



# Looking for Leisure

Court Residences and their Satellites  
1400–1700

Edited by Sylva Dobalová  
and Ivan P. Muchka

PALATIUM

e-Publication 4



## PALATIUM e-Publications

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The work reported on in this publication has been financially supported by the European Science Foundation (ESF) in the framework of the Research Networking Programme *PALATIUM. Court Residences as Places of Exchange in Late Medieval and Early Modern Europe (1400–1700)*, 2010–2015.

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The *PALATIUM* colloquium *Looking for Leisure. Court Residences and their Satellites, 1400–1700*, held in Prague on 5–7 June 2014, received additional support from the Institute of Art History (IAH) of the Academy of Sciences of the Czech Republic, v.v.i. and from Masaryk University, Brno.

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ISBN 978-80-86890-71

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With the assistance of

**Sarah Lynch**

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# The Venetian Casino: Form and Function

## Martina Frank

The casino or *ridotto* (from *ridursi* – to reach or meet) occupies an important place in early modern Venetian culture and formed an essential complement to the palace and villa. This structure appears in both urban and suburban contexts and one must distinguish between casinos that are attached to a major residential building and those which are not physically linked to the main palace. Casinos were built at the far end of gardens, as satellite constructions and often in alignment with the secondary facade of the palace, or they were designed as autonomous apartments inside the family palace. But most casinos have no spatial or architectural relationship with a family palazzo and are unrelated and self-sufficient architectural organisms, in many cases rented apartments. In 1744 the Inquisitori di Stato listed 118 casinos; 94 of these were located in the surroundings of Piazza San Marco, especially in the parish of San Moisè.<sup>1</sup> The documents of the Inquisitori di Stato give an account of the holders, the users and the functions of the casinos and help define the people who frequented these independent apartments. Although the archival evidence dates from the eighteenth century, this system developed over decades, and these records shed light on that process.

Studies on the Venetian casinos have focused on the eighteenth century and mainly deal with the activities they are most commonly known for, gambling and licentious behaviour.<sup>2</sup> In this period, gambling, and therefore losing money, posed a problem for the whole of Europe, but nowhere was it so widespread as in Venice, where games of chance were played by all kinds of people: nobles, citizens, men, women and foreigners. Jonathan Walker has shown how the increasing interest in gambling in seventeenth-century Venice was related to the increasing value for wealth over virtue in defining nobility.<sup>3</sup> Therefore, a loss of money did not equate to a loss of honour, and in feigning indifference to his or her losses, a noble could even derive a degree of prestige. The establishment in 1638 of the first public gambling house in Europe in Palazzo Dandolo at San Moisè must be understood in this context.<sup>4</sup>

The records of the Inquisitori highlights the variety of functions even if terms such as ‘*casin da conversazione*’ and its alternative ‘*casin da gioco*’, are rather imprecise, and in many cases a *ridotto* served both functions. As early as the sixteenth century authorities had tried on several occasions to regulate conduct in casinos.<sup>5</sup> At that time they were mostly organized as private societies or academies and their statutes regulated the roles of individual members. These academies were a mirror of the Venetian society; their organization followed the hierarchical structure of the state and their written rules echoed the laws of the Republic.<sup>6</sup> But already by the end of the sixteenth century, renting an apartment as a *ridotto* during Carnival had become common practice.<sup>7</sup>

1 Archivio di Stato di Venezia, *Inquisitori di stato*, busta 914, Casinos di conversazione e giuoco. The documents are well known and have been used and cited by scholars since the early twentieth century. See for instance: Giovanni Dolcetti, *Le bische e il giuoco d'azzardo a Venezia (1172–1807)*, Venice 1903. The most complete and recent study on casinos is: Emanuela Zucchetta, *Antichi ridotti veneziani. Arte e società dal Cinquecento al Settecento*, Rome 1988.

2 Manlio Brusatin, *Venezia nel Settecento: stato, architettura, territorio*, Turin 1980, p. 36.

3 Jonathan Walker, *Gambling and Venetian Noblemen*, *Past & Present*, No. 192, 1999, p. 67: ‘*Gambling was used [...] to assert the independence of nobles from the economic control of the state – money was staked on the turn of a card as blood was staked on a infinitesimal ‘point’ of honour*’. Walker compares this practice with French duels, which were used to assert the nobility’s independence of the crown. The changes in aristocratic behaviour, which are linked to the controversial admission of new families into ranks of the nobility, are discussed in: Dorit Raines, *L’invention du mythe aristocratique. L’image de soi du patriciat vénitien au temps de la Sérénissime*, Venice 2006.

4 The Casino Dandolo was open only during Carnival, and the president had to wear a toga, the official robe of Venetian patricians. Zucchetta (see note 1), p. 18, pp. 96–99.

5 Dolcetti (see note 1), p. 224; Zucchetta (see note 1), pp. 12–13, with documents and bibliography.

6 Gino Benzoni, *Le accademie e l’istruzione*, in: Alberti Tenenti – Ugo Tucci (eds.), *Storia di Venezia IV, Il Rinascimento. Politica e cultura*, Rome 1996, pp. 789–816.

7 In 1609 the Council of X declared that private *ridotti* are ‘*tulerabili mentre servivano per onesta conversazione*’ but concludes that it is forbidden to ‘*tener alcuna casa o pigliarne all’affitto da altri, solo o accompagnato da chi si sia, se non per propria et ordinaria habitatione, sotto alcun immaginabile pretesto*’,

Therefore, at the turn of the seventeenth century the casino could have two main functions. It might either be a place of divertissement, a meeting place for intellectual debates or occasionally the seat of an academy. During the first decades of the seventeenth century, the mezzanine of Andrea Morosini's palace on the Grand Canal at San Luca was one of the most important places for intellectual discussion in all of Europe; Galileo Galilei, Giordano Bruno, Paolo Sarpi and many others had frequented this casino. Archival evidence has allowed us to identify the location of Morosini's casino,<sup>8</sup> but many, or even most of the important intellectual groups, including the Academia degli Incogniti, founded in 1630 by Giovanni Francesco Loredan, cannot be connected to a precise location.<sup>9</sup> Part of the difficulty in locating these casinos derives from the interest in secrecy or camouflage. For example, the casino in Morosini's palace, although found in the mezzanine of that building, is a completely independent unit with a separate entrance and no connection to the rest of the interior. However, there is no indication in the facade that such a discrete unit exists.<sup>10</sup>

This type of camouflage developed in the eighteenth century, and nearly all of the hundreds of recorded casinos are of this type. It is their function that changes, turning from academy to gambling house, rather than their form.<sup>11</sup> The Casino Venier is remarkable for its very good state of preservation and offers an idea of a typical casino interior.<sup>12</sup> However, paintings by Pietro Longhi depict *Settecento* casino interiors and their guests.

Casinos appear as autonomous buildings on the periphery of the city and the islands where palaces have often gardens and occasionally functioned as suburban villas. Palazzo Michiel on the Rio della Sensa in Cannaregio has a casino at the end of the garden that, like the main palace, was built in the early sixteenth century. The same architectural elements articulate the casino's facade on the Rio della Madonna dell'Orto as are featured on the palace itself. It was probably frescoed as well.<sup>13</sup> The Casino degli Spiriti, built in the first half of the sixteenth century, stands at the bottom end of the garden of Palazzo Contarini dal Zaffo at the Misericordia. [Fig. 1] This is an early extant example of a freestanding casino with an access from both the lagoon and the garden. The Casino degli Spiriti served as the meeting place of an academy and was visited by Pietro Aretino, Titian and Jacopo Sansovino, among others. The Casino degli Spiriti was not aligned with the main palazzo but was located in the corner of the property, presumably to take advantage of the views of the lagoon.<sup>14</sup> Viewed from outside the garden, the casino is a landmark structure, but the facade is not developed architecturally. This is solution was unique.

Little is known about the two casinos, likely built at the turn of the sixteenth century in the courtyard of Palazzo Benci Zecchini Girardi near the church of Madonna dell'Orto.<sup>15</sup> [Fig. 2] Today only one of these square pavilions remains, and although the surrounding palazzo has since been converted to a hospital, one can still see how the casinos were embedded into the sides of a square courtyard. The rusticated portal and window frames are derived from Serlian models as is the articulation of the lateral wall of the courtyard. The twin structures were originally connected by a terrace over a colonnaded doorway that probably led to warehouses at the edge of the lagoon.<sup>16</sup> [Fig. 3]

The Casino Mocenigo on Murano [Fig. 4], built for Gerolamo Morosini between the 1590s and the first decade of the seventeenth century,<sup>17</sup> differs in both form and function from the Venetian casinos and may represent a cultural expression unique to the city's outlying islands. The facade of the low building overlooking the lagoon is articulated with pilasters and aedicule windows. The casino served as the gate to a large garden, which was

*ovvero nome supposito*. Venice, Biblioteca Nazionale Marciana, *Parti prese nel Consiglio dei Dieci in materia di ridotti, casinos e scommesse*, Rari V, 357232, September 18, 1609. The council was not able to halt the proliferation of casinos in Venice.

8 Antonio Favaro, Un ridotto scientifico in Venezia al tempo di Galileo Galilei, *Nuovo Archivio Veneto* V, 1893, pp. 199–209.

9 Clizia Carminati, Loredan, Giovan Francesco, in: *Dizionario biografico degli italiani* LXV, Rome 2005, pp. 761–770, with bibliography.

10 Benzoni (see note 6), describes the *casino* as '*architettonomicamente sagomato*'.

11 Private casinos (*'casino nobile'*) located in palace mezzanines became more common. For example, in Palazzo Sagredo at Santa Sofia, a gothic building with renovated interior, the casino added in the upper mezzanine is decorated with stuccoes by Abbondio Stazio, dated 1718. The rooms once hosted the collection of drawings belonging to Zaccaria Sagredo, one of the most celebrated art collectors of the period. Furthermore, the palace renovations also included a new space dedicated to divertissement: the Sala della Musica. Massimo Favilla – Ruggero Rugolo, *Venezia barocca*, Schio 2009, p. 233.

12 Annalisa Bristot, Casino Venier, in: *Venezia restaurata 1966–1986*, Milan 1986, pp. 147–149.

13 Elena Bassi, *Palazzi di Venezia*, Venice 1976, pp. 444–447. – John Dixon Hunt, *The Venetian City Garden. Place, Typology, and Perception*, Basel – Boston – Berlin 2009, p. 73.

14 Ibidem, p. 75, and for a discussion of Francesco Guardi's drawing and painting, pp. 118–120. – Zucchetto (see note 1), p. 34.

15 Bassi (see note 13), pp. 308–313.

16 Hunt (see note 13), p. 73.

17 Zucchetto (see note 1), pp. 88–90.



converted into an industrial park in the nineteenth century.<sup>18</sup> The garden and casino were independent of any larger palace complex, and the owners and their guests used the space only for short stays, arriving from Venice by gondola. The casino consisted of four rooms, one used for service and three others decorated with illusionistic frescoes, of which only the upper parts have survived. [Fig. 5] The three rooms are dedicated to music, poetry and love, and the humanistic mythological program and *quadratura* design are derived from Villa Barbaro at Maser. The majority of the design, both for the architecture and painting, was executed by Dario Varotari and Antonio Vassillacchi, called l'Alliense, both of whom were members of the Veronese workshop.<sup>19</sup>

Constructing an isolated and autonomous casino on Murano in the late *Cinquecento* was unusual because in that period the island was, like the Giudecca, mainly used as a rural retreat. At the end of the *Quattrocento* Murano was known for its gardens and suburban residences; indeed, in 1533 Marino Sanudo stated that, 'A *Muran si fa belle feste*'.<sup>20</sup> Among the most well-known residences, are the villa and garden of Nicolò Priuli, which Andrea Calmo praised in his *Piacevoli et ingenuosi discorsi* of 1557 as a '*Paradiso terrestre...liogo di ninfe e de semidei*'. Also of note are Andrea Navagero's gardens, which were described by Pietro Bembo and Navagero himself in letters to Giovanni Battista Ramusio. Navagero's botanical garden contained numerous exotic plants, many of which had been acquired by the owner himself while acting as Venetian ambassador to Spain in the 1520s. In the late fifteenth century, before her 'exile' in Asolo, Queen Caterina Cornaro of Cyprus used a villa in Murano to escape the pressures of urban life. The Grimani owned two palaces on the island as well as a casino near Santa Chiara. Cardinal Domenico Grimani's 1523 will indicates that a number of antique sculptures were displayed in the casino and the gardens, which the cardinal left to the adjacent monastery.<sup>21</sup> Many of the suburban residences in Murano were owned by members of the most influential, wealthy and culturally sophisticated families of the Venetian ruling class. In addition to the early cinquecento examples mentioned above, significant villas on Murano include: the Palazzo Trevisan, which has been attributed to Palladio and Daniele Barbaro;<sup>22</sup> the two Soranzo villas;<sup>23</sup> Ca' Giustinian, a villa originally belonging to the Capello family but whose appearance today is the result of an early eighteenth century renovation by Antonio Gaspari;<sup>24</sup> and Villa Corner, the old villa of Caterina Cornaro, which was remodelled by Vincenzo Scamozzi and is probably the only building in this group whose form is unequivocally that of a villa.<sup>25</sup> Although very little material from these suburban residences survives, the Casino Mocenigo remains an eccentric outlier as an autonomous, self-sufficient building, suitable for day trips but lacking accommodations for over-night stays.

Like Murano, the Giudecca had been a destination for *villeggiatura* since the late Middle Ages. Jacopo de' Barbari's bird's-eye view of Venice (1500) documents a row of palaces with facades oriented towards the city and deep gardens stretching toward the lagoon. Sanudo's diary provides important details, especially regarding Palazzo Dandolo. This palace, later owned by the Barbaro and Nani families, is also mentioned by Francesco Sansovino in 1581. Its importance as suburban residence is confirmed again in 1755, just a few years before its demolition, when a dinner in honour of the Duke of Bavaria was given there.<sup>26</sup> Sansovino also records Ca' Vendramin, and the houses and gardens of the Gritti, the Mocenigo and the Cornaro families as being among

18 Archivio di Stato di Venezia, *Archivio Mocenigo S. Samuele*, busta 84, '*Storico sul come pervenuto nella famiglia Mocenigo l'Orto ed il Casin di Murano da esser continuato fino all'acquisto che di essi fa la N.D. Lucietta Memmo Co[n]tessa] Mocenigo e porvi le aggiunte da essa fatte*'.

19 Emanuela Zucchetta, Gli affreschi del casino Mocenigo di Murano: tra armonia ed evasione, *Notizie da Palazzo Albani*, No. 1, 1985, pp. 54–62. – Patricia Fortini-Brown, *Private Lives in Renaissance Venice: Art, Architecture and the Family*, New Haven-London 2004, pp. 247–250. – Elizabeth Carroll Consavari, *The Artist as Mediator: Dario Varotari's Role at the Casino Mocenigo*, Paper presented at RSA Annual Meeting in Venice, 2014.

20 Patrick Monahan, Sanudo and the Venetian villa suburbana, *Annali di architettura*, No. 21, 2004, pp. 45–64 (45).

21 Vincenzo Zanetti, *Guida di Murano e delle sue celebri fornaci vetrarie*, Venice 1866.

22 Richard Goy, *Venetian Vernacular Architecture: Traditional housing in the Venetian lagoon*, New York 1989, pp. 216–227. – Paola Modesti, Qualche tassello nella storia di Ca' Trevisan a Murano, in: Franco Barbieri – Donata Battilotti – Guido Beltramini (eds.), *Palladio 1508–2008: il simposio del cinquecentenario*, Venice 2008, pp. 308–315. – Monahan (see note 20), p. 60.

23 Ibidem, pp. 58–59.

24 Bassi (see note 13); Goy (see note 22), pp. 238–240.

25 Vincenzo Scamozzi, *L'idea dell'architettura universale*, Venice 1615, part I, book III, chapter 14, p. 280. – Zanetti (see note 21), p. 282. – Goy (see note 22), p. 206. A dinner for Cosimo III de' Medici was hosted in this villa, and afterward the future Grand Duke visited the Casino Widmann where he saw frescoes of the virtues by Paolo Veronese. This casino is Palazzo Trevisan, or a part of it, as Ludovico Widmann rented the prestigious building in 1661 after the family was inducted into the ranks of the Venetian nobility. Fabio Mutinelli, *Annali urbani di Venezia*, Venice 1841, p. 597. – Bassi (see note 13), p. 528.

26 Monahan (see note 20), p. 54. – Bassi (see note 13), pp. 514–517.



the most important suburban structures on the island.<sup>27</sup> However, this list is not exhaustive; a sixteenth century drawing documents the project for a casino to be built at the far end of a garden of a one-storey *palazzetto* with courtyard belonging to Alvise Grimani.<sup>28</sup>

Northern painters of the early seventeenth century often painted gardens with a loggia on the lagoon, indicating that this was a common arrangement in Venice. However, rather than representing a specific architectural space, these paintings depict the garden as a specifically Venetian social space that came to represent the city as a whole. As Patrick Monahan has demonstrated, in early *Cinquecento* suburban villas, the casino's typology is based on its function rather than its architectural features. These paintings emphasize the relationship between the garden, loggia, lagoon and the urban environment. Ideally they show that escape from the constrictions of urban life is itself a feature of urban life. The Antwerp painter Lodevijk Toeput (Ludovico Pozzoserrato) may be the most eloquent interpreter of Venetian *villeggiatura*, but paintings by Louis De Caullery also depict this idealized Venice, characterized by the connection between the water's surface, the urban skyline and a loggia-type structure. [Fig. 6]

Although the Martinioni's additions (published in 1663) to Sansovino's book (first published in 1581) do not observe much note-worthy new architecture on the Giudecca and in the seventeenth century *villeggiatura* increasingly became a phenomenon of the *terra ferma*, Venetian interest in water views continued. The casino of Sante Cattaneo (now destroyed) near the Convertite monastery emerges as the most significant mid-seventeenth-century building on the Giudecca. Martinioni describes it as a small, one-storey building with courtyard, garden and loggia on the lagoon with rich pictorial decoration. The account of Cosimo III de' Medici's visit to this casino in 1664 describes the casino in terms that emphasize exactly the elements shown in the paintings of Pozzoserrato and De Caullery. '*Fu al casino del Cattani, abbellito di giardino, festone e quadri con altre cose tutte belle, con una vista sul mare, et una sulla città, casa bellissima, vi erano fontane e grotto...*'<sup>29</sup>

Casinos built in alignment with the palace at the far end of their gardens or courtyards also occur frequently in the seventeenth century, but in these cases the palaces are usually urban residences and their casinos often serve as gatehouses from the water. This configuration occurs at several palaces in Cannaregio. These palazzo complexes were built on the arrangement first observed in Palazzo Michiel in the early *Cinquecento*. The casino of Palazzo Rizzo Patarol near the Madonna dell'Orto at the northern border of the city still stands, although it was remodelled in the early nineteenth century when its botanical garden was redone in the English style.<sup>30</sup> The casino of Palazzo da Lezze at the Misericordia also survives. [Fig. 7] Designed by Baldassare Longhena in the mid-seventeenth century but since altered, drawings by Antonio Visentini indicate that it served as a triumphal gateway rather than a casino.<sup>31</sup> [Fig. 8] Similar architectural remains are found at the Misericordia/San Girolamo, Sensa and Madonna dell'Orto/Sant'Alvise on three parallel canals, indicating that structures of this type were widespread.

Although little is known about the decoration of early baroque casinos, archival sources and historical descriptions indicate that rather than frescoes, many casinos were decorated with individual paintings on panel or canvas from the owners' collections. These were displayed not only in interior spaces but also, as at Cattaneo's place, in porticos, courtyards and gardens. Bernardo Gallia, a wealthy lawyer, housed part of his art collection at his Muranese '*casin sopra rio*', and in an inventory of 1681 indicates the presence of a variety of landscape paintings and related subjects, such as the four seasons and battle scenes. Paintings were also displayed in the garden loggia.<sup>32</sup> The 1661 inventory of the mercantile Rizzo family's casino and garden on the Fondamente Nuove

27 On Palazzo Vendramin, now destroyed, and Ca' Mocenigo see: Francesco Sansovino, *Venetia città nobilissima et singolare [...] fino al presente 1663 da Giustiniano Martinioni*, Venice 1663, p. 369. – Bassi (see note 13), pp. 520–523 and pp. 524–527. – Hunt (see note 13), p. 93. Sansovino also describes the botanical collections in Ca' Cornaro and famous visitors including Pietro Aretino and Pietro Bembo.

28 Hunt (see note 13), p. 95. Archivio di Stato di Venezia, *Archivio Grimani*, busta 7.

29 Mutinelli (see note 25), pp. 589–590.

30 Martina Frank, A proposito di giardini, boschi e legnami, in: Alessio Fornasin – Claudio Povolo, *Per Furio. Studi in onore di Furio Bianco*, Udine 2014, pp. 219–224. – Zucchetta (see note 1), p. 104. – Hunt (see note 13), pp. 74–75.

31 This architectural solution recalls the loggia of Palazzo Trevisan in Murano, which was rented by the da Lezze family at that time. Martina Frank, *Baldassare Longhena*, Venice 2004, p. 196. The original casino, now replaced by a modern building of unknown authorship, overlooked the courtyard.

32 Archivio di Stato di Venezia, *Giudici di petizion*, Inventari, busta 383, No. 54, March 17, 1681; Linda Borean, Bernardo Gallia, in: Linda Borean – Stefania Mason, *Il collezionismo d'arte a Venezia. Il Seicento*, Venice 2007, pp. 272–273. The inventory lists '*Sotto la Lozza nel Giardin*' seven large paintings with historical subjects and under the '*lozetta*' two other paintings of similar dimensions, '*il Seraglio del Gran Signor*' and the '*Scurial de' Spagna*'.

records that the exterior walls were decorated with paintings on canvas.<sup>33</sup> There are a few other known examples of this type of decoration and display, but further archival research would provide a more precise idea of the relationship between interior and exterior and architecture and decoration at these casinos.

Although there is no single dominant architectural type for Venetian garden casinos until the mid-seventeenth century, changes to Venetian residential architecture in the later *Seicento* also affected casinos and other satellite buildings. The history of these casinos, whose primary purpose was not gambling, were designed rather in order to provide Venetian palaces with spaces for festivities, music and study.<sup>34</sup> This need for recreation and leisure could be satisfied either by remodelling the palazzo itself or by creating free-standing structures, a solution which was increasingly employed from the middle of the seventeenth century and which rooted on the experience of the *casino nobile*.

Recorded in an engraving by Luca Carlevarijs from 1703, the casino belonging to Ca' Zane near San Stin in the *sestiere* of San Polo, is one of the most significant examples of this type of casino. [Fig. 9] The architect Antonio Gaspari designed a *palazzetto* which included a double-height central hall encircled by a musicians' balcony, at the end of the palazzo's garden. The rear facade overlooks Rio Marin. The project was completed in 1698 when Sebastiano Ricci painted the ceiling fresco.<sup>35</sup> [Fig. 10] This central space was designed for concerts while smaller chambers provided opportunities for more intimate gatherings. Gaspari had originally planned to house the family's library in the main palace, but in 1699 Marino Zane ordered a separate building for the library, adjacent to the new casino. In the early eighteenth century Domenico Rossi remodelled the garden and casino in order to introduce a kind of *frons scenae*. The library was later torn down, and the garden is now occupied by a later building. [Fig. 11]

The creation of libraries,<sup>36</sup> concert halls and ballrooms as independent buildings was one of the most significant challenges for Venetian architects in the late seventeenth and early eighteenth centuries and adds to the variety of casinos available to Venetian patrons. Library pavilions still stand in the gardens of the palazzos Foscarini and Zenobio, both in Dorsoduro. In Palazzo Foscarini the casino-library at the end of the garden, built around 1750, held Marco Foscarini's book and manuscript collection, now in the Austrian National Library.<sup>37</sup> [Fig. 12] The garden has since been divided into different lots and new apartment buildings have been built there, obscuring the connection between the Palazzo Foscarini and its library.<sup>38</sup> In terms of style this casino, with its austere facade articulated with rusticated half-columns, entablature and keystones with masks is similar to the casino of Palazzo Gradenigo which was demolished in the early twentieth century to make way for housing for the railway workers.<sup>39</sup> The final example of garden-libraries is the casino of Palazzo Zenobio, built by Tommaso Temanza in 1767.<sup>40</sup> [Fig. 13] This neo-classical structure replaced an older casino from the late seventeenth century, but it has not been possible to recover the specifics of the form and function of earlier building. Although the *parterre de broderie* depicted in Carlevarijs's engraving has long since vanished, Palazzo Zenobio remains a primary example of an urban palace with a garden and satellite structures. Unlike some of their companion buildings, library-casinos did not serve as gatehouses for the palaces or gardens, and while they always had richly decorated garden facades, their exterior walls, facing the city were unadorned.

Not every garden supplemented by library and concert hall casinos were very large, and these structures were not necessarily placed in alignment with the main palace. Although Palazzo Soranzo in Rio Marin had a

33 Archivio di Stato di Venezia, *Giudici di Petizion*, Inventari, busta 369, No. 19, August 21, 1661. 'Da basso nel sottoportico' are listed 'Pezzi di telle piturate attorno li muri con l'Istoria di S. Iosepo' and 'diverse telle dipinte che adornano tutta la grandezza di esso loco' were found in an open portico.

34 Vincenzo Fontana, Scaloni e sale da musica, alcove e ridotti: il rinnovamento dei palazzi veneziani', in: Marcello Fagiolo (ed.), *Atlante tematico del barocco in Italia. Residenze nobiliari. Italia settentrionale*, Rome 2009, pp. 251–274. – Martina Frank, From ephemeral to permanent architecture: the Venetian Palazzo in the second half of the seventeenth century, in: Krista De Jonge – Ronnie Mulryne (eds.), *Architectures of Festival in Early Modern Europe*, Farnham (forthcoming).

35 Elena Bassi, Un episodio di edilizia veneziana del secolo XVII: i palazzi Zane a San Stin, in: *Arte Veneta*, 15, 1961, pp. 155–164. – Massimo Favilla – Ruggero Rugolo, Venice (see note 11), p. 220.

36 Dorit Raines, La biblioteca-museo patrizia e il suo capitale sociale: modelli illuministici veneziani e l'imitazione dei nuovi aggregati, in: Caterina Furlan – Giuseppe Pavanello (eds.), *Arte, storia, cultura e musica in Friuli nell'età di Tiepolo*, Udine 1998, pp. 63–84.

37 Bassi (see note 13), p. 342.

38 Hunt (see note 13), p. 87.

39 Zucchetta (see note 1), pp. 103–104.

40 Ibidem, p. 99. – Brusatin (see note 2), p. 226. – Hunt (see note 13), pp. 84–85. At the end of the Seicento the palace has been renovated by Antonio Gaspari who carried out a central double height music-hall. Massimo Favilla – Ruggero Rugolo, Progetti di Antonio Gaspari, architetto della Venezia barocca, in: *Atti dell'Istituto Veneto di Scienze, Lettere ed Arti, classe di scienze morali, lettere ed arti*, 165, 2006–2007, pp. 139–91.

garden, the casino, which included the library and a number of reception rooms, was located adjacent to the palace, while the far end of the garden was dominated by an open loggia. At the main palazzo of the Badoer family, the concert hall, built before 1710, sits to one side of the courtyard, and in Palazzo Barbaro at San Vidal, the library and music rooms are located next to the gothic palace in a *palazzetto* designed by Gaspari and completed before 1695.<sup>41</sup>

Palazzo Michiel dalle Colonne on the Grand Canal near Santa Sofia offers another solution, also developed by Gaspari, to the arrangement of palace, garden and casino. [Figs. 14, 15] Here, the casino, which shares architectural features with the main palace, exemplifies an important stage in the renewal of the Venetian palazzo. The multifunctional casino is an independent building adjacent to the palace, connected by an elevated terrace to the main palazzo. While the lower mezzanine houses small rooms for conversation and private meetings, the tall and austere structure above the terrace is a concert hall. All of these buildings were already standing when Gaspari renovated the complex into an architecturally homogeneous whole in 1697 for Antonio Zen.<sup>42</sup>

41 For the cited examples see: Fontana (see note 34).

42 Elena Bassi, Episodi dell'architettura veneta nell'opera di Antonio Gaspari, *Saggi e memorie di storia dell'arte* 3, 1963, pp. 57–188.





1. Venice, Casino degli Spiriti in the garden of Palazzo Contarini dal Zaffo, mid-sixteenth century, view from the lagoon.

Photo: Martina Frank

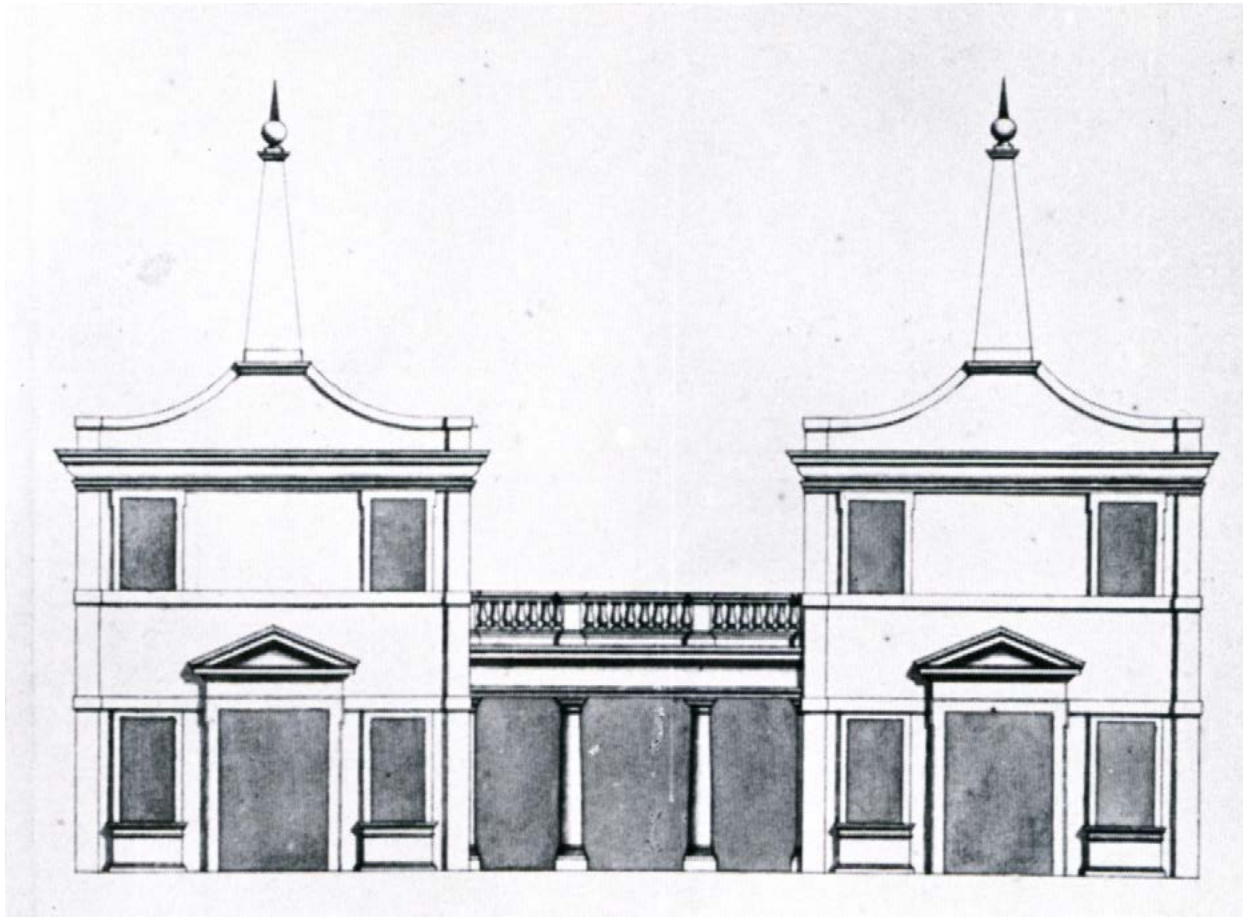




2. Venice, Casino in the courtyard of Palazzo Benci Zecchini Girardi, c. 1600.

Photo: Martina Frank





3. Antonio Visentini, The twin casinos in the courtyard of Palazzo Benchi Zecchini Girardi, drawing, London, British Museum.

From: E. Bassi, *Palazzi di Venezia*, Venice 1976

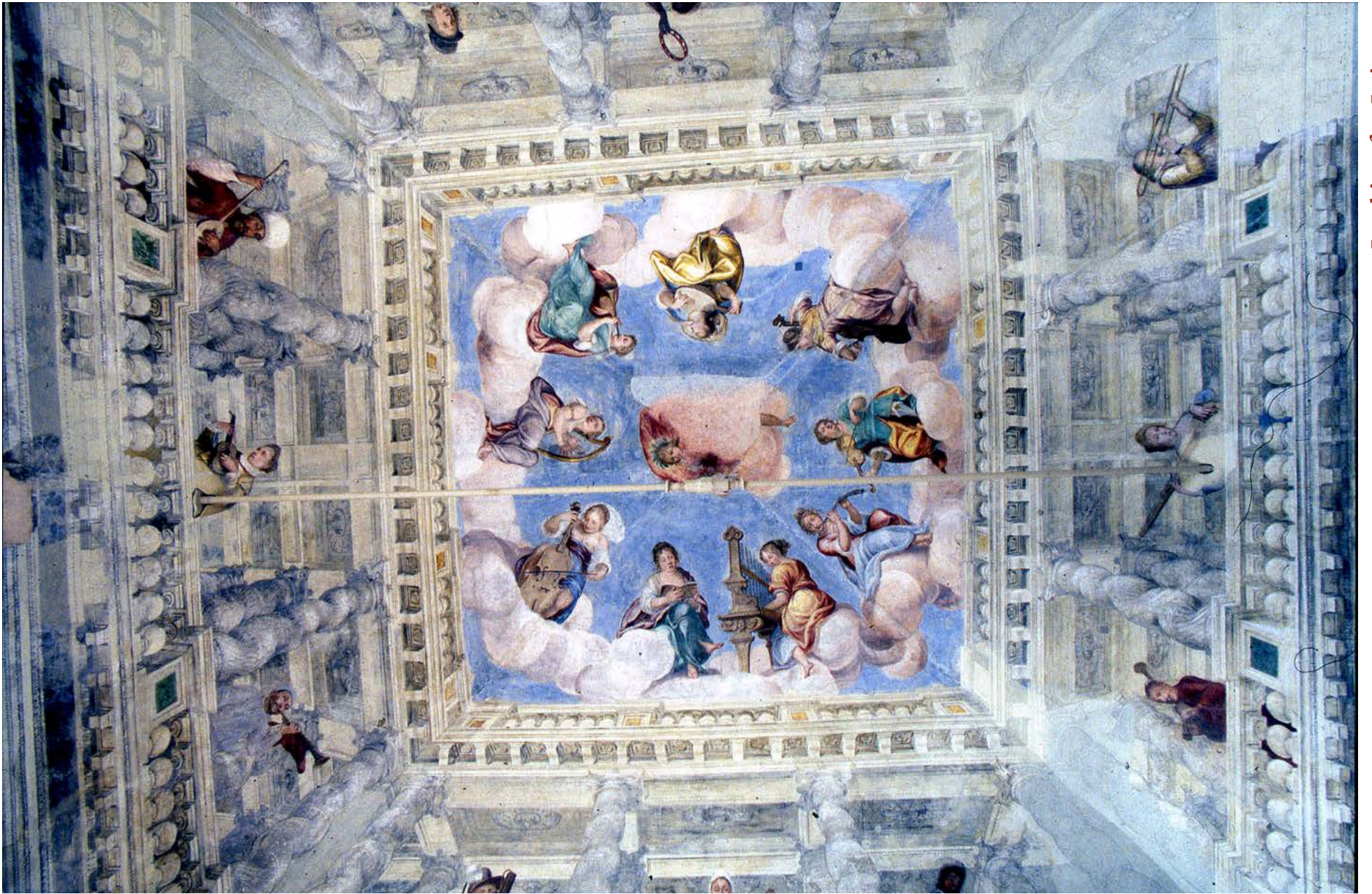




4. Murano, Casino Mocenigo, c. 1600, view from the lagoon.

Photo: Martina Frank





5. Dario Varotari, Ceiling in the Casino Mocenigo in Murano, fresco, c. 1600.

Photo: Emanuela Zucchetta





6. Pieter de Jode after Lodevijk Toeput, Carnival scene at a casino on the lagoon, engraving, early seventeenth century.

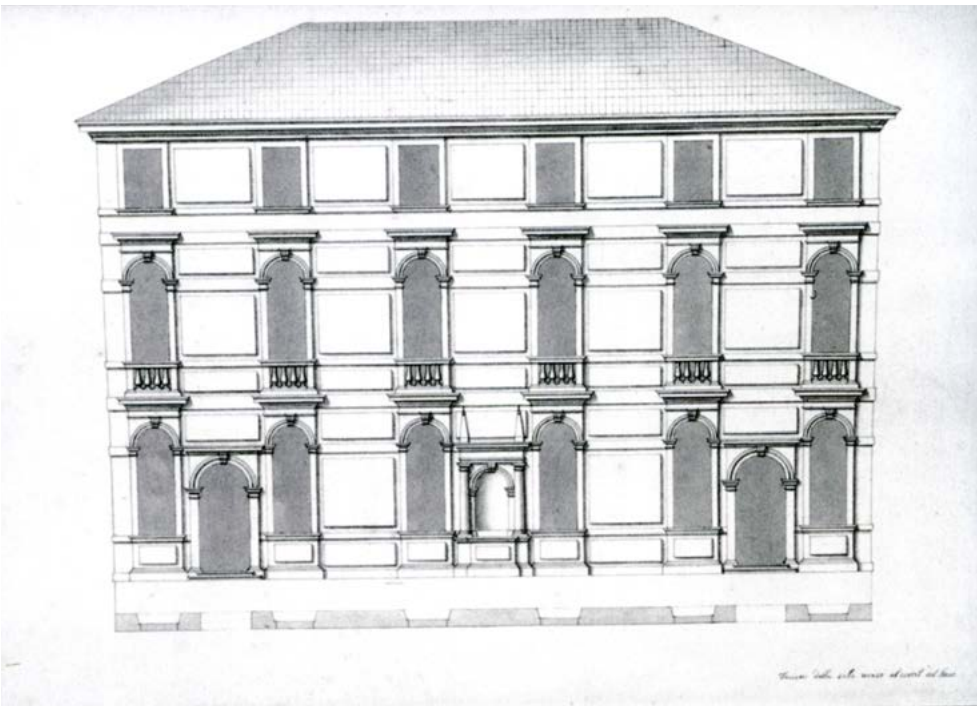
Photo: from M. A. Kratitzky, A Study in the Commedia Dell'Arte 1560-1620 [...], Amsterdam-New York 2006





7. Baldassare Longhena, Casino Da Lezze, mid-seventeenth century, facade on the Rio della Sena.

Photo: Martina Frank



8. Antonio Visentini (circle), Casino in the courtyard of Palazzo Da Lezze, drawing, eighteenth century, Montreal, Centre Canadien d'Architecture.

Photo: CCA



9. Antonio Gaspari, Casino Zane, facade on Rio Marin, 1694–98.

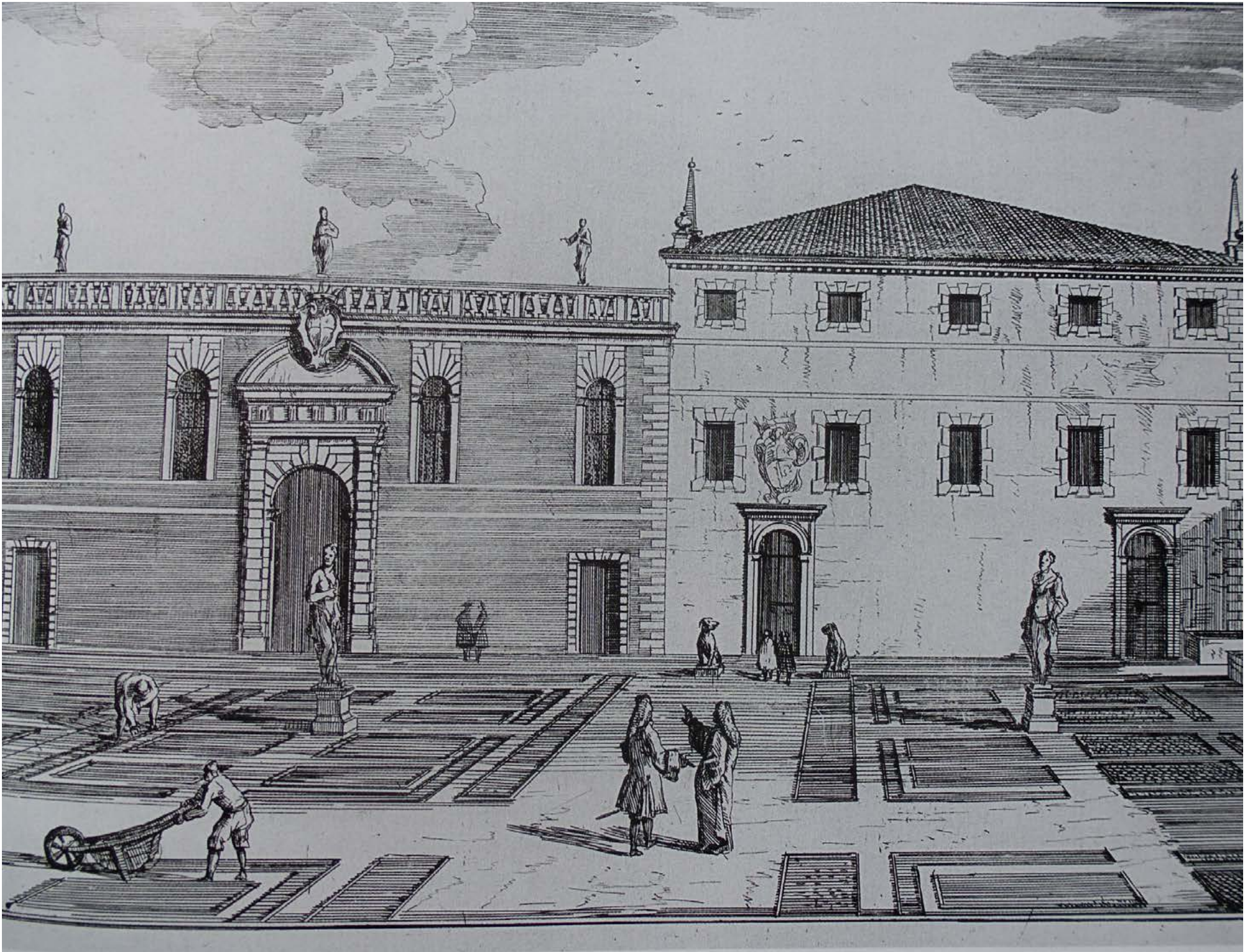
Photo: Luca Sassi



10. Antonio Gaspari, Casino Zane, Interior of the music room, 1698.

Photo: Martina Frank





11. Luca Carlevarijs, The garden of Palazzo Zane with the casino and library, engraving, 1703.

From *Le Fabriche, e Vedute di Venetia disegnate, poste in prospettiva e intagliate da Luca Carlevarijs [...]*, Venezia 1708





12. Venice, Casino library of Palazzo Foscari, mid-seventeenth century, view from the garden of Palazzo Vendramin.

Photo: Martina Frank





13. Tommaso Temanza, Casino library in the garden of Palazzo Zenobio, 1767.

Photo: Martina Frank





14. Antonio Gaspari, Casino and music room of Palazzo Michiel dalle Colonne, 1697.

Photo: Martina Frank





15. Antonio Gaspari, Palazzo Michiel dalle Colonne and the adjacent casino, 1697.

Photo: Martina Frank