s*m*all collection at Pisa also possesses some curious early panels by local painters ; in the church of S. Caterina is a magnificent altar- piece by Fran. Traini, Orcagna’s chief pupil. At Prato are the finest frescos of Lippo Lippi. The gallery at Bologna contains some of Francia's chief works, the St Cecilia of Raphael, and a number of examples of the Caracci and others of the later Bolognese school.

Parma is specially rich in the works of Correggio and Parmigiano ; unhappily the great frescos by the former in the cathedral have almost wholly perished. The small collection at Ferrara possesses interesting examples of paintings of the local school. Brescia and Bergamo are very rich in fine works of Moretto and Moroni, and also possess a number of fine Venetian paintings of various dates. Padua has but a small and unimportant gallery, but the town is rich in frescos by Giotto, Altichiero, and Jacopo Avanzi, and most noble frescos by Andrea Mantegna. Mantua also contains some grand frescos by Mantegna in the Castello di Corti, and a large quantity of showy and cleverly executed wall and ceiling paintings by Giulio Romano in the Palazzo del Tè. The Verona gallery con­tains some few good examples of the local school. The church of S. Zenone possesses a magnificent altarpiece by Mantegna ; and in S. Anastasia is the wreck of a fine fresco of St George and the Dragon by Pisanello. The Vicenza collection contains little of value except some good examples of Bart. Montagna. The Turin gallery possesses a few good pictures, especially some fine panels by Botticelli and splendid portraits by Vandyck. Many of Van dyck’s finest works exist in the various palaces of Genoa. The large gallery at Naples contains an unusual proportion of bad pictures ; there are, however, some fine works of Titian and some interesting examples of the early Flemish school which have been in Naples ever since the 15th century. The only painting of much importance in the gallery at Palermo is a very beautiful triptych of the school of Van Eyck.

Venice is extraordinarily rich in the works of its own school, with the exception of those of Crivelli, who is completely absent. The works in Venice of the Bellini family, of Carpaccio and others of Gian. Bellini’s pupils, of Titian, Tintoretto, and Paul Veronese, are among the chief glories of the world. The Grimani breviary, in the doge’s library, contains a very beautiful series of miniature pictures of the school of Mending.

The Brera Gallery at Milan contains a large number of master­pieces, especially of the Lombard and Venetian schools, among them the chief work of Gentile Bellini, St Mark at Alexandria, some unrivalled portraits by Lorenzo Lotto, and very important examples of Moretto’s religious paintings. One of its greatest treasures is the altarpiece painted for the duke of Montefeltro by Piero della Francesca, and wrongly attributed to his pupil Fra Carnovale. The celebrated Sposalizio is the most important work of Raphael, executed wholly under the influence of Perugino. The gallery is especially rich in works of the pupils and imitators of Leonardo and other Milanese painters. The Biblioteca Ambrogiana contains some priceless drawings by Leonardo da Vinci and a large number of his autograph MSS., selections from which have been published by Dr Richter, London, 1883. Another important MS. of Da Vinci from the same library, the *Codice Atlantico,* is now (1886) in course of publication in Rome in its entirety.

This very scanty sketch of the contents of the chief galleries of Europe will give some notion of the places where the works of special schools and masters can best be studied. In some cases there is but little choice : the greatness of Giotto can only be fully realized in Florence and Padua, of Carpaccio and Tintoretto in Venice, of Signorelli at Orvieto and Monte Oliveto, of Fra Angelico in Florence, of Correggio in Parma, of Velazquez in Madrid, and of Murillo in Seville.

*List of Works to be consulted. @@1-*Painting generally.—Agincourt, *Histoire de l’Art,* Paris, 1811-23 ; Bell, *Schools of Painting,* London, 1842 ; Blanc, *His­toire des Peintres de toutes les Écoles,* Paris, 1848-76 ; Buchanan, *Memoirs of Painting,* London, 1824; Chabert, *Galerie des Peintres,* Paris, 1822; Daryl, *Dictionary of Painters,* London, 1878 ; Duchesne, *Museum of Painting,* Paris, 1829-34; Eastlake, *Handbook of Painting,* 4th ed., London, 1874; Görling, *Geschichte der Malerei,* Leipsic, 1867 ; Havard, *Histoire de la Peinture,* Paris, 1882 ; Mrs Heaton, *Concise History of Painting,* London, 1872 ; Heinrich, *Leben und Werke der berühmtesten Maler,* Berlin, 1854; Lecarpentier, *Galerie des Peintres Célèbres,* Paris, 1810-21 ; Ménard, *Histoire des Beaux-Arts,* Paris, 1873 ; Montabert, *Traité de la Peinture,* Paris, 1829-51 ; Parrocel, *Annales de la Peinture,* Paris, 1862 ; Destreinan, *Histoire de l’Art,* Paris, 1882; Diderot, *Essais sur la Peinture,* Leipsic, 1862; Eméric-David, *La Peinture Moderne,* 1862; Michiels, *La Peinture du IVme au XVIme Siècle,* Brussels, 1853 ; Müntz, *Histoire de la Peinture,* Paris, 1881 ; Stendhal, *Histoire de la Peinture,* Paris, 1860 ; Miss K. Thompson, *Handbook to Picture Galleries of Europe,* 3d ed., London, 1880; Wornum, *History of Painting,* London, 1847, and *Epochs of Painting,* 1864 ; Eckl and Atz, *Die Madonna als Gegenstand christlicher Kunstmalerei,* Brixen, 1883 ; Hotho, *Gesch. der christlichen Malerei,* Stuttgart, 1873 ; Argens, *Examen des Ecoles de Peinture,* Berlin, 1768 ; Hobbes, *Picture-Collector’s Manual,* London, 1849; *Bryan, Dictionary of Painters,* London, 1865; Sivet, *Diction. Hist, des Peintres,* Paris, 1855 ; Bartsch, *Peintre graveur,* Vienna, 1802-21 ; Sorg, *Gesch. der christlichen Malerei,* Berlin, 1853 ; Waagen, *Treasures of Art in Britain,* London, 1854-57 ; Rebre, *Kunstgeschichte des Mittelalters,* Leipsic, 1885. Early

Mediæval Schools Mullooly, *Paintings in S. Clemente,* Rome, 1866 ; Perret,

*Catacombes de Rome,* Paris, 1852-57 ; De Rossi, *Roma Sotterranea,* Rome, 1864-80 ; Didron, *Manuel d'Iconographie Chrétienne,* Paris, 1845 (in this is printed the 11th-century MS. 'E*pμηveιa τηs ξ,ωypaφικτηs,* on the hieratic rules of Byzan­tine art) ; Bayet, *La Peinture Chrétienne en Orient,* Paris, 1879 ; Carter, *Specimens of Ancient Sculpture and Painting,* London, 1812; Pownall, “Ancient Painting

in England, " in *Archxologia,* ix. p. 141, and other papers in the same publica­tion ; the *Vetusta Monumenta,* published by the Society of Antiquaries has valuable reproductions of the 14th-century wall-paintings in St Stephen’s Chapel, Westminster, which are now destroyed, except a few fragments in the British Museum ; many articles on mediæval painting occur in the volumes of the *Archaeological Journal,* and in the *Proceedings* of many other societies in England and abroad. Italian Schools generally.—Crowe and Cavalcaselle *History of Painting in Italy,* London, 1864-66, and *History of Painting in North Italy,* 1871 ; Woermann and Woltmann, *History of Painting,* ed. by S. Colvin London, 1880 ; Kugler, *Handbook of Painting,* London, 1874 ; Lanzi *Storià pittorica,* Florence, 1822 ; Rosini, *Storia della Pittura Italiana,* Pisa, 1839-47 ; Rumohr, *Italienische Forschungen,* Berlin, 1826-31 ; Forster, *Denkmale ital. Malerei,* Leipsic, 1870-73 ; Dohme, *Kunst und Künstler Ital.,* Berlin, 1878 ; Burckhardt, *The Cicerone,* best ed. London, 1879 ; Coindet, *Histoire de la Peinture en Italie,* Paris, 1861 ; Lübke, *Gesch. der ital. Malerei,* Stuttgart, 1878 ; Ottley, *Italian School,* London, 1823 ; W. B. Scott, *Pictures by Italian Masters,* London, 1876; Mrs Jameson, *Early Italian Painters,* London, 1859 ; Symonds, *Renais­sance in Italy* (Fine Arts), London, 1877 ; Tytler, *Old Masters and their Pictures,* London, 1873 ; Bernasconi, *Storia d. Pittura Italiana,* Pisa, 1864 ; Clément *La Peinture Italienne,* Parts, 1857 (on early painters); Pascoli, *Vite dei Pittori,* Rome, 1736; Poynter, *Painting, Early Christian, &c.,* small handbook, London, 1882 ; L. Scott, *Renaissance in Italy,* small handbook, London, 1883 ; Richter, *Italian Art in the National Gallery,* London, 1883 ; Frizzoni, *L’Arte Italiana nella Gal. Nat. di Londra,* Milan, 1880, published in the *Archivio Storico di Milano* ; Reiset, in the *Gaz. des B.-Arts* for 1877, gives a valuable series of articles entitled “Une Visite aux Musées de Londres " ; Morelli, *Italian Masters in German Galleries,* trans., London, 1883, and his valuable series of articles on the Borghese Gallery in Lützow's *Zeitschrift für bildende Kunst.* This very able art critic, who also writes under the name of “Lermolieff,” has developed a somewhat new system of criticism, based on minute observation of the way in which each painter treated details, such as the hand and ear,—in most cases (according to Morelli) a safer guide than the general impression derived from the whole effect or spirit of a picture, and less misleading than a judgment formed from technical peculiarities ; the Comm. Morelli, aided by a good know­ledge of the documentary history of art, has thus been enabled to give back to their right authors many paintings which for long have been wrongly named. Italian Special Schools.-Bordiga, *Opere del Gaud. Ferrari,* Milan, 1835; Pagani, *Le Pitture di Modena,* Modena, 1770 ; Vedriani, *Pittori, &c., Modanesi,* Modena, 1662 ; Zaist, *Pittori Cremonesi,* Cremona, 1774 ; Graselli, *Biog. dei Pittori Cremonesi,* Cremona, 1827 ; Arco, *Delie Arti di Mantova,* Mantua, 1857- 58 ; Coddè, *Dizionario dei Pittori Mantovani,* Mantua, 1837 ; Pozzo, *Vite dei Pittori Veronesi,* Verona, 1718 ; Ferri, *Pittori Milanesi,* Rome, 1868 ; Rio, *L. da Vinci et son École,* Paris, 1855 ; Moschini, *La Pittura in Padova,* Padua, 1826; Bodoni, *Pitture Parmensi,* Parma, 1809 ; Offò, *Vita del Parmigianino,* Parma, 1784 ; Leoni, *Pitture di Correggio,* Modena, 1841 ; Pungileoni, *Memorie storiche di Correggio,* Parma, 1817-21 ; Malvasia, *Felsina Pittrice,* Bologna, 1678; Barotti, *Pitture di Ferrara,* Ferrara, 1770 ; Laderchi, *La Pittura Ferrarese,* Ferrara, 1856 ; Baruffaldi, *Vite dei Pittori Ferraresi,* Ferrara ; Mesnard, *La Peinture à Sienne,* Paris, 1878 ; Della Valle, *Lettere Sanesi,* Venice, 17S2-86 ; Lasinio, *Pitture . . . di Siena,* Florence, 1825; *Milanesi, Documenti dell' Arte Senese,* 1858; Boullier, *L’Art Vénitien,* Paris, 1870 ; W. B. Scott, *Pictures by Venetian Painters,* London, 1875 ; Ruskin, *St Mark’s Rest,* London, 1879, *Stones of Venice,* 1856, and *Guide to principal Pictures at Venice,* 1878 ; Zanetti, *Storia d. Pittura Veneziana,* Venice, 1771 ; Longhi, *Vite dei Pittori Veneziani,* Venice, 1762; Ridolfi, *Maraviglie dell’ Arte,* Venice, 1648 ; Verci, *Pittori, Ac., di Bassano,* Venice, 1775 ; Tassi, *Vite dei Pittori, Ac., Bergamaschi,* Bergamo, 1793 ; Chizzola, *Pitture di Brescia,* Brescia, 1809; Calvi, *Vita di Francia,* Bologna, 1812, and *Vita di Fran. Barbiéri* (Guercino), 1808; Ratti, *Pittura, Ac., in Genova,* Genoa, 1780; Pascoli, *Vite dei Pittori, Ac., Perugini,* Rome, 1732; Mariotti, *Lettere Pittoriche Perugine,* Perugia, 1788 ; Fiorillo, *Gesch. der Malerei in Toscana,* Berlin, 1850 ; Marchese, *Pittori Domenicani,* Florence, 1845 ; Ricci, *Mem. di Melozzo da Forli,* Forli, 1834 ; Reggiani, *Mem. stor. d. Arti della Marca di Ancona,* Macerata, 1834 ; Domenici, *Vite dei Pittori Napoletani,* Naples, 1840-46,—not trustworthy in its account of supposed early Neapolitan painters ; Crowe and Cavalcaselle, *Life of Titian,* London, 1878, and *Life of Raphael,* 1880-85 ; Vischer, *L. Signorelli und die ital. Renaissance,* Leipsic, 1879. German, Flemish, and Dutch Schools.—Bode, *Frans Hals und seine Schule,* Leipsic, 1871, *Die Künstler von Haarlem,* 1872, and *Gesch. der holländischen Malerei,* 1883 ; Burger, *Études sur les Peintres Hollandais,* Paris, 1859 ; Burnet, *Rembrandt and his Works,* London, 1859 ; Scheltema, *Rembrand, Redevoering, Ac.,* Amsterdam, 1845 ; Fairholt, *Homes, Ac., of the Dutch Painters,* London, 1871 ; R. Gower, *Figure Painters of Holland,* London, 1880; Havard, *L’ Art Hollandais,* Paris, 1879, and *Histoire de la Peinture Hollandaise,* Paris, 1882 ; Kramm, *Levens en Werken der Hollandische Kunstschilders,* Amster­dam, 1857-64 ; Rathgeber, *Annalen der niederländischen Malerei,* Gotha, 1842- 44 ; Renouvier, *Les Peintres de l’Ancienne École Hollandaise,* Paris, 1857 ; Van Mander, *Le Livre des Peintres,* Paris, 1884 ; Riegel, *Beiträge zur niederländischen Kunstgeschichte,* Berlin, 1882; Van Eynden, *Geschiedcnis der vaterlandsche Schilderkunst,* Amsterdam, 1842 ; Vloten, *Nederlands Schilderkunst,* Amsterdam, 1874 ; Van Gool, *Nieuwe Schouburg der Kunstschilders,* Amsterdam, 1858 ; Hotho, *Gesch. der deutschen und niederländ. Malerei,* Berlin, 1840-43 ; Descamps, *La Vie des Peintres Flamands,* Paris, 1753-64; Dehaisnes, *L’Art Chrét. en Flandre,* Douai, 1860 ; Fétis, *Les Artistes Belges,* Brussels, 1857 ; Fromentin, *Les Maîtres d’autrefois,* Paris, 1876; Saint-Germain, *Guide de Tableaux, École Allemande, Ac.,* Paris, 1841 ; Héris, *Histoire de l’École Flamande,* Brussels, 1856 ; Houssaye, *Histoire de la Peinture Flamande, &c,* Paris, 1866 ; Michiels, *Les Peintres Brugeois,* Brussels, 1846, *Histoire de la Peinture Flamande, Ac.,* 1847, and *L’École d’Anvers,* Parte, 1877 ; Potvin, *L’Art Flamand,* Paris, 1868 ; Rooses, *Gesch. der Malerschule Antwerpens,* Munich, 1880 ; Stanley, *Principal Painters of Dutch and Flemish Schools,* London, 1855 ;' Head, *Handbook of Painting, German, Flemish, and Dutch,* London, 1846 ; Waagen, *Die deutschen und niederländischen Malerschulen,* Stuttgart, 1862; Kugler, *Handbook of Painting,* 2d ed., London, 1874 ; Crowe and Cavalcaselle, *Early Flemish Painters,* London, 1872 ; J. Smith, *Catalogue of Works of Dutch, Flemish, and French Painters,* London, 1829-42; Sandrart, *L’Accademia Tedesca,* Nuremberg, 1675-79 ; Lindau, *Lucas Cranach,* Leipsic, 1883 ; Heller, *Cranach’s Leben und Werke,* Nuremberg, 1804 ; Willigen, *Les Artistes de Haarlem,* Haarlem, 1870 ; Woltmann, *Hans Holbein,* Berlin, 1865 ; Wornum, *Life of Holbein,* London, 1866 ; Thausing, *Albrecht Dürer,* Berlin, 1872-76 ; Mrs Heaton, *Life of A. Durer,* London, 1881 ; Heller, *Leben und Werke A. Dürers,* Leipsic, 1831 ; Innstadten, *Darstellung der Gesch. der Malerei,* Vienna, 1853 ; Knirim, *Die Hartzmalerei, Ac.,* Leipsic, 1839 ; Passavant, *Beiträge zur Kenntniss, &c.,* Berlin, 1846 ; Houbraken, *Nederlandsche Kunstschilders,* Amster­dam, 1718-21 ; Immerzeei, *De Levens en Werken der Hollandsche, &c.,* Amsterdam, 1842-43 ; Weale, *Notes sur Jean Van Eyck,* London, 1861 ; Carton, *Les trois Van Eyck,* Bruges, 1848 ; Heinecken, *Neue Nachrichten von Künstlern,* Dresden, 1768-71 ; Gwinner, *Kunst und Künstler in Frankjurt,* Frankfort, 1862 ; Merlo, *Nachrichten von dem Leben, &c., kölnischer Künstler,* Cologne, 1850 ; Busscher, *Corporation des Peintres à Gand,* Brussels, 1853 ; Taurel, *L’Art en Hollande, Ac.,* Amsterdam, 1872; Bürget, *Musées de la Hollande,* Brussels, 1858-60; Aus’m Weerth, *Kunstdenkmäler des christ. Mittelalters,* Leipsic, 1857-60 ; Saint-Germain, *Guide de Tableaux* (German, Flemish, and Dutch), Paris, 1841 ; Dohme, Bode, and others, *Gesch. der deutschen Kunst,* Berlin, 1885 ; W. B. Scott, *The Little Masters,* London, 1879. Modern German Schools.—Bouniol, *L’Art chrétien et*

@@@1 For further lists of authorities see the various articles on the separate painters.