ARTISTIC CENTERS OF THE
ITALIAN RENAISSANCE

VENICE AND THE VENETO

This volume provides an account of the art and architecture of Venice and the principal cities of the Venetian mainland empire in the Renaissance, from 1450 to 1600. Thematically organized, it puts special emphasis on the relationship between art and the political, social, and religious institutions of the Venetian Republic. The creative achievements of major painters such as Bellini, Titian, Tintoretto, and Veronese and of major architects such as Sansovino and Palladio are viewed in the context of the particular needs and ideologies of individual and institutional patrons. Moreover, the distinctive character of Venice as an artistic center is complemented by the discussion of the art produced in the mainland cities of Padua, Treviso, Vicenza, Verona, Brescia, and Bergamo, all of which similarly used visual means to assert their own separate identities. An up-to-date account of the art of early modern Venice, with specially commissioned essays by a team of internationally known scholars, *Venice and the Veneto* is also lavishly illustrated with black-and-white and color photographs.

Peter Humfrey is professor of art history at the University of St Andrews. He has been a Fellow at Villa I Tatti, Florence, and a member of the Institute of Advanced Study in Princeton. In 2000, he was elected Fellow of the Royal Society of Edinburgh, and in 2005 he received the award of Cavaliere dell’Ordine della Stella della Solidarietà Italiana. His books include *Cima da Conegliano*, *The Altarpiece in Renaissance Venice*, *Painting in Renaissance Venice*, and *Lorenzo Lotto*. He is also coauthor of the catalogs of several international loan exhibitions, most recently *The Age of Titian: Venetian Renaissance Art from Scottish Collections* and *Bellini, Giorgione, Titian and the Renaissance of Venetian Painting*.
ARTISTIC CENTERS OF THE
ITALIAN RENAISSANCE

General Editor
Marcia B. Hall, Temple University, Philadelphia

This series serves as a revisionist history of the arts produced in Italy during the early modern period, from 1300 to 1600. Each volume will focus on an important center where the arts flourished during these centuries. Examining artworks within their social, religious, and cultural contexts, volumes will analyze all media – painting, sculpture, architecture, and the decorative arts – and will determine how, during the fifteenth century, humanist ideas and classical models were integrated with long-standing artistic traditions. For the sixteenth century, they will establish secular and religious patterns of patronage, the development of theory, the crisis of the Reformation and its effect on the arts, and the profound changes in the arts that resulted from the new norms created by the Council of Trent. Richly illustrated, volumes in this series will provide an up-to-date and comprehensive overview of Italian art at a pivotal moment in its history.

Other Books in the Series
ROME, edited by Marcia B. Hall,
Temple University, Philadelphia

Forthcoming
THE NORTHERN COURT CITIES OF ITALY,
edited by Charles Rosenberg, University of Notre Dame

NAPLES, edited by Thomas Willette,
University of Michigan, Ann Arbor, and
Andreas Beyer, University of Basel

FLORENCE, edited by Francis Ames-Lewis,
Birkbeck College, University of London
ARTISTIC CENTERS OF THE
ITALIAN RENAISSANCE

VENICE
AND THE
VENETO

EDITED BY
PETER HUMFREY
University of St Andrews
CONTENTS

List of Illustrations
List of Contributors

INTRODUCTION
Peter Humfrey

PART I: THE HISTORICAL CONTEXT
1 CITY-STATE AND EMPIRE
Dennis Romano

PART II: ART AND PATRONAGE IN VENICE
2 THE STATE
Deborah Howard

3 CLERGY AND CONFRATERNITIES
Louisa Matthew

4 PATRICIANS AND CITIZENS
Tracy E. Cooper

PART III: THE CITIES OF THE VENETO
5 PADUA, TREVIQUE, AND BASANO
Sarah Blake McHam

6 VERONA AND VICENZA
Gabriele Neher

7 BERGAMO AND BRESCIA
Andrea Bayer
EPILOGUE: THE DEMAND FROM ABROAD 327

Peter Humfrey

Select Bibliography 343
Index 347
COLOR PLATES (before p. 1)

i
Piazza San Marco, Venice

ii
Canal scene in Venice

iii
Doge’s Palace, Venice, from the southwest

iv
San Tarasio Chapel, San Zaccaria, Venice (1440)

v
Porta della Carta, Doge’s Palace, Venice (1438‒42)

vi
Bartolomeo Vivarini, Saint Mark triptych (1474), Corner Chapel, Frari, Venice

vii
Zen Chapel with tomb of Cardinal Zen, San Marco, Venice

viii
Pietro Lombardo, Santa Maria dei Miracoli, Venice (1481‒9)

ix
Carpaccio, Ursula’s Dream (1495), Accademia, Venice

x
Giovanni Antonio Amadeo, Colleoni Chapel (1472–6), Santa Maria Maggiore, Bergamo

xi
Attributed to Fra Giocondo, Loggia del Consiglio (1485–92), Verona

xii
Giovanni Bellini, Votive Picture of Doge Agostino Barbarigo (1488), San Pietro Martire, Murano (Venice)

xiii
Gentile Bellini, Procession in the Piazza San Marco (1496), Accademia, Venice

xiv
Bartolomeo Montagna, Virgin and Child Enthroned with Saints John the Baptist, Bartholomew, Augustine and Sebastian (c. 1485), Museo Civico, Vicenza

xv
Cima da Conegliano, Enthroned Madonna and Saints (1492–3), Cathedral, Conegliano (Treviso)

xvi
Giovanni Bellini, Baptism of Christ (c. 1500–2), Santa Corona, Vicenza

xvii
Giovanni Bellini, Feast of the Gods (1514; later repainted by Titian), National Gallery of Art, Washington, DC

xviii
Giorgione, Tempest (c. 1506), Accademia, Venice

xix
Lorenzo Lotto, Portrait of Bishop de’ Rossi (1505), Capodimonte, Naples

xx
Antonio Lombardo, Miracle of the Newborn Child (1500‒4), Chapel of the Arca of Saint Anthony, Santo, Padua

xxi
Titian, Miracle of the Newborn Child (1510–11), Scuola del Santo, Padua

xxii
Titian, Sacred and Profane Love (c. 1514–15), Borghese Gallery, Rome

xxiii
Titian, Assunta (c. 1516‒18), Frari, Venice

xxiv
Sansovino, Loggetta (begun 1538), Venice

xxv
Sansovino, Villa Garzoni, Pontecasale (begun c. 1536)

xxvi
Lorenzo Lotto, Christ Bidding Farewell to His Mother, with Elisabetta Rota (1521), Staatliche Museen, Berlin

xxvii
Jacopo Bassano, Podestà of Bassano Matteo Sonanzo with His Daughter Lucia and His Brother Francis Being Presented by Saints Lucy, Francis, and Matthew to the Madonna and Child (1536), Museo Civico, Bassano del Grappa

xxviii
Paris Bordone, Presentation of the Ring to the Doge (1534‒5), Accademia, Venice

xxix
Lorenzo Lotto, Saint Antoninus altarpiece, Ss. Giovanni e Paolo, Venice

xxx
Romano, The Chariot of Phaeton (1531‒2), Castello del Buonconsiglio, Trent
ILLUSTRATIONS

xxxii Savoldo, Saint Matthew and the Angel (1534), Metropolitan Museum of Art, New York

xxxiii Moretto da Brescia, Portrait of a Young Man (Fortunato Martinengo Cesareo) (1542), National Gallery, London

xxxiv Titian, Portrait of Doge Andrea Gritti (c. 1545), National Gallery of Art, Washington, DC

xxxv Paolo Veronese, La bella Nani (c. 1555), Louvre, Paris

xxxvi Palladio, Palazzo Chiericati (begun 1551), Vicenza

xxxvii View of Grand Canal, Venice, with Mocenigo and Contarini alle Figure Palaces

xxxviii Tintoretto, Apotheosis of Saint Roch (1564), Scuola Grande di San Rocco, Venice

xxxix Tintoretto, Crucifixion (1565), Scuola Grande di San Rocco, Venice

xl San Sebastiano, Venice, interior (begun 1508)

xli Veronese, Martyrdom of Saint George (c. 1566), San Giorgio in Braida, Verona

xlii Porta San Giacomo, Bergamo (c. 1575)

xliii Alessandro Vittoria, Annunciation (bronze relief) (1580–9), Art Institute of Chicago

xliv Tintoretto, Origin of the Milky Way (c. 1580), National Gallery, London

xl Veronese, Rape of Europa (c. 1575), Doge’s Palace, Venice

xlv Palladio, church of the Redentore (begun 1577), Venice, facade

xlvi Girolamo Campagna, High Altar Tabernacle, San Giorgio Maggiore, Venice (1501–4)

xlvii Francesco Bassano, Meeting of Pope Alexander III and Doge Ziani (c. 1582–7), Doge’s Palace, Venice, Sala del Maggior Consiglio

xlviii Francesco Bassano, Meeting of Pope Alexander III and Doge Ziani (c. 1582–7), Doge’s Palace, Venice, Sala del Maggior Consiglio

Figures

1 Jacopo de’ Barbari, Bird’s-Eye View of Venice (1500) (woodcut), Museo Correr, Venice

2 Map of Renaissance Italy, with Venetian mainland empire

3 Jacopo Bellini, Flagellation of Christ, Book of Drawings (c. 1430–55), Louvre, Paris

4 Carpaccio, Lion of Saint Mark (1516), Doge’s Palace, Venice

5 Palma Giovane, Allegory of the League of Cambrai (1590–9), Doge’s Palace, Venice

6 Leonardo Bellini, Promissione di Cristoforo Moro (1463), British Library, London, Add. Mss. 15816, f. 5a (detail)

7 Jacopo Tintoretto, Portrait of a Procurator of San Marco (c. 1570–90), National Gallery of Art, Washington, DC

8 Domenico Tintoretto (?), Portrait of a Woman (Veronica Franco?), Worcester Art Museum, Worcester, MA

9 Anonymous woodcut, Procession of a Doge of Venice (c. 1555–60), British Museum, London

10 Palazzo dei Camerlenghi, Venice, upper floors, facing Rialto Bridge

11 Palace of Leonardo Donà, elevation of facade drawn by Antonio Visentini (1688–1782), British Museum, London

12 After Palladio (Scamozzi ?), design for new facade of the Doge’s Palace (?), Devonshire Collection, Chatsworth

13 Titian, Saint Christopher (c. 1523–5), Doge’s Palace, Venice

14 Pietro (? Lombardo, relief of Doge Leonardo Loredan with Saint Mark and Two Other Saints Kneeling before the Virgin, Sala degli Scarlatti, Doge’s Palace, Venice

15 Titian and workshop, Doge Antonio Grimani Kneeling before Faith (c. 1555–1600), Sala delle Quattro Porte, Doge’s Palace, Venice

16 Anonymous, Virgin and Child and Saints with Doge Francesco Donà, after Titian’s votive painting of Doge Andrea Gritti (1531), woodcut, Metropolitan Museum of Art, New York

17 Veronese, Allegory of Doge Sebastiano Venier (c. 1578–80), Sala del Collegio, Doge’s Palace, Venice

18 Giovanni Bellini, Portrait of Doge Leonardo Loredan (c. 1501–2), National Gallery, London

19 Attributed to Filippo Calendario, circular relief of Justice/Venexia on Piazzetta facade of Doge’s Palace, Venice (c. 1530)

20 Anonymous engraving of Sala del Maggior Consiglio (c. 1570), Museo Correr, Venice
ILLUSTRATIONS

21 Attributed to Bartolomeo Bon, *The Judgment of Solomon* (c. 1430–40), Doge's Palace, Venice, northwest corner 42
22 Arco Foscari, Doge's Palace, Venice (c. 1440–80) 43
23 Antonio Rizzo, *Adam* (c. 1462–71), Doge's Palace, Venice, formerly Arco Foscari 44
24 Antonio Rizzo, *Eve* (c. 1462–71), Doge's Palace, Venice, formerly Arco Foscari 45
25 Doge's Palace, Venice, east wing, courtyard facade with Scala dei Giganti (begun after 1483) 46
26 Sansovino, Scala d'Oro (begun 1555), Doge's Palace, Venice 47
27 Portion of ceiling of Sala del Collegio (1574–8), with paintings by Veronese, Doge's Palace, Venice 48
28 Veronese, *Venice with Peace and Justice* (1575–7), ceiling of Sala del Collegio, Doge's Palace, Venice 49
29 Veronese, *Triumph of Venice* (1579–82), ceiling of Sala del Maggior Consiglio, Doge's Palace, Venice 50
30 Sala del Maggior Consiglio, Doge's Palace, Venice, view of ducal throne with Tintoretto's *Paradise* (1588–92) 51
31 San Marco, Venice, sacristy, general view of interior 52
32 Antonio Visentini, interior of choir of San Marco, from *L'augusto ducale Basilica di San Marco* (1701), engraving 53
33 Sansovino, sacristy door (1545–72), San Marco, Venice 54
34 Clock Tower (1496–9), Piazza San Marco, Venice 55
35 Alessandro Leopardi, central bronze standard base (1505), Piazza San Marco, Venice 56
36 Procuratie Vecchie (begun 1513), Piazza San Marco, Venice 57
37 Sansovino, Zecca (Mint) (begun 1536), Venice 58
38 Sansovino, east facade of Library (begun 1537), Venice 59
40 Attributed to Gambello, Porta dell'Arsenale (1456–60), Venice 61
41 Fondaco dei Tedeschi (1505–8), Venice 62
42 A. M. Zanetti after Giorgione, etching of female nude from Fondaco dei Tedeschi 63
43 A. M. Zanetti after Titian, *Justice/Judith* from Fondaco dei Tedeschi 64
44 Palazzo dei Camerlenghi, Venice, exterior (begun 1488; postfire extension dated 1525) 65
45 Tintoretto, *Madonna of the Treasurers* (1556), Accademia, Venice 66
46 Canaletto, *Campo del Banco Giro at Rialto* (c. 1758–63), Staattische Museen, Berlin 67
47 Sansovino, Fabbriche Nuove di Rialto, Venice (begun 1554) 68
48 Palladio, project for the Rialto Bridge (elevation), after Palladio, *I quattro libri...* (1570) 69
49 Antonio da Ponte, Rialto Bridge, Venice (1588–96) 70
50 Verrocchio, *Bartolomeo Colleoni* (1486–9), Campo Ss. Giovanni e Paolo, Venice 71
51 Sanmicheli, Fortezza di Sant'Andrea, Venice (c. 1535–49) 72
52 Sansovino, plan of Incurabili church (begun 1565) (plan by Fustinelli, Museo Correr, Venice) 73
53 Sansovino, Ca' di Dio, Venice (begun by Sansovino, 1545) 74
54 Venice, church of the Redentore, plan, from Cicognara et al., *Le fabbriche e i monumenti cospicue di Venezia*, vol. II (Venice, 1840) 75
55 Palladio, church of the Redentore (begun 1577), Venice, interior 76
56 Mauro Codussi, Santa Maria Formosa, Venice (begun 1492) 77
57 Cima, *Baptism of Christ* (1492–4), San Giovanni in Bragora, Venice 78
58 Attributed to Bernardino Morati, silver chalice (early sixteenth century), Scuola Grande di San Rocco, Venice 79
59 Veronese, Borghi altarpiece (1587–8), San Pantalon, Venice 80
60 Vincenzo Catena, *Saint Christina* altarpiece (c. 1520), Santa Maria Mater Domini, Venice 81
61 Lorenzo Lotto, *A Young Ecclesiastic in His Study* (c. 1530), British Museum, London 82
62 Bartolomeo Vivarini, *Madonna della Misericordia* triptych (1474), Santa Maria Formosa, Venice 83
<table>
<thead>
<tr>
<th>Illustration Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palma Giovane, <em>Virgin and Child with Saints and the Priest Giovanni Maria da Ponte</em></td>
<td>63</td>
</tr>
<tr>
<td>(c. 1580), Old Sacristy, San Giacomo dell’Orio, Venice</td>
<td>105</td>
</tr>
<tr>
<td>Gentile Bellini, <em>Beato Lorenzo Giustinian</em> (1465), Accademia, Venice</td>
<td>64</td>
</tr>
<tr>
<td>Giovanni Bellini, <em>San Vincenzo Ferrer</em> altarpiece (c. 1465–8), Ss. Giovanni e Paolo,</td>
<td>65</td>
</tr>
<tr>
<td>Venice</td>
<td>107</td>
</tr>
<tr>
<td>Palma Vecchio, <em>Saint Barbara</em> altarpiece (c. 1520–5), Santa Maria Formosa, Venice</td>
<td>66</td>
</tr>
<tr>
<td>Albrecht Dürer, <em>Feast of the Rose Garlands</em> (1503–6), National Gallery, Prague</td>
<td>68</td>
</tr>
<tr>
<td>Giovanni Bellini, San Zaccaria altarpiece (1505), San Zaccaria, Venice</td>
<td>69</td>
</tr>
<tr>
<td>Jacopo de’ Barbari, <em>Bird’s-Eye View of Venice</em>, detail with Ss. Giovanni e Paolo</td>
<td>70</td>
</tr>
<tr>
<td>Carpaccio, <em>Arrival of the English Ambassadors</em> (c. 1495–7), Accademia, Venice</td>
<td>71</td>
</tr>
<tr>
<td>Carpaccio, <em>Saint Augustine in His Study</em> (c. 1502), Scuola di San Giorgio degli Schiavoni, Venice</td>
<td>72</td>
</tr>
<tr>
<td>Engraving by Martino Rota after Titian’s <em>Death of Saint Peter Martyr</em> altarpiece (1526–9), British Museum, London</td>
<td>73</td>
</tr>
<tr>
<td>Palma Giovane, <em>Assumption</em> altarpiece (1579–84), San Zulian, Venice</td>
<td>74</td>
</tr>
<tr>
<td>Tintoretto, <em>Last Supper</em> (c. 1555–60), San Trovaso, Venice</td>
<td>75</td>
</tr>
<tr>
<td>Lazzaro Bastiani, <em>The Donation of the Relic</em> (1494), Accademia, Venice</td>
<td>76</td>
</tr>
<tr>
<td>Pietro Lombardo, screen leading to Scuola Grande di San Giovanni Evangelista, Venice</td>
<td>77</td>
</tr>
<tr>
<td>Pietro Lombardo and Mauro Codussi, facade of Scuola Grande di San Marco, Venice</td>
<td>78</td>
</tr>
<tr>
<td>Gentile and Giovanni Bellini, <em>Saint Mark Preaching in Alexandria</em> (c. 1504–10), Brera, Milan</td>
<td>79</td>
</tr>
<tr>
<td>Titian, <em>Presentation of the Virgin</em> (1534–8), Accademia, Venice</td>
<td>80</td>
</tr>
<tr>
<td>Tintoretto, <em>Miracle of the Slave</em> (1548), Accademia, Venice</td>
<td>81</td>
</tr>
<tr>
<td>Jacopo de’ Barbari, <em>Bird’s-Eye View of Venice</em>, detail with apse of the Frari</td>
<td>82</td>
</tr>
<tr>
<td>and facade of church of San Rocco</td>
<td>125</td>
</tr>
<tr>
<td>Scuola Grande di San Rocco, Venice</td>
<td>83</td>
</tr>
<tr>
<td>Venturino Fantoni, <em>High Altar</em> church of San Rocco, Venice (1517–24)</td>
<td>84</td>
</tr>
<tr>
<td>Tintoretto, <em>The Brazen Serpent</em> (c. 1577), Scuola Grande di San Rocco, Venice</td>
<td>85</td>
</tr>
<tr>
<td>Mauro Codussi, San Michele in Isola, Venice (begun 1490)</td>
<td>86</td>
</tr>
<tr>
<td>San Michele in Isola, Venice, interior with tromezzo (screen) (c. 1480)</td>
<td>87</td>
</tr>
<tr>
<td>Carpaccio, <em>Procession of the 10,000 Martyrs in Sant’Antonio di Castello</em> (c. 1515),</td>
<td>88</td>
</tr>
<tr>
<td>Accademia, Venice</td>
<td>132</td>
</tr>
<tr>
<td>View of apse of the Frari with Titian’s <em>Assunta</em></td>
<td>89</td>
</tr>
<tr>
<td>Palladio, San Francesco della Vigna, Venice, facade (begun c. 1562)</td>
<td>90</td>
</tr>
<tr>
<td>Giovanni Bellini, <em>Fra Teodoro as Saint Dominic</em> (1515), National Gallery, London</td>
<td>91</td>
</tr>
<tr>
<td>Lorenzo Lotto, <em>Fra Gregorio Belo</em> (1546–9), Metropolitan Museum of Art, New York</td>
<td>92</td>
</tr>
<tr>
<td>Jacopo Bassano, <em>Saints Peter and Paul</em> (c. 1560–9), Galleria Estense, Modena</td>
<td>93</td>
</tr>
<tr>
<td>San Salvador, Venice, interior (begun 1507)</td>
<td>94</td>
</tr>
<tr>
<td>Veronese, <em>Wedding Feast at Cana</em> (1562–4), Louvre, Paris</td>
<td>95</td>
</tr>
<tr>
<td>Palladio, San Giorgio Maggiore, Venice, facade</td>
<td>96</td>
</tr>
<tr>
<td>Palladio, San Giorgio Maggiore, Venice, interior (1565–70)</td>
<td>97</td>
</tr>
<tr>
<td>Tintoretto, <em>Votive Portrait of Doge Alvise Mocenigo and Family</em> (c. 1571), Samuel H. Kress Collection, National Gallery of Art, Washington, DC</td>
<td>98</td>
</tr>
<tr>
<td>Veronese, <em>Presentation of the Cucina Family to the Madonna</em> (c. 1571), Gemäldegalerie, Dresden</td>
<td>99</td>
</tr>
<tr>
<td>Titian, <em>Andrea de’ Franceschi</em> (c. 1532), Detroit Institute of Arts</td>
<td>100</td>
</tr>
<tr>
<td>Venetian painter (Giovanni Bellini with Gentile Bellini?), <em>Votive Painting of Doge Giovanni Mocenigo</em> (c. 1478–85), National Gallery, London</td>
<td>101</td>
</tr>
<tr>
<td>Antonello da Messina, <em>Portrait of a Man (Antonio Pasquino?)</em> (c. 1475), National Gallery of Art, Washington, DC</td>
<td>102</td>
</tr>
</tbody>
</table>
ILLUSTRATIONS

103 Giorgione, Self-Portrait as David (fragment) (c. 1510), Herzog Anton Ulrich-Museum, Braunschweig 158
104 Lorenzo Lotto, Portrait of a Melancholic Man (c. 1527), Accademia, Venice 159
105 Sansovino, with Alessandro Vittoria, statue of Tommaso Rangone (1553–7), San Zulian, Venice 160
106 Paris Bordone, Family Group (late 1540s), Devonshire Collection, Chatsworth 161
107 Carpaccio, Two Venetian Women (c. 1495), Museo Correr, Venice 163
108 Gian Giacomo de' Grigi, Palazzo Cuccina–Tintoretto, Venice (c. 1519–26), Kunsthistorisches Museum, Vienna 181
109 Pietro Lombardo, Ca’ Dario, Venice (completed 1476–84), Museo Civico, Padua 195
110 Mauro Codussi, Palazzo Corner–Spinelli, Venice (c. 1490–1510), street facade 173
111 Palazzo Contarini Dal Zaffo, Venice (c. 1500–10) 167
112 Palazzi Zen at the Gesuiti, Venice (1530s) 168
113 Sannichelli, Palazzo Guasoni-Grimani della Vida, Venice (1548–56) 169
114 Sannichelli, Palazzo Grimani at San Luca, Venice (begun 1536) 170
115 Sansovino, Palazzo Corner della Ca’ Grande at San Maurizio, Venice (begun c. 1545) 171
116 Alessandro Vittoria, Palazzo Balbi, Venice (1582–90) 172
117 Palladio, Villa Corner, Piombino Dese (begun c. 1551), street facade 173
118 View of inside entrance wall of Ss. Giovanni e Paolo, Venice, showing Mocenigo family tombs by Pietro Lombardo (1476–84), Girolamo Grapiglia (begun 1574/9), and Tullio Lombardo (completed 1522) 175
119 Tintoretto, Christ Carried to the Tomb (c. 1565), National Gallery of Scotland, Edinburgh 177
120 Veronese, Holy Family with Saints Catherine and Anthony Abbot (c. 1550–1), Giustinian Chapel, San Francesco della Vigna, Venice 178
121 Giovanni Bellini, Madonna and Child with Saints triptych (1488), Pesaro Chapel, sacristy, Frari, Venice 179
122 Cima da Conegliano, Saint John the Baptist altarpiece (c. 1493–5), Saraceno Chapel, Madonna dell’Orto, Venice 181
123 Titian, Ca’ Pesaro altarpiece (1519–26), Frari, Venice 183
124 Francesco Salviati, Lamentation (1540), Brera, Milan 184
125 Giovanni Bellini, Madonna and Child (1509), Detroit Institute of Art 185
126 Sebastiano del Piombo, Judgment of Solomon (c. 1507–8), Kingston Lacy, Dorset 185
127 Francesco (?), Bassano, Autumn: Moses Receives the Tablets of the Law (c. 1575), Kunsthistorisches Museum, Vienna 186
128 Giorgione, Sleeping Venus (c. 1508–10), Gemäldegalerie, Dresden 187
129 Tullio Lombardo, Double Portrait (c. 1490), Ca’ d’Oro, Venice 188
130 Giovanni Bellini, Nude with a Mirror (1515), Kunsthistorisches Museum, Vienna 189
131 Palma Vecchio, Lutenist (c. 1515), Duke of Northumberland, Alnwick Castle, Northumberland 190
132 Antonello da Messina, Saint Jerome in His Study (c. 1475), National Gallery, London 191
133 Palma Giovane, Portrait of a Collector (Bartolomeo della Nave?) (c. 1600), Birmingham Museums & Art Gallery 192
134 Alessandro Vittoria, Saint Sebastian/Marsyas (1566–73), Metropolitan Museum of Art, New York 193
135 Titian, Nymph and Shepherd (c. 1570–5), Kunsthistorisches Museum, Vienna 194
136 Alessandro Vittoria, bust of Orsato Giustinian (c. 1575–80), Museo Civico, Padua 195
137 Mauro Codussi, Ca’ Loredan–Vendramin–Calergi, Venice (c. 1500–8) 195
138 Mantegna, Introduction of the Cult of Cybele in Rome (1505–6), National Gallery, London 196
139 Giovanni Bellini, An Episode from the Life of Publius Cornelius Scipio (after 1506), Samuel H. Kress Collection, National Gallery of Art, Washington, DC 196
140 Gentile Bellini, Queen Caterina Cornaro (c. 1500), Szépművészeti Múzeum, Budapest 196
141 Pordenone, drawing for the facade of Palazzo d’Anna (c. 1535), Victoria and Albert Museum, London 197
Palladio, Villa Emo, Fanzolo, view of *salone* with decoration by Giambattista Zelotti (c. 1559–65) 197

Scrovegni (Arena) Chapel, Padua, interior with frescoes by Giotto (1304–c. 1313) 210

Oratorio di San Giorgio, Padua, interior with frescoes by Altichiero (1379–84) 211

Giotto, *Massacre of the Innocents*, Scrovegni Chapel, Padua 212

Altichiero, *Saint George Tortured on the Wheel*, Oratorio di San Giorgio, Padua 213

Donatello, equestrian monument of Gattamelata (c. 1445–53), Piazza del Santo, Padua 215

View of Donatello’s *High Altar*, Santo, Padua (1446–54) 216

Donatello, bronze relief of the *Miracle of the Mule*, high altar, Santo, Padua 217

Donatello, limestone relief of the *Entombment of Christ*, high altar, Santo, Padua 218

Mantegna, *Saint James Led to Execution* (1448–55), Ovetari Chapel, Eremitani, Padua 219


Jacopo and Gentile (?) Bellini, Gattamelata altarpiece (1459–66), left wing, National Gallery of Art, Washington, DC 221

Pietro Lombardo, tomb of Antonio Roselli (1464–7), Santo, Padua 222

Attributed to Tullio Lombardo, Chapel of the Arca of Saint Anthony, Santo, Padua 223

Attributed to Tullio Lombardo, Chiostro Pensile, Benedictine Abbey, Praglia (early 15th c.) 224

Tullio Lombardo, *Miracle of the Reattached Leg* (1500–5), Chapel of the Arca of Saint Anthony, Santo, Padua 225

Riccio, Paschal candlestick (1507–15), Santo, Padua 226

Riccio, *Pagan Sacrifice*, detail of Paschal candlestick, Santo, Padua 227

Sansovino, relief of the *Miracle of the Maiden Carilla* (1536–62), Chapel of the Arca of Saint Anthony, Santo, Padua 229

Falconetto, Loggia Cornaro (1524), Padua 230

Falconetto (? or Alvise Cornaro), Villa dei Vescovi (c. 1535–72), Luvigliano (Padua) 231

Bartolomeo Ammanati, colossal statue of Hercules and Arco Benavides (1544), Palazzo Benavides, Padua 231

Sanmicheli, Vittoria, and Cattaneo, Alessandro Contarini monument (1553–8), Santo, Padua 232

Andrea Moroni and Andrea della Valle, Santa Giustina, Padua (1532–80) 233

Veronese, *Martyrdom of Saint Giustina* (1575), Santa Giustina, Padua 235

Tiziano Aspetti, relief of the *Martyrdom of Saint Daniel* (1592–3), Duomo, Padua 236

Giorgione, Castelfranco altarpiece (c. 1500), Duomo, Castelfranco (Treviso) 237

Lorenzo Lotto, *Allegorical Landscape* (1505), painted cover of Portrait of Bishop de’ Rossi, National Gallery of Art, Washington, DC 238

Lorenzo Lotto, *Virgin and Child with Saints Peter, Christina, Liberale, and Jerome (Saint Christina altarpiece)* (c. 1505–6), Santa Cristina al Tiverone (Treviso) 238

Giovanni Buoro, tomb of Senator Agostino Onigo (c. 1500), San Nicolò, Treviso 239

Pietro Lombardo and sons, tomb of Bishop Zanetti (1485–8), Duomo, Treviso 240

View of Malchiostro (or Annunciation) Chapel (c. 1518–23), Duomo, Treviso 241

Titian, *Annunciation* (c. 1520–3), Malchiostro Chapel, Duomo, Treviso 242

Pordenone, *God the Father with Angels* (c. 1519–20), formerly Malchiostro Chapel, Duomo, Treviso (destroyed 1944) 243

Jacopo Bassano, *Adoration of the Shepherds with Saints Victor and Corona* (1568), Museo Civico, Bassano del Grappa 244

Aerial view of Vicenza 253

Santa Corona, Vicenza 254

Battista da Vicenza, *Virgin and Child with Saints* polyptych (1404), Sant’Agostino, Vicenza 255

Cima da Conegliano, *Madonna of the Pergola (Virgin and Child with Saints Jannes and Jerone)* (1489), Museo Civico, Vicenza 257

View of Piazza dei Signori, Vicenza 258

Palladio, Basilica (Palazzo della Ragione) (1549–56), Piazza dei Signori, Vicenza 259

Palladio, Loggia del Capitaniato (Loggia Bernarda) (1571–2), Piazza dei Signori, Vicenza 261
<table>
<thead>
<tr>
<th>Illustration Number</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>184</td>
<td>Palladio, Villa Pisani, Bagnolo di Lonigo (Vicenza)</td>
<td>262</td>
</tr>
<tr>
<td>185</td>
<td>Palladio, Villa Capra (La Rotonda), Vicenza</td>
<td>262</td>
</tr>
<tr>
<td>186</td>
<td>Palladio, page on La Rotonda from <em>I quattro libri dell’architettura</em> (1570)</td>
<td>263</td>
</tr>
<tr>
<td>187</td>
<td>Palladio, stage set of Teatro Olimpico, Vicenza</td>
<td>265</td>
</tr>
<tr>
<td>188</td>
<td>Veronese, <em>Livia da Porto Thiene with Her Daughter Porzia</em> (c. 1556), Walters Art Museum, Baltimore</td>
<td>266</td>
</tr>
<tr>
<td>189</td>
<td>Veronese, <em>Giuseppe da Porto with His Son Adriano</em> (c. 1556), Palazzo Pitti, Florence</td>
<td>267</td>
</tr>
<tr>
<td>190</td>
<td>Castelvecchio, Verona</td>
<td>268</td>
</tr>
<tr>
<td>191</td>
<td>Brenzoni funerary monument with Pisanelli’s <em>Annunciation</em> (1420), San Fermo Maggiore, Verona</td>
<td>268</td>
</tr>
<tr>
<td>192</td>
<td>Pisanello, <em>Saint George and the Princess of Silena</em> (c. 1434–8), Sant’Anastasia, Verona</td>
<td>269</td>
</tr>
<tr>
<td>193</td>
<td>Mantegna, San Zeno altarpiece (1456–9), San Zeno, Verona</td>
<td>270</td>
</tr>
<tr>
<td>194</td>
<td>Francesco Bonsignori, <em>Virgin and Child with Saints and the Donatrix Albabella Avogaro</em> (1484), Museo Civico di Castelvecchio, Verona</td>
<td>271</td>
</tr>
<tr>
<td>195</td>
<td>Pietro Cavazzola, <em>Virgin and Child in Glory with Saints and the Donatrix Caterina de’ Sacchi</em> (1522), Museo Civico di Castelvecchio, Verona</td>
<td>272</td>
</tr>
<tr>
<td>196</td>
<td>Piazza delle Erbe, Verona</td>
<td>273</td>
</tr>
<tr>
<td>197</td>
<td>Sanmicheli, Porta Palio (1542–57), Verona</td>
<td>274</td>
</tr>
<tr>
<td>198</td>
<td>Sanmicheli, Palazzo Canossa (c. 1530–7), Verona</td>
<td>275</td>
</tr>
<tr>
<td>199</td>
<td>Sanmicheli, <em>Tornacoro</em> (1534), Cathedral, Verona</td>
<td>276</td>
</tr>
<tr>
<td>200</td>
<td>Sanmicheli, Pellegrini Chapel (1529), San Bernardino, Verona</td>
<td>277</td>
</tr>
<tr>
<td>201</td>
<td>Sanmicheli and Danese Cattaneo, Fregoso monument (completed 1565), Sant’Anastasia, Verona</td>
<td>279</td>
</tr>
<tr>
<td>202</td>
<td>Moretto da Brescia, <em>Virgin and Child with Saints Cecilia, Catherine of Alexandria, Lucy, Barbara, and Agnes</em> (1540), San Giorgio in Braida, Verona</td>
<td>281</td>
</tr>
<tr>
<td>203</td>
<td>View of Bergamo: the upper city looking northward</td>
<td>287</td>
</tr>
<tr>
<td>204</td>
<td>Vincenzo Foppa, Santa Maria delle Grazie polyptych (c. 1476), Brera, Milan</td>
<td>288</td>
</tr>
<tr>
<td>205</td>
<td>Cima da Conegliano, polyptych with the <em>Virgin and Child and Saints Sebastian, Peter, John the Baptist, Roch, Jerome, Catherine, Lucy, and Francis</em> (c. 1486–8), parish church, Olera (Bergamo)</td>
<td>289</td>
</tr>
<tr>
<td>206</td>
<td>Lorenzo Lotto, Colleoni Martinengo altarpiece (1513–16), San Bartolomeo, Bergamo</td>
<td>291</td>
</tr>
<tr>
<td>207</td>
<td>Pietro Israello, Gozzi Chapel (c. 1515), Santo Spirito, Bergamo</td>
<td>293</td>
</tr>
<tr>
<td>208</td>
<td>Bergognone, Pentecost polyptych (c. 1512), Santo Spirito, Bergamo</td>
<td>294</td>
</tr>
<tr>
<td>209</td>
<td>Andrea Previtali, <em>Saint John the Baptist between Saints Nicholas of Bari, Bartholomew, Joseph, and James, Archdeacon of Bergamo</em> (1515), Santo Spirito, Bergamo</td>
<td>295</td>
</tr>
<tr>
<td>210</td>
<td>Lorenzo Lotto, <em>Virgin and Child with Saints Catherine, Augustine, John the Baptist, Sebastian, and Anthony Abbot</em> (1521), Santo Spirito, Bergamo</td>
<td>296</td>
</tr>
<tr>
<td>211</td>
<td>Andrea Previtali, <em>Virgin and Child with Saints Paul and Agnes, and the Donors Paolo and Agnese Cassotti (the Cassotti Madonna)</em> (c. 1520), Accademia Carrara, Bergamo</td>
<td>297</td>
</tr>
<tr>
<td>212</td>
<td>Lorenzo Lotto, <em>Marsilio Cassotti and His Bride, Faustina</em> (1523), Museo del Prado, Madrid</td>
<td>298</td>
</tr>
<tr>
<td>213</td>
<td>Lorenzo Lotto, <em>Lucina Brembate</em> (c. 1518), Accademia Carrara, Bergamo</td>
<td>299</td>
</tr>
<tr>
<td>214</td>
<td>Lorenzo Lotto, <em>Mystic Marriage of Saint Catherine, with the Donor Niccolò Bonghi</em> (1523), Accademia Carrara, Bergamo</td>
<td>300</td>
</tr>
<tr>
<td>215</td>
<td>Lorenzo Lotto, <em>Christ the Vine, with Scenes from the Life of Saint Barbara</em> (1523–4), Oratorio Suardi, Trescore (Bergamo)</td>
<td>301</td>
</tr>
<tr>
<td>216</td>
<td>Giovanni Cariani, San Gottardo altarpiece <em>(Madonna and Child Enthroned with Saints Apollonia, Augustine, Catherine, Joseph, Giata, Filippo Bentizi, and Barbara or Adleida)</em> (1517–18), Brera, Milan</td>
<td>303</td>
</tr>
<tr>
<td>217</td>
<td>Giovanni Cariani, <em>Seven Members of the Albani Family</em> (1519), private collection, Bergamo</td>
<td>304</td>
</tr>
<tr>
<td>218</td>
<td>Giovanni Battista Moroni, <em>Abbess Lucrezia Agliardi Vertova</em> (1557), Metropolitan Museum of Art, New York</td>
<td>305</td>
</tr>
<tr>
<td>219</td>
<td>Giovanni Battista Moroni, <em>Gian Gerolamo Cremelli</em> (<em>&quot;The Cavaliere in Pink&quot;)</em> (1560), Collezione Palazzo Moroni, Bergamo</td>
<td>307</td>
</tr>
<tr>
<td>220</td>
<td>Palazzo della Loggia, <em>Piazza della Loggia</em> (begun 1492), Brescia</td>
<td>308</td>
</tr>
</tbody>
</table>
221 Vincenzo Foppa, Averoldi Chapel, The Four Evangelists, and the Fathers of the Church (c. 1477), Chiesa del Carmine, Brescia
222 Romanino, Madonna and Child Enthroned with Saints Francis, Anthony of Padua, Bonaventure, Louis of Toulouse, Bernardino and the Donor Francesco Sanson (1516–17), San Francesco, Brescia
223 Moretto da Brescia, Saint Faustino (1518), Santa Maria in Valvendra, Lovere (Bergamo)
224 Moretto da Brescia, Saint Giovita (1518), Santa Maria in Valvendra, Lovere (Bergamo)
225 Chapel of the Sacrament, San Giovanni Evangelista, Brescia, with Zenale’s Lamentation altarpiece (c. 1504–9) and canvases by Moretto da Brescia (1521)
226 Girolamo Romanino, Saint Matthew (c. 1544), San Giovanni Evangelista, Brescia
227 Moretto da Brescia, Supper in the House of Simon Pharisee (c. 1550), Santa Maria in Calchera, Brescia
228 Moretto da Brescia, The Coronation of the Virgin with Saints Michael, Joseph, Francis, and Nicholas of Bari (c. 1534), Ss. Nazaro e Celso, Brescia
229 Romanino, The Resurrection of Christ and The Last Supper (c. 1534–5), Santa Maria della Neve, Pisogne
230 Savoldo, Adoration of the Shepherds (1542?), Musei Civici d’Arte e Storia, Brescia
231 Savoldo, Shepherd with a Flute (c. 1535), J. Paul Getty Museum, Los Angeles
232 Titian, Averoldi polyptych (1522), Ss. Nazaro e Celso, Brescia
233 Ludovico Beretta, Clock Tower (1544), Piazza della Loggia, Brescia
234 Antonio Vivarini, Saint Anthony Abbot polyptych (1464), Pinacoteca Vaticana, Rome
235 Veronese and workshop, Virgin and Child in Glory with Saints (completed 1586), Musée des Beaux-Arts, Dijon
236 Lorenzo Lotto, Saint Lucy before Paschasius (main panel of Saint Lucy altarpiece) (1523–32), Pinacoteca Civica, Jesi
237 Marco Zoppo, Virgin and Child with Saints (1471), Staatliche Museen, Berlin
238 Titian, Venus of Urbino (1538), Uffizi, Florence
239 Titian, Bacchanal of the Andrians (1519–20), Prado, Madrid
240 Titian, Federico Gonzaga (1529), Prado, Madrid
241 Giovanni Bellini, Portrait of Jörg Fugger (1474), Norton Simon Museum of Art, Pasadena
242 Titian, Portrait of Charles V with a Hound (1533), Prado, Madrid
CONTRIBUTORS

ANDREA BAYER is Associate Curator, Department of European Paintings, Metropolitan Museum of Art, New York. She has curated numerous exhibitions of Italian art, most recently, *Painters of Reality: The Legacy of Leonardo and Caravaggio in Lombard Art* (2004).


DEBORAH HOWARD is Professor of Architectural History at the University of Cambridge, where she is a Fellow of St John’s College. Her books include *Venice & the East* (2006) and *The Architectural History of Venice* (revised, enlarged edition, 2002).

PETER HUMFREY is Professor of Art History at the University of St Andrews. His books include *The Altarpiece in Renaissance Venice* (1993), and he was co-author of the exhibition catalog *The Age of Titian: Venetian Renaissance Art from Scottish Collections* (2004).

LOUISA MATTHEW is a professor of art history at Union College, Schenectady, NY. She has published widely on aspects of Venetian Renaissance painting, and forthcoming articles include a study of painters’ account books in Venice and Florence, and an investigation of the sale, import, and processing of pigments in Venice during the sixteenth century.

SARAH BLAKE McHAM, Professor of Art History at Rutgers University, has published widely on sculpture in the Venetian mainland empire, particularly on Tullio Lombardo. She is the author of *The Chapel of St. Anthony at the Santo and the Development of Venetian Renaissance Sculpture* (1994).

GABRIELE NEHER is Lecturer in Renaissance Art at the University of Nottingham. Her publications include a coedited volume (with Rupert Shepherd), *Revaluing Renaissance Art* (2000).

DENNIS ROMANO is a professor of history at Syracuse University. His latest book, *The Likeness of Venice: A Life of Doge Francesco Foscari, 1373–1457*, has recently been published by Yale University Press.
ARTISTIC CENTERS OF THE
ITALIAN RENAISSANCE

VENICE AND THE VENETO