

AA0002940633



UC SOUTHERN REGIONAL LIBRARY FACILITY



NEWNES' ART  
LIBRARY



117  
one

20  
5

B. CLARKE CO.  
SELLERS & STATIONERS  
826 TREMONT ST. &





NEWNES' ART  
LIBRARY

PAOLO  
VERONESE







Paul Veronese

Photo. Knapstaengl.

*The Annunciation*  
*From the Picture in the Gallery, Vienna*



# PAOLO VERONESE



LONDON: GEORGE · NEWNES · LIMITED  
SOVTHAMPTON · STREET · STRAND · W · C  
NEW · YORK · FREDERICK · WARNE · & · CO · 36 · EAST · 22<sup>nd</sup> · ST.



Digitized by the Internet Archive  
in 2008 with funding from  
Microsoft Corporation

## CONTENTS.

	Page
Paolo Caliari, called Veronese. By MRS. ARTHUR BELL . . . . .	vii.
List of the Principal Works attributed to Paolo Veronese . . . . .	xix.

## LIST OF ILLUSTRATIONS.

The Annunciation . . . . .	<i>Frontispiece</i>
The Wedding Feast at Cana . . . . .	1
The Disciples at Emmaus . . . . .	2
The Virgin and Child, with Saint Catherine, Saint George and the Donor . . . . .	3
The Adoration of the Magi . . . . .	4
The Family of Darius at the feet of Alexander . . . . .	5
The Magdalen laying aside her Jewels . . . . .	6
The Vision of Saint Helena . . . . .	7
Portrait of Daniele Barbaro . . . . .	8
Esther before Ahasuerus . . . . .	9
The Crucifixion . . . . .	10
Christ in the House of Simon the Pharisee . . . . .	11
Saint Anthony, Saint Cornelius, and Saint Cyprian . . . . .	12
St. Menna . . . . .	13
Saint Jerome in the Desert . . . . .	14
The Queen of Sheba before Solomon . . . . .	15
The Queen of Sheba before Solomon (Detail) . . . . .	16
The Adoration of the Magi . . . . .	17
The Triumph of Venice . . . . .	18
The Triumph of Venice (Detail) . . . . .	19
The Conquest of Smyrna . . . . .	20
The Rape of Europa . . . . .	21
Venice with allegorical figures of Justice and Peace . . . . .	22
Allegorical figure of Faith . . . . .	23
Neptune and Mars . . . . .	24
Adam and Eve . . . . .	25
The People of Myra going to meet Saint Nicholas . . . . .	26
The Feast in the House of Levi . . . . .	27
The Holy Family with four Saints . . . . .	28

LIST OF ILLUSTRATIONS—*Continued.*

	Page
Venice enthroned, with Hercules and Ceres . . . . .	29
The Martyrdom of Saint Christina . . . . .	30
Saint Christina fed by Angels . . . . .	31
The Flagellation of Saint Christina . . . . .	32
The Annunciation . . . . .	33
The Battle of Lepanto . . . . .	34
The Crucifixion . . . . .	35
Saint Luke and Saint John . . . . .	36
The Virgin in Glory with Saint Dominic . . . . .	37
Saint Matthew and Saint Mark . . . . .	38
The Resurrection . . . . .	39
The Marriage of Saint Catherine . . . . .	40
The Virgin in Glory with Saints . . . . .	41
Saint Sebastian encouraging Saint Marcus and Saint Marcellinus to die . . . . .	42
The Martyrdom of Saint Sebastian . . . . .	43
The Purification of the Virgin . . . . .	44
The Triumph of Mordecai . . . . .	45
The Baptism of Christ . . . . .	46
Portrait of Pacio Guarienti . . . . .	47
The Martyrdom of Saint George . . . . .	48
The Feast of Saint Gregory . . . . .	49
The Feast of Saint Gregory (Detail) . . . . .	50
Minerva and Mars . . . . .	51
The Adoration of the Magi . . . . .	52
The Marriage at Cana . . . . .	53
Christ bearing the Cross . . . . .	54
The Cuccina Family presented to the Virgin . . . . .	55
The Crucifixion . . . . .	56
Susannah and the Elders . . . . .	57
The Finding of Moses . . . . .	58
Cupid . . . . .	59
Christ and the Centurion of Capernium . . . . .	60
Venus and Adonis . . . . .	61
Susannah and the Elders . . . . .	62
The Magdalen . . . . .	63
Jesus disputing with the Doctors . . . . .	64



# PAOLO VERONESE

BY MRS. ARTHUR BELL.



HE last of the great group of Venetian painters, who, less hampered than were the masters of Upper Italy by accidental conditions, reflected in their work the splendour of the golden age of the great Republic, Paolo Veronese rivalled even Titian in the grandeur of his individual forms, and Tintoretto in the magnificence of his compositions. In his work were gathered up, as it were, all the manifold qualities which gave to the Venetian School its pre-eminence, as an interpreter of the sensual and emotional, rather than the intellectual or ascetic side of human nature, and his decorative pictures will ever remain among the most admirable illustrations that have been preserved of aristocratic Italian society in the middle of the 16th century. The suggestion of the all too imminent decline alike in the art and in the political ascendancy of the proud Queen of the Adriatic, inherent in the very lavishness of the display depicted in Paolo's colossal productions, does but give to them that alluring touch of pathos, which is a chief element of attraction in the glories of the setting sun or of the dying year.

Paolo worshipped beauty for its own sake only, and was thoroughly in touch with it in its every manifestation. His imagination was, it has been somewhat carpingly said, neither exalted nor profound; but even if this be true, he was undoubtedly able to reproduce what he saw with a truthfulness and skill rarely, if ever, surpassed. To interpret faithfully the relations and mutual effect of the various figures and objects brought together in one scene; to

## PAOLO VERONESE

translate successfully every subtle effect of light on an infinite variety of surface, and gradation of colour ; to immortalize the lovely women and noble-looking men with whom he was brought into contact, and to transmute into one harmonious whole, in which there was never any confusion, all the scattered and conflicting elements of charm in the great banqueting scenes, at which he himself often assisted, were the chief aims of the Master, and that he fully realized them not even the most grudging critic can deny.

Paolo Veronese had formed his own idea of what the joys of paradise should be, and it would be difficult to imagine anything more entirely different from that of the earlier Italian masters. There is nothing painful or tragic even in his scenes of martyrdom, his saints were allowed to reap in this world the rewards of their holiness, and it is related that on one of his drawings, now unfortunately lost, he had scribbled his intention, if he were ever to get time, to paint yet another sumptuous repast in a grand gallery, at which the blessed Virgin, her divine Son, and St. Joseph should be waited on by the richest group of angels the imagination of man could conceive, who shall offer them on plates of silver and gold the most exquisite viands and fruit. Others shall be occupied in presenting to them costly beverages to show the eager devotion with which the happy spirits serve the Lord.

In accordance with the fashion of his time, Paolo gave to many of his paintings scriptural titles, but he certainly never allowed himself to be troubled with the spiritual significance of the incidents, the names of which he borrowed. There is nothing divine in his Madonnas, and though his Infant Christ's are always lovely, they are thoroughly human children. It is in their colouring and grouping that the charm of his religious paintings consist, they delight the eye but they do not touch the heart. Even such subjects as the Deposition and the Entombment are treated in a thoroughly secular manner, they appeal less to the sympathies of the believer than to the critical sensibilities of the artist, and for this reason, unlike the work of such devout masters as Fra Angelico and Fra Bartolommeo, they are as thoroughly in place in a public gallery as in the churches or monasteries for which they were originally intended.

The family name of Paolo Veronese was Caliori or Cagliari, and he was born at Verona, according to some authorities, in 1528, whilst others place the date as late as 1532. The son of a sculptor of some little note, he was at first intended to follow his father's profession,

but plastic art, with its rigid limitations, did not appeal to his imagination, and he early resolved to become a painter. He is said to have studied for a short time with his uncle Antonio Badile, now almost forgotten, but whose "Raising of Lazarus" in the Verona Gallery has something of the grandeur of style and richness of colouring characteristic of the work of his great pupil. Fortunately for Paolo, whose exceptional gifts do not appear to have been at first recognised by his fellow citizens, he early attracted the attention of the art-loving Ercole Gonzaga, who chose him with three others to go with him to Mantua, where the artist took part in a competition for the best interpretation of the well-worn theme of the Temptation of St. Anthony the Hermit. In this he was successful, and his painting, that has now unfortunately disappeared, was long one of the glories of the Cathedral of Mantua.

Back again at Verona, Caliarì found that instead of having improved his position by this brilliant success, he had but aroused the jealousy of his brother artists, and after a short residence in his native town, during which he painted several pictures, now in the public gallery there, he decided to seek elsewhere the recognition denied him, where he might have supposed it would have been most readily accorded. Selecting as his companion a young artist named Giovanni Battista Farinata, to whom he had become greatly attached in the studio of Badile, he went to Castelfranco, where he was fortunate enough to secure at once commissions to decorate with frescoes the Villas Soranzo and Fanzola. Aided by Zelotti, he achieved both tasks with great *éclat*, and further work of a similar class, of which unfortunately little now remains, was entrusted to him. In the church of S. Liberale, however, are four fine allegorical figures of Justice, Temperance, Time, and Fame, supposed to have been produced about the same period of the artist's career.

Before Caliarì left Verona it seems probable that he had already fallen in love with his future wife, the daughter of his master there and his own first cousin, but the date of his marriage is quite unknown, and as his eldest son Gabriele was not born until 1568, it would appear that he did not take home his bride until he was a middle-aged man.

Had the correspondence between the betrothed couple been preserved, how vivid a light it might have thrown upon contemporary history, for from the age of thirty Paolo moved in the best society of his time and must have been intimately acquainted with the leading

## PAOLO VERONESE

politicians, as well as the chief artists of his native land. Unfortunately none of his many biographers has anything to tell of his home life, for they all content themselves with stating that he went to Venice, or was summoned there, in 1655, when Titian and Tintoretto were at the very zenith of their fame.

As was inevitable, the impressionable Caliari at once succumbed to the influence of these two mighty spirits, with whom he was so thoroughly akin in his love of the sensuous side of art and his appreciation of the distinctive characteristics of the great Venetian School founded by the Bellini. He quickly shook off all the traditions which had hitherto to some extent affected his style, resolving to follow in the footsteps of the two great leaders, aye, even if possible to emulate their triumphs.

Ever generous in his recognition of his young contemporaries, Titian, who was already in his seventy-eighth year, accorded a hearty welcome to the young artist from Verona, and it was possibly due to his influence that Paolo was chosen soon after his arrival at Venice to decorate the sacristy of S. Sebastiano, a task he achieved with such brilliant success that he was at once asked to undertake a series of frescoes for the church itself. The subjects he chose for the latter were three scenes from the life of Esther, namely, the Jewish maiden going forth to plead with Ahasuerus, the crowning of Esther by the Persian king, and the triumph of Mordecai, which when completed placed their author in the very highest rank as an exponent of the then popular art of fresco painting. Though greatly injured they fortunately still retain much of their original beauty.

Soon after the completion of this great task, the Prior of S. Sebastiano commissioned the artist to paint an altar piece for the same church of the Blessed Virgin in Glory, attended by a group of saints, amongst whom were Saints John the Baptist, Peter, Francis of Assisi, and Catherine, a work which is still *in situ*, and is considered one of its author's masterpieces. From about the same time date the smaller compositions on the panels of the organ; the Purification, the Adoration of the Shepherds, and the Pool of Bethesda, all in excellent preservation, with several other frescoes on the walls near by, which are unfortunately scarcely decipherable.

The position of Caliari was now fully assured, and he was overwhelmed with commissions to decorate the houses of the great nobles of Venice and other cities of Northern Italy. In the Tiene Villa near Vicenza, he painted a series of historical subjects treated in a



bold and dramatic manner, including the interview between the Etruscan King Porsenna and his would-be murderer Mucius, surnamed Scævola, or the left-handed, he having in his enthusiasm for the generous forgiveness of his enemy, burnt his right hand off, lest it should ever again offend ; Xerxes receiving tribute, and Sophonisba and Masinissa in the early days of their marriage, before the bride was compelled to drink the poison which put an end to her chequered career.

Not long after the completion of these remarkable frescoes, the singular honour was conferred on Paolo Veronese of being chosen by Titian as one of the artists to decorate the Sala del Maggior Consiglio, or Hall of the Great Council, in the Palace of the Doges, then just completed by Sansovino. Here again the Veronese master excelled all his fellow workers, except perhaps Tintoretto, whose "Paradiso," in spite of its melancholy state of decay, still rivals even the "Apotheosis of Venice" of Caliari, in which that master may be said to have struck the keynote of the grand compositions, that were later to spread his fame throughout the world. In it the lovely woman who represents the Queen of the Adriatic is seated on a throne in the midst of her attendant maidens, whilst below are groups of beautiful women in the ornate costumes of the day, all alike radiant with health and happiness, breathing forth the very spirit of their luxury-loving age.

In addition to this large composition on the ceiling, Paolo Veronese also contributed to the decoration of the Hall three medallions with allegorical figures of Fame, Music and Mathematics, which won him the reward from the Senate of a golden chain ; two small ceiling paintings representing the Siege of Scutari in 1474, and the taking of Smyrna by the Turks in 1471, whilst between two of the windows at one end of the Hall is yet another composition from his hand : The Return to Venice of Doge Contarini in 1379 after the victory of Chioggia. Apropos of this last work the story is told that the artist being short of money when engaged on it, started for Verona to paint a pot-boiler in the form of a fresco in a church there, but he was overtaken by messengers of the Doge and compelled to return to Venice and finish his painting in the Council Hall.

According to some authorities Paolo Veronese went to Rome soon after the completion of his work in the Doge's Palace, whilst others place his journey considerably later, and some few deny that he was ever in the Eternal City. Whatever may be the truth, there is no

## PAOLO VERONESE

doubt that in his later compositions he showed a certain affinity with the great masters who had aided in making Rome the capital of the art, as it had long been of the political and religious world. Indeed, although he remained to the end faithful to his allegiance to the Venetian School, there is in certain of his work a reminiscence as it were of the delicate beauty of form of Raphael, the sublime grandeur of grouping of Michael Angelo.

It was in 1562 that Paolo Veronese was commissioned to paint for the refectory of the Convent of S. Georgio Maggiore at Venice, the first of the great compositions on which his reputation chiefly rests. The subject chosen for this world famous work, which was carried off to Paris by Napoleon in 1796, and is now one of the greatest treasures of the Louvre, was the Marriage at Cana, and in it the artist saw his opportunity for the lavish display that was the delight of his heart. Though it is 32 feet long by 22 feet high and contains more than 100 figures, it was painted in a little over a year, for the agreement was signed in August, 1562, and the completed picture delivered in September, 1563, the master receiving for it 324 silver ducats (about £160) and his keep for the time it occupied.

The banquet is represented as being held in an open Cortile flooded with light, crowds of spectators looking down upon the brilliant scene from every point of vantage afforded by the surrounding Renaissance buildings, whilst on the balcony above the tables the servants are hurrying to obey the host's orders to bring more wine.

To Paolo Veronese there appeared nothing incongruous in surrounding the chief Guest and his Mother—whose slightly indicated halos alone distinguish them from the rest of the company—with notable historical characters, amongst whom may be recognised Queen Mary of England, whose happy smile belies her reputation for ill temper; Francis I. and his Queen; the Emperor Charles V. and Victoria Colonna. More remarkable and more interesting than any of these figures are, however, the excellent Portraits of the artist himself, Tintoretto, Titian, and Giacomo da Ponte, who are introduced as musicians at a round table in the foreground, with two dogs chained together at their feet, the last detail supposed to be a satire on the married state.

The "Marriage at Cana" was succeeded by the so-called "Feast in the House of Levi," painted for the Convent of S.S. Giovanni e Paolo, but now in the Venice Academy, also a colossal composition

in which, as in its predecessor, the chief incident is swallowed up in a number of irrelevant details, such as the group of soldiers chatting together as they consume their share of the Feast. So entirely indeed did this extraordinary interpretation of the Scriptural incident sin against the verities, that the artist was summoned before the Inquisition and charged with heresy, although as a matter of fact the two chief points of his offending were the introduction of German soldiers who were, of course, peculiarly obnoxious to Italians, and the fact that he had so confused the three feasts described in the New Testament as to make it impossible to tell which he had meant to represent. He himself spoke of it as the Lord's Last Supper, the *Cena Ultimo*, by which he meant the last that Christ shared with his host St. Matthew, and it was only after his trial that he dubbed it the "Feast in the House of Levi" in order to make it seem that he had not purposely omitted the repentant sinner, but had painted a scene in which she had had no part.

In some little trepidation, Paolo made his first appearance before the Inquisition in the Chapel of S. Teodoro, where the sittings were held, on July 8th, 1573, his friends and admirers fearing that his brilliant career was about to be cut short, whilst he himself hoped he would be able to convince his judges that he had no evil intentions in what he had done. The account of the trial which has been preserved is of supreme interest and significance, as showing that after all there were occasions when the dreaded and hated Tribunal admitted extenuating circumstances, and also accentuating the fact that the Inquisition never acquired in Venice the terrible power it exercised elsewhere. Its proceedings were always jealously watched by members of the Senate, who would not have permitted any unfair interference with the liberties of those under the protection of the State.

In the present instance the examiners showed a very true appreciation of the questions at issue, and the prisoner was as wax in their hands, betraying all his weaknesses, and setting up a defence so feeble, that but for the natural unwillingness to condemn a man who had brought so much glory on his adopted city, his escape is little short of marvellous.

Having answered to his name and declared his profession to be that of a painter, the accused was asked if he could guess why he had been summoned, and he replied that he supposed "it was because the Reverend Prior of S.S. Giovanni e Paolo had been told

## PAOLO VERONESE

that he, Paolo, must substitute the figure of the Magdalene for that of a dog, and he added with great naïveté that he would willingly do so, but that he did not think that figure would be fitting or would look well." He pleaded further that he had "introduced" irrelevant figures for ornament as was usually done, "adding that it seemed to him fitting that the master of such a house as that of our Lord's host, who he had been told was rich and great, should have such attendants."

When the stern question came: "Does it then appear fitting to you that at our Lord's Supper you should paint buffoons, drunkards, Germans, dwarfs, and similar indecencies?" Paolo at once scented danger, and replied in trembling tones, that he knew what he had done was bad, but he thought he ought to follow the example of his predecessors, and he actually ventured to quote Michael Angelo's "Last Judgment" as a parallel case.

Swift and crushing was the reply of the Inquisitor: "Do you not then know that in such a painting as that in the Pope's Chapel at Rome drapery is not expected, disembodied spirits only being seen, and dare you compare them with your buffoons, dogs . . . and other absurdities . . . ? Can it be proved right or even decent that you should have painted your picture in such a manner?"

Meekly Paolo bowed his head to the storm, declaring that he could not defend his conduct; he had not considered all the things now so forcibly brought before him; but it was significant that he made no promise of amendment. Great indeed must have been his surprise when he was told that he was free to go whither he would, all that was required of him being that he should paint out the offending dog, putting the Magdalene in its place, and remove the German soldiers. A rider to this verdict was added in the form of a threat that if the changes were not made in three months' time certain severe penalties would be inflicted. For all that, however, the dog is still in his place, the Magdalene is still conspicuous by her absence, and the German soldiers still chat peacefully together. Caliari returned happily to his work, the only result of the trial being a considerable increase in his popularity and in the number of commissions entrusted to him.

Slightly modified replicas of the picture which caused so great a stir when it was first painted, are in the Dresden Gallery, the Durazzo Palace at Genoa, and the Brera Gallery, Milan. The Louvre owns two other grand compositions of a similar kind: "The Feast in the House of Simon the Pharisee" and the "Supper at

Emmaus," the former ranking in the opinion of the best critics second only in grandeur and beauty to the "Marriage at Cana," whilst the latter, though interesting as containing portraits of the artist, his wife, and his two little girls, can scarcely be compared with the other work of the master. It may, indeed, possibly have been executed by one of his pupils under his surveillance. The meeting between the risen Lord and His sorrowing friends was, however, a favourite subject with Caliari, and there are several other examples of it attributed to him in Continental galleries.

It seems to have been in intervals between the production of the various "Feasts" for convents, that Paolo Veronese painted the later of the famous frescoes in S. Sebastiano, representing three scenes from the legend of the titular saint, which are full of dramatic expression, and have, perhaps, about them more real religious feeling than anything else from his hand. In one St. Sebastian is seen with his fellow sufferers, Marcus and Marcellinus behind him, on his way to the first abortive attempt at his martyrdom—for he did not die of the wounds inflicted by the arrows, but lived to be beaten to death some months later—whilst crowds gather about the victims hoping for a blessing from them, or look down on the tragedy from the buildings lining the route. In another, the young martyr, pierced with arrows, lies bound to the rack, and in the third he is tied to a column, with several noble-looking women kneeling near him, whilst above his head appears the Blessed Virgin attended by angels.

Another very beautiful composition of a religious character is the "Vision of St. Helena," which, after many vicissitudes, has found an honoured resting-place in the National Gallery, London, and is justly considered one of its author's most successful smaller paintings, ranking with the "Cain and his Family" of the Prado Gallery, Madrid, in which the expression of the wife of the murderer is especially beautiful.

The fact that the motif of the "Vision of St. Helena" is not entirely original, the general grouping having been anticipated by a pupil of Marc Antonio Raimondi, who in his turn is said to have borrowed it from a painting by Raphael, does not detract from the value of the work, in which Caliari has imbued a simple theme with a force of spiritual expression rare, indeed, in his work.

The Mother of the first Christian Emperor is in a state rather of suspended animation than of natural sleep, and the spectator cannot fail to feel that she is realizing forcibly all that the vision implies:

## PAOLO VERONESE

the solution of a problem that has long troubled the followers of her beloved Lord. The yearning to know the very form of the Instrument of the Passion of Christ had become intense, and fierce contentions on the subject often troubled the peace of the Church. The story goes that it was not only the shape of the Cross which the lovely child angels are bringing to St. Helena, that was revealed to her, but also the very spot on Calvary where the sacred relic was buried. The Empress lost no time in acting on the knowledge vouchsafed to her, with the result that she found the true Cross and set at rest for ever the controversy concerning it.

It is not necessary to describe in detail the various interpretations by Paolo Veronese of the Holy Family or of the Saints revered by the Church. They are all alike in their persistent ignoring of suffering, their naïve anachronisms, and their sensuous beauty. They were painted probably more for the sake of the money they brought in than with any real enthusiasm, and it must have been a great relief for the master to turn from them to execute such a commission as that for the decoration of the Masiera Villa, near Venice, built by Palladio for the wealthy patricians Marc Antonio and Daniele Barbaro. Free to cull his subjects where he would, Paolo turned to the sensuous delights of the heathen Olympus and quickly covered the walls with gods and goddesses revelling in irresponsible abandonment, in the mere delight of living and of loving, the charm of the compositions and the beauty of their colouring taking by storm the hearts of all who were privileged to see them when they were first completed.

Yet another very celebrated work by Caliarì is the "Family of Darius at the feet of Alexander after the Battle of Issus," originally painted for the Pisani family and long preserved in their palace at Venice, but bought by the British Government in 1875 for the large sum of £13,560, an expenditure that roused the ire of Lord Elcho, who, in the course of a debate in Parliament, declared it to be excessive. In this opinion many agreed, but Ruskin, who was then at the height of his reputation as a critic, defended the purchase in an eloquent letter to the "Times," in which he said: "When I last saw it, it was simply the best Veronese in Italy—if not in Europe—the "Marriage at Cana" of the Louvre is larger and more magnificent, but not so perfect in finish), and for my own part I should think no price too high for it; but putting my own deep reverence for the painter wholly out of the question, and considering the matter as it

will appear to most persons at all acquainted with the real character and range of Venetian work, I believe the market value of the picture ought to be estimated at, perhaps, one-third more than the Government have paid for it." Elsewhere the celebrated connoisseur alluded to the same painting as "the most precious Paolo Veronese in the world, so far as the completeness of the picture goes."

Whether this enthusiastic eulogium be fully endorsed or not, there is no doubt that the composition in question is a unique example of the Venetian master's work, and the fact that it has suffered comparatively little from restoration adds very greatly to its value. The story goes that it was painted by Caliari as a token of his gratitude for the hospitality he had received from the Pisani family, and that he was never paid anything for it, which, even if only partially true, is an incidental proof of the low money value at the time of their production, of masterpieces now of priceless value.

The painter has chosen for representation the moment when after the defeat and flight of Darius III. the doomed King of the Persians, who was murdered two years later by one of his own officers, the wife and daughters of the unfortunate monarch were brought before the victorious Emperor, beside whom stood his friend Hephæstion, who had been brought up with him. Mistaking Hephæstion for the conqueror the Queen began to plead her cause with him, but Alexander himself replied bidding her be comforted, and adding the oft-quoted words, "Hephæstion is another Alexander." Later, as is well-known, the elder of the two princesses, Statira, who kneels near her mother, became the wife of the Emperor, but after a few years of happiness she was murdered at the instigation of her rival, Roscana, another Persian captive.

The principal figures in the dramatic scene are portraits of the Pisani family, and the costumes worn are those that were in fashion in Venice in the 16th century. Even the architecture is that rather of the Renaissance than of the Classic period, and the minor details, such as the pet monkey on the wall, are just what would have been appropriate outside the palace of a Venetian patrician, for Paolo Veronese was in touch with but one age, his own, and to him in his lifetime would surely have been appropriate the now hackneyed phrase, "a modern of the moderns."

The "Rape of Europa," now in the Imperial Gallery at Vienna, of which there is a slightly modified replica in the Doge's Palace at Venice and a very fine study in the National Gallery, London, is

## PAOLO VERONESE

another classic subject treated in a thoroughly Renaissance manner, the lady who represents the Phœnician princess and her attendant maidens being all of a thoroughly Venetian type of beauty.

A similar anachronism is noticeable in the frescoes of the Villa Fanzolo at Castelfranco, representing various classical subjects, including the crime and punishment of Callisto, the nymph, who when attending Diana in the chase is said to have attracted the notice of Jupiter, who changed her into a bear, lest she should arouse the jealousy of Juno, but who fell a victim to the spear of her beloved mistress, Diana. Even in his treatment of historical subjects, the environment of which he could easily have studied, such as the "Visit of the Queen of Sheba to King Solomon," now in the Turin Gallery, and the various scenes from the life of Esther in S. Sebastiano, Venice, the Uffizzi Gallery, Florence, and elsewhere, Veronese remained ever true to his own age. One and all his characters are Venetian and the setting of his scenes Italian.

The few portraits by Caliari which have been preserved prove him to have been a very true interpreter of human nature. They all impress the spectator with a strong sense of individuality, although, of course, they cannot be compared with those of the Bellini or of Titian, still less with those of Moroni. Perhaps the finest are that of Daniele Barbaro in the Pitti Gallery, Florence; of Alessandro Alberti and his son in the Palazzo Torrigiano, at Florence; of Pacio Guarienti in the Verona Gallery, and of an unknown man and woman, the former in the Doria, the latter in the Colonna Palace, Rome. The Pitti Gallery also owns two charming little panels, one of a young girl, the other of a boy, which are both full of the seductive charm of childhood, and the painting of which was evidently a labour of love to the Master.

Paolo Veronese died at Venice in 1588, having to the last resisted all attempts to draw him away for any length of time from his adopted city, even refusing it is said an invitation from King Philip II. of Spain to aid in the decoration of the Royal Palace and Mausoleum, known as the Escorial, then in process of construction to commemorate the great victory of St. Quentin, in which the Spanish had defeated the French in 1557.

The famous Italian Master was buried with great pomp and ceremony in S. Sebastiano, in the midst of the masterpieces of his prime, which fortunately still remain to keep his memory green in the city that has, alas! lost so many of her most precious treasures.



## PAOLO VERONESE

He left behind him two sons, Gabriele and Carletto, who with many enthusiastic pupils, to whom the proud title of the "heirs of Veronese" was given by their contemporaries, loyally endeavoured to carry on the great traditions inaugurated by their father and teacher. Not one of them, however, had inherited a spark of the genius which gave value to everything from the hand of Paolo, after whose death the Venetian school rapidly declined, Jacopo da Ponte, surnamed Il Bassano, who survived Tintoretto for two years, having been the only painter who for a short time kept alive the old traditions.





A LIST OF THE PRINCIPAL WORKS  
ATTRIBUTED TO PAOLO VERONESE

AUSTRIA

VIENNA

PINAKOTHEK

SUSANNAH AND THE ELDERS  
HAGAR AND ISHMAEL  
THE CENTURION OF CAPERNAUM  
THE ANNUNCIATION  
THE ADORATION OF THE MAGI

BELGIUM

BRUSSELS

MUSÉE DE VEINTURE

THE HOLY FAMILY WITH SAINTS THERESA AND CATHERINE  
ADORATION OF THE MAGI  
JUNO WITH VENETIA

FRANCE

BORDEAUX

MUSÉE DES BEAUX ARTS

THE HOLY FAMILY  
ADORATION OF THE MAGI  
THE WOMAN TAKEN IN ADULTERY

CAEN

MUSÉE

JUDITH  
FLIGHT INTO EGYPT  
TEMPTATION OF SAINT ANTHONY  
CHRIST GIVING THE KEYS OF HEAVEN TO SAINT PETER

CHANTILLY

MUSÉE CONDÉ

MARS AND VENUS

DIJON

HOTEL DE VILLE

THE FINDING OF MOSES

GRENOBLE

MUSÉE

NOLI ME TANGERE  
JESUS HEALING THE WOMAN WITH AN ISSUE OF BLOOD

PAOLO VERONESE

LILLE

PALAIS DES BEAUX ARTS

MARTYRDOM OF SAINT GEORGE  
ALLEGORICAL FIGURES OF SCIENCE AND ELOQUENCE

LYONS

MUSÉE

ADORATION OF THE MAGI  
THE FINDING OF MOSES  
BATHSHEBA AT THE BATH  
SUSANNAH

MARSEILLES

MUSÉE DES BEAUX ARTS

PORTRAIT OF A VENETIAN WOMAN

MONTAUBAN

MUSÉE

MADONNA AND CHILD  
HEAD OF A WOMAN

MONTPELLIER

MUSÉE

THE MARRIAGE OF SAINT CATHERINE  
THE VIRGIN AND CHILD IN GLORY  
SAINT FRANCIS RECEIVING THE STIGMATA

NANTES

MUSÉE

PORTRAIT OF A PRINCESS

NARBONNE

MUSÉE

MADONNA AND CHILD WITH THE DONOR AND SAINTS

PARIS

LOUVRE

THE FIRE OF SODOM  
CALVARY  
THE HOLY FAMILY  
SUSANNAH AND THE ELDERS  
ESTHER AND AHASUERUS  
THE WEDDING FEAST AT CANA  
THE FEAST IN THE HOUSE OF SIMON THE PHARISEE  
THE DISCIPLES AT EMMAUS

PAOLO VERONESE

SAINT MARK CROWNING THE THEOLOGICAL VIRTUES  
PORTRAITS OF A WOMAN AND HER SON  
VIRGIN AND CHILD, WITH SAINTS CATHERINE AND GEORGE, AND  
THE DONOR  
CHRIST BEARING THE CROSS  
JUPITER STRIKING CRIME WITH HIS THUNDERBOLT

RENNES

MUSÉE

PERSEUS DELIVERING ANDROMEDA

ROUEN

MUSÉE

SAINT BARNABAS HEALING THE SICK  
A VISION

GREAT BRITAIN—ENGLAND

LONDON

NATIONAL GALLERY

THE FAMILY OF DARIUS AT THE FEET OF ALEXANDER AFTER THE  
BATTLE OF ISSUS  
THE CONSECRATION OF SAINT NICHOLAS, BISHOP OF MYRA  
THE RAPE OF EUROPA  
THE ADORATION OF THE MAGI  
THE MAGDALEN LAYING ASIDE HER JEWELS  
THE VISION OF SAINT HELENA  
FOUR ALLEGORICAL GROUPS

DULWICH

GALLERY

A CARDINAL GIVING BENEDICTION

HAMPTON COURT

PALACE

SAINT CATHERINE AT THE ALTAR  
THE ANNUNCIATION  
MADONNA AND CHILD  
SUSANNAH AND THE ELDERS

OXFORD

CHRIST CHURCH

THE MARRIAGE OF SAINT CATHERINE

PAOLO VERONESE

CAMBRIDGE

FITZWILLIAM MUSEUM

MERCURY AND AGLAUROS

PRIVATE COLLECTIONS

DUKE OF DEVONSHIRE

ADORATION OF THE MAGI

DUKE OF SUTHERLAND

CHRIST WITH THE DISCIPLES AT EMMAUS

A MAN ON HIS KNEES, WITH PATRON SAINT

DUKE OF WESTMINSTER

CHRIST AT A FEAST

THE ANNUNCIATION

THE HOLY FAMILY

EARL OF ELLESMERE

VENUS BEWAILING THE DEATH OF ADONIS

THE JUDGMENT OF SOLOMON

LORD ASHBURTON

CHRIST ON THE MOUNT OF OLIVES

LORD METHUEN

JUDITH AND HOLOFERNES (six subjects)

SIR W. J. FARRER

THE BAPTISM OF CHRIST

SUSANNAH AND THE ELDERS

PRESENTATION IN THE TEMPLE

VENUS AT HER TOILET

C. J. WERTHEIMER, Esq.

THE RAPE OF EUROPA

H. MUNRO, Esq.

VENUS SEATED

LEDA WITH THE SWAN

SCOTLAND

EDINBURGH

ROYAL INSTITUTION

VENUS AND ADONIS

MARS AND VENUS

PAOLO VERONESE

ITALY

BARI

CATHEDRAL

SAINT CATHERINE

BASSANO

PINACOTECA

THE TOILET OF CLEOPATRA  
MADONNA AND CHILD

BERGAMO

PINACOTECA

SAINT CHRISTINA  
MEETING IN A GARDEN

BOLOGNA

MONTE DI PIETA

A PIETÀ

BRESCIA

CHURCH OF S. AFRA

MARTYRDOM OF SAINT AFRA

This is above the north altar. Amongst the beheaded,  
in the foreground, the head of the painter is introduced.

PINACOTECA

THE FINDING OF MOSES  
MARRIAGE OF SAINT CATHERINE

CASTELFRANCO

SACRISTY OF THE CATHEDRAL OF S. LIBERALE

ALLEGORICAL FIGURES OF JUSTICE, TEMPERANCE, TIME AND FAME,  
WITH SOME CUPIDS

Early works from the Villa Soranza.

VILLA FANZOLO, NEAR CASTELFRANCO

FAULT AND PUNISHMENT OF CALLISTO  
DEATH OF VIRGINIA  
CERES  
THE RESCUE BY SCIPIO OF THE CAPTIVE MAIDEN IO  
ALLEGORICAL FIGURES OF JUSTICE, TEMPERANCE, TIME AND FAME

CREMIA (COMO)

PARISH CHURCH

SAINT MICHAEL

PAOLO VERONESE

FLORENCE

PITTI PALAZZO

PORTRAIT OF THE PAINTER'S WIFE  
PORTRAIT OF DANIELE BARBARO  
SAINT BENEDICT  
THE PRESENTATION IN THE TEMPLE  
THE BAPTISM OF CHRIST  
CHRIST TAKING LEAVE OF THE APOSTLES  
CHRIST TAKING LEAVE OF HIS MOTHER  
PORTRAIT OF A CHILD

UFFIZI GALLERY

PORTRAIT OF A MAN  
SAINT CATHERINE  
THE ANNUNCIATION  
THE MARTYRDOM OF SAINT JUSTINA  
ESTHER BEFORE AHASUERUS  
HOLY FAMILY, WITH SAINTS JOHN, JOSEPH, AND CATHERINE  
CRUCIFIXION, WITH SAINTS JOHN AND MARY MAGDALENE  
THE FINDING OF MOSES  
BUST OF A WOMAN  
PORTRAIT OF THE PAINTER

GENOA

PALAZZO GIORGIO DORIA

SUSANNAH

PALAZZO MARCELLO DURAZZO

MARRIAGE OF SAINT CATHERINE

LATISANA (UDINE)

CHURCH

THE BAPTISM OF CHRIST

LECCE

SAN PASQUALE

SAINT PHILIP

LENDINARA (ROVIGO)

THE ASCENSION

MILAN

BRERA GALLERY

SAINT GREGORY AND SAINT JEROME WITH ANGELS  
SAINT AMBROSE AND SAINT AUGUSTINE WITH ANGELS



PAOLO VERONESE

THE BAPTISM OF CHRIST  
ADORATION OF THE MAGI  
THE LAST SUPPER  
CHRIST AT THE HOUSE OF SIMON THE PHARISEE  
SAINTS ANTHONY, CORNELIUS, AND CYPRIAN  
THE PASSION OF CHRIST

MODENA

PINACOTECA  
SAINT MENNA

MONOPOLI

CATHEDRAL  
VIRGIN AND CHILD WITH SAINTS

MONTAGNANA

CATHEDRAL  
THE TRANSFIGURATION. ALTARPIECE

MONTEBAROCCIO

CHURCH OF SAN VITO  
MADONNA AND CHILD

MURANO

CHURCH OF SAN PIETRO  
SAINT JEROME IN THE DESERT

NAPLES

PINACOTECA  
THE CIRCUMCISION

PADUA

VILLA TIENE  
FRESCOES : -  
SCÆVOLA BEFORE PORSENA  
CLEOPATRA  
SOPHONISBA AND MARSINISSA  
XERNES RECEIVING TRIBUTE

CHURCH OF SAN GIUSTINA  
MARTYRDOM OF SAN GIUSTINA

PAOLO VERONESE

PARMA

PINACOTECA

THE FAMILY OF DARIUS

RIMINI

CHURCH OF SAN GIULIANO

MARTYRDOM OF SAN GIULIANO

ROME

VATICAN

VISION OF SAINT HELENA

PALAZZO CORSINI

THE MARRIAGE OF SAINT CATHERINE

PALAZZO BORGHESI

SAINT JOHN THE BAPTIST PREACHING IN THE DESERT  
SAINT ANTHONY OF PADUA PREACHING TO THE FISHES  
SAINTS COSMAS AND DAMIANUS  
VENUS AND CUPID WITH A SATYR

CAPITOL

VIRGIN AND CHILD WITH SAINTS  
ALLEGORICAL FIGURES OF HOPE AND PEACE  
RAPE OF EUROPA  
THE MAGDALEN

PALAZZO COLONNA

PORTRAIT OF A VENETIAN GENTLEMAN

PALAZZO TORLONIA

PORTRAIT OF A VENETIAN GENERAL

PALAZZO DORIA-PAMFILI

PORTRAIT OF LUCRETIA BORGIA  
AN ANGEL WITH A TAMBOURINE  
THE DEPOSITION FROM THE CROSS

TREVISO

VILLA MASIERA

THE MUSES  
ALLEGORICAL FIGURES OF MUSIC, ETC.  
VENUS WITH THE GRACES

PAOLO VERONESE

THE GODS OF OLYMPUS  
GROUP OF A LADY AND BOYS IN A BALCONY  
ALLEGORIES

These frescoes were executed in 1566-68 for the Venetian patrician Marc Antonio Barbaro. They consist of mythological representations and scenes from social life. By the entrance a girl and a page watch the guests entering through a half-opened door. In the dining room are represented Ceres attended by Cupids. Subjects on the ceiling of the Great Hall are the Council of the Gods, and the Feast of the Gods on Olympus.

VILLA MAGNADOLE

FRESCOES :—

ANTONY AND CLEOPATRA  
THE FAMILY OF DARIUS  
THE OATH OF HANNIBAL  
THE FOUNDING OF CARTHAGE  
THE TRIUMPH OF CAURILLUS  
THE TRIUMPH OF CORIOLANUS  
CINCINNATUS AT THE PLOUGH  
CINCINNATUS IN BATTLE

TURIN

PINACOTECA

THE QUEEN OF SHEBA BEFORE SOLOMON  
THE FINDING OF MOSES  
MARY MAGDALEN WASHING THE FEET OF CHRIST  
DANAE  
THE FEAST IN THE HOUSE OF SIMON

VENICE

PALAZZO DUCALE

Ceiling of the Library: THE ADORATION OF THE MAGI

IN THE SALA DEL MAGGIOR CONSIGLIO

RETURN OF THE DOGE ANDREA CONTARINI AFTER THE VICTORY AT  
CHIOGGIA OVER THE GENOESE (1378)

Ceiling: THE TRIUMPH OF VENICE

On the right: PIETRO MOCENIGO CONQUERING SMYRNA  
IN 1471

On the left: ANTONIO LOREDANO DEFENDING SCUTARI  
AGAINST MAHOMET II. IN 1474

## PAOLO VERONESE

IN THE SALA DELL' ANTICOLLEGIO  
THE RAPE OF EUROPA

IN THE SALA DEL COLLEGIO

CHRIST IN GLORY, WITH SAINT JUSTINA, ALLEGORICAL FIGURES OF FAITH AND VENICE, THE DOGE SEBASTIANO VENIERO, and THE STATESMAN AGOSTINO BARBARIGO; THE VENETIAN FLEET on the wall opposite the entrance,

Painted in 1574 in commemoration of the Battle of Lepanto.

On the ceiling: VENICE attended by NEPTUNE AND MARS, WITH ALLEGORICAL FIGURES OF JUSTICE AND PEACE, FAITH, MODERATION, INDUSTRY, VIGILANCE, ABUNDANCE, FIDELITY, SWEETNESS, SIMPLICITY, FORTUNE

SALA DEL CONSIGLIO DEI DIECI

Ceiling: AGE AND YOUTH

The original frescoes of JUPITER PUNISHING VICE and JUNO GIVING TREASURE TO VENICE are: the former in the Louvre and the latter in the Brussels Gallery.

SALA DELLA BUSSOLA

The frescoes on the ceiling are by Veronese, with the exception of the central group: SAINT MARK CROWNING THE THEOLOGICAL VIRTUES, which is a copy, the original being in the Louvre.

CHIESETTA

ADAM AND EVE

CHRIST ON THE MOUNT OF OLIVES

ACADEMY

Frescoes on the ceiling:—

Room I.: THE RECEPTION OF SAINT NICHOLAS AT MYRA

Room IV.: THE ASSUMPTION

Paolo Veronese was assisted in these works by his brother Benedetto and his son Carletto. They came from the Convent of San Giacomo della Giudecca, which also contained a VISITATION and an ANNUNCIATION by the same Master.

THE HOLY FAMILY, WITH FOUR SAINTS

THE FEAST IN THE HOUSE OF LEVI

VENICE ENTHRONED

MARTYRDOM OF SAINT CHRISTINA

PAOLO VERONESE

SAINT CHRISTINA FED BY ANGELS  
SAINT CHRISTINA REFUSING TO WORSHIP IDOLS  
FLAGELLATION OF SAINT CHRISTINA  
THE VIRGIN IN GLORY, WITH SAINT DOMINIC  
THE BATTLE OF LEPANTO  
THE CRUCIFIXION  
SAINT LUKE AND SAINT JOHN  
CHARITY  
THE ANNUNCIATION  
SAINT MARK AND SAINT MATTHEW  
ALLEGORICAL FIGURE OF FAITH  
THE CORONATION OF THE VIRGIN  
THE ASSUMPTION

CHURCH OF SAN LUCA

THE VIRGIN, WITH SAINT LUKE

CHURCH OF SAN GIULIANO

THE DEAD CHRIST, WITH SAINTS  
THE LAST SUPPER

CHURCH OF SAN GIUSEPPE DI CASTELLO

THE ADORATION OF THE SHEPHERDS

CHURCH OF SAN PIETRO DI CASTELLO

SAINTS JOHN THE EVANGELIST, PETER, AND PAUL

CHURCH OF SAN FRANCESCO DELLA VIGNA

THE RESURRECTION  
THE HOLY FAMILY, WITH TWO SAINTS

CHURCH OF SANTA CATERINA

THE MARRIAGE OF SAINT CATHERINE

CHURCH OF SAN GIACOMO

ALLEGORICAL FIGURES OF FAITH AND CHARITY, THE DOCTORS OF  
THE CHURCH, SAINTS LAWRENCE, JAMES, AND NICHIOLAS

CHURCH OF SAN SEBASTIANO

THE CRUCIFIXION  
THE VIRGIN IN GLORY, WITH SAINTS  
SAINT SEBASTIAN ENCOURAGING SAINTS MARCUS AND MARCELLINUS  
TO DIE  
THE MARTYRDOM OF SAINT SEBASTIAN

## PAOLO VERONESE

THE MADONNA AND CHILD, WITH SAINT CATHERINE AND PADRE  
SPAVENTINI

THE BAPTISM OF CHRIST

On the organ: THE PURIFICATION OF THE VIRGIN, THE POOL  
OF BETHESDA

On the ceiling: ESTHER CROWNED BY AHASUERUS, TRIUMPH  
OF MORDECAI, AHASUERUS MEETING ESTHER, CHILDREN  
HOLDING GARLANDS OF FLOWERS

The gallery above the entrance: SAINT SEBASTIAN BEFORE  
DIOCLETIAN, MARTYRDOM OF SAINT SEBASTIAN, SAINT PETER,  
AND SAINT PAUL

On the ceiling of the Sacristy: THE CORONATION OF THE  
VIRGIN, THE FOUR EVANGELISTS, and FOUR GROUPS OF  
ANGELS

This church contains the bust and tomb of the painter.

### CHURCH OF SAN PANTALEONE

SAN PANTALEONO RAISING A CHILD FROM THE DEAD

### CHURCH OF IL REDENTORE

THE BAPTISM OF CHRIST

Probably completed by the sons of the master.

### PALAZZO REALE

On a portion of the ceiling:—ALLEGORICAL FIGURES OF  
HONOUR, SCIENCE, MUSIC

### PALAZZO MANFRIN

On the ceiling: JUPITER AND HEBE

## VERONA

### MUSEO CIVICO

THE BAPTISM OF CHRIST

THE DESCENT FROM THE CROSS

THE ENTOMBMENT

ALLEGORY OF MUSIC, a fresco transferred to canvas

PORTRAIT OF PACIO GUALTIERI

### CHURCH OF SAN GIORGIO

MARTYRDOM OF SAINT GEORGE

Above the high altar

PAOLO VERONESE

CHURCH OF SAN PAOLO DI CAMPO MARZO  
MADONNA AND CHILD, WITH TWO SAINTS

VICENZA

CHURCH OF MADONNA DEL MONTE (MONTE BERICO)  
SAINT GREGORY THE GREAT AND THE UNINVITED GUEST AT SUPPER

MUSEO CIVICO

MADONNA AND CHILD, WITH TWO SAINTS (INJURED)

Less important works attributed to Paolo Veronese are also  
preserved at—

BROGINE (PADUA)  
CALDOGNO (VICENZA)  
CATAIO (PADUA)  
ROMANZIOL (TREVISO)  
SALETTO (PADUA)  
ZELARIN (TREVISO)  
ZERMAN (TREVISO)

GERMANY

AUGSBURG

PINAKOTHEK

MARTYRDOM OF A WOMAN  
THE MADONNA AND CHILD, WITH SAINTS

BERLIN

THE OLD MUSEUM

A PIETÀ  
THE DEPOSITION FROM THE CROSS  
MINERVA AND MARS  
THE TRIUMPH OF RELIGION  
APOLLO AND JUNO

CASSEL

GALLERY

THE DYING CLEOPATRA  
THE VIRGIN ENTHRONED, WITH SAINT ANASTASIA

DRESDEN

GALLERY

ADORATION OF THE MAGI  
THE MARRIAGE AT CANA  
CHRIST BEARING THE CROSS

## PAOLO VERONESE

THE CUCCINA FAMILY PRESENTED TO THE VIRGIN BY ALLEGORICAL  
FIGURES OF FAITH, HOPE, AND CHARITY  
THE CRUCIFIXION  
THE RESURRECTION  
THE DEATH OF SAINT CATHERINE  
VENUS AND ADONIS  
PORTRAIT OF DANIELE BARBARO  
SUSANNAH AND THE ELDERS  
THE GOOD SAMARITAN  
THE CENTURION OF CAPERNAUM  
THE FINDING OF MOSES

### MUNICH

#### PINAKOTHEK

ALLEGORICAL FIGURES OF JUSTICE, LOVE, FAITH, AND STRENGTH  
PORTRAIT OF A WOMAN IN A BROWN DRESS  
THE HOLY FAMILY  
DEATH OF CLEOPATRA  
THE REPOSE IN EGYPT  
CHRIST AND THE WOMAN TAKEN IN ADULTERY  
CHRIST AND THE CENTURION OF CAPERNAUM

### WEIMAR

THE MARRIAGE FEAST AT CANA (STUDY FOR)

### WÖRLITZ (ANHALT-DESSAU)

CADMUS

## RUSSIA

### ST. PETERSBURG

#### HERMITAGE

THE FINDING OF MOSES  
ADORATION OF THE MAGI  
REPOSE IN EGYPT  
HOLY FAMILY  
JESUS PREACHING IN THE TEMPLE  
THE RICH MAN AND LAZARUS  
THE CRUCIFIXION  
THE DESCENT FROM THE CROSS  
THE MARRIAGE OF SAINT CATHERINE  
ALLEGORY OF SATURN TURNING HIS BACK ON AMBITION  
MINERVA  
MARS AND VENUS  
PORTRAIT OF A VENETIAN SENATOR  
PORTRAIT OF AN UNKNOWN MAN



SPAIN

MADRID

PRADO

VENUS AND ADONIS  
THE FINDING OF MOSES  
CHRIST IN THE HOUSE OF THE CENTURION  
SUSANNAH AND THE ELDERS  
THE MARTYRDOM OF SAINT GINES  
THE ASSUMPTION  
MARY MAGDALENE  
THE MARRIAGE AT CANA  
THE CRUCIFIXION  
A YOUTH BETWEEN VICE AND VIRTUE  
ABRAHAM ABOUT TO SACRIFICE ISAAC  
JESUS DISPUTING WITH THE DOCTORS  
JESUS AND THE CENTURION  
THE WOMAN TAKEN IN ADULTERY  
THE FLIGHT OF CAIX WITH HIS WIFE AND CHILDREN  
THE ADORATION OF THE MAGI







*Photo, Neuenstein*

THE LOUVRE, PARIS

THE WEDDING FEAST OF CANA





THE DISCIPLES AT EMMANUS

*Photo. Neversien*  
THE LOUVRE, PARIS





THE VIRGIN AND CHILD, WITH SAINT  
CATHERINE, SAINT GEORGE AND THE DONOR

*Photo. Nuerdin*  
THE LOUVRE, PARIS







*Photo. Hanfstaen.*

THE ADORATION OF THE MAGI

NATIONAL GALLERY, LONDON





*Photo. Morella*

NATIONAL GALLERY, LONDON

THE FAMILY OF DARIUS AT THE FEET OF ALEXANDER





*Theodor Hantzschen*

NATIONAL GALLERY, LONDON

THE MAGDALEN LAYING ASIDE HER JEWELS





*Photo Mansell*

THE VISION OF SAINT HELENA

NATIONAL GALLERY, LONDON







DANIELE BARBARO

*Photo. Alinari.*  
PITTI PALACE, FLORENCE





*Photo. Alinari*  
UFFIZI GALLERY, FLORENCE

ESTHER BEFORE AHASUERUS





*Piero della Francesca*  
UFFIZI GALLERY, FLORENCE

THE CRUCIFIXION





*Photo. Anderson*  
BRERA GALLERY, MILAN

CHRIST AT THE HOUSE OF SIMON THE PHARISEE







*Phokis Ambrassi*

SAINT ANTHONY, SAINT CORNELIUS  
AND SAINT CYPRIAN

BRERA GALLERY, MILAN





SAINT MENNA

*Photo. Anderson*  
PINACOTECA, MODENA





*Photo. An. 1880*

SAINT JEROME IN THE DESERT

SAN PIETRO, MURANO





THE QUEEN OF SHEBA BEFORE SOLOMON

*Jacopo Tintoretto*  
PINACOTECA, TURIN







THE QUEEN OF SHEBA  
BEFORE SOLOMON (DETAIL)

*Photo. Rossi*  
PINACOTECA, TURIN





*Photo, Anderson*

THE ADORATION OF THE MAGI

DUCAL PALACE, VENICE





THE TRIUMPH OF VENICE

*Photo. Anderson*  
DUCAL PALACE, VENICE





*Photo. Anderson*

DUCAL PALACE, VENICE

THE TRIUMPH OF VENICE (DETAIL)







*Photo. Anerson*

DUCAL PALACE, VENICE

THE CONQUEST OF SMYRNA





*Photo. Anderson*

DUCCAL PALACE, VENICE

THE RAPE OF EUROPA





*Photo. Anderson*

VENICE WITH JUSTICE AND PEACE

DUICAL PALACE, VENICE





FAITH

*Photo. Anderson*  
DUCAL PALACE, VENICE







*Photo Anderson*

NEPTUNE AND MARS

DUCAL PALACE, VENICE





ADAM AND EVE

*Photo, Anderson*  
DUCAL PALACE, VENICE

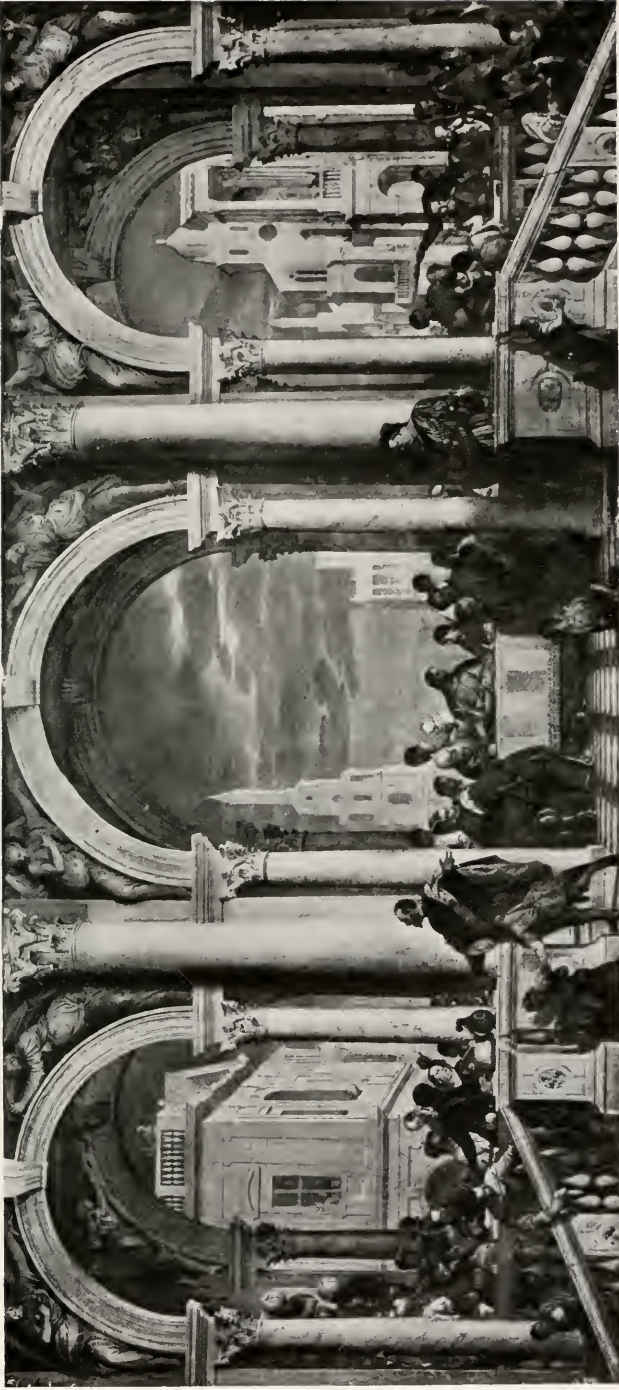




THE PEOPLE OF MIRA  
GOING TO MEET SAINT NICHOLAS

*Photo. Anderson*  
ACADEMY, VENICE





*Photo. Anderson*  
ACADEMY, VENICE

THE FEAST IN THE HOUSE OF LEVI







THE HOLY FAMILY WITH FOUR SAINTS

*Photo. Anderson*  
ACADEMY, VENICE.

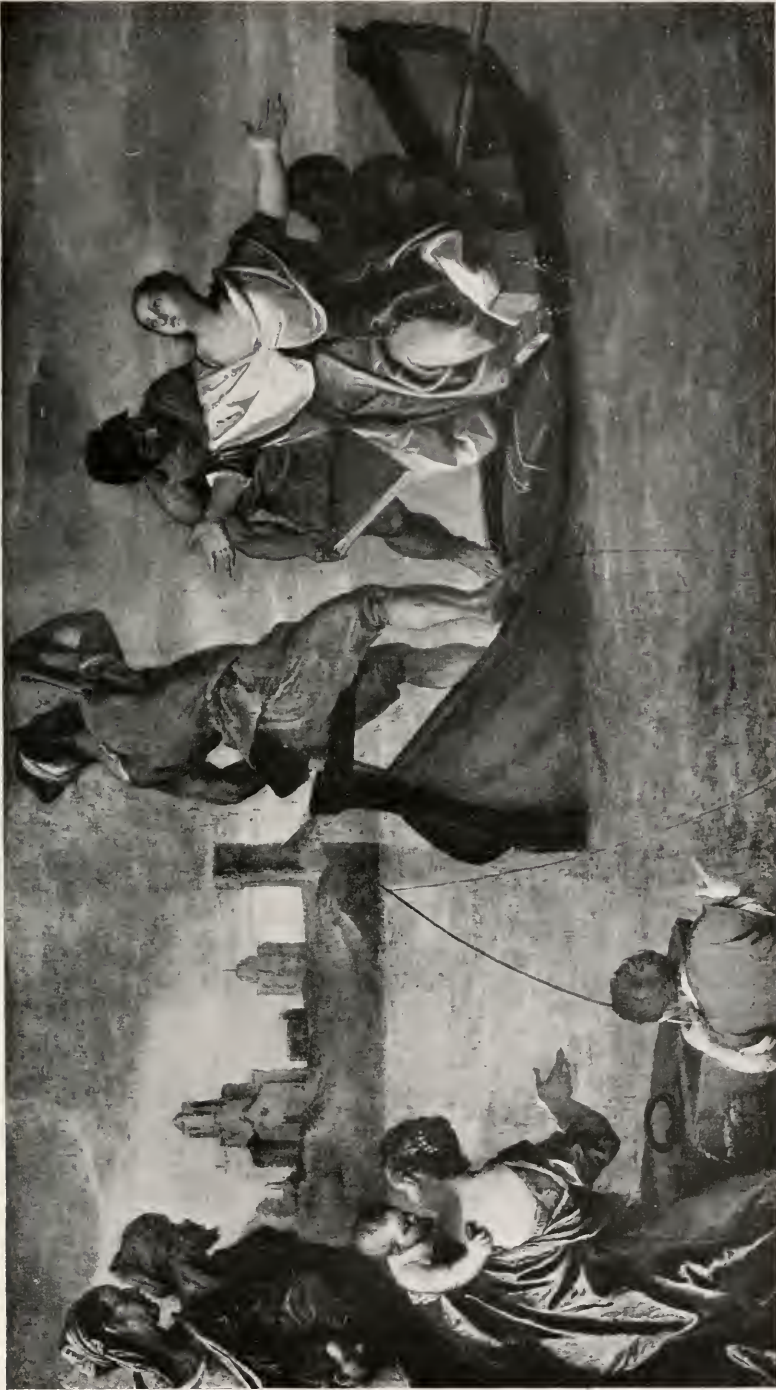




VENICE ENTHRONED, WITH HERCULES AND CERES

*Paolo Veronese*  
ACADEMY, VENICE





*Photo. Anderson*

ACADEMY, VENICE

THE MARTYRDOM OF SAINT CHRISTINE





*Photo. Anderson*

ACADEMY, VENICE

SAINT CHRISTINE NOURISHED BY ANGELS







THE FLAGELLATION OF SAINT CHRISTINE

*Photo. Anderson*  
ACADEMY, VENICE





*Photo. Anderson*  
ACADEMY, VENICE

THE ANNUNCIATION





THE BATTLE OF LEPANTO

*Photo. Anderson*  
ACADEMY, VENICE





*Photo. Brøgger*  
ACADEMY, VENICE

THE CRUCIFIXION



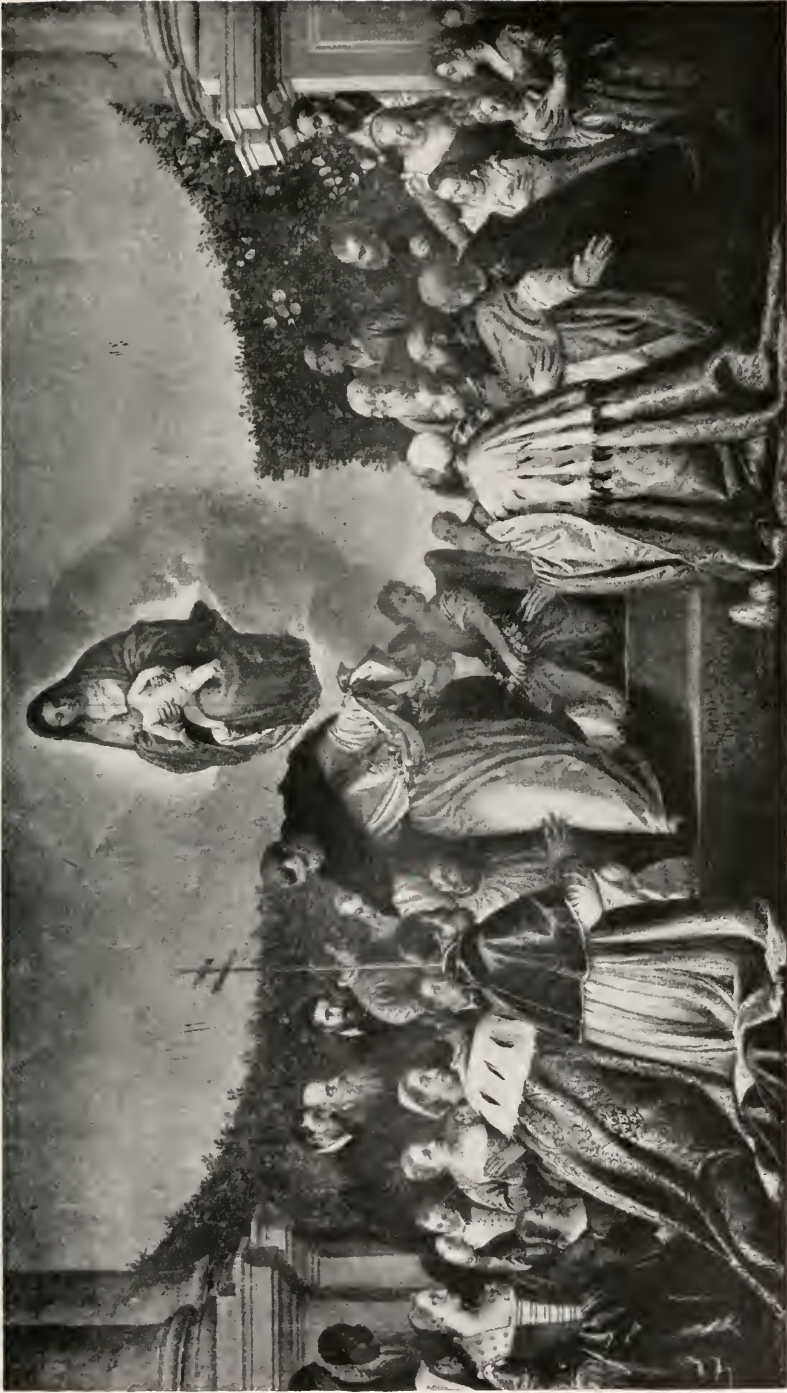




*Photo Anderson*  
ACADEMY, VENICE

SAINT LUKE AND SAINT JOHN





*Photo. Anderson*  
ACADEMY, VENICE

THE VIRGIN IN GLORY WITH SAINT DOMINICK





*Photo. Anderson*  
ACADEMY, VENICE

SAINT MATTHEW AND SAINT MARK





*Photo. Anderson*

THE RESURRECTION

SAN FRANCISCO DELLA VIGNA, VENICE







THE MARRIAGE OF SAINT CATHERINE

*Photo Anderson*  
SANTA CATERINA, VENICE





THE VIRGIN IN GLORY  
WITH SAINTS

*Photo. Anderson*  
SAN SEBASTIANO, VENICE





*Photo. Anderson*

SAN SEBASTIANO, VENICE

SANT SEBASTIAN ENCOURAGING SAINT MARCUS  
AND SAINT MARCELLINUS TO DIE





*Photo. - Indragou*  
SAN SEBASTIANO, VENICE

THE MARTYRDOM OF SAINT SEBASTIAN







THE PURIFICATION OF THE VIRGIN

*Photo. Anderson*  
SAN SEBASTIANO, VENICE





THE TRIUMPH OF MORDECAI

*Photo, Anderson*  
SAN SEBASTIANO, VENICE





*Photo. Naya*

THE BAPTISM OF CHRIST

CHURCH OF IL REDENTORE, VENICE





PORTRAIT OF PACIO GUARIENTI

*Photo. Altinari*  
MUSEUM, VERONA







*Photo. Alinari*

THE MARTYRDOM OF SAINT GEORGE

CHURCH OF SAINT GEORGE, VERONA





*Photo. Anderson*  
MONTE BERICO, VICENZA

THE FEAST OF SAINT GREGORY





THE FEAST OF SAINT GREGORY (DETAIL)

*Photo. Anderson*  
MONTE BERICO, VICENZA





MINERVA AND MARS

*Photo. Hanfstaengl*  
NATIONAL GALLERY, BERLIN







*Photo. Bruckmann*

ROYAL GALLERY, DRESDEN

THE ADORATION OF THE MAGI





THE MARRIAGE AT CANA

Photo. Bruckmann  
ROYAL GALLERY, DRESDEN





*Photo. Bruckmann*  
ROYAL GALLERY, DRESDEN

CHRIST BEARING THE CROSS





*Photo. Bruckmann*  
ROYAL GALLERY, DRESDEN

THE CUCCINA FAMILY PRESENTED TO THE VIRGIN







THE CRUCIFIXION

*Photo, Bruckmann*  
ROYAL GALLERY, DRESDEN





SUSANNAH AND THE ELDERS

*Photo, Bruckmann*  
ROYAL GALLERY, DRESDEN





*Photo. Brukemann*

ROYAL GALLERY, DRESDEN

THE FINDING OF MOSES



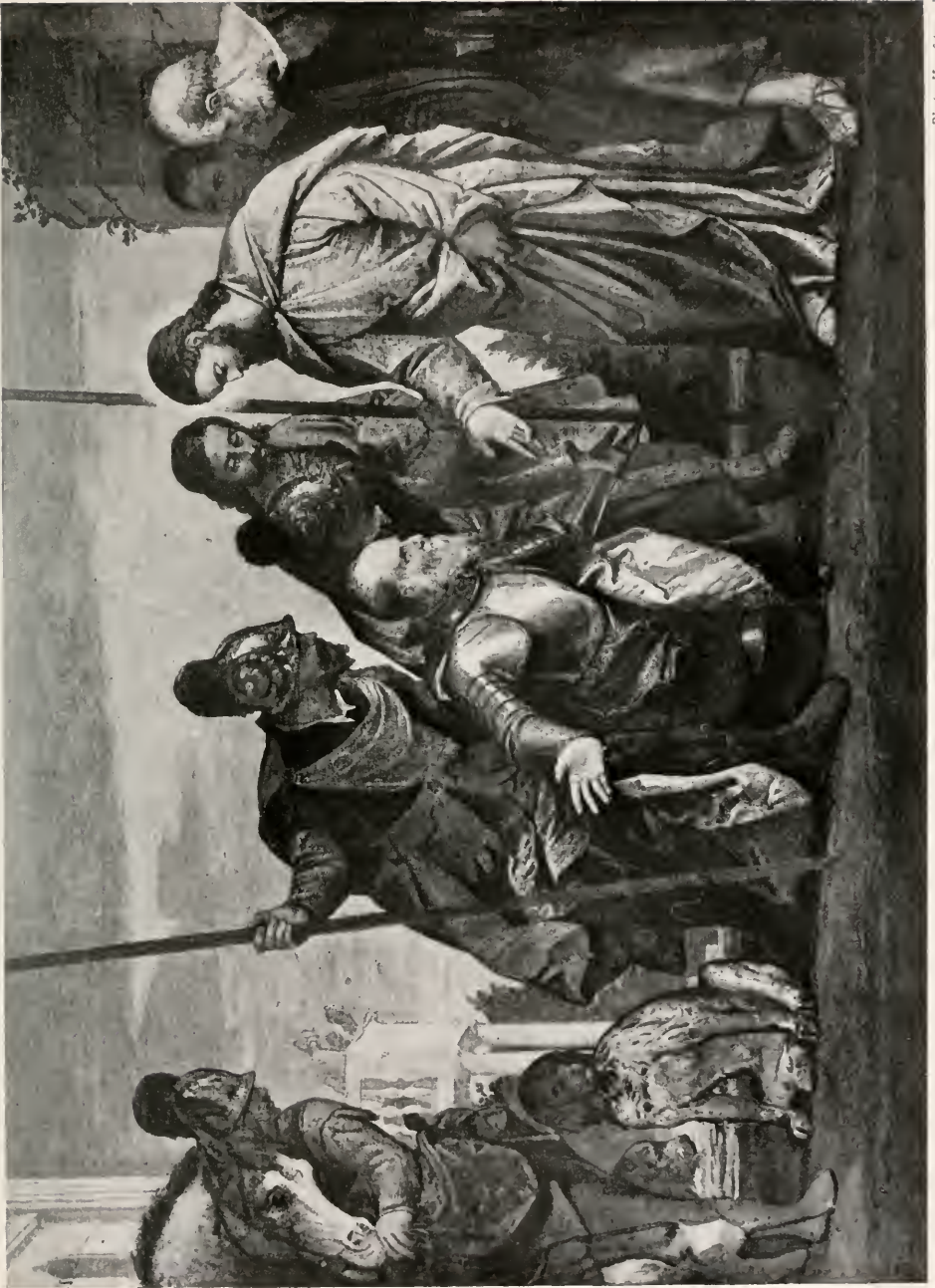


*Photo. Hanfstängl*  
PINAKOTHEK, MUNICH

CUPID







*Photo. Hauptstadt*  
PINAKOTHEK, MUNICH

CHRIST AND THE CENTURION OF CAPERNAUM





VENUS AND ADONIS

*Photo. Levy*  
PRADO, MADRID





*Photo. Leroy*  
PADRO, MADRID

SUSANNAH AND THE ELDERS





*Photo. Levy*

THE MAGDALEN

PRADO, MADRID







*Photo. Laurent*

PRADO, MADRID

JESUS DISPUTING WITH THE DOCTORS





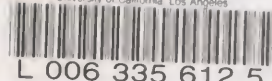


UC SOUTHERN REGIONAL LIBRARY FACILITY



**AA** 000 294 063 3

University of California, Los Angeles



L 006 335 612 5

