



CA' D'ORO

THE CA' D'ORO AND ITS HISTORY

similar to that of the cornice of and (Verona, the first and the second floor: this was to deep and above it was to be a small story. A parapet of sixty-four pinnacles was then to with the wall, one half of them to be five feet feet and a half wide, or a little more (quadrato). They were to be placed along the whole ten feet along the sides, and were to be executed to the design of one already submitted. Each lobes of the trifoliate at the top of the pinnacles to being out its colour. Specifications and I use the and cramps and leading, and in a contract with his own hand, and, as is request, who was to receive from the said Micer Micer Antonio di percolatore 110 ducats of gold the son of Zane ben, Isopiera, as the conditions and the merlatura (parapet) of my house.

In 1431 the carvings were ready for the painting, and on September 13 of that year, a further contract analysed by Prof. Boni, specifies that this painting which Micer Marin desires to have done by Zane di France (John of France), painter, on the facade his house at S. Sofia. All the balls of the parapet and lions were to be gilded, the foliage of the two large capitals bearing the lions, was to be gilded and the fields of the capitals were to be coloured with fine marine blue. The lions resting on the capitals were gilded; the escutcheons held in their paws to be coloured with fine ultramarine, and the shanks wherewith they were to be gilded in front with fine ultramarine (traces).

The Old Venetian Palaces And Old Venetian Folk

Thomas Okey



The Old Venetian Palaces And Old Venetian Folk:

The Old Venetian Palaces and Old Venetian Folk Thomas Okey, 1907 [The Old Venetian Palaces and Old Venetian Folk](#)
Thomas Okey, 2015-06-26 Excerpt from *The Old Venetian Palaces and Old Venetian Folk* If there is one experience more delightful than a first visit to Venice it is a second the urgent pre occupation of the nuovo peregrin to pretermitt nothing of importance amid the wealth of beauty and historic interest offered to his gaze gives place to a calmer enjoyment objects fall into their due perspective ideal preconceptions are corrected and the sojourner may turn to the study and appreciation of some particular phase of the manifold attractions of the city to such returning lovers the ensuing pages are directed This slight and necessarily imperfect sketch of the palaces of Venice has grown from a pilgrimage made about the mazy streets and intricate canals of the city for the purpose of identifying and precisely indicating the position of the various remains of domestic architecture referred to and illustrated in the works of Ruskin Street and Fergusson in those of that blessed man called Cicognara and his colleagues Diedo and Selva in the admirable volumes of the later and no less important authority Prof Pietro Paoletti and other writers on the subject The chief existing examples of old palatial architecture are described so far as possible in the order of their erection and grouped into the three main divisions Byzantine Gothic and Renaissance of their style About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works *The Old Venetian Palaces and Old Venetian Folk* Thomas Okey, 1917 **The Old Venetian Palaces and Old Venetian Folk. With ... Illus. by Trevor Haddon** Thomas Okey, Trevor Haddon (Illus), 1907

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Unveiling the Magic of Words: A Report on "**The Old Venetian Palaces And Old Venetian Folk**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**The Old Venetian Palaces And Old Venetian Folk**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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