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Bernhard Berenson

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Transcriber's note:

Text enclosed by equal signs was in bold face in the original

(example: =bold=).

THE VENETIAN PAINTERS OF THE RENAISSANCE

With an Index to Their Works

by

BERNHARD BERENSON

Author of "Florentine Painters of the Renaissance,"

"Central Italian Painters of the Renaissance."

Third Edition

[Illustration: \_Shepherd with Pipe.\_

\_From the Painting by Giorgione, at Hampton Court.\_]

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[Illustration]

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NOTE TO THE SECOND EDITION.

The indices of this second edition have been carefully revised, and a

considerable number of additions have been made to the lists.

The author begs once more to call attention to the fact that, with one

or two exceptions, \_he has mentioned no pictures that he has not seen\_.

The lists are the result, not of compilation, but of first-hand

acquaintance with the works of art.

NOTE TO THIRD EDITION.

In this edition changes have been made in the numbering of the Venice

and Vienna Galleries, as well as of some minor collections, to

correspond to recent rehanging. Many other alterations have been

required by the breaking up of private collections. In several instances

it has been impossible to trace pictures to their new homes, and of such

the more important remain under the names of their former owners. To the

lists of painters have been added Beccaruzzi, Caprioli, Polidoro

Lanzani, Rocco Marconi, Andrea Schiavone, and Girolamo da Treviso,

artists important enough to be missed, but of merit so unequal that only

their more interesting works are here given. But the bulk of new

additions, amounting to a third as much again as was comprised in the

last edition, is of pictures in the various provincial galleries and

private collections of Great Britain, France, and Germany.

The author takes great pleasure in acknowledging his indebtedness to Mr.

Herbert F. Cook for invaluable aid in visiting some of the almost

numberless British collections.

PREFACE.

The following essay owes its origin to the author's belief that Venetian

painting is the most complete expression in art of the Italian

Renaissance. The Renaissance is even more important typically than

historically. Historically it may be looked upon as an age of glory or

of shame according to the different views entertained of European events

during the past five centuries. But typically it stands for youth, and

youth alone--for intellectual curiosity and energy grasping at the whole

of life as material which it hopes to mould to any shape.

Every generation has an innate sympathy with some epoch of the past

wherein it seems to find itself foreshadowed. Science has of late

revealed and given much, but its revelation and gifts are as nothing to

the promise it holds out of constant acquisition and perpetual growth,

of everlasting youth. We ourselves, because of our faith in science and

the power of work, are instinctively in sympathy with the Renaissance.

Our problems do not seem so easy to solve, our tasks are more difficult

because our vision is wider, but the spirit which animates us was

anticipated by the spirit of the Renaissance, and more than anticipated.

That spirit seems like the small rough model after which ours is being

fashioned.

Italian painting interests many of us more than the painting of any

other school not because of its essential superiority, but because it

expressed the Renaissance; and Venetian painting is interesting above

all because it was at Venice alone that this expression attained

perfection. Elsewhere, particularly in Florence, it died away before it

found complete utterance.

In order to keep the main idea clearly before the mind of the reader, to

show him how the Renaissance reveals itself in Venetian painting, the

introduction of anything not strictly relevant to the subject has been

avoided. The salient points once perceived and connected with the more

important painters, the reader will find no difficulty in seeing the

proper place of any given work by a great master, or the relative

importance of those second-and third-rate painters of whom no special

mention has been made because they are comprised within what has been

said about the greater artists.

But happily art is too great and too vital a subject to be crowded into

any single formula; and a formula that would, without distorting our

entire view of Italian art in the fifteenth century, do full justice to

such a painter as Carlo Crivelli, does not exist. He takes rank with the

most genuine artists of all times and countries, and does not weary even

when "great masters" grow tedious. He expresses with the freedom and

spirit of Japanese design a piety as wild and tender as Jacopo da

Todi's, a sweetness of emotion as sincere and dainty as of a Virgin and

Child carved in ivory by a French craftsman of the fourteenth century.

The mystic beauty of Simone Martini, the agonized compassion of the

young Bellini, are embodied by Crivelli in forms which have the strength

of line and the metallic lustre of old Satsuma or lacquer, and which are

no less tempting to the touch. Crivelli must be treated by himself and

as the product of stationary, if not reactionary, conditions. Having

lived most of his life far away from the main currents of culture, in a

province where St. Bernardino had been spending his last energies in the

endeavour to call the world back to the ideals of an infantile

civilisation, Crivelli does not belong to a movement of constant

progress, and therefore is not within the scope of this work.

To make the essay useful as a handbook to Venetian painting, lists have

been appended of the works, in and out of Italy, by the principal

Venetian masters. These lists do not pretend to absolute completeness.

Only such private collections have been mentioned as are well known and

accessible to students, although in the case of very rare painters all

of their known works are given, and even such as are of doubtful

authenticity are alluded to. The author has seen and carefully

considered all the pictures he mentions, except one or two at St.

Petersburg, which are, however, well known from the photographs of MM.

Braun & Cie. The attributions are based on the results of the most

recent research. Even such painstaking critics of some years ago as

Messrs. Crowe and Cavalcaselle laboured under terrible disadvantages,

because most of their work was done at a time when travelling was much

slower than it has now become, and when photography was not sufficiently

perfected to be of great service. Rapid transit and isochromatic

photography are beginning to enable the student to make of

connoisseurship something like an exact science. To a certain extent,

therefore, Messrs. Crowe and Cavalcaselle have been superseded, and to a

great degree supplemented by the various writings of Morelli, Richter,

Frizzoni, and others. The author takes pleasure in acknowledging his

indebtedness to the first systematic writers on Italian painting no less

than to the perfectors of the new critical method, now adopted by nearly

all serious students of Italian art. To the founder of the new

criticism, the late Giovanni Morelli, and to his able successor, Dr.

Gustavo Frizzoni, the author feels bound to ascribe many of his

attributions, although a number are based on independent research, and

for these he alone is responsible. Special thanks are due to a dear

friend, Enrico Costa, for placing his notes of a recent visit to Madrid

at the author's disposal. They have been used, with a confidence

warranted by Signor Costa's unrivalled connoisseurship, to supplement

the author's own notes, taken some years ago.

Having noted the dependence of scientific art study upon isochromatic

photography, the author is happy to take this opportunity of expressing

his gratitude to such able photographers as Löwy of Vienna, Tamme of

Dresden, Marcozzi of Milan, Alinari Bros. of Florence, and Dominic

Anderson of Rome, all of whom have devoted themselves with special zeal

to the paintings of the Venetian masters. The author is peculiarly

indebted to Signor Anderson for having materially assisted his studies

by photographing many pictures which at present have a scientific rather

than a popular interest.

The frontispiece is a reproduction of Giorgione's "Shepherd" at Hampton

Court, a picture which perhaps better than any other expresses the

Renaissance at the most fascinating point of its course. The author is

indebted to Mr. Sidney Colvin for permission to make use of a photograph

taken at his order.

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THE VENETIAN PAINTERS OF THE RENAISSANCE

=I. Value of Venetian Art.=--Among the Italian schools of painting the

Venetian has, for the majority of art-loving people, the strongest and

most enduring attraction. In the course of the present brief account of

the life of that school we shall perhaps discover some of the causes of

our peculiar delight and interest in the Venetian painters, as we come

to realise what tendencies of the human spirit their art embodied, and

of what great consequence their example has been to the whole of

European painting for the last three centuries.

The Venetians as a school were from the first endowed with exquisite

tact in their use of colour. Seldom cold and rarely too warm, their

colouring never seems an afterthought, as in many of the Florentine

painters, nor is it always suggesting paint, as in some of the Veronese

masters. When the eye has grown accustomed to make allowance for the

darkening caused by time, for the dirt that lies in layers on so many

pictures, and for unsuccessful attempts at restoration, the better

Venetian paintings present such harmony of intention and execution as

distinguishes the highest achievements of genuine poets. Their mastery

over colour is the first thing that attracts most people to the painters

of Venice. Their colouring not only gives direct pleasure to the eye,

but acts like music upon the moods, stimulating thought and memory in

much the same way as a work by a great composer.

=II. The Church and Painting.=--The Church from the first took account of

the influence of colour as well as of music upon the emotions. From the

earliest times it employed mosaic and painting to enforce its dogmas and

relate its legends, not merely because this was the only means of

reaching people who could neither read nor write, but also because it

instructed them in a way which, far from leading to critical enquiry,

was peculiarly capable of being used as an indirect stimulus to moods of

devotion and contrition. Next to the finest mosaics of the first

centuries, the early works of Giovanni Bellini, the greatest Venetian

master of the fifteenth century, best fulfil this religious intention.

Painting had in his lifetime reached a point where the difficulties of

technique no longer stood in the way of the expression of profound

emotion. No one can look at Bellini's pictures of the Dead Christ upheld

by the Virgin or angels without being put into a mood of deep

contrition, nor at his earlier Madonnas without a thrill of awe and

reverence. And Giovanni Bellini does not stand alone. His

contemporaries, Gentile Bellini, the Vivarini, Crivelli, and Cima da

Conegliano all began by painting in the same spirit, and produced almost

the same effect.

The Church, however, thus having educated people to understand painting

as a language and to look to it for the expression of their sincerest

feelings, could not hope to keep it always confined to the channel of

religious emotion. People began to feel the need of painting as

something that entered into their every-day lives almost as much as we

nowadays feel the need of the newspaper; nor was this unnatural,

considering that, until the invention of printing, painting was the only

way, apart from direct speech, of conveying ideas to the masses. At

about the time when Bellini and his contemporaries were attaining

maturity, the Renaissance had ceased to be a movement carried on by

scholars and poets alone. It had become sufficiently widespread to seek

popular as well as literary utterance, and thus, toward the end of the

fifteenth century, it naturally turned to painting, a vehicle of

expression which the Church, after a thousand years of use, had made

familiar and beloved.

To understand the Renaissance at the time when its spirit began to find

complete embodiment in painting, a brief survey of the movement of

thought in Italy during its earlier period is necessary, because only

when that movement had reached a certain point did painting come to be

its most natural medium of expression.

=III. The Renaissance.=--The thousand years that elapsed between the

triumph of Christianity and the middle of the fourteenth century have

been not inaptly compared to the first fifteen or sixteen years in the

life of the individual. Whether full of sorrows or joys, of storms or

peace, these early years are chiefly characterised by tutelage and

unconsciousness of personality. But toward the end of the fourteenth

century something happened in Europe that happens in the lives of all

gifted individuals. There was an awakening to the sense of personality.

Although it was felt to a greater or less degree everywhere, Italy felt

the awakening earlier than the rest of Europe, and felt it far more

strongly. Its first manifestation was a boundless and insatiable

curiosity, urging people to find out all they could about the world and

about man. They turned eagerly to the study of classic literature and

ancient monuments, because these gave the key to what seemed an immense

store-house of forgotten knowledge; they were in fact led to antiquity

by the same impulse which, a little later, brought about the invention

of the printing-press and the discovery of America.

The first consequence of a return to classical literature was the

worship of human greatness. Roman literature, which the Italians

naturally mastered much earlier than Greek, dealt chiefly with politics

and war, seeming to give an altogether disproportionate place to the

individual, because it treated only of such individuals as were

concerned in great events. It is but a step from realising the greatness

of an event to believing that the persons concerned in it were equally

great, and this belief, fostered by the somewhat rhetorical literature

of Rome, met the new consciousness of personality more than half way,

and led to that unlimited admiration for human genius and achievement

which was so prominent a feature of the early Renaissance. The two

tendencies reacted upon each other. Roman literature stimulated the

admiration for genius, and this admiration in turn reinforced the

interest in that period of the world's history when genius was supposed

to be the rule rather than the exception; that is to say, it reinforced

the interest in antiquity.

The spirit of discovery, the never satisfied curiosity of this time, led

to the study of ancient art as well as of ancient literature, and the

love of antiquity led to the imitation of its buildings and statues as

well as of its books and poems. Until comparatively recent times

scarcely any ancient paintings were found, although buildings and

statues were everywhere to be seen, the moment anyone seriously thought

of looking at them. The result was that while the architecture and

sculpture of the Renaissance were directly and strongly influenced by

antiquity, painting felt its influence only in so far as the study of

antiquity in the other arts had conduced to better draughtsmanship and

purer taste. The spirit of discovery could thus show itself only

indirectly in painting,--only in so far as it led painters to the

gradual perfection of the technical means of their craft.

Unlimited admiration for genius and wonder that the personalities of

antiquity should have survived with their great names in no way

diminished, soon had two consequences. One was love of glory, and the

other the patronage of those arts which were supposed to hand down a

glorious name undiminished to posterity. The glory of old Rome had come

down through poets and historians, architects and sculptors, and the

Italians, feeling that the same means might be used to hand down the

achievements of their own time to as distant a posterity, made a new

religion of glory, with poets and artists for the priests. At first the

new priesthood was confined almost entirely to writers, but in little

more than a generation architects and sculptors began to have their

part. The passion for building is in itself one of the most instinctive,

and a man's name and armorial bearings, tastefully but prominently

displayed upon a church or palace, were as likely, it was felt, to hand

him down to posterity as the praise of poets or historians. It was the

passion for glory, in reality, rather than any love of beauty, that gave

the first impulse to the patronage of the arts in the Renaissance.

Beauty was the concern of the artists, although no doubt their patrons

were well aware that the more impressive a building was, the more

beautiful a monument, the more likely was it to be admired, and the

more likely were their names to reach posterity. Their instincts did not

mislead them, for where their real achievements would have tempted only

the specialist or antiquarian into a study of their career, the

buildings and monuments put up by them--by such princes as Sigismondo

Malatesta, Frederick of Urbino, or Alfonzo of Naples,--have made the

whole intelligent public believe that they were really as great as they

wished posterity to believe them.

As painting had done nothing whatever to transmit the glory of the great

Romans, the earlier generations of the Renaissance expected nothing from

it, and did not give it that patronage which the Church, for its own

purposes, continued to hold out to it. The Renaissance began to make

especial use of painting only when its own spirit had spread very

widely, and when the love of knowledge, of power, and of glory had

ceased to be the only recognised passions, and when, following the lead

of the Church, people began to turn to painting for the expression of

deep emotion. The new religion, as I have called the love of glory, is

in its very essence a thing of this world, founded as it is on human

esteem. The boundless curiosity of the Renaissance led back inevitably

to an interest in life and to an acceptance of things for what they

were,--for their intrinsic quality. The moment people stopped looking

fixedly toward heaven their eyes fell upon the earth, and they began to

see much on its surface that was pleasant. Their own faces and figures

must have struck them as surprisingly interesting, and, considering how

little St. Bernard and other mediæval saints and doctors had led them to

expect, singularly beautiful. A new feeling arose that mere living was a

big part of life, and with it came a new passion, the passion for

beauty, for grace, and for comeliness.

It has already been suggested that the Renaissance was a period in the

history of modern Europe comparable to youth in the life of the

individual. It had all youth's love of finery and of play. The more

people were imbued with the new spirit, the more they loved pageants.

The pageant was an outlet for many of the dominant passions of the

time, for there a man could display all the finery he pleased, satisfy

his love of antiquity by masquerading as Cæsar or Hannibal, his love of

knowledge by finding out how the Romans dressed and rode in triumph, his

love of glory by the display of wealth and skill in the management of

the ceremony, and, above all, his love of feeling himself alive. Solemn

writers have not disdained to describe to the minutest details many of

the pageants which they witnessed.

We have seen that the earlier elements of the Renaissance, the passion

for knowledge and glory, were not of the kind to give a new impulse to

painting. Nor was the passion for antiquity at all so direct an

inspiration to that art as it was to architecture and sculpture. The

love of glory had, it is true, led such as could not afford to put up

monumental buildings, to decorate chapels with frescoes in which their

portraits were timidly introduced. But it was only when the Renaissance

had attained to a full consciousness of its interest in life and

enjoyment of the world that it naturally turned, and indeed was forced

to turn, to painting; for it is obvious that painting is peculiarly

fitted for rendering the appearances of things with a glow of light and

richness of colour that correspond to and express warm human emotions.

=IV. Painting and the Renaissance.=--When it once reached the point

where its view of the world naturally sought expression in painting, as

religious ideas had done before, the Renaissance found in Venice clearer

utterance than elsewhere, and it is perhaps this fact which makes the

most abiding interest of Venetian painting. It is at this point that we

shall take it up.

The growing delight in life with the consequent love of health, beauty,

and joy were felt more powerfully in Venice than anywhere else in Italy.

The explanation of this may be found in the character of the Venetian

government which was such that it gave little room for the satisfaction

of the passion for personal glory, and kept its citizens so busy in

duties of state that they had small leisure for learning. Some of the

chief passions of the Renaissance thus finding no outlet in Venice, the

other passions insisted all the more on being satisfied. Venice,

moreover, was the only state in Italy which was enjoying, and for many

generations had been enjoying, internal peace. This gave the Venetians a

love of comfort, of ease, and of splendour, a refinement of manner, and

humaneness of feeling, which made them the first really modern people in

Europe. Since there was little room for personal glory in Venice, the

perpetuators of glory, the Humanists, found at first scant encouragement

there, and the Venetians were saved from that absorption in archæology

and pure science which overwhelmed Florence at an early date. This was

not necessarily an advantage in itself, but it happened to suit Venice,

where the conditions of life had for some time been such as to build up

a love of beautiful things. As it was, the feeling for beauty was not

hindered in its natural development. Archæology would have tried to

submit it to the good taste of the past, a proceeding which rarely

promotes good taste in the present. Too much archæology and too much

science might have ended in making Venetian art academic, instead of

letting it become what it did, the product of a natural ripening of

interest in life and love of pleasure. In Florence, it is true, painting

had developed almost simultaneously with the other arts, and it may be

due to this very cause that the Florentine painters never quite realised

what a different task from the architect's and sculptor's was theirs. At

the time, therefore, when the Renaissance was beginning to find its best

expression in painting, the Florentines were already too much attached

to classical ideals of form and composition, in other words, too

academic, to give embodiment to the throbbing feeling for life and

pleasure.

Thus it came to pass that in the Venetian pictures of the end of the

fifteenth century we find neither the contrition nor the devotion of

those earlier years when the Church alone employed painting as the

interpreter of emotion, nor the learning which characterised the

Florentines. The Venetian masters of this time, although nominally

continuing to paint the Madonna and saints, were in reality painting

handsome, healthy, sane people like themselves, people who wore their

splendid robes with dignity, who found life worth the mere living and

sought no metaphysical basis for it. In short, the Venetian pictures of

the last decade of the century seemed intended not for devotion, as they

had been, nor for admiration, as they then were in Florence, but for

enjoyment.

The Church itself, as has been said, had educated its children to

understand painting as a language. Now that the passions men dared to

avow were no longer connected with happiness in some future state only,

but mainly with life in the present, painting was expected to give voice

to these more human aspirations and to desert the outgrown ideals of the

Church. In Florence, the painters seemed unable or unwilling to make

their art really popular. Nor was it so necessary there, for Poliziano,

Pulci, and Lorenzo dei Medici supplied the need of self-expression by

addressing the Florentines in the language which their early enthusiasm

for antiquity and their natural gifts had made them understand better

than any other--the language of poetry. In Venice alone painting

remained what it had been all over Italy in earlier times, the common

tongue of the whole mass of the people. Venetian artists thus had the

strongest inducements to perfect the processes which painters must

employ to make pictures look real to their own generation; and their

generation had an altogether firmer hold on reality than any that had

been known since the triumph of Christianity. Here again the comparison

of the Renaissance to youth must be borne in mind. The grasp that youth

has on reality is not to be compared to that brought by age, and we must

not expect to find in the Renaissance a passion for an acquaintance with

things as they are such as we ourselves have; but still its grasp of

facts was far firmer than that of the Middle Ages.

Painting, in accommodating itself to the new ideas, found that it could

not attain to satisfactory representation merely by form and colour, but

that it required light and shadow and effects of space. Indeed, venial

faults of drawing are perhaps the least disturbing, while faults of

perspective, of spacing, and of colour completely spoil a picture for

people who have an every-day acquaintance with painting such as the

Venetians had. We find the Venetian painters, therefore, more and more

intent upon giving the space they paint its real depth, upon giving

solid objects the full effect of the round, upon keeping the different

parts of a figure within the same plane, and upon compelling things to

hold their proper places one behind the other. As early as the beginning

of the sixteenth century a few of the greater Venetian painters had

succeeded in making distant objects less and less distinct, as well as

smaller and smaller, and had succeeded also in giving some appearance of

reality to the atmosphere. These are a few of the special problems of

painting, as distinct from sculpture for instance, and they are problems

which, among the Italians, only the Venetians and the painters closely

connected with them solved with any success.

=V. Pageant Pictures.=--The painters of the end of the fifteenth century

who met with the greatest success in solving these problems were

Giovanni and Gentile Bellini, Cima da Conegliano, and Carpaccio, and we

find each of them enjoyable to the degree that he was in touch with the

life of his day. I have already spoken of pageants and of how

characteristic they were of the Renaissance, forming as they did a sort

of safety-valve for its chief passions. Venice, too, knew the love of

glory, and the passion was perhaps only the more intense because it was

all dedicated to the State. There was nothing the Venetians would not do

to add to its greatness, glory, and splendour. It was this which led

them to make of the city itself that wondrous monument to the love and

awe they felt for their Republic, which still rouses more admiration and

gives more pleasure than any other one achievement of the art-impulse in

man. They were not content to make their city the most beautiful in the

world; they performed ceremonies in its honour partaking of all the

solemnity of religious rites. Processions and pageants by land and by

sea, free from that gross element of improvisation which characterised

them elsewhere in Italy, formed no less a part of the functions of the

Venetian State than the High Mass in the Catholic Church. Such a

function, with Doge and Senators arrayed in gorgeous costumes no less

prescribed than the raiments of ecclesiastics, in the midst of the

fairy-like architecture of the Piazza or canals, was the event most

eagerly looked forward to, and the one that gave most satisfaction to

the Venetian's love of his State, and to his love of splendour, beauty,

and gaiety. He would have had them every day if it were possible, and,

to make up for their rarity, he loved to have representations of them.

So most Venetian pictures of the beginning of the sixteenth century

tended to take the form of magnificent processions, if they did not

actually represent them. They are processions in the Piazza, as in

Gentile Bellini's "Corpus Christi" picture, or on the water, as in

Carpaccio's picture where St. Ursula leaves her home; or they represent

what was a gorgeous but common sight in Venice, the reception or

dismissal of ambassadors, as in several pictures of Carpaccio's St.

Ursula series; or they show simply a collection of splendidly costumed

people in the Piazza, as in Gentile's "Preaching of St. Mark." Not only

the pleasure-loving Carpaccio, but the austere Cima, as he grew older,

turned every biblical and saintly legend into an occasion for the

picture of a pageant.

But there was a further reason for the popularity of such pictures. The

decorations which were then being executed by the most reputed masters

in the Hall of Great Council in the Doge's Palace, were, by the nature

of the subject, required to represent pageants. The Venetian State

encouraged painting as did the Church, in order to teach its subjects

its own glory in a way that they could understand without being led on

to critical enquiry. Venice was not the only city, it is true, that used

painting for political purposes; but the frescoes of Lorenzetti at Siena

were admonitions to govern in accordance with the Catechism, while the

pictures in the Great Hall of the Doge's Palace were of a nature to

remind the Venetians of their glory and also of their state policy.

These mural paintings represented such subjects as the Doge bringing

about a reconciliation between the Pope and the Emperor Barbarossa, an

event which marked the first entry of Venice into the field of

Continental politics, and typified as well its unchanging policy, which

was to gain its own ends by keeping a balance of power between the

allies of the Pope and the allies of his opponents. The first edition,

so to speak, of these works had been executed at the end of the

fourteenth century and in the beginning of the fifteenth. Toward the end

of that century it no longer satisfied the new feeling for reality and

beauty, and thus had ceased to serve its purpose, which was to glorify

the State. The Bellini, Alvise Vivarini, and Carpaccio were employed to

make a second rendering of the very same subjects, and this gave the

Venetians ample opportunity for finding out how much they liked pageant

pictures.

It is curious to note here that at the same time Florence also

commissioned its greatest painters to execute works for its Council

Hall, but left them practically free to choose their own subjects.

Michelangelo chose for his theme "The Florentines while Bathing

Surprised by the Pisans," and Leonardo "The Battle of the Standard."

Neither of these was intended in the first place to glorify the

Florentine Republic, but rather to give scope to the painter's genius,

Michelangelo's for the treatment of the nude, Leonardo's for movement

and animation. Each, having given scope to his peculiar talents in his

cartoon, had no further interest, and neither of the undertakings was

ever completed. Nor do we hear that the Florentine councillors enjoyed

the cartoons, which were instantly snatched up by students who turned

the hall containing them into an academy.

=VI. Painting and the Confraternities.=--It does not appear that the Hall

of Great Council in Venice was turned into a students' academy, and,

although the paintings there doubtless gave a decided incentive to

artists, their effect upon the public, for whom they were designed, was

even greater. The councillors were not allowed to be the only people to

enjoy fascinating pictures of gorgeous pageants and ceremonials. The

Mutual Aid Societies--the Schools, as they were called--were not long in

getting the masters who were employed in the Doge's Palace to execute

for their own meeting places pictures equally splendid. The Schools of

San Giorgio, Sant' Ursula, and Santo Stefano, employed Carpaccio, the

Schools of San Giovanni and San Marco, Gentile Bellini, and other

Schools employed minor painters. The works carried out for these Schools

are of peculiar importance, both because they are all that remain to

throw light upon the pictures in the Doge's Palace destroyed in the fire

of 1576, and because they form a transition to the art of a later day.

Just as the State chose subjects that glorified itself and taught its

own history and policy, so the Schools had pictures painted to glorify

their patron saints, and to keep their deeds and example fresh. Many of

these pictures--most in fact--took the form of pageants; but even in

such, intended as they were for almost domestic purposes, the style of

high ceremonial was relaxed, and elements taken directly from life were

introduced. In his "Corpus Christi," Gentile Bellini paints not only the

solemn and dazzling procession in the Piazza, but the elegant young men

who strut about in all their finery, the foreign loungers, and even the

unfailing beggar by the portal of St. Mark's. In his "Miracle of the

True Cross," he introduces gondoliers, taking care to bring out all the

beauty of their lithe, comely figures as they stand to ply the oar, and

does not reject even such an episode as a serving-maid standing in a

doorway watching a negro who is about to plunge into the canal. He

treats this bit of the picture with all the charm and much of that

delicate feeling for simple effects of light and colour that we find in

such Dutch painters as Vermeer van Delft and Peter de Hoogh.

Episodes such as this in the works of the earliest great Venetian master

must have acted on the public like a spark on tinder. They certainly

found a sudden and assured popularity, for they play a more and more

important part in the pictures executed for the Schools, many of the

subjects of which were readily turned into studies of ordinary Venetian

life. This was particularly true of the works of Carpaccio. Much as he

loved pageants, he loved homelier scenes as well. His "Dream of St.

Ursula" shows us a young girl asleep in a room filled with the quiet

morning light. Indeed, it may be better described as the picture of a

room with the light playing softly upon its walls, upon the flower-pots

in the window, and upon the writing-table and the cupboards. A young

girl happens to be asleep in the bed, but the picture is far from being

a merely economic illustration to this episode in the life of the saint.

Again, let us take the work in the same series where King Maure

dismisses the ambassadors. Carpaccio has made this a scene of a

chancellery in which the most striking features are neither the king nor

the ambassadors, but the effect of the light that streams through a side

door on the left and a poor clerk labouring at his task. Or, again, take

St. Jerome in his study, in the Scuola di San Giorgio. He is nothing but

a Venetian scholar seated in his comfortable, bright library, in the

midst of his books, with his little shelf of bric-à-brac running along

the wall. There is nothing in his look or surroundings to speak of a

life of self-denial or of arduous devotion to the problems of sin and

redemption. Even the "Presentation of the Virgin," which offered such a

splendid chance for a pageant, Carpaccio, in one instance, turned into

the picture of a simple girl going to her first communion. In other

words, Carpaccio's quality is the quality of a painter of \_genre\_, of

which he was the earliest Italian master. His \_genre\_ differs from Dutch

or French not in kind but in degree. Dutch \_genre\_ is much more

democratic, and, as painting, it is of a far finer quality, but it deals

with its subject, as Carpaccio does, for the sake of its own pictorial

capacities and for the sake of the effects of colour and of light and

shade.

=VII. Easel Pictures and Giorgione.=--At the beginning of the Renaissance

painting was almost wholly confined to the Church. From the Church it

extended to the Council Hall, and thence to the Schools. There it

rapidly developed into an art which had no higher aim than painting the

sumptuous life of the aristocracy. When it had reached this point, there

was no reason whatever why it should not begin to grace the dwellings of

all well-to-do people.

In the sixteenth century painting was not looked upon with the

estranging reverence paid to it now. It was almost as cheap as printing

has become since, and almost as much employed. When the Venetians had

attained the point of culture where they were able to differentiate

their sensations and distinguish pleasure from edification, they found

that painting gave them decided pleasure. Why should they always have to

go to the Doge's Palace or to some School to enjoy this pleasure? That

would have been no less a hardship than for us never to hear music

outside of a concert-room. This is no merely rhetorical comparison, for

in the life of the Venetian of the sixteenth century painting took much

the same place that music takes in ours. He no longer expected it to

tell him stories or to teach him the Catechism. Printed books, which

were beginning to grow common, amply satisfied both these needs. He had

as a rule very little personal religion, and consequently did not care

for pictures that moved him to contrition or devotion. He preferred to

have some pleasantly coloured thing that would put him into a mood

connected with the side of life he most enjoyed--with refined

merrymaking, with country parties, or with the sweet dreams of youth.

Venetian painting alone among Italian schools was ready to satisfy such

a demand, and it thus became the first genuinely modern art: for the

most vital difference that can be indicated between the arts in

antiquity and modern times is this--that now the arts tend to address

themselves more and more to the actual needs of men, while in olden

times they were supposed to serve some more than human purpose.

The pictures required for a house were naturally of a different kind

from those suited to the Council Hall or the School, where large

paintings, which could be filled with many figures, were in place. For

the house smaller pictures were necessary, such as could easily be

carried about. The mere dimensions, therefore, excluded pageants, but,

in any case, the pageant was too formal a subject to suit all moods--too

much like a brass band always playing in the room. The easel picture had

to be without too definite a subject, and could no more permit being

translated into words than a sonata. Some of Giovanni Bellini's late

works are already of this kind. They are full of that subtle, refined

poetry which can be expressed in form and colour alone. But they were a

little too austere in form, a little too sober in colour, for the gay,

care-free youth of the time. Carpaccio does not seem to have painted

many easel pictures, although his brilliancy, his delightful fancy, his

love of colour, and his gaiety of humour would have fitted him admirably

for this kind of painting. But Giorgione, the follower of both these

masters, starting with the qualities of both as his inheritance,

combined the refined feeling and poetry of Bellini with Carpaccio's

gaiety and love of beauty and colour. Stirred with the enthusiasms of

his own generation as people who had lived through other phases of

feeling could not be, Giorgione painted pictures so perfectly in touch

with the ripened spirit of the Renaissance that they met with the

success which those things only find that at the same moment wake us to

the full sense of a need and satisfy it.

Giorgione's life was short, and very few of his works--not a score in

all--have escaped destruction. But these suffice to give us a glimpse

into that brief moment when the Renaissance found its most genuine

expression in painting. Its over-boisterous passions had quieted down

into a sincere appreciation of beauty and of human relations. It would

be really hard to say more about Giorgione than this, that his pictures

are the perfect reflex of the Renaissance at its height. His works, as

well as those of his contemporaries and followers, still continue to be

appreciated most by people whose attitude of mind and spirit has most in

common with the Renaissance, or by those who look upon Italian art not

merely as art, but as the product of this period. For that is its

greatest interest. Other schools have accomplished much more in mere

painting than the Italian. A serious student of art will scarcely think

of putting many of even the highest achievements of the Italians,

considered purely as technique, beside the works of the great Dutchmen,

the great Spaniard, or even the masters of to-day. Our real interest in

Italian painting is at bottom an interest in that art which we almost

instinctively feel to have been the fittest expression found by a period

in the history of modern Europe which has much in common with youth.

The Renaissance has the fascination of those years when we seemed so

full of promise both to ourselves and to everybody else.

=VIII. The Giorgionesque Spirit.=--Giorgione created a demand which other

painters were forced to supply at the risk of finding no favour. The

older painters accommodated themselves as best they could. One of them

indeed, turning toward the new in a way that is full of singular charm,

gave his later works all the beauty and softness of the first spring

days in Italy. Upon hearing the title of one of Catena's works in the

National Gallery, "A Warrior Adoring the Infant Christ," who could

imagine what a treat the picture itself had in store for him? It is a

fragrant summer landscape enjoyed by a few quiet people, one of whom, in

armour, with the glamour of the Orient about him, kneels at the Virgin's

feet, while a romantic young page holds his horse's bridle. I mention

this picture in particular because it is so accessible, and so good an

instance of the Giorgionesque way of treating a subject; not for the

story, nor for the display of skill, nor for the obvious feeling, but

for the lovely landscape, for the effects of light and colour, and for

the sweetness of human relations. Giorgione's altar-piece at

Castelfranco is treated in precisely the same spirit, but with far more

genius.

The young painters had no chance at all unless they undertook at once to

furnish pictures in Giorgione's style. But before we can appreciate all

that the younger men were called upon to do, we must turn to the

consideration of that most wonderful product of the Renaissance and of

the painter's craft--the Portrait.

=IX. The Portrait.=--The longing for the perpetuation of one's fame, which

has already been mentioned several times as one of the chief passions of

the Renaissance, brought with it the more universal desire to hand down

the memory of one's face and figure. The surest way to accomplish this

end seemed to be the one which had proved successful in the case of the

great Romans, whose effigies were growing more and more familiar as new

busts and medals were dug up. The earlier generations of the

Renaissance relied therefore on the sculptor and the medallist to hand

down their features to an interested posterity. These artists were ready

for their task. The mere materials gave them solidity, an effect so hard

to get in painting. At the same time, nothing was expected from them

except that they should mould the material into the desired shape. No

setting was required and no colour. Their art on this account alone

would naturally have been the earliest to reach fruition. But over and

above this, sculptors and medallists had the direct inspiration of

antique models, and through the study of these they were at an early

date brought in contact with the tendencies of the Renaissance. The

passion then prevailing for pronounced types, and the spirit of analysis

this produced, forced them to such patient study of the face as would

enable them to give the features that look of belonging to one

consistent whole which we call character. Thus, at a time when painters

had not yet learned to distinguish between one face and another,

Donatello was carving busts which remain unrivalled as studies of

character, and Pisanello was casting bronze and silver medals which are

among the greatest claims to renown of those whose effigies they bear.

Donatello's bust of Niccolò d'Uzzano shows clearly, nevertheless, that

the Renaissance could not long remain satisfied with the sculptured

portrait. It is coloured like nature, and succeeds so well in producing

for an instant the effect of actual life as to seem uncanny the next

moment. Donatello's contemporaries must have had the same impression,

for busts of this kind are but few. Yet these few prove that the element

of colour had to be included before the satisfactory portrait was found:

in other words, that painting and not sculpture was to be the

portrait-art of the Renaissance.

The most creative sculptor of the earlier Renaissance was not the only

artist who felt the need of colour in portraiture. Vittore Pisano, the

greatest medallist of this or any age, felt it quite as keenly, and

being a painter as well, he was among the first to turn this art to

portraiture. In his day, however, painting was still too undeveloped an

art for the portrait not to lose in character what it gained in a more

lifelike colouring, and the two of Pisanello's portraits which still

exist are profiles much inferior to his best medals, seeming indeed to

be enlargements of them rather than original studies from life.

It was only in the next generation, when the attention of painters

themselves was powerfully concentrated upon the reproduction of strongly

pronounced types of humanity, that they began to make portraits as full

of life and energy as Donatello's busts of the previous period. Even

then, however, the full face was rarely attempted, and it was only in

the beginning of the sixteenth century that full-face portraits began to

be common. The earliest striking achievement of this sort, Mantegna's

head of Cardinal Scarampo (now in Berlin), was not the kind to find

favour in Venice. The full-face likeness of this wolf in sheep's

clothing brought out the workings of the self-seeking, cynical spirit

within too clearly not to have revolted the Venetians, who looked upon

all such qualities as impious in the individual because they were the

strict monopoly of the State. In the portraits of Doges which decorated

the frieze of its great Council Hall, Venice wanted the effigies of

functionaries entirely devoted to the State, and not of great

personalities, and the profile lent itself more readily to the omission

of purely individual traits.

It is significant that Venice was the first state which made a business

of preserving the portraits of its chief rulers. Those which Gentile and

Giovanni Bellini executed for this end must have had no less influence

on portraiture than their mural paintings in the same Hall had on other

branches of the art. But the State was not satisfied with leaving

records of its glory in the Ducal Palace alone. The Church and the

saints were impressed for the same purpose--happily for us, for while

the portraits in the Great Hall have perished, several altar-pieces

still preserve to us the likenesses of some of the Doges.

Early in the sixteenth century, when people began to want pictures in

their own homes as well as in their public halls, personal and

religious motives combined to dictate the choice of subjects. In the

minds of many, painting, although a very familiar art, was too much

connected with solemn religious rites and with state ceremonies to be

used at once for ends of personal pleasure. So landscape had to slide in

under the patronage of St. Jerome; while romantic biblical episodes,

like the "Finding of Moses," or the "Judgment of Solomon," gave an

excuse for \_genre\_, and the portrait crept in half hidden under the

mantle of a patron saint. Its position once secure, however, the

portrait took no time to cast off all tutelage, and to declare itself

one of the most attractive subjects possible. Over and above the obvious

satisfaction afforded by a likeness, the portrait had to give pleasure

to the eye, and to produce those agreeable moods which were expected

from all other paintings in Giorgione's time. Portraits like that of

Scarampo are scarcely less hard to live with than such a person himself

must have been. They tyrannize rather than soothe and please. But

Giorgione and his immediate followers painted men and women whose very

look leads one to think of sympathetic friends, people whose features

are pleasantly rounded, whose raiment seems soft to touch, whose

surroundings call up the memory of sweet landscapes and refreshing

breezes. In fact, in these portraits the least apparent object was the

likeness, the real purpose being to please the eye and to turn the mind

toward pleasant themes. This no doubt helps to account for the great

popularity of portraits in Venice during the sixteenth century. Their

number, as we shall see, only grows larger as the century advances.

=X. The Young Titian.=--Giorgione's followers had only to exploit the vein

their master hit upon to find ample remuneration. Each, to be sure,

brought a distinct personality into play, but the demand for the

Giorgionesque article, if I may be allowed the phrase, was too strong to

permit of much deviation. It no longer mattered what the picture was to

represent or where it was going to be placed; the treatment had to be

always bright, romantic, and joyous. Many artists still confined

themselves to painting ecclesiastical subjects chiefly, but even among

these, such painters as Lotto and Palma, for example, are fully as

Giorgionesque as Titian, Bonifazio, or Paris Bordone.

Titian, in spite of a sturdier, less refined nature, did nothing for a

generation after Giorgione's death but work on his lines. A difference

in quality between the two masters shows itself from the first, but the

spirit that animated each is identical. The pictures Titian was painting

ten years after his companion's death have not only many of the

qualities of Giorgione's, but something more, as if done by an older

Giorgione, with better possession of himself, and with a larger and

firmer hold on the world. At the same time, they show no diminution of

spontaneous joy in life, and even an increased sense of its value and

dignity. What an array of masterpieces might be brought to witness! In

the "Assumption," for example, the Virgin soars heavenward, not helpless

in the arms of angels, but borne up by the fulness of life within her,

and by the feeling that the universe is naturally her own, and that

nothing can check her course. The angels seem to be there only to sing

the victory of a human being over his environment. They are embodied

joys, acting on our nerves like the rapturous outburst of the orchestra

at the end of "Parsifal." Or look at the "Bacchanals" in Madrid, or at

the "Bacchus and Ariadne" in the National Gallery. How brimful they are

of exuberant joy! you see no sign of a struggle of inner and outer

conditions, but life so free, so strong, so glowing, that it almost

intoxicates. They are truly Dionysiac, Bacchanalian triumphs--the

triumph of life over the ghosts that love the gloom and chill and hate

the sun.

The portraits Titian painted in these years show no less feeling of

freedom from sordid cares, and no less mastery over life. Think of "The

Man with the Glove" in the Louvre, of the "Concert," and "Young

Englishman" in Florence, and of the Pesaro family in their altar-piece

in the Frari at Venice--call up these portraits, and you will see that

they are true children of the Renaissance whom life has taught no

meannesses and no fears.

=XI. Apparent Failure of the Renaissance.=--But even while such pictures

were being painted, the spirit of the Italian Renaissance was proving

inadequate to life. This was not the fault of the spirit, which was the

spirit of youth. But youth cannot last more than a certain length of

time. No matter how it is spent, manhood and middle age will come. Life

began to show a sterner and more sober face than for a brief moment it

had seemed to wear. Men became conscious that the passions for

knowledge, for glory, and for personal advancement were not at the

bottom of all the problems that life presented. Florence and Rome

discovered this suddenly, and with a shock. In the presence of

Michelangelo's sculptures in San Lorenzo, or of his "Last Judgment," we

still hear the cry of anguish that went up as the inexorable truth

dawned upon them. But Venice, although humiliated by the League of

Cambrai, impoverished by the Turk, and by the change in the routes of

commerce, was not crushed, as was the rest of Italy, under the heels of

Spanish infantry, nor so drained of resource as not to have some wealth

still flowing into her coffers. Life grew soberer and sterner, but it

was still amply worth the living, although the relish of a little

stoicism and of earnest thought no longer seemed out of place. The

spirit of the Renaissance had found its way to Venice slowly; it was

even more slow to depart.

We therefore find that toward the middle of the sixteenth century, when

elsewhere in Italy painting was trying to adapt itself to the hypocrisy

of a Church whose chief reason for surviving as an institution was that

it helped Spain to subject the world to tyranny, and when portraits were

already exhibiting the fascinating youths of an earlier generation

turned into obsequious and elegant courtiers,--in Venice painting kept

true to the ripened and more reflective spirit which succeeded to the

most glowing decades of the Renaissance. This led men to take themselves

more seriously, to act with more consideration of consequences, and to

think of life with less hope and exultation. Quieter joys were sought,

the pleasures of friendship and of the affections. Life not having

proved the endless holiday it had promised to be, earnest people began

to question whether under the gross masque of the official religion

there was not something to console them for departed youth and for the

failure of hopes. Thus religion began to revive in Italy, this time not

ethnic nor political, but personal,--an answer to the real needs of the

human soul.

=XII. Lotto.=--It is scarcely to be wondered at that the Venetian artist

in whom we first find the expression of the new feelings, should have

been one who by wide travel had been brought in contact with the

miseries of Italy in a way not possible for those who remained sheltered

in Venice. Lorenzo Lotto, when he is most himself, does not paint the

triumph of man over his environment, but in his altar-pieces, and even

more in his portraits, he shows us people in want of the consolations of

religion, of sober thought, of friendship and affection. They look out

from his canvases as if begging for sympathy.

But real expression for the new order of things was not to be found by

one like Lotto, sensitive of feeling and born in the heyday of the

Renaissance, to whom the new must have come as a disappointment. It had

to come from one who had not been brought in personal contact with the

woes of the rest of Italy, from one less conscious of his environment,

one like Titian who was readier to receive the patronage of the new

master than to feel an oppression which did not touch him personally; or

it had to come from one like Tintoretto, born to the new order of things

and not having to outlive a disappointment before adapting himself to

it.

=XIII. The Late Renaissance and Titian.=--It is as impossible to keep

untouched by what happens to your neighbours as to have a bright sky

over your own house when it is stormy everywhere else. Spain did not

directly dominate Venice, but the new fashions of life and thought

inaugurated by her nearly universal triumph could not be kept out. Her

victims, among whom the Italian scholars must be reckoned, flocked to

Venice for shelter, persecuted by a rule that cherished the Inquisition.

Now for the first time Venetian painters were brought in contact with

men of letters. As they were already, fortunately for themselves, too

well acquainted with the business of their own art to be taken in tow by

learning or even by poetry, the relation of the man of letters to the

painter became on the whole a stimulating and at any rate a profitable

one, as in the instance of two of the greatest, where it took the form

of a partnership for mutual advantage. It is not to our purpose to speak

of Aretino's gain, but Titian would scarcely have acquired such fame in

his lifetime if that founder of modern journalism, Pietro Aretino, had

not been at his side, eager to trumpet his praises and to advise him

whom to court.

The overwhelming triumph of Spain entailed still another consequence. It

brought home to all Italians, even to the Venetians, the sense of the

individual's helplessness before organized power--a sense which, as we

have seen, the early Renaissance, with its belief in the omnipotence of

the individual, totally lacked. This was not without a decided influence

on art. In the last three decades of his long career, Titian did not

paint man as if he were as free from care and as fitted to his

environment as a lark on an April morning. Rather did he represent man

as acting on his environment and suffering from its reactions. He made

the faces and figures show clearly what life had done to them. The great

"Ecce Homo" and the "Crowning with Thorns" are imbued with this feeling

no less than the equestrian portrait of Charles the Fifth. In the "Ecce

Homo" we see a man with a godlike personality, humbled by the imperial

majesty, broken by the imperial power, and utterly unable to hold out

against them. In the "Crowning with Thorns" we have the same godlike

being almost brutalised by pain and suffering. In the portrait of the

Emperor we behold a man whom life has enfeebled, and who has to meet a

foe who may crush him.

Yet Titian became neither soured nor a pessimist. Many of his late

portraits are even more energetic than those of his early maturity. He

shows himself a wise man of the world. "Do not be a grovelling

sycophant," some of them seem to say, "but remember that courtly manners

and tempered elegance can do you no harm." Titian, then, was ever ready

to change with the times, and on the whole the change was toward a

firmer grasp of reality, necessitating yet another advance in the

painter's mastery of his craft. Titian's real greatness consists in the

fact that he was as able to produce an effect of greater reality as he

was ready to appreciate the need of a firmer hold on life. In painting,

as I have said, a greater effect of reality is chiefly a matter of light

and shadow, to be obtained only by considering the canvas as an enclosed

space, filled with light and air, through which the objects are seen.

There is more than one way of getting this effect, but Titian attains it

by the almost total suppression of outlines, by the harmonising of his

colours, and by the largeness and vigour of his brushwork. In fact, the

old Titian was, in his way of painting, remarkably like some of the best

French masters of to-day. This makes him only the more attractive,

particularly when with handling of this kind he combined the power of

creating forms of beauty such as he has given us in the "Wisdom" of the

Venetian Royal Palace, or in the "Shepherd and Nymph" of Vienna. The

difference between the old Titian, author of these works, and the young

Titian, painter of the "Assumption," and of the "Bacchus and Ariadne,"

is the difference between the Shakspeare of the "Midsummer-Night's

Dream" and the Shakspeare of the "Tempest." Titian and Shakspeare begin

and end so much in the same way by no mere accident. They were both

products of the Renaissance, they underwent similar changes, and each

was the highest and completest expression of his own age. This is not

the place to elaborate the comparison, but I have dwelt so long on

Titian, because, historically considered, he is the only painter who

expressed nearly all of the Renaissance that could find expression in

painting. It is this which makes him even more interesting than

Tintoretto, an artist who in many ways was deeper, finer, and even more

brilliant.

=XIV. Humanity and the Renaissance.=--Tintoretto grew to manhood when the

fruit of the Renaissance was ripe on every bough. The Renaissance had

resulted in the emancipation of the individual, in making him feel that

the universe had no other purpose than his happiness. This brought an

entirely new answer to the question, "Why should I do this or that?" It

used to be, "Because self-instituted authority commands you." The answer

now was, "Because it is good for men." In this lies our greatest debt to

the Renaissance, that it instituted the welfare of man as the end of all

action. The Renaissance did not bring this idea to practical issue, but

our debt to it is endless on account of the results the idea has

produced in our own days. This alone would have made the Renaissance a

period of peculiar interest, even if it had had no art whatever. But

when ideas are fresh and strong, they are almost sure to find artistic

embodiment, as indeed this whole epoch found in painting, and this

particular period in the works of Tintoretto.

=XV. Sebastiano del Piombo.=--The emancipation of the individual had a

direct effect on the painter in freeing him from his guild. It now

occurred to him that possibly he might become more proficient and have

greater success if he deserted the influences he was under by the

accident of birth and residence, and placed himself in the school that

seemed best adapted to foster his talents. This led to the unfortunate

experiment of Eclecticism which checked the purely organic development

of the separate schools. It brought about their fusion into an art which

no longer appealed to the Italian people, as did the art which sprang

naturally from the soil, but to the small class of \_dilettanti\_ who

considered a knowledge of art as one of the birthrights of their social

position. Venice, however, suffered little from Eclecticism, perhaps

because a strong sense of individuality was late in getting there, and

by that time the painters were already well enough educated in their

craft to know that they had little to learn elsewhere. The one Venetian

who became an Eclectic, remained in spite of it a great painter.

Sebastiano del Piombo fell under the influence of Michelangelo, but

while this influence was pernicious in most cases, the hand that had

learned to paint under Bellini, Cima, and Giorgione, never wholly lost

its command of colour and tone.

=XVI. Tintoretto.=--Tintoretto stayed at home, but he felt in his own

person a craving for something that Titian could not teach him. The

Venice he was born in was not the Venice of Titian's early youth, and

his own adolescence fell in the period when Spain was rapidly making

herself mistress of Italy. The haunting sense of powers almost

irresistible gave a terrible fascination to Michelangelo's works, which

are swayed by that sense as by a demonic presence. Tintoretto felt this

fascination because he was in sympathy with the spirit which took form

in colossal torsoes and limbs. To him these were not, as they were to

Michelangelo's enrolled followers, merely new patterns after which to

model the nude.

But beside this sense of overwhelming power and gigantic force,

Tintoretto had to an even greater degree the feeling that whatever

existed was for mankind and with reference to man. In his youth people

were once more turning to religion, and in Venice poetry was making its

way more than it had previously done, not only because Venice had become

the refuge of men of letters, but also because of the diffusion of

printed books. Tintoretto took to the new feeling for religion and

poetry as to his birthright. Yet whether classic fable or biblical

episode were the subject of his art, Tintoretto coloured it with his

feeling for the human life at the heart of the story. His sense of power

did not express itself in colossal nudes so much as in the immense

energy, in the glowing health of the figures he painted, and more still

in his effects of light, which he rendered as if he had it in his hands

to brighten or darken the heavens at will and subdue them to his own

moods.

He could not have accomplished this, we may be sure, if he had not had

even greater skill than Titian in the treatment of light and shadow and

of atmosphere. It was this which enabled him to give such living

versions of biblical stories and saintly legends. For, granting that an

effect of reality were attainable in painting without an adequate

treatment of light and atmosphere, even then, the reality would look

hideous, as it does in many modern painters who attempt to paint people

of to-day in their every-day dress and among their usual surroundings.

It is not "Realism" which makes such pictures hideous, but the want of

that toning down which the atmosphere gives to things in life, and of

that harmonising to which the light subjects all colours.

It was a great mastery of light and shadow which enabled Tintoretto to

put into his pictures all the poetry there was in his soul without once

tempting us to think that he might have found better expression in

words. The poetry which quickens most of his works in the Scuola di San

Rocco is almost entirely a matter of light and colour. What is it but

the light that changes the solitudes in which the Magdalen and St. Mary

of Egypt are sitting, into dreamlands seen by poets in their moments of

happiest inspiration? What but light and colour, the gloom and chill of

evening, with the white-stoled figure standing resignedly before the

judge, that give the "Christ before Pilate" its sublime magic? What,

again, but light, colour, and the star-procession of cherubs that imbue

the realism of the "Annunciation" with music which thrills us through

and through?

Religion and poetry did not exist for Tintoretto because the love and

cultivation of the Muses was a duty prescribed by the Greeks and Romans,

and because the love of God and the saints was prescribed by the Church;

but rather, as was the case with the best people of his time, because

both poetry and religion were useful to man. They helped him to forget

what was mean and sordid in life, they braced him to his task, and

consoled him for his disappointments. Religion answered to an

ever-living need of the human heart. The Bible was no longer a mere

document wherewith to justify Christian dogma. It was rather a series of

parables and symbols pointing at all times to the path that led to a

finer and nobler life. Why then continue to picture Christ and the

Apostles, the Patriarchs and Prophets, as persons living under Roman

rule, wearing the Roman toga, and walking about in the landscape of a

Roman bas-relief? Christ and the Apostles, the Patriarchs and Prophets,

were the embodiment of living principles and of living ideals.

Tintoretto felt this so vividly that he could not think of them

otherwise than as people of his own kind, living under conditions easily

intelligible to himself and to his fellow-men. Indeed, the more

intelligible and the more familiar the look and garb and surroundings of

biblical and saintly personages, the more would they drive home the

principles and ideas they incarnated. So Tintoretto did not hesitate to

turn every biblical episode into a picture of what the scene would look

like had it taken place under his own eyes, nor to tinge it with his own

mood.

His conception of the human form was, it is true, colossal, although the

slender elegance that was then coming into fashion, as if in protest

against physical force and organisation, influenced him considerably in

his construction of the female figure; but the effect which he must

always have produced upon his contemporaries, and which most of his

works still produce, is one of astounding reality as well as of wide

sweep and power. Thus, in the "Discovery of the Body of St. Mark," in

the Brera, and in the "Storm Rising while the Corpse is being Carried

through the Streets of Alexandria," in the Royal Palace at Venice, the

figures, although colossal, are so energetic and so easy in movement,

and the effects of perspective and of light and atmosphere are so on a

level with the gigantic figures, that the eye at once adapts itself to

the scale, and you feel as if you too partook of the strength and health

of heroes.

=XVII. Value of Minor Episodes in Art.=--That feeling for reality which

made the great painters look upon a picture as the representation of a

cubic content of atmosphere enveloping all the objects depicted, made

them also consider the fact that the given quantity of atmosphere is

sure to contain other objects than those the artist wants for his

purpose. He is free to leave them out, of course, but in so far as he

does, so far is he from producing an effect of reality. The eye does not

see everything, but all the eye would naturally see along with the

principal objects, must be painted, or the picture will not look true

to life. This incorporation of small episodes running parallel with the

subject rather than forming part of it, is one of the chief

characteristics of modern as distinguished from ancient art. It is this

which makes the Elizabethan drama so different from the Greek. It is

this again which already separates the works of Duccio and Giotto from

the plastic arts of Antiquity. Painting lends itself willingly to the

consideration of minor episodes, and for that reason is almost as well

fitted to be in touch with modern life as the novel itself. Such a

treatment saves a picture from looking prepared and cold, just as light

and atmosphere save it from rigidity and crudeness.

No better illustration of this can be found among Italian masters than

Tintoretto's "Crucifixion" in the Scuola di San Rocco. The scene is a

vast one, and although Christ is on the Cross, life does not stop. To

most of the people gathered there, what takes place is no more than a

common execution. Many of them are attending to it as to a tedious duty.

Others work away at some menial task more or less connected with the

Crucifixion, as unconcerned as cobblers humming over their last. Most of

the people in the huge canvas are represented, as no doubt they were in

life, without much personal feeling about Christ. His own friends are

painted with all their grief and despair, but the others are allowed to

feel as they please. The painter does not try to give them the proper

emotions. If one of the great novelists of to-day, if Tolstoi, for

instance, were to describe the Crucifixion, his account would read as if

it were a description of Tintoretto's picture. But Tintoretto's fairness

went even further than letting all the spectators feel as they pleased

about what he himself believed to be the greatest event that ever took

place. Among this multitude he allowed the light of heaven to shine upon

the wicked as well as upon the good, and the air to refresh them all

equally. In other words, this enormous canvas is a great sea of air and

light at the bottom of which the scene takes place. Without the

atmosphere and the just distribution of light, it would look as lifeless

and desolate, in spite of the crowd and animation, as if it were the

bottom of a dried up sea.

=XVIII. Tintoretto's Portraits.=--While all these advances were being

made, the art of portraiture had not stood still. Its popularity had

only increased as the years went on. Titian was too busy with

commissions for foreign princes to supply the great demand there was in

Venice alone. Tintoretto painted portraits not only with much of the air

of good breeding of Titian's likenesses, but with even greater

splendour, and with an astonishing rapidity of execution. The Venetian

portrait, it will be remembered, was expected to be more than a

likeness. It was expected to give pleasure to the eye, and to stimulate

the emotions. Tintoretto was ready to give ample satisfaction to all

such expectations. His portraits, although they are not so

individualised as Lotto's, nor such close studies of character as

Titian's, always render the man at his best, in glowing health, full of

life and determination. They give us the sensuous pleasure we get from

jewels, and at the same time they make us look back with amazement to a

State where the human plant was in such vigour as to produce old men of

the kind represented in most of Tintoretto's portraits.

With Tintoretto ends the universal interest the Venetian school arouses;

for although painting does not deteriorate in a day any more than it

grows to maturity in the same brief moment, the story of the decay has

none of the fascination of the growth. But several artists remain to be

considered who were not of the Venetian school in the strict sense of

the term, but who have always been included within it.

=XIX. Venetian Art and the Provinces.=--The Venetian provinces were held

together not merely by force of rule. In language and feeling no less

than in government, they formed a distinct unit within the Italian

peninsula. Painting being so truly a product of the soil as it was in

Italy during the Renaissance, the art of the provinces could not help

holding the same close relation to the art of Venice that their language

and modes of feeling held. But a difference must be made at once between

towns like Verona, with a school of at least as long a growth and with

as independent an evolution as the school of Venice itself, and towns

like Vicenza and Brescia whose chief painters never developed quite

independently of Venice or Verona. What makes Romanino and Moretto of

Brescia, or even the powerful Montagna of Vicenza, except when they are

at their very best, so much less enjoyable as a rule than the

Venetians--that is to say the painters wholly educated in Venice,--is

something they have in common with the Eclectics of a later day. They

are ill at ease about their art, which is no longer the utterly

unpremeditated outcome of a natural impulse. They saw greater painting

than their own in Venice and Verona, and not unfrequently their own

works show an uncouth attempt to adopt that greatness, which comes out

in exaggeration of colour even more than of form, and speaks for that

want of taste which is the indelible stamp of provincialism. But there

were Venetian towns without the traditions even of the schools of

Vicenza and Brescia, where, if you wanted to learn painting, you had to

apprentice yourself to somebody who had been taught by somebody who had

been a pupil of one of Giovanni Bellini's pupils. This was particularly

true of the towns in that long stretch of plain between the Julian Alps

and the sea, known as Friuli. Friuli produced one painter of remarkable

talents and great force, Giovanni Antonio Pordenone, but neither his

talents nor his force, nor even later study in Venice, could erase from

his works that stamp of provincialism which he inherited from his first

provincial master.

Such artists as these, however, never gained great favour in the

capital. Those whom Venice drew to herself when her own strength was

waning and when, like Rome in her decline, she began to absorb into

herself the talent of the provinces, were rather painters such as Paolo

Veronese whose art, although of independent growth, was sufficiently

like her own to be readily understood, or painters with an entirely new

vein, such as the Bassani.

=XX. Paul Veronese.=--Paolo was the product of four or five generations of

Veronese painters, the first two or three of which had spoken the

language of the whole mass of the people in a way that few other artists

had ever done. Consequently, in the early Renaissance, there were no

painters in the North of Italy, and few even in Florence, who were not

touched by the influence of the Veronese. But Paolo's own immediate

predecessors were no longer able to speak the language of the whole mass

of the people. There was one class they left out entirely, the class to

whom Titian and Tintoretto appealed so strongly, the class that ruled,

and that thought in the new way. Verona, being a dependency of Venice,

did no ruling, and certainly not at all so much thinking as Venice, and

life there continued healthful, simple, unconscious, untroubled by the

approaching storm in the world's feelings. But although thought and

feeling may be slow in invading a town, fashion comes there quickly.

Spanish fashions in dress, and Spanish ceremonial in manners reached

Verona soon enough, and in Paolo Caliari we find all these fashions

reflected, but health, simplicity, and unconsciousness as well. This

combination of seemingly opposite qualities forms his great charm for

us to-day, and it must have proved as great an attraction to many of the

Venetians of his own time, for they were already far enough removed from

simplicity to appreciate to the full his singularly happy combination of

ceremony and splendour with an almost childlike naturalness of feeling.

Perhaps among his strongest admirers were the very men who most

appreciated Titian's distinction and Tintoretto's poetry. But it is

curious to note that Paolo's chief employers were the monasteries. His

cheerfulness, and his frank and joyous worldliness, the qualities, in

short, which we find in his huge pictures of feasts, seem to have been

particularly welcome to those who were expected to make their meat and

drink of the very opposite qualities. This is no small comment on the

times, and shows how thorough had been the permeation of the spirit of

the Renaissance when even the religious orders gave up their pretence to

asceticism and piety.

=XXI. Bassano, Genre, and Landscape.=--Venetian painting would not have

been the complete expression of the riper Renaissance if it had

entirely neglected the country. City people have a natural love of the

country, but when it was a matter of doubt whether a man would ever

return if he ventured out of the town-gates, as was the case in the

Middle Ages, this love had no chance of showing itself. It had to wait

until the country itself was safe for wayfarers, a state of things which

came about in Italy with the gradual submission of the country to the

rule of the neighbouring cities and with the general advance of

civilisation. During the Renaissance the love of the country and its

pleasures received an immense impulse from Latin authors. What the great

Romans without exception recommended, an Italian was not slow to adopt,

particularly when, as in this case, it harmonised with natural

inclination and with an already common practice. It was the usual thing

with those who could afford to do so to retire to the villa for a large

part of the year. Classic poets helped such Italians to appreciate the

simplicity of the country and to feel a little of its beauty. Many took

such delight in country life that they wished to have reminders of it

in town. It may have been in response to some such half formulated wish

that Palma began to paint his "Sante Conversazioni,"--groups of saintly

personages gathered under pleasant trees in pretty landscapes. His

pupil, Bonifazio, continued the same line, gradually, however,

discarding the traditional group of Madonna and saints, and, under such

titles as "The Rich Man's Feast" or "The Finding of Moses," painting all

the scenes of fashionable country life, music on the terrace of a villa,

hunting parties, and picnics in the forest.

Bonifazio's pupil, Jacopo Bassano, no less fond of painting country

scenes, did not however confine himself to representing city people in

their parks. His pictures were for the inhabitants of the small

market-town from which he takes his name, where inside the gates you

still see men and women in rustic garb crouching over their

many-coloured wares; and where, just outside the walls, you may see all

the ordinary occupations connected with farming and grazing. Inspired,

although unawares, by the new idea of giving perfectly modern versions

of biblical stories, Bassano introduced into nearly every picture he

painted episodes from the life in the streets of Bassano, and in the

county just outside the gates. Even Orpheus in his hands becomes a

farmer's lad fiddling to the barnyard fowls.

Bassano's pictures and those of his two sons, who followed him very

closely, found great favour in Venice and elsewhere, because they were

such unconscious renderings of simple country life, a kind of life whose

charm seemed greater and greater the more fashionable and ceremonious

private life in the city became. But this was far from being their only

charm. Just as the Church had educated people to understand painting as

a language, so the love of all the pleasant things that painting

suggested led in time to the love of this art as its own end, serving no

obvious purpose either of decoration or suggestion, but giving pleasure

by the skilful management of light and shadow, and by the intrinsic

beauty of the colours. The third quarter of the sixteenth century thus

saw the rise of the picture-fancier, and the success of the Bassani was

so great because they appealed to this class in a special way. In

Venice there had long been a love of objects for their sensuous beauty.

At an early date the Venetians had perfected an art in which there is

scarcely any intellectual content whatever, and in which colour,

jewel-like or opaline, is almost everything. Venetian glass was at the

same time an outcome of the Venetians' love of sensuous beauty and a

continual stimulant to it. Pope Paul II., for example, who was a

Venetian, took such a delight in the colour and glow of jewels, that he

was always looking at them and always handling them. When painting,

accordingly, had reached the point where it was no longer dependent upon

the Church, nor even expected to be decorative, but when it was used

purely for pleasure, the day could not be far distant when people would

expect painting to give them the same enjoyment they received from

jewels and glass. In Bassano's works this taste found full satisfaction.

Most of his pictures seem at first as dazzling, then as cooling and

soothing, as the best kind of stained glass; while the colouring of

details, particularly of those under high lights, is jewel-like, as

clear and deep and satisfying as rubies and emeralds.

It need scarcely be added after all that has been said about light and

atmosphere in connection with Titian and Tintoretto, and their handling

of real life, that Bassano's treatment of both was even more masterly.

If this were not so, neither picture-fanciers of his own time, nor we

nowadays, should care for his works as we do. They represent life in far

more humble phases than even the pictures of Tintoretto, and, without

recompensing effects of light and atmosphere, they would not be more

enjoyable than the cheap work of the smaller Dutch masters. It must be

added, too, that without his jewel-like colouring, Bassano would often

be no more delightful than Teniers.

Another thing Bassano could not fail to do, working as he did in the

country, and for country people, was to paint landscape. He had to paint

the real country, and his skill in the treatment of light and atmosphere

was great enough to enable him to do it well. Bassano was in fact the

first modern landscape painter. Titian and Tintoretto and Giorgione,

and even Bellini and Cima before them, had painted beautiful landscapes,

but they were seldom direct studies from nature. They were decorative

backgrounds, or fine harmonising accompaniments to the religious or

human elements of the picture. They never failed to get grand and

effective lines--a setting worthy of the subject. Bassano did not need

such setting for his country versions of Bible stories, and he needed

them even less in his studies of rural life. For pictures of this kind

the country itself naturally seemed the best background and the best

accompaniment possible,--indeed, the only kind desirable. Without

knowing it, therefore, and without intending it, Bassano was the first

Italian who tried to paint the country as it really is, and not arranged

to look like scenery.

=XXII. The Venetians and Velasquez.=--Had Bassano's qualities, however,

been of the kind that appealed only to the collectors of his time, he

would scarcely rouse the strong interest we take in him. We care for him

chiefly because he has so many of the more essential qualities of great

art--truth to life, and spontaneity. He has another interest still, in

that he began to beat out the path which ended at last in Velasquez.

Indeed, one of the attractions of the Venetian school of painting is

that, more than all others, it went to form that great Spanish master.

He began as a sort of follower of Bassano, but his style was not fixed

before he had given years of study to Veronese, to Tintoretto, and to

Titian.

=XXIII. Decline of Venetian Art.=--Bassano appealed to collectors by mere

accident. He certainly did not work for them. The painters who came

after him and after Tintoretto no longer worked unconsciously, as

Veronese did, nor for the whole intelligent class, as Titian and

Tintoretto had done, but for people who prided themselves on their

connoisseurship.

Palma the Younger and Domenico Tintoretto began well enough as natural

followers of Tintoretto, but before long they became aware of their

inferiority to the masters who had preceded them, and, feeling no longer

the strength to go beyond them, fell back upon painting variations of

those pictures of Tintoretto and Titian which had proved most popular.

So their works recall the great masters, but only to bring out their own

weakness. Padovanino, Liberi, and Pietro della Vecchia went even lower

down and shamelessly manufactured pictures which, in the distant markets

for which they were intended, passed for works of Titian, Veronese, and

Giorgione. Nor are these pictures altogether unenjoyable. There are airs

by the great composers we so love that we enjoy them even when woven

into the compositions of some third-rate master.

=XXIV. Longhi.=--But Venetian painting was not destined to die unnoticed.

In the eighteenth century, before the Republic entirely disappeared,

Venice produced three or four painters who deserve at the least a place

with the best painters of that century. The constitution of the Venetian

State had remained unchanged. Magnificent ceremonies still took place,

Venice was still the most splendid and the most luxurious city in the

world. If the splendour and luxury were hollow, they were not more so

than elsewhere in Europe. The eighteenth century had the strength which

comes from great self-confidence and profound satisfaction with one's

surroundings. It was so self-satisfied that it could not dream of

striving to be much better than it was. Everything was just right; there

seemed to be no great issues, no problems arising that human

intelligence untrammelled by superstition could not instantly solve.

Everybody was therefore in holiday mood, and the gaiety and frivolity of

the century were of almost as much account as its politics and culture.

There was no room for great distinctions. Hair-dressers and tailors

found as much consideration as philosophers and statesmen at a lady's

levee. People were delighted with their own occupations, their whole

lives; and whatever people delight in, that they will have represented

in art. The love for pictures was by no means dead in Venice, and Longhi

painted for the picture-loving Venetians their own lives in all their

ordinary domestic and fashionable phases. In the hair-dressing scenes

we hear the gossip of the periwigged barber; in the dressmaking scenes,

the chatter of the maid; in the dancing-school, the pleasant music of

the violin. There is no tragic note anywhere. Everybody dresses, dances,

makes bows, takes coffee, as if there were nothing else in the world

that wanted doing. A tone of high courtesy, of great refinement, coupled

with an all-pervading cheerfulness, distinguishes Longhi's pictures from

the works of Hogarth, at once so brutal and so full of presage of

change.

=XXV. Canaletto and Guardi.=--Venice herself had not grown less beautiful

in her decline. Indeed, the building which occupies the very centre of

the picture Venice leaves in the mind, the Salute, was not built until

the seventeenth century. This was the picture that the Venetian himself

loved to have painted for him, and that the stranger wanted to carry

away. Canale painted Venice with a feeling for space and atmosphere,

with a mastery over the delicate effects of mist peculiar to the city,

that make his views of the Salute, the Grand Canal, and the Piazzetta

still seem more like Venice than all the pictures of them that have been

painted since. Later in the century Canale was followed by Guardi, who

executed smaller views with more of an eye for the picturesque, and for

what may be called instantaneous effects, thus anticipating both the

Romantic and the Impressionist painters of our own century.

=XXVI. Tiepolo.=--But delightful as Longhi, Canale, and Guardi are, and

imbued as they are with the spirit of their own century, they lack the

quality of force, without which there can be no really impressive style.

This quality their contemporary Tiepolo possessed to the utmost. His

energy, his feeling for splendour, his mastery over his craft, place him

almost on a level with the great Venetians of the sixteenth century,

although he never allows one to forget what he owes to them,

particularly to Veronese. The grand scenes he paints differ from those

of his predecessor not so much in mere inferiority of workmanship, as in

a lack of that simplicity and candour which never failed Paolo, no

matter how proud the event he might be portraying. Tiepolo's people are

haughty, as if they felt that to keep a firm hold on their dignity they

could not for a moment relax their faces and figures from a monumental

look and bearing. They evidently feel themselves so superior that they

are not pleasant to live with, although they carry themselves so well,

and are dressed with such splendour, that once in a while it is a great

pleasure to look at them. It was Tiepolo's vision of the world that was

at fault, and his vision of the world was at fault only because the

world itself was at fault. Paolo saw a world touched only by the

fashions of the Spanish Court, while Tiepolo lived among people whose

very hearts had been vitiated by its measureless haughtiness.

But Tiepolo's feeling for strength, for movement, and for colour was

great enough to give a new impulse to art. At times he seems not so much

the last of the old masters as the first of the new. The works he left

in Spain do more than a little to explain the revival of painting in

that country under Goya; and Goya, in his turn, had a great influence

upon many of the best French artists of our own times.

=XXVII. Influence of Venetian Art.=--Thus, Venetian painting before it

wholly died, flickered up again strong enough to light the torch that is

burning so steadily now. Indeed, not the least attraction of the

Venetian masters is their note of modernity, by which I mean the feeling

they give us that they were on the high road to the art of to-day. We

have seen how on two separate occasions Venetian painters gave an

impulse to Spaniards, who in turn have had an extraordinary influence on

modern painting. It would be easy, too, although it is not my purpose,

to show how much other schools of the seventeenth and eighteenth

centuries, such as the Flemish, led by Rubens, and the English led by

Reynolds, owed to the Venetians. My endeavour has been to explain some

of the attractions of the school, and particularly to show its close

dependence upon the thought and feeling of the Renaissance. This is

perhaps its greatest interest, for being such a complete expression of

the riper spirit of the Renaissance, it helps us to a larger

understanding of a period which has in itself the fascination of youth,

and which is particularly attractive to us, because the spirit that

animates us is singularly like the better spirit of that epoch. We, too,

are possessed of boundless curiosity. We, too, have an almost

intoxicating sense of human capacity. We, too, believe in a great future

for humanity, and nothing has yet happened to check our delight in

discovery or our faith in life.

INDEX TO THE WORKS OF THE PRINCIPAL VENETIAN PAINTERS.

NOTE.

Public galleries are mentioned first, then private collections, and

churches last. The principal public gallery is always understood after

the simple mention of a city or town. Thus, Paris means Paris, Louvre,

London means London, National Gallery, etc.

An interrogation point after the number or title of a picture indicates

that its attribution to the given painter is doubtful.

Distinctly early or late works are marked E. or L.

It need scarcely be said that the attributions here given are not based

on official catalogues, and are often at variance with them.

ANTONELLO DA MESSINA.

=B.= Circa 1444: d. circa 1493. Began under unknown Flemish painter;

influenced by the Vivarini and Bellini.

=Antwerp.= 4. Crucifixion, 1475.

=Bergamo.= LOCHIS, 222. St. Sebastian.

=Berlin.= 18. Portrait of Young Man, 1478.

18A. Portrait of Young Man, 1474.

25. Portrait of Young Man in Red Coat.

=Dresden.= 52. St. Sebastian.

=London.= 673. The Saviour, 1465.

1141. Portrait of Man.

1166. Crucifixion, 1477.

1418. St. Jerome in his Study.

=Messina.= Madonna with SS. Gregory and Benedict, 1473.

=Milan.= MUSEO CIVICO, 95. Portrait of Man wearing Wreath.

PRINCE TRIVULZIO, Portrait of Man, 1476.

=Naples.= SALA GRANDE, 16. Portrait of Man.

=Paris.= 1134. Condottiere, 1474.

=Rome.= VILLA BORGHESE, 396. Portrait of Man.

=Venice.= ACADEMY, 589. Ecce Homo.

GIOVANELLI, Portrait of Man.

=Vicenza.= SALA IV, 17. Christ at Column.

JACOPO DI BARBARI.

1450 circa-1516 circa. Pupil of Alvise Vivarini; influenced by Antonello

da Messina.

=Augsburg.= Still Life Piece, 1504.

=Bergamo.= GALLERY LOCHIS, 147, 148. Heads of Young Men.

FRIZZONI-SALIS, Head of Christ.

=Berlin.= 26A. Madonna and Saints.

=Dresden.= 57. Christ Blessing.

58, 59. SS. Catherine and Barbara.

294. Galatea. L.

=Florence.= PITTI, 384. St. Sebastian.

=Hamburg.= CONSUL WEBER, 24. Old Man and Young Woman. 1503.

=London.= MR. DOETSCH, Portrait of Young Man. L.

=Naples.= SALA DEGLI OLANDESI E TEDESCHI, 51. Bust of a Cardinal.

=Treviso.= S. NICCOLÒ, Frescoes around Tomb of Onigo.

18 PIAZZA DEL DUOMO, Frescoes on Façade.

=Venice.= LADY LAYARD, A Falcon.

FRARI, 2d CHAPEL L. OF CHOIR, Decorative Frescoes.

=Vienna.= 22. Portrait of Young Man.

=Weimar.= Head of Christ.

BARTOLOMMEO VENETO.

Active 1505-1555. Pupil of Gentile Bellini; influenced by Bergamask and

Milanese painters.

=Belluno.= 22. Madonna.

=Bergamo.= CARRARA, 185. Landscape. E.

LOCHIS, 127. Madonna, 1505.

=Brussels.= M. LÉON SOMZÉE, Bust of a Venetian Noble.

=Douai.= 324. Portrait of Young Man.

=Dresden.= 292. Salome.

=Florence.= UFFIZI, 650. Portrait of a Man, 1555.

=Frankfort.= 13. Portrait of a Courtesan.

20. St. Catherine.

=Genoa.= PRINCE GIORGIO DORIA, Portrait of a Lady.

Glasgow. 510. St. Catherine crowned.

London. 287. Portrait of Ludovico Martinengo, 1530.

MR. BENSON, Madonna and Angels. E.

DORCHESTER HOUSE, Portrait of Man, 1512.

=Milan.= AMBROSIANA, 24. Madonna. Portrait of Man in Black.

BORROMEO, St. Catherine.

DUKE MELZI, Jewess breaking her Wedding Ring.

=Nancy.= Portrait of Young Man.

=Paris.= 1673. Portrait of Lady.

=Rome.= CORSINI, 610. Portrait of Young Man.

DORIA, 482. The Saviour.

=Venice.= PALAZZO DUCALE, CHAPEL, Madonna.

=Verona.= Madonna. E.

MARCO BASAITI.

Circa 1470-1527. Pupil of Alvise Vivarini; follower of Bellini.

=Badger Hall= (Shropshire). MR. F. CAPEL-CURE, Bust of Boy.

=Bergamo.= CARRARA, 165. the Saviour, 1517.

LOCHIS, 188. Portrait of Man.

MORELLI, Portrait of Man, 1521.

FRIZZONI-SALIS, Madonna with SS. Monica and Francis.

=Berlin.= 6. Pietà. E.

20. Altar-piece.

37. St. Sebastian.

40. Madonna. E.

HERR VON BECKERATH, St. Jerome.

HERR KAUFMANN, St. Jerome.

=Boston, U. S. A.= 35. Entombment. E.

=Buda-Pesth.= 103. St. Catherine Reading. St. Jerome.

=London.= 281. St. Jerome.

599. Madonna.

MR. BENSON, St. Jerome Beside a Pool, 1505.

Portrait of Man. Madonna and Saints. Infant Bacchus.

MR. C. BUTLER, Dead Christ.

MR. SALTING, Madonna. E.

SIR MICHAEL SHAW-STEWART, Madonna.

=Meiningen.= DUCAL PALACE, St. Antony Abbot. St. Paul. L.

=Milan.= AMBROSIANA, 30. Resurrected Christ.

=Munich.= 1031. Madonna, Saints, and Donor. E.

=Murano.= S. PIETRO, Assumption of Virgin.

=Padua.= SALA EMO, 225. Portrait of Man 1521.

Madonna with SS. Liberale and Peter.

=Paris.= M. MARTIN LE ROY, St. Sebastian.

=Rome.= DORIA, 459. St. Sebastian.

=Strassburg.= St. Jerome.

=Stuttgart.= 24. Madonna.

57. Madonna with female Saint.

=Venice.= ACADEMY, 68. St. James and St. Antony Abbot.

108. Dead Christ. St. George and Dragon, 1520.

69. Christ in the Garden 1510.

107. St. Jerome.

39. Calling of Children of Zebedee, 1510.

MUSEO CORKER, SALA IX, 24. Madonna and Donor.

34. Christ and Angels.

GIOVANELLI, St. Jerome in Desert.

S. PIETRO IN CASTELLO, St. Peter enthroned and four other Saints.

SALUTE, St. Sebastian.

=Vienna.= 1. Calling of Children of Zebedee, 1515.

HARRACH COLLECTION, Madonna.

JACOPO BASSANO.

1510-1592. Pupil of Bonifazio Veronese.

=Ashridge.= LORD BROWNLOW, Portrait of an Admiral.

Portrait of Youth.

=Augsburg.= 272. Madonna with SS. John and Roch.

=Bassano.= 32. Susanna and Elders. E.

35. Christ and Adulteress. E.

38. The Three Holy Children. E.

41. Madonna, SS. Lucy and Francis, and Donor. E.

22. Flight into Egypt. E.

20. St. John the Baptist.

19. Paradise.

17. Baptism of St. Lucilla.

16. Adoration of Shepherds.

14. St. Martin and the Beggar.

12. St. Roch recommending Donor to Virgin.

13. St. John the Evangelist adored by a Warrior.

10. Descent of Holy Spirit.

4. Madonna in Glory, SS. Lucy and Agatha. L.

45. Last Supper.

DUOMO, St. Lucy in Glory, and Martyrdom of Stephen. L.

Nativity.

S. GIOVANNI, Madonna in Glory, SS. Giustina, Barbara, and Mark.

S. M. DELLE GRAZIE, Crucifixion (fresco).

=Bergamo.= CARRARA, 109. Male Portrait.

LOCHIS, 54. Portrait of Lawyer.

82. Portrait of a Painter.

FRIZZONI-SALIS, Madonna.

Portrait of Old Man.

SIGNOR BAGLIONI, Portrait of Old Man.

CASA SUARDI, St. Jerome in Desert.

=Berlin.= HERR KAUFMANN, Bust of Senator.

HERR WESENDONCK, Animals going into Ark.

=Biel, N. B.= MRS. HAMILTON OGILVIE, Dives and Lazarus. Nativity. L.

=Bologna.= CORRIDOR IV, Two Male Busts.

=Brussels.= 401. Old Man seated.

=Buda-Pesth.= 108. Head of St. Jerome.

=Chatsworth.= DUKE OF DEVONSHIRE, Portrait of Niccolò Cappello.

=Cittadella.= DUOMO, Christ at Emaus. E.

=Dijon.= 40. Agony in Garden.

41. St. Sebastian.

=Dresden.= 253. Israelites in Desert.

256. Moses striking Rock.

258. Conversion of Paul.

=Edinburgh.= 327. Portrait of Man.

367. Adoration of Magi. E.

=Feltre.= VESCOVADO, Portrait of Old Man.

=Florence.= UFFIZI, 610. Two Hunting Dogs.

=Gosford House, N. B.= LORD WEMYS, Bust of Old Man.

Senator seated.

St. John in Landscape.

=Hampton Court.= 94. Head of Old Man.

136. Male Portrait.

142. Jacob's Journey.

153. Boaz and Ruth.

163. Shepherds' Offering. E.

169. Christ in the House of the Pharisee.

176. Assumption of Virgin.

210. Men fighting Bears.

223. Tribute Money.

=Hopetoun House, N. B.= LORD HOPETOUN, Portrait of a Doge Seated.

=Linlathen, N. B.= COL. ERSKINE, Agony in Garden.

=London.= 173. Portrait of Man.

228. Christ and the Money Changers.

277. The Good Samaritan.

MR. BENSON, St. John in the Wilderness.

Christ in House of Levi.

Portrait of Woman.

MR. G. DONALDSON, Portrait of Man aged 27, 1558.

=Milan.= AMBROSIANA, 226. Annunciation to Shepherds. L.

230. Adoration of Shepherds. E.

=Modena.= 422. St. Paul and another Saint.

=Montpellier.= 564. Old Man in Armour.

=Munich.= 1128. Old Man, Son, and Grandson.

1148. St. Jerome in Desert.

1150. Deposition from Cross.

1151. Madonna enthroned and two Saints.

LOTZBECK COLLECTION, 101. Portrait Of Lady.

=Padua.= S. MARIA IN VANZO, Entombment.

=Paris.= 1428, Vintage. L.

1429. Portrait of Giovanni da Bologna.

1467. Portrait of Old Man.

=Rome.= VILLA BORGHESE, 144. Last Supper.

127. The Trinity.

CORSINI, 533. Portrait of Lady.

COUNTESS SANTA FIORA, Nativity.

=Rossie Priory, N. B.= LORD KINNAIRD, Annunciation.

=Tours.= 4. Bust of Old Man.

=Venice.= ACADEMY, 395. Christ in Garden.

403. Portrait of a Venetian Noble.

401. St. Eleuterius blessing the Faithful.

PALAZZO DUCALE, ANTI-COLLEGIO. Jacob's Journey.

PALAZZO REALE, St. Jerome, 1569.

S. GIACOMO DALL' ORIO, Madonna in Glory and two Saints.

=Verona.= 214. Portrait of a Senator.

=Vicenza.= SALA V, Madonna and Saints. E.

ENTRANCE HALL, 2. Madonna, St. Mark, and two Senators.

PALAZZO LOSCHI, Night Scene.

=Vienna.= 283. The Good Samaritan.

269. Thamar led to the Stake.

276. Adoration of Magi.

301. Rich Man and Lazarus.

266. The Lord shows Abraham the Promised Land.

306. The Sower.

281. A Hunt.

319. Way to Golgotha.

268. Noah entering the Ark.

267. Christ and the Money Changers.

265. After the Flood.

263. SS. Sebastian, Florian, and Roch.

272. Adoration of Magi.

311. Portrait of Procurator.

312. Portrait of Senator.

453. Christ bearing Cross.

230. Two Men.

240. Portrait of Young Man.

480. Portrait of Young Man.

ACADEMY, 21. Portrait of Procurator.

=Woburn Abbey.= 16. Portrait of Venetian Senator.

FRANCESCO BECCARUZZI.

Active in the second and third quarter of the XVI century. Pupil of

Pordenone; imitator of all his great Venetian contemporaries; finally,

imitator of Paul Veronese.

=Belluno.= 14. Woman in White Dress.

=Bergamo.= LOCHIS, 193. Portrait of Young Woman.

=Berlin.= HERR KAUFMANN, Portrait of Gentleman.

HERR WESENDONCK, 10. Santa Conversazione.

=Boston, U. S. A.= 52. Copy of a (lost) Paris Bordone: Holy Family

and Saints.

=Buda-Pesth.= 84. Bust of Woman.

89. Madonna.

109. Young Woman seated.

=Cambridge.= FITZWILLIAM MUSEUM, 138. Adoration of Shepherds.

=Conegliano.= DUOMO, R. WALL, Three Saints. E.

S. M. DELLE GRAZIE, HIGH ALTAR, Madonna and Saints.

S. ROCCO, ORGAN PICTURE, Madonna and Saints. L.

=Dresden.= 199. Calling of Matthew.

=Ferrara.= SALA II. Christ and the Adulteress.

=Florence.= UFFIZI, 585. Portrait of Man.

=Glasgow.= 29. Madonna enthroned with Saints and Angels.

=Haigh Hall= (near Wigan). LORD CRAWFORD, Bust of Woman.

=Hopetoun House, N. B.= LORD HOPETOUN, Gentleman with Horse and Groom.

=Lille.= 653. Stoning of Stephen(?)

1056. Legend of Moses.

=Linlathen, N. B.= COL. ERSKINE, Bust of Man. Santa Conversazione.

=London.= BURLINGTON HOUSE, DIPLOMA GALLERY, Temperance.

APSLEY HOUSE, Portrait of Lady.

MR. C. BUTLER, Portrait of Man. St. George and the Dragon.

SIR WILLIAM FARRER, Santa Conversazione.

DORCHESTER HOUSE, Portrait of Doge Andrea Gritti.

VISCOUNT POWERSCOURT, Portrait of "Politian."

LORD NORTHBROOK, Santa Conversazione.

MR. G. SALTING, Portrait of Man.

=Keir, N. B.= MR. ARCHIBALD STIRLING, Young Woman playing Organ.

=Milan.= MUSEO CIVICO, 104. Portrait of Man with Spaniel.

=Narbonne.= 253. Marriage of St. Catherine.

=Oldenburg.= 81. Dead Christ.

=Padua.= 9. Santa Conversazione.

1362. Bust of Monk in White.

=Parma.= 254. Portrait of Man.

=Rome.= COLONNA, 16. A Cavalier.

DORIA, 62. Portrait of Woman. 386. Man with Flower.

=Serravalle.= S. ANTONIO, Baptism.

=Strassburg.= Scene taken from Lotto's Crucifixion at Monte San Giusto.

=Stuttgart.= 190. Bust of Man.

=Toulouse.= Holy Family and Infant John presenting Dove.

=Treviso.= MONTE DI PIETÀ, Dead Christ. Prophets.

EREDI PERAZZOLO, Way to Golgotha.

S. LUCIA, SACRISTY, St. Lucy.

=Venice.= ACADEMY, 517. St. Francis receiving Stigmata.

525. Deposition.

CORRER, Portrait of "Cesare Borgia."

MANFRIN GALLERY. Santa Conversazione and Donor.

QUIRINI-STAMPALIA, 68. Santa Conversazione.

PALAZZO REALE, Madonna and St. Catherine.

=Venice= (\_Con\_.). GIOVANELLI, 315. St. Roch.

S. M. DELL' ORTO,

SS. Lawence, Helen, Gregory, Dominic, and Lorenzo Giustiniani.

=Vienna.= 157. Portrait of Lady.

206. A Warrior.

209. The Baptist.

211. Thaddeus.

ACADEMY, 5. St. Lawrence.

6. Nativity.

20. Deposition.

41. St. Paul.

GENTILE BELLINI.

1429-1507. Pupil of his father, Jacopo Bellini; influenced by the

Paduans.

=Buda-Pesth.= 101. Portrait of Catherine Cornaro.

=Frankfort a/M.= 18. Bust of St. Mark. E.

=London.= 808. St. Peter Martyr.

1213. Portrait of Mathematician.

1440. Head of a Monk.

MR. LUDWIG MOND, Madonna Enthroned. E.

=Milan.= BRERA, 168. Preaching of St. Mark. L. (Finished by Giovanni

Bellini.)

=Monopoli.= DUOMO, St. Jerome and Donor (?). E.

=Venice.= ACADEMY, 570. Beato Lorenzo Giustiniani, 1465.

568. Miracle of True Cross, 1500.

567. Corpus Christi Procession, 1496.

563. Healing accomplished by Fragment of True Cross. L.

MUSEO CORRER, Portrait of Doge Giovanni Mocenigo.

SAN MARCO FABBRICERIA, ORGAN SHUTTERS, SS. Theodore and Mark,

SS. Jerome and Francis. E.

LADY LAYARD, Adoration of Magi. Portrait of Sultan Mohamet, 1480.

GIOVANNI BELLINI.

1430(?)-1516. Pupil of his father, Jacopo; formed in Padua under the

influence of Donatello.

=Bergamo.= LOCHIS, 210. Madonna. E.

MORELLI, 27. Madonna.

41. Madonna.

=Berlin.= 4. Pietà. L.

28. Dead Christ.

=Florence.= UFFIZI, 631. Allegory of Tree of Life. L.

=London.= 189. Portrait of Loredano. L.

280. Madonna. L.

726. Agony in Garden. E.

1233. Blood of Redeemer. E.

MR. LUDWIG MOND, Dead Christ. Madonna.

=Milan.= BRERA, 284. Pietà. E.

261. Madonna.

297. Madonna, 1510.

DR. GUST. FRIZZONI, Madonna. E.

=Murano.= S. PIETRO, Madonna with SS. Mark and

Augustin and Doge Barbarigo, 1488.

=Naples.= SALA GRANDE, 7. Transfiguration.

=Newport, U. S. A.= MR. T. H. DAVIS, Madonna. E.

=Pesaro.= 11. Crucifixion (?). E.

52. God the Father.

S. FRANCESCO, Altar-piece in many parts.

=Rimini.= Dead Christ. E.

=Turin.= 779. Madonna. E.

=Venice.= ACADEMY, 596. Madonna.

594. Madonna.

595. Five small Allegories. L.

613. Madonna with St. Catherine and Magdalen.

610. Madonna with SS. Paul and George.

612. Madonna.

38. Madonna with six Saints.

MUSEO CORRER, SALA VII, 23. Transfiguration. E.

SALA IX, 27. Dead Christ. E.

46. Crucifixion. E.

54. Dead Christ supported by three Angels. E.

PALAZZO DUCALE, SALA DI TRÈ, Pietà. E.

FRARI, Triptych, Madonna and Saints, 1488.

S. FRANCESCO DELLA VIGNA, Madonna and four Saints, 1507.

S. GIOVANNI CRISOSTOMO, SS. Jerome, Augustin, and Christopher, 1513.

S. MARIA DELL' ORTO, Madonna. E.

S. ZACCARIA, Madonna and four Saints, 1505.

=Verona.= 77. Madonna. E.

=Vicenza.= S. CORONA, Baptism, 1510.

JACOPO BELLINI.

Active 1430-1470. Pupil of the Umbrian painter, Gentile da Fabriano, and

of the Veronese, Pisanello.

=Brescia.= S. ALESSANDRO, Annunciation, with five Predelle.

=Ferrara.= SIG. VENDEGHINI, Adoration of Magi.

=London.= BRITISH MUSEUM, Sketch-Book. E.

=Lovere.= TADINI, Madonna.

=Padua.= SALA IV, Christ in Limbo.

=Paris.= Sketch-Book. L.

=Venice.= ACADEMY, 582. Madonna.

MUSEO CORRER, SALA IX, 42. Crucifixion.

S. TROVASO, S. Giovanni Crisogono on Horseback. (?)

=Verona.= 365. Christ on Cross.

BISSOLO.

1464-1528. Pupil and assistant of Giovanni Bellini.

=Berlin.= 43. Altar-piece. L.

=Brescia.= TOSIO, SALA XIV, 3. Madonna and Saints. E.

=Chantilly.= Madonna.

=Düsseldorf.= 75. Madonna with Infant John and his Parents.

=Genoa.= ANNUNZIATA, Madonna and four Saints.

=Hampton Court.= 117. Portrait of Man. E.

=London.= MR. BENSON, Annunciation. Madonna.

MR. MOND, Madonna with SS. Paul and Catherine.

=Milan.= BRERA, 237. St. Stephen.

285. St. Antony of Padua.

298. A Bishop.

=Rome.= VILLA BORGHESE, 176. Madonna. E.

=Treviso.= DUOMO, Three Saints and Donor.

S. ANDREA, Madonna and two Saints.

=Venice.= ACADEMY, 88. Dead Christ.

93. Presentation in the Temple.

79. Christ Crowning S. Catherine.

94. Madonna with SS. James and Job.

MUSEO CORRER, SALA IX, 57. Madonna with St. Peter Martyr.

S. GIOVANNI IN BRAGORA, Triptych.

S. MARIA MATER DOMINI, Transfiguration.

REDENTORE, Madonna with SS. John and Catherine.

LADY LAYARD, Madonna with SS. Michael and Ursula and Donors.

=Verona.= Circumcision. E.

=Vienna.= 13. Lady at Toilet, 1515.

4. Baptism.

BONIFAZIO VERONESE.

Active circa 1510-1540. Pupil of Palma Vecchio; influenced by Giorgione.

=Bergamo.= CARRARA, 197, 198. Small mythological Scenes.

FRIZZONI-SALIS, Parable of Sower.

=Boston, U. S. A.= MRS. J. L. GARDNER, Santa Conversazione. E.

=Campo S. Piero.= ORATORY OF S. ANTONIO, Preaching of St. Antony (in part).

=Dresden.= 208. Finding of Moses.

=Florence.= PITTI, 84. Madonna, St. Elizabeth, and Donor. E.

89. Rest in Flight.

161. Finding of Moses.

405. Christ among the Doctors (in part).

=Hague.= 252. Bust of Woman.

=Hampton Court.= 146. Santa Conversazione.

=Lille.= 717. Esther before Ahasuerus.

=London.= 1202. Santa Conversazione. E.

MR. BENSON, Allegories of Morning, and of Night (in part).

MR. BUTLER, Santa Conversazione. Rape of Helen. Subject from a Romance.

MR. CHARLES T. D. CREWS, Birth of John.

DR. RICHTER, Joseph drawn out of the Well. Head of Pompey brought to

Cæsar.

=Milan.= BRERA, 209. Finding of Moses.

AMBROSIANA, 231. Holy Family with Tobias and Angel. E.

POLDI-PEZZOLI, PINACOTECA, 99. Doctor Visiting a Patient.

=Paris.= 1171. Santa Conversazione.

=Rome.= VILLA BORGHESE, 156. Mother of Zebedee's Children.

186. Return of the Prodigal Son.

COLONNA, 1. Holy Family with SS. Jerome and Lucy.

DORIA, 16. Santa Conversazione.

PRINCE CHIGI, Finding of Moses.

=Venice.= ACADEMY, 291. Rich Man's Feast.

319. Massacre of Innocents.

295. Judgment of Solomon, 1533 (in part).

PALAZZO REALE, Madonna with SS. Catherine and John the Almsgiver, 1533.

GIOVANELLI, Santa Conversazione.

LADY LAYARD, Twelve very small pictures: Rustic Occupations.

=Vienna.= 193. Santa Conversazione.

201. Triumph of Love.

156. Triumph of Chastity.

145. Salome.

FRANCESCO BONSIGNORI.

1453(?)-1519. Pupil of Bartolommeo and Alvise Vivarini; influenced by

Giovanni Bellini, and later by Mantegna and his own townsman, Liberale

of Verona.

=Bergamo.= LOCHIS, 154. Portrait of a Gonzaga.

MORELLI, 45. The Widow's Son. L.

=Berlin.= 46C. St. Sebastian.

=Florence.= BARGELLO, Christ bearing Cross. L.

=Fonthill (Wilts).= MR. ALFRED MORRISON, Portrait of Man.

=Gosford House, N. B.= LORD WEMYS, Madonna enthroned.

=London.= 736. Portrait of Man, 1487.

=Mantua.= ACCADEMIA VIRGILIANA, Way to Golgotha. Vision of the Nun Osanna.

=Milan.= BRERA, 163. St. Bernardino.

170. SS. Bernardino and Louis holding the Initials of Christ.

POLDI-PEZZOLI, Head of a female Saint. St. Bernardino.

Profile of Old Man. Bust of Venetian Noble.

=Paris.= PRINCE SCIARRA, Bust of a Gonzaga.

=Venice.= PALAZZO DUCALE, DIRECTORS' ROOM. Madonna. E.

S. GIOVANNI E PAOLO, 2d Altar R. Altar-piece in 9 parts. E.

=Verona.= 148. Madonna, 1483.

271. Madonna enthroned with four Saints, 1484.

S. BERNARDINO, Madonna enthroned with SS. Jerome and George, 1488.

S. NAZZARO E CELSO, Madonna and Saints, finished by Girolamo dai Libri.

S. PAOLO, Madonna with St. Antony Abbot and the Magdalen. E.

PARIS BORDONE.

1495-1570. Pupil and follower of Titian; influenced later by

Michelangelo.

=Ashridge.= LORD BROWNLOW, Apollo and the Muses.

=Bergamo.= LOCHIS, 41, 42. Vintage Scenes.

=Berlin.= 169. Chess Players.

191. Madonna and four Saints.

=Chatsworth.= DUKE OF DEVONSHIRE, Family Group.

=Cologne.= 811A.A. Bathsheba.

=Dresden.= 203. Apollo and Marsyas.

204. Diana as Huntress.

205. Holy Family and St. Jerome.

=Edinburgh.= 506. Lady at her Toilet.

=Florence.= PITTI, 109. Portrait of Woman.

UFFIZI, 607. Portrait of Young Man.

=Genoa.= BRIGNOLE-SALE, SALA V. Portrait of Man.

SALA VIII, Santa Conversazione. Portrait of Man.

=Glasgow.= 45. Holy Family.

46. Holy Family. E.

=Gosford House, N. B.= LORD WEMYS, A Courtesan.

=Hampton Court.= 118. Madonna with male and female Donors.

=Keir, N. B.= MR. ARCHIBALD STIRLING, Madonna and Infant John.

=London.= 637. Daphnis and Chloe.

674. Portrait of Lady.

BRIDGEWATER HOUSE, Holy Family.

LORD BROWNLOW, Cavalier in Armour.

THE MISSES COHEN, Portrait of a Lady seated.

MR. G. DONALDSON, A Courtesan.

DR. RICHTER, Christ among the Doctors.

LORD ROSEBERY, Portrait of a Lady.

=Lovere.= TADINI, Madonna with SS. George and Christopher.

=Milan.= BRERA, 212. Baptism.

216. Descent of Holy Spirit.

241. S. Dominic presented to Saviour by Virgin.

242. Madonna and Saints.

306 bis. Three Heads.

St. Ambrose presenting a General to Virgin.

SIGNOR CRESPI, Jove and a Nymph.

S. MARIA PRESSO CELSO, Madonna and St. Jerome.

=Munich.= 1121. Man counting Jewels.

=New York, U. S. A.= HISTORICAL SOCIETY, 205. Rest in Flight.

=Padua.= SALA EMO, 93. Christ taking leave of his Mother.

=Paris.= 1178. Portrait of Man.

1179. Portrait of Man, 1540.

=Richmond.= SIR F. COOK, Hunting Piece.

=Rome.= VILLA BORGHESE, 119. Jupiter and Antiope.

COLONNA, 92. Holy Family with St. Jerome.

116. Holy Family, SS. Sebastian, and Jerome.

DORIA, 294. Venus and Mars.

VATICAN, ANTE-CHAMBER OF POPE'S APARTMENTS, St. George and the Dragon.

=Siena.= SALA IX, 9. Annunciation.

51. Madonna and Donor.

=Strassburg.= Madonna and St. Jerome.

=Treviso.= 4. Madonna with SS. Jerome and John the Baptist.

DUOMO, Adoration of Shepherds.

Madonna with SS. Sebastian and Jerome.

Gospel Scenes (on a small picture).

=Venice.= ACADEMY, 320. Fisherman and Doge. E.

322. Paradise.

PALAZZO DUCALE, CHAPEL, Dead Christ.

GIOVANELLI, Madonna and Saints.

LADY LAYARD, Christ baptising a Youth in Prison.

S. GIOVANNI IN BRAGORA, Last Supper.

S. GIOBBE, S. Andrew and two other Saints.

=Vienna.= 233. Allegory.

246. Allegory.

248. Lady at Toilet.

231. Young Woman.

CZERNIN, Venetian adoring Cross.

ANTONIO CANALE called CANALETTO.

1697-1768.

=Biel, N. B.= MRS. HAMILTON OGILVIE, View of Scalzi.

=Buda-Pesth.= 659. The Pantheon.

=Dresden.= 581. The Grand Canal.

582. S. Giovanni e Paolo.

583. Campo S. Giacomo di Rialto.

584. Piazza di S. Marco.

=Florence.= UFFIZI, 1064. The Piazzetta.

=Frankfort a/M.= 51. Entrance to Grand Canal.

53. Venetian Palace and Bridge.

=Hampton Court.= The Colosseum, 1753.

=Hopetoun House, N. B.= LORD HOPETOUN, Venice from Lagoon.

=London.= 127. Scuola della Carità. 937. Scuola di San Rocco.

THE MISSES COHEN, Three Studies.

DORCHESTER HOUSE, View of Piazzetta from Lagoon.

HERTFORD HOUSE, Thirteen views of Venice.

MR. MOND, Two views of the Piazza.

DR. RICHTER, The Dogana.

DUKE OF WESTMINSTER, Grand Canal.

=Milan.= CASA SORMANI, The Bucentaur. Reception of an Ambassador.

=New Battle, N. B.= MARQUIS OF LOTHIAN, St. Paul's from the Thames.

S. Giorgio Maggiore.

=Paris.= 1203. The Salute.

MME. ANDRÉ, Two views of Venice.

M. MAURICE KANN, Salute. Pescheria.

=Vienna.= LICHTENSTEIN, 191, 192, 193, 196, 198, 199,

203, 204, 205, 206, 210, 216, 217.

Views of Venice.

=Windsor Castle.= Series of large views of the Piazza.

=Woburn Abbey.= Twenty-four views of Venice.

DOMENICO CAPRIOLI.

Active 1518-circa 1560. Influenced by Titian, Paris Bordone, Pordenone,

Bonifazio, Savoldo, and Moretto.

=Berlin.= 156. Portrait of Man in Black.

158. Tennis Player and Page. L.

195. St. Sebastian.

=Brighton.= MR. H. WILLETT, Madonna of Mercy.

=Cambridge, U. S. A.= PROF. C. E. NORTON, Portrait of Domenico Grimani.

=Castle Barnard.= BOWES MUSEUM, 339. Portrait of Man, 1528.

=Dijon.= 6. Assumption.

=London.= LORD ASHBURNHAM, Portrait of Titian. L.

MR. R. BENSON, Madonna in Profile (?). E.

DUKE OF GRAFTON, Portrait of Man. 1541.

=Motta Di Livenza.= S. M. DEI MIRACOLI, Adoration of Shepherds.

=Naples.= MUSEO FILANGIERI, 1438. Entombment. L.

=New Battle, N. B.= MARQUIS OF LOTHIAN, Return of Prodigal.

=Paris.= MME. C. DE ROSENBERG, Portrait of Doge Grimani.

=Rome.= BORGHESE, 130, 132. Caricatured Heads.

COLONNA, 12. Portrait of Sciarra Colonna.

=Treviso.= 50. Nativity. 1518.

=Vienna.= 212. Young Hero.

ACADEMY, 508. Picnic.

510. Country Dance.

=Windsor.= Portrait of Domenico Grimani.

GIOVANNI BUSI, called CARIANI.

Circa 1480-1544. Pupil of Giovanni Bellini and Palma; influenced by

Giorgione and Capaccio.

=Ashridge.= LORD BROWNLOW, Bust of Bart. Colleoni.

=Basel.= 166. Bust of Young Man.

=Bergamo.= CARRARA, 67. Madonna with SS. Helen, Constantine,

and other Saints. L.

85. Portrait of Lady.

135. Bust of Man.

LOCHIS, 2. Portrait of Lady.

85. Christ on Cross, bust of Donor, 1518.

146. Woman playing, and Shepherd asleep.

150. St. Antony of Padua. E.

153. Portrait of Monk.

165. Portrait of Man.

172. Christ bearing Cross. E.

184. Portrait of Bened. Caravaggio.

192. St. Stephen.

182. Small St. Jerome.

196. St. Catherine.

MORELLI, Madonna. L. Portrait of Man.

DUOMO, Back of High Altar, Madonna. E.

BAGLIONI, Madonna and Donor, 1520.

SIGNOR FRIZZONI-SALIS, Madonna and Saints. L.

PICCINELLI, Flight into Egypt. L.

RONCALLI, Family Group, 1519.

COUNT SUARDI, St. Jerome. Portrait of Senator.

=Berlin.= 185. Girl in Landscape.

188. Portrait of Man.

=Buda-Pesth.= 79. Madonna and St. Francis.

=Chatsworth.= DUKE OF DEVONSHIRE, Portrait of Young Man.

=Glasgow.= 142. Christ and the Adulteress.

=Hampton Court.= 135. Adoration of Shepherds. L. Venus. L.

=London.= 41. Death of St. Peter Martyr. L.

1203. Madonna and Saints. L.

SOUTH KENSINGTON, Venus and Mars (lent).

MR. BENSON, Madonna and Donors. Portrait of Man wearing Sword.

MR. DOETSCH, Nativity,

DORCHESTER HOUSE, Portrait of Man.

MARQUIS OF LANSDOWNE, A Concert.

MR. SALTING, Portrait of Senator.

=Marseilles.= St. Sebastian with St. Roch and a female Saint.

=Milan.= BRERA, 210. Madonna and Saints. L.

291. Madonna. L.

MUSEO CIVICO, 106. Lot and his Daughters.

COLLECTION DELL' ACQUA, Portrait of a Lady.

AMBROSIANA, Way to Golgotha.

BORROMEO, Nativity. St. Jerome.

POLDI-PEZZOLI, 133. Madonna and Saints.

BONOMI-CEREDA, Portrait of Man. Magdalen.

=Munich.= 1107. Portrait of Man.

LOTZBECK COLLECTION, 100. Portrait of Man.

=New York, U. S. A.= HISTORICAL SOCIETY, 206. Portrait of Man.

=Oldenburg.= 78. Holy Family and Saints.

82. Two Women and a Man.

=Paris.= 1135. Madonna, Saints, and Donor. E.

1156. Two Men.

1159. Holy Family with SS. Sebastian and Catherine.

M. AYNARD, Portrait of Man.

=Rome.= VILLA BORGHESE, 30. Sleeping Venus.

164. Madonna and St. Peter.

311. Woman with three Men.

CORSINI. Santa Conversazione.

VATICAN. Bust of Doge.

=St. Petersburg.= 116. Young Woman and old Man.

=Strassburg.= 69. Young Man playing Guitar.

Portrait of old Venetian.

=Stuttgart.= 36. Portrait of a Lady.

=Venice.= ACADEMY, 300. Portrait of Man, 1526.

326. Holy Family.

299. Portrait of Man.

272. Bust of Old Woman.

=Vicenza.= SALA. II, 41. Madonna and Saints.

=Vienna.= 63. St. Sebastian.

60. Christ bearing Cross.

207. The "Bravo."

205. St. John Evangelist.

ACADEMY, 77. Madonna with SS. John and Catherine.

=Zogno.= CHURCH, Adoration of Shepherds.

VITTORE CARPACCIO.

Active 1478-1522. Pupil and follower of Gentile Bellini.

=Berlin.= 14. Madonna with SS. Catherine and Jerome. E.

23. Consecration of Stephen, 1511.

=Caen.= 171. Santa Conversazione (in part). L.

=Ferrara.= SALA VIII, 10. Death of the Virgin, 1508.

=Florence.= UFFIZI, 583 \_bis.\_ Fragment, Finding of True Cross.

=Frankfort a/M.= 38. Madonna and Infant John.

=Haigh Hall= (near Wigan). LORD CRAWFORD, Portrait of Lady.

=London.= 750. Madonna with SS. John and Christopher,

and Doge Giovanni Mocenigo, 1478.

Mr. BENSON, Female Saint Reading.

=Milan.= BRERA, 288. Stephen disputing, 1514.

307. Presentation of Virgin (in part). L.

309. Marriage of Virgin (in part). L.

=Paris.= 1211. Stephen preaching. L.

=Stuttgart.= 13. Glory of St. Thomas, 1507.

122. Martyrdom of Stephen, 1515.

=Venice.= ACADEMY, 89. Martyrdom of the 10,000 Virgins, 1515.

566. Healing of Madman in view of Rialto, 1494.

572, 573, 574, 575, 1495;

579, 1490;

577, 578, 580, 1493;

576, 1491.

Story of St. Ursula.

90. Meeting of Joachim and Anna, 1515.

44. Presentation of Infant Christ, 1510.

MUSEO CORRER, SALA IX, 14. Visitation. L.

SALA X, 8. Two Courtesans.

PALAZZO DUCALE, SALA DI TRÈ, Lion of S. Marco, 1516.

S. GIORGIO MAGGIORE, SALA DEL CONCLAVE,

St. George and the Dragon, with predelle, 1512.

S. GIORGIO DEGLI SCHIAVONI, ten pictures along walls

of Oratory on ground floor, and Madonna over altar.

St. George slaying Dragon;

St. George bringing Dragon captive;

St. George baptising the Princess and her Father, MDV...;

Story of St. Tryphonius;

Agony in Garden;

Christ in House of Pharisee, 1502;

St. Jerome bringing his Lion to Monastery;

Burial of St. Jerome, 1502;

St. Jerome in his Study.

S. VITALE, St. Vitale between SS. George and Valeria, 1514.

LADY LAYARD, Augustus and Sibyl. L.

Death and Assumption of Virgin. L.

St. Ursula taking leave of her Father.

=Vienna.= 7. Christ adored by Angels, 1496.

VINCENZO CATENA.

Active 1495-1531. Pupil of the Bellini; influenced by Carpaccio and

Giorgione.

=Ashridge.= LORD BROWNLOW, Nativity.

=Bergamo.= CARRARA, II. Christ at Emaus.

=Berlin.= 32. Portrait of Fugger. L. 19. Madonna, Saints,

and Donor. E. 4. Pietà.

NAZIONAL GALERIE, RACZYNSKI COLLECTION. 13. Madonna and Saints. E.

=Boston, U. S. A.= MRS. J. L. GARDNER, Christ giving Keys to Peter.

=Buda-Pesth.= 74. Madonna, Saints, and Donor. E.

76. Bust of female Saint.

78. Holy Family and female Saint. E.

=Cologne.= 730E. Madonna.

=Dresden.= 65. Holy Family. L. 54. Madonna and two Saints. E.

=Glasgow.= 73. Madonna with St. Catherine and the Magdalen.

=Liverpool.= 81. Madonna with four Saints and Donor. E.

=London.= 234. Warrior adoring Infant Christ. L.

694. St. Jerome in his Study. L.

1121. Bust of youth.

1160. Adoration of Magi. L.

1455. Circumcision.

LORD ASHBURNHAM, Madonna, two Saints, and Donor, 1505.

MR. BENSON, Holy Family. L.

MR. BEAUMONT, Nativity. (?)

MR. C. BUTLER, Christ at the Well. L.

MR. HESELTINE, Madonna.

MR. MOND, Madonna, Saints, and Donor. E.

=Modena.= 404. Madonna and two Saints.

=Nîmes.= 174. Head of an Apostle.

=Padua.= SALA EMO, 29. Circumcision. E.

=Paris.= 1157. Reception of Venetian Ambassadors at Cairo.

MME. ANDRÉ, Portrait of Woman.

M. LÉOPOLD GOLDSCHMIDT, Bust of Woman.

M. SALOMON GOLDSCHMIDT, Circumcision.

=Rome.= DORIA, 326. Circumcision.

=Venice.= PALAZZO DUCALE, SALA DI TRÈ, Madonna, two Saints,

and Doge Loredan. E.

QUIRINI-STAMPALIA, SALA III, I. Judith. L.

GIOVANELLI, Madonna with John the Baptist and female Saint. E.

S. MARIA MATER DOMINI, St. Christina.

S. SIMEON PROFETA, The Trinity. E.

S. TROVASO, Madonna. E.

=Vienna.= 20. Portrait of a Canon.

GIOVANNI BATTISTA CIMA.

1460-1517 circa. Pupil of Alvise Vivarini; influenced by Giovanni

Bellini.

=Ashridge.= LORD BROWNLOW, Small Holy Family and Saints.

=Bergamo.= MORELLI, 57. Madonna.

=Berlin.= 2. Madonna enthroned with four Saints.

7. Madonna and Donor.

15. Healing of Anianus (in part).

17. Madonna.

=Bologna.= 61. Madonna.

=Boston, U. S. A.= MR. QUINCY SHAW, Madonna. E.

=Conegliano.= DUOMO, Madonna and Saints, 1493.

=Dresden.= 61. The Saviour.

63. Presentation of Virgin.

=Düsseldorf.= 18. Madonna. Coronation (in part). L.

=Frankfort a/M.= 39. Madonna.

40. Madonna and two Saints.

=London.= 300. Madonna.

634. Madonna.

816. Incredulity of Thomas, 1504.

1120. St. Jerome.

1310. Ecce Homo. (?)

HERTFORD HOUSE, St. Catherine.

MR. LUDWIG MOND, Two Saints.

MR. J. E. TAYLOR, Madonna with two Saints (lunette).

=Milan.= BRERA, 191. SS. Peter Martyr, Augustin, and Nicholas of Bari.

286. SS. Jerome, Nicholas of Tolentino, Ursula, and another female

Saint.

289. SS. Luke, Mary, John the Baptist, and Mark.

293. Madonna.

300. St. Peter between John the Baptist and St. Paul, 1516.

302. St. Jerome.

303. St. Giustina and two other Saints.

POLDI-PEZZOLI, Head of Female Saint.

=Modena.= 143. Pietà.

=Munich.= 1033. Madonna with Mary Magdalen and St. Jerome. E.

=Olera.= CHURCH, Polyptych. E.

=Parma.= 360. Madonna with SS. Cosmos and Damian.

361. Madonna with SS. Michael and Augustin.

370. Endymion.

373. Apollo and Marsyas.

=Paris.= 1259. Madonna with John and Magdalen.

=Richmond.= SIR F. COOK, Madonna.

=Venice.= ACADEMY, 603. Madonna with SS. John and Paul.

604. Pietà.

597. Madonna.

611. Christ, Thomas, and Magnus.

36. Madonna with six Saints.

592. Tobias and Angel, SS. James and Nicholas.

SEMINARIO, God, the Father (small lunette).

CARMINE, Adoration of Shepherds.

S. GIOVANNI IN BRAGORA, Baptism, 1494. SS. Helen and Constantine.

Three Predelle with Story of Finding of True Cross.

S. GIOVANNI E PAOLO, Coronation of the Virgin.

S. MARIA DELL' ORTO, St. John between SS. Paul, Jerome, Mark, and Peter.

LADY LAYARD, Madonna with SS. Francis and Paul.

Madonna with SS. Nicholas of Bari and John the Baptist.

=Vicenza.= SALA IV, 18. Madonna with SS. Jerome and John, 1489.

=Vienna.= 19. Madonna with SS. Jerome and Louis.

CARLO CRIVELLI.

B. 1430-40; d. after 1493. Pupil of the first Vivarini; influenced by

the Paduans.

=Ancona.= 1. Madonna. E.

=Ascoli.= DUOMO, Altar-piece, with Pietà, 1473.

=Bergamo.= LOCHIS, 129. Madonna.

=Berlin.= 1156. The Magdalen.

1156A. Madonna, St. Peter and six other Saints.

=Brussels.= 16. Madonna.

17. St. Francis.

=Buda-Pesth.= Madonna.

=Florence.= PANCIATICHI, 101. Pietà, 1485.

=Frankfort a/M.= 33, 34. Annunciation.

=London.= 602. Pietà.

668. The Blessed Ferretti in Ecstasy.

724. Madonna with SS. Sebastian and Jerome.

739. Annunciation, 1486.

788. Altar-piece in thirteen compartments, 1476.

809. Madonna with SS. Sebastian and Francis, 1491.

906. Madonna in Ecstasy, 1492.

907. SS. Catherine and Magdalen.

LADY ASHBURTON, St. Dominic. St. George.

MR. BENSON, Madonna, 1472.

MR. R. CRAWSHAY, Pietà.

HERTFORD HOUSE, St. Roch.

MR. MOND, SS. Peter and Paul.

LORD NORTHBROOK, Madonna. E. Resurrection.

E. SS. Bernardino and Catherine.

MR. STUART M. SAMUEL, St. George and the Dragon.

SOUTH KENSINGTON, JONES COLLECTION, 665. Madonna.

=Macerata.= 36. Madonna, 1470.

=Massa Fermana.= MUNICIPIO, Altar-piece, 1468.

=Milan.= BRERA, 189. Crucifixion.

193. Madonna. L.

283. Madonna and Saints, 1482.

294. SS. James, Bernardino, and Pellegrino.

295. SS. Antony Abbot, Jerome, and Andrew.

GALLERIA OGGIONO, Coronation of Virgin, with John, Catherine,

Francis, Augustin, and other Saints (in great part). Above,

a Pietà, 1493.

MUSEO CIVICO, COLLECTION DELL' ACQUA, St. John. St. Bartholomew.

POLDI-PEZZOLI, SALA DORATA, 20. St. Francis adoring Christ.

PINACOTECA, 78. St. Sebastian.

=Paris.= 1268. St. Bernardino, 1477.

=Pausula.= S. AGOSTINO, Madonna.

=Richmond.= SIR F. COOK, Madonna. E.

=Rome.= LATERAN, Madonna, 1482.

VATICAN, Pietà.

=Strassburg.= Adoration of Shepherds.

=Venice.= ACADEMY, 103. SS. Jerome and Augustin. SS. Peter and Paul.

=Verona.= 351. Madonna. E.

GIORGIONE.

1478-1510. Pupil of Giovanni Bellini; influenced by Carpaccio.

=Berlin.= 12A. Portrait of Man. E.

=Buda-Pesth.= 94. Portrait of Antonio Brocardo.

=Castelfranco.= DUOMO, Madonna with SS. Francis and Liberale. E.

=Dresden.= 185. Sleeping Venus.

=Florence.= UFFIZI, 621. Trial of Moses. E.

622. Knight of Malta.

630. Judgment of Solomon. E.

=Hampton Court.= 101. Shepherd with Pipe.

=Madrid.= Madonna with SS. Roch and Antony of Padua.

=Paris.= 1136. Fête Champêtre.

=Rome.= VILLA BORGHESE, 143. Portrait of a Lady.

=Venice.= ACADEMY, 516. Storm calmed by St. Mark. L. Finished,

in small part, by Paris Bordone.

SEMINARIO, Apollo and Daphne.

GIOVANELLI, Gipsy and Soldier.

S. ROCCO, Christ bearing Cross.

=Vicenza.= CASA LOSCHI, Christ bearing Cross. E.

=Vienna.= 16. Evander showing Æneas the Site of Rome.

GUARDI.

1712-1793. Pupil of Canaletto.

=Albi.= 1. View of Salute and Giudecca.

=Amiens.= 216, 217, 219. Views.

=Badger Hall= (Shropshire). MR. F. CAPEL-CURE, Scuola di San Marco.

=Bassano.= SALA DEL CAVALLO, 85. The Piazza.

=Bergamo.= LOCHIS, 89-93, 106-108. Landscapes and Views.

SIGNOR BAGLIONI, Two Venetian Views.

COUNT MORONI, Villa by the Sea.

=Berlin.= 501A. Grand Canal.

501B. Lagoon.

501^{C & D}. Cemetery Island.

=Biel, N. B.= MRS. HAMILTON OGILVIE, Salute. Redentore.

=Boston, U. S. A.= MRS. J. L. GARDNER, Large view of Venice.

=Brighton.= MR. CONSTANTINE IONDES, Piazza in Mist.

=Brussels.= 280. Scene in St. Mark's.

=Buda-Pesth.= 629-640. Views of Venice.

=Cambridge.= FITZWILLIAM MUSEUM, Four small views.

=Edinburgh.= 600, 602. Landscapes.

=Glasgow.= 202, 203. Views of Venice.

=Hamburg.= CONSUL WEBER, 143. Ruins.

144. Rialto.

=London.= 210, 1054. Views in Venice.

SOUTH KENSINGTON, JONES COLLECTION, 104. View near Venice.

THE MISSES COHEN, Three Studies.

DORCHESTER HOUSE, View from Piazzetta.

SIR WM. FARRER, View near Venice.

SIR A. WOLLASTON FRANKS, An Island.

SIR JULIAN GOLDSCHMID, Boat Race.

HERTFORD HOUSE, Nine Views of Venice.

LORD HOUGHTON, View of Riva.

MR. MOND, Pius VI holding a Reception.

DR. RICHTER, Cannareggio.

MR. SALTING, The Rialto. View near Venice. Gothic Ruins. Classic Ruins.

MRS. ANDERSON WESTON, Grand Canal.

=Milan.= MUSEO CIVICO, 69, 71-74. Landscapes.

POLDI-PEZZOLI, 87. Piazetta.

89. Dogana.

116, 117. Tiny Landscapes.

SIGNOR BERTINI, View of Lagoon.

PRINCE TRIVULZIO, Two small Landscapes.

=Modena.= 143. Piazzetta.

180. S. Giorgio.

=Montpellier.= 483. Storm on Canal.

=Naples.= MUSEO FILANGIERI, Court of Doge's Palace.

=New York, U. S. A.= METROPOLITAN MUSEUM. 2. Salute.

6. Rialte.

=Oxford.= TAYLORIAN MUSEUM, 65, 66. Views in Venice.

=Padua.= 300, 381. Views in Venice.

802. Hunting Scene.

=Paris.= 211. Procession of Doge to S. Zaccaria.

1328. Embarkment in Bucentaur.

1329. Festival at Salute.

1330. "Jeudi Gras à Venise."

1331. Corpus Christi.

1333. Sala di Collegio.

1334. Coronation of Doge.

=Paris= (\_Con\_.). MME. ANDRÉ, Two Views of Venice.

M. LÉOPOLD GOLDSCHMIDT, Dogana. Piazzetta.

=Richmond.= SIR F. COOK, The Piazza.

=Rome.= COLONNA, 78. Venetian Church.

DON MARCELLO MASSARENTI, Doge's Palace.

=Rouen.= 235. A Villa.

=Strassburg.= 18. The Rialto.

=Toulouse.= 2. Rialto. E.

22. Bucentaur. E.

=Turin.= 290 \_bis.\_ Cottage.

781. Staircase.

782. Bridge over Canal.

=Venice.= MUSEO CORRER, SALA X, 25. The Ridotto.

26. Parlour of Convent of S. Zaccaria.

=Verona.= 223, 225. Landscapes.

BERNARDINO LICINIO.

Active 1520-1544. Pupil of Pordenone; influenced by Giorgione, Palma,

and Bonifazio.

=Alnwick.= DUKE OF NORTHUMBERLAND, Family Group.

=Balcarres, N. B.= LORD CRAWFORD, Portrait of Man. 1535.

=Bergamo.= LOCHIS, 197. Portrait of a Lady.

SIGNOR PICCINELLI, Madonna and Saints.

=Berlin.= 198. Portrait of Young Woman.

=Boston, U. S. A.= MR. QUINCY SHAW, Madonna and two Saints.

=Brescia.= MARTINENGO, SALA C, 16. Portrait of a Young Man, 1520.

DUOMO VECCHIO, Christ bearing Cross. Adoration of Shepherds.

=Brighton.= MR. H. WILLETT, Board of a Harpsichord.

=Buda-Pesth.= 91. Portrait of Lady.

HERR RATH, Portrait of Lady.

=Cambridge, U. S. A.= PROF. C. E. NORTON, Portrait of Young Man.

=Dresden.= 200. Portrait of a Lady, 1533.

=Florence.= UFFIZI, 574. Madonna with St. Francis.

587. Portrait of Man.

=Genoa.= BRIGNOLE-SALE, SALA VII, Portrait of Francesco Philetus.

=Hampton Court.= 71. Lady playing on Virginals.

104. Family Group, 1524.

=London.= Portrait of a Young Man.

LADY ASHBURTON, Young Man with his Hand on a Skull.

MR. C. BUTLER, Portrait of Lady, 1522.

MR. DOETSCH, Barbara Kressin, 1544.

DORCHESTER HOUSE, Portrait of Man. Adoration of Shepherds.

=Lucca.= SALA I, 68. Santa Conversazione.

=Milan.= MUSEO CIVICO, 88. Portrait of Lady.

ARCHBISHOP'S PALACE, Holy Family.

SIGNOR CRESPI, Santa Conversazione.

CASA SCOTTI, Holy Family with two Shepherds.

Madonna, three Saints, male and female Donors.

=Modena.= 123. Portrait of a Lady.

=Munich.= 1120. Portrait of Man, 1523.

=Münster in W.= 143. Bust of Man, 1530.

=Padua.= SALA ROMANINO, 814. Portrait of Young Man.

=Rome.= VILLA BORGHESE, 115. Family Group.

171. Santa Conversazione.

MISS HERTZ, Head of Ceres.

=Rossie Priory, N. B.= LORD KINNAIRD, Portrait of Lady.

=Rovigo.= 4. St. Margaret between SS. Catherine and Lucy.

8. Portrait of a Scholar.

=Saletto.= CHURCH, St. Silvester between S. Antony

of Padua and Giustina, 1535.

=Venice.= 303. Portrait of Woman.

311. Group of Putti.

304. Portrait of Young Woman.

LADY LAYARD, Santa Conversazione.

FRARI, Madonna enthroned with Saints.

The predella contains five Friars.

=Vienna.= 22. Portrait of Ottaviano Grimani, 1541.

HARRACH COLLECTION, Madonna and female Donor.

PIETRO LONGHI.

1702-1762. Follower of the Bolognese painter, Crespi.

=Bergamo.= Lochis, 60. Gambling Scene.

61. Coffee Scene.

MORELLI, 94. Portrait of Girl.

SIG. BAGLIONI, Country Party.

=Cambridge, U. S. A.= PROF. C. E. NORTON. Portrait of Senator.

=Dresden.= 595. Portrait of Lady.

=Florence.= MR. LOESER, Milliner Scene.

=Hampton Court.= 549, 551. Genre pictures, 1744.

=Keir, N. B.= MR. ARCH. STIRLING, Lady sitting for Portrait.

=London.= 1100, 1101. Genre pictures.

1102. Andrea Tron.

MR. F. CAVENDISH-BENTINCK, Visit to Nuns.

MR. ARTHUR JAMES, Four genre pictures.

MR. MOND, Card Party. Portrait of a Lady.

DR. RICHTER, Card Party. Lady at Toilet.

=Milan.= SIGNOR CRESPI, Portrait of Man.

=Modena.= 215. A Letter Writer.

=Venice.= ACADEMY, 464-470. Genre pictures.

MUSEO CORRER, SALA X, 25, 26, 31-40.

Scenes of Venetian Life.

41. Boys on Horseback.

Portrait of Goldoni.

PALAZZO GRASSI, STAIRCASE, Frescoes: Seven Scenes of Fashionable Life.

QUIRINI-STAMPALIA, Sala X, 220. Portrait of Daniele Dolfino.

Sala XIII, 11-17. The Seven Sacraments.

18. Temptation of St. Antony.

19. Gambling Scene.

20. A Circus.

21. Monks and Canons.

22. Study of Geography.

26, 299. Portraits of Ladies.

LORENZO LOTTO.

1480-1556. Pupil of Alvise Vivarini; influenced by Giovanni Bellini and

Giorgione.

=Alzano Maggiore= (near Bergamo). DUOMO, Assassination of St. Peter Martyr.

=Ancona.= 13. Assumption of Virgin, 1550.

37. Madonna with four Saints. L.

=Asolo.= Madonna in Glory with two Saints, 1506.

=Bergamo.= CARRARA, Three Predelle belonging to S. Bartolommeo Altar-piece.

66. Marriage of S. Catherine, with portrait of N. Bonghi, 1523.

Portrait of a Lady.

LOCHIS, 32, 33, 34. Sketches for Predelle,

containing the story of S. Stephen.

185. Holy Family and S. Catherine, 1533.

S. ALESSANDRO IN COLONNA, Pietà.

S. ALESSANDRO IN CROCE, Trinity.

S. BARTOLOMMEO, Altar-piece, 1516.

S. BERNARDINO, Altar-piece, 1521.

S. MARIA MAGGIORE, Intarsias, 1524-1530.

S. MICHELE, Frescoes in Chapel L. of Choir.

S. SPIRITO, Altar-piece, 1521.

SIGNOR PICCINELLI, Madonna with SS. Sebastian and Roch.

=Berlin.= 153. Portrait of an Architect.

182, 320. Portraits of Young Men.

323. SS. Sebastian and Christopher, 1531.

325. Christ taking leave of his Mother, 1522.

=Brescia.= TOSIO, SALA XIII, 34. Nativity.

=Buda-Pesth.= Angel with Globe and Sceptre (originally top of

S. Bartolommeo Altar-piece at Bergamo).

=Celana= (near Bergamo). CHURCH, Assumption of Virgin, 1527.

=Cingoli= (Province of Macerata). S. DOMENICO, Madonna with six Saints,

and fifteen small scenes from the Lives of Christ and the Virgin, 1539.

=Costa di Mezzate= (near Bergamo). Marriage of St. Catherine, 1522.

=Dresden.= 295. Madonna, 1518.

=Florence.= UFFIZI, 575. Holy Family with St. Jerome, 1534.

=Hamburg.= CONSUL WEBER, 33. St. Jerome.

=Hampton Court.= 114. Portrait of Young Man. E.

148. Portrait of Andrea Odoni, 1527.

=Hermannstadt.= St. Jerome.

=Jesi.=[1] MUNICIPIO, Three Predelle containing Story of St. Lucy.

LIBRARY, Pietà, 1512.

Annunciation. St. Lucy before the Judge.

Madonna and Saints, Francis receiving Stigmata (lunette) 1526.

Visitation, Annunciation (lunette) 1530.

[Note 1: All the Lottos at Jesi are presently to be transported to

the Palazzo della Signoria.]

=London.= 699. Portraits of Agostino and Niccolò della Torre, 1515.

1047. Family Group.

1105. Portrait of Prothonotary Giuliano.

BRIDGEWATER HOUSE, Madonna and Saints. E.

DORCHESTER HOUSE, Portrait of a Lady.

MRS. MARTIN COLNAGHI, Madonna with SS. Jerome and Antony of Padua, 1522.

SIR W. M. CONWAY, Danaë. E.

=Loreto.= PALAZZO APOSTOLICO, 30. SS. Christopher, Sebastian, and Roch.

34. Christ and Adulteress.

42. Nativity.

25, 27. SS. Lucy and Thecla.

24, 28. Two Prophets. L.

31. Michael driving Lucifer from Heaven. L.

32. Presentation in Temple. L.

21. Baptism. L.

20. Adoration of Magi. L.

50. Sacrifice of Melchisedec. L.

=Madrid.= 287. Bridal Couple, 1523.

478. St. Jerome.

=Milan.= BRERA, 244. Pietà, 1545.

253. Portrait of Lady.

254. Portrait of Old Man.

255. Portrait of Man. All L.

GAL. OGGIONI, 16. Assumption of Virgin. E.

67. Portrait of Man.

POLDI-PEZZOLI, PINACOTECA, 86. Holy Family.

MUSEO CIVICO, 83. Portrait of Young Man.

BORROMEO, Christ on Cross with Symbols of the Passion.

DR. FRIZZONI, St. Catherine.

=Monte S. Giusto= (near Macerata). CHURCH, Crucifixion, 1531.

=Munich.= 1083. Marriage of St. Catherine. E.

=Nancy.= Head of a Man. L.

=Naples.= SALA VENETA, 56. Madonna with St. Peter Martyr. E.

Bust of Man in white cap and coat (?). E.

=Osimo.= MUNICIPIO, Madonna and Angels.

=Paris.= 1349. Christ and Adulteress.

1350. St. Jerome, 1500.

1351. Nativity.

=Ponteranica= (near Bergamo). CHURCH, Altar-piece in six panels.

=Recanati.= MUNICIPIO, Altar-piece in six parts, 1508.

Transfiguration. E.

S. DOMENICO, Fresco: S. Vincent in Glory.

S. MARIA SOPRA MERCANTI, Annunciation.

=Rome.= BORGHESE, 193. Madonna with S. Onofrio and a Bishop, 1508.

185. Portrait of Man.

CAPITOL, 176. Portrait of Man.

DORIA, 388. St. Jerome.

ROSPIGLIOSI, Allegory.

PRINCE DORIA, Portrait of Man.

=Sedrina= (near Bergamo). CHURCH, Madonna in Glory and four Saints, 1542.

=St. Petersburg.= LEUCHTENBERG COLLECTION, St. Catherine, 1521.

=Trescorre.= SUARDI CHAPEL, Frescoes, 1524.

=Treviso.= SALA SERNAGIOTTO, 20. Portrait of Monk, 1526.

S. CRISTINA, Altar-piece, Dead Christ (lunette). E.

=Venice.= CARMINE, S. Nicholas in Glory, 1529.

S. GIACOMO DALL' ORIO, Madonna and Saints, 1546.

S. GIOVANNI E PAOLO, S. Antonino bestowing Alms, 1542.

=Vienna.= 214. Santa Conversazione.

215. Portrait of Man.

220. Three Views of a Man.

BARTOLOMMEO MONTAGNA.

1450 circa-1523. Pupil of Alvise Vivarini; influenced by Gentile Bellini

and the Paduan sculptor Bellano.

=Belluno.= 34. Madonna. E.

=Bergamo.= LOCHIS, 128. Madonna with SS. Roch and Sebastian, 1487.

MORELLI, 44. St. Jerome.

FRIZZONI-SALIS, Madonna.

=Berlin.= 44. Madonna, Saints, and Donors, 1500.

=Bremen.= KUNSTHALLE, 16. Head and Hands of Madonna from an Annunciation.

=Certosa= (near Pavia). Madonna, SS. John, Onofrio, and three Angels.

=London.= MR. C. BUTLER, Madonna.

SIR WM. FARRER, Madonna. E. Two Cassone Tondi. L.

MR. LUDWIG MOND, Madonna with St. Roch. E.

SIR B. SAMUELSON, Madonna adoring Child.

=Milan.= BRERA, 167. Madonna, four Saints, and three Angels, 1499.

POLDI-PEZZOLI, St. Jerome. St. Paul. Two Tondi (on a cassone).

DR. GUST. FRIZZONI, St. Jerome.

=Modena.= 5. Madonna, 1503.

=Padua.= BISHOP'S PALACE, HALL, Frieze with Busts of Paduan Bishops.

S. MARIA IN VANZO, Madonna and four Saints.

SCUOLA DEL SANTO, Fresco 6. Opening of St. Anthony's Tomb.

=Panshanger.= LORD COWPER, Madonna.

=Paris.= 1393. Ecce Homo. 1394. Three Angels.

=Praglia= (near Padua). REFECTORY, fresco: Crucifixion.

=Strassburg.= 6. Holy Family.

=Venice.= ACADEMY, 80. Madonna, SS. Sebastian and Jerome.

78. Christ between SS. Roch and Sebastian.

LADY LAYARD, John the Baptist between two other Saints.

=Verona.= 76. Two Saints.

S. NAZZARO E CELSO, SS. Nazzaro and Celso.

SS. John and Benedict.

Pietà.

SS. Blaise and Giuliana.

Frescoes: Legend of St. Blaise. All 1491-1493.

=Vicenza.= SALA V, 1. Holy Family.

2. Madonna enthroned, four Saints, three Angels. E.

3. Madonna with SS. Monica and Mary Magdalen.

5. Madonna. L. 6. Madonna. L.

8. Presentation in Temple.

9. S. Agnes.

17. Madonna with SS. John the Baptist and Onofrio.

19. Madonna. L.

DUOMO, Fresco: Nativity. Altar-piece, Madonna

with SS. Catherine and Margaret.

Frescoes: SS. Margaret and Catherine.

S. CORONA, Magdalen between four other Saints.

S. LORENZO, Fresco in Chapel L. of Choir.

MONTE BERICO, Pietà, 1500. Fresco: Pietà.

PALMA VECCHIO.

1480 circa-1528. Pupil of Giovanni Bellini; influenced by Giorgione.

=Alnwick.= DUKE OF NORTHUMBERLAND, Portrait of Lady, (landscape by

Cariani.)

=Bergamo.= LOCHIS, 183. Madonna and two Saints. L.

=Berlin.= 197A. Head of Young Woman. E.

197B. Bust of Woman.

174. Portrait of Man.

=Brunswick.= Adam and Eve. E.

=Buda-Pesth.= 82. Madonna with St. Francis, (finished by Cariani.)

=Cambridge.= FITZWILLIAM MUSEUM, Venus. L (in part).

=Dresden.= 188. Madonna with John the Baptist and St. Catherine.

189. Three Sisters.

190. Venus.

191. Holy Family with S. Catherine.

192. Meeting of Jacob and Rachel. L.

=Florence.= UFFIZI, 619. Judith. L.

=Genoa.= BRIGNOLE-SALE, Madonna with Magdalen and John. L.

=Glasgow.= 336. Holy Family, (finished by Cariani.)

=Hamburg.= CONSUL WEBER, Annunciation.

=Hampton Court.= 115. Santa Conversazione.

240. Head of Woman. L.

=London.= 636. Portrait of Man.

MR. BENSON, Santa Conversazione and Donor, (finished by Cariani.)

MR. WICKHAM FLOWER, Santa Conversazione, (finished by Cariani.)

MR. MOND, Bust of Woman. L.

=Milan.= BRERA, 290. SS. Helen, Constantine, Roch, and Sebastian.

172. Adoration of Magi, L., (finished by Cariani.)

=Modena.= MARCHESE LOTARIO RANGONI, Madonna and Saints.

=Munich.= 1108. Madonna, SS. Roch and Mary Magdalen.

=Naples.= SALA GRANDE, 28. Santa Conversazione, with male and female

Donors.

=Paris.= 1399. Adoration of Shepherds and female Donor.

=Peghera.= CHURCH, Polyptych.

=Rome.= BORGHESE, 106. Lucrece. L.

163. Madonna, Francis, Jerome, and Donor.

CAPITOL, 203. Christ and Adulteress.

COLONNA, 22. Madonna, St. Peter, and Donor.

=Serina.= CHURCH, Polyptych.

=Venice.= ACADEMY, 310. Christ and Adulteress.

302. St. Peter enthroned and six other Saints.

315. Assumption of Virgin. L.

QUIRINI-STAMPALIA, SALA IV, Unfinished Portrait of Young Woman. L.

SALA XVII, Portrait of Man.

GIOVANELLI, Sposalizio. L.

S. MARIA FORMOSA, St. Barbara, Altar-piece.

LADY LAYARD, Knight and Lady (a fragment).

=Vicenza.= S. STEFANO, Madonna and Saints.

=Vienna.= 134. John the Baptist.

139. The Visitation, (finished by Cariani.)

140. Santa Conversazione.

143. Portrait of Lady. L.

137. Violante. L.

133, 138, 141, 142, Busts of Women.

329E. Portrait of Old Man.

136. Lucretia.

LICHTENSTEIN, Santa Conversazione.

Holy Family and two female Saints. L.

SEBASTIANO DEL PIOMBO.

1485 circa-1547. Pupil of Giovanni Bellini, Cima, and Giorgione; later,

influenced by Michelangelo.

=Alnwick.= DUKE OF NORTHUMBERLAND, Visitation.

=Berlin.= 237. Pietà. L.

259A. Portrait of a Knight. L.

259B. "Dorothea."

=Broomhall, N. B.= LORD ELGIN, Portrait of Roman Lady.

=Buda-Pesth.= Portrait of Raphael.

=Cracow.= PRINCE CZARTORYSKI, Portrait of (?) Raphael.

=Florence.= UFFIZI, 1123. "Fornarina," 1512.

592. Death of Adonis.

PITTI, 179. Martyrdom of St. Agatha, 1520.

409. Portrait of Man. L.

=Linlathen, N. B.= COL. ERSKINE, Portrait of Cardinal Nincofort. L.

=London.= 1. Resurrection of Lazarus, 1519.

24. Portrait of Lady. L. 1450.

Holy Family and Donor.

MR. BENSON, Portrait of Man. L.

DUKE OF GRAFTON, Carondelet and his Secretaries.

MR. LUDWIG MOND, Portrait of Pietro Aretino.

=Naples.= SALA GRANDE, 56. Portrait of Ecclesiastic. L.

SALA VENETA, 15. Head of Clement VII. L.

SALA DEI CORREGGIO, 2. Holy Family. L.

=Paris.= 1352. Visitation, 1521.

1500. St. John in Desert.

M. ALPHONSE DE ROTHSCHILD, Violin Player.

=Parma.= 302. Clement VII. and a Chamberlain. L.

=Rome.= PRINCE DORIA, Portrait of Andrea Doria. L.

SIG. DEL NERO, Portrait of a Prelate.

FARNESINA, SALA DI GALATEA, Frescoes in 8 lunettes, 1511.

S. MARIA DEL POPOLO, Birth of Virgin. L. (in part.)

S. PIETRO IN MONTORIO, Frescoes first Chapel Right.

=St. Petersburg.= Portrait of Cardinal Pole. L.

=Siena.= PALAZZO SARACINI, Portrait of Man. L.

=Treviso.= S. NICCOLÒ, Incredulity of Thomas. E.

=Venice.= ACADEMY, 95. Visitation. (?) E.

LADY LAYARD, Pietà. E.

S. BARTOLOMMEO IN RIALTO, SS. Bartholomew, Louis, Sinibald,

and Sebastian, on separate panels. E.

S. GIOVANNI CRISOSTOMO, St. John Chrysostom enthroned, and other

Saints. E.

=Vienna.= 17. Portrait of (?) Cardinal Giulio di Medici.

=Viterbo.= Pietà. L. 1525.

POLIDORO LANZIANI.

1515(?)--1565. Imitator of Titian; influenced by Bonifazio and

Pordenone; later, by Paul Veronese.

=Ashridge.= LORD BROWNLOW, Christ and the Adulteress.

=Badger Hall= (Shropshire). MR. F. CAPEL-CURE, Madonna and kneeling Jerome.

Madonna, St. Elizabeth, and Children.

=Bergamo.= MORELLI, 96. Holy Family.

=Berlin.= 159-160. Sporting Cupids.

173. Madonna and Saints.

NAZIONAL GALERIE, RACZYNSKI COLL., 6. St. Nicholas

presenting children to the Virgin. L.

HERR WESENDONCK, 11. Portrait of Young Woman.

77. Madonna and Saints.

=Boston, U. S. A.= MRS. J. L. GARDNER, Portrait of Isabella D'Este.

=Buda-Pesth.= 96. Holy Family and St. Catherine.

113. Madonna and Young Bishop.

=Cambridge.= FITZWILLIAM MUSEUM, 145, 146. Sante Conversazioni.

=Cologne.= 730K. Predelle: Nativity, Adoration, and Circumcision.

=Dresden.= 214. Madonna, Magdalen, and Venetian Noble.

215. Marriage of St. Catherine.

216. Madonna adoring Child.

219. Portrait of Man.

=Edinburgh.= 531. Holy Family.

=Florence.= PITTI, 52. Holy Family with St. Catherine and the Magdalen.

254, Holy Family.

269. Presentation in Temple. L.

=Glasgow.= 484. Holy Family with St. Dorothy.

=Hampton Court.= 173. Diana and Actæon.

=Langton, N. B.= (near Duns). MRS. BAILLIE-HAMILTON, Adoration of Magi.

=Lille.= 80. St. Peter Reading.

=Linlathen, N. B.= COL. ERSKINE, Madonna and St. Catherine.

=London.= LORD BATTERSEA, Madonna and infant John.

MR. R. BENSON, Madonna with St. Catherine and the Archangel Michael.

LORD BROWNLOW, Young Woman represented as Faith.

DORCHESTER HOUSE, Rest in Flight.

SIR WILLIAM FARRER, Three Ages.

Holy Family and two Donors.

Adoration of Shepherds.

MR. MOND, Madonna with St. Catherine and Holy Children.

MR. MUIR MACKENZIE, Madonna.

DUKE OF WESTMINSTER, Christ and the Adulteress.

LORD YARBOROUGH, Santa Conversazione.

Christ at Emaus.

=Modena.= 115. Madonna and infant John.

=Munich.= 1109. Madonna, Bishop, and Donor.

1115. Portrait of Man with Staff (?).

=Naples.= SCUOLA VENETA, 2, 4. Allegories (tondi).

=New Battle, N. B.= MARQUIS OF LOTHIAN, Madonna with sleeping Child.

=Oxford.= CHRIST CHURCH, Diana and Actæon.

=Paris.= 669. Head of Young Woman.

1580. Holy Family.

1596. Holy Family and Saints.

Decapitation of Baptist.

MME. ANDRÉ, Morosini Family adoring Virgin. L.

=Richmond.= SIR FRANCIS COOK, Madonna and infant John.

=Rome.= BORGHESE, 91. Judith.

146. Madonna, Baptist, and an Angel.

CAPITOL, 20. Madonna and infant John.

DORIA, 127. Nativity.

418. Madonna with St. Catherine and the Baptist.

ROSPIGLIOSI, 10. Adoration of Shepherds.

DON MARCELLO MASSARENTI, Santa Conversazione.

=Stuttgart.= 34. Madonna with SS. Catherine and Jerome.

=Venice.= QUIRINI-STAMPALIA, SALA II, 144. Marriage of St. Catherine.

SALUTE, SACRISTY, Holy Family. Madonna.

=Verona.= 52. Madonna and infant John.

=Vienna.= 135. St. Roch.

183. Adoration of Magi.

384. Holy Family.

394. Christ and the Magdalen.

ACADEMY, 463. Finding of Moses.

HARRACH COLLECTION, 305. Two Putti embracing.

G. A. PORDENONE.

1483-1540. Probably pupil of Alvise Vivarini. Developed under the

influence of Giorgione and Titian.

=Badger Hall= (Shropshire). MR. F. CAPEL-CURE, Bust of Franciscan Cardinal.

=Casarsa.= OLD CHURCH, Frescoes: Story of True Cross, 1525.

=Colalto= (near Susigana). S. SALVATORE, Frescoes. E.

=Cremona.= DUOMO, Frescoes: Christ before Pilate;

Way to Golgotha;

Nailing to Cross;

Crucifixion. All 1521.

Altar-piece: Madonna enthroned with S. Dominic, Paul, and Donor, 1522.

Fresco: Deposition, 1522.

=Milan.= DR. G. FRIZZONI, Dead Christ supported by Two Angels. E.

=Motta di Livenza.= S. MARIA DEI MIRACOLI, Frescoes: Annunciation.

=Murano.= S. MARIA DEGLI ANGELI, Annunciation. L.

=Piacenza.= MADONNA DI CAMPAGNA, Frescoes: Birth of Virgin;

Adoration of Magi;

Disputation of St. Catherine.

Altar-piece; Marriage of St. Catherine. All 1529-1531.

=Pordenone.= DUOMO, Madonna covering with mantle six Donors, SS.

Joseph and Christopher to R. and L., 1515.

Fresco: SS. Erasmus and Roch, 1525.

St. Mark enthroned, SS. Sebastian, Jerome, John, and Alexander, 1535.

MUNICIPIO, St. Gothard between SS. Roch and Sebastian, 1525.

=San Daniele= (near Udine). DUOMO, Trinity, 1535.

=Spilimbergo.= DUOMO, Assumption of Virgin.

Conversion of St. Paul.

Simon Magus, 1524.

=Susigana.= CHURCH, Madonna and four Saints. E.

=Torre= (near Pordenone). CHURCH, Madonna and four Saints.

=Treviso.= DUOMO, Adoration of Magi, and other frescoes, 1520.

=Venice.= ACADEMY, 305. Portrait of Lady.

298. Head of Man Praying.

323. Madonna of Carmel, Saints, and the Ottobon Family.

316. St. Lorenzo Giustiniani and three other Saints.

S. GIOVANNI ELEMOSINARIO, SS. Roch, Sebastian, and Catherine.

S. ROCCO, SS. Martin and Christopher, 1528.

S. STEFANO, Ruined Frescoes in Cloister.

ANDREA PREVITALI.

Active 1502-1525. Pupil of Giovanni Bellini; influenced by Lotto.

=Bergamo.= CARRARA, 25. Pentecost.

68. Marriage of St. Catherine.

97. Altar-piece in 8 parts.

182. Madonna, 1514.

183. Madonna, two Saints, and Portraits of Cassoti and his Wife.

184. Madonna.

LOCHIS, 171. Madonna. E.

176. Madonna with SS. Dominic and Sebastian, 1506.

SIG. BAGLIONI, Madonna and two Saints.

COUNT MORONI, Madonna, Saint, and Donor.

Family Group.

S. ALESSANDRO IN CROCE, Crucifixion, 1524.

S. ANDREA, Entombment.

DUOMO, Altar-piece, and three Predelle in Sacristry, 1524.

S. MARIA MAGGIORE, Fresco over S. Door.

S. SPIRITO, St. John the Baptist and four other Saints, 1515.

Madonna between four female Saints, 1525.

=Berlin.= 39. Madonna and four Saints.

45. Marriage of St. Catherine.

=Buda-Pesth.= 77. Madonna.

=Ceneda.= S. MARIA DI MESCHIO, Annunciation. E.

=Dresden.= 60. Madonna and Saints, 1510.

=Hamburg.= CONSUL WEBER, 101. Holy Family.

=Keir, N.B.= MR. ARCH. STIRLING, Woman playing, and two Men.

=London.= 695. Madonna and Donor. E.

1173. Allegorical Subject.

SIR H. HOWARTH, Rest in Flight.

=Milan.= BRERA, 304. Christ in Garden, 1512.

Coronation (lunette).

BONOMI-CEREDA, Madonna and two Saints, 1522.

DR. GUST. FRIZZONI, Madonna and Donor, 1506.

=Oldenburg.= 80. Baptist in Wilderness, 1521.

=Oxford.= CHRIST CHURCH LIBRARY, Madonna.

=Padua.= GAL. CAVALLI, 1423. Madonna and Donor, 1502.

=Venice.= PALAZZO DUCALE, CHAPEL, Christ in Limbo.

Crossing of Red Sea.

LADY LAYARD, Head of Christ.

S. GIOBBE, Marriage of St. Catherine.

REDENTORE, Nativity. Crucifixion.

=Verona.= 151. Stoning of Stephen.

173. Immaculate Conception.

=Vienna.= 14. Madonna. E.

61. Portrait of Man.

ROCCO MARCONI.

Active in the earlier decades of the XVI century. Pupil of Giovanni

Bellini and follower of Palma.

=Berlin.= 3. Christ Blessing(?). E.

196. Christ and the Adulteress.

=Buda-Pesth.= 100. Madonna, Saints, and Donor.

=Chantilly.= Madonna and Saints (ascribed to Palma).

=Dresden.= 64. Madonna and Saints.

=Düsseldorf.= 8. Triptych. E.

=Leipzig.= 255. Madonna and four Saints (?).

=London.= 1252. Death of Peter Martyr (?).

LORD ASHBURNHAM, Small Landscape (?).

MR. J. P. CARRINGTON, Bust of Man (?). E.

MR. C. BUTLER, Christ in Landscape Blessing.

LORD NORTHBROOK, Madonna. E.

SIR MICHAEL SHAW-STEWART, Madonna.

=Munich.= 1085. St. Nicholas of Bari, St. Andrew, and a Bishop.

=Münster= (in W.). 65. Madonna and Saints.

=New Battle, N. B.= MARQUIS OF LOTHIAN, Madonna.

=Padua.= 65. Madonna and Saints (?).

=Richmond.= SIR FRANCIS COOK, Madonna.

Christ and the Adulteress.

Christ at Emaus.

=Rome.= CORSINI, 612. Christ Blessing.

=Strassburg.= 8. Madonna. E.

=Stuttgart.= 75. Last Supper. L.

=Tours.= 598. Madonna and Saints.

=Venice.= ACADEMY. 166. Deposition.

317. Christ between two Saints.

334. Christ and the Adulteress.

PALAZZO REALE, Christ and the Adulteress.

GIOVANELLI, Christ and the Adulteress.

S. CASSIANO, The Baptist and four Saints.

S. GIOVANNI E PAOLO, Christ and Saints.

=Vienna.= CZERNIN GALLERY, 30. Madonna.

N. RONDINELLI.

Active about 1480-1500. Pupil of Giovanni Bellini, whose name he often

signs; slightly influenced by Palmezzano.

=Berlin.= 11. Madonna.

HERR WESENDONCK, 6. Madonna.

=Fermo.= CARMINE, Madonna and Saints.

=Florence.= UFFIZI, 354. Portrait of Man.

384. Madonna and two Saints.

=Forli.= 90. Madonna.

DUOMO, St. Sebastian.

SACRISTY, Visitation.

=Frankfort a/M.= 35. Madonna with St. Anne and the Baptist.

=Innsbruck.= 561. Dead Christ upheld by two Angels.

=Liverpool.= 33. Portrait of Man.

=London.= LADY ASHBURTON, Madonna.

DORCHESTER HOUSE, Bust of Boy.

SIR B. SAMUELSON, Madonna with SS. Catherine and Bartholomew.

=Milan.= BRERA, 176. Madonna, four Saints, and three Angels.

177. St. John appearing to Galla Placida.

MUSEO CIVICO, 97. Madonna, SS. Francis and Peter.

=Oldenburg.= 77. Madonna.

=Padua.= SALA EMO, Portrait of Young Man.

=Paris.= 1158. Madonna between SS. Peter and Sebastian.

=Ravenna.= 13. Madonna and four Saints.

Madonna between SS. Catherine and John.

S. DOMENICO, four large pictures, probably Organ Shutters; Madonna,

Gabriel, St. Peter Martyr, S. Dominic.

=Rome.= BARBERINI, 36, 54. Two Madonnas.

CAPITOL, Portrait of Man.

DORIA. 374. Madonna. E.

375. Madonna.

376. Madonna.

=Rossie Priory, N. B.= LORD KINNAIRD. Old Man and Young Man.

=Stuttgart.= 22. Madonna.

=Venice.= MUSEO CORRER, SALA VII, 19, Madonna.

SALA IX, 19. Madonna, two Saints, and two Donors.

GIOVANELLI, Two Madonnas.

LADY LAYARD, Madonna.

S. FANTINO, Holy Family.

GIROLAMO SAVOLDO.

Circa 1480-1548. Possibly pupil of Francesco Bonsignori; influenced by

Bellini, Giorgione, Palma, and Lotto.

=Berlin.= 307. Mourning over Dead Christ.

307A. Magdalen.

=Brescia.= MARTINENGO, SALA C, Adoration of Shepherds.

=Fermo.= CASA BERNETTI, St. Jerome in Landscape. E.

=Florence.= UFFIZI, 645. Transfiguration.

MR. LOESER, St. Jerome.

=Gosford House, N. B.= LORD WEMYS, A Shepherd.

Portrait of a Man holding a paper with both hands.

=Hampton Court.= 138. "Gaston de Foix."

139. Nativity and Donors, 1527.

=London.= 1031. Magdalen.

MR. DOETSCH, Bust of Man.

MR. MOND, Portrait of Man.

=Milan.= BRERA, 234. Madonna in Glory and four Saints.

AMBROSIANA, 52. Transfiguration.

SIGNOR CRESPI, Bust of an Old Man.

=Munich.= LOTZBECK COLLECTION, 98. Rest in Flight.

=New York, U. S. A.= METROPOLITAN MUSEUM,

MARQUAND COLLECTION, 272. Portrait of Man.

=Paris.= 1518. "Gaston de Foix."

=Rome.= VILLA BORGHESE, 139. Head of Youth.

CAPITOL, 14. Portrait of Woman seated.

=Seven Oaks.= LORD AMHERST, Flute-player.

=Treviso.= SAN NICCOLÒ, Altar-piece, 1521.

=Turin.= 118. Nativity.

119. Adoration of Shepherds.

=Urbino.= CASA ALBANI, Rest in Flight.

=Venice.= 328. The Hermits Antony and Paul.

S. GIOBBE, Adoration of Shepherds.

LADY LAYARD, St. Jerome.

=Verona.= SANTA MARIA IN ORGANO, Madonna in Glory and Saints, 1533.

=Vienna.= 213. An Apostle.

208. Entombment.

LICHTENSTEIN, 228. Portrait of Young Warrior.

Dead Christ.

ANDREA MELDOLLA called SCHIAVONE.

1522 (?)--1582. Pupil of Titian; influenced by Parmigianino.

=Amiens.= 241. Calisto.

=Badger Hall= (Shropshire). MR. F. CAPEL-CURE, Temperance.

=Berlin.= 170A. Parable of the Faithless Steward.

170B. Parable of the Lord's Vineyard.

182A. Mountain Landscape.

182B. Forest Scene.

HERR KAUFMANN, Madonna.

=Buda-Pesth.= 112. Head of Young Woman (?).

=Chatsworth.= DUKE OF DEVONSHIRE, Preaching of Baptist.

Marriage of Cupid and Psyche.

=Dresden.= 274. Pietà.

275. Holy Family and Infant John.

=Florence.= PITTI, 152. Death of Abel.

170. Adam and Eve.

UFFIZI, 588. Adoration of Shepherds.

=Gosford House, N. B.= LORD WEMYS, Preparation for Combat.

The Defence.

Shepherd and Cattle.

Infant Jupiter and Nymphs.

=Hamburg.= CONSUL WEBER, 107. Triumph.

=Hampton Court.= 88. Tobias and the Angel.

175. Judgment of Midas.

289. Christ before Pilate.

=London.= LORD ASHBURNHAM, A Cassone.

MR. R. BENSON, Landscape with Ruins.

BRIDGEWATER HOUSE, Christ before Pilate.

Last Supper.

Marriage of St. Catherine.

LORD BROWNLOW, St. Catherine.

MR. C. BUTLER, Jason slaying Bulls of Aetos.

SIR WILLIAM FARRER, St. Jerome.

SIR H. HOWARTH, Dead Christ.

MR. JAMES KNOWLES, Jupiter and Nymph.

=Marseilles.= Judith.

=Milan.= MUSEO CIVICO, 124-126. Story of Esther.

=Munich.= 1089. Parnassus.

=Naples.= SALA VENEZIANA, 53. Christ before Pilate.

=Paris.= 1524. The Baptist.

1582. Ecce Homo.

=Parma.= 368. Deucalion and Pyrrha.

=Venice.= ACADEMY, 271. Christ before Pilate.

324. Circumcision.

335. 337. Allegories.

QUIRINI-STAMPALIA, SALA V, 89. Madonna and St. Catherine.

CORRIDOR, Fancy Portrait of Lady.

SALA XIV, 224. Conversion of St. Paul.

PALAZZO REALE, Three ceiling paintings.

Two Philosophers.

S. M. DEL CARMINE, PARAPET OF ORGAN LOFT, Six pictures.

S. GIACOMO DELL' ORIO. Christ at Emaus.

=Vienna.= 146. Christ before Caiphas.

147. Portrait of Man.

148. Curius Dentatus.

149. Madonna, infant John, and St. Catherine.

158. Birth of Jupiter.

159. Belshazzar's Feast.

160. Jupiter nursed by Amalthea.

168. Diana and Actæon.

175. Queen of Sheba.

184. David and the Ark.

185. Cupid and Psyche.

190. Scipio.

194. Allegory of Music.

195. Scene from Apocalypse.

202. Apollo and Daphne.

203. Death of Samson.

204. Apollo and Cupid.

261. Adoration of Shepherds.

331. Mucius Scævola.

G. B. TIEPOLO.

1696-1770. Influenced by G. B. Piazzetta, formed on Paolo Veronese.

=Amiens.= 233, 234, 235, 236. Sketches.

=Badger Hall= (Shropshire). MR. F. CAPEL-CURE, Small Finding of Moses.

Ceilings: Bride and Groom; Allegory.

=Bergamo.= CARRARA, 281, 282. Sketches.

LOCHIS, 74. Sketch.

SIGNOR BAGLIONI, Two legendary subjects.

SIGNOR PICCINELLI, Christ in the Garden. Legendary subject.

DUOMO, Martyrdom of St. John the Bishop.

COLLEONI CHAPEL, Lunettes: Story of the Baptist.

=Berlin.= 454. After the Bath.

459. Reception.

459A. St. Dominic and the Rosary.

459B. Martyrdom of St. Agatha.

=Brighton.= MR. CONSTANTINE IONIDES, Apotheosis of Pope.

=Brussels.= M. LÉON SOMZÉE, Sacrifice of Polyxena.

=Buda-Pesth.= 641. God the Father.

649. Warrior Saint on horseback.

651. Madonna and Saints.

=Caen.= 56. Sketch for Ecce Homo.

=Edinburgh.= 338. Finding of Moses.

355. Antony and Cleopatra.

=Frankfort a/M.= 50. Court Scene.

=Hamburg.= CONSUL WEBER, 141. Christ bearing Cross.

142. Crucifixion.

=London.= 1192, 1193. Sketches.

1333. Deposition.

LORD BATTERSEA, Sketch of Madonna, Saints, and Angels.

THE MISSES COHEN, Sketch of Esther and Ahasuerus.

MRS. MARTIN COLNAGHI, Assumption.

SIR W. M. CONWAY, Allegory of the Over-throw of Paganism.

DR. RICHTER, Two Versions of Christ and Adulteress.

Two legendary subjects.

=Mayence.= 124. An Encampment.

=Milan.= PALAZZO CHIERICI, Chariot of the Sun, ceiling fresco.

NATURAL HISTORY MUSEUM, Frescoes.

POLDI-PEZZOLI, PINACOTECA, 74. A Sketch.

90. Madonna and Saints.

SIGNOR CRESPI, St. Anne presenting Virgin to God, 1759.

=Munich.= 1271. Adoration of Magi.

1272, 1273. Historical subjects.

=New York, U. S. A.= METROPOLITAN MUSEUM, 18. Sacrifice of Isaac.

28. Triumph of Ferdinand III.

Crowning with Thorns.

=Padua.= SALA ROMANINO, 654. St. Patrick.

SANTO, Martyrdom of St. Agatha.

=Paris.= 1547. Christ at Emaus.

1549. Standard painted on both sides.

MME. ANDRÉ, Reception of Henry III (fresco).

Three Ceiling frescoes.

M. LÉOPOLD GOLDSCHMIDT, Crucifixion.

=Parma.= 216. St. Antony Abbot.

=Piove= (near Padua). S. Niccolò, Franciscan Saint in Ecstacy.

=Richmond.= SIR F. COOK. Esther and Ahasuerus.

=Rossie Priory, N. B.= LORD KINNAIRD, Assumption.

=Strassburg.= St. Roch.

=Turin.= 293. St. Antony Abbot.

=Udine.= 31. Chapter of Maltese Order.

S. MARIA DELLA PIETÀ, Ceiling.

=Venice.= 484. S. Joseph, the Child, and four Saints.

462. Finding of True Cross.

PALAZZO DUCALE, SALA DI QUATTRO PORTE, Neptune and Venice.

SEMINARIO, REFECTORY, Christ at Emaus.

QUIRINI-STAMPALIA, SALA X, 219. Portrait of Procurator.

PALAZZO LABIA, Frescoes: Antony and Cleopatra.

PALAZZO REZZONICO, Two Ceilings.

S. ALVISE, Christ at Column. Way to Golgotha.

S. APOSTOLI, Communion of S. Lucy.

S. FAVA, The Virgin and her Parents.

FRARI, Stations of the Cross.

GESUATI, Ceiling. Altar-piece: Madonna and three female Saints.

S. GIOVANNI E PAOLO, Ceiling of R. Chapel.

S. MARIA DELLA PIETÀ, Ceiling.

SCALZI, Ceiling.

SCUOLA DEL CARMINE, Ceiling paintings.

=Verona.= 70. Four Olivetan Saints.

=Vicenza.= Entrance Hall, I. Immaculate Conception.

VILLA VALMARANA, Frescoes in Villa and Casino, subjects from Homer,

Virgil, Ariosto, and Tasso, also Costume Pieces, and Oriental Scenes.

=Vienna.= ACADEMY, 484. Sketch.

=Würzburg.= ARCHBISHOP'S PALACE, Frescoes: Grand Staircase,

1753. Hall of Emperors, 1751.

CHAPEL, Two Altar-pieces.

JACOPO TINTORETTO.

1518-1592. May have been a pupil of Bonifazio Veronese; influenced by

Titian, Parmigianino, and Michelangelo.

=Augsburg.= 265. Christ in the House of Martha.

=Bergamo.= CARRARA, 111. A Lady dressed as a Queen.

=Berlin.= 298. Portrait of Procurator.

299. The same.

300. Madonna with SS. Mark and Luke.

310. Luna, and the Hours.

316. Procurator before St. Mark.

HERR KAUFMANN, Bust of Old Man.

=Bologna.= 145. Visitation. CORRIDOR IV, Portrait of Man.

=Boston, U. S. A.= MRS. J. L. GARDNER, Portrait of Senator.

=Brescia.= TOSIO, SALA XIII, 14. An Old Man.

S. AFRA, Transfiguration.

=Buda-Pesth.= 114. Head of Old Man.

=Caen.= 12. Deposition.

=Cambridge, U. S. A.= PROF. C. E. NORTON, Head of Old Man.

Portrait of Senator of 83. L.

=Carder House= (near Glasgow). MR. ARCH. STIRLING, Portrait of Senator.

=Cologne.= 817. Ovid and Corinna.

=Dresden.= 174. Lady dressed in Mourning.

269. The Rescue.

270. Two Gentlemen.

=Escurial.= Christ washing the feet of the Disciples.

=Florence.= PITTI, 65, 70. Portraits of Men.

83. Portrait of Luigi Cornaro.

131. Portrait of Vincenzo Zeno.

UFFIZI, 378. Portrait of himself.

577. Bust of Young Man.

601. Admiral Venier.

615. Portrait of Old Man.

638. Portrait of Jacopo Sansovino.

649. Portrait of Man.

=Hamburg.= CONSUL WEBER, 117. Warrior.

=Hampton Court.= 69. Esther before Ahasuerus.

77. Nine Muses.

78. Portrait of Dominican.

91. Knight of Malta.

120. Portrait of a Senator.

=Leipzig.= 239. Resurrection.

=Lille.= 652. Portrait of a Senator.

=London.= 16. St. George and Dragon.

1130. Christ washing feet of Disciples.

1313. Origin of the Milky Way.

BRIDGEWATER HOUSE. Portrait of Man.

LORD BROWNLOW, Busts of two Old Men.

MR. R. CRAWSHAY, Adam and Eve.

MR. BUTLER, Moses striking Rock.

Portrait of Senator.

DORCHESTER HOUSE, Portrait of Man, 1548.

Portrait of Man by Window.

SIR WM. FARRER, The Resurrection.

MR. ARTHUR JAMES, Portrait of Andrea Barbadigo.

Portrait of Man.

MR. MOND, Galleys at Sea. Portrait of Giovanni Gritti.

LORD ROSEBERY, Portrait of Admiral Venier. E.

MR. SALTING, Portrait of Ottavio di Strà, 1567.

=Lübeck.= 88. Raising of Lazarus, 1576.

=Lucca.= SALA I, 45. Portrait of Man.

=Lyons.= 36. Danaë (in part).

=Madrid.= 410. Battle on Land and Sea.

422. Joseph and Potiphar's Wife.

423. Solomon and the Queen of Sheba.

424. Susanna and the Elders.

425. Finding of Moses.

426. Esther before Ahasuerus.

427. Judith and Holofernes

=Milan.= BRERA, 217. Pietà.

230. St. Helen, three other Saints, and two Donors.

234 bis. Finding of Body of St. Mark. E.

MUSEO CIVICO, 86. Bust of Procurator.

=Newport, U. S. A.= MR. T. H. DAVIS, Bust of Man.

=Panshanger.= LORD COWPER, Portrait of Man.

=Paris.= 1464. Susanna and the Elders.

1465. Paradise.

1467. Portrait of Old Man.

=Richmond.= SIR F. COOK, St. John the Baptist.

Portrait of Senator.

=Rome.= CAPITOL, 248. The Baptism.

249. Ecce Homo.

250. The Flagellation.

COLONNA, 4. Three Women and a Man adoring the Holy Spirit.

113. Old Man playing Spinnet.

94, 95. Portraits of Men.

DORIA, 265. Portrait of Man. E.

=Turin.= 162. The Trinity.

=Venice.= ACADEMY, 225. S. Giustina and three Donors, 1580.

210. Madonna, three Saints, and three Donors 1566.

242. Portrait of Carlo Morosini.

Portrait of a Senator.

217. Deposition.

241. Senator in Prayer.

245. Portrait of Jacopo Soranzo, 1564.

234. Andrea Capello. E.

SALA IV, Ceiling: Prodigal Son, Four Virtues.

41. Death of Abel.

244. Two Senators.

42. Miracle of St. Mark, 1548.

43. Adam and Eve.

240. Two Senators.

227. Resurrected Christ blessing three Senators.

239. Madonna, and three portraits.

213. Crucifixion.

215. Resurrection.

PALAZZO DUCALE, COLLEGIO, Doge Mocenigo recommended to Christ by

St. Mark. Figures in

\_grisaille\_ around the Clock.

Doge Daponte before the Virgin.

Marriage of St. Catherine and Doge Donà.

Doge Gritti before the Virgin.

ANTI-COLLEGIO, Mercury and three Graces.

Vulcan's Forge.

Bacchus and Ariadne.

Minerva expelling Mars: All, 1578.

ANTE-ROOM OF CHAPEL, SS. Margaret, George, and Louis.

SS. Andrew and Jerome.

SENATO, St. Mark presenting Doge Loredan to the Virgin

in presence of two other Saints.

SALA QUATTRO PORTE, Ceiling (in part).

INGRESSO, Lorenzo Amelio, 1570.

Alessandro Bono.

Vincenzo Morosini, 1580.

Nicolo Priuli.

Ceiling.

PASSAGE TO COUNCIL OF TEN, Andrea Delphino, 1573. A. Cicogna.

Federigo Contarini, 1570.

Nobles Illumined by the Holy Spirit.

SALA DEL GRAN CONSIGLIO, Paradise, 1590.

SALA DELLO SCRUTINO, Battle of Zara.

PALAZZO REALE LIBRERIA, Transportation of Body of St. Mark.

St. Mark rescues a shipwrecked Saracen.

Diogenes, Archimedes, and two other philosophers

on separate canvases: All E.

ANOTHER ROOM, St. Roch.

PRINCE GIOVANELLI, Battle Piece.

Portrait of Senator.

Portrait of General.

Portrait of Warrior.

S. CASSIANO, Crucifixion. Christ in Limbo.

Resurrection.

GESUITI, Assumption of Virgin. Circumcision.

S. GIORGIO MAGGIORE, Last Supper.

Gathering of Manna.

Entombment.

S. GIUSEPPE DI CASTELLO, Michael overcoming Lucifer.

S. MARIA MATER DOMINI, Finding of True Cross.

S. MARIA DELL' ORTO, Last Judgment. E.

Martyrdom of Paul.

The Tablets of the Law and the Golden Calf. E.

Martyrdom of St. Agnes.

Presentation of Virgin. E.

S. MARZIALE, Glory of S. Marziale.

S. PAOLO, Last Supper. Assumption of Virgin.

S. ROCCO, Annunciation. Pool of Bethesda.

St. Roch and the Beasts of the Field.

St. Roch healing the Sick.

St. Roch in Campo d'Armata.

St. Roch consoled by an Angel.

St. Roch before the Pope.

SCUOLA DI S. ROCCO, Ground Floor, nearly all the paintings on walls.

STAIRCASE, Visitation.

UPPER FLOOR, Hall, All the paintings on walls and ceiling.

Portrait of himself, 1573.

INNER ROOM, Crucifixion, 1565.

Christ before Pilate.

Ecce Homo.

Way to Golgotha.

Ceiling, 1560. Altogether, sixty-two paintings.

SALUTE, Marriage of Cana, 1561.

S. SILVESTRO, Baptism.

S. STEFANO. Last Supper.

Washing of Feet.

Agony in Garden.

S. TROVASO, Temptation of St. Anthony.

S. ZACCARIA, Birth of Virgin.

=Vicenza.= ENTRANCE HALL. 42. St. Augustine healing the Plague-stricken.

=Vienna.= 417. St. Jerome. E.

239. Susanna and the Elders. E.

236. Sebastian Venier.

244. An Officer in Armour.

235. Old Man and Boy.

242, 245. Portraits of Men.

250. Portrait of Man, 1553.

482. Portrait of Old Man.

255, 258, 486. Portraits of Men.

249. Portrait of Lady.

ACADEMY, 13. Portrait of Ales. Contarini.

34. Portrait of Doge Priuli.

=Woburn Abbey.= 36. Portrait of Man. L.

TITIAN.

1477-1576. Pupil of the Bellini; formed by Giorgione.

=Ancona.= 8. Crucifixion. L.

S. DOMENICO, Madonna with SS. Francis, Blaise, and Donor, 1520.

=Antwerp.= 357. Alexander VI presenting Baffo to St. Peter. E.

=Ascoli.= St. Francis receiving the Stigmata. L.

=Berlin.= 160A. Infant Daughter of Roberto Strozzi, 1542.

163. Portrait of himself. L.

166. His own Daughter Lavinia.

=Boston.= MRS. J. L. GARDNER, Rape of Europa, 1562.

=Brescia.= S. NAZARO E CELSO, Altar-piece, 1522.

=Cobham Hall.= LORD DARNLEY, Portrait of Ariosto. E.

=Dresden.= 168. Madonna with four Saints. E.

169. Tribute Money. E.

170. Lavinia as Bride, 1555.

171. Lavinia as Matron. L.

172. Portrait of Man, 1561.

173. A Lady with a Vase. L.

175. Madonna with a Family as Donors (in part only). L.

176. Lady in Red Dress.

=Florence.= PITTI, 18. "La Bella," Eleanora Gonzaga, Duchess of Urbino.

54. Pietro Aretino, 1545.

67. Magdalen.

92. Portrait of Young Man.

185. The Concert. E.

200. Philip II.

201. Ippolito de' Medici, 1533.

215. Full-length Portrait of Man.

228. Head of Christ.

495. "Tommaso Mosti."

UFFIZI, 599. Eleanora Gonzaga, Duchess of Urbino, 1537.

605. Fr. Maria della Rovere, Duke of Urbino, 1537.

626. Flora. E.

633. Madonna with St. Antony Abbot. E.

1108. Venus--the head a portrait of Lavinia. L.

1116. Portrait of Beccadelli, 1552.

1117. Venus--the head a portrait of Eleanora Gonzaga.

=Genoa.= BALBI-SENAREGA, Madonna with SS. Catherine,

Domenic, and a Donor. E.

=Hampton Court.= 113. Portrait of Man, 1546.

149. Portrait of Man. E.

=London.= 4. Holy Family and Shepherd.

35. Bacchus and Ariadne. 1523.

270. "Noli me Tangere." E.

635. Madonna with SS. John and Catherine, 1533.

BRIDGEWATER HOUSE, Holy Family. E.

"The Three Ages." E.

Venus rising from the Sea.

Diana and Actæon. 1559.

Calisto. 1559.

MR. MOND, Madonna. L.

=Madrid.= 236. Madonna with SS. Ulfus and Bridget. E.

450. Bacchanal.

451. Venus Worship.

452. Alfonso of Ferrara, 1518.

453. Charles V and his dog, 1533.

454. Philip II in Armour, 1550.

456. The Forbidden Fruit. L.

457. Charles V on Horseback, 1548.

458. Danaë, 1554.

459. Venus, and Youth playing Organ. L.

461. Salome (Portrait of Lavinia).

462. Trinity, 1554.

463. Knight of Malta. L.

464. Entombment, 1559.

465. Sisyphus. L.

466. Prometheus. L.

469. St. Margaret. L.

470. Philip II offering Infant Don Fernando to Victory. L.

471. Allocution of Alfonso d'Avalos, 1541.

476. Religion succoured by Spain. L.

477. Portrait of himself.

480. Portrait of Man.

485. The Empress Isabel, 1544.

=Maniago.= CASA MANIAGO, Portraits of Irene and of Emilia di

Spilimbergo. L.

=Medole= (near Brescia). DUOMO, Christ appearing to his Mother. L.

=Milan.= Brera, 248. St. Jerome. L.

288. bis. Antonio Porcia.

=Munich.= 1110. "Vanitas." E.

1111. Portrait of Man. E.

1112. Portrait of Charles V, 1548.

1113. Madonna. L.

1114. Christ crowned with Thorns. L.

=Naples.= SCUOLA VENETA, II. Philip II.

20. Paul III, Ottaviano, and Card.

Farnese, 1545.

=Padua.= SCUOLA DEL SANTO, Frescoes: St. Anthony granting Speech to an

Infant.

The Youth who cut off his own leg.

The Jealous Husband. All, 1511.

=Paris.= 1577. Madonna with SS. Stephen, Ambrose, and Maurice. E.

1578. "La Vierge au Lapin."

1579. Madonna with St. Agnes.

1581. Christ at Emaus. L.

1583. Crowning with Thorns. L.

1584. Entombment.

1585. St. Jerome. L.

1587. "Venus del Prado." L.

1588. Portrait of Francis I.

1589. Allegory.

1590. "Alfonso of Ferrara and Laura Dianti."

1591. Portrait of Man with Hand in Belt.

1592. "The Man with the Glove." E.

1593. Portrait of Man with Black Beard.

=Rome.= BORGHESE, 147. Sacred and Profane Love. E.

188. St. Dominic. L.

170. Education of Cupid. L.

CAPITOL, 145. Baptism, with Zuane Ram as Donor. E.

DORIA, Daughter of Herodias. E.

VATICAN, Madonna in Glory with six Saints, 1523.

PRINCE CHIGI, Portrait of Aretino.

=Serravalle.= DUOMO, Madonna in Glory, with SS. Peter and Andrew, 1547.

=Treviso.= DUOMO, Annunciation.

=Urbino.= 39. The Resurrection. L.

42. Last Supper. L.

=Venice.= ACADEMY, 426. Presentation of Virgin in Temple, 1540.

314. St. John in the Desert.

40. Assunta, 1518.

400. Pietà, begun in 1573, not quite finished at Titian's death.

PALAZZO DUCALE, Staircase to Doge's private apartments,

Fresco: St. Christopher, 1523.

SALA DI QUATTRO PORTE, Doge Grimani before Faith, 1555.

PALAZZO REALE, on ceiling of ante-room to Libreria, Wisdom. L.

GIOVANELLI, Portrait of Man. L.

FRARI, Pesaro Madonna, 1526.

GESUITI, Martyrdom of St. Lawrence. L.

S. GIOVANNI ELEMOSINARIO, St. John the Almsgiver, 1533.

S. LIO, St. James of Compostella. L.

S. MARCUOLO, The Christ Child between SS. Catherine and Andrew. E.

S. MARZIALE, Tobias and the Angel, 1540.

SCUOLA DI S. ROCCO, Annunciation. Dead Christ (?). E.

SALUTE, Descent of Holy Spirit. L.

Ceiling of CHOIR: Eight Medallions, one a Portrait of Titian himself,

the rest Heads of Saints.

SACRISTY, St. Mark between SS. Roch, Sebastian, Cosmos, and Damian. E.

Ceiling, David and Goliath.

Sacrifice of Isaac. Cain slaying Abel.

S. SALVATORE, Annunciation. L. Transfiguration, L.

S. SEBASTIANO, St. Nicholas of Bari (in part), 1563.

=Verona.= 51. Portrait of Ferdinand, King of the Romans.

DUOMO, Assumption of Virgin.

=Vienna.= 176. "Gipsy Madonna." E.

180. "Madonna with the Cherries." E.

178. "The Large Ecce Homo," 1543.

181. "The Little Tambourine Player." E.

163. Isabella d'Este, 1534.

197. "Das Mädchen im Pelz" (Eleanora Gonzaga).

177. "Benedetto Varchi."

167. "The Physician Parma." E.

191. John Frederick of Saxony, 1548.

182. Jacopo di Strada, 1566.

186. Shepherd and Nymph. L.

CZERNIN, Portrait of Doge Gritti.

GIROLAMO DA TREVISO, THE YOUNGER.

1497-1544. Pupil of his father, P. M. Pennachi; influenced by Catena,

Giorgione, and later by Dosso Dossi and Raphael.

=Bologna.= S. GIOVANNI IN MONTE, 1ST ALTAR R. Noli me Tangere. E.

S. PETRONIO, 9TH CHAPEL R. Monochrome frescoes:

Miracles of St. Antony of Padua.

=Dresden.= 99. Adoration of Magi.

=Faenza.= LA MAGIONE, CHOIR, Frescoes: Madonna and Saints,

with Sabba Castiglione as Donor, 1533.

=Ferrara.= SIG. SANTINI, A female Saint and five Men.

=London.= 263. Madonna, Saints, and Donor.

MR. MOND, Bust of Young Man.

DUKE OF WESTMINSTER, Nativity.

St. Luke painting the Virgin.

=Milan.= SIG. BAGATI-VALSECCHI, The Forge of Vulcan

(fresco on chimney-piece).

=Modena.= S. PIETRO, Holy Family with infant John and St. Catherine.

=Münster= (in W.). KUNSTVEREIN, 64. The Saviour (?).

=Rome.= COLONNA, 109. Portrait of Man.

DONNA LAURA MINGHETTI, Judgment of Paris (?).

=Trent.= CASTLE, CHAPEL, Frescoes.

INNER ROOM, Frieze.

NOS. 4 AND 6 PIAZZA GRANDE, AND 12 VIA DEL TEATRO, Frescoes on façades.

=Venice.= SALUTE, SACRISTY, St. Roch between SS. Sebastian and Jerome. E.

=Verona.= 121. Annunciation (?).

=Vienna.= E. 512. Portrait of Man.

PAOLO VERONESE.

1528-1588. Pupil of Antonio Badile; strongly influenced by Dom.

Brusasorci.

=Dresden.= 224. Madonna with Cuccina Family.

225. Adoration of Magi.

226. Marriage of Cana.

229. Finding of Moses (in part only).

236. Portrait of Daniel Barbaro.

=Florence.= PITTI, 216. Portrait of Daniel Barbaro.

UFFIZI, 589. Martyrdom of S. Giustina. E.

1136. Holy Family and St. Catherine.

=Hampton Court.= Madonna and Saints (?).

=London.= 26. Consecration of St. Nicholas.

294. Alexander and the Family of Darius.

DR. RICHTER, Holy Family. E.

=Madrid.= 528. Christ and the Centurion.

532. Finding of Moses (?).

=Maser.= VILLA BARBARO, Frescoes.

=Milan.= BRERA, 227. SS. Antony, Cornelius, and Cyprian, and Page.

=Padua.= S. GIUSTINA, Martyrdom of St. Giustina.

=Paris.= 1196. Christ at Emaus.

1199. Young Mother and Child. E.

1192. Marriage of Cana.

=Rome.= COLONNA, 90. Portrait of Man in Green.

VILLA BORGHESE, 101. St. Antony preaching to the Fishes.

=Venice.= ACADEMY, 212. Battle of Lepanto.

203. Feast in House of Levi, 1573.

37. Madonna with SS. Joseph, John, Francis, Jerome, and Giustina.

PALAZZO DUCALE, COLLEGIO, Thanksgiving for Lepanto.

ANTE-COLLEGIO, Rape of Europa.

S. BARNABÀ, Holy Family.

S. CATERINA, Marriage of St. Catherine.

S. FRANCESCO DELLA VIGNA, Holy Family with SS. Catherine and Antony

Abbot.

S. SEBASTIANO, Madonna and two Saints.

Crucifixion.

Madonna in Glory with St. Sebastian and other Saints.

SS. Mark and Marcilian led to Martyrdom (in part).

St. Sebastian being Bound (?).

Frescoes: SS. Onofrio and Paul the Hermit.

SS. Matthew and Mark.

SS. Roch, Andrew, Peter, and Figure of Faith.

Tiburtine and Cumæan Sibyls.

=Verona.= 267. Portrait of Pasio Guadienti, 1556.

245. Deposition (?).

S. GIORGIO, Martyrdom of St. George.

S. PAOLO, Madonna and Saints. E.

=Vicenza.= SALA II, 12. Madonna.

MONTE BERICO, Feast of St. Gregory, 1572.

=Vienna.= 396. Christ at the House of Jairus.

ALVISE VIVARINI.

Active 1461-1503. Pupil of his uncle Bartolommeo.

=Berlin.= 38. Madonna enthroned with six Saints.

1165. Madonna enthroned with four Saints. L.

=Florence.= MR. CHARLES LOESER, Madonna.

=Gosford House, N. B.= LORD WEMYS, Bust of Smooth-faced Man.

=London.= THE MISSES COHEN, Bust of a Venetian Noble.

MR. SALTING, Portrait of Youth.

=Milan.= BRERA, Dead Christ adored by two Angels. E.

BONOMI-CEREDA, Portrait of Man, 1497.

SIGNOR BAGATI-VALSECCHI, S. Giustina dei Borromei. L.

=Modena.= 319. Portrait of Man (?).

=Montefiorentino.= Polyptych, 1475.

=Naples.= SCUOLA VENETA, I. Madonna with SS. Francis and Bernardino, 1485.

=Padua.= 1371. Portrait of a Man.

=Paris.= 1519. Portrait of a Man. L.

COUNTESS DE BÉARN, Portrait of Man. L.

=Venice.= ACADEMY, 619. St. Matthew.

618. St. John the Baptist.

621. St. Sebastian.

St. Antony Abbot.

St. John Baptist.

St. Laurence. E.

593. St. Clare.

87. Head of Christ. L. 607. Madonna and six Saints, 1480.

MUSEO CORRER, SALA IX, 44. St. Antony of Padua.

FRARI, St. Ambrose enthroned and Saints. Begun in 1503, finished by

Basaiti.

S. GIOVANNI IN BRAGORA, Madonna: Head of Christ, 1493: Resurrection,

1498: Predelle to last.

Busts of Saviour, John, and Mark.

S. GIOVANNI E PAOLO, Christ bearing Cross.

REDENTORE, SACRISTY, Madonna.

LADY LAYARD, Portrait of Man.

SEMINARIO, STANZA DEL PATRIARCA, Portrait of Man. L.

=Vienna.= 12. Madonna, 1489.

ACADEMY, St. Clare. Female Saint with Monstrance.

=Windsor Castle.= Portrait of Man with Hawk.

BARTOLOMMEO VIVARINI.

Active 1450-1499. Pupil of Giovanni and Antonio da Murano; influenced by

Paduans.

=Bergamo.= FRIZZONI-SALIS, Madonna and two Saints.

=Boston, U. S. A.= MR. QUINCY SHAW, Magdalen.

=Fermo.= COUNT BERNETTI, SS. Francis and James.

=Gosford House, N. B.= LORD WEMYS, Polyptych. E.

=London.= 284. Madonna with SS. Paul and Jerome.

=Meiningen.= DUCAL PALACE, An Apostle.

=Naples.= SALA VENETA, 5. Madonna enthroned, 1465.

=Paris.= 1607. St. John Capistrano, 1459.

=Turin.= 780. Madonna, 1481.

=Venice.= ACADEMY, 615, 1. Altar-piece in five parts, 1464.

584. Mary Magdalen. 585. St. Barbara, 1490.

FRARI, Madonna and four Saints, 1482.

S. GIOVANNI IN BRAGORA, Madonna between SS. Andrew and John, 1478.

S. GIOVANNI E PAOLO, St. Augustine, 1473.

SS. Dominic and Lawrence.

S. MARIA FORMOSA, Triptych: Madonna, Birth of Virgin,

Meeting of Joachim and Anne, 1473.

=Vienna.= 10. St. Ambrose between SS. Peter, Louis, Paul, and Sebastian,

1477.

INDEX OF PLACES.

=Albi.= Guardi.

=Alnwick.= DUKE OF NORTHUMBERLAND: Licinio, Palma.

S. del Piombo.

=Alzano.= CHURCH: Lotto.

=Amiens.= Guardi, Schiavone, Tiepolo.

=Ancona.= GALLERY: Crivelli, Lotto, Titian.

S. DOMENICO: Titian.

=Antwerp.= GALLERY: Antonello, Titian.

=Ascoli.= DUOMO: Crivelli.

GALLERY: Titian.

=Ashridge.= LORD BROWNLOW: Bassano, Bordone, Cariani, Polidoro.

=Asolo.= CHURCH: Lotto.

=Augsburg.= GALLERY: Barbari, Bassano, Tintoretto.

=Badger Hall= (Shropshire). MR. F. CAPEL-CURE: Basaiti, Guardi,

Pordenone, Schiavone, Tiepolo.

=Balcarres, N. B.= LORD CRAWFORD: Licinio.

=Basel.= Cariani.

=Bassano.= GALLERY: Bassano, Guardi.

DUOMO, and S. GIOVANNI: Jacopo Bassano.

S. M. DELLE GRAZIE: J. Bassano.

=Belluno.= Bartolommeo Veneto, Beccaruzzi, Montagna.

=Bergamo.= GALLERY, CARRARA COLLECTION: Bartolommeo Veneto,

Basaiti, Bassano, Bonifazio, Cariani, Gatena, Lotto, Previtali,

Tintoretto.

LOCHIS COLLECTION: Antonello, Barbari, Bartolommeo Veneto,

Basaiti, Beccaruzzi, Giovanni Bellini, Bonsignori, Bordone, Cariani,

Crivelli, Guardi, Licinio, Lotto, Montagna,

Palma Vecchio, Previtali.

MORELLI COLLECTION: Basaiti, Giovanni Bellini, Cariani, Cima, P. Longhi,

Montagna, Polidoro.

SIGNOR BAGLIONI: Bassano, Cariani, Guardi, Longhi, Previtali, Tiepolo.

FRIZZONI-SALIS: Barbari, Basaiti, Bassano, Bonifazio, Montagna,

Bartolommeo Vivarini.

CONTE MORONI: Guardi, Previtali.

SIGNOR PICCINELLI: Cariani, Licinio, Lotto, Tiepolo.

CONTE RONCALLI: Cariani.

CONTE SUARDI: Cariani, Bassano.

S. ALESSANDRO IN COLONNA: Lotto.

S. ALESSANDRO IN CROCE: Lotto.

S. ANDREA: Previtali.

S. BARTOLOMMEO: Lotto.

S. BERNARDINO: Lotto.

COLLEONI CHAPEL: Tiepolo.

DUOMO: Cariani, Previtali, Tiepolo.

S. MARIA MAGGIORE: Lotto, Previtali.

S. MICHELE: Lotto.

S. SPIRITO: Lotto, Previtali.

=Berlin.= Antonello, Barbari, Basaiti, Giovanni Bellini, Bissolo, Bordone,

Caprioli, Cariani, Carpaccio, Catena, Cima, Crivelli, Giorgione, Guardi,

Lotto, Montagna, Palma, Sebastiano del Piombo, Polidoro, Previtali,

Rocco Marconi, Rondinelli, Savoldo, Schiavone, Tiepolo, Tintoretto,

Titian, Alvise Vivarini, Bartolommeo Vivarini.

NAZIONAL GALERIE, RACYNSKI COLLECTION: Catena, Polidoro.

HERR BECKERATH: Basaiti.

HERR KAUFMANN: Basaiti, Bassano, Beccaruzzi, Schiavone, Tintoretto.

HERR WESENDONCK: Bassano, Beccaruzzi, Polidoro, Rondinelli.

=Biel, N. B.= MRS. HAMILTON OGILVIE: Bassano, Canale, Guardi.

=Bologna.= GALLERY: Bassano, Cima, Tintoretto.

S. GIOVANNI IN MONTE: Girolamo da Treviso.

S. PETRONIO: Girolamo da Treviso.

=Boston, U. S. A.= MUSEUM: Basaiti, Beccaruzzi.

MRS. J. L. GARDNER: Bonifazio, Catena, Guardi, Polidoro, Tintoretto,

Titian.

MR. J. QUINCY SHAW: Cima, Licinio, Bartolommeo Vivarini.

=Bremen.= KUNSTHALLE: Montagna.

=Brescia.= GALLERY TOSIO: Bissolo, Lotto, Tintoretto.

S. AFRA: Tintoretto.

S. ALESSANDRO: Jacopo Bellini.

S. NAZARO E CELSO: Titian.

=Brighton.= MR. CONSTANTINE IONIDES: Guardi, Tiepolo.

MR. HENRY WILLETT: Caprioli, Licinio.

=Broomhall, N. B.= LORD ELGIN: S. del Piombo

=Brunswick.= GALLERY: Palma Vecchio.

=Brussels.= Bassano, Crivelli, Guardi.

M. LÉON SOMZÉE: Bart. Veneto, Tiepolo.

=Buda-Pesth.= Basaiti, Bassano, Beccaruzzi, Gentile Bellini, Cariani,

Catena, Crivelli, Giorgione, Guardi, Licinio, Palma, S. del Piombo,

Polidoro, Previtali, Rocco Marconi, Schiavone, Tiepolo, Tintoretto.

HERR RATH: Licinio.

=Caen.= Carpaccio, Tiepolo, Tintoretto.

=Cambridge.= FITZWILLIAM MUSEUM: Beccaruzzi, Guardi, Palma, Polidoro.

=Cambridge, U. S. A.= PROF. C. E. NORTON: Licinio, Longhi, Tintoretto.

=Campo S. Piero.= ORATORY OF S. ANTONIO: Bonifazio (in part).

=Carder House= (near Glasgow). MR. ARCHIBALD STIRLING: Tintoretto.

=Casarsa.= PARISH CHURCH: Pordenone.

=Castelfranco.= CHURCH: Giorgione.

=Castle Barnard.= BOWES MUSEUM: Caprioli.

=Celana= (near Bergamo). Lotto.

=Ceneda.= MADONNA DI MESCHIO: Previtali.

=Certosa= (near Pavia). Montagna.

=Chantilly.= DUC D' AUMALE: Bissolo, Rocco Marconi.

=Chatsworth.= DUKE OF DEVONSHIRE: Bassano, Bordone, Cariani, Schiavone.

=Cingoli.= S. DOMENICO: Lotto.

=Cittadella.= DUOMO: Bassano.

=Cobham Hall.= LORD DARNLEY: Titian.

=Colalto.= S. SALVATORE: Pordenone.

=Cologne.= GALLERY: Bordone, Catena, Polidoro, Tintoretto.

=Conegliano.= DUOMO: Beccaruzzi, Cima.

S. M. DELLE GRAZIE: Beccaruzzi.

S. ROCCO: Beccaruzzi.

=Costa di Mezzate= (near Gorlago). Lotto.

=Cracow.= PRINCE CZARTORYSKI: S. del Piombo.

=Cremona.= DUOMO: Pordenone.

=Dijon.= Bassano, Caprioli.

=Douai.= Bartolommeo Veneto.

=Dresden.= Antonello, Barbari, Bartolommeo Veneto, Bassano, Beccaruzzi,

Bonifazio, Bordone, Canaletto, Catena, Cima, Giorgione, Licinio, Longhi,

Lotto, Palma Vecchio, Polidoro, Previtali, Rocco Marconi, Tintoretto,

Titian, Girolamo da Treviso, Veronese.

=Düsseldorf.= Bissolo, Cima, Rocco Marconi.

=Edinburgh.= Bassano, Bordone, Guardi, Polidoro, Tiepolo.

=Escurial.= Tintoretto.

=Faenza.= LA MAGIONE: Gir. da Treviso.

=Feltre.= SEMINARIO: Bassano.

=Fermo.= CARMINE: Rondinelli.

CASA BERNETTI: Savoldo, B. Vivarini.

=Ferrara.= Beccaruzzi, Carpaccio.

SIG. VENDEGHINI: Jacopo Bellini.

SIG. SANTINI: Girolamo da Treviso.

=Florence.= PITTI: Barbari, Bonifazio, Bordone,

S. del Piombo, Polidoro, Schiavone,

Tintoretto, Titian, Veronese.

UFFIZI: Bartolommeo Veneto, Bassano, Beccaruzzi, Giovanni Bellini,

Bordone, Canaletto, Carpaccio, Giorgione, Licinio, Lotto, Palma

Vecchio, S. del Piombo, Rondinelli, Schiavone, Tintoretto, Titian,

Veronese.

PALAZZO PANCIATICHI: Crivelli.

MR. LOESER: Savoldo, Longhi, Alvise Vivarini.

=Fonthill= (Wilts). MR. ALFRED MORRISON, Bonsignori.

=Forli.= GALLERY: Rondinelli.

DUOMO: Rondinelli.

S. MERCURIALE, Rondinelli.

=Frankfort (a/M.)= GALLERY: Bartolommeo Veneto, Gentile Bellini, Canale,

Carpaccio, Cima, Crivelli, Tiepolo.

=Genoa.= BRIGNOLE-SALE: Bordone, Licinio, Palma Vecchio.

PRINCE GIORGIO DORIA: Bartolommeo Veneto.

PALAZZO BALBI-SENAREGA: Titian.

S. ANNUNZIATA: Bissolo.

=Glasgow.= Bart. Veneto, Beccaruzzi, Bordone, Cariani, Catena, Guardi,

Palma, Polidoro.

=Gosford House, N. B.= LORD WEMYS: Bassano, Bonsignori, Bordone, Savoldo,

Schiavone, Alvise and Bart. Vivarini.

=Hague.= GALLERY: Bonifazio.

=Haigh Hall= (near Wigan). LORD CRAWFORD: Beccaruzzi, Carpaccio.

=Hamburg.= CONSUL WEBER: Barbari, Guardi, Lotto, Palma, Previtali,

Schiavone, Tiepolo, Tintoretto.

=Hampton Court.= Bassano, Bissolo, Bonifazio, Bordone, Canaletto, Cariani,

Giorgione, Licinio, Longhi, Lotto, Palma Vecchio, Polidoro, Savoldo,

Schiavone, Tintoretto, Titian.

=Hermannstadt.= Lotto.

=Hopetoun House, N. B.= LORD HOPETOUN: Bassano, Beccaruzzi, Canale.

=Innsbruck.= Rondinelli.

=Jesi.= LIBRARY: Lotto.

=Keir, N. B.= MR. ARCHIBALD STIRLING: Beccaruzzi, Bordone, Longhi,

Previtali.

=Langton, N. B.= (near Duns). MRS. BAILLIE-HAMILTON: Polidoro.

=Leipzig.= Rocco Marconi, Tintoretto.

=Lille.= Beccaruzzi, Bonifazio, Polidoro, Tintoretto.

=Linlathen, N. B.= COL. ERSKINE: Bassano, Beccaruzzi, S. del Piombo,

Polidoro.

=Liverpool.= Catena, Rondinelli.

=London.= NATIONAL GALLERY: Antonello, Bartolommeo Veneto, Basaiti,

Bassano, Gentile Bellini, Giovanni Bellini, Bonifazio, Bonsignori,

Bordone, Canaletto, Cariani, Capaccio, Catena, Cima, Crivelli, Guardi,

Licinio, Pietro Longhi, Lotto, Palma Vecchio, Sebastiano del Piombo,

Previtali, Rocco Marconi, Savoldo, Tiepolo, Tintoretto, Titian, Gir.

da Treviso, Veronese, Bartolommeo Vivarini.

BURLINGTON HOUSE, DIPLOMA GALLERY: Beccaruzzi.

SOUTH KENSINGTON MUSEUM. JONES COLLECTION: Crivelli.

LORD ASHBURNHAM: Caprioli, Catena, Rocco Marconi.

LADY ASHBURTON: Crivelli, Licinio, Rondinelli.

APSLEY HOUSE: Beccaruzzi.

LORD BATTERSEA: Polidoro, Tiepolo.

MR. W. B. BEAUMONT: Catena (?).

MR. R. H. BENSON: Bartolommeo Veneto, Basaiti, Bassano, Bissolo,

Bonifazio, Caprioli, Cariani, Carpaccio, Catena, Crivelli,

S. del Piombo, Polidoro.

MR. F. CAVENDISH-BENTINCK: Longhi.

BRIDGEWATER HOUSE: Bordone, Lotto, Tintoretto, Titian.

LORD BROWNLOW: Bordone, Polidoro, Tintoretto.

MR. C. BUTLER: Basaiti, Bassano, Beccaruzzi, Bonifazio, Catena, Licinio,

Montagna, Rocco Marconi, Tintoretto, Bartolommeo Vivarini.

MR. J. P. CARRINGTON: Rocco Marconi.

THE MISSES COHEN: Bordone, Canale, Guardi, Tiepolo, Alvise Vivarini.

MR. MARTIN COLNAGHI: Lotto, Tiepolo.

SIR W. M. CONWAY: Lotto, Tiepolo.

MR. R. CRAWSHAY: Crivelli, Tintoretto.

MR. T. D. CREWS: Bonifazio.

MR. G. DONALDSON: Bassano, Bordone.

DORCHESTER HOUSE: B. Veneto, Beccaruzzi, Canale, Cariani, Guardi,

Licinio, Lotto, Polidoro, Rondinelli, Tintoretto.

SIR WM. FARRER: Beccaruzzi, Guardi, Montagna, Polidoro, Tintoretto.

MR. WICKHAM FLOWER: Palma.

SIR A. WOLLASTON FRANKS: Guardi.

SIR JULIAN GOLDSCHMID: Guardi.

DUKE OF GRAFTON: Caprioli, S. del Piombo.

HERTFORD HOUSE: Canale, Cima, Crivelli, Guardi.

MR. J. P. HESELTINE: Catena.

SIR H. HOWARTH: Previtali, Schiavone.

LORD HOUGHTON: Guardi.

MR. ARTHUR JAMES: Guardi, Tintoretto.

MR. JAMES KNOWLES: Schiavone.

MARQUIS OF LANSDOWNE: Cariani.

MR. MUIR MACKENZIE: Polidoro.

MR. LUDWIG MOND: Giovanni and Gentile Bellini, Bissolo, Canaletto,

Catena, Cima, Crivelli, Guardi, P. Longhi, Palma, S. del Piombo,

Polidoro, Savoldo, Tintoretto, Titian, Girolamo da Treviso.

LORD NORTHBROOK: Beccaruzzi, Crivelli, Rocco Marconi.

DR. J. P. RICHTER: Bonifazio, Bordone, Canale, Guardi, Tiepolo, Veronese.

LORD ROSEBERY: Bordone, Tintoretto.

MR. GEORGE SALTING: Basaiti, Cariani, Guardi, Tintoretto, Alvise

Vivarini.

MR. STUART M. SAMUEL: Crivelli.

SIR B. SAMUELSON: Montagna, Rondinelli.

SIR MICHAEL SHAW-STEWART: Basaiti, Rocco Marconi.

MR. J. E. TAYLOR: Cima.

DUKE OF WESTMINSTER: Canale, Polidoro, Girolamo da Treviso.

MRS. ANDERSON WESTON: Guardi.

LORD YARBOROUGH: Polidoro.

=Loreto.= PALAZZO APOSTOLICO: Lotto.

=Lovere.= GALLERY TADINI: Jacopo Bellini, Bordone.

=Lübeck.= Tintoretto.

=Lucca.= GALLERY: Tintoretto.

=Lyons.= Tintoretto.

=Macerata.= GALLERY: Crivelli.

=Madrid.= Giorgione, Lotto, S. del Piombo, Tintoretto, Titian, Veronese.

=Maniago.= CASA MANIAGO: Titian.

=Mantua.= ACCADEMIA VIRGILIANA: Bonsignori.

=Marseilles.= Cariani, Schiavone.

=Maser.= VILLA BARBARO: Veronese.

=Massa Fermana.= MUNICIPIO: Crivelli.

=Mayence.= Tiepolo.

=Medole= (near Brescia). DUOMO: Titian.

=Meiningen.= DUCAL PALACE: Basaiti, Bart. Vivarini.

=Milan.= BRERA: Gentile Bellini, Giovanni Bellini, Bissolo, Bonifazio,

Bonsignori, Bordone, Cariani, Carpaccio, Cima, Crivelli, Lotto,

Montagna, Palma Vecchio, Previtali, Rondinelli, Savoldo, Tintoretto,

Titian, Veronese, Alvise Vivarini.

POLDI-PEZZOLI: Bonifazio, Cariani, Crivelli, Guardi, Lotto, Montagna,

Tiepolo.

MUSEO CIVICO: Antonello, Beccaruzzi, Cariani, Crivelli, Guardi, Licinio,

Lotto, Rondinelli, Schiavone.

AMBROSIANA: Bartolommeo Veneto, Basaiti, Bassano, Bonifazio, Cariani,

Savoldo.

NATURAL HISTORY MUSEUM: Tiepolo.

ARCHBISHOP'S PALACE: Licinio.

BAGATI-VALSECCHI: Gir. da Treviso, Alvise Vivarini.

BORROMEO: Bartolommeo Veneto, Lotto.

PALAZZO CHIERICI: Tiepolo.

SIG. BERTINI: Guardi.

SIG. B. CRESPI: Bordone, Licinio, Longhi, Savoldo, Tiepolo.

DR. GUST. FRIZZONI: Giovanni Bellini, Cariani, Lotto, Montagna,

Pordenone, Previtali.

DUCA MELZI: Bartolommeo Veneto.

CASA SORMANI: Canaletto.

PRINCE TRIVULZIO: Antonello, Guardi.

S. MARIA PRESSO CELSO: Bordone.

=Modena.= GALLERY: Bassano, Catena, Cima, Licinio, Longhi, Montagna,

Polidoro, Alvise Vivarini.

COUNT LOTARIO RANGONI: Palma.

S. PIETRO: Girolamo da Treviso.

=Monopoli.= DUOMO: Gentile Bellini.

=Montefiorentino.= Alvise Vivarini.

=Monte San Giusto.= S. MARIA: Lotto.

=Montpellier.= Bassano.

=Motta di Livenza.= S. MARIA DEI MIRACOLI: Caprioli, Pordenone.

=Munich.= Basaiti, Bassano, Bordone, Cariani, Cima, Licinio, Lotto, Palma,

Polidoro, Rocco Marconi, Schiavone, Tiepolo, Titian.

LOTZBECK COLLECTION: Bassano, Cariani, Savoldo.

=Münster= (in W.). Licinio, Gir. da Treviso, Rocco Marconi.

=Murano.= S. PIETRO: Basaiti, Giovanni Bellini.

S. MARIA DEGLI ANGELI: Pordenone.

=Nancy.= Bartolommeo Veneto, Lotto.

=Naples.= Antonello, Barbari, Giov. Bellini, Lotto, Palma, S. del Piombo,

Polidoro, Titian, Alvise Vivarini, Bartolommeo Vivarini.

MUSEO FILANGIERI: Caprioli, Guardi.

=Narbonne.= Beccaruzzi.

=New Battle, N. B.= MARQUIS OF LOTHIAN: Canale, Caprioli, Polidoro,

Rocco Marconi.

=Newport, U. S. A.= MR. T. H. DAVIS: Giov. Bellini, Tintoretto.

=New York, U. S. A.= METROPOLITAN MUSEUM: Guardi, Tiepolo.

MARQUAND COL.: Savoldo.

HISTORICAL SOCIETY: Bordone, Cariani.

=Nîmes.= Catena.

=Oldenburg.= Beccaruzzi, Cariani, Previtali, Rondinelli.

=Olera.= CHURCH: Cima.

=Osimo.= MUNICIPIO: Lotto.

=Oxford.= TAYLORIAN MUSEUM: Guardi.

CHRIST CHURCH LIBRARY: Polidoro, Previtali.

=Padua.= GALLERY: Basaiti, Beccaruzzi, Jacopo Bellini, Bordone, Catena,

Guardi, Licinio, Previtali, Rocco Marconi, Rondinelli, Tiepolo, Alvise

Vivarini.

SANTO: Tiepolo.

SCUOLA DEL SANTO: Montagna, Titian.

S. GIUSTINA: Veronese.

S. MARIA IN VANZO: Bassano, Montagna.

BISHOP'S PALACE: Montagna.

=Panshanger.= LORD COWPER: Montagna, Tintoretto.

=Paris.= LOUVRE: Antonello, B. Veneto, Bassano, Bonifazio, Bordone,

Canale, Cariani, Carpaccio, Catena, Cima, Crivelli, Giorgione, Guardi,

Lotto, Montagna, Palma, S. del Piombo, Polidoro, Rondinelli, Schiavone,

Tiepolo, Tintoretto, Titian, Veronese, Alvise Vivarini, Bart. Vivarini.

MME. ANDRÉ: Canale, Catena, Guardi, Polidoro, Tiepolo.

COUNTESS DE BÉARN: Alvise Vivarini.

MR. LÉOPOLD GOLDSCHMIDT: Catena, Guardi, Tiepolo.

M. SALOMON GOLDSCHMIDT: Catena.

M. MAURICE KANN: Canale.

M. MARTIN LE ROY: Basaiti.

M. ALPHONSE DE ROTHSCHILD: S. del Piombo.

PRINCE SCIARRA: Bonsignori.

=Parma.= GALLERY: Beccaruzzi, Cima, S. del Piombo, Schiavone, Tiepolo.

=Pausula.= S. AGOSTINO: Crivelli.

=Peghera.= CHURCH: Palma.

=Pesaro.= GALLERY: Giovanni Bellini.

S. FRANCESCO: Giovanni Bellini.

=Piacenza.= S. MARIA DELLA CAMPAGNA: Pordenone.

=Piove= (near Padua). S. NICCOLÒ: Tiepolo.

=Ponteranica= (near Bergamo). CHURCH: Lotto.

=Pordenone.= MUNICIPIO: Pordenone.

DUOMO: Pordenone.

=Praglia= (near Padua). REFECTORY: Montagna.

=Ravenna.= GALLERY: Rondinelli.

S. DOMENICO: Rondinelli.

=Recanati.= MUNICIPIO: Lotto.

S. DOMENICO: Lotto.

S. MARIA SOPRA MERCANTI: Lotto.

=Richmond.= SIR FRANCIS COOK: Bordone, Cima, Crivelli, Guardi, Polidoro,

Rocco Marconi, Tiepolo, Tintoretto.

=Rimini.= MUNICIPIO: Giovanni Bellini.

=Rome.= VILLA BORGHESE: Antonello, Bassano, Bissolo, Bonifazio, Caprioli,

Cariani, Giorgione, Licinio, Lotto, Palma, Polidoro, Savoldo,

Titian, Veronese.

CAPITOL: Lotto, Palma, Polidoro, Rondinelli, Savoldo, Tintoretto, Titian.

COLONNA GALLERY: Bonifazio, Bordone, Guardi, Palma, Tintoretto, Gir. da

Treviso, Veronese.

CORSINI GALLERY: Bart. Veneto, Bassano, Cariani, Rocco Marconi.

DORIA GALLERY: Bart. Veneto, Basaiti, Beccaruzzi, Bonifazio, Bordone,

Catena, Lotto, S. del Piombo, Polidoro, Rondinelli, Tintoretto, Titian.

FARNESINA: S. del Piombo.

LATERAN: Crivelli.

ROSPIGLIOSI GALLERY: Lotto, Polidoro.

VATICAN: Cariani, Crivelli, Titian.

ANTE-CHAMBER TO POPE'S APARTMENTS: Bordone.

PRINCE CHIGI: Bonifazio, Titian.

COUNTESS SANTA FIORA: Bassano.

MISS HERTZ: Licinio.

DON MARCELLO MASSARENTI: Guardi, Polidoro.

DONNA LAURA MINGHETTI: Gir. da Treviso.

SIG. DEL NERO: S. del Piombo.

S. MARIA DEL POPOLO: S. del Piombo.

S. PIETRO IN MONTORIO: S. del Piombo.

=Rossie Priory, N. B.= LORD KINNAIRD: Bassano, Licinio, Tiepolo.

=Rouen.= GALLERY: Guardi.

=Saletto.= CHURCH: Licinio.

=San Daniele= (near Udine). DUOMO: Pordenone.

=Sedrina.= CHURCH: LOTTO.

=Serina.= CHURCH: Palma.

=Serravalle.= DUOMO: Titian.

S. ANTONIO: Beccaruzzi.

=Seven Oaks.= LORD AMHERST: Savoldo.

=Siena.= GALLERY: Bordone.

PALAZZO SARACINI: S. del Piombo.

=Spilimbergo.= DUOMO: Pordenone.

=Strassburg.= GALLERY: Basaiti, Beccaruzzi, Bordone, Cariani,

Crivelli, Guardi, Montagna, Rocco Marconi, Tiepolo.

=Stuttgart.= GALLERY: Basaiti, Bassano, Beccaruzzi, Cariani, Carpaccio,

Polidoro, Rocco Marconi, Rondinelli.

=St. Petersburg.= HERMITAGE: Cariani, S. del Piombo.

=Susigana.= PARISH CHURCH: Pordenone.

=Torre= (near Pordenone). CHURCH: Pordenone.

=Toulouse.= Beccaruzzi, Guardi.

=Tours.= Bassano, Rocco Marconi.

=Trent.= CASTLE, CHAPEL, AND INNER ROOM; Gir. da Treviso.

4-6 PIAZZA GRANDE, 12 VIA DEL TEATRO: Gir. da Treviso.

=Trescorre.= SUARDI CHAPEL: Lotto.

=Treviso.= GALLERY: Bordone, Caprioli, Lotto.

MONTE DI PIETÀ: Beccaruzzi.

EREDI PERAZZOLO: Beccaruzzi.

S. ANDREA: Bissolo.

S. CRISTINA: Lotto.

DUOMO: Bissolo, Bordone, Pordenone, Titian.

S. LUCIA: Beccaruzzi.

S. NICCOLÒ: Barbari, S. del Piombo, Savoldo.

18 PIAZZA DEL DUOMO: Barbari.

=Turin.= Giovanni Bellini, Guardi, Tiepolo, Tintoretto, B. Vivarini.

=Udine.= MUNICIPIO: Tiepolo.

S. MARIA DELLA PIETÀ: Tiepolo.

=Urbino.= DUCAL PALACE: Titian.

CASA ALBANI: Savoldo.

=Venice.= ACADEMY: Antonello, Basaiti, Bassano, Beccaruzzi, Gentile

Bellini, Giovanni Bellini, Jacopo Bellini, Bissolo, Bonifazio, Bordone,

Cariani, Carpaccio, Catena, Cima, Crivelli, Guardi, Licinio, Longhi,

Montagna, Palma Vecchio, Pordenone, Rocco Marconi, Savoldo, Schiavone,

Tiepolo, Tintoretto, Titian, Veronese, Alvise Vivarini, Bartolommeo

Vivarini.

MUSEO CORRER: Basaiti, Beccaruzzi, Gentile Bellini, Giovanni Bellini,

Jacopo Bellini, Bissolo, Carpaccio, Guardi, Longhi, Rondinelli, Alvise

Vivarini.

PALAZZO DUCALE: Bartolommeo Veneto, Bassano, Giovanni Bellini,

Bonsignori, Bordone, Carpaccio, Catena, Previtali, Tintoretto, Titian,

Veronese.

MANFRIN GALLERY: Beccaruzzi.

QUIRINI-STAMPALIA: Beccaruzzi, Catena, Longhi, Palma, Polidoro,

Schiavone, Tiepolo.

PALAZZO REALE: Bassano, Bonifazio, Schiavone, Tintoretto, Titian.

SEMINARIO: Cima, Giorgione, Tiepolo, Alvise Vivarini.

PRINCE GIOVANELLI: Antonello, Basaiti, Bonifazio, Bordone, Catena,

Giorgione, Palma, Rocco Marconi, Rondinelli, Tintoretto, Titian. LADY

LAYARD: Barbari, Gentile Bellini, Bissolo, Bonifazio, Bonsignori,

Bordone, Carpaccio, Cima, Licinio, Montagna, Palma, S. del Piombo,

Previtali, Rondinelli, Savoldo, Alvise Vivarini.

PALAZZO GRASSI: Longhi.

PALAZZO LABIA: Tiepolo.

PALAZZO REZZONICO: Tiepolo.

S. ALVISE: Tiepolo.

SANTI APOSTOLI: Tiepolo.

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S. FAVA: Tiepolo.

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FRARI: Barbari, Giovanni Bellini, Licinio, Tiepolo, Titian, Alvise

Vivarini, Bartolommeo Vivarini.

GESUATI: Tiepolo.

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S. GIORGIO MAGGIORE: Carpaccio, Tintoretto.

S. GIORGIO DEGLI SCHIAVONI: Carpaccio.

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Bartolommeo Vivarini.

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S. MARCUOLO: Titian.

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S. MARIA MATER DOMINI: Bissolo, Catena, Tintoretto.

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S. NAZARO E CELSO: Montagna.

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VILLA VALMARANA: Tiepolo.

S. CORONA: Giovanni Bellini, Montagna.

DUOMO: Montagna.

S. LORENZO: Montagna.

MONTE BERICO: Montagna, Veronese.

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=Vienna.= IMPERIAL MUSEUM: Barbari, Basaiti, Bassano, Beccaruzzi,

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Previtali, Savoldo, Schiavone, Tintoretto, Titian, Gir. da Treviso,

Veronese, Alvise Vivarini, Bartolommeo Vivarini.

ACADEMY: Bassano, Beccaruzzi, Caprioli, Cariani, Polidoro, Schiavone,

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LICHTENSTEIN: Canale, Palma Vecchio, Savoldo.

=Viterbo.= MUNICIPIO: S. del Piombo.

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