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The Development of the Italian Schools of Painting, Volume III [3]

Raimond Van Marle

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Development Of The Italian Schools Of Painting Volume Iii

Raimond Van Marle



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With the sudden and immature death of the Author this work which was planned to comprise 21 volumes has had to end with the 18th From a number of students and art critics requests have reached the publisher and myself that an index should be made of the volumes which have been published Herein their desire has been satisfied This general index is divided into two parts one for names of places so that with the greatest ease and without loss of time the student can find all the Italian paintings from early Christian times up to the end of the Quattrocento which are scattered throughout the churches galleries and private collections of Europe and America For the larger towns the material is divided into the following headings I Churches and Monasteries II Public Collections III Public Buildings and Streets IV Private Collections and this order though not indicated has always been followed for the smaller localities The second division contains the names of artists each one accompanied by dates and where possible an indication of the site of his activity The chief aim of this index is to make it easier to consult the enormous amount of material treated in the 18 volumes For the traveller who desires to know what paintings are to be found in any town this index should be a valuable vade mecum The Development of the Italian Schools of Painting Raimond Van Marle,2012-06-20 *The Development of the Italian Schools of Painting* Raimond van Marle,1923

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At the outset of this work I thought it possible that I might have to lay down my pen at the end of the fifth volume but it is with considerable pleasure I learn that my readers have been in great enough number and sufficiently satisfied with the work for my editor and myself to continue the enterprise and undertake a study of the fifteenth century similar to that which has already appeared on the fourteenth The spontaneous manifestations of sympathy that I have received from many different countries give me the impression that there exists a group of readers who will not be disappointed to hear of my intention to continue this history of Italian painting at least until the end of the fifteenth century which is a period not in any way less glorious than those with which I have already dealt I should like to give one word of warning to the authorities of galleries and to private collectors who of late have started buying pictures of the thirteenth century Notwithstanding the fact that the interest in this form of art is of recent date the amount of factitious paintings of this period is already very considerable Many of them are half length figures of the Madonna painted on late Byzantine panels of the same subject Greek Madonnas of the sixteenth and seven teenth centuries

are in this way transformed into Italian pictures of the thirteenth

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