

THE ART INSTITUTE  
OF CHICAGO

---

MASTERPIECES  
OF ITALIAN ART  
LENT BY THE  
ROYAL ITALIAN  
GOVERNMENT

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NOVEMBER 18, 1939  
TO JANUARY 9, 1940

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OF ITALIAN ART

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This exhibition of Italian masterpieces brings to Chicago an array of superb examples which ordinarily could be seen only by a visitor traveling from one end of Italy to the other. When these wonderful paintings and sculpture were first shown at the Golden Gate International Exposition they created a sensation for here are many of the most famous and best loved works in the whole history of art.

Never before and never again (a law has recently been passed in Italy which expressly forbids the sending forth of such masterworks) will the United States be privileged to see in one exhibition such transcending expressions of the Italian genius as Raphael's Madonna of the Chair, Botticelli's Birth of Venus, Michelangelo's marble tondo from the Bargello, to mention only three examples in this magnificent group.

For the student here is an opportunity which will not be repeated. Now he can study a number of the very greatest works created by the hand of man, not in cold copies of flat photographs, but in priceless originals. He can trace, picture by picture, sculpture by sculpture, the rise of the Renaissance in its most magnificent manifestations. For the artist such an exhibit opens wide avenues of inspiration. And for the public, long familiar with the fire and beauty of Italian art, here is an unequalled aesthetic experience.

Chicago for the next seven weeks is more fortunate than it knows. At this very moment in a world torn by war and doubt you and I may visit these quiet galleries; dwell, for a time, in the radiance of great art, and come away, refreshed in mind and renewed in spirit.

DANIEL CATTON RICH  
*Director of Fine Arts*

NOVEMBER 18, 1939 TO JANUARY 9, 1940

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## ACKNOWLEDGMENT

The Art Institute of Chicago wishes to express its appreciation to all those who have been instrumental in securing this exhibition for our city:

To the Head of the Italian Government, His Excellency Benito Mussolini, for making it possible for Chicago and the great central section of the United States to enjoy these magnificent works from the Italian Galleries;

To His Excellency Count Galeazzo Ciano, Minister of Foreign Affairs; His Excellency Giuseppe Bottai, Minister of National Education; His Excellency Alessandro Pavolini, Minister of Popular Culture, for their generous cooperation in the loan as well as to Grand Off. Professor Marino Lazzari, Director General of the Fine Arts in the Ministry of National Education; to His Excellency Signor Cipriano Efsio Oppo of the Superior Council of Fine Arts for his assistance. To His Excellency Prince Ascanio Colonna, Royal Italian Ambassador to the United States, for his important recommendations to his government; to Commendatore Eugenio Ventura, Responsible Trustee of the Royal Italian Government and Professor Giulio Carlo Argan, Deputy of the Department of National Education, for arranging the loan and for valued assistance in the installation of the galleries;

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To Homer Saint-Gaudens, Director, Department of Fine Arts, Carnegie Institute, for helpful cooperation;

To the Honorable Edward J. Kelly, Mayor of Chicago, and the Honorable Scott W. Lucas, Senator from Illinois, whose efforts greatly furthered our cause;

To the Rt. Rev. Thomas Vincent Shannon, Knight Commander of the Crown of Italy, for special counsel and advice;

To that group of Italian-Americans in Chicago who sent requests to the Italian Government, ably seconded by Dr. Girolamo Messeri, Royal Italian Vice Consul of Chicago, and Count Vittorio Pietrasanta.

And finally to Chauncey McCormick, a Vice President of the Institute, without whose tireless and resourceful efforts the exhibition would never have been secured to Chicago, and to all those Chicago citizens and friends of the Art Institute who as Sponsors have generously insured the special expense necessitated by this exhibition.

POTTER PALMER, *President.*

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FRA ANGELICO (Giovanni da Fiesole)  
1387-1455. School of Florence

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THE CHRISTENING OF ST. JOHN

Panel, 10 $\frac{1}{4}$  x 9 $\frac{7}{16}$  inches

*Lent by the Royal Museum of San Marco, Florence*

“Fra Giovanni Angelico da Fiesole . . . was no less excellent as painter and illuminator than he was upright as churchman . . . This man, although he could have lived in the world with the greatest comfort, and could have gained whatever he wished, besides what he possessed, by means of those arts, of which he had a very good knowledge even in his youth, yet resolved, for his own peace and satisfaction, being by nature serious and upright, and above all in order to save his soul, to take the vows of the Order of Preaching Friars . . . He shunned the affairs of the world; and, living a pure and holy life, he was as much the friend of the poor as I believe his soul to be now the friend of Heaven. He was continually labouring at his painting, and he would never paint anything save Saints. He might have been rich, but to this he gave no thought; nay, he used to say that true riches consist only in being content with little.”

Giorgio Vasari, *Lives of the Most Eminent Painters, Sculptors, and Architects*,  
tr. by Gaston Du C. de Vere, III (London, 1912), 27, 34

“Here the chiaroscuro is more fused, the features and proportions fuller, the hair very yellow, the azure garments reddened and changed into violet in the lighted parts. Such differences cannot be solely of time rather than manner, although one might see the inspiration of the friar who was both poet and painter in the green tips of the trees which break off against the blue behind the little wall.”

A. Venturi, *Storia dell'Arte Italiana*, VII, Pt. 1 (Milan, 1911), 60-61



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GIOVANNI BELLINI  
1430(?) - 1516. School of Venice

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MADONNA AND CHILD WITH ST. JOHN AND ST. CATHERINE

Panel, 21 $\frac{5}{8}$  x 30 $\frac{1}{4}$  inches

Signed: IOANES BELLINVS

*Lent by the Royal Gallery of the Academy, Venice*

“His twofold task, we may say, perhaps too simply, was to find and to fix a truly Venetian form for Christ, his Mother, the Apostles and the saints—this was his major contribution; he was also to make visible that nostalgic ruralism, which we have already noted as characteristic of the Venetian when off his guard . . .

“In more than fifty years of tranquil but unremitting activity Giovanni had not merely created a body of beautiful and most personal works of art, but had also made those experiments which fixed the character of the entire Venetian school. He had achieved that sound and selective naturalism which was to remain its guiding principle. In particular he had deeply felt the appeal of landscape, and had expressed it in the most varied and exemplary ways. He had worked out the sort of monumentality that was proper to the Venetian spirit—a monumentality that never rests on abstractions but always requires a function in action or in mood. The new idyllism of the Venetian temperament, whether oriented towards love of women, of landscape, or of music, he had illustrated in many phases. Everything he had gained was social and central and available for intelligent imitation, and was imitated far beyond the range of his great pupils and minor assistants . . . The spirit of Giovanni Bellini lived again in many who regarded his art as superseded, helping to effect a continuity of rich and meaningful decorum—an art befitting that city which, even in decline, merited the old proud title, *La Serenissima*.”

Frank Jewett Mather, Jr., *The Venetian Painters of the Renaissance*  
(New York, 1936), pp. 87, 134

“With this . . . . Virgin, timid and youthful, is the same attenuated delicacy of tints, transparent in chiaroscuro in the light glazing. A holy maiden pales in the cold light of morning, while in the shadow penetrated by reflected light the Baptist is silhouetted. Behind the pleasant figures stretches a white city, a true and fitting panorama seen from above, such as had not yet been painted in Venice, limited by the bluish mountains under a whitening sky.”

A. Venturi, *Storia dell'Arte Italiana*, VII, Pt. 4 (Milan, 1915), 590



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LORENZO BERNINI  
1598-1680. School of Rome

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PORTRAIT OF COSTANZA BUONARELLI

Marble; height, 28 $\frac{3}{8}$  inches

*Lent by the National Museum (Bargello), Florence*

“Costanza Buonarelli was the artist’s mistress. Riegl . . . says, very much to the point, ‘the bust is more than a portrait, it is a dramatic experience of the master. Absence of compulsion shows all the way through the work, Bernini being allowed to follow his own inclinations. The greatest liveliness of all forms: roughed-up blouse, a glimpse of bosom, well-rounded shoulder; sensuously vibrant face with slightly opened mouth, strong nose, and lingering glance; the hair rendered with passion, leaving the forehead free.’ From this mere fragment proceeds a living warmth which even today has not become cold. It is an earthly approach to the St. Theresa of Jesus. It dates, however, between 1626 and 1629. There is a bronze replica of the same bust in the Museo Archeologico at Milan, freer in style and probably by another hand.”

Ernst Benkard, *Giovanni Lorenzo Bernini*  
(Frankfort-on-the-Main, 1926), pp. 42-43



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BOTTICELLI (Alessandro di Mariano Filipepi)  
1444-1510. School of Florence

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THE BIRTH OF VENUS

Tempera on linen, 66¾ x 108¼ inches

Lent by the Royal Uffizi Gallery, Florence

“The Renaissance believed that painting should be poetical . . . Angelo Poliziano’s unfinished but very popular poem on the joust of 1468 is lavish in descriptions, of which the painters made use. Botticelli surely got more than a hint for the Birth of Venus from stanzas xcix-ci of *La Giostra*, though the mood of the picture is wholly Sandro’s own and unlike the pagan joyousness of Poliziano.

‘One saw  
Born in the sea, free and joyous in her acts,  
A damsel with divine visage  
Driven ashore by the ardent zephyrs  
Balancing on a shell; and it seemed the heavens  
rejoiced thereat.’

‘True the foam and true the sea you would have said,  
True the shell, and the blowing of the winds true.  
You would have seen the gleam of the Goddess’ eye  
And the heavens laugh about her, and the elements.  
And the Hours in white garments on the strand,  
And the winds toss their spreading soft locks.’

‘You could swear that you could see the goddess coming  
from the waves  
Wringing out her hair with her right hand  
And with the left covering the sweet mount of desire,  
And the sand, once trodden by her feet,  
Clothing itself with grass and flowers.  
Then with joyous and expectant glance  
You would have seen her clasped by the three nymphs  
And wrapped in a starry robe.’ ”

Frank Jewett Mather, Jr., *A History of Italian Painting*  
(New York, 1923), p. 255

“ . . . a picture in the Uffizi, of Venus rising from the sea, in which the grotesque emblems of the Middle Ages, and a landscape full of its peculiar feeling, and even its strange draperies, powdered all over in the Gothic manner with a quaint conceit of daisies, frame a figure that reminds you of the faultless nude studies of Ingres. At first, perhaps, you are attracted only by a quaintness of design, which seems to recall all at once whatever you have read of Florence in the fifteenth century; afterwards you may think that this quaintness must be incongruous with the subject, and that the colour is cadaverous or at least cold. And yet, the more you come to understand what imaginative colouring really is, that all colour is no mere delightful quality of natural things, but a spirit upon them by which they become expressive to the spirit, the better you will like this peculiar quality of colour . . . .”

Walter Pater, *The Renaissance* (London, 1919), p. 58



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## AGNOLO BRONZINO

1503-1572. School of Florence

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### PORTRAIT OF A LADY

Panel, 42 $\frac{7}{8}$  x 33 $\frac{1}{2}$  inches

*Lent by the Royal Gallery, Turin*

“Bronzino, everywhere insisting on the social position of his sitters, employs all manner of devices to render their magnificent apartness. He portrays them with long, thin fingers, with long beards (this also a new fashion), long noses. He always emphasizes the vertical: vertical folds of a curtain background or long pilasters of cool, gray stone . . . the arms he gracefully lets follow the lines of the body—they are never crossed, or seen in emphatic gesture. The fingers never grasp anything: they merely seem to touch, or hold ever so slightly. Repose, reserve, an elimination of all fussiness, of all anecdote, is sought. And yet, despite this insistence on the outward aspect and status of the sitter, there is never any trickiness or mere conventional elegance of content, as there was to be later in Van Dyck. Everything is subordinate to an incredible precision and firmness of outline, to an overwhelming sense of style.”

Arthur McComb, *Agnolo Bronzino, His Life and Works*  
(Cambridge, Mass., 1928), p. 7

“. . . leaving behind him a series of portraits which not only had their effect in determining the character of Court painting all over Europe, but what is more to the point, a series of portraits most of which are works of art. As painting, it is true, they are hard, and often timid; but their air of distinction, their interpretive qualities, have not often been surpassed.”

Bernhard Berenson, *The Florentine Painters of the Renaissance*  
(New York and London, 1909), p. 82



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CARAVAGGIO (Michelangelo Merisi or Merisio da Caravaggio)  
1573-1610. School of Rome

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BOY BITTEN BY A LIZARD

Oil on canvas, 25¼ x 20 inches

Lent by Professor Roberto Longhi, Rome

“A positive torrent of critical abuse was heaped by his contemporaries upon Caravaggio . . . futile and irrelevant criticisms, occasioned by the perception that here was something new, a dangerous rival, an innovator who would upset many current prejudices about composition and propriety. It is of course true that Caravaggio, by his insistence on visual and dramatic effects, was striking a blow at the great Italian intellectualistic tradition, in favor of other and more immediately sensuous and appreciable qualities . . . He had, like all true visualist-realists, a fine, though in his case somber, colour-sense. Moreover, there was this exciting new manner of treating light and shade.”

Arthur McComb, *The Baroque Painters of Italy*  
(Cambridge, Mass., 1934), pp. 38-39

“Among the very first pictures painted by Caravaggio after he had settled in Rome, his early biographer and rival, the painter Giovanni Baglioni (1742) . . . says: ‘He also painted a boy who is bitten by a lizard issuing from amongst flowers and fruit; and it seemed as if that head really was screaming, and the whole was diligently finished.’ Baglioni adds that Caravaggio was unable to find a purchaser . . . for the Boy with a Lizard.”

Tancred Borenius, “*An Early Caravaggio Re-Discovered*,”  
*Apollo*, II (July, 1925), pp. 23, 25



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## BERNARDO CAVALLINO

1622-1654. School of Naples

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### ST. CECILIA

Oil on canvas, 24 x 19¼ inches

*Lent by the National Museum, Naples*

“If we were asked to sum up Cavallino’s place in art, we should describe him as the painter of the seventeenth century who beyond all others was gifted with charm . . . A spirit of exaltation exudes, as it were, from the St. Cecilia of the Gallery at Naples. The saint falls on her knees at the approach of the angel who has come to crown her, and extends her arms in an eloquent gesture of submission while her eyes are fixed on the celestial abode to which her soul is soaring. Her lips are parted as though to inhale the sweet intoxication of her own music. There is, too, a subtle spirituality about all Cavallino’s female saints which finds expression in soft masses of flowing drapery scintillating with the splendour of spun gold and gleaming silver, and seems to expand into an ecstasy of song.

“Yet this perfume of graciousness, elegance and gentleness in Cavallino’s work is no more than an artist’s rendering of the common things of earth . . . In the St. Cecilia . . . musical rapture finds expression in the metallic tones of beaten copper, and the pale gleam of topaz and gold interspersed with frequent transitions to the blue of the sea merging into somber, transparent green.”

Aldo de Rinaldis, *Neapolitan Painting of the Seicento*  
(Florence and Paris, 1929), pp. 31-32



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## ANTONIO ALLEGRI DA CORREGGIO

1494 or earlier-1534. School of North Italy

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### MADONNA AND CHILD

Panel, 22 $\frac{3}{4}$  x 17 $\frac{5}{8}$  inches

*Lent by the Royal Estense Gallery, Modena*

“ . . . by temperament he was a child of the French eighteenth century. As attested by the universal enthusiasm he then inspired, it is in that seductive period that his genius would have found its friendliest environment, both as an Illustrator and as a Decorator—and few have lived in whom these two elements of art coincided more exactly.

“ . . . Giorgione felt the beauty of womanhood, Titian its grandeur, Raphael its noble sweetness, Michelangelo its sibylline and Pythian possibilities, Paul Veronese its health and magnificence; but none of them, and no artist elsewhere in Europe for generations to come, devoted his career to communicating its charm.”

Bernhard Berenson, *North Italian Painters of the Renaissance*  
(New York and London, 1907), pp. 132-33

“The art of Correggio, so free, so joyous and so full of fancy, is the expression of the free, joyous and fanciful character of the Renaissance as it found utterance in Emilia. In the vast and fertile fields furrowed by rivers and canals and situated, half on the northern slopes of the Apennines and half in the wide valley of the Po, there had arisen a wealth of towns, villages, castles and of cities large and small . . . The ‘physical’ exuberance of the region and the pleasure-loving and open-hearted nature of its people bore superlative fruit of two kinds;—the chivalrous poetry of Boiardo and Ariosto and the art of Correggio, each of which was but a different manifestation of the same impulses.”

Corrado Ricci, *North Italian Painting of the Cinquecento*  
(Florence and Paris, 1929), pp. 46-47



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DONATELLO (Donato di Niccolò di Betto Bardi)  
1386(?) - 1466. School of Florence

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BUST OF A YOUNG MAN, called ANTONIO DA NARNI

Bronze; height, 16½ inches

*Lent by the National Museum (Bargello), Florence*

“Lights and shadows are distributed sparingly and only to clarify the forms, giving emphasis to expression (eyes with shadows beneath). An almost Leonardo-like bloom surrounds the young man, in whom boyish youth combines with dignity, and thoughtful earnestness, and budlike reticence . . . The beautiful head with its magnificently vaulted forehead and youthfully narrow cheeks, its thin, finely modeled nose, thoughtful look, and manly, serious mouth—curved lips above the round chin causing it to resemble many earlier heads of Donatello—proclaim nobility of body and of soul. We should much like to know the identity of the one upon whom Donatello conferred so much delicacy.”

Hans Kauffmann, *Donatello* (Berlin, 1936), p. 53

“Donato, who was called Donatello by his relatives and wrote his name thus on some of his works, was born in Florence in the year 1403. Devoting himself to the arts of design, he was not only a very rare sculptor and a marvelous statuary, but also a practised worker in stucco, an able master of perspective, and greatly esteemed as an architect; and his works showed so great grace, design, and excellence, that they were held to approach more nearly to the marvelous works of the ancient Greeks and Romans than those of any other craftsman whatsoever. Wherefore it is with good reason that he is ranked as the first who made a good use of the invention of scenes in low-relief . . . not only did no craftsman in this period ever surpass him, but no one even in our own age has equalled him.”

Giorgio Vasari, *Lives of the Most Eminent Painters, Sculptors, and Architects*,  
tr. by Gaston Du C. de Vere, II (London, 1912), 239



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## ORAZIO GENTILESCHI

c. 1565-1647 or earlier. School of Rome

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### MADONNA AND CHILD

Oil on canvas, 39 $\frac{3}{8}$  x 33 $\frac{1}{2}$  inches

*Lent by Count Alessandro Contini-Bonacossi, Florence*

“Gentileschi’s particular characteristic is the crystal-clear transparency with which he presents his pictorial ideas. His simple, somewhat thin and, one might say, almost sober linear construction, no less than his austere and generally light coloration are strongly differentiated from the ideals of his time.”

Hermann Voss, *Die Malerei des Barock in Rom* (Berlin, [1924]), p. 458

“He is identified in all ways, according to the studies of Longhi and del Gamba, with the Florentine school, and then with the youthful art of Caravaggio, from whom he takes his tones, exquisite and almost enamel-like under the surface of shadows lucid, diaphanous and delicate (Longhi). This quality he develops and perfects by taking pleasure in the voluptuous folds of his rich materials, changeable silks and satins, so that certainly he is the most remarkable tailor and weaver that has ever worked among the painters (Longhi). From Caravaggio, again, he seems to derive, according to the same writer, his marvellous atmospheric sense of interiors, so that he appears a precursor of the Hollanders themselves. The making of an interior as a lucid pictorial space with form and color, substance and surface, a process which leads to the ineffable delicacy of de Hooch or Vermeer, shows the Italian path of Gentileschi lying between Caravaggio, proud and cantankerous, and the Dutchman, orderly, clear, and bourgeois.”

U. Ojetti, L. Dami, N. Tarchiani, *La Pittura Italiana del Seicento e del Settecento alla Mostra di Palazzo Pitti* (Milan and Rome, 1924), p. 65

“Orazio changed the naturalism of the Lombard [Caravaggio] into lyricism, and thereby created an original style in which he accomplished works of excellent quality.”

Max Goering, *Italienische Malerei des Siebzehnten und Achtzehnten Jahrhunderts* (Berlin, 1936), p. 23



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GUERCINO (Giovanni Francesco Barbieri)  
1591-1666. School of Bologna

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THE BATH OF DIANA

Oil on canvas, 12½ x 20½ inches

*Lent by the Gallery of the Carrara Academy, Bergamo*

“Guercino belongs to the group of painters who are able to express themselves in antithesis to the method of Caravaggio: ‘artists of analytical tastes, realists, sensualists’: and who, contrary to Merisi, ‘distil rare and complicated color mixtures, and search for accidental surfaces from which he causes to rebound the cascade of his luminous ray which filters, shining, through the deeper shadows, making them light, airy, and transparent’.”

U. Ojetti, L. Dami, N. Tarchiani,

*La Pittura Italiana del Seicento e del Settecento alla Mostra di Palazzo Pitti*  
(Milan and Rome, 1924), p. 67

“Indeed the ‘real Guercino’, tempestuous, spotty, abrupt. This is a Dosso-like Guercino, as is made plain by the Fête Champêtre of the Pitti Palace, and the Bath of Diana in Bergamo. What more? The famous ‘bold touch’ of Guercino is revealed in good measure from the same ancestry.”

Roberto Longhi, *Officina Ferrarese* (Rome, 1934), pp. 154-155



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FRANCESCO LAURANA

c. 1420-1503. School of Naples

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PORTRAIT OF A LADY, called ELEONORA OF ARAGON

Marble; height, 17 inches

*Lent by the National Museum, Palermo*

“Founder of the little church of Santa Margherita di Sciacca was Eleanora of Aragon, liege lady of the place, and her bust, coming from the convent of Santa Maria del Bosco, is today preserved in the National Museum at Palermo. It is a fine, indeed, a most chaste work, with its eyes crisply cut as for a domino, the eyebrows mere threadlike markings, and everything gently and delicately done; and were it not for certain indications of the chisel at the angles of the lips and nostrils it would almost appear to have been made by a breath. The rough tunic gives the impression of crepelike silk, and the coif on the head seems a veil of striped silk.

“The portrait is the first of a series of feminine busts in which Laurana attains even greater finesse.”

A. Venturi, *Storia dell'Arte Italiana*, VI, Pt. 2 (Milan, 1908), 1032, 1034-1035.

“Verrocchio's Girl with the Flowers in the Bargello, and Laurana's busts at Berlin and Florence are among the very finest portraits ever produced. There is something impassive in these countenances—indeed at times one detects a tinge of supercilious detachment; but of their attraction there can be no question. These dreamy faces, with their drooping eyelids, have a haunting charm rarely equalled and perhaps never surpassed.”

Lord Balcarres, *The Evolution of Italian Sculpture* (New York, 1910), pp. 102-103

“He is known and loved for his busts of women, enigmatic, charming, and monotonous . . . . .”

Eric Maclagen, *Italian Sculpture of the Renaissance*  
(Cambridge, Mass., 1935), p. 191



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ALESSANDRO LONGHI

1733-1813. School of Venice

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PORTRAIT OF GIULIO CONTARINI

Oil on canvas, 40 $\frac{1}{8}$  x 36 inches

*Lent by the Gallery of the Concordi Academy, Rovigo*

“Most of the work of Pietro Longhi, who showed an exquisite technique but very little intelligence, is known, but no one has noticed among his trifles the work of his son Alessandro who has the bitter laughter that is perhaps overpraised in William Hogarth . . . the fame of Alessandro, the last of the great Venetians, still suffers. He was most successful in portrait-painting.”

Giuseppe Fiocco, *Venetian Painting of the Seicento and the Settecento*  
(Florence and New York, [n. d.]), p. 71

“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.”

Bernhard Berenson, *The Venetian Painters of the Renaissance*  
(New York and London, 1894), p. 74



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LORENZO LOTTO  
1480-1556. School of Venice

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PORTRAIT OF A YOUNG MAN

Oil on canvas, 13¾ x 11 inches

*Lent by the Municipal Museum in the Sforza Castle, Milan*

“Lorenzo Lotto, when he is most himself, does not paint the triumph of man over his environment, but in his altarpieces, 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.”

Bernhard Berenson, *The Venetian Painters of the Renaissance*  
(London, 1894), p. 43

“A green curtain extends across the entire background of the portrait of the Youth in the gallery of the Sforza Castle in Milan, a bewitching composition which is not surpassed in elegance, transparency of shadows, decorative sense of line and color in all the Giorgionesque art of the Cinquecento. The youthful figure bends along the diagonal of the canvas, and two folds of the curtain complete the construction with a synthesizing accent; against the lilac background of the vest flutter black velvet ribbons, and the ray of sunlight that sets off from the shadow of the lowered hat and the cheek a bit of the face gives the last touch to a stupendous pictorial improvisation, to a moment of life seized upon with a sense of the instantaneous which is entirely modern. The diffident eye, the delicate mouth, here appear fixed in a dazzling mask of light.”

A. Venturi, *Storia dell'Arte Italiana*, IX, Pt. 4 (Milan, 1929), 63-64



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BERNARDO LUINI

c. 1475 to between August 2, 1531, and July 15, 1532. School of Milan

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BODY OF ST. CATHERINE BORNE BY ANGELS TO SINAI

Fresco transferred to canvas, 47 $\frac{5}{8}$  x 102 $\frac{1}{4}$  inches

*Lent by the Royal Brera Gallery, Milan*

“Luini is always gentle, sweet, and attractive. It would be easy to form out of his works a gallery of fair women, charming women, healthy yet not buxom, and all lovely, all flattering our deepest male instincts by their seeming appeal for support . . . But he is the least intellectual of famous painters . . .”

Bernhard Berenson, *North Italian Painters of the Renaissance*  
(New York and London, 1907), pp. 117-118

“A gentle painter, limited in fancy, monotonous in invention, incapable of creating a style of his own, Bernardino gives proof of decorative talent in depicting the group of angels lowering St. Catherine into the elaborate sarcophagus, a fresco which is now in the Brera . . . Here Luini seems the brother of the imaginative Amedeo in his design of the delicate openwork ornament of the mantle enwrapping the recumbent saint, and in the great wings of the angels which spread above the slender corpse.”

A. Venturi, *Storia dell'Arte Italiana*, IX, Pt. 2 (Milan, 1926), 753



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## ANDREA MANTEGNA

1431-1506. School of Padua

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### ST. GEORGE

Panel, 26 x 12 $\frac{5}{8}$  inches

*Lent by the Royal Gallery of the Academy, Venice*

“ . . . the Saint George in the Accademia in Venice, a work which stands just on the threshold of Mantegna’s new creative epoch. Though this picture is inconspicuous both in form and subject, it reveals to the student who tries to penetrate the essence of the artistic presentment the master’s art in its purest and most exalted form. It was in mid-life that Mantegna produced this gem, the ideal picture of a strong beautiful youth, excelling in bodily and spiritual strength—no saint, but a man in the noblest sense of the word . . . As an expression of his own character, the artist has given to the Saint George a cast of gentle melancholy, a feeling of dissatisfaction with his own work, a consciousness of all those incongruities which prevent the man who thinks clearly from ever attaining to the full enjoyment of outward life.”

Paul Kristeller, *Andrea Mantegna* (London, New York, etc., 1901), pp. 225-226

“A masterpiece of this time is surely also the small and highly finished St. George in armour at the Academy of Venice, whose spare and well-proportioned body is capped by a classic head . . . . .”

J. A. Crowe and G. B. Cavalcaselle, *A History of Painting in North Italy*  
(New York, 1912), II, 90



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MASACCIO (Tommaso di Giovanni di Simone Guidi)  
1401-1428. School of Florence

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THE CRUCIFIXION

Panel, 33½ x 25½ inches

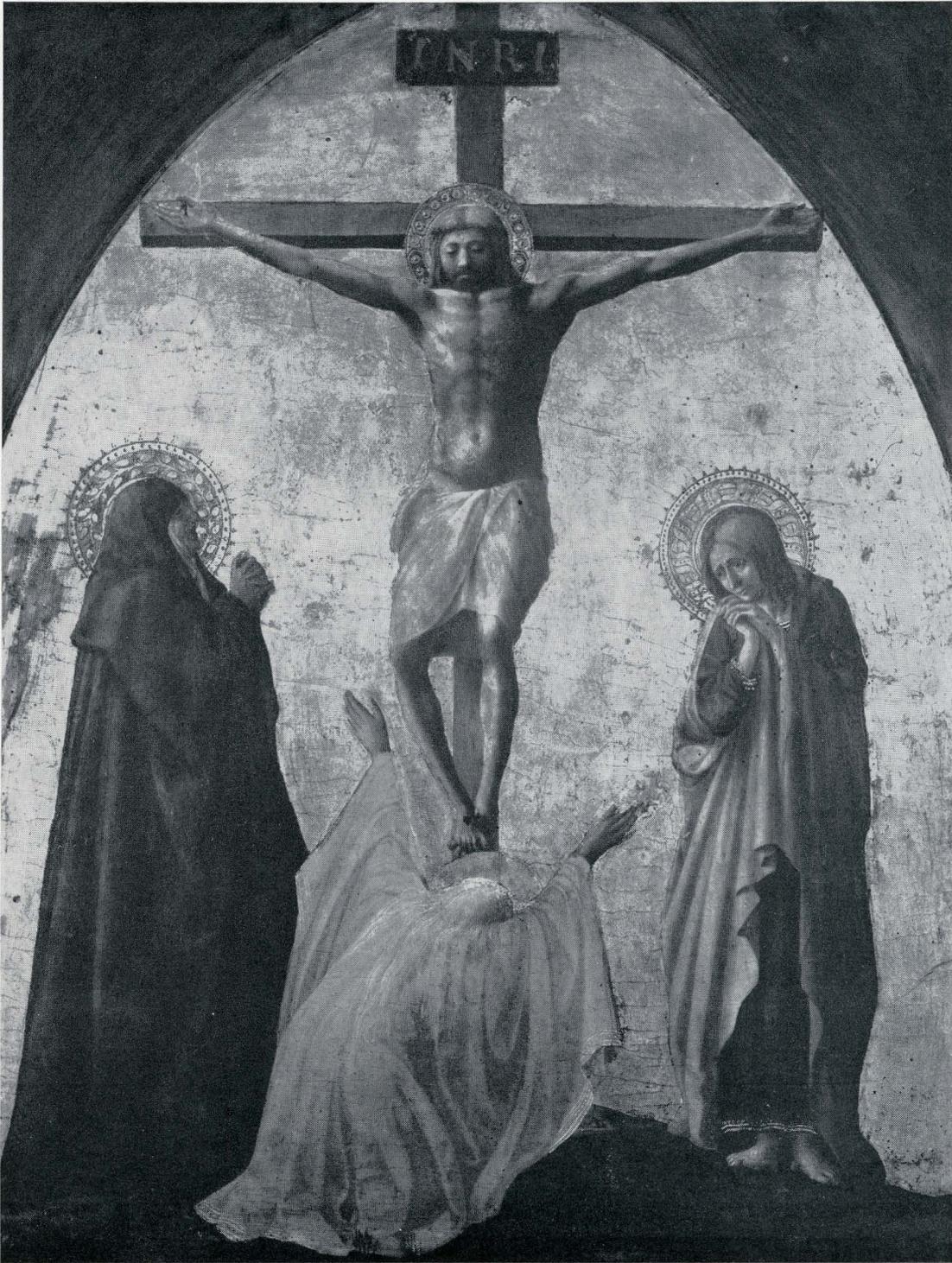
*Lent by the Royal Gallery, Naples*

“With regard to the good manner of painting, we are indebted above all to Masaccio, seeing that he, as one desirous of acquiring fame, perceived that painting is nothing but the counterfeiting of all the things of nature, vividly and simply, with drawing and with colours, even as she produced them for us . . . This truth, I say, being recognized by Masaccio, brought it about that by means of continuous study he learnt so much that he can be numbered among the first who cleared away, in a great measure, the hardness, the imperfections, and the difficulties of the art, and that he gave a beginning to beautiful attitudes, movements, liveliness, and vivacity, and to a certain relief truly characteristic and natural; which no painter up to his time had ever done . . . And he painted his works with good unity and softness, harmonizing the flesh-colours of the heads and of the nudes with the colours of the draperies, which he delighted to make with few folds and simple, as they are in life and nature. This has been of great use to craftsmen, and he deserves therefore to be commended as if he had been its inventor, for in truth the works made before his day can be said to be painted, while his are living, real, and natural, in comparison with those made by the others . . . In the Church of the Carmine in Pisa, on a panel that is in a chapel in the *tramezzo*, there is a Madonna with the Child . . . And above, as an ornament for the said panel, there are, in several squares, many saints around a Crucifix.”

Giorgio Vasari, *Lives of the Most Eminent Painters, Sculptors, and Architects*,  
tr. by Gaston Du C. de Vere, II (London, 1912), 183-184, 186-187

“Masaccio . . . was, as an artist, a great master of the significant, and, as a painter, endowed to the highest degree with a sense of tactile values, and with a skill in rendering them. In a career of but few years he gave to Florentine painting the direction it pursued to the end.”

Bernhard Berenson, *The Florentine Painters of the Renaissance*  
(New York and London, 1909), p. 31



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MICHELANGELO (Michelangelo Buonarroti)  
1475-1564. School of Florence

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MADONNA AND CHILD WITH THE YOUNG ST. JOHN

Marble bas-relief (circular); diameter, 38 $\frac{1}{4}$  inches

*Lent by the National Museum (Bargello), Florence*

“. . . he began, but did not finish, two medallions of marble—one for Taddeo Taddei, which is now in his house, and another that he began for Bartolommeo Pitti, which was presented by Fra Miniato Pitti of Monte Oliveto, a man with a rare knowledge in cosmography and many other sciences, and particularly in painting, to Luigi Guicciardini, who was much his friend. These works were held to be admirable in their excellence . . .”

Giorgio Vasari, *Lives of the Most Eminent Painters, Sculptors, and Architects*,  
tr. by Gaston Du C. de Vere, IX (London, 1915), 17-18

“And the mother looks far away into distances which to her gaze are not enveloped in darkness, with no anxious forebodings such as Mantegna and Botticelli portray in their later works, but fixed in heroic composure upon her acceptance of the unavoidable. The mythical conception has been deepened: the Saviour’s mother has assumed more sharply defined lineaments, the character of the priestly seer foretold by the Delphian sibyl. Even the costume has been given a ceremonial cut . . . the Virgin has become a woman upon whose face her inner life has imprinted an almost virile strength of mind. In brief, this work furnishes the tragic antithesis to Leonardo’s fanatically sentimental conception of the Madonna.”

Henry Thode, *Michelangelo and das Ende der Renaissance*  
(Berlin, 1912), III, 156, 158

“How fundamentally they differ in the whole interpretation! A world seems to separate these great, mute, giant shapes from the lovely but harmless figures of his predecessors.”

Wilhelm Bode, *Denkmäler der Renaissance-Sculptur Toscanas*  
(Munich, 1892-1905), p. 171



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PALMA VECCHIO (Jacopo)

1480-1528. School of Venice

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VIRGIN AND CHILD WITH THREE SAINTS

Oil on canvas, 49½ x 76¾ inches

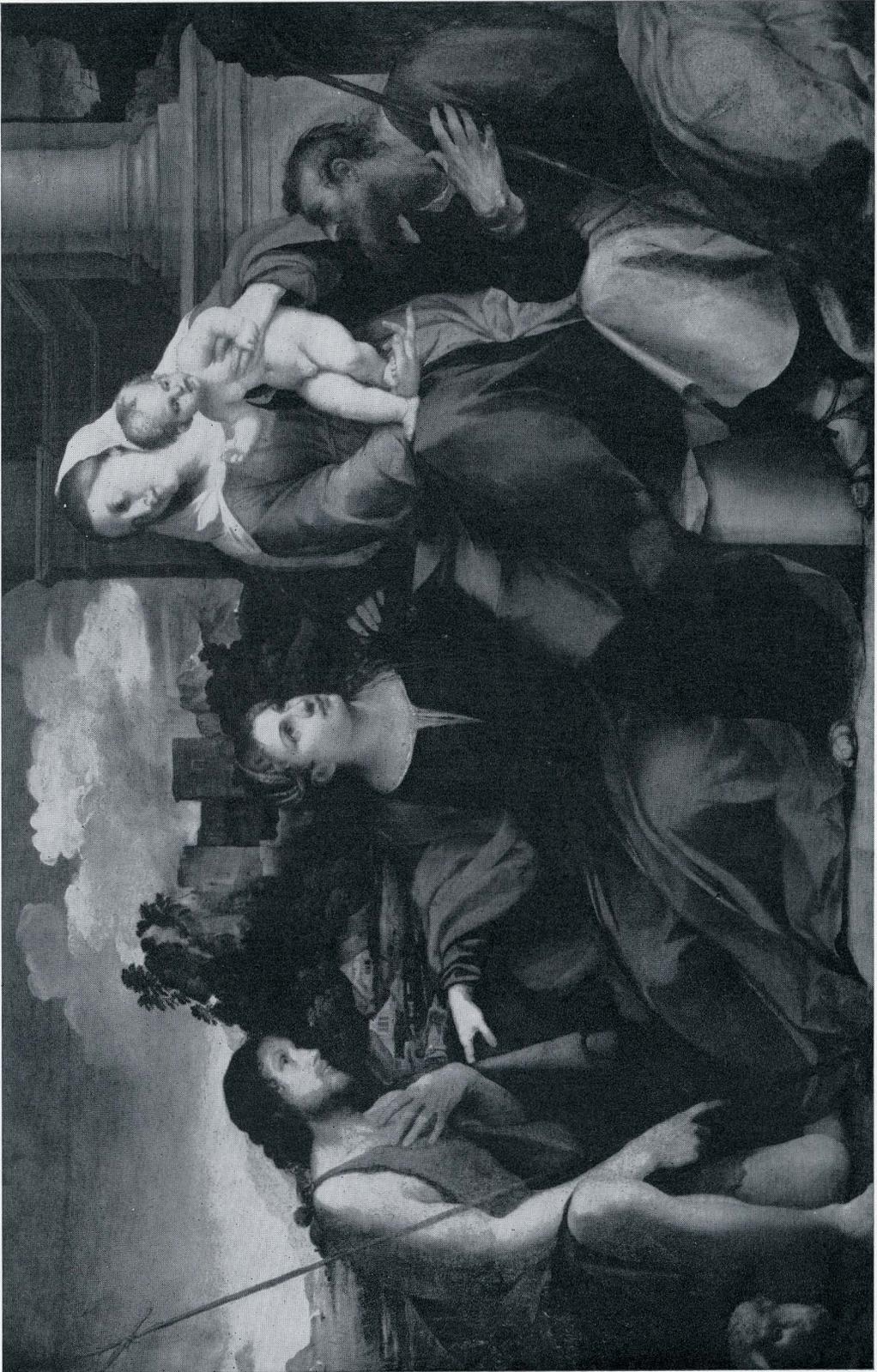
*Lent by the Royal Gallery of the Academy, Venice*

“. . . and Messrs. Vidmani have also an ‘invention’ of Our Lady, placed on a plinth whence She graciously looks upon St. John Baptist kneeling in the circle of other saints,—a nice thing of the author’s.”

Carlo Ridolfi, *Le Maraviglie dell' Arte ovvero le Vite degli Illustri Pittori Veneti e dello Stato*, ed. by Detlev, Freiherr von Hadeln, Pt. 1 (Berlin, 1914), 140

“And when, in his last years he takes up again the old theme of a Sacred Conversation, he gives up the simplicity of the earlier one, still close to the Quattrocento, by presenting in majesty the opulent virgin of the Academy of Venice raised aloft on a high marble plinth before the bases of great columns in the oblique pose of the Titianesque Madonna of the Casa Pesaro. Her ample mantle billows like a sail swollen by the wind and the gesture of her hands, which at once shield and yet present the infant, assumes, for the first time in the works of Palma, a triumphant emphasis. Close to her, St. Joseph and St. Catherine complete the solemn harmony of the curve which circumscribes Mother and Son. And the intense and splendid color, dominated by the silvery light from the mantle of Mary, invests, with the pomp of a golden September, the countryside, the heaven veiled with clouds, and the luminous forms.”

A. Venturi, *Storia dell' Arte Italiana*, IX, Pt. 3 (Milan, 1928), 433-434



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PARMIGIANINO (Francesco Mazzola)  
1504-1540. School of Parma

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PORTRAIT OF A LADY, called THE COURTESAN, ANTHEA

Oil on canvas, 55 x 33 $\frac{5}{8}$  inches

*Lent by the Royal Gallery, Naples*

“Among the many natives of Lombardy who have been endowed with the gracious gift of design, with a lively spirit of invention, and with a particular manner of making beautiful landscapes in their pictures, we should rate as second to none, and even place before all the rest, Francesco Mazzuoli of Parma, who was bountifully endowed by Heaven with all those parts that are necessary to make a supreme painter, insomuch that he gave to his figures, in addition to what has been said of many others, a certain nobility, sweetness, and grace in the attitudes which belonged to him alone. To his heads, likewise, it is evident that he gave all the consideration that is needful; and his manner has therefore been studied and imitated by innumerable painters, because he shed on art a light of grace so pleasing, that his works will always be held in great price, and himself honoured by all students of design.”

Giorgio Vasari, *Lives of the Most Eminent Painters, Sculptors, and Architects*,  
tr. by Gaston Du C. de Vere, V (London, 1913), 243

“There is nothing variable in the atmosphere, nothing hesitating in the form as it stands out against the green background as though it were cut in marble with a sharp and hard line—foreshadowing the chaste elegance of an Ingres, but an Ingres with a vibrant and decided outline full of subtle chromatic harmonies, an architect of form and a painter of refinement.”

A. Venturi, *Storia dell'Arte Italiana*, IX, Pt. 2 (Milan, 1926), 674



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ANTONIO DI JACOPO DEL POLLAIUOLO

1429-1498. School of Florence

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HERCULES AND ANTAEUS

Bronze; height, 17 $\frac{3}{4}$  inches

*Lent by the National Museum (Bargello), Florence*

“Antonio del Pollaiuolo . . . was trained from early youth as a goldsmith, and practised as such in later life; he was besides a painter and a designer for embroideries . . . the Hercules and Antaeus . . . one of the very few such bronzes that is certainly the work of a great sculptor, typical in every way of his treatment of the nude in violent action, and particularly interesting in view of the fact that Antonio Pollaiuolo treated exactly the same subject again in the tiny jewel-like oil painting in the Uffizi.”

Eric Maclagan, *Italian Sculpture of the Renaissance*  
(Cambridge, Mass., 1935), p. 161

“From the very first this work has commanded admiration as a masterpiece on account of the grouping, the placing on a triangular base and the surety and breadth of the rendering of anatomical details.”

Wilhelm Bode, *Denkmäler der Renaissance-Sculptur Toscanas*  
(Munich, 1892-1905), p. 138



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RAPHAEL (Raffaello Sanzio)

1483-1520. School of Central Italy

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MADONNA OF THE CHAIR

Panel (circular), 28 inches diameter

*Lent by the Royal Pitti Gallery, Florence*

“. . . Raphael, filtering and rendering lucid and pure all that had passed through him to make him what he was, set himself the task of dowering the modern world with the images that to this day, despite the turbulent rebellion and morose secession of recent years, embody for the great number of cultivated men their spiritual ideals and their spiritual aspirations. ‘*Belle comme une madone de Raphael*’ is, among the most artistic people in Europe, still the highest praise that can be given to female beauty . . .

“Raphael has enshrined all the noble tenderness and human sublimity of Christianity, all the glamour and edifying beauty of the antique world, in forms so radiant that we ever return to them to renew our inspiration. But has he not also given us our ideals of beauty?”

Bernhard Berenson, *The Central Italian Painters of the Renaissance*  
(New York and London, 1909), pp. 115, 118

“In the Madonna of the Chair the artist recreates for us the enchantment he felt at the sight of a group of women and children . . . We . . . have . . . the sky-blue mantle, the luminous rose of the sleeve, the fringes on the chair (golden lights upon a background of deep red), green shawl furrowed with red, white, and turquoise stripes as the grass of the field is strewn with flowers, which cause us to remember the ancient flowery fields. We . . . can enjoy the Virgin’s beauty under her white and gold kerchief, no longer the celestial maiden of the Madonna del Granduca but an opulent woman of the people; the gracious face of the child who, nestling in his mother’s bosom, turns the soft pearly light of his eyes upon us. His lips curve upon one another, hardly touching; the little feet held like the spokes of a wheel harmoniously conform to the arc of the circle; the arm is warmed in the softness of Mary’s shawl. The unity of the group is not derived from the close and impassioned embrace, as in the Madonna Tempi, but is due to the profound resemblance of the two natures, from the pressure of the soft forms on the arm and the mother’s breast, and from the meeting of the two heads in mutual caress, a featherlike contact of the flesh.”

A. Venturi, *Storia dell’ Arte Italiana*, IX, Pt. 2 (Milan, 1926), 284-287



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## ANDREA DELLA ROBBIA

1435-1525. School of Florence

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### THE ANNUNCIATION

Glazed terra cotta; height of the Virgin, 65 inches; height of the Angel, 62 inches

*Lent by a Private Collector*

“Andrea della Robbia, to whom the majority of the plastic Madonna pictures of the later decades of the Quattrocento are to be referred, carried on the traditions of his uncle, Luca, whose pupil and long-continued collaborator he was, well into the Cinquecento. The high favour in which Luca’s Madonna reliefs were held was extended to Andrea’s work when, after Luca’s death, he took over the enterprise which was carried on by his sons after his death in 1525 . . . Gentle and pliable by nature, Andrea della Robbia had little originality, but followed as closely as possible in the footsteps of his uncle and master under whom he worked for almost a lifetime.”

Wilhelm Bode, *Florentine Sculptors of the Renaissance* (New York, 1909), p. 52

“His more homely and everyday interpretation of the Church’s themes is due in part, no doubt, to the progress of the secular spirit among his contemporaries, the demand for a more natural and realistic representation of life. But he was thoroughly in touch with his time, and notwithstanding his devotional spirit ignored the wider religious significance in favour of the more human personal interests . . .

“The most marked characteristics of the spirit of Andrea’s art are purity, gentleness, and a certain languor not opposed to the suggestion of emotionalism which lurks even in his most tranquil figures. These qualities are specially noticeable in his representation of the Virgin. No other artist of the Renaissance has more sympathetically embodied feminine charm and delicacy.”

Maud Cruttwell, *Luca and Andrea della Robbia and Their Successors* (London and New York, 1902), pp. 140-141

“The style of Andrea was essentially decorative. He was attracted by form rather than by colour . . . he gave a touch of refinement and grace to whatever he undertook . . .

“The types which he created are characterized by refined grace and charm. His Madonnas are not motherly peasants, but aristocratic ladies, with delicate features and clad in fine linen.”

Allan Marquand, *Andrea della Robbia and his Atelier* (Princeton, 1922), I, xvii



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SEBASTIANO DEL PIOMBO

c. 1485-1547. School of Venice

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PORTRAIT OF A LADY, called LA FORNARINA

Oil on canvas, 26 $\frac{3}{4}$  x 21 $\frac{5}{8}$  inches

*Lent by the Royal Uffizi Gallery, Florence*

“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.”

Bernhard Berenson, *The Venetian Painters of the Renaissance*  
(New York and London, 1894), p. 50-51

“It is no secret now that the Fornarina, in the Tribune of the Uffizi, and the Fornarina of Blenheim—both of them pictures of unusual excellence—were executed by Sebastiano, and probably executed at the time when the Venetian elements were still preponderant in his manner. It is curious that, differing as they do in face and expression, both these masterpieces should have been attributed to Raphael, and both have been called Raphael’s Mistress, whilst the real Fornarina, or at least the genuine Raphael of the name, remained forgotten. The two ‘Fornarinas’ at Florence and Blenheim are ladies of high station dressed with a richness and taste becoming women of rank . . . Sebastiano’s gifts are softness, flexibility, voluptuousness, and richness of tone . . . the face and bust of a lady in the full ripeness of her beauty.”

J. A. Crowe and G. B. Cavalcaselle, *A History of Painting in North Italy*  
(London, 1912), III, 212



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## GIOVANNI BATTISTA TIEPOLO

1696-1770. School of Venice

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### A COUNCIL OF THE KNIGHTS OF MALTA

Oil on canvas, 49 $\frac{1}{4}$  x 76 $\frac{3}{8}$  inches

*Lent by the Municipal Museum, Udine*

“It was this struggle with form and with expression that made Tiepolo . . . the real genius and the glory of eighteenth-century Venetian art . . . All the knowledge and experience of Venice appear to be gathered under the firm hand of the genius Tiepolo, who stamps it with the seal of his imagination and his power.”

Giuseppe Fiocco, *Venetian Painting of the Seicento and the Settecento*  
(Florence and New York, [n. d.]), pp. 58-59

“His energy, his feeling for splendor, 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.”

Bernhard Berenson, *The Venetian Painters of the Renaissance*  
(New York and London, 1894), p. 75

“A small picture, unusually full of figures, and called Council in the Arena (representing a session of the council of the Knights of Malta) was kept in the council chamber of the Castle at Udine, as a bequest from Tomaso de Rubeis in 1789, until it was transferred to the Museo Civico where it now is.

“This council was brought about in 1748 through the efforts of the Counts Montegnacco and Florio and held in the palace of the Grandmaster Emanuele Pinto, on which occasion the counts obtained the admission of Udine’s noble families to the order of Maltese Knights. Thereupon Count Montegnacco ordered from Tiepolo a representation of the occurrence [1749]. He gave the artist most minute prescriptions concerning the locale, costumes and even the positions occupied by the individual personages present. Vincenzo Joppi published documents referring to this commission from which it appears that the painter most closely adhered to the data given him. In spite of the small size of the picture most of the heads seem to be real portraits.”

Eduard Sack, *Giambattista and Domenico Tiepolo* (Hamburg, 1910), pp. 97-98



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TINTORETTO (Jacopo Robusti)  
1518-1594. School of Venice

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ST. AUGUSTINE HEALING THE PLAGUE-STRICKEN

Oil on canvas, 102 $\frac{3}{4}$  x 68 $\frac{3}{4}$  inches

*Lent by the Municipal Museum, Vicenza*

“. . . 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 . . . 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.”

Bernhard Berenson, *The Venetian Painters of the Renaissance*  
(New York and London, 1894), pp. 51-52

“Astounded at the singularity of Tintoretto’s genius, Marco Boschini writes, ‘There was such impetuous pride in his handling, that he might well be called a lightning flash, a thunder clap, or rather a dart which struck the highest pinnacles of the edifice of painting.’ All this well expresses the general truth that as compared with his great Venetian contemporaries, all tranquilly creative spirits, Tintoretto created at much higher tension. There are in him Shakespearean curiosities, depths of sympathy, endeavors at an understanding as subtle as precise and complete, and withal Shakespearean lapses and exaggerations.

“He makes a new start, treats the old themes as if they had never been painted before, abounds in inventions where the possibility of invention might seem to have been exhausted.”

Frank Jewett Mather, Jr., *Venetian Painters* (New York, 1936), p. 336

“Tintoret . . . works in the consciousness of supreme strength, which cannot be wounded by neglect, and is only to be thwarted by time and space . . . He is also entirely unconcerned respecting the satisfaction of the public. He neither cares to display his strength to them, nor convey his ideas to them; when he finishes his work, it is because he is in the humour to do so; and the sketch which a meaner painter would have left incomplete to show how cleverly it was begun, Tintoret simply leaves because he has done as much of it as he likes.”

John Ruskin, “Love’s Meinie,” *The Complete Works of John Ruskin, LL.D.*  
(Philadelphia, 1891), XIII, 219-220



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TITIAN (Tiziano Vecellio)  
c. 1477-1576. School of Venice

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PORTRAIT OF POPE PAUL III

Oil on canvas, 41 $\frac{3}{4}$  x 32 $\frac{1}{4}$  inches

*Lent by the National Museum, Naples*

“In the year when Pope Paul III went to Bologna, and from there to Ferrara, Tiziano, having gone to the Court, made a portrait of that Pope, which was a very beautiful work, and from it another for Cardinal S. Fiore; and both these portraits, for which he was very well paid by the Pope, are in Rome, one in the guardaroba of Cardinal Farnese, and the other in the possession of the heirs of the above-named Cardinal S. Fiore . . . ”

Giorgio Vasari, *Lives of the Most Eminent Painters, Sculptors, and Architects*,  
tr. by Gaston Du C. de Vere, IX (London, 1915), 168

“The pontiff’s likeness is that of a strong man, gaunt and dry from age. His lean arm swells out from a narrow wrist to a bony hand, which in turn branches off into fingers portentously spare but apparently capable of a hard and disagreeable grip. His head looks oblong from the close crop of its short grey hair, and the length of its square deep hanging beard. A forehead high and endless, a nose both long and slender expanding to a flat drooping bulb with flabby nostrils overhanging the mouth, an eye peculiarly small and bleary, a large and thinlipped mouth, display the character of Paul Farnese as that of a fox whose wariness could seldom be at fault. The height of his frame, its size and sinew, still give him an imposing air, to which Titian has added by drapery admirable in its account of the under forms, splendid in the contrasts of its reds in velvet chair and silken stole and rochet, and subtle in the delicacy of its lawn whites . . . The quality of life and pulsation so often conveyed in Titian’s pictures is here in its highest development. It is life senile in the relaxation of the eyelids and the red humours showing at the eye corners, life of slow current in the projecting veins which run along the backs of the hands or beneath the flesh on the bony projections of face and wrists, but flashing out irresistibly through the eyeballs. Both face and hands are models of execution, models of balance of light and shade and harmonious broken tones.”

J. A. Crowe and G. B. Cavalcaselle, *The Life and Times of Titian*  
(London, 1881), II, 86-87



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VERROCCHIO (Andrea di Michele di Francesco Cione)

1435-1488. School of Florence

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DAVID

Bronze; height, 48 inches

*Lent by the National Museum (Bargello), Florence*

“Having then returned to Florence with money, fame, and honour, he was commissioned to make a David of bronze, two braccia and a half in height, which, when finished, was placed in the Palace, with great credit to himself, at the head of the staircase, where the Catena was.”

Giorgio Vasari, *Lives of the Most Eminent Painters, Sculptors, and Architects*,  
tr. by Gaston Du C. de Vere, III (London, 1912), 268

“... accepted almost universally as the earliest sculpture of Verrocchio . . . Vasari did not know, or had forgotten, that the statue was originally executed for one of the Medici, probably Piero, to decorate the Villa of Careggi . . . It was sold by Lorenzo and Giuliano in 1476 to the Signoria for the price of 150 broad florins; and the date mentioned in the document of payment has been mistaken by some of the early writers for that of its execution.”

Maud Cruttwell, *Verrocchio* (London and New York, 1904), p. 64

“... he meets life with a smile, that sweet, somewhat disdainful, already ‘Leonardesque’ smile, in which intelligence, melancholy, and the pride of conscious superiority strangely blend. More nervously aware, less directly inspired by the antique than is Donatello’s David.”

André Michel, *Histoire de l’Art*, IV, Pt. 1 (Paris, 1909), 130

