

The Architecture of Argostoli: A Venetian Colonial New Town

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The story of the town of Argostóli on the Ionian Island of Kefallínia provides an example of how architecture is shaped by cultural factors. Relevant factors in the context of the Venetian occupation of Kefallínia are the political, economic, social, and ecclesiastical ones.

At the end of the fifteenth century the Venetian Republic, or the Serenissima as it was sometimes called, became alarmed at Ottoman Turkish gains on the Greek mainland. The Republic sought to stem this progress by capturing those Ionian Islands on the west coast of Greece still not in its possession.¹ The Venetians captured Kefallínia and Itháki in December 1500. When war broke out between the competing powers of Britain and France in 1793, a weakened Venice could no longer control the seas. The end of the glorious days of the Serenissima was at hand. On 12 May, 1797 the Republic of St. Mark ceased to exist. That day the Great Council met and capitulated to Napoleon Bonaparte. From 1500 until 1797, then, Kefallínia and the other Ionian Islands remained a Venetian colony. During these three centuries the Islands formed the boundary between the eastern and western worlds. While most of Greece fell under Turkish rule, the Ionian Islands were exposed to western culture through Venice. The political system set up by the Venetian rulers consisted of a *provveditor* (governor) who was assisted by local councils. After Kefallínia passed into Venetian hands in 1500, the island's Council was established with members from the nobility. The Council elected from its membership officials to carry out various administrative tasks.²

At the beginning of the sixteenth century Venice was one of the great powers on the Italian peninsula and a major trading state. Despite the dominance of the Ottoman Turks in the east, Venice still maintained a monopoly of the trade between the Levant and northern Europe. The Ionian Islands off the west coast of Greece were important to Venice for both trade and strategic reasons. The larger islands of Kerkyra, Kefallínia, and Zákynthos were not only staging posts along the trade routes from Venice to the east, but a vital gateway to the Adriatic Sea and Venice itself (Figure 1). Economically the staple of the Levant trade was the currant that was produced abundantly in the Ionian Islands, primarily Kefallínia.

In the second half of the sixteenth century a slow, powerful and deep-seated movement gradually transformed Mediterranean societies. As a result societies became polarized with medieval lords on the one hand and serfs on the other. Initially a rich, vigorous and enlarged nobility opposed a great mass of the poor and disinherited. A third class, the bourgeois, emerged and advanced itself by a run of prosperity. Venice divided its inhabitants into three classes, the *signori* (nobles), the *ciudadini* (citizens), and the *contadini* (pebbians).³ In the Ionian Islands the Venetians allowed this social arrangement to co-exist with traditional local customs and feudal rules. Also the Serenissima's enlightened ecclesiastical policy al-

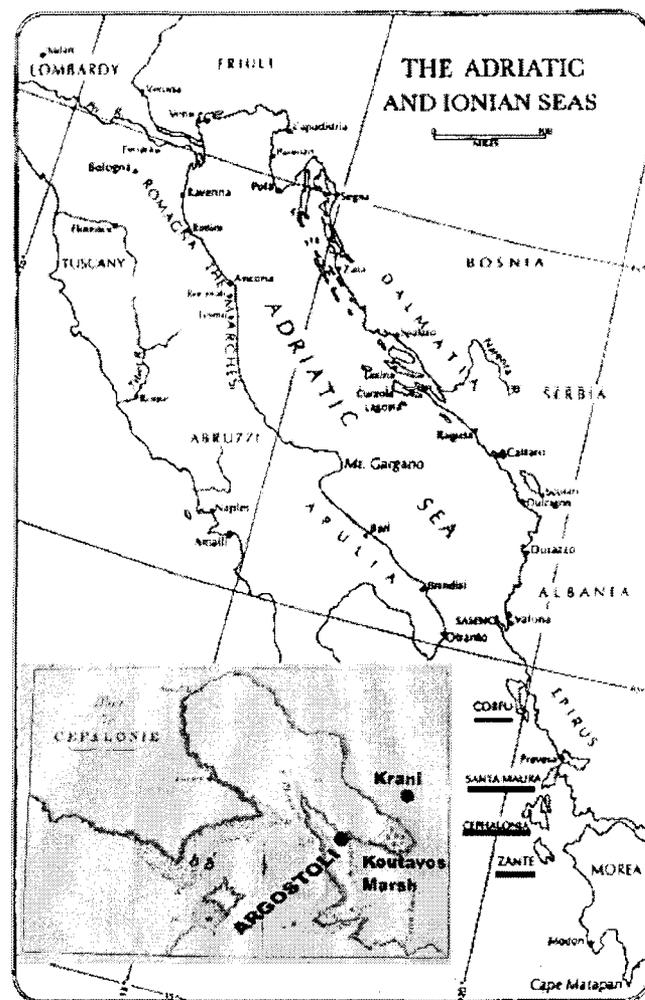


Fig. 1. Venice's Ionian Island Colony. Names of the major islands are underlined. The small islands of Paxós and Itháki are not shown. The remaining island of Kythera (Cerigo) is to the south. INSET: Gulf of Argostóli (Port di Cefalonie) showing the location of the new town of Argostóli, the classical Greek city of Kráni, and the Koutavós marsh. The old capital of the Castle of St. George was inland to the south-east of the gulf. (Map adapted from Frederic C. Lane Venice: A Maritime Republic, 1987; Inset adapted from Andre-Grasset Saint-Sauveur, *Voyage Historique* etc., c1800).

lowed the Greek Orthodox faith to co-exist with Catholicism in contrast to the repression of the Orthodox Church under the previous Latin rulers. The eighteenth century was the great era of church building. It is estimated that during this time there were nearly four hundred churches on the island of Kefallinía.

The Ionian Islands experience recurrent and destructive earthquakes. Consequently not many buildings of the Venetian and other periods remain. Virtually all the buildings in Argostóli were destroyed in the disastrous earthquake of 1953. Information about Venetian colonial days is derived from travellers of the time who contributed written descriptions, paintings, and sketches of buildings. Some archival drawings also provide additional details. Further features of Venetian buildings can be derived from architectural drawings of nineteenth century buildings, particularly residences of the nobility. The assumption is that even after the Venetians departed their legacy continued.

ARGOSTOLI, A NEW CAPITAL

Since Byzantine times the Castle of St. George was the capital of the island of Kefallinía. The location of the Castle inland on top of a conical hill provided security from pirates and Turkish raids. After the defeat of the Turks at Náfpaktos in 1571, the danger of raids lessened. With more peaceful times and increased travel the inland location of the Castle and its distance from the waterfront slowly became a liability. As more ships called in at the nearby gulf a new pier was built at a position on the western shore. The place where the ships moored eventually grew to become the town of Argostóli. Ships did not anchor at the traditional anchorage point of Koutavós on the southern edge of the gulf due to the construction of salt-works there. They also did not moor on eastern shore above which were the remains of the classical city of Krani (Figure 1, Inset). Perhaps the reason for the choice of the western shoreline was its favorable topographical condition. It had flatter land in contrast to the rocky nature of the eastern shore. Thus the new town of Argostóli was not built over or near the ancient city. This diverged from common practice in other places where new settlements were built over older ones.

By 1622, Argostóli was a small but a busy place of commerce. It was so described by Valiános Georgílas in a notarial document of the time.⁴ As cultivation of the currant progressed the number of ships from many nations calling at the port increased. For some time various *provveditori* pointed out to the authorities in Venice the advantages of Argostóli over the Castle as the capital city. Venetian officials took no action on these proposals to transfer the capital to Argostóli. In a report, this one written in 1632, the Venetian *provveditor* Nicolò Erizzo referred to the additional houses under construction in Argostóli.⁵ But despite the increasing amount of properties that were being sold there, and the expanding number of prominent families that began to reside in the growing town, officials in Venice were still not convinced. From the third decade of the seventeenth century and for another about one hundred years Argostóli continued to grow (Figure 2). It overshadowed the capital of the Castle of St. George in economic activity despite the Castle having more inhabitants. Population statistics are problematic. It would appear, however, that in 1859, more than a century after the departure of the Venetians, there were 8,966 people living in Argostóli compared to about 71,000 on the island as a whole.⁶

Eventually the severe earthquake of 1756 convinced the *provveditor di Cefalonia*, Alberto Magno, that the Castle of St. George had to be abandoned and the capital transferred to Argostóli. His proposal, with the advocacy of the *provveditor generale*, Luigi Sagredo, was approved. This turned out to be one of the most dramatic decisions taken by Venetian authorities during their occupation of the island — the transfer of the capital of Kefallinía to Argostóli. Despite the opposition of the nobles residing at the Castle, the Venetians transferred the capital to Argostóli in 1757.

As with the mother city of Venice the new colonial capital of

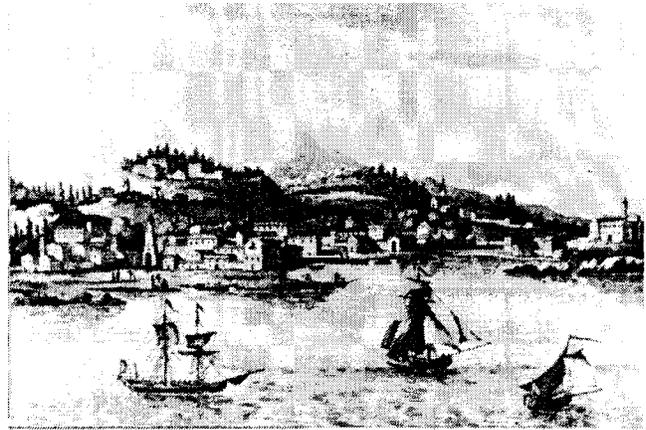


Fig. 2. Shore of Argostóli from the East. The shoreline is not yet filled in. As yet the town consists of sparse two and three story residences and many churches with their landmark bell towers. (Unknown artist, probably mid-18th century. Courtesy Benaki Museum, Athens).

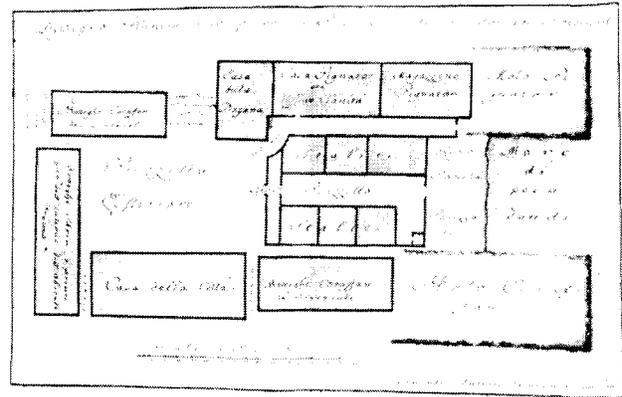


Fig. 3. Plan of the Pignator and Corafan Jetties. Bank for Health and Police officials backed by a small courtyard. Custom, Health and other official Offices, warehouse and shops, and a large courtyard. (Drawn by Antonio Pacmor, 18th century. Courtesy Biblioteca Museo Civico Correr, Venezia).

Argostóli had no town plan. There is scant information about the layout of the new town. Evidently the town spread in a linear form along the shoreline that became lined with warehouses, quays, and the mansions of prominent residents (Figure 3). When the capital of Kefallinía was transferred to Argostóli the then Venetian *provveditor*, Alberto Magno, stayed temporarily in the mansion of Count Nicolò Lovérdos in the Pláka district. Thereafter it became a tradition for the highest official, Venetian and later British, to live in one of the most splendid mansions in the town.⁷ Magno obtained land from the nearby Catholic monastery of S. Maria della Salute to build storage rooms and a prison. Over the years the shoreline was extended into the gulf through filling in. The former *strada marina* became the internal main street of the town, Odós Kránis, later renamed Lithóstrato. Argostóli continued to grow as more new mansions and houses began to spring up.

ARCHITECTURE: VENETIAN CONTEXT

There were both shared features and regional variations among the *palazzi* or large urban dwellings of Renaissance Italy. Common traits included three story structures with the main apartments on the second floor — the *piano nobile* — and the first floor given over to shops or storage. Distinguishing features of the main facade of Venetian *palazzi* were the clustering of windows at the center, the

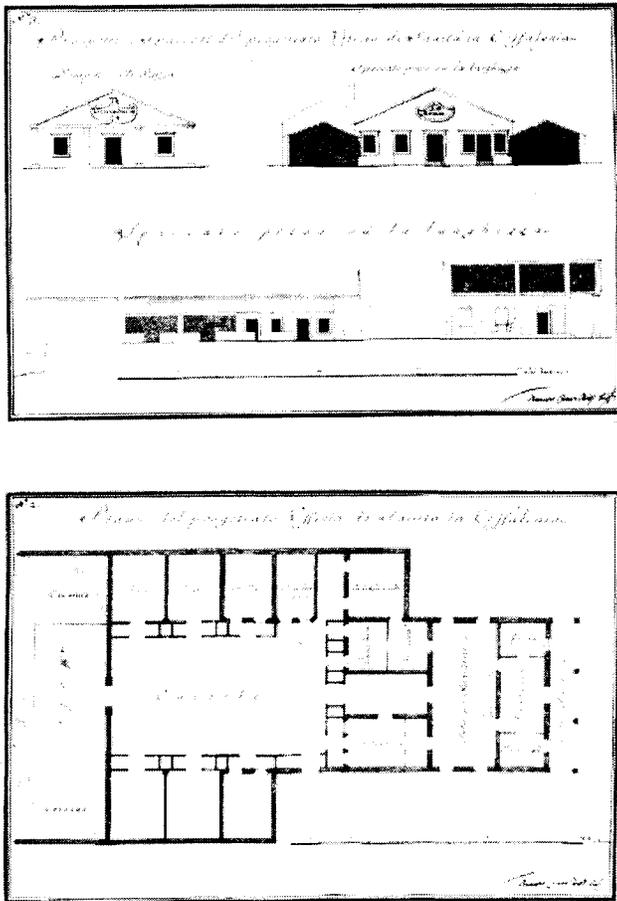


Fig. 4. Elevations, Section, and Plan of the Lazzaretto (Officio di Sanita in Cefalonia). The jetty leads into a courtyard, through a hall and into the Magistrature (Sala per Magistratura). Then follows the entrance and portico with access to a piazza. There is a small chapel (chiesa) to one side of the hall. (Drawn by Francesco Cicavo, date A.D. 1790 in Roman numerals above the door in the elevation facing the courtyard. Courtesy Archivio di Stato, Venezia).

forceful projections and strong effects of light and shade, and the use of color. Tripartite facades were favored. Venetian architecture, whether Renaissance, Classicist, or Baroque, had a strong conservative character reflecting the nature of the Republic's merchants and seamen.⁸ The facade features of the modest mansions and houses, the *palazzetti*, reflected on a smaller scale those characteristics of the palazzi. The architecture of the *palazzetti* was evident in areas away from the major canals in places called *Venezia Minore*⁹ and in the small towns of the Veneto, such as Chioggia.¹⁰ This is the architecture relevant to colonial towns such as Argostóli.

PUBLIC ARCHITECTURE IN ARGOSTÓLI

One of the first public structures the Venetian authorities built in Argostóli was the quarantine building — the Lazzaretto.¹¹ This *Officio di Sanita* in Argostóli had a central courtyard (*cortile*) around which were arranged a number of rooms (Figure 4). Facades had a restrained Venetian Renaissance character relieved by curvilinear and decorative panels of stucco. The single story building had a gable roof.

Around 1790 the Municipal Council of Argostóli added a second public building opposite the landing stage. The building had a meeting space for the Council and for sessions of the Courts of Law. Later the building also housed Post Office, Customs, and Health



Fig. 5. Church of Evaggelistrias (Fousáto). Typical three part bell tower with a polygonal crown and dome. Mansion facade facing the piazza in the foreground displays an arched main entrance, a semi-circular Venetian window (*finestrini*) for ventilation, and a door/window that provided access to the attic for storage of household items. Main facade (on the right, not shown) faces the main street Odós Kránis. (Courtesy Corgialéniós Museum, Argostóli).

facilities. The Council, in addition, transferred the Archives from the Castle of St. George to the new public building. There is no information on the architecture of the building but most likely it followed the style of the Lazzaretto.

ECCLESIASTICAL ARCHITECTURE

By the end of the Venetian period there were over twenty churches and chapels, including a Catholic one, in Argostóli. The architecture of the Greek churches and chapels was representative of Kefallinian ecclesiastical architecture and that of the Ionian Islands in general. Whereas Greek Orthodox churches elsewhere in Greece had a cross plan, with a dome over the meeting point of the two arms, those in these Islands had the basilica form, mostly single aisle, with a gable roof. An extant chapel in the village of Vári has a cross plan indicating perhaps that this type was used in Byzantine times (4th - 12th centuries) in Kefallinia. There are three theories why the cross plan did not persist. The first asserts that the dome over the crossing point of the two arms was more vulnerable to earthquake damage and destruction than the basilica form.¹² A second theory is that the basilica type was easier to reconstruct after ruin by an earthquake. The third theory holds that the divergence was due to the break with Byzantine tradition during the period Kefallinia was a Latin County, from 1185 until 1500. When the island became a Venetian colony at

the beginning of the sixteenth century their influence reinforced the already established basilica form.

Exteriors of the churches and chapels in Argostóli, and on the other Ionian Islands, were in a Venetian Renaissance style as adapted by local architects and builders. Roofs were of the gable type covered with clay tiles. Entrance portals were inevitably on the west end of the church with an apse on the east end. Apses generally had a semi-circular shape. Both entrance and apse were on the shorter sides of the rectangular building form. Topographical conditions or tight situations in urban streets sometimes precluded an entrance on the western end of the building. In these cases the main entrance was on the long side of the building. The west entrance then became a secondary entrance. Bell towers, usually independent structures, were built to one side of a church's front entrance. These towers were slender and rectangular in shape and followed the Venetian campanile model. Kefallinian bell towers had three vertical divisions: a short base, a long central section with the bells inserted near the top, and a shaped crown (Figure 5). The crown took various shapes, either a flat form with arched openings and a rounded or pediment top, or polygonal in form with a top that was pyramidal, or conical that was more Venetian, or a dome form that was more Byzantine. When the Venetian Baroque style was introduced it was transformed into a local style, Septinsular Baroque,¹³ and confined mainly to the bell towers.

During the sporadic periods of war between the Venetians and Ottoman Turks, the Serenissima lost the large island of Kríti (Candia) in the Aegean to the Turks in 1669. Kerkyra and the other Ionian Islands then became a vital Venetian stronghold. Icon painters and other artists fled Kríti and many settled in the Ionian Islands. Their influence on ecclesiastical art was noticeable. In the eighteenth century more peaceful and prosperous times led to increased wealth that went into the building of splendid churches and mansions.

RESIDENTIAL ARCHITECTURE

By the end of the Venetian period four residential building types had been established. These were the *archondiká* or grand mansions of the nobility (*signori*), the less grand mansions of the upper middle class and the houses of the middle class (*citadini*), and the cottages of the lower class (*contadini*). These types were related to the socio-economic structure instituted by the Venetians but persisted well into the nineteenth century even after the departure of the Serenissima.

Generally residences had two floors, except the cottages. In Argostóli a few *archondiká* were three stories in height, for example, those belonging to Kamílou-Vergóti and to Tsimára-Antonátos. In Kefallinía the ground floor was called a *metzáos*. On this floor were a large entrance hall, or portego, the kitchen, and storage rooms. Sometimes on the first level of the grand mansions there was an office for the owner and his library. In *archondiká* a spacious kitchen, or *mageireío / kouzína*, would be within the dwelling. In mansions and houses it was usual to find them separate from and at the back of the main dwelling. Initially these kitchens were completely detached but were progressively brought closer against the outside wall of the dwelling. Entrance to the kitchen was from the outdoors through a small rear courtyard. In some houses and cottages kitchens were small, wooden structures. In older times cooking among the poor was carried out over an open fire in one corner of the living room. Most residences had outdoor cisterns for the storage of rainwater. The cistern was dug into the earth and above ground had a small flat-topped conical well-head made of stone. Servants' quarters were also to be found in the rear courtyard of the mansions. Olive oil, wine, and firewood were stored in the above-ground cellar. Toilets (pit latrines) and laundry rooms were in separate outbuildings in the courtyard. Internal toilets were added only after the middle of the nineteenth century. In *archondiká* the first floor was of tile and in mansions and houses of beaten earth.

The second floor, or *piano nobile*, comprised the main living



Fig. 6. Mansion of the Germinis Family (later the Philharmonic School). A typical two-story residence with *portóni* (on the left). (Courtesy Corgialénios Museum, Argostóli).

rooms. These included the *sála* (Venetian *salone*) or spacious sitting room, a separate and expansive dining room, and two or more comfortable bedrooms. Dining rooms tended to be formal. Occasionally there was a large *salóni* (living room) with a piano with a smaller *salonáki*. Major rooms in the *archondiká* were spacious with high ceilings (*plafónia*), most over sixteen feet. Often ceilings in *archondiká* were adorned with frescoes. Initially furniture was imported from Venice and Trieste, and some from England. Later furniture was made by local craftsmen. Walls were adorned with tapestries and oil paintings of family elders painted by local artists. Floors on the upper floor were of wood covered with rugs. Windows were framed with curtains and imported *stoffes* (*stoffa*=material in Italian). The family's religious icon was kept in a special area of the residence. In *archondiká* the first and second floors were connected by an internal grand staircase of stone (*skalináda*). Some mansions had an internal wooden staircase that provided access to the second floor. Most mansions and houses, however, had internal ladders or steps with the main staircase outside. The staircase, made of stone, was placed adjacent to the side or back wall of the residence. In Kefallinía the entire stone structure of staircase, landing for the front door, and supporting arch below the landing, was distinctive and known as a *mótzos*.

Front entrances located on the main facade had a distinctive character. In *archondiká* the front entrance generally was a large and imposing portal that consisted of a pair of carved double doors surrounded by an intricately decorated stone frame. In mansions and houses the front entrance was at one end of the front facade as the center was taken over by the doors to above-ground cellar. The front entrance consisted of a pair of piers, projecting slightly from the wall, that supported an arched opening. Within the opening was front door of the residence with a semicircular space above the door. This semicircular space formed by the arch and filled with a wrought iron grille was the *préki*. Often the date the dwelling was constructed was placed at the bottom of the grille in the center. Wrought iron designs varied from the simple to the elaborate. The entire structure of piers, door, and grille was known as the *portóni*. Beyond the *portóni* was a narrow side yard with an external stone staircase, the *mótzos*, that gave access to the upper and main floor of the residence. In locations where there was a space between residences the *portóni* was placed within a high wall that enclosed a side courtyard (Figure 6). The *portóni* had a social significance as it was used to indicate the status of the owner as the more elaborate it was the wealthier the owner.

The main facade of *archondiká*, and in many cases mansions and houses as well, had a symmetrical arrangement of windows and first floor doors. Stucco was almost always the preferred finish for external walls. On the facades the division between floors was



Fig. 7. Archondikó of Efstháthios Metaxás, Odós Kránis. Probably built by Count Giakomos Metaxás, Ambassador at Venice. His son Gerasímios or grandson Efstháthios, rented the residence to the Venetian governors. Baroque style residence (left) and private family chapel of Agios Ioánnis (right) probably built 1690. (Photograph dated 1949. Courtesy Corgialénios Museum, Argostóli).



Fig. 8. Waterfront Residences. Two mansions (right) and an archondikó of Ioánnis Sávvias Anninos (left) with the shipping agency office of Giógios Marátos in between. The bell tower of the church Agios Spyridónas can be seen in the background. (Photograph dated 1917. Courtesy Corgialénios Museum, Argostóli).

marked by a narrow horizontal band of stone which projected out slightly from the wall. A cornice, in the form of a narrow horizontal molding projecting from the top of the exterior face of the building, provided a finishing touch. External corners of the building took the form of either pilasters, a square column shape with base and capital, or quoins. Balconies on the second floor extended over a door below and were supported by carved corbels or stone brackets (*fourosisia*) projecting out from the wall. Balconies often stretched over two doors but rarely if ever across the entire face of the building. In Argostóli, and Kefallinía as a whole, balconies were a prominent feature of front facades. The two features of window openings were their wooden shutters and projecting frames of carved stone (*plaisia*). In some cases decorative cornices or sills, sometimes both, were added to the frames. Windows of the poorer folk had solid wood shutters (*sikoúra*), whereas the *archondiká*, mansions, and houses had "German" shutters with movable grilles (*persides*). Family crests carved in stone were sometimes placed above the front door. The crests often included the initials of the owner and the residence's date of construction.

Facades were painted in two tones of color. The predominant color for the large surface areas of the walls was an ochre color, and occasionally a Venetian red or rose color. Decorative features such as corner projections, cornices, and friezes were painted white. Window shutters were painted a cypress green or a dark blue, and sometimes a coffee colored brown. In Venetian times roofs were gable in form. The hipped roof appeared at a later time. Roofs were covered with local tiles, brown *Zakinthiná* clay tiles, and less commonly with red *Galiká* (French) clay tiles. In the attic space of the roof (the *sofita*) residents stored disused furniture, utensils, books, and other household items.

Grand mansions or *archondiká* within the walls of the Castle of St. George belonged to Kefallinía's noble families. Venice required these families to live at the castle, or at least one mile from it. Buildings within the castle walls were of the Venetian Baroque style, as seen by the ruins still standing in 1914.¹⁴ In 1755 and 1756, just before Argostóli was declared the capital of the island, two of the powerful Kefallinian families built new *archondiká* in the new capital. The Metaxás and Anninos competed with one another to see who could build the grander mansion this style. Metaxás built his grand mansion (Figure 7) on the town's main street, Odós Kránis, virtually opposite Kambána (the Bell Building). Count "Tsortsis" Anninos put up his mansion a year later on the waterfront opposite the Peskaría (Fish Market). These two *archondiká* survived until 1953 when they were demolished in the disastrous earthquake that occurred in August that year.

During Venetian times actors performed plays in the mansions of the nobility. The works were by both Kefallinian and Kretan playwrights, and occasionally of Italian origin. As the mansion of Tásis Metaxás had a large hall, Italian operas and dramas were presented there. This baroque style *archondikó* was located near the center of the main street, Odós Kránis. Performances also took place in the mansion of Kondomichális. One other imposing residence was the Spinelli mansion on Odós Dikastífrion. At the beginning of the nineteenth century it housed the British Officers' mess and then later the Nomarchía (Prefect's Office).

Two grand mansions built just after the end of the Venetian period depict characteristic features of that period. Giovanni Batista Lovérdos built his *archondikó* in 1803 with money sent him by his brother in Trieste. The residence, located at the corner of Odós Dikastéfrion and Odós Momferátou in Argostóli, was three stories in height and comprised thirty rooms. The family crest was imprinted on the cast-iron knocker on the front door. An inner courtyard separated the building from a garden (*fiorita*) and a small vegetable garden. The ground floor was given over to the storage of currants brought from the estate in Palikí to await export. Also on this floor was the office and apartment of the bailiff. The other grand mansion

built in Argostóli after the departure of the Venetians was the Gentilíni-Marino Kosmetátos *archondikó*. Constructed in 1864 it was the largest *archondikó* in the town. During the Italian occupation of World War II it was known as Il Palazzo. The building is still in use as the private home of the Kosmetatos family (today only the first floor survives after the 1953 earthquake). This building's Renaissance features include two entrance portals, each with its own steps, and a rusticated base, the masonry of which has a rough surface with deep, conspicuous joints. An unusual attribute of the facade is that the stone frames surrounding the windows are recessed instead of projecting.

CONCLUSION

Argostóli is not only an example of a Venetian colonial town in Greece but a fascinating example of how architecture is shaped by the cultural context in which it occurs. Venetian influence is clearly evident in church architecture and that of the *archondiká*, and to some extent in the mansions and more modest two-story houses (Figure 8).

The *portóni* and the *mótzos* were two external characteristics that did distinguish the traditional mansions and houses of Argostóli and Kefallinía. A major heritage of the Venetians to vernacular Ionian Island architecture was the extensive use of the arch. In Argostóli and Kefallinía, though, it was used only for the main doorway or gateway to residences. Venetian practice of using a small circular or semicircular window (*finistríni* or *filistríni*) in the gable wall as a form of ventilation for the attic space of the roof was rare. There were many local adaptations in Argostóli and Kefallinía to Venetian architecture. The Venetian use of a central courtyard or *cortile*, for example, was not used in the town's residences. To an extent a large rear garden replaced it. Another significant departure from Venetian models was the wider balcony and the use of iron railings instead of stone balusters for the handrails. Yet another difference was the lack of elaborately shaped chimneys in Ionian Island residences, except in Kérkyra. Additionally, local craftsmen simplified the curved lines and elaborate ornamentation of Venetian Baroque. A comparative study of the private house in the Ionian Islands has shown that there was a similarity between the houses of the various social classes.¹⁵ Differences were in "the typology of space articulation and architectural design."¹⁶ In addition, imported Renaissance and Baroque styles evolved locally to produce an Ionian Architecture.

NOTES

- ¹ From north to south the seven Ionian Islands are Kérkyra (Corf), Paxós, Levk.s (Santa Maura), Kefallinía (Cefalonia), Itháki (Ithaca), Z.kynthos (Zante), and Kythera (Cerigo). Modern Greek spelling are used for the names of the islands. Venetian names are in parenthesis.
- ² Michael Pratt, *Britain's Greek Empire* (London: Rex Collings, 1978), p. 22.
- ³ Henry Jervis-White Jervis, *History of the Island of Corfu and of the Republic of the Ionian Islands* (London, 1852), p. 246.
- ⁴ Kefallinian Archives (Topikó Istorikó Archeío Kefaloníás, 1619-1635) B/3.
- ⁵ Hlíá A. Tsitsélis, *Kefalliniká Symmitiká, B'* (Athína: Miná Myrtíli, 1960), p. 419.
- ⁶ Marino Salomon, *La Statistica Generale dell' Isola di Cefalonia* (Corfu, Jonia, 1859), p. 3; George W.H.F. Kirkwall, *Four Years in the Ionian Islands: Their Political and Social Condition* (London: Chapman and Hall, 1864), p. 2: 327.
- ⁷ When Andre-Grasset Saint-Sauveur, a French Consul, visited Argostóli about 1800 he noted that the Venetian Governor lived

in what has been identified as the Metax.s *archondikó*.

- ⁸ Antonio Salvadori, *Architect's Guide to Venice* (London: Butterworth Press, 1990).
- ⁹ Egle Renata Trincanato, *Venezia Minore: A Guide to Venetian Domestic Architecture* (Venice: Canal Books, 1982).
- ¹⁰ Ennio Concina, Chioggia (Treviso: Canova, 1977).
- ¹¹ Giórgios N. Moschópoulos, *Istoria tis Kefaloníás* (Athína, 1985), p. 220, Note 1. The name "lazzaretto" originated in the thirteenth century when Venice established the first lazaretto or sanitary office in Europe. This was the Lazzaretto Vecchio, on the small island of Santa Maria di Nazareth in Venice. Their concern about the spread of disease from disembarking crew and passengers of ships led the Venetians to introduce a quarantine of forty days in the lazaretto for them. The word quarantine is derived from *quaranta* or forty.
- ¹² Nikólaos Foká-Kosmetátos, "Ereípa Naón kai Ktismáton Palaio christianikís kai Vyzantinís Periódou en Kefallinía," *Deltíon Anagnostikís Etairías Kerkyras Anatypon* 9, no.9 (1972), pp. 65-66.
- ¹³ Dionysios A. Zívas, *Epárchi Ellenikó Mparók* (Athína: Ekdotis Ellinikís Etairías Aesthetikís, 1971).
- ¹⁴ Nikólaos Foká-Kosmetátos, *To Kástro Agíou Georgíou Kefalliníás* (Athína: Makrís, 1966), p. 41.
- ¹⁵ Dionysios A. Zívas, "The Private House in the Ionian Islands," in *Shelter in Greece*, eds. Orestis B. Doumanis and Paul Oliver. 2nd ed. (Athens: Architecture in Greece Press, 1971).
- ¹⁶ *Ibid.*, p. 105.

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