracle happened near the canal of San Lorenzo between 1370 and 1382, when the Saint Cross shrine fell into the water and among the many people who

tried to save it, only the Guardian of the High schola, Andrea Vendramin, was able to land it. In the painting Venice looks like rich in colourful palaces in gothic style with gondole in the canal. Once, gondole could be painted in different colours but at last black was preferred because symbol of elegance during the Republic of Venice. According to some sources gondole were black in memory of the Great Serene's



fall; according to others, supported by historical facts, gondole were painted black after the plague in 1630 which caused fifty thousand dead; others say that, in order to stop the display of luxury in XVI century, a ruling was issued imposing black for all gondola.



Our visit at Gallerie dell'Accademia ends with the painting by Francesco Guardi "Il Bacino di San Marco con San Giorgio e la Giudecca". The painting represents the bay of Saint Mark, limited by the island of Saint George on the left and the island of Giudecca on the right. The lagoon is rather crowded, in fact the painter included groups of several different boats, from large lading boats to slim gondole. The word "gondola" is still of uncertain

ethimology. Probably the word comes from the Latin word "cunula" meaning "something swinging and wavering" or from the old Venetian "gonda". What is certain is the first document where this term appears. It's a "privilegium" dated 1094 granted by the doge Vitale Falier to the Loreo community, where he exempted the community from the duty to put a gondola to his disposal.

The second part of our museum tour will take place in Museo Correr, in Piazza San Marco 52, where we will start our visit admiring gondola irons dating back to a period from XV and XVII century, in particular the bow irons shown at the Procuratie Nuove of Museo Correr tell us that any gondola features has a symbol value.

The iron said "ferro da prora" or "dolfin" is used to balance the gondoliere's weight and it is S shaped which should simulate the shape of

the Grand Canal. Under the main blade it has a sort of comb formed by six teeth representing the six sestrieri



(districts) in which Venice is divided.

We will continue our tour with the work by Giovanni Melon "Il Molo di Venezia presso il Giardino Reale" of 1846 where several gondole sail the

with eight types of wood : oak, fir, elm, cherry, larch, walnut, lime and mahogany. After choosing the wood which must be perfect, there is its



lagoon in front of Saint Mark. The seasoning lasting one year. Its building is divided into five steps made by a few masters called squerarioli.

