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ART IN ITALY



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Alatri: Etruscan Walls

I. - ANCIENT ART

Discoveries are continually being made all over Italy of buildings and articles, sometimes even dating back to prehistoric days, showing some trace, even though faint, of an artistic tendency. In the north, the most ancient civilisation known to man — called Villanovan from the place near Bologna where it was first discovered — has bequeathed to us bronzes and pottery of great interest. The influence of Aegean civilisation reached the southern and Sicilian shores as far back as two thousand years before Christ; and Sardinia has monuments of the neolithic age, such as the so-called *giants' tombs* or *nuraghe*, a kind of large fortified tower. But a truly artistic production does not make its appearance until the seventh or sixth century B. C. — that is to say with the Etruscans in Central Italy.

THE ETRUSCANS. — They are still, to a great extent, a mystery to us. Their origin is nebulous and it has only been ascertained that they migrated to Italy from the East. Even the route they followed is uncertain and it is not known whether they arrived by sea or over the Alpine



Cerveteri: An Etruscan Tomb

will supply us with the key to interpret them. It seems that the Etruscans migrated to Italy in the eighth century before Christ (800-701 B. C.) and it is not improbable that a fusion took place between them and the native population. They spread over the whole of Central Italy, occupying the territory between the Apennines, the Tiber and the Mediterranean; later they extended their colonies beyond Rome and founded them in even greater numbers up the valley of the Po. They were undoubtedly in constant touch with the East, and their art, although having its own specific characteristics, shows a parallel development with, and often the influence of, Greek art. Their method of constructing city walls has remained famous and numerous traces of these still exist, although not all may be ascribed to the earliest period. The cities were generally founded on heights, like Fiesole, Volterra, Chiusi, Cortona, Arezzo, etc. and were surrounded by these huge defensive structures consisting of immense superimposed blocks, for which reason they were known as *cyclopean*. Besides the places already mentioned, Cosa, Roselle, Orbetello, Vetulonia, Ansedonia, Spoleto and many others still retain traces of these walls and gates.

ranges, then by means of the valleys which lead to the plain of the Po, the way taken by all foreign invaders throughout the ages. Even their language is unknown to us; thousands of the inscriptions which have come down to us must remain undecipherable, until some passage or fragment be discovered, written both in Latin and in Etruscan, which



Rome: Etruscan Statue (terra-cotta)



Rome: Etruscan Sarcophagus (terra-cotta)

houses according to a national style and paid special attention to their tombs, various types of which are known, such as for instance the *pozzo* (well), the *fossa* (ditch) and the *camera* (chamber), excavated in the rock and richly decorated. The bodies were placed therein with all their personal belongings, weapons, bronzes and pottery, either upon benches or in sarcophagi. The walls were decorated all round with paintings.

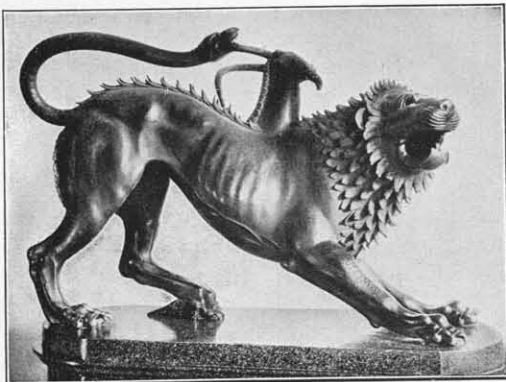
By means of these tombs, which are numerous at Orvieto, Chiusi, Cere, Tarquinia, etc. it has been possible to attain a fairly wide knowledge of Etruscan painting throughout its development during several centuries, and in all its different styles. It always more or less recalls the contemporary Greek art, its subjects being chosen not only from actual pictures but also from paintings on earthenware vases. These subjects were principally mythological, but there are also scenes from daily life (banquets, dances, games, wrestling, hunting, fishing, etc.) depicted with powerful realistic details.

A great many examples of Etruscan sculpture, particularly as regards temple decorations in terra-cotta, on

The Etruscans had their own special type of wooden temples with pillars and *cellae*, lavishly decorated with polychromatic terra-cotta; their architectural style also differed from the more widespread Greek type and was known as *Tuscan*; it subsequently exerted great influence on the Italian art of the Renaissance. They also built their



Tarquinia: Fresco inside Etruscan Tomb



Florence: The Chimera

sarcophagi, grave-stones and funeral urns, have come down to us. We may mention among the former the marvellous statues from the temple of Veio (Rome) of the sixth century, and the more recent façade of the temple of Luni (Florence). Among the second there are several sarcophagi, now in the Museum of Florence, and the famous funeral urns of

Chiusi and Volterra. That the Etruscans were wonderful bronze founders is demonstrated by the Capitoline Wolf (sixth century), the Chimera (fifth century), and the Orator (second century), the two latter in Florence.

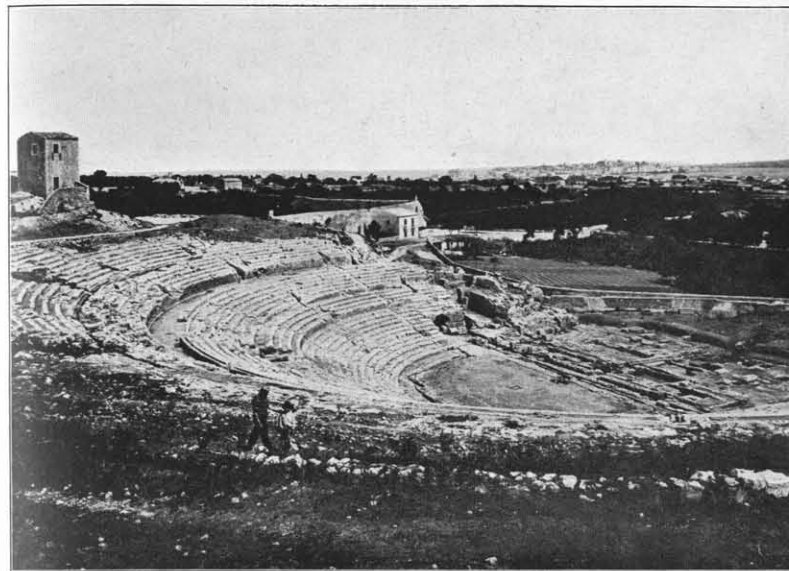
They produced ornamental metal articles, cists, mirrors and goldsmith's work with great skill. Fine specimens of this very ancient Italian art are shown in the Museums of Bologna, Volterra, Cortona, Chiusi and Rome.

THE GREEKS. — In the sixth century B. C., or perhaps even earlier, when Rome only occupied her hills and the banks of her river, and while Etruscan civilisation was flourishing in Central Italy, another civilisation, not native to Italy but extraneous, was making important strides, namely, the Greek.

The attempts of the Greeks to land and settle on the shores of southern Italy and Sicily probably date back to about the ninth century B. C. The native population, less advanced both as regards social development and political power, endeavoured in vain to oppose the forces of the invaders and had to retire by degrees towards



Agrigentum: Temple of Hercules



Syracuse: The Greek Theatre



Paestum: Temple of Neptune



Palermo: Diana and Actaeon (Metope of Selinunte)

the interior; but in time, owing to Greek superiority, they became completely Hellenised.

The Greeks settled on the coast, on account of its greater wealth and the vicinity of the sea, and gradually all that part of Italy and of Sicily were surrounded as it were with a hem of Greek territory, not inferior in opulence to the mother country, and where busy civilised centres flourished for centuries, until Greece declined and Rome arose. Superb examples of the two greatest types of Greek architecture, namely the temple and the theatre, are still to be seen in these centres. The temple, a true home of the divinity, had a *cella* in masonry for the statue of the god,

on the external walls of which there were generally long friezes of sculpture. This central nucleus, of rectangular form, was surrounded by a row of pillars supporting the ceiling. The two eaves of the roof formed triangular spaces on the front, called pediments, where isolated marble groups were arranged to represent entire scenes from mythology. These statues, as well as the architectural structures, were tinted in bright colours.

The Greek temples are very small when compared with our Christian churches, because the priests only were admitted to them and not the congregation. Those remaining in Italy are of the grand Doric style of the sixth to the fifth century B. C., lacking in refined decorative art, but insuperable as regards dignified severity, as for instance those of Paestum on the Bay of Salerno, and those of Syracuse, Agrigentum, Selinunte and Sege-



Syracuse: Aphrodite



Rome: Aphrodite of Cyrene

sta. Some of these are amongst the best preserved Greek temples still existing. On the other hand, the theatres, semi-circular in shape, generally built with the seats rising in steps up the side of a hill (the scenes being staged against the clear background of the sky under the setting sun), have survived as altered in the Hellenistic period (that is to say during the last three centuries B. C., which may be considered to a certain extent as the period of decline of Greek art) or in the Roman period, as at Taormina. Strictly in keeping as they are with the landscape, their beauty is extremely impressive; they seem to act as a powerful stimulant to the imagination and call up visions of the radiant days of Greek springtime, when the entire population repaired thither to listen to the deeds and struggles of the heroes, told in the grand words of Aeschylus and Sophocles. The one at Syracuse is perhaps the finest example.

Greek art introduced numerous sculptures into Italy, especially after the Roman conquests. The Museums of Florence; those of the Vatican, the Capitol and the Terme at Rome; and those of Naples and Palermo, contain a great number of Hellenistic and Roman copies of Greek sculpture of the golden period. From these copies we can reconstruct mentally the great masterpieces of Polyclethus, Myron, Praxiteles and Lysippus. All the centuries of Greek sculpture, from the archaic to the Hellenistic schools, are fully represented by such examples as the group of the Tyrants at Naples; the Discobolus by Myron, the Apollo of the Tiber,



Rome: The Niobide

and the Venus of Cyrene at the Terme Museum in Rome; the Mattei Amazon and the Apollo Sauroctonos in the Vatican; the *Faun in repose* in the Capitol; the *Niobe and her children* and the Venus de' Medici at Florence; the Pugilist in the National Museum at Rome; the Belvedere Apollo and Laocoon in the Vatican; and the Farnese

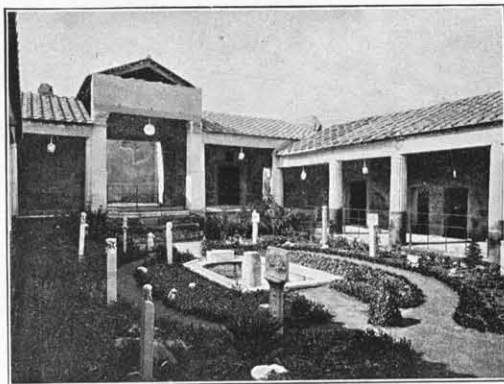
Bull at Naples. In addition there exist in these Museums some superb originals, which bring us into direct touch with the divine Hellenic art. They are the *Metopes* of Selinunte at Palermo, the *Tronetto di Venere* (Throne of Venus), the *Niobide* (Child of Niobe) of the Gardens of Sallust, the *Fanciulla d'Anzio* (Maid of Anzio) in Rome, and some minor examples.

Lastly we must not forget a product of industrial art of which there are innumerable specimens in all archaeological museums, namely the terra-cotta vases painted with mythological scenes — vases which were generally used to hold oil and wine. The earliest examples (sixth century) have the subjects painted in black on the red terra-cotta back-ground, like the celebrated François vase at Florence; next, those with red figures on

a black back-ground came into use (fifth century), later, less numerous and more especially due to the influence of Attic art, were those with white decorations.

THE ROMANS.

1. *Architecture.* — For a long period the Romans possessed no art of their own; they first turned to the Etruscans for an example, as was



Pompeii: The House of the "Amorini d'Oro."



Rome: The Pantheon



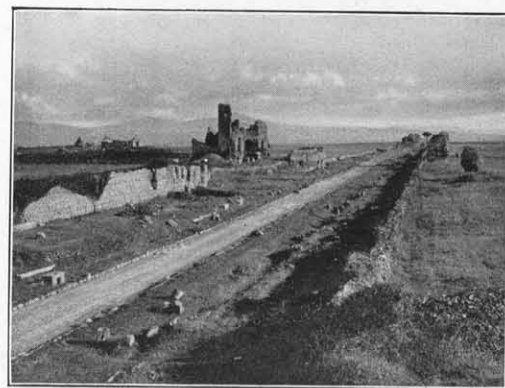
Susa: Arch of Augustus Octavianus

Pompeii, which was interred by the eruption of Vesuvius at the height of its prosperity; it can be seen to-day in every detail as it used to be, with its private houses, its basilicas, theatres and temples, the forum and the gymnasium, the market and the tombs — a unique sight throughout the world. During Republican times the appearance of Rome did not alter to any appreciable extent but when the immense empire was definitely consolidated first under Caesar and then under Augustus, and Roman power and wealth reached its climax, the former undertook and the latter completed, the reconstruction of the Capital.

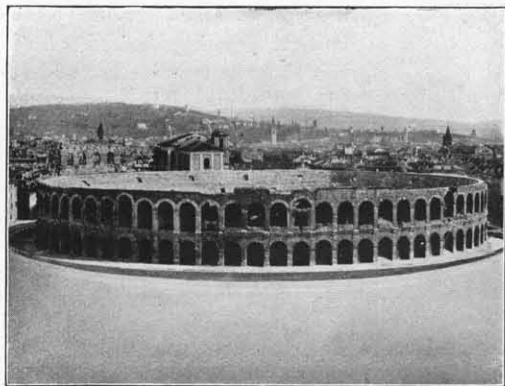
Julius Caesar commenced the planning of the Forum, the famous valley lying at the foot of the Capitol, the Palatine and the Esquiline, where pulsed the heart of Rome and where the destinies of the world were decided

the case when, at the end of the sixth century they desired to build their greatest temple—that of Jupiter Capitolinus. Then, after conquering Greece, they completely adopted the canons of Hellenistic art, brought away from Greece a large number of works of art, and brought from there artists of every description to beautify and ornament the city. It was the moment in which *Graecia capta ferum victorem cepit* — or in other words Greece in her turn overcame her fierce conquerors, who were subdued by her exquisite culture and her advanced civilisation.

The Hellenistic period of Roman civilisation can be discerned better than anywhere else at Pom-



Rome: Via Appia

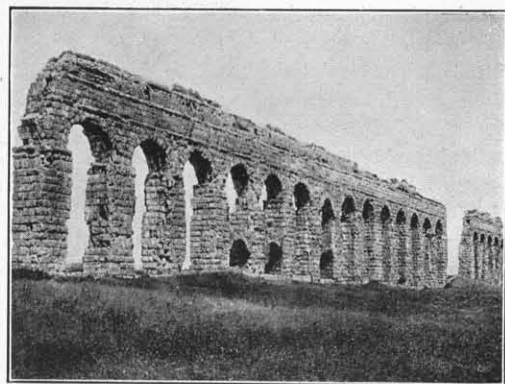


Verona: The Roman Amphitheatre

by the meetings of the populace and the consultations of the Senate.

There Caesar commenced to build the basilica called by him the Basilica Julia, to serve as a place for meetings. And as the glorious old Forum was becoming too small for the immense city, Caesar built an other one near by, surrounded by porticoes resting on columns and with a temple in the centre. This example was followed by later emperors, who constructed other fora in the vicinity, namely, Augustus, Vespasian, Nerva and Trajan, of which some imposing remains are still visible. In the building of the temples Rome adhered to a great extent to the Greek type, adopting the Corinthian style in all cases. Near the Forum and in the Imperial Fora (which have recently been excavated) many temples arose in the course of time, of which only a few pillars now remain. But Rome has also preserved the type of the small round shrine, which is in shape a survival of the ancient hut, as for example the so-called Temple of Vesta, that of Hercules and that of the Sibyl at Tivoli; and finally there is the Pantheon, a magnificent building, circular in form, covered by an enormous vault resting on powerful walls, instead of the earlier form, consisting of a simple roof. Thus the Romans introduced an entirely new element into the architecture of the world, taken from Eastern examples and entirely unknown to Greece.

No fewer than seventeen commemorative arches were erected Rome and in many of the provinces during



Rome: Remains of the Claudian Aqueducts

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Rome: Column of M. Aurelius Antoninus



Rome: Tomb of Cecilia Metella



Rome: Arch of Septimius Severus



Ostia: Remains of a tavern

the Augustan period, to perpetuate victories, triumphs and other notable events. This was a purely Roman idea and custom, suggested by the shape of the city gates. The custom continued and the most sought after place for erecting arches was the Forum and its vicinity - across the triumphal way where the conqueror passed towards the Capitol in a chariot drawn by white horses. In Rome the arches of Titus, Drusus, Septimius Severus and Constantine are still standing. There are others at Susa, Aosta, Rimini, Pola, Benevento, Fano and Ancona, to mention only the most important. And wherever the Romans extended their domination, not only in Italy but in the farthest provinces, from the misty north to the flaming south, in Gaul and in Africa, there the arch, with single or triple spans, was triumphantly raised.

The great palaces on the Palatine were built as private residences for the emperors, from Augustus to Domitian. For their last residence after death the emperors, commencing with Augustus, had handsome mausoleums built for themselves, generally round in shape, after the Etruscan type. Magnificent examples of tombs remain in Rome, such as that of Cecilia Metella on the Appian Way, the pyramid of Caius Cestius at Porta Ostiense, and Hadrian's Mausoleum - transformed in the Middle Ages and in the Renaissance into Castle S. Angelo. There are in addition the theatres - copied from the Hellenic examples like those of Aosta, Verona and Fiesole, vast amphitheatres for circensian games, of which



Florence: Fragment of the "Ara Pacis Augustae"

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Rome: Statue of Marcus Aurelius

the largest is the Flavian Amphitheatre in Rome - the Colosseum - which was subsequently imitated throughout the Empire. Another way of commemorating great achievements was by means of pillars - like that of Trajan and Marcus Aurelius in Rome - around which is a twisted spiral band of bas-reliefs, recording step by step the exploits of the hero.

There are the thermae, as large as the Colosseum, with swimming-bath, enormous halls luxuriously decorated with marble and stucco, gymnasiums, stadia and gardens lying around the main block of the building. Imposing ruins remain of the Baths of Caracalla and of Diocletian. There is the cyclopean work of the aqueducts, which brought an abundance of water from far-off mountains, making Rome - built on arid and thirsty soil - a city of fountains; this example was followed by many other cities, wherever the necessity arose. Large villas were erected near the sea and on the hills, superb combinations of architecture and garden, of which Hadrian's Villa at Tivoli is a good example, as well as the countless remains which are met with on the road from Naples to Pozzuoli, Baja and Cape Miseno. In order to be in touch with all parts of their immense Empire, the Romans had need of numerous and good roads and were therefore great road-builders. Over the rivers which these roads crossed there are a great number of bridges, more or less restored, such as that at Rimini, those in Sardinia and many others. But who can remember all the examples of Roman constructive art in Italy?



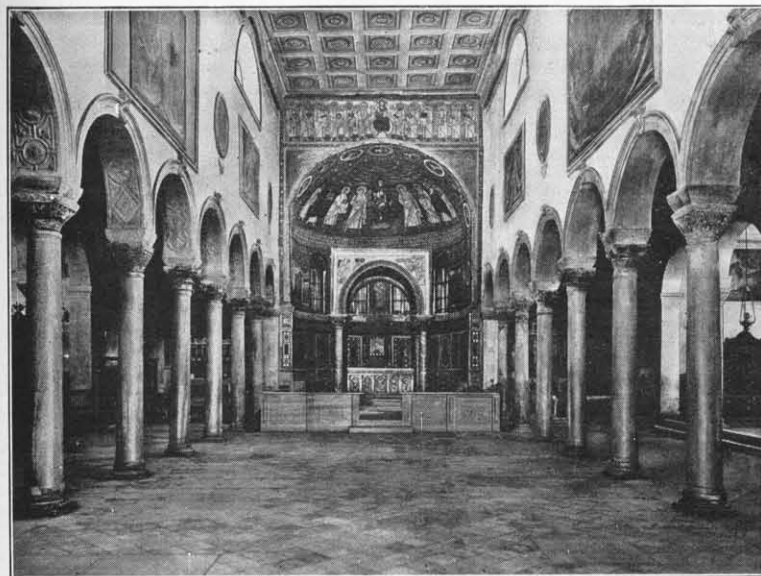
Pompeii: Painting in the Villa of Mysteries

From Piedmont to Sicily, from Venice to Apulia, from Lombardy to Calabria, from Asti to Cagliari, from Milan to Santa Maria Capua Vetere, from Turin to Trieste, from Brescia to Luni, at every step one encounters traces of the rulers of the world. Besides Pompeii, other places, such as Herculaneum and Ostia, have groups of well-preserved buildings, which aid the imagination in the reconstruction of the ancient manner of living.

2. *Sculpture and Painting.* — Although to a lesser extent than in architecture, the Romans created masterly sculptures and paintings. They created nothing original but merely imitated, reproduced and copied Greek works of art, preferring the more ancient periods, without disdaining however the Hellenistic. A return to the purer and more correct style of the earlier centuries, as opposed to the passion and exuberance of later works, took place under Augustus. The sculptors who followed along these lines are said to belong to the neo-Attic school. As this imitation of the Hellenic art became imbued with the Roman spirit, the works produced began little by little to display an original Roman element. The most famous monument of this period is the *Ara Pacis Augustae*, an altar in honour of the conquering and peace-making Emperor, of which notable remains are found at Rome in the National Museum and at Florence in the Uffizi Gallery. In addition, the numerous statuary portraits, busts and bas-reliefs in which the essentially realistic Roman art truly excelled, must not be forgotten.

Sculpture was of course freely employed in commemorative monuments. The triumphal arches, for instance, bore many bas-reliefs recording the deeds of the prince in whose honour the arch was erected. Throughout the first century after Christ these sculptures were conceived and executed with great nobility, as can be seen by the reliefs on the Arch of Titus and on Trajan's Column, those on the Arch of Trajan at Benevento and on the superb bronze statue of Victory at Brescia. After these, decadence set in rapidly, and although in the second century we still have a masterpiece in the equestrian statue of Marcus Aurelius, yet the reliefs on the column to the same emperor and also those of the Arch of Septimius Severus, show a remarkable weakness of execution; and finally, in the first years of the fourth century, not only does the sculptors' lack of skill appear in a very evident manner, in the Arch of Constantine, but they even confess their impotence by using reliefs borrowed from older monuments to embellish the arch.

Roman painting was principally, if not exclusively, decorative in style; examples are found in Rome itself, but more than elsewhere at Pompeii. These decorations passed through various phases, which are generally classified into four different styles, namely: The first imitating wall coverings in the form of simple marble slabs; the second, which added architectural drawings tending to an illusive enlargement by means of perspectives or landscapes; the third, which reverted to a more severe and accurate conception and avoided landscape designs, representing instead a few quiet indoor scenes; while the fourth, reverting to the second as regard landscapes, is distinguished by unbridled fantastic effects in the architectural ornamentation.



Parenzo: The Basilica

II. - MEDIAEVAL ART

1. *Architecture.* — It was the Emperor Constantine who at the beginning of the fourth century officially recognised the Christian religion. The Christians, who had so far confined their cult and their sepulchres to the Catacombs and had passed through the tortures of persecution and the uncertainties of periods of toleration were finally able to build their temples unmolested opposite the pagan ones whose glory was sadly waning.

In the planning of their temples the Christians kept strictly to the design of the existing pagan constructions; for the baptisteries, which at first and for some time were isolated from the church, they borrowed the circular form of the baths. The baptistery of the Lateran at Rome still remains.

As for the churches, they could not be designed like the pagan temples as these consisted of little cellae surrounded by a colonnade. The Christians required a vast hall where the people, and not merely the priests, could enter and pray. They adopted therefore the Roman

construction the most suited to their purpose, that is, the secular basilica, from which the Christian church inherited its name and its general form. The fourth century witnessed the erection of the basilicas which are still the greatest pride of Rome: St. Peter's, St. John Lateran, St. Paul's, and Santa Maria Maggiore. But these basilicas were almost entirely rebuilt in later centuries and have few or no traces left of the ancient churches. There are however a few which have remained unaltered, such as S. Lorenzo (in part), S. Agnese, S. Prassede and above all S. Sabina of the fifth century.

Constantine transferred the seat of the Empire to the city to which he gave his name: Constantinople. Shortly afterwards, at the end of the fourth century, Theodosius, when dying, divided the immense dominion between his two sons, whose territories were named the Western and the Eastern Roman Empires. From that moment the Western Empire, so continually harassed by the invasions of the barbarians, declined; less than a century later, it was definitely broken down. The Eastern Empire, on the other hand, flourished still for centuries. It was then that *Byzantine art* was created, being gradually evolved out of the roots of Hellenistic art.

In the meantime in Italy, the centre of political power was transferred from Rome to Ravenna; thus in the VI century this city became the home of a splendid civilisation no longer Roman, but for political and economic considerations, Byzantine. Ravenna still possesses a collection of monuments which are reckoned amongst the most striking in Italy: S. Giovanni Evangelista, the sepulchre of Galla Placidia, mother of the Emperor Valentinianus, the sepulchre of Theodoric, St. Vitale, St. Apollinare in Classe, St. Appollinare Nuovo, the Orthodox and the Arian Baptisteries, to mention but the greatest of those still standing. As regards the basilicas, their derivation from the Christian type of the early centuries is most evident. And this style of building spread and lasted during later centuries all along the Venetian coast, as is shown by the cathedrals of Torcello, Aquileia, Grado and Parenzo.



Rome: Interior of S. Sabina



Ravenna: Interior of the Mausoleum of Galla Placidia

pola which had been generally used in the later Roman epoch. The Romanesque architects gradually arrived at the stage when many of their churches were covered with vaults. This laborious process, whose uneven steps can here and there be traced from the seventh to the tenth centuries, reached completion about the year one thousand and when this dreaded date had passed, which was to see the end of the world, a great fervour of religious sentiment arose; the small rudely built churches, consisting of a few blocks of roughly hewn stones, were replaced by magnificent new ones, with a wealth of beautiful decorations.

The leader of this creative movement was Lombardy, where between the eleventh and twelfth centuries numerous masterpieces were erected. Its cathedrals, most of which are still standing, were made of stone and brick; they were flanked by lofty belfries and often had a second row of arcades in the upper part of the central nave, crowns of arches resting on the rows of pillars, and the first decorations denoting a revival in sculpture. The glorious Basilica of S. Ambrogio in Milan,



Milan: Interior of Sant' Ambrogio



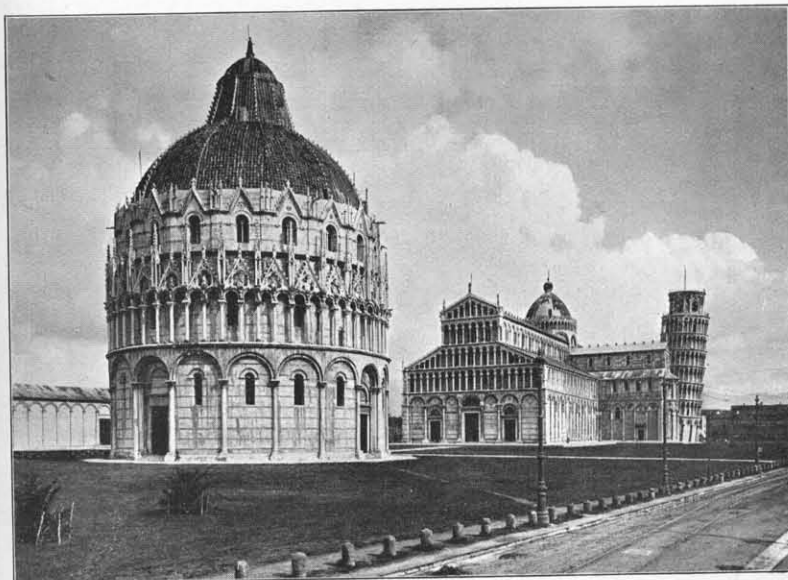
Parma: The Cathedral and Baptistery



Venice: Interior of S. Mark's



Verona: Interior of S. Zeno



Pisa: Baptistery, Cathedral and Tower

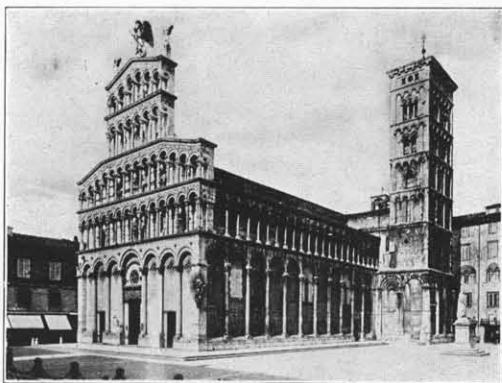


Florence: The Baptistery

one of the mile-stones of Romanesque art, takes first place, and around it gradually arose a series of churches in the whole of the Po Valley. There are the Basilicas of Pavia: S. Michele S. Pietro in Ciel d'oro and S. Teodoro; along the Emilian Way, the Cathedrals of Piacenza, of Fidenza, of Parma and of Modena; S. Maria Maggiore of Bergamo; the renowned S. Zeno of Verona and the Cathedrals of Ferrara and of Cremona.

At Venice, bound by a thousand links to the East, the miraculous St. Mark's is a blend of Romanesque and Byzantine elements. Tuscany, taking advantage of its black and white marbles, carried to its climax in the Cathe-

dral and Leaning Tower of Pisa the style of decoration with arches and columns, which cover the whole structure, a type of construction which extended to contemporary churches in Lucca and Sardinia. Florence, already showing signs of its undying devotion to the pure classic style, heralded in the Baptistery and in San Miniato the forms of architecture of the Renaissance. Rome, where the constructive tradition of the early Christian basilicas had more or less continued during the Middle Ages, remained faithful to the old type of basilica on columns covered with a roof. But Sicily, which had known the splendours of Arabic civilisation, absorbed features from that art - which in its turn was derived from oriental stock - which make the edifices of the Romanesque period the most fantastic and ornate after St. Mark's at Venice. The churches



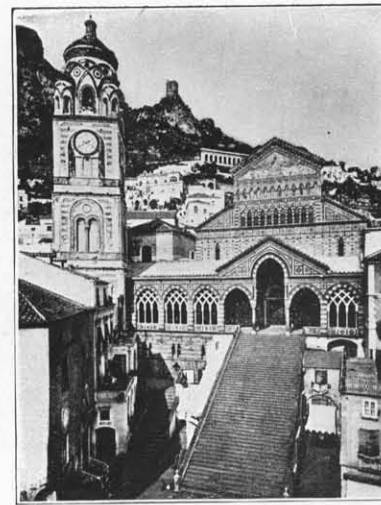
Lucca: Church of S. Michele



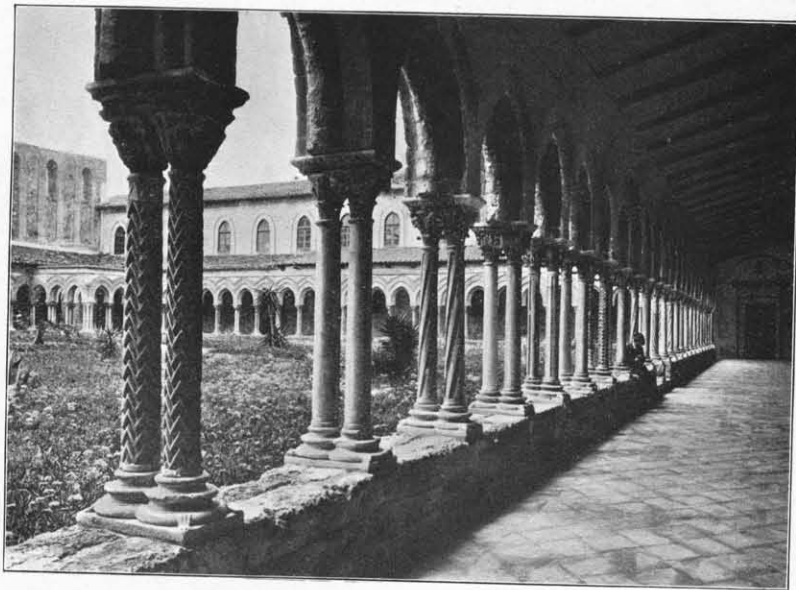
Troia: The Cathedral



Palermo: The Palatine Chapel in the Royal Palace



Amalfi: The Cathedral



Monreale: The Cloisters



Padua: Sant' Antonio



Genoa: The Cathedral



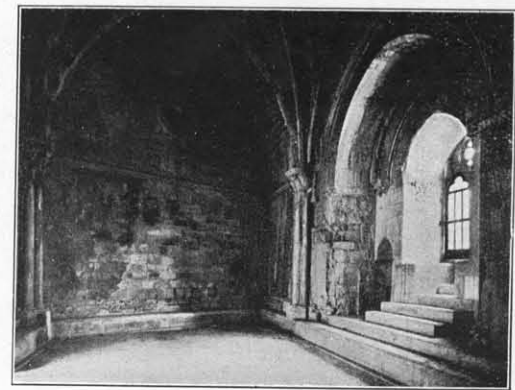
Cefalù: The Cathedral

of Palermo, the Cathedral, the Martorana, the Palatine chapel and the cathedrals of Cefalù and Monreale arouse admiration and surprise even to this day. Reflexes of that art, usually called Arabic-Norman, appeared also in the Peninsula, in Apulia and especially in the Neapolitan territory, as is shown by the cathedrals of Ravello and of Amalfi. In Apulia the

most decidedly Romanesque cathedrals are those of Troia, Ruvo, Bitonto, Bari, Altamura, etc. Noteworthy secular monuments were also built, amongst which we will mention Castel del Monte of Frederick II. In the Abruzzi and in Marsica magnificent constructions were also erected.

The improvements in the system of building developed by Romanesque art and brought to perfection under new forms in France, were such that Gothic Art found a footing everywhere: even Italy followed suit and left her own beautiful and century-old tradition for the new school. This was due above all to the great religious orders which spread and settled in her midst, creating their huge monasteries, such as Fossanuova, Casamari and S. Galgano, naturally employing the systems of their own countries.

The Gothic style came to Italy at the beginning of the thirteenth century, but the fundamental tendencies of Italian art were so strong, because they were so truly and profoundly Italian, that it acquired a special character of its own in Italy; so much so that a comparison between most buildings in Italian Gothic



Castel del Monte: The Throne-Room



Assisi: San Francesco

The church of S. Francesco at Assisi demonstrates this fact in its two superimposed churches; also S. Andrea at Vercelli, S. Petronio and S. Francesco at Bologna, the Frari and Ss. Giovanni e Paolo in Venice, Sant'Antonio in Padua, and the cathedrals of Florence, Siena, Orvieto, and Genoa. One building only, at least among the great ones, is wholly in the northern style with strong German tendencies, namely the Cathedral of Milan, to which Italy has added however its characteristic marble covering.

We must not omit to mention that in this period, a series of municipal or princely palaces were erected, but with marked Italian features, such as those at Piacenza, Florence, Siena, Perugia, Castelnuovo at Naples and the older portions of the one at Trent. As regards secular constructions Venice stands quite apart, prominent and unique in the world.



Vercelli: Sant'Andrea

style and Nôtre Dame de Paris, or the Cathedrals of Rheims or of Cologne, makes it hard to realise that they belong to the same type of architecture. It must be admitted that the relationship is indeed distant.

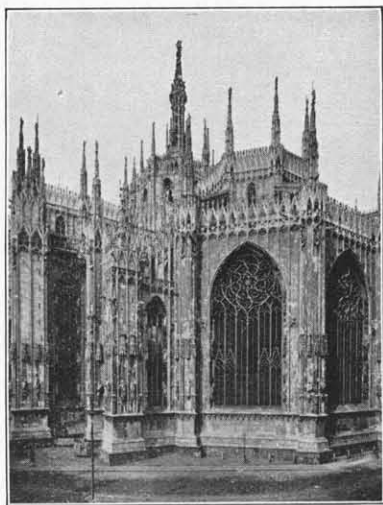
As a matter of fact the Italians confined themselves to the adoption of the more perfect system of construction with ogival vaultings, and copied the decorative and formal details of capitals, pillars, tympanums, etc. As regards the remainder, which is perhaps the most important, and especially as regards space, created in a vertical direction by the Gothic style, the Italians remained what they had always been, namely true Romans.



Florence: The Cathedral



Siena: The Cathedral

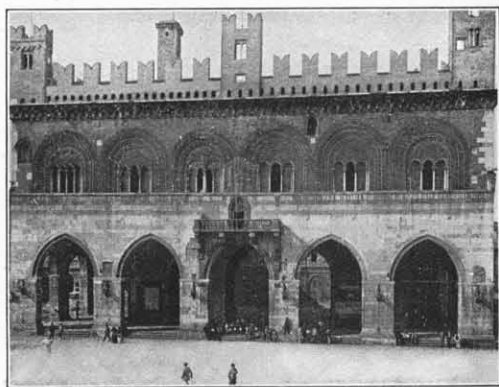


Milan: The Cathedral (back)

As St. Mark's fancifully fused the Romanesque with the Byzantine, so in the Palace of the Doges we behold a dream of marble in which the Gothic style is blended with Eastern art: it is a monument which has no equal on earth. Mention must also be made of the military architecture of the time, which has left us a great number of towers, such as those of Bologna and of St. Gimignano.

2. *Painting and Sculpture.* — Before the time of Constantine, when there was no other place for meeting and worship but the subterranean cemeteries - the catacombs - the Christians adorned these sacred places with paintings: they employed the methods of painting used in pagan art, differing from it, naturally, in the subjects. Some of these were certainly derived from classic art, as well as the ornamental parts and even some of the scenes into which a symbol could be easily introduced, such as the scene of Cupid and Psyche; but more frequently they were Christian scenes such as Noah, Moses, Daniel in the lion's den, the adoration of the Wise Men, the Miracle of the loaves, the Baptism. Very frequent were the images of the Orante (figure praying) with arms uplifted, and the Good Shepherd carrying the symbolical lamb on His shoulders. At the time of Constantine, the Christians began to bury out of doors, and the catacombs, of which many remain in Rome, were abandoned.

But the greatest pictorial display of the early Christian period consisted of mosaic work, this also being



Piacenza: Town Hall

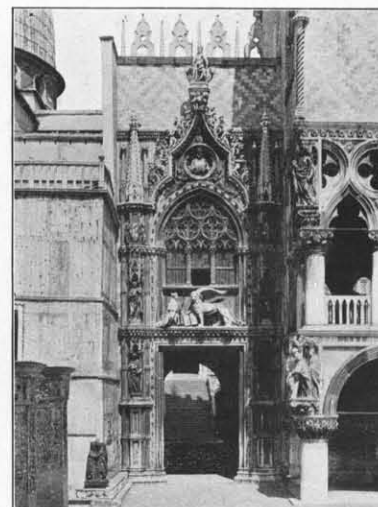
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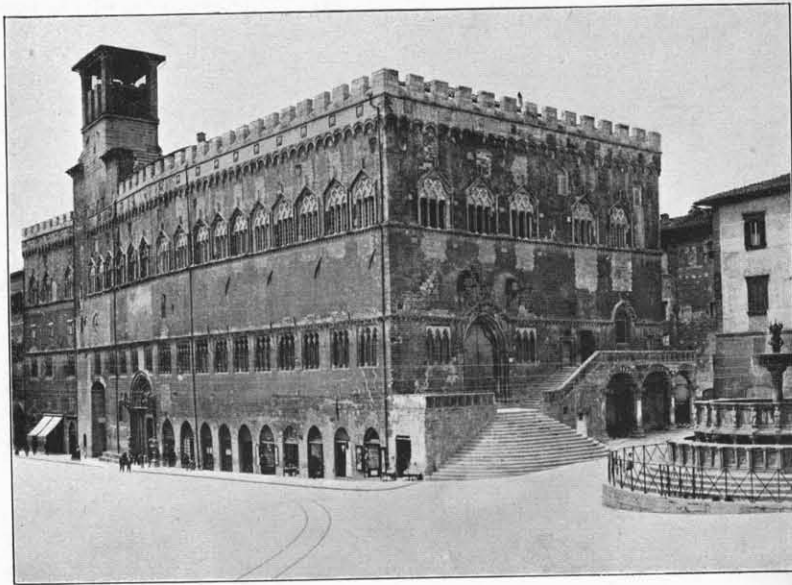
Venice: The Ducal Palace



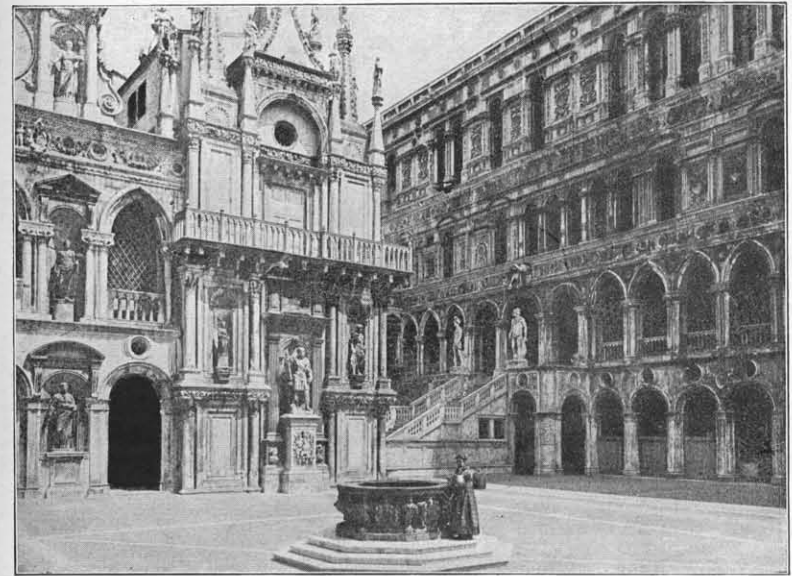
San Gimignano: Ancient Municipal Palace



Venice, Ducal Palace: "Porta Della Carta"



Perugia: Town Hall



Venice: Courtyard of the Ducal Palace



Florence: The Palazzo Vecchio

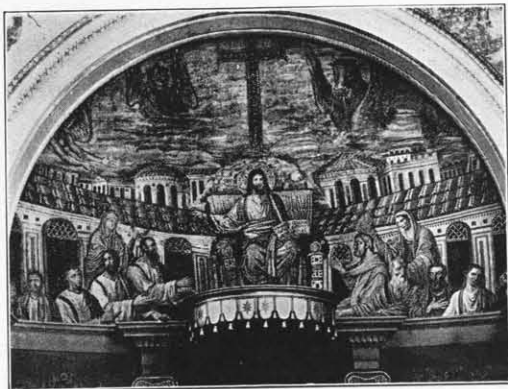


Siena: Town Hall

derived from pagan prototypes. Rome possesses a great number of examples from the fourth to the twelfth centuries in S. Constanza, the Lateran, S. Pudenziana, Santa Maria Maggiore, S. Paul's and in fact in almost all the basilicas up to the very late ones of Santa Maria in Trastevere and Santa Francesca Romana. As time progressed these mosaics lost their Roman character and became decidedly Byzantine in style.

Where Byzantine art triumphs most, as pointed out when speaking of architecture, is at Ravenna. All the churches and baptisteries there are ornamented with mosaics, which are considered to be amongst the most beautiful in existence. In addition to Ravenna and Rome, mosaics are found in many other Italian cities from Milan to Naples, and from Florence to Parenzo. Two regions in particular possess priceless treasures of the time of the second revival of Byzantine art, that is to say after the tenth century, namely Sicily and Venetia. The Palatine Chapel, the Martorana at Palermo, Monreale, Cefalù, St. Marks at Venice, Torcello, the Baptistery at Florence, and other places, display to our spell-bound gaze a decorative beauty which has never been surpassed.

It must not be thought however that the art of painting disappeared with the Catacombs. On the contrary, it progressed without interruption, and on account of its lesser cost it became the art of the people, as com-



Rome: Mosaic of the Apse of S. Pudenziana

the Baptistery of Parma, there are others.

As to the sculptured works of art which have come down to us, there is perhaps a less marked continuity. At first the Christians retained the pagan custom of sarcophagi, and those produced in Rome differ little, as regards art, from the classic examples. At Ravenna, on the other hand, original types were created; the custom of portraits and statues also continued, such as that of Constantine in the Lateran and the bronze colossus at Barletta, but they became more and more decadent.

During the barbarian invasions from the fifth to the eighth centuries, sculpture became more ornamental in style, like the stucco work of the Baptistery at Ravenna, the wooden doors of Santa Sabina in Rome, and the figured columns of the ciborium of S. Mark's at Venice. After the eighth century the ancient tradition was entirely abandoned, and striking elements of barbarian art are to be found side by side with the Byzantine. Of this period there remain monuments of extraordinary interest, such as the Baptistery and the decorations of Santa Maria in Valle at Cividale in the Friuli,



Rome: The Crucifixion
Church of S. Maria Antiqua

pared with mosaic work, which was confined to the wealthier classes. In Rome itself, at Santa Maria Antiqua, S. Clemente, Santi Quattro and San Lorenzo, there are pictorial examples of all centuries; and scattered here and there throughout Italy, from St. Vincenzo al Volturno to Anagni and Subiaco, from the Abbey of Grottaferrata to



Ravenna: Mosaic of the Basilica of S. Vitale - The Emperor Justinian and St. Maximianus



Monreale: Mosaic in the Apse
of the Cathedral



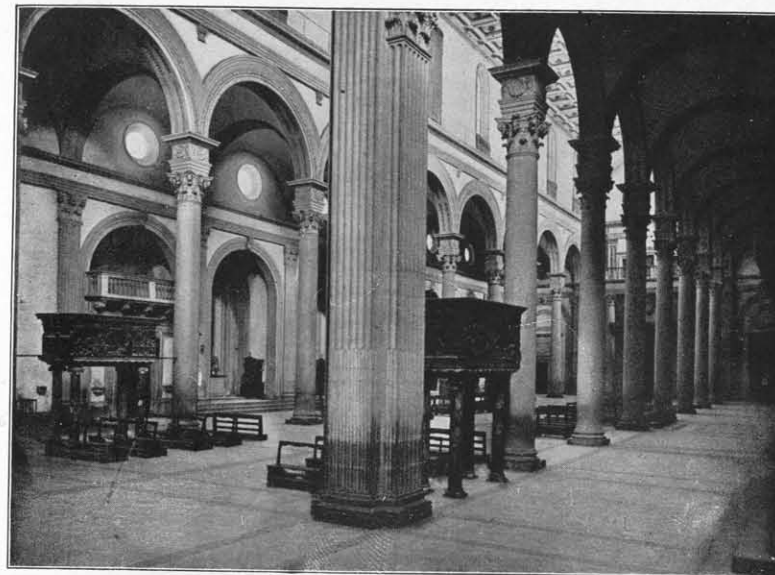
Monreale: Adam and Eve
and the destruction of Sodom (mosaic)

and the celebrated golden altar of Sant'Ambrogio at Milan. The revival of Byzantine art in the tenth century has given us fine examples of sculpture, always in the form of decorative art, such as the pulpit and the ciborium of Sant'Ambrogio at Milan, the bronze doors at Pisa, the famous golden altar-screen at S. Mark's in Venice, the bronze doors of the churches of Canosa, Troia, Ravello, Benevento and many others. Mention must also be made of the minor arts which were very flourishing during these centuries, especially carved ivory work, such as the altar piece of Salerno and numerous small chests and tablets; also goldsmiths' work of which, besides the examples already mentioned, there are noteworthy collections in many museums and cathedral *treasuries*, as at Cividale, Monza Cathedral (where the *Iron Crown* of the Kings of Italy is kept), at Venice, etc.

A very noticeable revival took place in sculpture from the eleventh century onwards, during the construction of the large cathedrals. Sculpture was in great demand for the decoration of these immense buildings and, consequently, by force of circumstances, made great strides. In the valley of the Po, the work required for the big Lombard churches called for numerous artists, of whom the greatest and most noteworthy was Benedetto Antelami; in Tuscany, sculpture was mostly used in pulpits; at Rome, the Cosmati used for their decorative work costly mosaics alternated with coloured marbles; in Apulia and Campania, and more especially at Naples, Capua, and Ravello, railings, pulpits, Paschal candlesticks and urns in numerous forms denote the approach of the Renaissance. And just as the grand new school of painting was evolved from the best paintings of the XII century, so was the sculptural resurrection grafted upon the contemporary plastic works.



Parma Cathedral: Descent from the Cross
(Benedetto Antelami)



Florence: Interior of San Lorenzo

III. - THE RENAISSANCE AND MODERN ART

1. *Architecture.* — From the time when the darkest mediaeval clouds commenced to disperse, after the year one thousand, Italy dreamed only of Rome, whose ancient greatness represented in her eyes the perfect ideal. The glorious monuments of Rome ceased to be considered, as they had been up till then, mere quarries of ready worked materials, stores of columns, of capitals, of ready made entablatures, or even as deposits of stone for the production of lime; they became now, with few exceptions, objects of veneration and study and were diligently examined to discover the secrets of their beauty.

The initiator of the new era was the Florentine Filippo Brunelleschi. He abandoned the Gothic forms and reverted definitely to the classic style. The Pazzi Chapel, the Sacristy of San Lorenzo, San Lorenzo itself and Santo Spirito, the Pitti Palace with its majestic rustic mouldings, and the cupola of the Cathedral bear everlasting witness in Florence of his glory.

After Brunelleschi, Leon Battista Alberti made another step forward in



Florence: Santa Maria Novella

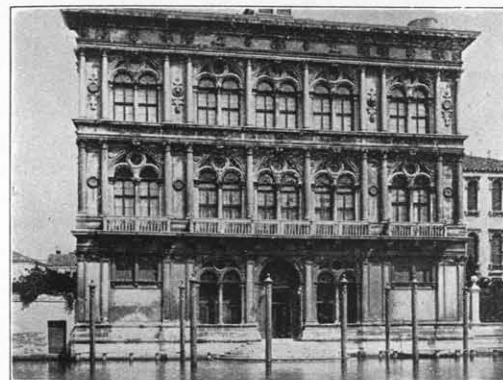
entire city, namely Pienza. Rome, with the courtyard of the Palazzo Venezia and the Palace of the Cancelleria, as well as Naples, were from this point of view, Florentine colonies. In other regions the art of the Renaissance grafted itself on to the local elements and assumed an aspect of its own. And although in the Palace of the Dukes of Urbino, especially as regards the courtyard, erected by Luciano di Laurana, the spirit of Brunelleschi still predominates, yet at Venice (leaving on one side the architecture of the Ducal Palace, which is repeated in many private buildings, of which mention will only be made of the Ca' d'Oro), the airy compositions and the luxuriousness of the rich material of the Romanesque and Gothic periods were still preserved under the new style: this is borne out by the Vendramin-Calergi Palace, built by Mauro Coducci, or S. Maria dei Miracoli, by Pietro Lombardi. In Emilia, where stone is scarce, terra-cotta decorations were used, as is shown by the palaces of Bologna. In Lombard-



Pienza: Piccolomini Palace

Italian architecture; he was a man of independent and original ideas, who anticipated by fifty years the spiritual methods of Leonardo da Vinci; at Florence the Rucellai Palace and the façade of Santa Maria Novella; at Rimini the Malatestiano Temple, and at Mantua Sant'Andrea, are creations of his, all displaying a powerful severity which takes the place of Brunelleschi's delicacy and foreshadows the sixteenth century.

The Florentine artists of the XV century dispersed over the whole of Italy, carrying fresh ideas to the other towns. Bernardo Rossellino created the central nucleus of an



Venice: Vendramin Palace

step which led the architecture of the Renaissance into a new phase, greater than the first, was taken in Rome - now the chief centre of artistic activity in Italy - by an architect of Urbino called Donato Bramante. Bramante had given a hint of his powers in the Cloisters of the Pace and the little temple of St. Pietro in Montorio, in which his style was already well marked, when Julius II entrusted him with the rebuilding of the Basilica and the restoration of the Vatican Palaces. It was here in the working out of his great projects that the laws of sixteenth century architecture became fixed. The work of Bramante was only partially carried out but his teachings bore fruit amongst his numerous pupils. Raphael and Michelangelo worked together with Bramante. Raphael was also an architect and, after Bramante, was at the head of the Vatican constructions; he also built the Villa Madama, and the Pandolfini Palace at Florence; Michelangelo was destined to crown the great edifice of the Popes with the largest cupola in the world, which Bramante had been unable to construct, and to plan the buildings on the most glorious of the Roman hills - the Capitol.

Most of the greatest



Bologna: Courtyard of the Bevilacqua Palace

dy the taste for lavish plastic decorations is very marked; the façade of the *Cerlosa* of Pavia and the Colлеoni Chapel at Bergamo, works by Giovanni Antonio Amadeo, are unsurpassed masterpieces of this style. But these works of the fifteenth century were still too far removed from the type of classic austerity which was now in the mind of everyone. Another



Pavia: The "Certosa" - A window

And at Venice, architecture was dominated by a Florentine, Jacopo Sansovino, who had also worked at Rome in his youth. He also, introducing the new ideas to Venice, succeeded, with that miraculous instinct which had guided his predecessors, in harmonizing his buildings with surroundings which are quite unique in the world, and in blending their characteristics; the Library of St. Mark's will ever remain one of the most superb palaces ever erected. At Vicenza another constructor of genius, Andrea Palladio, transformed the whole aspect of the city with a large number of buildings, imparting to it his own style, and raised an eternal monument to his glory, namely the Basilica. The Perugian, Galeazzo Alessi, fulfilled a similar task at Genoa but left his masterpiece at Milan, namely the Marino Palace.

Only the chief names have been mentioned, with one or two

Italian architects, came, directly or indirectly, from that school. Baldassare Peruzzi constructed the Massimo Palace and the Farnesina; Antonio da San Gallo the Elder, S. Biagio at Montepulciano; Antonio da San Gallo the Younger, the Farnese Palace, to mention but one only; and Giulio Romano, the Palazzo del Tè at Mantua. There are numerous others throughout that century, each of whom enriched the world with fresh marvels. Vignola will always be famous on account of his majestic work at Caprarola; Sanmicheli constructed a series of superb palaces at Verona, and in Venice his masterpiece - the Grimani Palace on the Grand Canal.



Bergamo: The Colleoni Chapel



Rome: The Farnesina Palace

ceptibly before the eyes, as for instance the latest works of Vignola and those of Giacomo della Porta. A very important moment of this period was during the papacy of Sixtus V who, with his faithful architect Domenico Fontana, erected the Lateran and the Vatican Palaces and carried out some of the most characteristic street reforms of the new Rome, such as the cross roads of the Quattro Fontane.

In the early seventeenth century Baroque art had definitely asserted itself and the greatest monument of the period is St. Peter's as it now stands; it is the work, as far as the nave and façade are concerned, of Carlo Maderna. It is impossible to mention here, even briefly, all the notable architects of this period, and their great works. One of the greatest of these builders is Bernini, in whose honour it is sufficient to mention one of the most imposing sights in the world, the Piazza of St. Peter's with its famous portico. But in his inexhaustible activity, he created many masterpieces; S. Andrea, on the Quirinal the Barberini Palace, the fountains in Piazza Navona, and the Montecitorio Palace. Contemporaries of his were



Venice: The "Loggette del Sansovino" at the base of St. Mark's Belfry

examples of their work. But during the whole of this period Italy had many notable builders, who either on a small or a large scale created works which will never die. Baroque art also came from Rome and its origin may be traced in the numerous works created there at the end of the sixteenth century, when the characteristic forms of that century change almost imper-



Vicenza: The Rotonda Palladiana

Algardi, with the facade of Sant' Ignazio; Pietro da Cortona, with Santa Maria in Via Lata and the exquisite S. Maria della Pace; Carlo Rainaldi with S. Andrea della Valle and Santa Maria in Campitelli. Later came Alessandro Galilei with St. John Lateran; Fuga with Santa Maria Maggiore and the Consulta; Martino Longhi with Ss. Vincenzo e

Anastasio; and Nicolò Salvi with the Trevi Fountain. Even if we were merely to mention the greatest of these it would take too long. One who deserves special mention is Francesco Borromini, who, in the middle of the seventeenth century, laid the foundations of a further development, which led to the Rococo, and whose greatest works are Sant' Agnese in Piazza Navona, S. Carlino in the Quattro Fontane, the Filippini and the Propaganda Fide (Propagation of the Faith).

From Rome the Baroque style spread all over Italy and throughout the world, as the architecture of the Renaissance had done before. Every city in Italy owes to this style many grand works of art: Genoa with Bartolomeo Bianco or Castello; Bologna with the Tibaldi; Milan above all with Ricchini; Turin with Guarino Guarini, who built the Carignano Palace, S. Lorenzo and the Chapel of S. Sindone, and Juvara, the constructor of the Madama Palace, and of Superga; Venice with Baldassare Longhena, creator of the Salute and the Pesaro and Rezzonico Palaces; and in the South, Naples, Bari, Lecce, Palermo.

Another glory and



Milan: Marino Palace - The Courtyard



Rome: The Basilica of St. Peter's - The interior

not the least, of Baroque art - even in this a strict follower of the sixteenth century - was the creation of large gardens. The sixteenth century gave birth to the Villa d' Este, Villa Medici and Villa Giulia in Rome, and Villa Lante at Bagnaia. The seventeenth and eighteenth produced enormous estates, the Villas Borghese, Doria Pamphili, Aldobrandini,

Villa Torlonia at Frascati, the Vatican and Quirinal Gardens, Villa Albani, and innumerable others now partly destroyed, which encircled Rome like a superb coronet. At Florence we find the Boboli, in Venetia the Villa Pisani at Strà, in Piedmont the Castles of Savoy, and in the Neapolitan district Caserta. In these and the other villas, which adorn the country side of Italy, the architects vied with the imagination and dreams of the poets; they actually succeeded in reproducing with plants, water-falls, alleys, slopes and fountains the fantastic scenes laid by Ariosto in the gardens of Alcina, and by Tasso in the gardens of the witch Armida.

At the end of the eighteenth century, Italian artistic production was if not killed, at least very exhausted. Italy too had a neo-classic period, which with a re-awakened love for the antique, introduced the fashion for that correct, serious and scrupulous but rather cold style which lasted up to the early nineteenth century.

Later, in Italy as in the whole of Europe, there was no distinct style of the age, and even the remarkable monuments which were erected show diverging and very often contra-



Rome: Farnese Palace - The Courtyard



Rome: St. John Lateran

dictory tendencies. The huge monument to Victor Emmanuel in Rome, erected on the slope of the Capitol Hill, represents a return to a somewhat classical style. Quite recently the architectural development of Italian cities has been very considerable and it is perhaps too premature to pass any judgment. Especially in Rome there is a decided and quite

logical tendency to form a link with the last expression of national art, namely the Baroque. Amongst many noteworthy examples of this tendency the greatest is the majestic Law Courts building in Rome.

2. *Sculpture.* — In the middle of the thirteenth century sculpture, which for two centuries had been mostly used to adorn religious constructions, had a wonderful revival in the work of Nicolò Pisano. The pulpits of Siena or Pisa, would be sufficient alone to establish his fame. Nicolò was a Romanesque artist, who felt the influence of the antique more strongly than his predecessors; his son Giovanni Pisano, on the other hand, while just as great, as is seen at Siena, Pistoia, Pisa and Padua, felt more strongly the influence of the Gothic style, the fashion of the times. Just as painting, as

we shall see later, was Florentine, so sculpture for the whole of Italy, in the fourteenth century, was Pisan. The manner of Nicolò and Giovanni spread from Milan, where Giovanni di Balduccio worked, as far as Naples, where all the numerous princely tombs are Pisan work. The influence extended to Rome, Umbria, Siena and Florence, where there



Rome: The Barberini Palace



Rome: Trevi Fountain



Rome: Santa Maria Maggiore



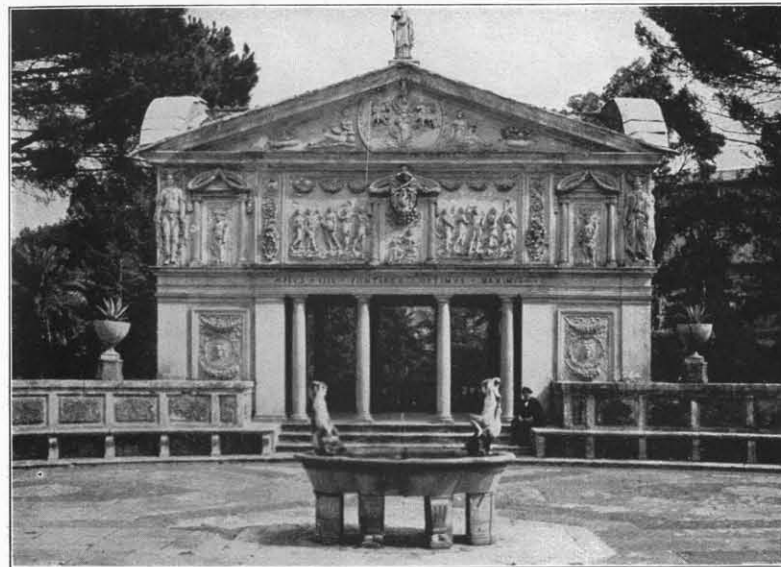
Rome. St. Peter's



Tivoli: Gardens of Villa d'Este



Venice: The Church of the Salute and the Custom House



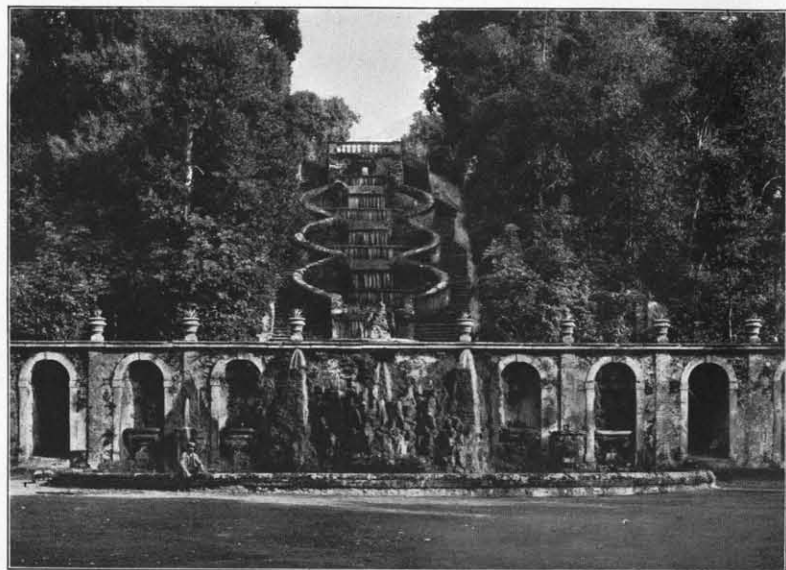
Rome: The Villa of Pius IV in the Vatican Gardens



Bagnai: The Villa



Caserta - Royal Palace: A waterfall in the Park



Frascati: The waterfall in the Villa Torlonia



Rome: Monument to Victor Emmanuel II

are seen also in Lucca and Bologna; in Florence first with Lorenzo Ghiberti's famous doors of the Baptistery, then, a little later, with Donatello, who became pre-eminent. His works, so strikingly natural, extend from Naples to Padua and his influence was very strong everywhere, even over great painters such as Masaccio and Mantegna. Close to Ghiberti and Donatello comes Luca della Robbia, the perfect modeller in glazed terracotta and the creator of so many singing children, so many smiling Virgins.

After these three great artists there followed at Florence for a whole century a succession of minor ones, who produced works of a grace never equalled since: Desiderio da Settignano, Mino da Fiesole, Antonio Rossellino and Benedetto da Maiano. The century closed with the still greater names of Antonio Pollaiuolo and Andrea Verrocchio.

In Rome there was a style which was a blend of the Tuscan and the Lombard, and which has endowed us chiefly with a great number of sepulchral monuments; at Bologna Nicolò dell'Arca surpassed all the others. Venice had an original school with Buon, Pietro Lombardo and his



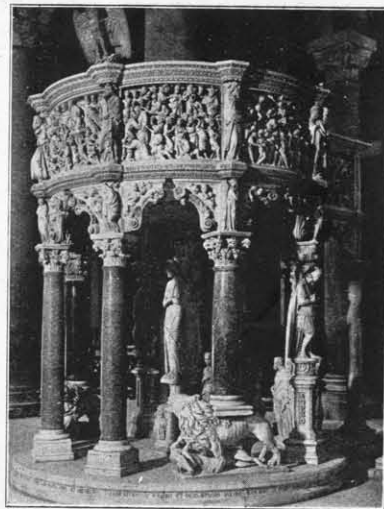
Rome: Law Courts

were also two great artists, Andrea Orcagna and Andrea da Pontedera, and even to the neighbourhood of Venice, where the brothers Delle Masegne worked.

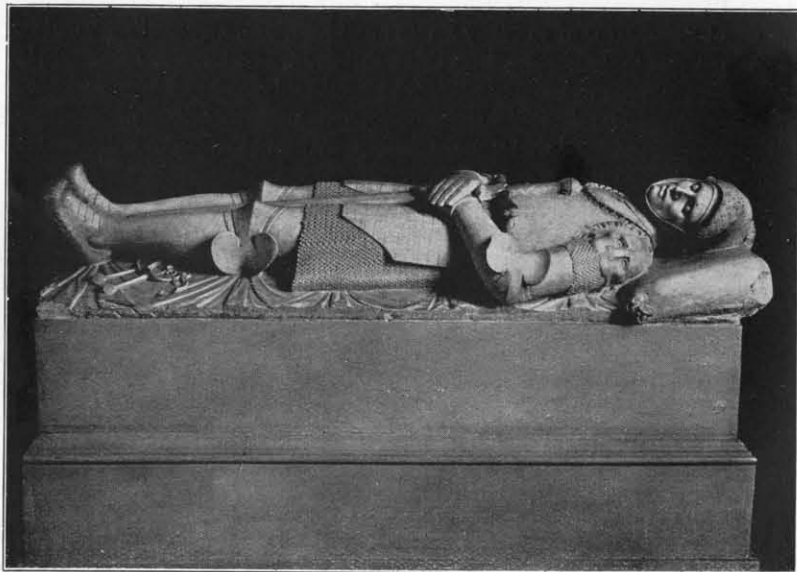
After a long period of tiring repetitions, a revival took place in Tuscany, at the beginning of the fifteenth century; in Siena with the great Jacopo della Quercia, whose works



Pisa: The Cathedral - Madonna and Child.
Ivory by Giovanni Pisano



Pisa: The Cathedral
Pulpit by Giovanni Pisano



Ravenna: Sarcophagus of Guidarello Guidarelli by Tullio Lombardo



Florence: The Cathedral
St. John (Donatello)

sons, Antonio Rizzo and Alessandro Leopardi. Lombardy had a number of admirable and skilful decorators such as Bregno; amongst these Amadeo excelled with the works of the Certosa (Carthusian Monastery) at Pavia and the Colleoni Chapel at Bergamo.

The change from fifteenth to sixteenth century art first began at Florence and in this connection Andrea Contucci da Monte San Savino, called Sansovino, must not be overlooked, as he was perhaps the first who returned decidedly to the antique models. But immediately afterwards came the extraordinary genius of Michelangelo Buonarotti, who with the David, the Medici Chapel and the statues created

the highest peak of art ever reached. At Florence, as at Rome, Michelangelo overshadowed and surpassed most artists, but it must be remembered that some of them maintained their own personality, such as Benvenuto Cellini, the creator of Perseus, Bartolomeo Ammannati and later a naturalised Flemish artist, Giambologna. In Emilia, Antonio Begarelli, who continued the traditions of his fellow countryman, Guido Mazzoni, had a great success. At Venice, with Titian, was a Florentine, Jacopo Sansovino, who was also a very great architect: after him came Alessandro Vittoria.

During the remainder of the sixteenth century, an endless number of attractive and dignified but not highly important, sculptures appeared everywhere. To find a sculptor who reached the very summit of art, it is neces-



Florence: Hospital of the Innocents
The Annunciation (A. Della Robbia)



Venice: Monument to Colleoni
(Andrea Verrocchio)



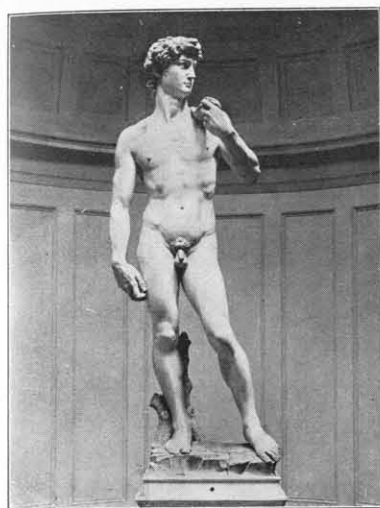
Fiesole: Monument to Bishop Salutati
(Mino da Fiesole)



Venice: Church of SS. Giovanni e Paolo
Monument to Doge A. Vendramin (A. Leopardi)



Florence: Perseus by Benvenuto Cellini



Florence: David (Michelangelo)

sary to go on to Mochi and then to the seventeenth century, to Gian Lorenzo Bernini. The latter was truly the leader and exponent of the century. The canopy of St. Peter's, his vivid groups such as Apollo and Daphne or St. Theresa, and his innumerable fountains, are witnesses of his exceedingly varied imagination, even though, especially in the latter work, they are somewhat mediocre. He was copied by all who came after him but hardly a name stands out from the number of imitators, except that of Alessandro Algardi. Throughout all the seventeenth century, sculptors indulged in the most extravagant fancies or designs, while the eighteenth languished in affectations. The neo-classical

reaction, which in Italy gave no masterpieces of architecture or painting, produced on the other hand in sculpture an artist famous throughout Europe, Antonio Canova, who, whilst maintaining in his statues a certain eighteenth century, rather than a Greek style, returned to often rather cold classical forms. In the nineteenth century Italian sculpture revived and produced again good artists, amongst whom Bartolini and Marocchetti, who also erected monuments in England, as well as Grandi and Vela.

3. *Painting.* — The first pictorial works appeared some decades after the Renaissance of sculpture. Already in Rome, Pietro Cavallini with his sincere personality had risen from the traditional mosaic and fresco workers to whom we have referred; at Florence, Cimabue was revealing his power; and at Siena, the great Duccio worked on Byzantine lines, when the ge-



Rome: Church S. Maria della Vittoria
Ecstasy of St. Theresa (Bernini)



Assisi: Lower Church of S. Francesco
S. Chiara (Simone Martini)



Padua: Scrovegni Chapel
The Flight into Egypt (Giotto)



Florence: Carmine - The expulsion of Adam
and Eve from the Garden of Eden (Masaccio)



Prato: Cathedral - Feast of Herod (detail)
by Fra Filippo Lippi



Florence: S. Marco - The Annunciation (Beato Angelico)



Florence: Uffizi Gallery
Birth of Venus (Botticelli)



Florence: Uffizi Gallery
Spring, The Three Graces (Botticelli)



S. Gimignano: Death of S. Fina (Ghirlandaio)

nius who dominated the whole of Italy arose, namely Giotto. The recognition of his greatness was universal and he was everywhere in request, from Padua to Naples, to carry out his grand cycles of frescoes. Many have been lost, but some of the greatest remain. At Assisi, part of the decoration both of the upper and of the lower church; at Florence, chapels and tablets; at Padua, the entire chapel of the Arena, which, partly on account of its perfect state of preservation, gives us the complete measure of Giotto's art. Giotto died in 1336 and his methods dominated the whole of the XIV century. Only one other noteworthy school of painting can, at least in part, compete with the Florentine, namely that of Siena: the great names of the period are Simone Martini and the brothers Lorenzetti. From the school of Giotto arose Taddeo Gaddi and his son Agnolo, the Orcagnas and Spinello Aretino. Towards the end of the century appeared two remarkable Veronese artists, Altichiero and Avanzo, who, though following Giotto's style, yet displayed characteristics of their own in their Paduan work.

The school of Giotto continued throughout the century, languishing in conventional works, when a new genius arose in Florence, namely Masaccio, whose fine Chapel of the Carmine would be sufficient to immortalise his works. From then till the fifteenth century Florence produced a large number of great artists. With Masaccio came Beato Angelico, original and talented, who left a lasting monument of his fame in S.



Florence: Riccardi Palace - Journey of the Wise Men (Gozzoli)



Orvieto: Cathedral - Prophets, Sibyls and Soldiers (Signorelli)

the vivacious decorator Benozzo Gozzoli, at Pisa, Florence, San Gimignano and Montefalco; lastly Filippino Lippi and Piero di Cosimo at the end of the sixteenth century.

The fourteenth century had been practically ruled by the Florentine school; the fifteenth instead gave birth in every region, almost in every corner of Italy, especially from Rome northwards, to schools of painting producing many real masterpieces, which are the lasting marvel of mankind. On the borders between Tuscany and Umbria flourished Pietro della Francesca, known for his frescoes at Arezzo, and Luca Signorelli for those at Orvieto. In Umbria was Perugino, with countless works at Perugia and Florence; Pinturicchio also, though less important, has left frescoes in the Borgia Rooms at the Vatican, at Siena and Spello. In the Marches, was Gentile da Fabriano and later Melozzo da Forlì. Every little city from Tivoli to Gubbio, from Borgo San Sepolcro to Foligno has some treasure of these or other artists.

Bologna is celebrated for the pictures of Francia and Costa; Ferrara for those of Cossa; Pa-



Florence: Uffizi Gallery
Portrait of Francesco delle Opere (Perugino)



Mantua; Ducal Palace - King Ludovico II and family (Mantegna)

already arrived there whose art was truly Venetian, namely Antonello da Messina, famous principally for his portraits, but from whom a succession of clever artists arose to perpetuate his methods. We must mention the Bellini, the father Jacopo, the sons Gentile and above all Giovanni, the creator of those sweet Madonnas who dream in so many Venetian Churches. Then there were the crude Vivarini, Antonio and Bartolomeo, influenced by Mantegna; the talented Carlo Crivelli, another Vivarini, Alvisé; lastly Vittore Carpaccio, the delicate portrayer of the lives of Saints in the churches and «schools» of his city. At Vicenza we have Bartolomeo Montagna; at Verona the earlier Pisanello, painter and coiner of celebrated medals. Lombardy, before falling totally under the dominion of Leonardo, had Foppa and Bergognone. But the names are so numerous that we can only mention the greatest.

Between the end of the fifteenth and the beginning of the sixteenth centuries at Florence, and shortly afterwards at Venice, commenced that change in style which was to lead to the consummate



Venice: Frari Church
The Virgin and Child (Gio. Bellini)

dua and Mantua possess the masterpieces of Andrea Mantegna, who is among the greatest; and Venice, which in the previous century, still under the Byzantine influence, had slumbered amidst her lagoons, distinguished herself by starting a great school of painting, which can well compete with the Florentine. A noteworthy painter from Sicily had



Rome; Vatican Picture Gallery
The Madonna and Child (Crivelli)

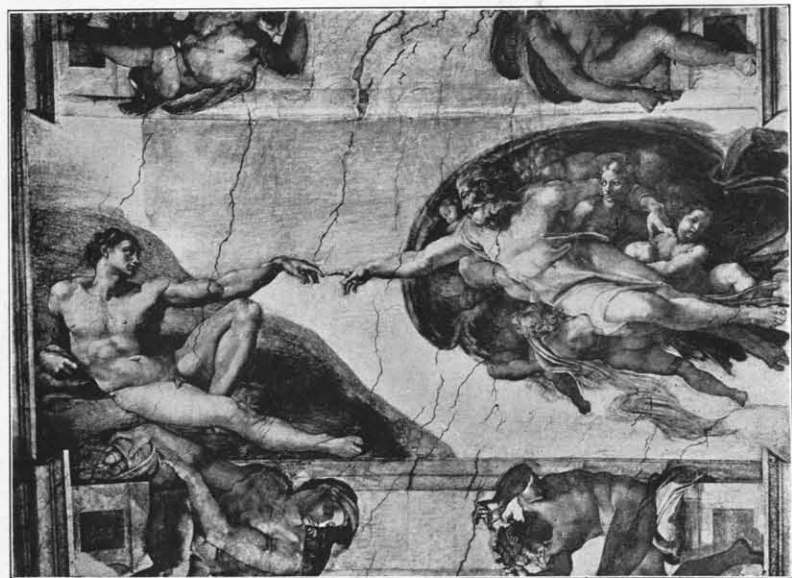
three greatest of all geniuses imposed their methods. Leonardo lived for some time at Milan, where he painted the Last Supper, and introduced new methods by his teaching.

In the whole of central Italy, from Bologna to Rome, there were none other but imitators of Michelangelo and Raphael, with the exception of a

revival of art of the sixteenth century. First, also in order of age, comes Leonardo da Vinci, who introduced into painting the wide use of light and shade; untiring in his search for ideas and devoted to science, he too often sacrificed the practice of his arts to this love of study. Beside him, although a little younger, Michelangelo Buonarroti executed in painting the first examples of his powerful genius; it was he who later astonished the world with the vault of the Sixtine Chapel and with the Last Judgment, and almost tyrannically imposed his style on all Italian art. Leonardo and Michelangelo where busily occupied in a contest for the painting of a room in the Palazzo Vecchio, when the youthful Raphael came to Florence with his eyes full of peaceful Perugian scenes. By the side of these two powerful artists he strengthened his own temperament and invigorated his own art, to the point of being able shortly afterwards to create the immortal decorations of the Vatican Rooms and many famous and glorious Madonnas. Henceforth wherever they worked, these



Rome: Vatican Palace - School of Athens (Raphael and Disciples)



Rome: Sixtine Chapel - The Creation of Man (Michelangelo)



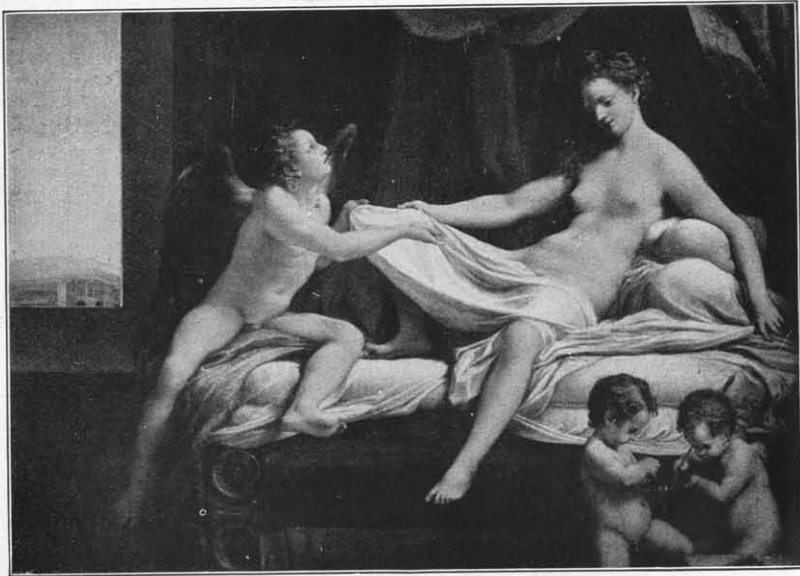
Venice: Giovannelli Gallery
The Tempest (Giorgione)



Rome: Farnesina Palace - Galatea (Raphael)



Florence: Pitti Gallery - Portrait of Pope Julius II (Raphael)



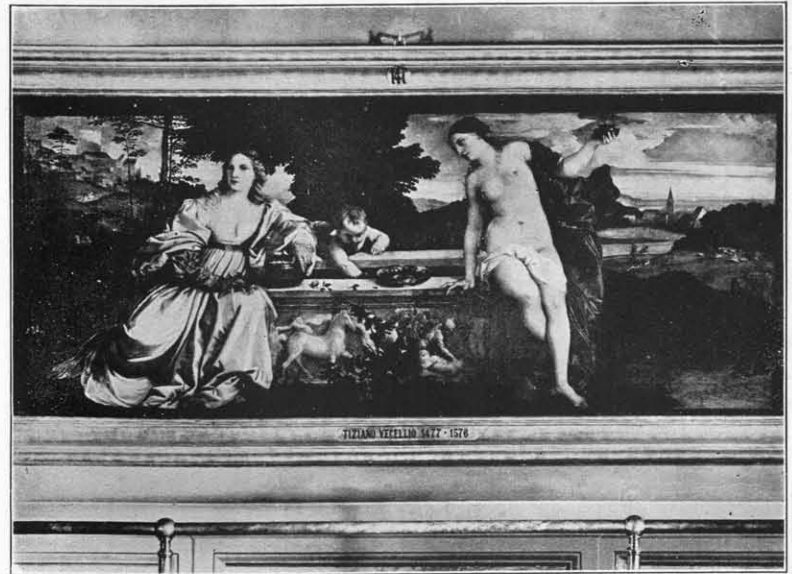
Rome: Borghese Gallery - Danae (Correggio)



Venice: Academy of Fine Arts
Portrait of Antonio Capello (Tintoretto)



Florence: Uffizi Gallery
The Arpie Madonna (Andrea del Sarto)



Rome: Borghese Gallery - Sacred and Profane Love (Titian)

few artists who maintained their independence like Fra Bartolomeo and Andrea del Sarto at Florence and the Lombard Sodoma at Siena.

At the same time in Venice another great genius was arising, Giorgione, who was carrying to the highest stage of development the colour tendency already existing in the Venetian work of the fifteenth century.



Venice: Academy of Fine Arts - The Banquet in the Levi House (Veronese)



Rome: Church of Sant' Agostino
Madonna and Child (Caravaggio)



Florence: Uffizi Gallery
Portrait of Cardinal Agucchia (Domenichino)

Venice thenceforward became the city of the great masters of colouring. Giorgione paved the way for Titian, and to a lesser extent for Jacopo Palma and Sebastiano del Piombo. During the whole of the sixteenth century Venice was the rival of Florence and of Rome. It will be sufficient to mention the great names of Paolo Veronese, who covered churches and palaces, with his calm scenes; of Jacopo Tintoretto, who on hundreds of huge canvases painted emotional dramas; other artists were Lorenzo Lotto, Pordenone, Paris Bordone and Jacopo da Bassano. In this rapid survey of great artists like Dosso Dossi of Ferrara, and the Piedmontese Gaudenzio Ferrari, a foremost place must be given to Antonio Correggio, who in the depths of his cupolas lavished treasures of bold perspective and golden lights.

From the middle of the sixteenth century the expression of art was cramped into an unbearable mannerism by the poor imitators of Michelangelo and Raphael. The reaction took place first at Bologna, through the work of the Carracci, who were followers also of the Venetians and Correggio, and one of whom at least, Annibale, has left a masterpiece in the decoration of the Farnese Palace at Rome. After them numbers of Bolognese spread through Italy disseminating their style, such as Guercino, Domenichino, Albani, Guido Reni and Lanfranco. But this school also ended by becoming academic.

There were magnificent decorators such as Pietro da Cortona and

Baciccio. But the real and great reaction, which had an enormous influence over the whole of European painting (and was even felt by Rembrandt and Velasquez), was brought about by Michelangelo da Caravaggio, who entirely altered the methods of colouring and of light and shade. The praise due to the art of Caravaggio is not yet duly appreciated, but the time will come when due honour will be rendered to those painters who followed in his footsteps and who are now still almost unknown to the general public. In the seventeenth century, besides that of Bologna, there were flourishing schools at Naples with Battistello, Cavallino, Luca Giordano, Mattia Preti; in Rome with Feti; and in Genoa with Strozzi, to mention the greatest only.

In the eighteenth century, however, one city alone was supreme: Venice, which boasts of G. B. Piazzetta, Canaletto, Guardi, Longhi and above all G. B. Tiepolo, who worthily closes the list of names of those connected with the glories of the city of lagoons.

In the nineteenth century Italian art flourished in some regions; and the names of Tranquillo Cremona, Giovanni Fattori, Domenico Morelli and Giovanni Segantini stand out.

It is impossible here to mention even briefly the *Minor Arts*. We must however state that from the fourteenth to the eighteenth centuries there was an unceasing creation of innumerable works of a magnificence never surpassed, decorations in marble, works in wood of every kind, gems, textiles, tapestries, glass (celebrated like that of Murano), gold and silversmith's work (the name of Cellini suffices), miniatures, and engravings; every museum, church and palace offers us an uninterrupted series of marvels, which contribute to the astonishing beauty of the surroundings.



Venice: Papadopoli Gallery - Minuet (Tiepolo)

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