

11th capital: Possibly phase of idleness. (cf. Ruskin.)

12th capital: The months and their particular avocations.

13th capital: A thicker column and the most fascinating of all showing the life of man. The medallion above shows the Queen of the Adriatic ruling her possessions.

14th capital: Named national types.

15th capital: The influence of the stars on man.

16th capital: Various craftsmen.

17th capital: The heads of the carnivores with their prey.

18th capital: Eight named saints.

19th capital: (The Corner column.) The signs of the Zodiac and Christ blessing a child.

From the corner we are now on the lagoon facade.

20th capital: Named great thinkers of antiquity.

21st capital: National types.

22nd capital: A repetition of No. 11.

23rd capital: Animals.

24th capital: Lions' heads.

25th capital: A repetition of No. 4.

26th capital: A repetition of No. 3.

27th capital: A repetition of No. 7.

28th capital: A repetition of No. 8.

29th capital: A repetition of No. 6.

30th capital: A repetition of No. 9.

31st capital: Female heads.

32nd capital: Named rulers all crowned.

33rd capital: Children.

34th capital: Male and female heads.

35th capital: Pelican.

36th capital: Children with symbols.

Above this last column is the group portraying the sin of Ham, and above it the Angel Raphael. Returning to the Piazzetta, the Main Gateway, the Porta della Carta, was designed in the fourteen-thirties by Giovanni and Bartolommeo Bon. The Doge kneeling

above the gate is Francesco Foscari, the then Duke, and both he and the Lion of St. Mark to whom he kneels are modern replicas of the originals. Why this gate is so named (The Paper Gate) is not known. Possibly it is because public notices were posted here. Inside the gate is the great Giants' Staircase, designed by Antonio Rizzo and so named from the huge figures of Mars and Neptune by Sansovino which stand at the top. Rizzo was a Veronese of the latter half of the fifteenth century.

The great *Corte* is full of interest, a gay mixture of Gothic and Renaissance. The arches are mixed and the capitals, as outside, offer a wonderful variety. On one side are the boxes for receiving the anonymous accusations that formed so marked an element in Venetian administration, and in the centre are two most attractive bronze well-heads of the fifteenth century. The inside of the palace is a vast and magnificent monument to Venice, a picture book of the Republic which is somewhat overwhelming in its acreage of paint. Titian, Veronese, and Tintoretto have covered the walls with the story of the city, and the Doges, never conspicuous for delicate modesty, appear very often as various noted Biblical characters, such as the Wise men from the East. The finest picture in the palace is Tintoretto's *Bacchus and Ariadne*, which normally is hung in the ante-room of the Sala del Collegio. The biggest picture is the same artist's *Paradiso* in the Sala del Maggiore Consiglio. It is the biggest oil painting in the world, 72 feet long and 23 feet high, with a bewildering mass of figures all worked out most logically. Note the St. Christopher low down by the door, on the right. The woman at his feet is the painter's much loved daughter, who died while he was painting the picture. There is no space here to describe the many paintings but every