

room has a chart and there are experienced custodians. The pictures were rolled up to avoid damage, but are being restored to their places at the date of writing.

The palace should not be left without a visit to the *Pozzi* or dungeon cells. The Custodian shows one, still with its original lining, as the one

where Byron spent a night to gather local colour for a poem. These and the *Piombi* or cells under the leads, once notorious for their summer heat, but now long disappeared, were the cells where in old times languished the prisoners of the remorseless Council of Ten.

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## THE GRAND CANAL

If the Piazza is the heart of Venice the Grand Canal is its main artery. Winding in a great inverted "S" it divides all Venice into two. With its width, and lined as it is with magnificent palaces, it is truly the finest street in Europe. It is both cheap and easy to see by making the return journey on one of the steamboats—the *Vaporetti*—and the trip is one that must be made for here is Venetian domestic architecture at its best. The palaces were the homes of the great Doges, and many of them have also more recent and more widely European literary and musical associations.

Beginning our journey from the Molo, and looking always left we pass first the Dogana or Customs House, surmounted by a *Fortune* upon a gilded ball, on the very point of the Punta della Salute. Next comes the bare and uninteresting Seminario Patricarcale, where is Sansovino's tomb, a few good pictures and some sculpture, and after that the great pile of S. Maria della Salute, one of the newer churches in Venice for it was built by Baldassare Longhena in the baroque period. Some do not care for it, but most will appreciate the grace of its proportions and the beauty of its construction. Within, its most notable treasures are Tintoretto's *Marriage in Cana* and a fine altar piece by Titian.

Watch next for the splendid Palazzo Dario, one of the finest palaces of all, richly coloured with porphyry decorations and ancient chimneys, for it dates from the fifteenth century. After a little rio, comes the Mula Palace with good Gothic windows. Another rio and then comes first the Palazzo Loredan and then the Contarini del Zaffo, held by Robert Browning to be the most beautiful house in Venice. Indeed he tried to buy it for his son, while he first lived in the next house, the Brاندolin Rota.

A little further we pass under the recent wooden bridge that leads to the chief picture gallery of Venice, the Accademia delle Belle Arti, where in peace-time hundreds of pictures are on view. Many of them are second rate, but there are some superb Bellinis, Carpaccios, Titians, and Tintoretos. The Academy was once the Church and Monastery of S. Maria della Carita and had a campanile. But one day it fell down, as Venetian campaniles seem to have a habit of doing, raising a wave in the canal that severely shocked the gondoliers for hundreds of yards around. From this point the buildings are rather dull till halfway down the first bend we come to the massive Palazzo Rezzonico. This is no light-hearted palace like the *Ca d'Oro*. It is solid and stately. Its chief interest for tourists is that here Robert Browning lived for some years and here in 1889 he died in the left