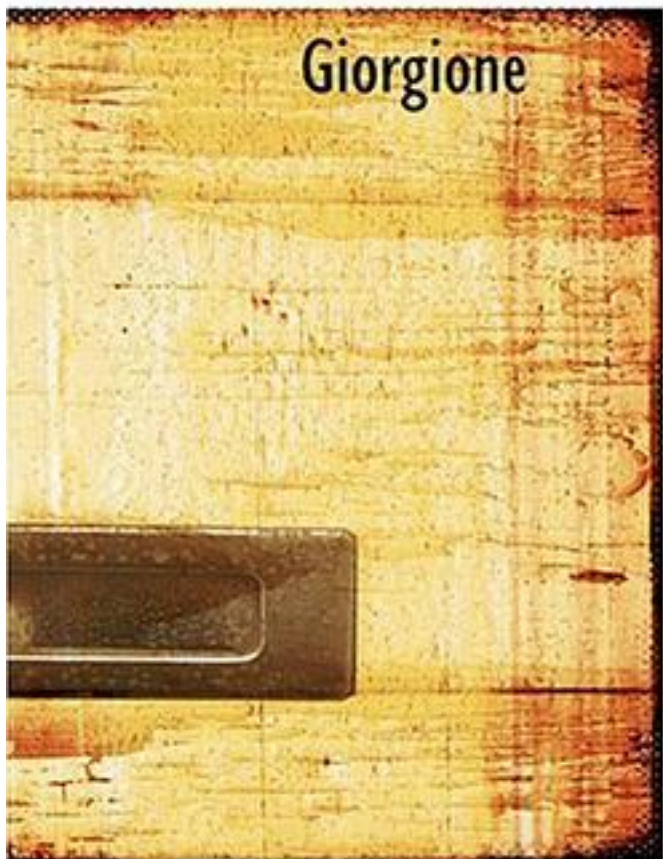


# Giorgione



**Herbert Cook**

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BY HERBERT COOK, M. A., F. S. A. BARRISTER-AT-LAW LONDON 1900 Born half-way between the mountains and the sea that young George of Castelfranco - of the Brave Castle Stout George they called him 5 George of Georges, so goodly a boy he was Giorgione, RUSKIN Modern Painters vol. v. pt. w. ch. uc. PREFACE T TNLIKE most famous artists of the past, Glorgione has not yet found a modern biographer. The whole trend of recent criticism has, in his case, been to destroy not to fulfil. Yet signs are not wanting that the disintegrating process is at an end, and that we have reached the point where reconstruction may be attempted. The discovery of documents and the recovery of lost pictures in the last few years have increased the available material for a more compre hensive study of the artist, and the time has come when the divergent results arrived at by Independent modern inquirers may be systematically arranged, and a reconciliation of apparently conflicting views attempted on a psychological basis. Crowe and Cavalcaselle were the first to examine the subject critically. They separated so far as was then possible 1871 the real from the traditional Giorgione, and their account of his life and works must still rank as the nearest equivalent to a modern biography. Morelli, who followed in 1877, was in singular sympathy with his task, and has written of his favourite master enthusiastically, yet with consum mate judgment. Among living authorities, Dr. Gronau, Herr Wickhoff, Signor Venturl, and Mr. Bernhard Berenson have contributed effectively to the elucidation of obscure or disputed points, and the latter writer has probably come nearer than anyone to recognise vi PREFACE the scope of Giorgiones art, and grasp the mart behind his work. The monograph by Signor Conti and the chapter in Paters Renaissance may be read for their delicate appreciations of the Giorgionesque other contributions on the subject will be found in the Bibliography. It is absolutely necessary for those whose judgment depends upon a study of the actual pictures to be constantly registering and adjusting their impressions. I have personally seen and studied all the pictures I believe to be by Giorgione, with the exception of those at St. Petersburg and many galleries and churches where they hang have been visited repeat edly, and at considerable intervals of time. If in the course of years my individual impressions where they deviate from hitherto recognised views fail to stand the test of time, I shall be the first to admit their inadequacy. If, on the other hand, they prove sound, some of the mists which at present envelop the figure of Giorgione will have been dispersed. H. C. November 1900. CONTENTS PAGE LIST OF ILLUSTRATIONS ..... Ix BIBLIOGRAPHY xi Chapter I. GIORGIONES LIFE i II. GIORGIONES GENERALLY ACCEPTED WORKS 6 III. INTERMEDIATE SUMMARY 58 IV. ADDITIONAL PICTURES PORTRAITS . 68 V. ADDITIONAL PICTURES OTHER SUBJECTS 89 VI. GIORGIONES ART, AND PLACE IN HISTORY 108 APPENDIX DOCUMENTS 121 CATALOGUE OF WORKS 125 INDEX 141 LIST OF ILLUSTRATIONS Madonna, Liberate Adrastus and Hypsipyle . Aeneas, Evander, and Pallas The Judgment of Solomon The Trial of Moses Christ bearing the Cross Knight of Malta . The Adoration of the Shepherds The Judgment of Solomon Portrait of a Young Man Portrait of a Man . Portrait of a Lady . Apollo and Daphne Venus Judith . Pastoral Symphony The Three Ages . Nymph and Satyr . with SS. Francis and Castelfranco. Front. Palazzo Giovanelli Venice 10 . Vienna Gallery 12 Uffizi Gallery 14 . Uffizi Gallery 16 Collection of Mrs. Gardner Boston, U. S. A. . .18 . Uffizi Gallery 18 . Vienna Gallery 20 Collection of Mr. Ralph Bankes, Kingston Lacy 26 . Berlin Gallery 30 . Buda-Pesth Gallery 32 Borghese Gallery r , Rome 32 SeminariO Venice 34 Dresden Gallery 36 Hermitage Gallery, St. Petersburg 38 . Louvre, Paris 40 . Pitt Gallery 42 . Pitti Gallery 44 Madonna, with SS, Roch and Francis ...

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