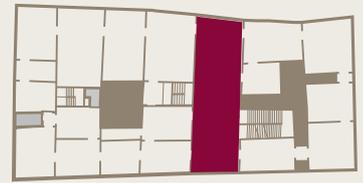


## Museum of Palazzo Mocenigo

### Study Centre of the History of Textiles, Costumes and Perfume



The so-called San Stae branch of the Mocenigo family – San Stae being the local name for San Eustachio (Saint Eustace) – named after the parish where this residence is located, originated from the Mocenigo of San Samuele. Nicolò Mocenigo (1512-1588), brother of Doge Alvise (1507-1577), bequeathed the property of San Stae to his sons Marco Antonio and Tommaso in his will, with the consequent separation from the main branch, which in San Samuele lived in the two palazzi known as *Casa Vecchia* and *Casa Nuova* (the ‘Old House’ and the ‘New House’).

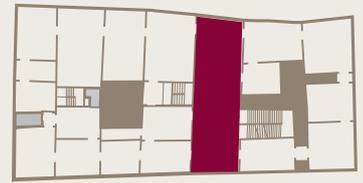
The Mocenigos were one of the most illustrious Venetian patrician families and gave the Venetian Republic no less than seven doges: Tommaso (1414 to 1423), Pietro (1474 to 1476) and Giovanni (1478 to 1485) were followed by Alvise I (1570 to 1577). Alvise I was doge at the time of the victory at Lepanto. Moreover, he introduced the right of primogeniture with a legacy of 20,000 ducats and the obligation to name all his descendant's first-born sons Alvise, hence the numerous generations of Alvise in the family). The last two of the Mocenigo doges were Alvise II (from 1722 to 1732, to whom we owe the rebuilding of the façade of the church of San Stae), and Alvise IV (from 1763 to 1778).

Many of the Mocenigo di San Stae family members also held prestigious positions as ecclesiastics, procurators, ambassadors and captains (the most famous being Lazzaro Mocenigo (1624-1657), who, after several victories against the Turks, lost an eye in combat and died attempting to strike directly at Constantinople).

The palace was finally bequeathed to the city of Venice in 1954 by Alvise Nicolò, last descendant of the Mocenigo di San Stae family. But it was only when the widow Costanza Faà di Bruno (1877-1974) passed away that the building, the heritage it contained and the archive were formally handed over to the Fine Arts Department of the Venice City Council. In 1985, after extensive restoration work, the *palazzo* opened to the public as a museum, establishing the Centro Studi di Storia del Tessuto e del Costume (History of Fabric and Costume Study Centre). Historically, the original building underwent expansion and renovation, involving the purchase of adjacent properties and the raising of a storey. The current appearance dates back to the seventeenth century, with the façade on the *salizzata*, or street, completed at a later date than the one that gives, via the water gate, direct access to the rio.

Portego is the term for this large central hall around which the other rooms are arranged and linked, and it is typical of the architecture of Venetian palaces. Intended for the festivities and ceremonial life of the family, it features a monumental double marble portal surmounted by a broken tympanum with the Mocenigo coat of arms in the centre, supported by two cherubs, a motif found scattered throughout the palazzo, especially in the paintings and carved into the upper part of the picture frames.

Large paintings hang on the walls, mainly depicting illustrious personalities to whom the Mocenigo family were ambassadors, while the long frieze running under the ceiling, modelled on the one in the sala del Maggior Consiglio (Great Council Chamber) in the Doge's Palace, recalls the illustrious members of the family. This is accompanied by short captions narrating the highlights of their careers. The short sections of wall not covered by the paintings are instead decorated in fresco with architectural motifs created originally by the quadraturist (painter of illusionistic ceilings) Agostino Mengozzi Colonna, but later repainted.



### WALLS

1. Venetian painter  
**Portrait of Pope Clement X**  
oil on canvas, second half of the 17th century

2. Venetian painter  
**Portrait of Leopold I, Holy Roman Emperor**  
oil on canvas, second half of the 17th century

3. Venetian painter  
**Portrait of Prosecutor Alvise Mocenigo**  
oil on canvas, second half of the 17th century

4. Copy from Peter Lely  
**Portrait of King Charles II**  
oil on canvas, second half of the 17th century

5. Venetian painter  
**Portrait of King Louis XIV**  
oil on canvas, second half of the 17th century

### OVERDOORS

6. Venetian painter  
**Portrait of Doge Alvise III Mocenigo**  
oil on canvas, 18th century

7. Venetian painter  
**Portrait of Dogaressa Loredana Marcello**  
oil on canvas, 18th century

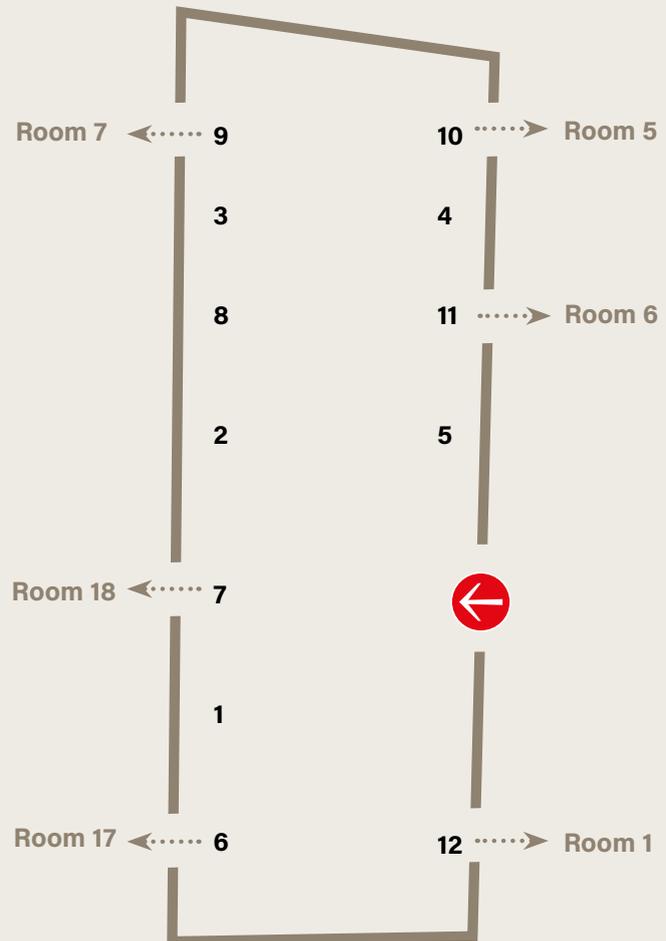
8. Venetian painter  
**Portrait of Doge Alvise IV Mocenigo**  
oil on canvas, 18th century

9. Venetian painter  
**Portrait of Prosecutor Leonardo Mocenigo**  
oil on canvas, 18th century

10. Venetian painter  
**Portrait of Giovanni Mocenigo**  
oil on canvas, 18th century

11. Venetian painter  
**Portrait of Giovanni Tommaso Mocenigo**  
oil on canvas, 18th century

12. Venetian painter  
**Portrait of Captain Leonardo Mocenigo**  
oil on canvas, 18th century



### FRIEZE UNDER THE CEILING

Veneto area  
**Twenty-nine portraits of procurators,  
doges, archbishops, captains and notables  
belonging to the Mocenigo family**  
oil on canvas, 18th-20th century

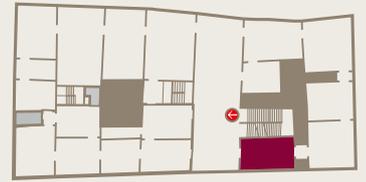
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# Museum of Palazzo Mocenigo

## Study Centre of the History of Textiles, Costumes and Perfume



The paintings in this room, part of the original nucleus of works of art belonging to the Mocenigo di San Stae family, inaugurate a pictorial series displaying celebrations of the family's glories. The two solemn paintings relate to commemorative episodes from the career of Alvise IV Mocenigo (1701-1778), who lived in Rome from 1733 to 1737 as ambassador to Pope Clement XII. The pictures are by Antonio Joli, a vedutista – painter of views – whose stylistic hallmark lies in the use of imposing architecture contrasting with minute, swarming figures, which accentuate the scenographic perspective of his scenes.

The three delicate portraits instead bear witness to the career advancement of Alvise IV Mocenigo himself, elected doge in 1763, and depict the dogaressa Pisana Corner, his wife from 1739, and the probable portrait of one of the doge's three brothers.

These paintings by Francesco Pavona, with their billowing and almost impalpable pictorial rendering, are a testimony to the popularity of pastel portraits in the eighteenth century, both in Italy and abroad.

### WALLS

1. Antonio Joli (Modena, ca. 1700 - Naples, 1777)

***Ambassador Alvise IV Mocenigo leaving the Quirinale***

oil on canvas, ca. 1734-1735

2. Antonio Joli (Modena, ca. 1700 - Naples, 1777)

***The diplomatic mission of Alvise IV Mocenigo in Piazza del Popolo***

oil on canvas, ca. 1734-1735

3. Francesco Pavona (Udine, 1695 - Venice, 1777)

***Portrait of Doge Alvise IV Mocenigo***

pastel on paper, ca. 1763

4. Francesco Pavona (Udine, 1695 - Venice, 1777)

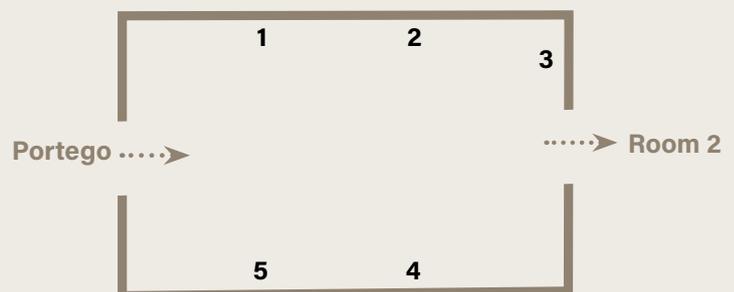
***Portrait of a nobleman (a brother of Alvise IV Mocenigo?)***

pastel on paper, ca. 1763

5. Francesco Pavona (Udine, 1695 - Venice, 1777)

***Portrait of Dogaressa Pisana Corner***

pastel on paper, ca. 1763



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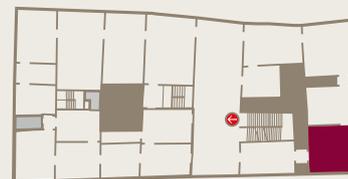


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# Museum of Palazzo Mocenigo

## Study Centre of the History of Textiles, Costumes and Perfume



The allegorical fresco on the ceiling is, like those in the subsequent rooms, the result of a major decorative intervention carried out in 1787 for the prestigious wedding between Alvise I, nephew of Doge Alvise IV Mocenigo, and Laura Corner di San Polo.

Arranged in a pyramidal arrangement we see Fame bearing an olive frond and trumpet, Glory on a cloud with sceptre and crown and Hymenaeus, a nuptial symbol carrying torch and garland, surrounded by fluttering cupids with amphora and oar, probable symbols of abundance and fortune in maritime undertakings. A young man holding the alchemical symbol of Mercury concludes the scene in the foreground.

This central scene in the style of Tiepolo is the work of Giovanni Scajaro. It is set within a frame of neoclassical taste created by the *quadraturista* Giovan Antonio Zanetti; a *quadraturista* was an artist who, in the seventeenth and eighteenth century, specialised in the creation of wall paintings with perspective and illusionistic architecture using both tempera and fresco.

Complementing the eighteenth-century aesthetics visible throughout the *palazzo* are a series of graceful pieces of furniture counterbalanced by a sturdy, tough chest of the same period. The exotic Chinese porcelain from the treasury of the Venetian Scuola Grande di San Rocco, on the other hand, is the result of a loan.

### WALLS

1. Gregorio Lazzarini  
(Venice, 1655 - Villabona nel Polesine, 1730)

#### ***Rebecca at the well***

oil on canvas, ca. 1690-1695.

2. Venetian painter

#### ***Minerva***

oil on canvas, 18th century

3. Copy from Johann Liss

#### ***Judith and Holofernes***

oil on canvas, 17th century

4. Genoa area

#### ***Bacchus and Ariadne***

oil on canvas, 18th century

5. Manner of Johann Carl Loth

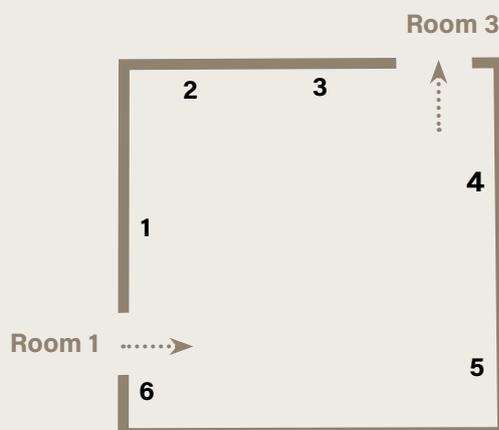
#### ***Paris with the golden apple***

oil on canvas, 18th century

6. Southern Italy Area

#### ***Fight***

oil on canvas, 17th century



### CEILING

Giovanni Scajaro (Venice, 1726-1792)

Giovan Antonio Zanetti

(Venice, active between the 18th and 19th centuries)

#### ***Allegorical scene***

fresco, 1787

ENG

Room 2

# Museum of Palazzo Mocenigo

## Study Centre of the History of Textiles, Costumes and Perfume



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# Museum of Palazzo Mocenigo

## Study Centre of the History of Textiles, Costumes and Perfume



An eighteenth-century table service is displayed in this room, combining Italian ceramics with Venetian-made glass, much of it in the *Bohemian manner*, a production imitating the shiny, thick Bohemian crystal, particularly suitable for engraving and grinding, and sometimes painted with gold.

The scene frescoed on the ceiling is dominated at the top by Glory with a pyramid, palm frond and laurel wreath, while in the centre a warrior appears on a chariot drawn by swans and winged cherubs, followed at the side by Fame blowing a trumpet. The two female figures with sword, olive branch, sceptre and stacked weapons can be interpreted as the personifications of successful military undertakings or as Venice and Peace. Finally, two women appear holding a fruit and two oars, allegorical figures of the Earth and the Sea.

The frescoed frame enclosing the scene features a double slender floral trellis, also repeated in the woodwork, and a frame of monochrome medallions depicting the Arts.

### WALLS

1. Maria Molin (Venice, 1734-1805)  
**Portrait of Bartholomew Cornet, Consul in Marseilles**  
pastel on paper, 1791

2. Workshop of Pietro Longhi  
**The ridotto**  
oil on canvas, mid-18th century

3. Maria Molin (Venice, 1734-1805)  
**Portrait of a Venetian nobleman**  
pastel on paper, second half of the 18th century

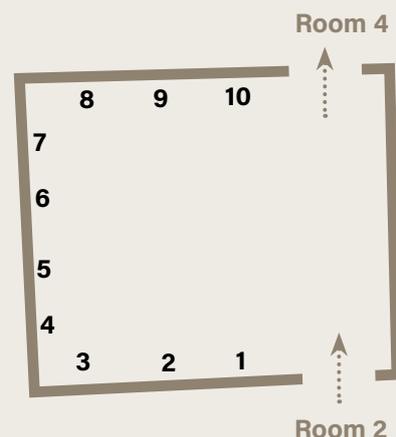
4. Venetian painter  
**Putti with a ram**  
pastel on paper, 18th century

5. Maria Molin (Venice, 1734-1805)  
**Portrait of a Venetian noblewoman**  
pastel on paper, second half of the 18th century

6. Maria Molin (Venice, 1734-1805)  
**Portrait of a Venetian nobleman**  
pastel on paper, second half of the 18th century

7. Copy from Jean-Étienne Liotard  
**Portrait of Francesco Algarotti**  
oil on canvas, second half of the 18th century

8. Maria Molin (Venice, 1734-1805)  
**Portrait of a Venetian nobleman**  
pastel on paper, second half of the 18th century



9. Workshop of Pietro Longhi  
**A snack in the countryside**  
oil on canvas, mid-18th century

10. Maria Molin (Venice, 1734-1805)  
**Portrait of a Venetian noblewoman**  
pastel on paper, second half of the 18th century

### CEILING

Giovanni Battista Canal (Venice, 1745-1825)

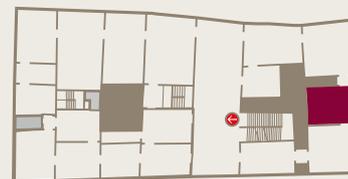
Giovan Antonio Zanetti (Venice, active between the 18th and 19th centuries)

**Allegory of military valour**  
fresco, 1787

**ENG**

**Room 3**

**Museum of Palazzo Mocenigo  
Study Centre of the History of Textiles,  
Costumes and Perfume**



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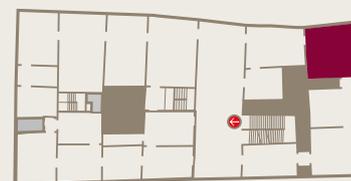


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# Museum of Palazzo Mocenigo

## Study Centre of the History of Textiles, Costumes and Perfume



Of the paintings on display here, only the Madonna attributed to the school of Bellini is part of the original nucleus of works belonging to the palace, as are the chandelier and the wall sconces of eighteenth-century Venetian manufacture with their characteristic a ciocche polychrome flowers.

In the centre of the floor, in Venetian-style stucco, there is the coat of arms of the Mocenigo family, while the ceiling fresco presents an allegory of weddings with Hymenaeus, equipped with a torch, on a chariot followed by the Hours, represented by putti with butterfly wings holding two doves. This is followed by the bride almost struck by a dart fired by Venus, while she is holding an already pierced heart. The other figures represent Poetry, Love and Spring, while in the foreground lies Abundance with cornucopia and cupids on a cloud.

The fresco is completed with allegorical medallions representing Poetry, Painting, Sculpture and Music.

### WALLS

1. Francesco Noletti, known as il Maltese  
(Valletta?, ca. 1611 - Rome, 1654)

**Still life with carpet and armour**

oil on canvas, first half of the 17th century

2. Felice Boselli (Piacenza, 1650 - Parma, 1732)

**Still life with birds**

oil on canvas, late 17th - early 18th century

3. Felice Boselli (Piacenza, 1650 - Parma, 1732)

**Still life with birds**

oil on canvas, late 17th - early 18th century

4. Francesco Noletti, known as il Maltese  
(Valletta?, ca. 1611 - Rome, 1654)

**Still life with carpet and pottery**

oil on canvas, first half of the 17th century

5. Maria Venier (18th-19th century?)

**Portrait of Vincenzo Renier, Count of Barzizza**

oil on canvas, 1781

6. Attributed to Marco Marcola (Verona, 1740-1793)

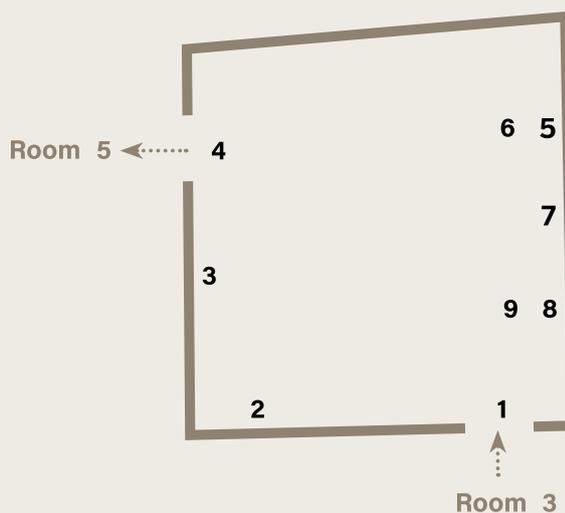
**Three masks and a peasant in conversation**

oil on canvas, second half of the 18th century

7. Domenico Pasquali (Venice, active in the 18th century)

**Portrait of Giovanni Battista Venier**

oil on canvas, 1761



8. School of Giovanni Bellini

**Madonna and Child between Saints Peter the Apostle and John the Baptist**

oil on panel, first quarter of the 16th century

9. Domenico Fedeli, called il Maggiotto (Venice, 1712-1794)

**The three ages of woman**

oil on canvas, ca. 1760-1770

### CEILING

Jacopo Guarana (Verona, 1720 - Venice, 1808)

Agostino Mengozzi Colonna (Venice, ca. 1725-1792)

**Wedding allegory**

fresco, 1787

ENG

Room 4

# Museum of Palazzo Mocenigo

## Study Centre of the History of Textiles, Costumes and Perfume



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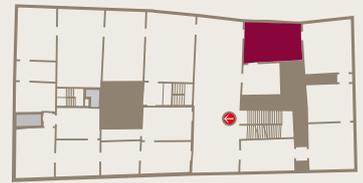
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A well-known episode in the martial achievements of the Mocenigo family is depicted in the large canvas commemorating the clash near the Greek island of Sapienza between the Barbary pirates and the Venetians led by Zaccaria Mocenigo (1634-1665), who is said to have preferred to die by setting fire to his ship rather than fall into the hands of the enemy.

It is worth noting the elaborate gilded frame with coat of arms and allegorical figures in the round, and the chandelier, which, like the one in room 4, is attributed to the workshop of Giuseppe Briati (1686-1772), who was a member of a family in which the art of glassmaking had been handed down for generations.

The fresco on the ceiling shows Metaphysics, a winged figure with the sun in her breast, holding Family by the hand. Two figures with symbols of political and religious power follow, alluding to the offices held by members of the Mocenigo family.

Justice with scales, Peace with an olive tree and a putto with a laurel wreath also appear. Fortitude and Martial Virtue, with column and shield, end the list, while in the top left two figures can be identified as the culmination of the apotheosis.

### WALLS

1. Venetian painter

**Naval scene with Mocenigo banner**

oil on canvas, 17th century

2. Venetian painter

**View of St. Mark's Square from the quayside**

oil on canvas, 17th century

3. Venetian painter

**Naval scene**

oil on canvas, 17th century

4. Venetian painter

**Portrait of Angelo Contarini Da Mula**

oil on canvas, ca. 1753

Attributed to the workshop of Antonio Corradini

(Este, 1668 - Naples, 1752)

**Frame with Contarini coat of arms**

carved and gilded wood, 18th century

5. Venetian painter

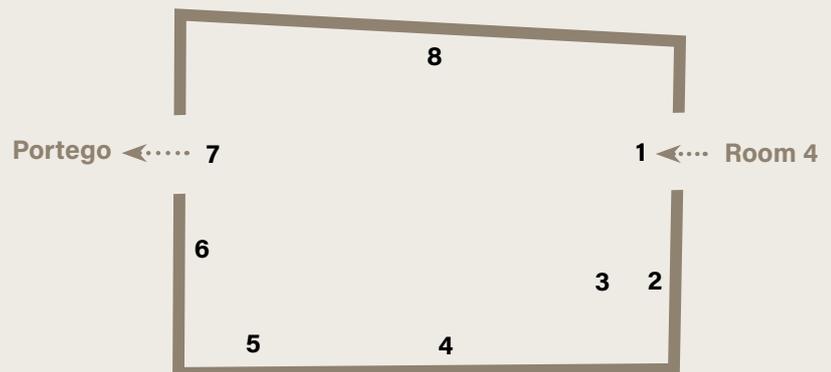
**Portrait of Doge Alvise Contarini**

oil on canvas, 1677

6. Venetian painter

**Corner family tree**

oil on canvas, ca. 1709



7. Venetian painter

**Naval scene with Mocenigo banner**

oil on canvas, 17th century

8. Venetian painter

**Fire on the ship commanded by Zaccaria Mocenigo**

oil on canvas, second half of the 17th century

### CEILING

Jacopo Guarana (Verona, 1720 - Venice, 1808)

Agostino Mengozzi Colonna (Venice, ca. 1725-1792)

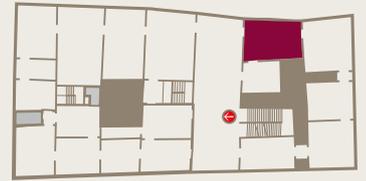
**Apotheosis of the Mocenigo family**

fresco, 1787

**ENG**

**Room 5**

**Museum of Palazzo Mocenigo  
Study Centre of the History of Textiles,  
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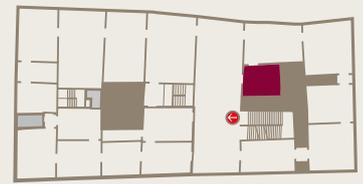
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This small, intimate and welcoming room, set like a gem within the mighty and celebratory palace, reveals a treasure-chest-like eighteenth-century stucco decoration in soft, gentle pastel tones, reflecting the bright and proverbial light-heartedness of that century. Among the slender pieces of furniture, all dating back to the eighteenth century, the wooden chest covered in leather and silk stands out for its rarity and refinement. It was intended for wealthy Venetian patricians in which to keep their precious wedding dowry; at the time, a dowry was indispensable for establishing a mutually appealing marriage contract. Among the painters on display, Anna Pasetti is a Venetian pastel artist little known to critics. Deaf, she was an assistant to artists such as Ludovico Gallina and Jacopo Guarana, and executed copies of paintings and engravings. Her two pastels, depicting scenes of an edifying character, are based on prints by John Raphael Smith (1751-1812), themselves taken from original paintings by William Redmore Bigg (1755-1828).

### WALLS

1. Grevenbroeck Manner

#### ***Marina with ships***

oil on canvas, 18th century

2. Anna Pasetti

(Venice, active between the 18th and 19th centuries)

#### ***Noblewoman with children consoling a peasant woman***

pastel on paper, 1782 - ca. early 1800s

3. Grevenbroeck Manner

#### ***Marina with ships***

tempera on paper, 18th century

4. Grevenbroeck Manner

#### ***Marina with ships***

oil on canvas, 18th century

5. Anna Pasetti

(Venice, active between the 18th and 19th centuries)

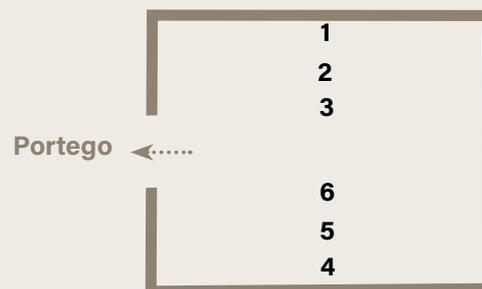
#### ***Students giving charity to a blind man***

pastel on paper, 1784 - ca. early 1800s

6. Grevenbroeck Manner

#### ***Marina with ships***

tempera on paper, 18th century



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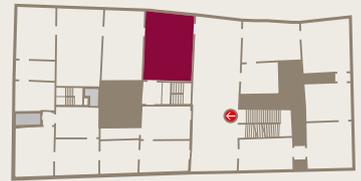


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# Museum of Palazzo Mocenigo

## Study Centre of the History of Textiles, Costumes and Perfume



The two monumental canvases recount the diplomatic missions of Alvise II Mocenigo (1668-1725) as ambassador for the Venetian Republic in London, from 1701 to 1705, and as bailo in Constantinople, from 1709 to 1714. The coat of arms of the Mocenigo family appears proudly on the saddle cloths of horses in Constantinople and on gilded carriages in London.

There is a curious tradition that interpreted the painting set in London as an *Arrival in Chioggia of a prince of Sweden*, whereas in reality the artist borrowed from the painting entitled the *Arrival of the Venetian ambassadors Nicolò Erizzo and Alvise Francesco Pisani in London on 30 May 1707* by Luca Carlevarijs (1663-1730), an artist recognised as the father of Venetian vedutism.

Set between floral decorations and within stucco frames, there are frescoed grisaille allegories of the four seasons in the overdoors, each represented by a putto bearing, in sequence, flowers, ears of corn, bunches of grapes and fire.

In this spacious reception hall, the courtly atmosphere is evoked by the imposing table majestically set with cups, stands, candlesticks and plates, all of them Venetian-made glass artefacts dating from between the sixteenth and eighteenth centuries.

### WALLS

1. Antonio Stom, known as Tonino (Venice, 1688-1734)

***Arrival in Constantinople of the bailo Alvise II Mocenigo***

oil on canvas, early 18th century

2. Manner of Alessandro Longhi

***Portrait of a gentleman of the Angeli family***

oil on canvas, mid-18th century

3. Venetian painter

***Apparition of the Redeemer with St Francis of Assisi and St Roch before Doge Pietro Mocenigo***

oil on canvas, 17th century

4. Attributed to Francesco Pavona

(Udine, 1695 - Venice, 1777)

***Alleged portrait of Alba Foresti, mother of Rosalba, Giovanna and Angela Carriera***

oil on canvas, third quarter 18th century

5. Antonio Stom, known as Tonino (Venice, 1688-1734)

***Arrival of Ambassador Alvise II Mocenigo in London***

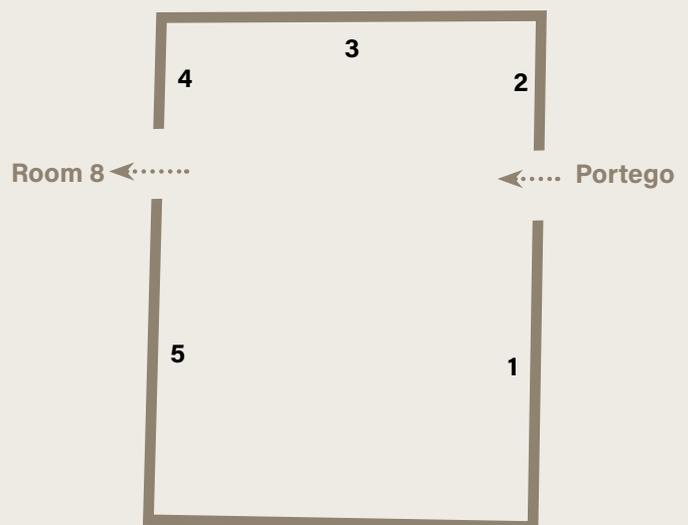
oil on canvas, early 18th century

### OVERVIEW

Giovanni Battista Canal (Venice, 1745-1825)

***Allegory of the Four Seasons***

fresco, 1787



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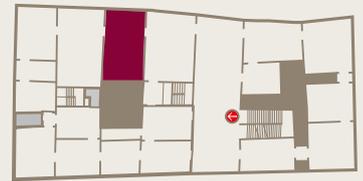
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# Museum of Palazzo Mocenigo

## Study Centre of the History of Textiles, Costumes and Perfume



The commemorative portraits displayed here provide a basic narrative of people who lived in eras far removed from those in which they were executed. This is not accidental, but rather indicative of the steadfast and constant desire of the families of the Venetian patriciate to remember personalities and events that enhanced or emphasised the historical importance of their lineage.

Two canvases tell of Tommaso Mocenigo (1343-1423) who in 1396 was commissioned by the Venetian senate to sail with eight galleys to assist the crusaders engaged against the Turks of Sultan Bāyazīd. The fleet managed to free Constantinople from the Ottoman siege and rescue King Sigismund of Hungary with a few other survivors.

Other portraits tell of the fortunes of the Morosini family, which in the thirteenth century spread outside Venice thanks to the marriages of Tommasina to the Hungarian prince Stephen the Posthumous and between Constance and Ladislaus, son of Dragutin, king of Serbia.

From the union of Tommasina and Stephen was born a son who, thanks to his uncle Albertino Morosini and his mother's brother-in-law Marino Gradenigo, later became King Andrew III of Hungary.

### WALLS

1. Venetian painter

**Portrait of Tommasina Morosini**

oil on canvas, 17th century

2. Venetian painter

**Episode from the exploits of Tommaso Mocenigo against the Turks in Constantinople**

oil on canvas, 17th century

3. Copy after Tintoretto

**Portrait of Doge Girolamo Priuli**

oil on canvas, 19th - 20th century

4. Venetian painter

**Portrait of Marco Morosini**

oil on canvas, 17th century

5. Venetian painter

**Portrait of Carlo Ruzzini**

fabric and cut-out print, 17th century

6. Venetian painter

**Portrait of Doge Marino Morosini**

oil on canvas, 17th century

7. Venetian painter

**Portrait of Nicolò Morosini**

oil on canvas, 17th century

8. Venetian painter

**Portrait of Francesco Morosini**

fabric, metal and cut-out print, 17th century

9. Venetian painter

**Episode from the exploits of Tommaso Mocenigo against the Turks in Constantinople**

oil on canvas, 17th century

10. Copy from antiquity

**Female Portrait**

oil on canvas, 19th - 20th century

11. Venetian painter

**Portrait of Costanza Morosini**

oil on canvas, 17th century

12. Venetian painter

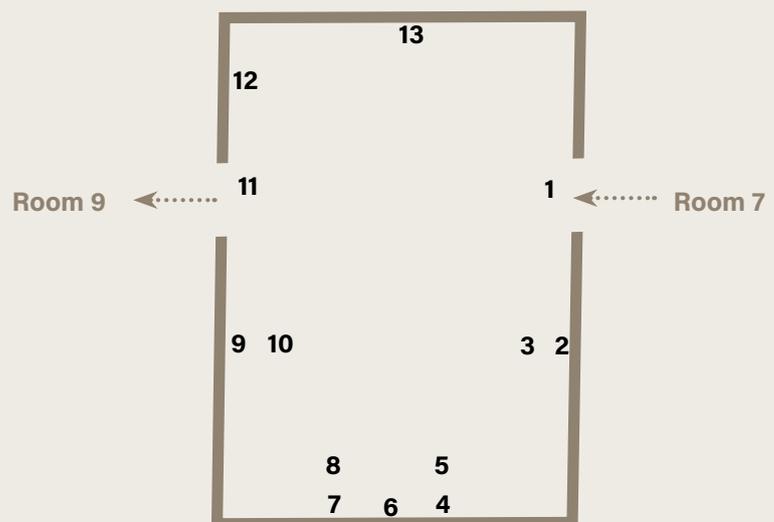
**Portrait of a Man at Arms**

oil on canvas, 17th century

13. Venetian painter

**Portrait of Albertino Morosini**

oil on canvas, 17th century

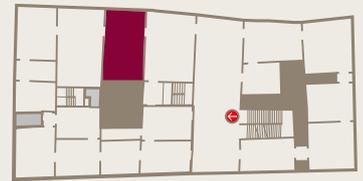


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Room 8

# Museum of Palazzo Mocenigo

## Study Centre of the History of Textiles, Costumes and Perfume



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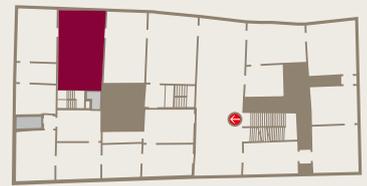


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Numerous paintings decorating the walls of the room depict Venetian personalities holding various political offices. The only person depicted who is not part of this large group is the Venetian Pope Gregory XII, born Angelo Correr (ca. 1335-1345 -1417) and remembered because, after being elected to the papal throne in 1406, he abdicated in 1415 in order to help resolve the Western Schism, caused by the co-presence of three popes in office.

A typical episode of ancient Venetian custom is instead narrated in the bas-relief depicting a fight on the Ponte dei Pugni, still located near Campo San Barnaba and formerly without railings. In a fight between two rival factions, the winner was whoever managed to throw the most opponents into the water. Eventually, given the excessive violence that developed over the years, these fights were later abolished.

Lavishly gilded mirrors, consoles and high chairs are part of the palace's original furnishings. From this room, as from the previous or the next one, one can appreciate the perspective and scenic succession of doors, surrounded by luxurious marble frames.

### WALLS

1. Antonio Bonacino

(Venice?, active in the 17th century)

***Fight between Nicolotti and Castellani on the Bridge of Fists***

embossed copper bas-relief, 1683

2. Venetian painter

***Naval scene with Mocenigo banner***

oil on canvas, 17th century

3. Venetian painter

***Portrait of Pope Gregory XII***

oil on canvas, 17th or 18th century.

4. Venetian painter

***Portrait of a Mocenigo Doge***

oil on canvas, 18th century

5. Attributed to Francesco Galimberti

(Venice, 1755 - Vienna?, ca. 1803).

***Portrait of Marcantonio Michiel***

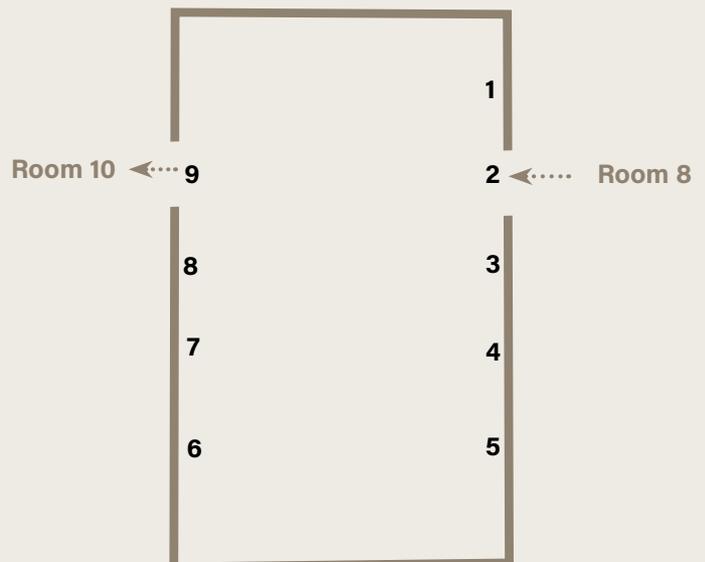
oil on canvas, ca. 1795

6. Andrea Michieli, called il Vicentino

(Vicenza, ca. 1542 - Venice, 1618)

***Portrait of Doge Sebastiano Venier***

oil on canvas, 1577



7. Attributed to Bartolomeo Nazari

(Clusone, 1693 - Milan, 1758)

***Portrait of a Magistrate***

oil on canvas, second quarter 18th century

8. Manner of Bartolomeo Nazari

***Portrait of Bertuccio Valier***

oil on canvas, 1758

9. Venetian painter

***Naval scene with Mocenigo banner***

oil on canvas, 17th century

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**Room 9**

**Museum of Palazzo Mocenigo  
Study Centre of the History of Textiles,  
Costumes and Perfume**



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# Museum of Palazzo Mocenigo

## Study Centre of the History of Textiles, Costumes and Perfume



In this room the series of Mocenigo family splendours concludes with three paintings dedicated to Anna Maria Luisa de' Medici (1667-1743), daughter of Grand Duke Cosimo III of Tuscany and elector of the Palatinate. The last of her dynasty, upon the death of her husband she left Düsseldorf for Florence, her native city, to which she bequeathed the enormous artistic collections of her Medici ancestors with the *Patto di Famiglia* ('Family Pact') of 1737. During one of the various stops on her long journey, she stayed in Verona as the guest of the Marchese Carlotti. The larger canvas, depicting the celebratory procession in her honour, is the result of a perspective manipulation that enhances its panoramic magnificence. The positions of Palazzo Carlotti to the left and of Porta Borsari in the centre are correct, but the latter is imaginarily detached from other buildings and shown in direct contact with Piazza dei Signori, which is actually further away, where the Palazzo del Capitano and the Torre dei Lamberti appear. Alvise III Mocenigo (1671-1745), then captain in Verona, organised a grand ball in his residence on the evening of 9 October 1717 in honour of the princess. The second painting shows the arrival in the courtyard of the Capitano's palace with the insignia of Venetian rule, later obliterated in the patriotic fervour harking back Verona's independence under the Scaligeri, while the third canvas illustrates the final scene of the ball in a large hall. On the shelves there are portraits of the wife of the last Mocenigo together with photographs of the Aosta branch of the Savoy royal household.

### WALLS

1. Antonio Stom, known as il Tonino (Venice, 1688-1734)

**Arrival of Anna Maria Luisa de' Medici in the courtyard of the Capitano Palace**

oil on canvas, ca. 1717

2. Author unknown

**Female Portrait**

oil on canvas, second half of the 17th century

3. Manner of Bartolomeo Nazari

**Portrait of a Gentleman**

oil on canvas, mid-18th century

4. Antonio Stom, known as il Tonino (Venice, 1688-1734)

**Procession in honour of Anna Maria Luisa de' Medici**

oil on canvas, ca. 1717

5. Author unknown

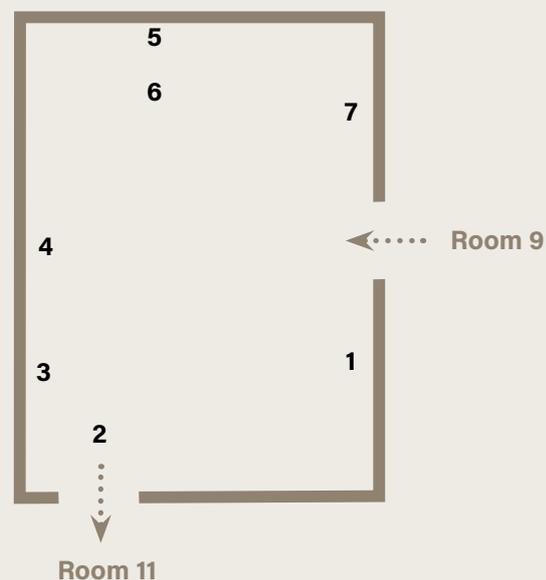
**Female Portrait**

oil on canvas, second half of the 17th century

6. Venetian painter

**Diplomatic conference in Vienna for alliance against the Turks**

oil on canvas, ca. 1716



7. Antonio Stom, called Tonino (Venice, 1688-1734)

**Ball in honour of Anna Maria Luisa de' Medici**

oil on canvas, ca. 1717

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Room 10

# Museum of Palazzo Mocenigo

## Study Centre of the History of Textiles, Costumes and Perfume



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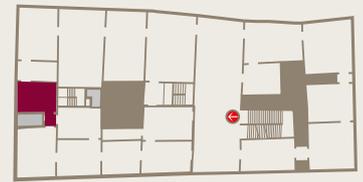
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# Museum of Palazzo Mocenigo

## Study Centre of the History of Textiles, Costumes and Perfume



The archives of the Mocenigo di San Stae family, a selection of which is shown here, have survived through the testamentary bequest of Alvise II Nicolò (1871-1953), the last descendant of the Mocenigo family. The documents, which date from the eleventh to the mid-twentieth century, are divided into three large holdings. First and foremost, the Mocenigo di San Stae holding, which also contains documentation from families whose assets came to the Mocenigo between the sixteenth and seventeenth centuries through marriages and inheritances. Again through matrimonial and patrimonial aggregations, the Contarini Da Mula di San Beneto holding also became part of the archive, following the marriage in 1771 between Alvise I Mocenigo and Polissena Contarini Da Mula. It is richly endowed with papers concerning the families who joined the household in earlier years. Lastly, there is the Corner di San Polo holding, which came into existence thanks to the marriage between Alvise I Mocenigo and Laura Corner in 1787. With regard to the content of the texts, the holdings present the typical composition of other Venetian noble archives, in which administrative, financial and judicial papers relating to family property are juxtaposed and alternated with documents pertaining to the public and political sphere, frequently reflecting the career and civic commitment of family members. And there is also material of a more strictly personal and private nature. Significant gaps appear here and there because of residence or inheritance, divisions and movements of the Mocenigo family estate during the nineteenth century, with documentation given away or sold on the antiquarian market. Some of this material has fortunately subsequently entered the Library of the Museo Correr in Venice or was recovered by members of the Mocenigo family itself.

### WALLS

1. Italian

**Portrait of Marquis Scipione Repeta known as Marchetto**

oil on canvas, 1726

2. Attributed to Angelo Trevisani  
(Venice?, ca. 1669-1753-55).

**Portrait of a gentleman of the Angeli family**

oil on canvas, mid-18th century

3. Alessandro Longhi (Venice, 1733-1813)

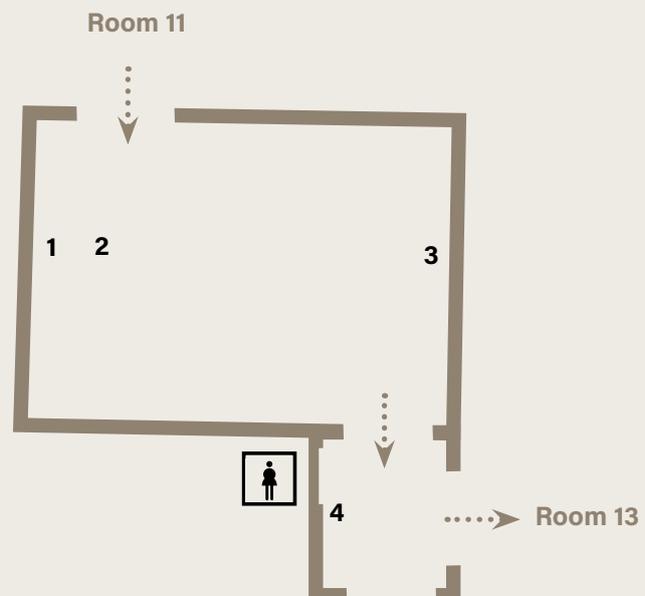
**Portrait of Domenico Pizzamano**

oil on canvas, ca. 1788

4. Venetian painter

**Portrait of a Gentleman**

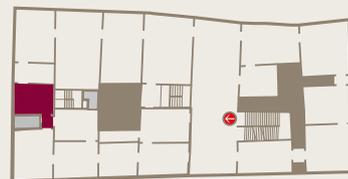
oil on canvas, 18th century



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**Room 12**

**Museum of Palazzo Mocenigo**  
**Study Centre of the History of Textiles,**  
**Costumes and Perfume**



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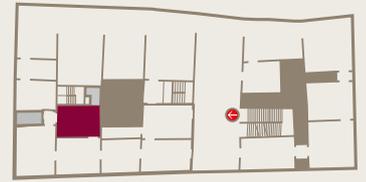
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This room leads to the section dedicated to a lesser known but very special and intriguing aspect of Venetian life, that relating to the history of perfume.

A video evocatively recounts the history of the sector since the Middle Ages, along with the secrets of production, the whims of customers and the evolution of taste, clearly underlining how fundamental the contribution of Venice has been to this art.

The apogee of this story unfolded in the sixteenth century, when perfume was all the rage. Among the most picturesque items being made at the time were *paternostri*, or rosaries made of perfumed paste; *moscardini*, which were tablets to combat bad breath; *uccelletti di Cipro*, or fragrant pastes, perhaps in the shape of birds, that could be burned like incense; the *lisci* and *manteche*, which included various cosmetic preparations; *acqua nanfa*, which was a distillate of orange blossoms; and the *bionde*, or solutions for bleaching Venetian women's hair.

Leather gloves treated to smother the unpleasant smell of tanning were also famous, although a devious, poison-soaked version of them is also recorded as an all-Italian speciality.

### WALLS

1. Manner of Ilario Giacinto Mercanti,  
known as Spolverini

#### **Battle scene**

oil on canvas, 18th century

2. Manner of Ilario Giacinto Mercanti,  
known as Spolverini

#### **Battle scene**

oil on canvas, 18th century

3. Lorenzo Tiepolo (Venice, 1736 - Madrid, 1776)

#### **Self-portrait**

pastel on paper, mid-18th century

4. Venetian painter

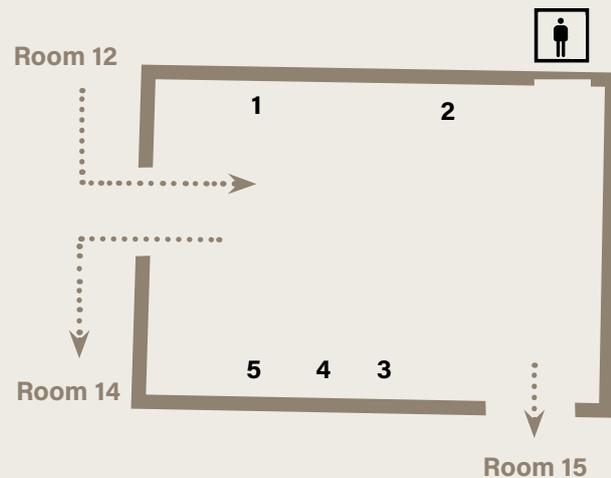
#### **Female Portrait**

oil on canvas, first quarter 18th century

5. Venetian painter

#### **Portrait of Angelo Correr**

oil on canvas, first half of the 18th century



The exhibition rooms also present an important selection of clothes and textiles from the Centro Studi di Storia del Tessuto e del Costume in Palazzo Mocenigo.



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# Museum of Palazzo Mocenigo

## Study Centre of the History of Textiles, Costumes and Perfume



The room evokes the atmosphere of a workshop of a perfumer, once known as a *muschiere* or 'musk-maker'; a repository of processes and recipes for creating soaps, oils, pastes, powders and liquids to perfume rooms, bodies, clothes and accessories. From the last decades of the fifteenth century, a new interest in women's cosmetics developed in Italy and numerous recipe books and treatises based on the medieval texts were printed, especially in Venice. These books still consisted of heterogeneous blends of medicine and cosmetics, art and science, pharmacopoeia and magic. The *Notandissimi secreti dell'arte profumatoria* by the Venetian Giovanventura Rossetti, author also of the *Plichto* on the art of dyeing, is considered to be the first real treatise on perfumery. It was published posthumously in Venice in 1555 but written before 1549. In this room, littered with alembics, various containers and apothecary albarello vases, a Venetian edition from 1570 of *Commentarii in sex libros Pedacij Dioscoridis Anazarbei de Medica materia [...]* dominates the table. The work of Pietro Andrea Mattioli (1501-1578), it is the best-known botanical and pharmaceutical text of the sixteenth century, and contains commentaries on the medical work of Dioscorides Pedacius, along with popular notions and the medicinal virtues of hundreds of plants that were unpublished at the time. The wall panel is an olfactory map tracing the routes travelled by Venetian merchants to procure raw materials through the dense trading networks of the maritime convoys set up by the Venetian state, known as *mude*. These routes were fundamental for trade and for making Venice one of the capitals of perfumery in the West.

1. Angelo Maria Crepet  
(Mestre, 1885 - Florence, 1974)

**Still life**

tempera on panel, 1969

2. Italian manufacture

**Alchemical pelican distillation jar**

bronze, 19th century

3. Venetian painter

**The fire in San Marcuola**

oil on canvas, ca. 1789

4. Italian manufacture

(Breda Pharmacy Collection, Schio)

**Container for infusing essential oils**

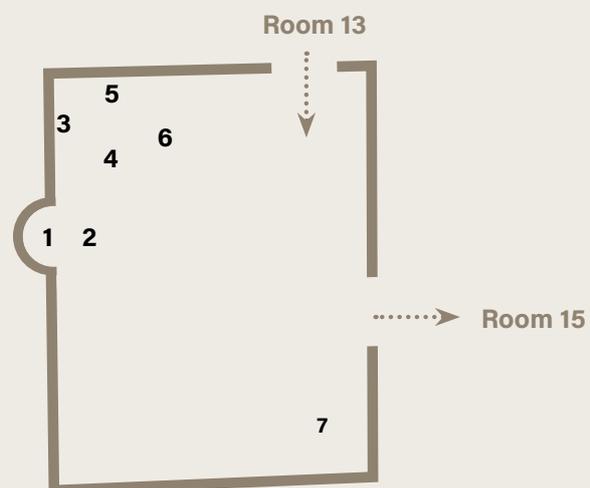
bronze, 19th century

5. Italian manufacture

(Breda Pharmacy Collection, Schio)

**Emulsifying mixer for essential oils**

bronze, 19th century



6. German manufacture (Storp Collection, Munich)

**Mortar**

bronze and wood, 1921

7. A. Tournaire Fils - Grasse (Milan, Craesens Collection)

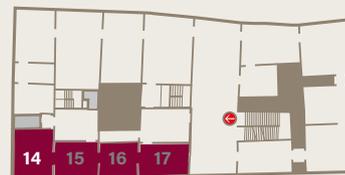
**Distiller**

copper and iron, early 20th century

**ENG**

**Room 14**

**Museum of Palazzo Mocenigo  
Study Centre of the History of Textiles,  
Costumes and Perfume**



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# Museum of Palazzo Mocenigo

## Study Centre of the History of Textiles, Costumes and Perfume



This room is dedicated to the raw materials used in perfume production, most of which were already mentioned in ancient Renaissance recipe books.

Expensive and sought-after, perfumes required rare and exotic raw materials, both of plant origin such as benzoin or cinnamon, and animal origin such as civet and castoreum.

Some were particularly rare: musk, or *moscado*, for example, a secretion from a hairy pouch near the navel of male specimens of the *moschus moschiferus*, a mammal belonging to the deer family. Another was ambergris, ambracan, obtained from the intestinal concretions of sperm whales and other cetaceans.

In the two showcases, a selection of antique Venetian glassware is displayed on one side; on the other, among dried plant materials, are the *Secreti nobilissimi dell'arte profumatoria*, in the 1672 Bolognese reprint of Rossetti's work, and the *Secreti del reverendo don Alessio piemontese*, a Venetian reissue of 1783, much later than the first edition of 1555, both belonging to the Vidal Collection.

The wall paintings, all of small format, represent themes dear to the repertoire of anecdotal and confidential subjects characteristic of the famous Venetian painter Pietro Longhi. Some of them are explicit eighteenth-century replicas, while others are tackled with a more autonomous pictorial rendering.

1. Manner of Pietro Longhi

***The declaration of love***

oil on canvas, 18th century

2. Manner of Pietro Longhi

***The card game***

oil on canvas, 18th century

3. Venetian painter

***Pulcinella***

oil on canvas, 18th century

4. Copy from Pietro Longhi

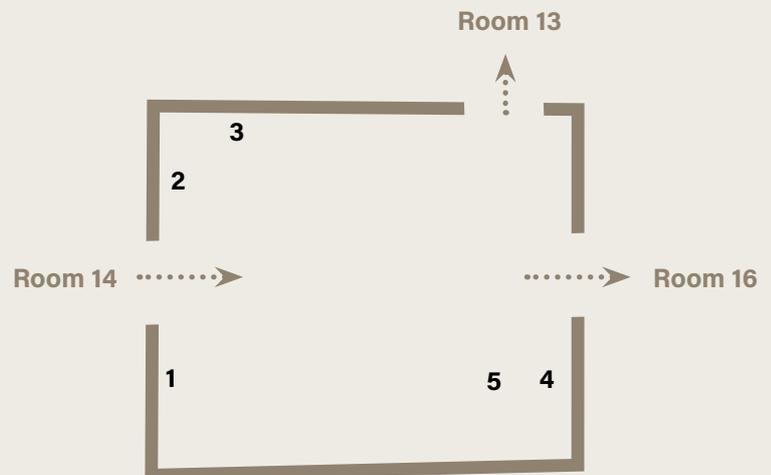
***The tooth puller***

oil on canvas, 18th century

5. Copy from Pietro Longhi

***The visit in mask***

oil on canvas, 18th century



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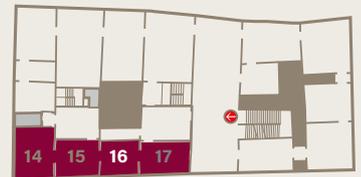


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# Museum of Palazzo Mocenigo

## Study Centre of the History of Textiles, Costumes and Perfume



Three showcases, three centuries, three ways of experiencing and interpreting perfume and its containers in cultural, aesthetic and social terms.

The selection exhibited here is on loan from the Storp Collection in Munich.

### Showcase 1: the refined splendour of the eighteenth century

In the eighteenth century, perfume was still reserved for a select few, an elite thanks to their title and social position.

The bottles are small and precious and contain limited quantities of fragrant balm or highly concentrated fragrances. These were created from precious or exotic materials that a skilled craftsman/artist shaped, infusing them with mastery and imagination, often following the wishes and whims of the customer who would display them as a symbol of wealth and refinement. Often, these containers were worn as real jewellery.

In addition to the usual gold and silver, we find tortoiseshell, mother-of-pearl, semi-precious stones, glass and above all porcelain, a recent European technological breakthrough, made into the most varied forms.

The classic models of the statuettes produced by the great manufactures of Meissen, Chelsea, Capodimonte and Sèvres, to name the most famous, became small perfume containers known to collectors by the curious name of *Girl-in-a-swing*, taken from an English figurine made by Charles Gouyn around 1750, depicting a girl on a swing.

### Showcase 2: the solid transparencies of the nineteenth century

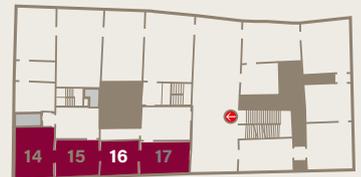
The rise of the bourgeoisie greatly increased the number of those using perfume as a finishing touch for their improved personal hygiene.

The nineteenth century was the century of Eau de Cologne filling large, often faceted, coloured glass bottles placed on dressing room shelves along with other cosmetic articles.

Europe and the United States competed to offer increasingly showy and important bottles, decorated in gold, with sinuous shapes and opaline or thick crystal glass.

Bohemia led the movement that competed with Murano, which suffered a profound crisis, along with newcomers such as the United States, which sought to satisfy the domestic market. Glass masters travelled, and with them techniques and styles, to the point that it becomes difficult, sometimes impossible, to make a definite attribution, so similar are the models.

In the case of small bottles, their metal caps can provide a few more clues, while in the case of purely glass containers, almost always without brand names, only a few decorations or particular shapes provide some clues.



### Showcase 3: the unique style of the twentieth century

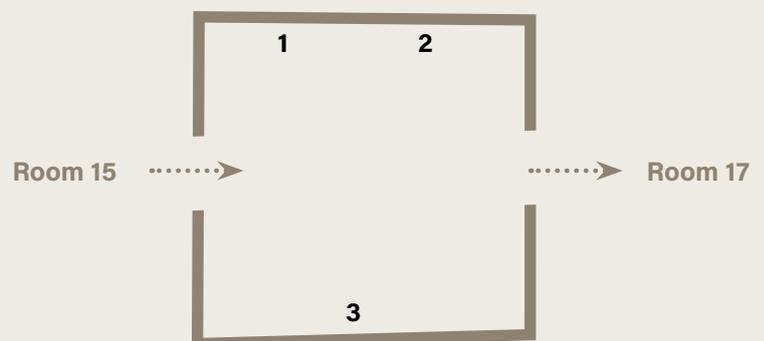
In the twentieth century, perfume was on its way to becoming a mass product. How then to create an elitist product?

The answer lay in a mixture giving rise to the most iconic perfumes of all time, combinations of an exclusive fashion name, a famous glass designer and a great nose, namely, the perfume creator responsible for inventing perfect accords of essences. During this century, these were grouped into olfactory families, of which Fougère and Chypre are two, giving rise to highly successful perfumes.

One name above all symbolises glass design at the turn of the century: René Lalique.

With him, the commercial perfume bottle, one with a specific brand name, became a luxury object, a recognisable symbol of a perfume manufactory, but also of a refined and precious style.

His bottles or those of other designers, such as Depinoix and Viard, are today the object of desire of many collectors, and are considered as timeless artistic objects that have retained their charm.



The exhibition rooms also present an important selection of clothes and textiles from the Centro Studi di Storia del Tessuto e del Costume in Palazzo Mocenigo.

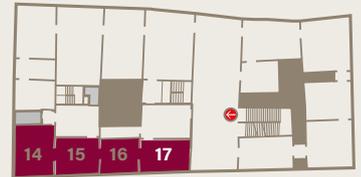


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# Museum of Palazzo Mocenigo

## Study Centre of the History of Textiles, Costumes and Perfume

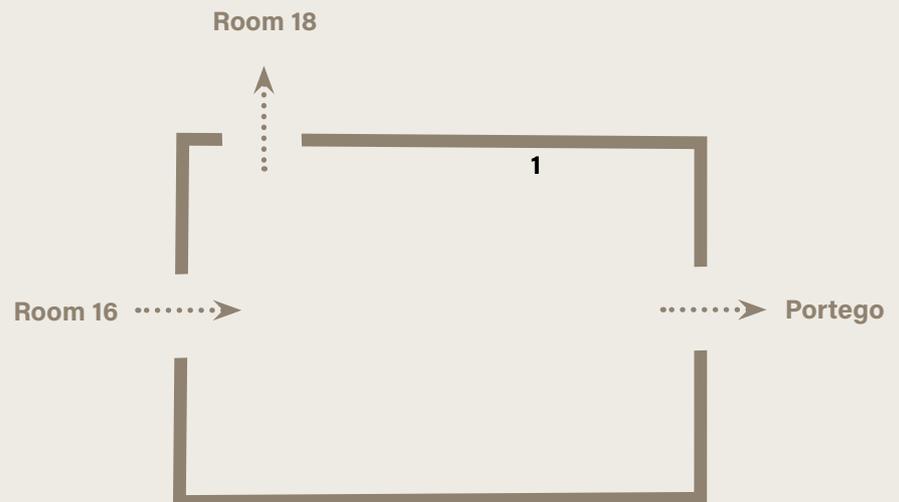


The term *olfactory family* indicates the modern classification of perfumes based on the elements of which they are composed. On the table, contained in eighteen glass bottles made by hand by Venetian craftsmen, the essences that contribute to the formation of six of the seven main official families are available for the public to sniff.

Visitors can lift the caps to experience the fragrances in an intoxicating way while gleaning useful and interesting scientific information from the associated panels.

The bottles are arranged around a refined eighteenth-century Venetian glass and crystal deser, a precious and triumphant decoration created to enrich the table and impress guests at sumptuous banquets, or as gifts to foreign kings and princes.

The decoration of the room is completed by a pair of imposing nineteenth-century mirrors bearing the symbol of the island of Murano engraved at the top of the frame, together with a painting depicting a carnival scene in St. Mark's Square in Venice, which is particularly interesting for the multicoloured costumes and bizarre masks depicted, the forerunners of the eighteenth-century *bauta* outfit that is seen very frequently in Pietro Longhi's artistic production.



1. Venetian painter

***Comedians and masks in St. Mark's Square***

oil on canvas, second half of the 17th century

The exhibition rooms also present an important selection of clothes and textiles from the Centro Studi di Storia del Tessuto e del Costume in Palazzo Mocenigo.

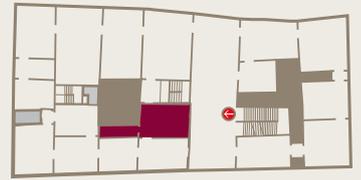


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# Museum of Palazzo Mocenigo

## Study Centre of the History of Textiles, Costumes and Perfume



The protagonist of room 18 is the ancient and rare *organo da profumiere* – literally an 'organ for perfumers' – an extraordinary and peculiar piece of furniture used by a master perfumer to compose his creations from over two hundred bottles of essential oils, here lined up like spectators seated on the *cavea* of an antique theatre.

On the walls, together with the curious and bizarre portrait of a tiny pet dog, there are portraits of women; thanks to their different hairstyles and more or less dishevelled clothing, they testify to some of the variations in the fickle fashions to be seen the turn of the seventeenth and eighteenth centuries.

Room 19 is set up as a small gallery of Old Master paintings, with genre or sacred scenes, plus a small portrait of a Venetian lady from the late Renaissance, recognisable and datable by the characteristic and eccentric hairstyle of ringed and wavy locks, as well as by the conspicuous neckline of her dress.

1. Jacopo Amigoni (Naples, 1682 - Madrid, 1752)

**Portrait of a noblewoman**

oil on canvas, second quarter of the 18th century

2. Author unknown

**Female Portrait**

oil on canvas, second quarter of the 17th century

3. Venetian painter

**Picture of a dog in pose**

oil on canvas, 18th century

4. Veneto cabinetmaker (Vidal Collection, Venice)

**Perfumer's organ**

inlaid walnut, 19th century

5. Giovanni Battista de Rubeis (Tarcento, 1743 - Udine, 1819)

**Portrait of Virginia Giustinian Tassis**

oil on canvas, late 18th century

6. Author unknown

**Portrait of a lady**

oil on canvas, first quarter of the 18th century.

7. Copy after Jacques Callot

**Rural scene with gypsies**

oil on canvas, mid-17th century

8. Copy after Jacques Callot

**Rural scene with gypsies**

oil on canvas, mid-17th century

9. Artist unknown

**Our Lady of the Rosary**

oil on canvas, 18th century

10. Venetian painter

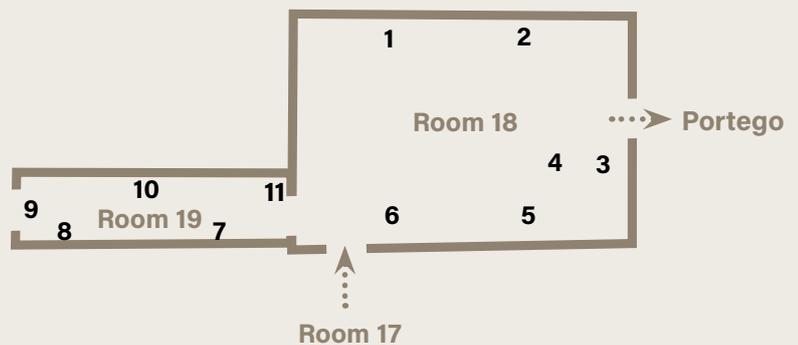
**Portrait of a Venetian lady**

oil on canvas, last quarter of the 16th century - first quarter of the 17th century

11. Artist unknown

**St Francis de Sales**

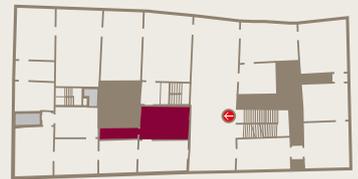
oil on canvas, 18th century



**ENG**

**Rooms 18, 19**

**Museum of Palazzo Mocenigo  
Study Centre of the History of Textiles,  
Costumes and Perfume**



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