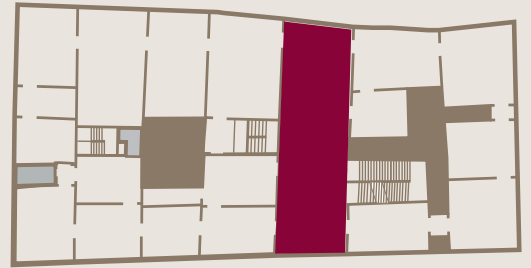


Museum of Palazzo Mocenigo



Flanked by the other rooms, this large central hall is typical of the structure of Venetian palazzi and was used for celebrations and official occasions.

The paintings on display here are either nearly all portraits of the Mocenigo family or depict events in which they were involved.

Four of the large portraits of the walls (1,2,4,5) are of the sovereigns under whom the Mocenigo family were ambassadors, while two of the seven doges from the family are portrayed above the door (6,8) and the others (18, 28,38,40,41) in the long frieze below the ceiling– inspired by the one in the Sala del Maggior Consiglio in the Doge’s Palace -, together with numerous illustrious members of the family.

The walls were decorated with architectural motifs by Agostino Mengozzi Colonna in 1787. The itinerary to visit the museum begins in the room on our right, looking at the main entrance, with its marble double door.

Captions on the back

In black if the work belongs to the palazzo

In grey if the work comes from other collections



Walls

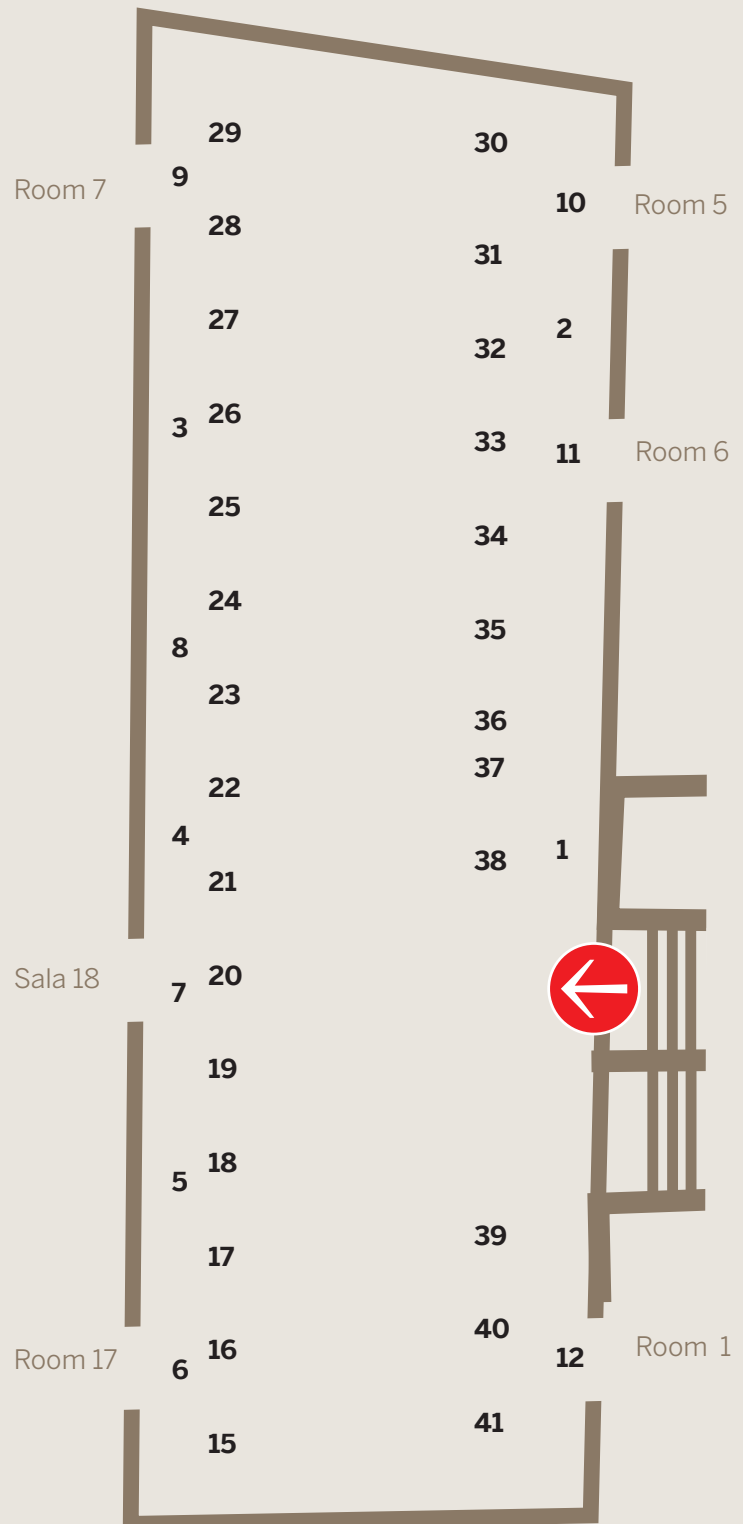
1. French scene? , 17th cent.
Portrait of King Louis XIV (?)
oil on canvas, 1670
2. Manner of Peter Lely, 17th cent.
Portrait of King Charles II Stuart
oil on canvas, 1651
3. Veneto scene, 17th cent.
Portrait of procurator Alvise Mocenigo
oil on canvas, 1621
4. Flemish scene? 17th cent.
Portrait of Emperor Leopold I of Hapsburg
oil on canvas, 1658
5. Manner of Diego Velasques, 17th cent.
Portrait of Pope Clement X
oil on canvas, 1670

Above the doors

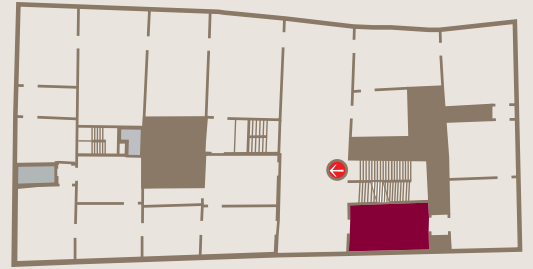
6. Veneto scene, 18th cent.
Portrait of Doge Alvise III Sebastiano Mocenigo
oil on canvas, 1722
7. Veneto scene, 18th cent.
Portrait of the wife of Doge Alvise I, Loredana Marcello
oil on canvas
8. Veneto scene, 18th cent.
Portrait of Doge Alvise IV Mocenigo
oil on canvas, 1763
9. Veneto scene, 18th cent.
Portrait of procurator Leonardo Mocenigo
oil on canvas
10. Veneto scene, 18th cent.
Portrait of Giovanni Mocenigo
oil on canvas
11. Veneto scene, 18th cent.
Portrait of Giovanni Tommaso Mocenigo
oil on canvas
12. Veneto scene, 18th cent.
Portrait of Captain Leonardo Mocenigo
oil on canvas

Frieze below the ceiling

- 13/41. Veneto scene, 18th cent.
Twenty-nine portraits of procurators, doges,
archbishops, captains and illustrious members of the
Mocenigo family
oil on canvas, 1787



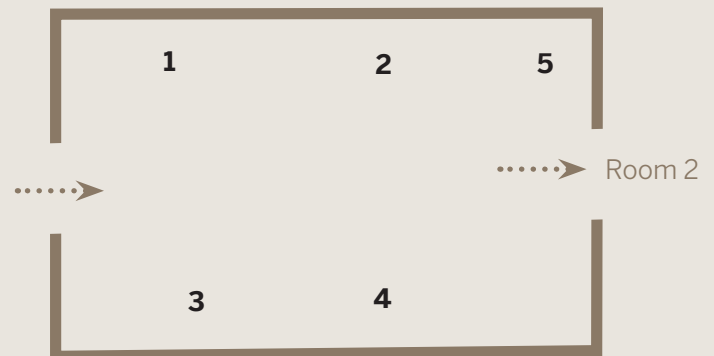
Museum of Palazzo Mocenigo



The paintings in this room all belong to the palazzo and are of famous members of the branch of the family that lived here.

The two that are set in Rome are reference to Piero Mocenigo (1632 – 1678) who was first ambassador in London and then in Rome; the pastels portray Doge Alvise IV, his headstrong wife and a brother.

1. Antonio Joli (Modena, 1700 – Naples, 1777)
Pietro Mocenigo's Procession to the Quirinale
oil on canvas, 1761
2. Antonio Joli (Modena, 1700 – Naples, 1777)
Ambassador Pietro Mocenigo's Entrance before the Pope in Piazza del Popolo
oil on canvas, 1761
3. Francesco Pavona (Udine, 1695 – Venice, 1777)
Portrait of the Doge's Wife, Pisano Corner
pastel on paper, 1763 ca.
4. Francesco Pavona (Udine, 1695 – Venice, 1777)
Gentleman (a brother of Alvise IV?)
pastel on paper, 1763ca.
5. Francesco Pavona (Udine, 1695 – Venice, 1777)
Portrait of Doge Alvise IV Mocenigo
pastel on paper, 1763ca.



Museum of Palazzo Mocenigo



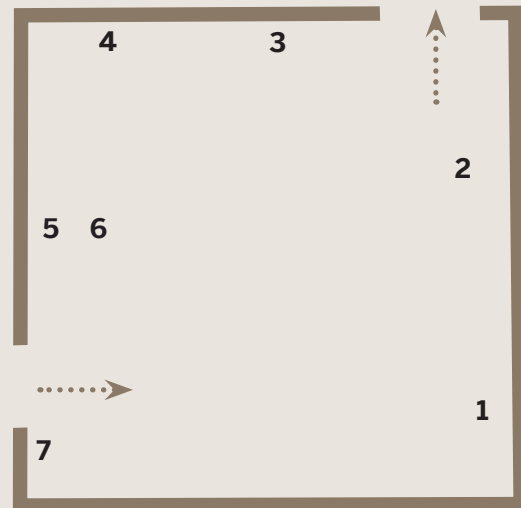
In this room the eighteenth-century carved, lacquered furniture belonging to the palazzo is on display with contemporary blown glass from Murano and the paintings on the walls are from the Correr Museum collections.

The valuable silk fabrics (sixteenth and seventeenth centuries) belong to the Study Centre of the History of Fabrics and Costumes here - as do all the fabrics on display in the museum-, while all the Chinese porcelains come from the Treasury of the **Scuola Grande di San Rocco**.

The ceiling fresco goes back to the period of the extensive decorations carried out in the palazzo on the occasion of Doge Alvise IV's grandson's wedding to Laura Corner, as do all the frescoes in the other rooms. Here we can see the allegorical figures of Fame, Glory, and Hymen, god of marriages.

1. Johann Carl Loth
(Munich, 1632 - Venice, 1698)
Paris
oil on canvas, 1730 ca.
2. Painter from the Veneto, 17th cent.
Allegory of the Holy League against the Turks
oil on canvas, 1684 ca.
3. School of Johann Liss, 17th cent.
Judith and Holofernes
oil on canvas
4. Painter from the Veneto, 18th cent.
Minerva
oil on canvas, 1769 ca.
5. Gregorio Lazzarini
(Venice, 1655 - Villabona, Polesine, 1730)
Rebecca at the well
oil on canvas, 1690 ca.
6. Genoese School, 18th cent.
Bacchus and Ariadne
oil on canvas
7. Southern Italian scene, 17th cent.
"Scena buffa"
oil on canvas

Room 3



On the ceiling:

Giovanni Scajaro (around second half of 18th cent.)

Allegory

fresco, 1787 ca.

trompe l'oeil by Agostino Mengozzi Colonna (1725/1792)

Museum of Palazzo Mocenigo



On the table, decorated with a handmade lace tablecloth from Burano, and on the consoles is eighteenth-century Murano glass blown and worked by hand, while the Venetian made bottles and glasses are in 'Bohemian' style, i.e. blown, cut and decorated in gold.

The furniture belongs to the palazzo and is all from the eighteenth century, except the screen which is dated later; the paintings on the walls come from the Correr Museum and Ca' Rezzonico collections.

The allegorical fresco on the ceiling alludes to military value, guarantor of peace, prosperity and good government.

1. Maria Molin (Venice 1740 ca. - 1772ca.)

Portrait of Bartolomeo Cornet
pastel, 1790

2. Workshop of Pietro Longhi, 18thcent.

The ridotto
oil on canvas, 1740ca.

3. Maria Molin (Venice 1740 ca. - 1772ca.)

Half bust of Venetian gentleman
pastel on paper, 18thcent.

4. Painter from the Veneto, 18thcent

Putti with aries
pastel on paper

5. Maria Molin (Venice 1740 ca. - 1772ca.)

Female portrait
pastel, 18thcent.

6. Maria Molin (Venice 1740 ca. - 1772ca.)

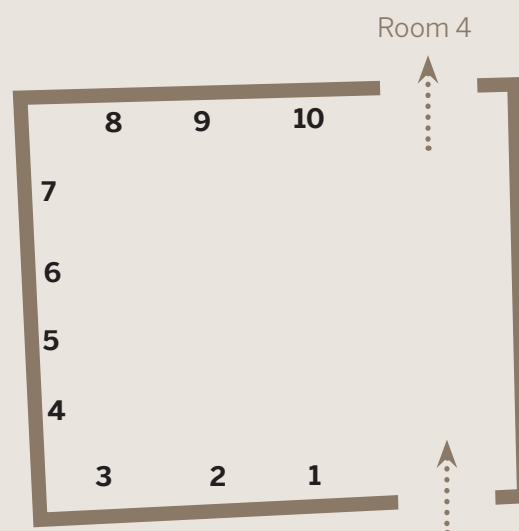
Half bust of Venetian gentleman
pastel on paper, 18thcent.

7. Copy after Jean-Etienne Liotard (Geneva, 1702 - 1789)

Portrait of Francesco Algarotti
oil on canvas, 1745ca.

8. Maria Molin (Venice 1740 ca. - 1772ca.)

Portrait
pastel on paper, 18thcent.



9. Workshop of Pietro Longhi, 18thcent.

Afternoon tea in the countryside
oil on canvas, 1740 ca.

10. Maria Molin (Venice 1740 ca. - 1772ca.)

Portrait of a lady
pastel on paper, 1760.

On the ceiling:

Gian Battista Canal (Venice 1745 - 1825)
Allegory of the family or Allegory of Mars
Fresco, 1787

Trompe l'oeil by Giovan Antonio Zanetti

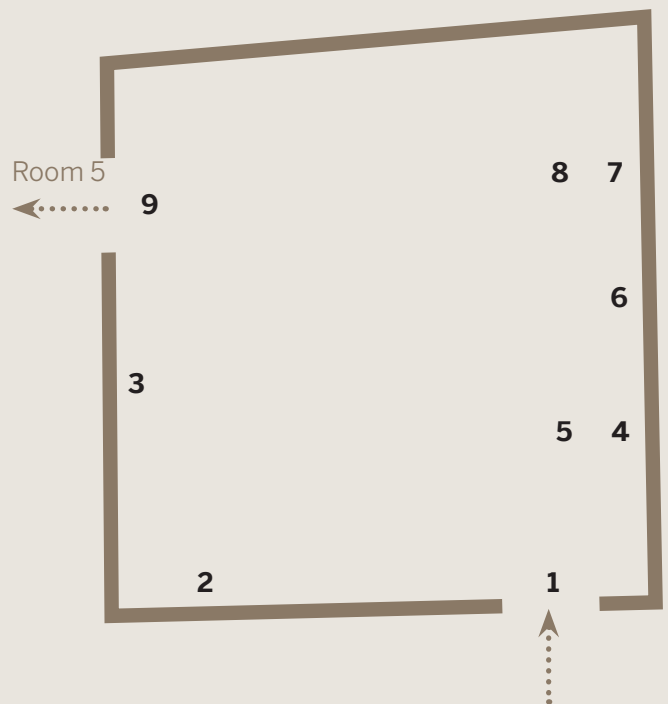
Museum of Palazzo Mocenigo



The carved, lacquered, and gilded nineteenth-century furniture belongs to the palazzo; the glass pieces decorating it - from the Murano Museum - go back to the eighteenth century with the exception of the multicoloured filigree candleholder on the table, which is dated later.

Of the paintings, the Virgin by the Bellini school belongs to the palazzo's collections, as do the chandelier and multi-coloured wall lights in the shape of bouquets of flowers ('**a cioca**') from the eighteenth century. The Mocenigo coat-of-arms stands out on the Venetian stucco floor, while once again the ceiling fresco alludes to marriage, with Hymen coming down from heaven, the bride with the pierced heart, Cupid, Poetry and the fertility of Spring.

1. Francesco Noletti, called il Maltese (Valletta, 1611c. – Rome, 1654), 17thcent.
Still life with armour
oil on canvas
2. Felice Boselli (Piacenza, 1650 - Parma 1732)
Still life with animals
oil on canvas, 1658c.
3. Felice Boselli (Piacenza, 1650 - Parma 1732)
Still life with animals
oil on canvas, 1658c.
4. Domenico Maggiotto (Venice, 1713-1794)
The three ages
oil on canvas, 1762ca.
5. School of Giovanni Bellini, 16th cent.
Virgin with Child between Saint Peter the Apostle and Saint John the Baptist
oil on canvas
6. Domenico Pasquali (att.1715 – 1766)
Portrait of Giambattista Venier
oil on canvas, 1761ca.
7. Marco Marcola (Verona, 1740 – 1793)
Three masks and a farmer
oil on canvas, 1755ca.
8. Maria Venier (not.1781)
Portrait of Vincenzo Renier
oil on canvas, 1781ca.



9. Francesco Noletti, called il Maltese (Valletta, 1611c. – Rome, 1654), 17thcent.
Still Life
oil on canvas

On the ceiling:

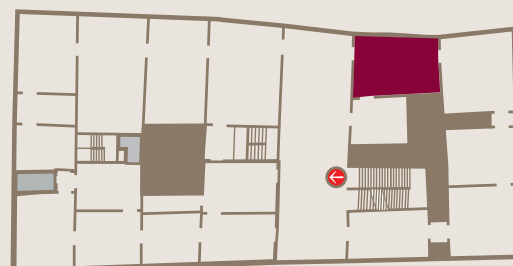
Jacopo Guarana (Verona, 1720 – Venice, 1808)

Nuptial allegory

fresco, 1787

trompe l'oeil by Agostino Mengozzi Colonna (1725/1792)

Museum of Palazzo Mocenigo

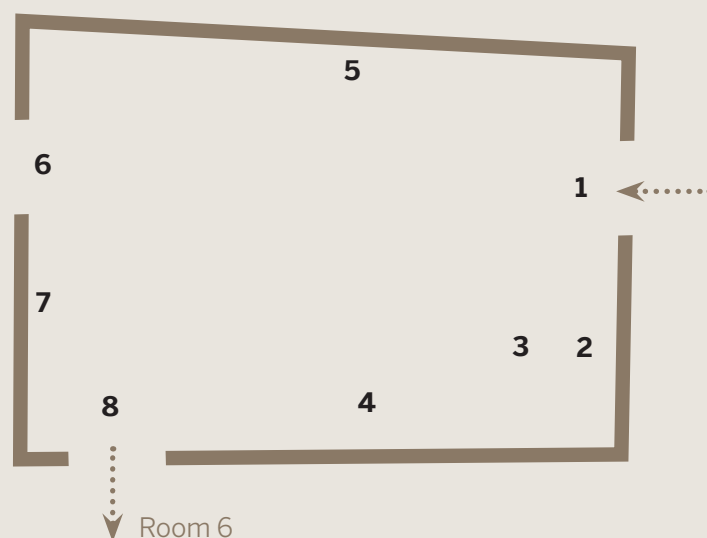


The paintings in this room depict war scenes or family events related to the Mocenigo family. The naval battle (5) is, for instance, a fight near the Island of Sapienza in Greece between pirates and Venetians led by Zaccaria Mocenigo (1634 – 1665), who preferred to set fire to his ship and die rather than fall into enemy hands; the Contarini figure portrayed in the large painting (4) in the carved, gilded frame is Doge Alvise IV's son's father-in-law. The ceiling fresco is surrounded by extensive perspective tromp l'oeil and depicts pairs of allegorical figures that are the apotheosis of the family: the winged Knowledge inspiring its behaviour, followed by political and religious Power, Justice with the scales, Peace with an olive branch, Fortitude and warrior Virtue. Of particular value the chandelier – originally part of this room's furnishings – in blown glass and hand worked into bouquets of flowers ('**a cioca**'), attributed to the most important Venetian glassmaker in the eighteenth century, Giuseppe Briati (Murano 1686 – Venice 1772).

1. Veneto scene, 17th cent.
Marina with ships
oil on canvas
2. Veneto scene, 17th cent.
Naval battle
oil on canvas
3. Painter from the Veneto, 17th cent.
View of Saint Mark's Square from the quay
oil on canvas
4. Veneto scene, 18th cent.
Portrait of the Procurator Giulio Contarini
oil on canvas, 1729

Antonio Corradini (Este 1668, Naples 1752), attrib.
Carved, gilded wooden frame with Contarini coat-of-arms

5. Veneto scene, 17th cent.
Naval battle
oil on canvas, 1665
6. Veneto scene, 17th cent.
Marina with ships
oil on canvas
7. Painter from the Veneto, 18th cent.
Family tree of the Corner family
oil on canvas, 1709



8. Veneto scene, 17th cent.
Portrait of Doge Alvise Contarini
oil on canvas, 1675ca.

On the ceiling:

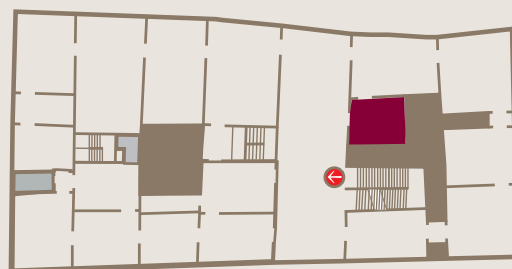
Jacopo Guarana (Verona ,1720 – Venice, 1808)

Apotheosis of the Mocenigo family

fresco, 1787

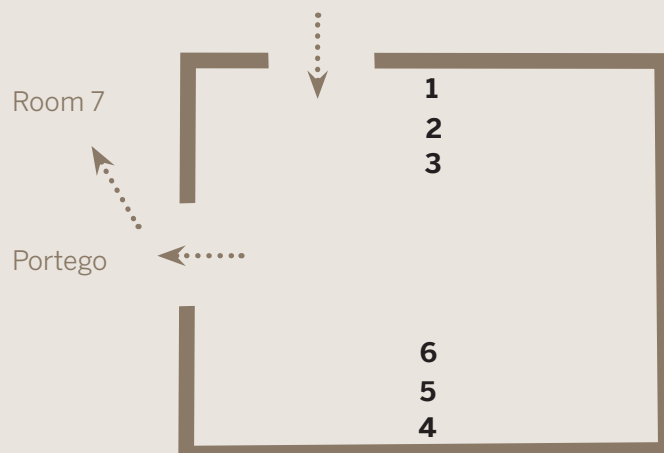
trompe l'oeil by Agostino Mengozzi Colonna (1725/1792)

Museum of Palazzo Mocenigo



In this small room, with its multicoloured stuccoes, is on display a series of paintings from the Correr Museum.

1. Jan Grevenbroeck (Venice 1731 – 1807)
Landscape with naval battle
tempera on brown paper, 1750ca.
2. Anna Pasetti (att. 1750-1800)
Giving alms to a beggar
pastel on paper, 1750ca.
3. Jan Grevenbroeck (Venice 1731 – 1807)
Marina
oil on canvas, 1750ca.
4. Jan Grevenbroeck (Venice 1731 – 1807)
Landscape with marina
tempera on brown paper, 1750ca.
5. Anna Pasetti (att. 1750-1800)
Giving alms to a beggar
pastel on board, 1750ca.
6. Jan Grevenbroeck (Venice 1731 – 1807)
Marina
oil on canvas, 1750ca.



Museum of Palazzo Mocenigo



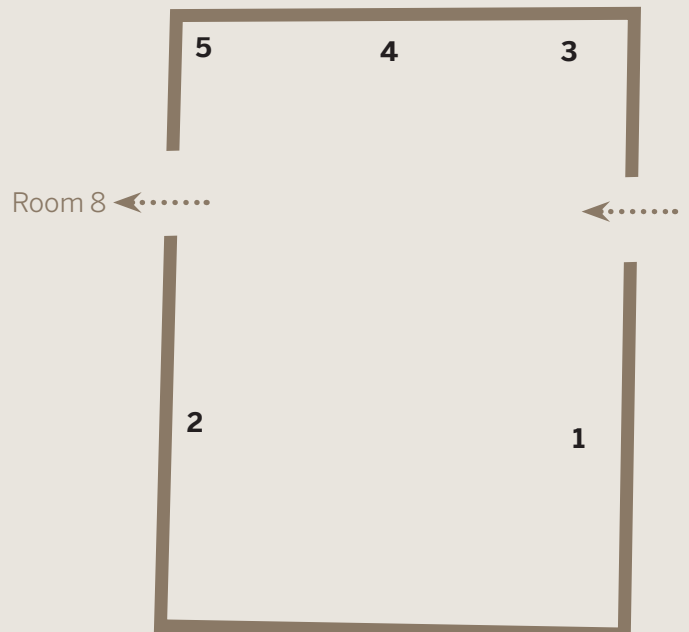
Once again many of the paintings in this room depict stories of the Mocenigo family. Particularly striking is the large table that has been laid and is covered with valuable ancient thirteenth/fourteenth-century fabrics.

Of different kinds, these items have silver and gold thread, as can be seen in the extremely rare piece of **alluciolato** brocade (the seventh on the table when coming from room 6) reflecting the light and producing a sparkling effect.

From the same period are the glass objects (chalices, fruit stands, plates), all of which are slightly fumè, mould blown and worked freely by hand.

They are from Murano, as are some of the other pieces on display here that go back to the 18th century: the candleholders and mirror with frame (**soaza**) decorated with glass plates, enamel amorinos and racemes.

1. Antonio Stom (1688 – Venice, 1734), attrib.
Ambassador Alvise II Mocenigo enters Constantinople
oil on canvas, 1709ca.
2. Antonio Stom (1688 – Venice, 1734), attrib.
Prince of Sweden arrives in Chioggia and is received by Doge Mocenigo.
oil on canvas, 1710ca.
3. In the manner of Alessandro Longhi, 18th cent.
Portrait of Gentleman from the Angeli Family
oil on canvas, 1759ca.
4. Veneto scene, 17th cent.
Apparition of the Redeemer with Saint Francis of Assisi and Saint Roch before Doge Pietro Mocenigo
oil on canvas
5. Francesco Pavona (Udine, 1695 – Venice, 1777), attrib.
Portrait of Alba Foresti
oil on canvas, 1725ca.



Above the door:

Gian Battista Canal (Venice 1745 - 1825)

Allegories of the four seasons

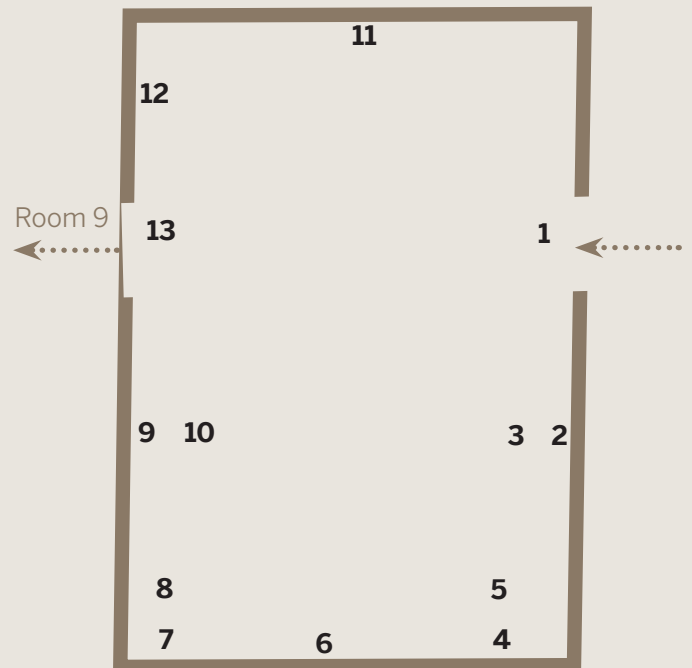
Fresco, 1787ca.

Museum of Palazzo Mocenigo



All the portraits on display here are of Venetian patricians, some of which belong to the palazzo – as does the furniture. Others come from the Correr collections, such as the two original paintings on fabric dedicated to Doges of another important Venetian family, the Morosini, that not only produced four doges, but also bishops, ambassadors and soldiers. The Morosini women were also of considerable interest: Tomasina (1250-1300), Queen of Hungary, Costanza's aunt, Queen of Serbia and sister of Albertino who therefore became viceroy of Illyria. In the Mocenigo family, before becoming doge in 1414, Tommaso carried out delicate diplomatic peace missions including the one depicted here, with Sigismund, King of Hungary. The seventeenth-century glass on the consoles is from Murano.

1. In the manner of Chiara Varotari, 17th cent.
Portrait of Tommasina Morosini
oil on canvas, 1625
2. In the manner of Jacopo Tintoretto, 16th cent.
Portrait of Doge Girolamo Priuli
oil on canvas
3. Veneto scene, 17th cent.
Portrait of Tommaso Mocenigo with the Emperor of Constantinople and the King of Hungary
oil on canvas
4. and 7. Anonymous, 18th cent.
Portrait of Doge Morosini
oil on canvas with applications of multicoloured fabric fragments (brocade damask)
5. Painter from the Veneto, 17th cent.
Portrait of Marco Morosini
oil on canvas
6. Veneto scene, 17th cent.
Portrait of Doge Marino Morosini
oil on canvas, 1640
8. Veneto scene, 17th cent.
Portrait of Nicolò Morosini
oil on canvas
9. Veneto scene, 17th cent.
Female portrait
oil on canvas
10. Veneto scene, 17th cent.
Portrait of Pietro Mocenigo, Capitano da Mar
oil on canvas



11. Painter from the Veneto, 18th cent.
Portrait of Albertino Morosini
oil on canvas
12. Veneto scene, 17th cent.
Male portrait
oil on canvas, 1650
13. Painter from the Veneto, 18th cent.
Portrait of Costanza Morosini
oil on canvas

Museum of Palazzo Mocenigo



The paintings in this room, of which only some belong to the palazzo, evoke marine settings whilst continuing the series of famous portraits.

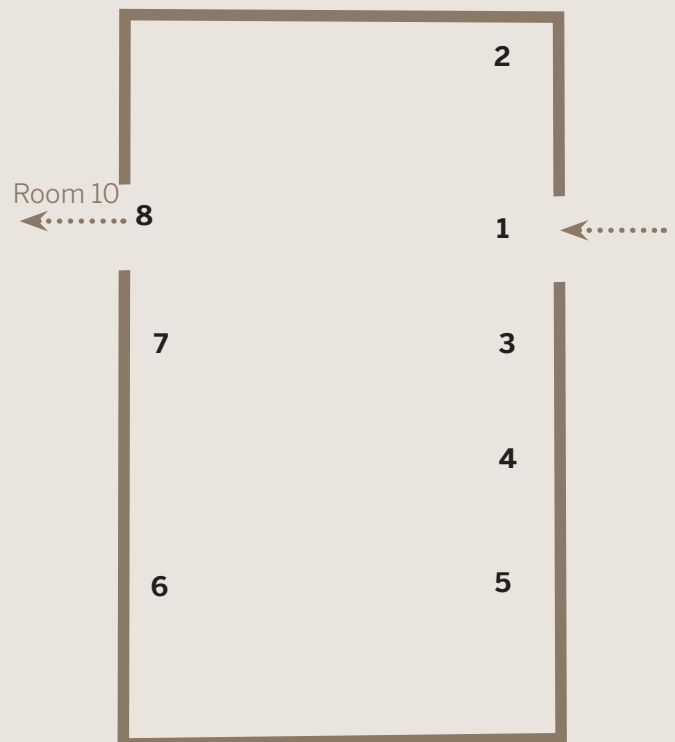
On the left of a nineteenth-century portrait of one of the Mocenigo doges, there is a meditative portrait of Gregorio XII, pope at the beginning of the fifteenth century, coming from the noble Venetian Correr family and one of the few to abdicate as pope.

On the right is a portrait of the noble scholar Marcantonio Michiel.

On the table are sixteenth-century ciselè **soprarizzo** velvets (on loan from Fondazione di Venezia) and contemporary glass pieces, mould blown or worked freely by hand.

The eighteenth century pieces of furniture belong to the palazzo.

1. Veneto scene, 17th cent.
Marina
oil on canvas
2. Veneto scene, 18th cent.
Fight over "Ponte dei pugni" (punches bridge)
copper relief
3. Veneto scene, 17th cent.
Portrait of Gregorio XII
oil on canvas
4. Painter from the Veneto, 19th cent.
Portrait of a Mocenigo Doge
oil on canvas
5. Francesco Gallimberti (att. 1755 – 1803), attrib.
Portrait of Marcantonio Michiel
oil on canvas, 1795
6. Bartolomeo Nazzari (Clusone, 1693 – Milan, 1758)
Portrait of a Magistrate
oil on canvas, 1730
7. School of Bartolomeo Nazzari, 18th cent.
Portrait of Bertuccio Valier
oil on canvas, 1758
8. Veneto scene, 17th cent.
Marina with rampart
oil on canvas

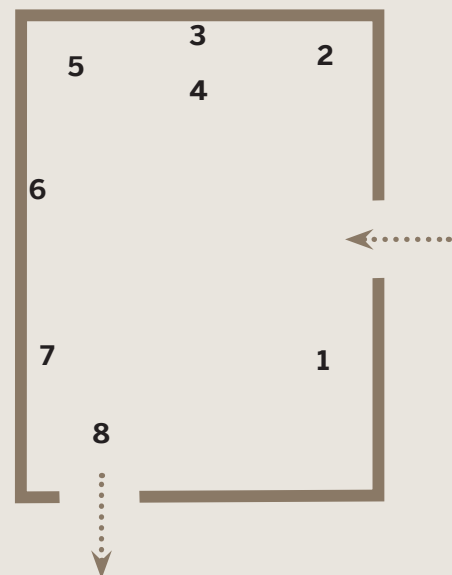


Museum of Palazzo Mocenigo



The paintings by Antonio Stom on display here belong to the series of the “Splendours of the Mocenigo Family”. They refer to the visit of Princess Violante Beatrice of Bavaria (1673/1731), wife of Ferdinando de’ Medici, heir to the Tuscan throne, in the territory of the Republic of Venice, being received by a member of the Mocenigo family. The charcoal on the bureau depicts Costanza, wife of the last Mocenigo, who lived in the palazzo, bequeathing it to the city last century. The twentieth century photographs depict members of the Aosta branch of the Savoia family. On the table at the back of the room are eight valuable ancient fabrics, of composite production (ciselé and embossed – for example the third from the right), and glass from different periods: the filigree plate and the three fumé buckets go back to the sixteenth century, the fruit stands and candleholders to the eighteenth, the chalcedony chalice to the nineteenth and the goblet to the twentieth century. The furniture is from the eighteenth/nineteenth centuries and only some pieces belong to the palazzo.

1. Antonio Stom (1688 – Venice, 1734), attrib.
Arrival of Princess Violante De’ Medici in a square in Verona
oil on canvas, 1717c.
2. Antonio Stom (1688 – Venice, 1734), attrib.
Ball in honour of Violante De’ Medici
oil on canvas, 1717
3. Painter from the Veneto, 18th cent.
Diplomatic Conference (Vienna 1716)
oil on canvas, 1716c.
4. Northern Italian scene? 17th cent.
Female portrait
oil on canvas, 1675
5. Veneto scene, 20th cent.
Portrait of Costanza Faà di Bruno
charcoal
6. Antonio Stom (1688 – Venice, 1734)
Violante De’ Medici’s Entrance to Verona
oil on canvas, 1717
7. School of Bartolomeo Nazzari, 18th cent.
Portrait of a Gentleman
oil on canvas, 1750



Room 11

8. Veneto scene, 17th cent.
Female portrait
oil on canvas, 1650

Museum of Palazzo Mocenigo

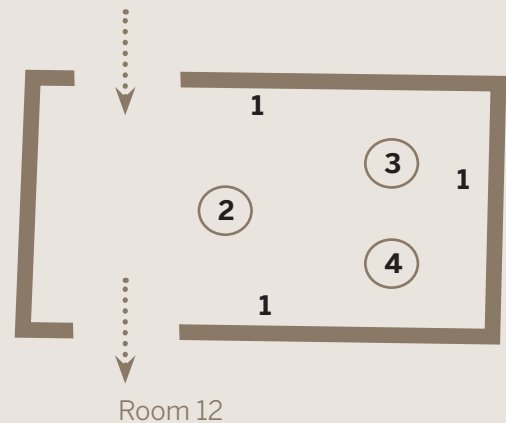


The room is dedicated to this classical male garment with more than fifty samples on display, from the Cini deposits in the collections of the Study Centre annexed to the museum.

Knee long, completely buttoned up in the front and made of a valuable fabric, the waistcoat became common at the end of the seventeenth century.

It was worn under the jacket; the front was usually made of silk and the back of linen or cotton. In that period it still had sleeves and was mainly meant as protection against the cold. It later changed form: in the eighteenth century – the period the models on display here were made – it was shortened and reached just below the waist, ending with two ‘tails’. At the end of the century it no longer had sleeves, but sometimes had a collar instead. Its decorative function was emphasised thanks to the embroiderers’ skill, as they were able to make each garment into a masterpiece, with perfect, realistic weaving.

- 1. Fiftysix male tailcoat waistcoats**
silk and cotton embroidered with multicoloured thread, Italian craftsmanship, 18th cent
- 2. Tailcoat**
linen, silk, metal thread and paillettes, 1700s
Tailcoat waistcoat
silk, metal thread and linen 1750-1799
Trousers
silk and linen, 1775-1799
- 3. Tailcoat and Tailcoat waistcoat**
silk, 1775-1799
Trousers
silk and cotton, 1775-1799
- 4. Tailcoat**
silk, 1775- 1799
Trousers
silk and cotton, 1775-1799



Museum of Palazzo Mocenigo

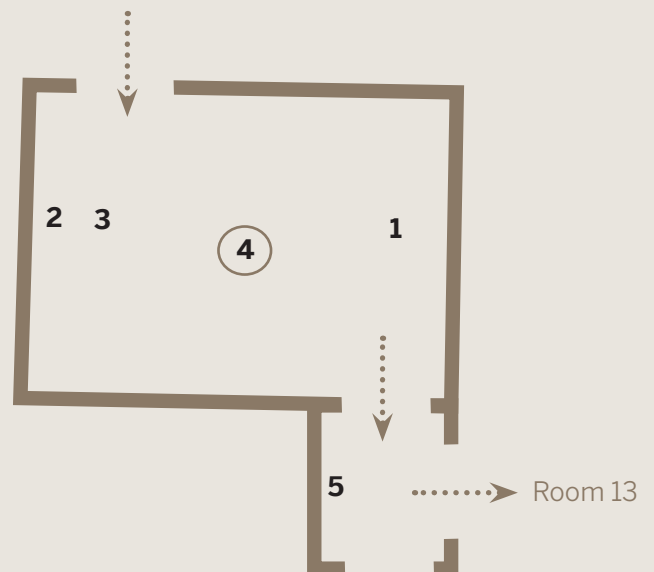


The Mocenigo legacy also included a complex of noble archives of outstanding importance. Carefully preserved on one of the palazzo mezzanines, it includes the collections from different important families, covering a period from the eleventh to the twentieth century and which arrived in the Mocenigo collection as a result of marriages or bequests, although most of it has clearly separate inventories and ancient indices.

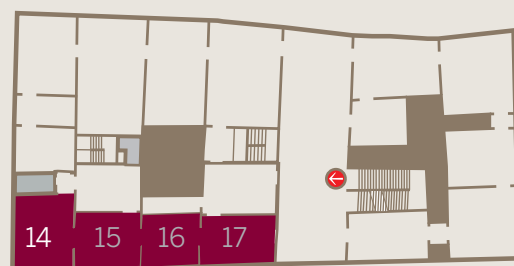
This is a collection of outstanding historical and documentary importance that has not yet been studied in depth.

Offering a selection of 205 archive bundles, rearranged at the beginning of the twentieth century by their last owner, the room wants to evoke this importance.

1. Alessandro Longhi (Venice, 1733 – Venice, 1813)
Portrait of Domenico Pizzamano
oil on canvas, 1780
2. In the manner of Alessandro Longhi
Portrait of Gentleman from the Angeli Family
oil on canvas, 1753
3. Italian scene, 18th cent.
Portrait of Marquis Scipione Repeta called Marchetto
oil on canvas, 1726
4. **Black procurator's gown**
wool, Venetian craftsmanship, 1750-1800
5. Veneto scene, 18th cent.
Male portrait
oil on canvas

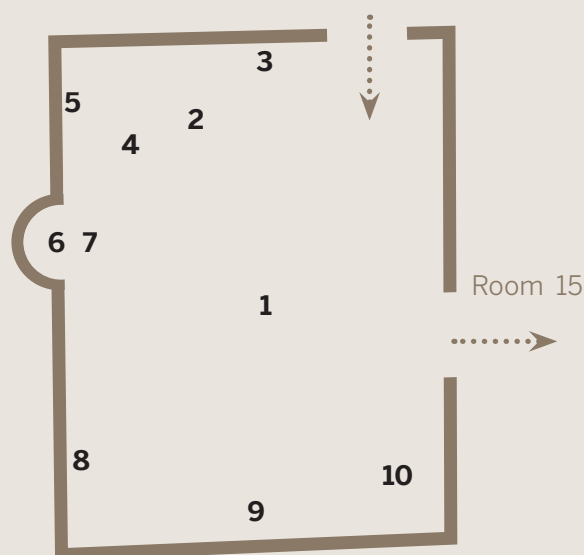


Museum of Palazzo Mocenigo Perfume Section



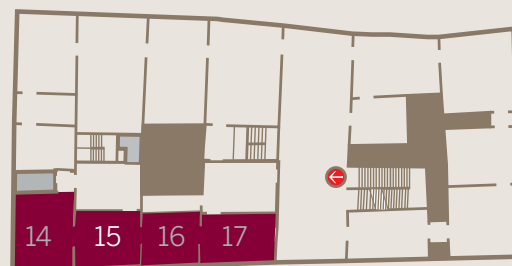
Although not a perfect reconstruction, this room evokes what was an almost alchemical laboratory of the perfume maker or muschiere, who, from the sixteenth century on in Venice was the keeper of the techniques and recipes to make soap, oils, pastes, powders and liquids to perfume things, people, clothes, gloves and rooms. Expensive and much sought-after, perfume required raw materials that were often very rare and exotic, coming either from the plant kingdom, such as the benjamin tree, cinnamon, or from the animal kingdom, such as the zibet and grey amber. This room has an interactive wall panel with a scented map that demonstrates the fascinating, impenetrable routes that Venetians had to cover to obtain these raw materials. Original nineteenth-/twentieth century instruments or reconstructions – such as the loom to extract essential oils from flowers (enfleurage) or the chest full of white cold paste Venetian soap, filtered using an ancient process – give the visitor a glimpse of the partially magical and partially industrial atmosphere of this great tradition. Of particular note is Pietro Andrea Mattioli's sixteenth-century herbarium that illustrates, amongst other things, the technique of distillation

1. Italian craftsmanship, 19th cent.
Different instruments used for processing spices; raw materials for perfume production; soaps of Aleppo and Venice
2. German craftsmanship
Industrial mortar
bronze, 1921
Munich, Bavaria, Storp collection
3. and 9. Muranese craftsmanship, 19th cent.
Bottles, stills and other instruments for processing liquids or powders and for the storage of raw materials blown glass
4. Italian craftsmanship, 19th cent.
Emulsive mixer and essential oil infusion container
bronze
Schio, Farmacia Breda collection
5. Veneto scene, 18th cent.
Fire at San Marcuola
oil on canvas, 1789
6. Italian craftsmanship, 19th cent.
Alchemical pelican
bronze
7. Angelo Maria Crepet (Mestre 1885- 1973)
Still Life
tempera on board, 1969



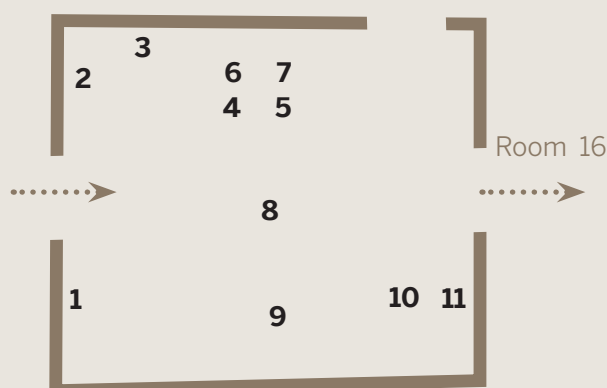
8. Various European craftsmanship, 19th / 20th cent.
Vases in white glass, ceramic majolica jars, small vases in blown Murano glass and plant materials for perfumes in transparent jar
10. French craftsmanship, beginning 20th cent.
Distiller
Copper and iron
Milan, Craesens collection

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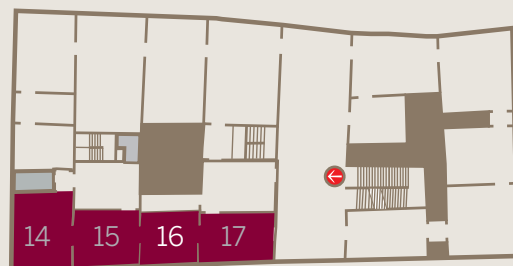
This room is also dedicated to raw materials and production techniques. The books on display - one of which (4) can be used virtually in the interactive totem next to the bookcase - were printed for the first time in Venice in the middle of the sixteenth century, revealing the “secrets” of an art of perfume – that also comprises cosmetics, medicine, science and magic. Some of the ‘real’ raw materials are on display here, such as musk from animal glands or valuable grey amber - the intestinal secretion of the sperm whale - and, on the table, many of those mentioned in the ancient recipes exhibited here.

1. School of Pietro Longhi, 18th cent.
Declaration of love
oil on canvas, 1750
2. Circle of Pietro Longhi, 18th cent.
Scene of an interior with game of cards (the game)
oil on canvas, 1750
3. Painter from the Veneto, 18th cent.
Pulcinella
oil on canvas
4. Giovanventura Rosetti
Secreti nobilissimi dell'arte profumatoria,
Bologna, Giovanni Recaldini, 1672 (1st edition
Venice, 1555).
Venice, Vidal collection
5. Girolamo Ruscelli
Secreti del reverendo d. Alessio Piemontese,
Venice, Francesco Locatelli, 1783 (1st edition Venice
1555).
Venice, Vidal collection
6. German craftsmanship, 16th cent.
Ox horn, emptied and sealed, used to keep musk
Munich, Bavaria, Storp collection
7. Musk and Grey amber
Munich, Bavaria, Storp collection



8. Raw materials for perfume production displayed on Erpegnes, vases, plates, bowls, blown glass and worked freely by hand, Venice 18th cent
Vases, mould blown glass, from the Altino area, first century AD.
9. Fifty phials
Venice, 18th cent.
blown glass worked freely by hand
10. Circle of Pietro Longhi, 18th cent.
The profession of looking after teeth
oil on canvas, 1750
11. School of Pietro Longhi, 18th cent.
Masked scene, visiting with a 'bauta'
oil on canvas, 1750

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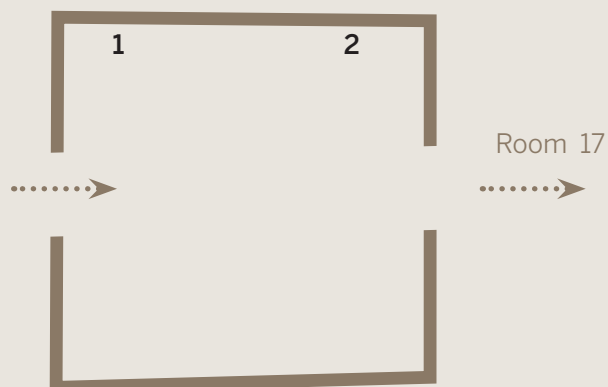


The bottles on display belong to the Monica Magnani Collection, which is made up of perfume containers from different periods.

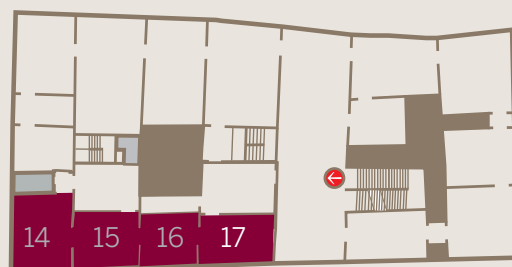
Of different origins, they are made of diverse materials and are all small in size.

Although niche objects of a minor decorative art, their stylistic characteristics and language are those of the historical period of their production.

1. Veneto scene, 18th cent.
View of the Grand Canal
oil on canvas
2. Veneto scene, 17th cent.
View of the Grand Canal at San Samuele
oil on canvas, 1767



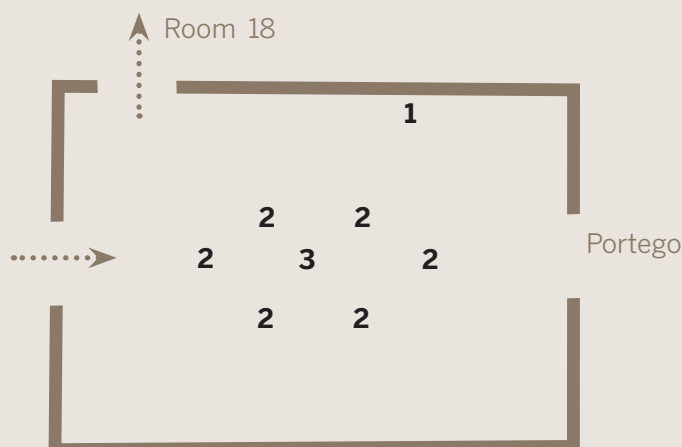
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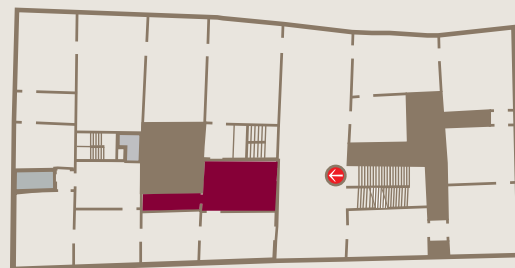
The 'Fragrance families' are a sort of classification of perfumes on the basis of the elements they are made up of.

On the large table there are 24 containers with the same number of essences, forming six of the main families, all of which have fascinating names: citrus, floral, oriental ... Visitors may experiment with the fragrances or study this intoxicating but rigorously scientific world in more depth, using the iPad on the table.

1. Veneto scene, 18th cent.
Comedians in the piazza
oil on canvas
2. Glass containers with 24 essences from 6 different
Fragrance families.
3. Small triumph
Venice, 18th cent.
blown glass worked freely by hand



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The paintings in room 18 are both intimate and private; of particular note is the rare **Perfume Maker's Organ**, an extraordinary instrument used to invent perfumes using the more than two hundred essential oils in the phials arranged in the shape of an amphitheatre.

In the small room 19 we can see two paintings with religious motifs that belong to the palazzo, as to the eighteenth-century furnishings, while the female portrait comes from the Correr Museum collections.

1. Bernardino Castelli (Arsiè, 1750 – Venice, 1810)

Female portrait

oil on canvas, 1775ca.

2. Giobatta De Rubeis (1750 -1810)

Portrait of Virginia Giustinian Tassis

oil on canvas, 1790ca.

3. Painter from the Veneto, 19th cent.

Dog

oil on canvas

4. Bernardino Castelli (Arsiè, 1750 – Venice, 1810)

Female portrait

oil on canvas, 1775ca.

5. Jacopo Amigoni (Venice 1682 – Madrid, 1752)

Female bust

oil on canvas, 1750ca.

6. Venice, 19th cent.

Perfume maker's organ

Inlaid walnut wood
Venice, Vidal collection

7. Northern Italian scene, 18th cent.

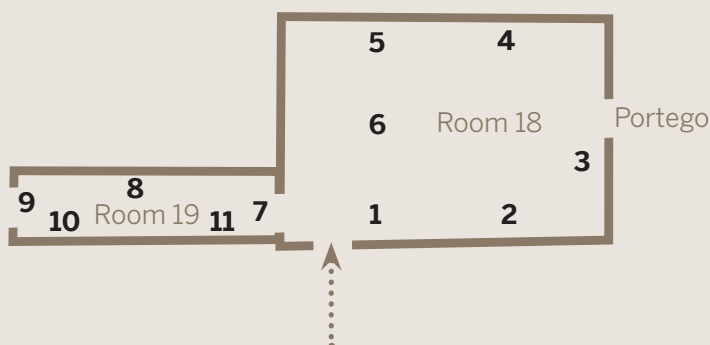
San Francesco di Sales

oil on canvas

8. Painter from the Veneto, 19th cent.

Portrait of a lady

oil on canvas



9. Northern Italian scene, 19th cent.

Virgin of the Rosary

oil on canvas

10. Copy after Jacques Callot (Nancy, 1592-1635)

Rural scene with Gypsies

oil on canvas, 1650c.

11. Copy after Jacques Callot (Nancy, 1592-1635)

Rural scene with Gypsies

oil on canvas, 1650c.