



UNIVERSITY OF TEXAS  
AT TYLER

THE RENAISSANCE IN GLASS,  
& THE MOSAICS OF SAN MARCO  
IN VENICE

Ethan M. Barry | Nov. 28, 2023

ART 4345: RENAISSANCE ART HISTORY

*Note on the translations: A number of the sources used were originally in Italian. The book San Marco, the Mosaics, the Inscriptions was professionally translated and published in English. The articles and papers by Ettore Merkel had no extant English translation in the inter-library system. The author has translated them using Google Translate and DeepL, a dedicated translation service. When quotations from these are used, it is always noted in the footnotes, along with the original Italian text. (And I wasn't trying to find Italian sources – it just seems like all the good ones are still in Italian...)*

This document was typeset in EB Garamond using L<sup>A</sup>T<sub>E</sub>X as a personal learning project for the author, which made writing it twice as hard, and twice as fun. Final alignment of images was done using Scribus. Both are excellent open-source tools. He hopes the reader finds it as pleasant to read and as legible as he does.



OFTEN WHEN RENAISSANCE ART is mentioned people call to mind tempera, fresco, and oil, or marble and bronze sculpture. But since antiquity, another form of art had been in use – mosaics. Much less mosaic work happened in Renaissance Italy than painting or sculpture. It was falling out of style, and required different skill-sets and techniques than other art forms.<sup>1</sup> But, by the time the Renaissance began, mosaics were already the art form of choice at Saint Mark’s in Venice for over five centuries. As the Medieval period ended, the workshops may have come under the influence of humanist Renaissance ideas on art. To find out to what degree Renaissance experimentation displaced Byzantine convention in San Marco’s workshops, this paper will examine San Marco’s mosaics, comparing them to what came before, and to other works of their period. With these comparisons, we will uncover the links between the Renaissance and the mosaic workshops. It may be that San Marco, paragon of Italo-Byzantine art, is not entirely as Byzantine as one might think.

To understand the mosaics’ history we must first understand the building that they cover. The Basilica has a long history, beginning with the “recovery” of St. Mark’s body from his place of death in Alexandria, Egypt. It was moved to Venice in 828 by Rustico da Malamocco and Tribuno da Torcello, two Venetian merchants, who were saving the relics from the Caliph of the Muslim-controlled city. In 829, Doge Giustiniano Partecipacius ordered the construction of a church worthy to house the relics.<sup>2</sup>

The church was damaged by fire multiple times, and finally in 1063, Venice began the construction of the third and current church design on the site, assimilating portions of the older structure and expanding it in a Greek cross plan. Work on the mosaics began in 1072, and the church was consecrated on the 10th of October, 1094. In 1096 another fire ruined much of the art. This is important; fires would plague the church and the city around it throughout the Middle Ages, ensuring that the church was never quite finished, thus providing a canvas for the artists of the Renaissance.<sup>3</sup>

One of the first places in the church where the Renaissance made itself felt in San Marco was the

---

1. Giorgio Vasari, *Lives of the Most Eminent Painters, Sculptors, & Architects*, trans. Gaston du C. De Vere, vol. X (Digitized by Proj. Gutenberg – 2010, originally pub. 1568), 182–183, accessed November 20, 2023, <https://www.gutenberg.org/ebooks/33203>.

2. Maria Andaloro et al., *San Marco; the Mosaics, the Inscriptions*, ed. Roberto Caravaggi, trans. A. McEwen (New York, New York: Rizzoli, 1991), 241.

3. Andaloro et al., *San Marco; the Mosaics, the Inscriptions*, 241–242.

*Cappella dei Mascoli*, where Andrea del Castagno (1417/19 – 1457) created a cartoon for the *Dormition of the Virgin* (fig. 1) on the barrel vault of the ceiling. The figures in the piece were revised by Michele Giambono (c. 1400 – c. 1462) and Jacopo Bellini (d. 1470/71), both of whom drew the Apostles on either side of Mary. The mosaic work itself was primarily done by mosaicists Antonio di Jacopo and Silvestro di Pietro, with assistance from the Basilica’s workshop.<sup>4</sup> It is noteworthy that the people creating the cartoons are not the people laying the tiles of the mosaics themselves. Three painters, Giambono, Bellini (father of Giovanni and Gentile Bellini),<sup>5</sup> and Castagno do the composition and sketches, and then the basilica workshop acts on their designs.

The records of the cathedral indicate that Castagno’s work was some of the first mosaic done in San Marco since 1355, when St. Isidore’s chapel, next to the Mascoli chapel, had been completed. Aside from some minor restoration done under Paolo Uccello (1397 – 1475) around 1425, and the usual ongoing repair-work, the intervening years had seen little activity thanks to the numerous plagues, especially in 1357, 1372, and 1382.<sup>6</sup>

The striking thing about the *Dormition* on Castagno’s design is the view. It has a central arch seen from below (*di sotto in su*) and a unified perspective extending back into the town, as seen through the arch. The illusion brings to mind Masaccio’s *Trinità* (fig. 2) in Florence, and other illusionistic works involving Renaissance perspective. The architecture shows engaged Corinthian pilasters, a coffered arch, and a colonnade in perspective as well. Ettore Merkel, who has written extensively on the topic of San Marco, credits Castagno with “introducing to Venice a rigorous central perspective and a Renaissance plasticity in drapery and foreshortening”<sup>7</sup> at a time when Venice was already shaking off the Byzantine aesthetic under the influence of Northern Europe.<sup>8</sup>

4. Andaloro et al., *San Marco; the Mosaics, the Inscriptions*, 197.

5. Giorgio Vasari, *Lives of the Most Eminent Painters, Sculptors, & Architects*, trans. Gaston du C. De Vere, vol. III (Digitized by Proj. Gutenberg – 2010, originally pub. 1568), 173–174, accessed November 20, 2023, <https://www.gutenberg.org/ebooks/26860>.

6. Andaloro et al., *San Marco; the Mosaics, the Inscriptions*, 243.

7. “...introducendo a Venezia una prospettiva centrale rigorosa e una plastica rinascimentale nei panneggi e negli scorci...” through Google Translate, November 2023.

8. Ettore Merkel, “Un Problema di Metodo: la ‘Dormitio Virginis’ dei Mascoli,” trans. Google Translate – November 2023 version (translate.google.com), *Arte veneta: rivista di storia dell’arte* 27 (1973): 75.

It is also interesting that the triumphal arch used as the backdrop of the *Dormition* includes faux marble, just like Castagno's *Last Supper* in the refectory at Sant'Apollonia. He created the cartoon for this work around 1443, where the *Last Supper* was done in 1447,<sup>9</sup> so it seems this work in the Chapel of the Mascoli predates his famous work at Sant'Apollonia while using similar techniques. Also present are a rich fabric, covering the bier underneath the Virgin, and halos like the ones over the Apostles in the *Last Supper*; discs which are seen at varying angles as the tilt of the haloed figure's head varies. This odd and very un-Byzantine type of halo is also seen behind Christ in the mandorla at the top of the arch, where Christ is seated on banks of clouds interspersed with *putti*.

Next we can examine the rest of the *Dormition*. Though the figures of the Apostles were re-drafted by Bellini and Giambono, they can still tell us something about the Renaissance impact. Let's compare them to a specific Byzantine work with a similar arrangement. As nice as it would be to compare this work to a Byzantine rendition of the same scene directly, there is evidently no such work in San Marco. *The Dormition of the Virgin* as a subject only appears in one other place on the basilica's walls, and it was done in the transition from Late Renaissance to Mannerism.

To get a sense of how the earlier Greek artists, and those trained in their style, handled crowds of figures around a central focal point or figure, it seems we need look no further than *The Incredulity of St. Thomas* (fig. 5), done in the 12<sup>th</sup> century. This work features Christ seated among the Apostles, just as the *Dormition* features Mary surrounded by the Apostles. The figures here are mostly emotionless in comparison with those done by Castagno and Giambono, who both executed much more detailed faces. Their forms and postures are stiff and generic; they all seem to be making the same single-handed gesture. In contrast, Giambono and Bellini's Apostles seem to each have a different face and expression. One is blessing, one is weeping with his hand to his face, another is reading from a book. On the far right, some are gesturing and having a private conversation. A notable similarity, however, is in the lack of strong outlines. In the Byzantine work, hands are delineated in a darker flesh tone. Robes are lined with only a darker robe color. Giambono and Bellini choose to do even less outlining than this – the only distinction between the figures and their backgrounds is the change in color from one to the other; there's no distinct

---

9. Frederick Hartt, *History of Italian Renaissance Art*, 4th ed. (New York: Harry N. Abrams, Inc., 1987), 267–269.



line in between. As we will see in some of the later works, this is about to change.

The rest of the Mascoli Chapel's decoration is completed by Giambono and Bellini. One could argue that even the *Annunciation* (fig. 6) makes use of perspective, with the grey horizon line, but it still retains many Gothic elements as far as Mary's seat and the lack of realism in the design of the faces are concerned. Perspective is much more obvious in the *Birth & Presentation* (fig. 7) and the *Visitation* (fig. 8), where there are complex architectural details involved. We can see in the *Birth* (left of fig. 7) a coffered ceiling over Anna reclining on her bed. Also note the ornate peacock symbolizing new life sitting on the balcony above. The perspective effect is more unified in the *Visitation*, which echoes the *Dormition* in its central arch. This composition is strictly by Bellini and Giambono; Castagno was not involved, but it shows an adoption of his techniques by these two Venetian artists.

The impact of Castagno's Tuscan perspective and new techniques was immediate. The Chapel of the Mascoli displays a new understanding of perspective and form, depicting people and buildings with a Renaissance realism. Additionally, Jacopo Bellini's work in the world of mosaic had an impact on his son Gentile, who prominently included Marcian-style mosaics in his *San Giobbe Altarpiece* (fig. 19) and the *Frari Altarpiece* (not included). One of the mosaicists in the workshop particularly influenced by Castagno was Silvestro di Pietro Barbetta, who laid much of the tile for the *Dormition* and *Presentation*,<sup>10</sup> and continued his work elsewhere.

Moving ahead to 1458, now-Master Silvestro has completed a mosaic in the south transept depicting Saint Anthony the Abbot (fig. 9). This mosaic is striking because of its use of shadow and line. The strong outlines are almost unique in the basilica at this point, and they are very reminiscent of the dark, wide outlines Michelangelo will use on the ceiling of the Sistine Chapel. This work represents an in-between; the artist is clearly considering light and shadow in the classical drapery, and is making an effort toward realistic anatomy, especially in the foreshortened hand. Also noteworthy is the Castagno-style halo. It is shaded as if it were a golden object, suspended in space over the saint's head. Note especially the highlight on the right side.

---

10. Andaloro et al., *San Marco; the Mosaics, the Inscriptions*, 197.

However, it is Silvestro's nephew Pietro di Zorzi who will make a number of important contributions to the Basilica in the 1490s and 1500s. He was a student of Castagno's techniques, if not Castagno himself,<sup>11</sup> and worked alongside his uncle in the basilica until Silvestro's death in 1512. The earliest work of his which we possess today is his apsidal *Christ Pantocrator* (fig. 10) from 1506, which Dr. Merkel notes is a very Byzantine subject updated to suit the new tastes of the Tuscan School. Like many of Pietro's later works, it strikes a balance between iconographic conservation and technical innovation.<sup>12</sup>

In the *Pantocrator* we clearly see Pietro's lineage from Silvestro and Castagno. It is especially interesting to compare this with Silvestro's *Saint Anthony* (fig. 9); both works make use of striking outlines using pure black tiles that are highly visible from below. Also, both works use blue cloaks with deep shading showing where the light is falling, and what is in shadow. Both *St. Anthony* and the *Pantocrator* have hands and fingers which are not merely suggestions, they're anatomically correct in comparison with the Italo-Byzantine work they replaced. However, unlike Silvestro's Corinthian pedestal for *St. Anthony*, neither Christ's throne nor his halo have a sense of perspective. There may be a reason perspective was not used here; Dr. Merkel's research indicates Pietro was renovating the earlier apsidal *Pantocrator*, damaged in the fire of 1419, and partially restored since then.<sup>13</sup> Thus, he was working in the context of an earlier artist's choices. He is free of this limitation in works elsewhere in the basilica.

He continued this style in 1509 with the eye-catching *Orant Virgin* (fig. 11) on an arch facing the *Pantocrator*. Again, we see precise shading in the robes, showing us that the artists had an eye for the light as it falls across a form. This work is more dynamic as well; Mary has her arms raised in prayer, but is either looking at the viewer, or the *Pantocrator* in the apse. Her cloak seems to billow around her as if caught in the wind. The color is a lighter version of the same blue glass used in the *Pantocrator*, and is paired with an off-red color. The blue, red, and gold (yellow) background form the primary triplet seen in such works as the *Doni Madonna* by Michelangelo. We can again compare these colors to those in the *Incredulity of Saint Thomas* (fig. 5), which aren't even half so bright or varied.

11. Ettore Merkel, "I Mosaici del Cinquecento Veneziano – 1a Parte," trans. Google Translate – November 2023 version (translate.google.com), *Saggi e Memorie di storia dell'arte* 19 (1994): 81.

12. Merkel, "I Mosaici del Cinquecento Veneziano – 1a Parte," 81.

13. Merkel, "I Mosaici del Cinquecento Veneziano – 1a Parte," 81.

Around 1510, on a cartoon by Giambattista Cima da Conegliano (c. 1459 – c. 1517), Pietro completed a mosaic of the prophet Zechariah (fig. 13) which could have been pulled from any Florentine fresco of its day. The *contraposto* stance and the realistic facial expression gazing imperiously down and to the side would be enough to qualify it as a product of the Renaissance. And, if we needed more, we have a vivid primary color palette, with the addition of a green tunic and a use of contemporary clothing. Pietro has dropped his signature black outlines, as this work is nearer the ground, set in a niche in the wall. Zechariah clutches a scroll with an inscription reading “ECCE REX TUUS VENIT TIBI SEDENS SUPER ASINAN”<sup>14</sup> which is from Zechariah 9:9:

*Rejoice greatly, O daughter of Sion, shout for joy, O daughter of Jerusalem:  
behold thy King will come to thee, the just and saviour: he is poor, and riding upon an ass, and  
upon a colt the foal of an ass.*<sup>15</sup>

In 1512, Silvestro died, and Pietro became master of the basilica’s workshops, being named successor in his will.<sup>16</sup> Unfortunately, Pietro’s contributions ended in 1524, when Venice’s records indicate he was imprisoned for sacrilege<sup>17</sup> after he and his son were charged with embezzling from the cathedral’s funds.<sup>18</sup> After 1524 he drops out of the history of the cathedral altogether, though his artistic influence continues. Overall, it seems this first burst of mosaic work by Silvestro and others since the plague inspired the doges and procurators to try something completely new, in the *Sagrestia Nuova* of the basilica.

Doge Agostino Barbarigo (dogate from 1486 – 1501) commissioned the chief architect of the basilica, Giorgio Spavento, to begin construction of the new sacristy around 1488 (fig. 14).<sup>19</sup> This resulted in a new large surface which required decoration, and which provided a completely blank canvas for the local workshops and artists to work with. Pietro di Zorzi and Vincenzo, his son, are credited with beginning the decorative work – the architecture was complete by 1493, well before their trial.<sup>20</sup> The project was

14. lit. “Behold your king comes to you seated on an ass.” (trans. by author)

15. *Douay-Rheims Bible Online*, accessed November 20, 2023, <https://www.drbo.org/chapter/43009.htm>.

16. Andaloro et al., *San Marco; the Mosaics, the Inscriptions*, 244.

17. Merkel says “*Incarcerato, con il figlio, come ladro sacrilego, ...*” lit. “Imprisoned with his son as a sacrilegious thief...” (trans. by DeepL).

18. Merkel, “I Mosaici del Cinquecento Veneziano – 1a Parte,” 85.

19. Lydia Hamlett, “The Sacristy of San Marco, Venice: Form & Function Illuminated,” *Art History* 32 (2009): 460, <https://dx.doi.org/10.1111/J.1467-8365.2009.00685.X>.

20. Merkel, “I Mosaici del Cinquecento Veneziano – 1a Parte,” 105.



ambitious, and sought to create a unified iconographic program throughout the room. Merkel credits Perugino (c. 1445 – 1523) as the “...master creator...of most of the cartoons of the figures created in mosaic in the first phase,” and possibly of the entire design project.<sup>21</sup> Further work was completed by Cima de Conegliano and Titian (1488/90 – 1576).

As support for his position on Perugino, Dr. Merkel says that we must look to the Sistine Chapel, the first decoration of which was realized in 1480 – 1485, being directed primarily by Perugino. Venetian documents confirm, he says, that he was present in Venice for fresco work in the Doge’s palace in August 1494, and again in October to December of 1495. It is possible that Perugino was contracted to draw some of the cartoons for the Sacristy in this period, especially considering the unsuitability of the winter months for fresco work.<sup>22</sup>

The work itself is primarily figural, with *tondi* containing Christ, the Four Evangelists, and the prophets. On the walls there are the Twelve Apostles, with Saints Paul and Mark, and a picture of the Virgin seated with the Christ Child (fig. 17). Examining *San Andrea* (fig. 15) we certainly see some similarities to Perugino’s designs and sketches elsewhere (fig. 16). However, it’s also worth noting that Venetian artists were undertaking similar designs around the same time, especially when we look at the *tondi* of the prophets on the ceiling, and more recent research suggests Perugino’s overall part may have been smaller.<sup>23</sup> Regardless of who the specific works are attributed to, there is once again a clear stylistic link between Venetian mosaic schools and Renaissance Roman and Tuscan art of the same period, in the forms, the style, and the colors.<sup>24</sup>

The later *Virgin Enthroned with Christ*, on a cartoon by Titian, and carried out by Marco Luciano Rizzo, is strikingly neoclassical. Mary is seated, wrapped in flowing robes, and gazing off to her left side. Baby Jesus, in her lap, is looking in the opposite direction. If it weren’t for the presence of Christ in the work, this could be a depiction of Justice or a goddess. It also bears similarities to Gentile Bellini’s

21. He says: “*La proposta che qui si formula è di riconoscere nel Perugino il Maestro ideatore dell’iconografia complessiva e di gran parte dei cartoni delle figure eseguite in mosaico nella prima fase.*” Merkel, “*I Mosaici Sc. – 1a Parte,*” 105.

22. Merkel, “*I Mosaici del Cinquecento Veneziano – 1a Parte,*” 107.

23. Hamlett, “*The Sacristy of San Marco, Venice: Form & Function Illuminated,*” 465.

24. Merkel, “*I Mosaici del Cinquecento Veneziano – 1a Parte,*” 107.

enthroned Madonnas, like his San Giobbe Altarpiece (fig. 19). Both present a triangular composition; Bellini's is formed by the saints around Mary, and Titian's comes from the angle of Mary's arm holding the book on one side, and the twist of her legs on the other. Titian's *Madonna* is simple and uncluttered, echoing the *Annunciation* (fig. 6) in the Chapel of the Mascoli. The throne Mary is seated on is unornamented, but the shadows that fall across it are clear and bold. The colors draw from the ornate carpet- or manuscript-esque patterns on the walls and ceiling; we see the same red, blue, and yellow in Mary's robes.

The other great mosaicist of the period, and perhaps the most important, was Francesco Zuccato (d. 1572), son of Sebastiano Zuccato, who was Titian's first teacher when he moved to Venice. Thus, Francesco and his brother Valerio were natural friends of Titian, as is apparently reported in *Le Maraviglie dell'Arte* (1646)<sup>25</sup> by Carlo Ridolfi.<sup>26</sup> Regardless, they certainly collaborated closely with Titian on many works, especially in his later years. In 1535, the brothers created a *Saint Geminianus* (fig. 20) and a *Saint Catherine* on cartoons by Titian, which is how one of "Titian's women" makes it into the basilica. This *Saint Catherine* is classically Titian, from the curl of her hair to the neck-line of her dress. She holds a martyr's palm branch and grips the cogwheel with her right arm. We can see Valerio's signature in white, below her hand. *Saint Geminianus* is an imposing figure, and his wild, flowing beard calls to mind Titian's papal portraits. Francesco has rendered the detailed sections with smaller tiles, allowing him to convincingly portray the vestments and facial features of the bishop (fig. 21). Compositionally this work reflects the opposite side of the arch, which features a Byzantine personified *Hope* in a *tondo*, over a saint. Like Pietro di Zorzi, the Zuccato brothers and Titian conserve the old iconography while they interpret it in the light of the Renaissance style.<sup>27</sup>

Perhaps the most visually stunning work on which all three of these artists collaborated, and the one with which we shall end our examination of San Marco's Renaissance mosaics, is the *Saint Mark in Glory*, (fig. 24) done in 1545. Located directly over the central portal of the church, facing the center apse

25. It appears this work is not available in English in the interlibrary system. The fact, however, is recounted in both Hamlett & Merkel's articles.

26. Andaloro et al., *San Marco; the Mosaics, the Inscriptions*, 244.

27. Ettore Merkel, "I Mosaici del Cinquecento Veneziano – 2a Parte," trans. Google Translate – November 2023 version (translate.google.com), *Saggi e Memorie di storia dell'arte* 20 (1996): 99–100.

and Pietro's *Pantocrator*, it fills an important space, and it's fitting that the patron saint of the church, and of Venice itself, should be depicted in it. The composition is at once simple and complex. There is only a *grisaille* pedestal, a vested figure, and the blessing hand of the Father, all over a gold background, and yet there is so much detail. The vestments of Saint Mark are not just solid gold, but gold-over-blue damask with a delicate, repeating pattern. The damask itself seems to pour over the saint; the folds and shadows make it so the viewer can feel the weight of the cloth-of-gold. The central cross of the chasuble seems to be bordered with pearls, and is filled with miniature scenes of prophets and saints, each with the blue domes and spired architecture of churches behind them. On the maniple hanging from St. Mark's hand, we see the white and blue tassels swinging as if they are made from dense silk threads. This work demonstrates in one scene both Titian's mastery of textiles and the Zuccatos' mastery of light.

We see a precedent for this sort of textile sensation in Titian's *Madonna of the Frari* (fig. 23) with St. Nicholas in a similar chasuble, down to the backgrounds of the miniature pictures in the cross. This is also the case for *St. Geminianus*, who has a similarly-styled chasuble and crozier. In all three of these we see Titian put in a level of detail that we associate with his portraits.<sup>28</sup>

Saint Mark's posture is dynamic, even ecstatic, as he gazes upward with arms raised in wonder and prayer into the glory that is revealed to him. The way his fingers spread echoes *Saint Catherine's* fingers in fig. 22, and he stands lightly on one foot, with only the toes of the other touching the pedestal, as if he is about to rise up into the golden backdrop. The wiry beard seen from below and the barely-perceptible halo frame a face that is enraptured, eyes skyward. As he gazes into the glory of heaven, we gaze upon the magnificent *opus* of a team of Renaissance masters.

As the Renaissance expanded and broadened into something different, the pace of work in the basilica increased. Old, damaged work was restored to the style of the day by the Zuccato brothers, and Valerio Zuccato's son Arminio, and Bozza, Gaetano, Ceccato, and more, using cartoons by Jacopo and Domenico Tintoretto, Salviati, Pordenone, and more of Venice's finest. (The works of the Tintoretts in the basilica, by the way, would need a whole paper dedicated to them, at least. It appears Jacopo introduced *cangianti*

---

28. Merkel, "I Mosaici del Cinquecento Veneziano – 1a Parte," 128–129.



coloring to San Marco's walls in his designs, and there is so much more...)<sup>29</sup> It is indisputable that the relationship between mosaicist and painter, a long-term development, reached a culmination in Titian and the Zuccatos, and that through the painters, the Renaissance appeared on the walls of San Marco. Vasari records that this is just the way Titian would have wanted it.

But here I must not omit to say that a kind of painting which is almost discontinued in every other place, namely, mosaic, is kept alive by the most Serene Senate of Venice. Of this the ... principal reason has been Tiziano, who ... has always taken pains that it should be practised in Venice, and ... carried to such a height of excellence as is possible, and to a different condition from that in which it was in Florence and Rome...

But none have worked better in this art in our times than Valerio and [Francesco] Vincenzo [Zuccato] of Treviso, by whose hands are stories many and various that may be seen in S. Marco... And it is in truth a great pity that this most excellent art of working in mosaic, with its beauty and everlasting life, is not more in use than it is...

...that which has been of the greatest assistance to all in this art, is the presence and advice of Tiziano.<sup>30</sup>

Thus we see that in many different artworks, in many different corners of the basilica, and through the hands of many different people, the Renaissance dramatically impacted and enlivened the mosaic decoration of Saint Mark's, which today presents a fascinating record of a uniquely Venetian story. The Byzantine mixes with the Renaissance, and the Gothic with the Baroque, in a complicated blend that offers so much room for deeper research. There are many stories to explore, and entire volumes might be written to categorize and examine the meanings and people behind the cultural treasure that is Saint Mark's Basilica.

---

29. Merkel, "I Mosaici del Cinquecento Veneziano – 2a Parte," 112–114.

30. Vasari, *Lives of the Most Eminent Painters, Sculptors, & Architects*, 182–183.

FIGURES



**Figure 1:** Andrea del Castagno & Michele Giambono. *Death of the Virgin*. (Right, *Visitation* on the left.) Mosaic. Mascoli Chapel, S. Marco, Venice.



**Figure 2:** Masaccio. *Trinità*. Fresco. Sta. Maria Novella, Florence.



**Figure 3:** Det. of fig. 1 (left).

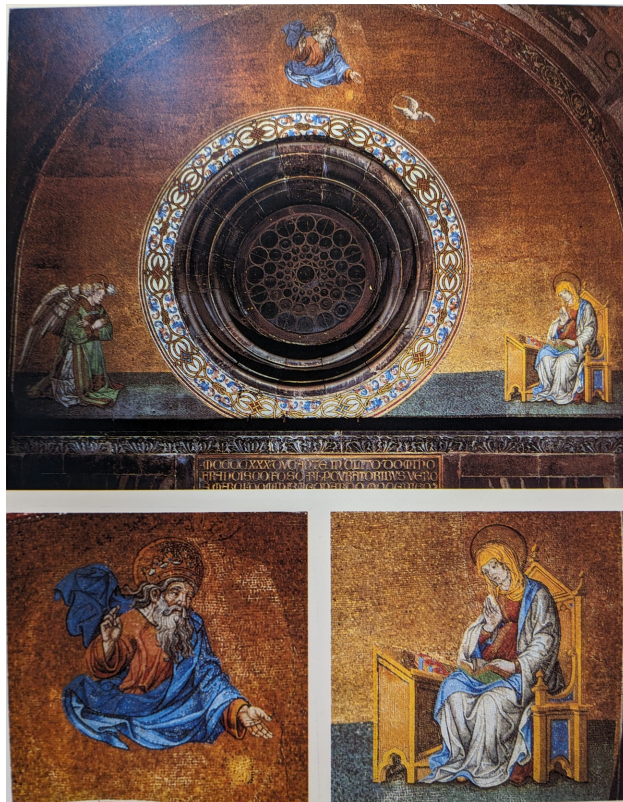


**Figure 4:** Det. of fig. 1 (right).





**Figure 5:** Master of the S. Vault Workshop. *Incredulity of St. Thomas*. Mid-XII Century. Mosaic. Dome of the Ascension, San Marco, Venice.



**Figure 6:** Jacopo Bellini & Michele Giambono. *The Annunciation* 1433 – 1442. Mosaic. Chapel of the Mascoli, S. Marco, Venice.





**Figure 7:** Jacopo Bellini & Michele Giambono. *The Birth & Presentation of the Virgin* 1433 – 1442. Mosaic. Chapel of the Mascoli, S. Marco, Venice.



**Figure 8:** Jacopo Bellini & Michele Giambono. *The Visitation* 1433 – 1442. Mosaic. Chapel of the Mascoli, S. Marco, Venice.





**Figure 9:** Silvestro di Pietro. *St. Anthony the Abbot*. Mosaic. South Transept, S. Marco, Venice



**Figure 10:** Pietro di Zorzi. *Christ Pantocrator* 1506. Mosaic. East Apse, S. Marco, Venice.





**Figure 11:** Pietro di Zorzi. *Orant Virgin*. Mosaic. N. Intrados of Chapel of San Clemente, S. Marco, Venice.



**Figure 12:** Detail of fig. 11



**Figure 13:** Pietro di Zorzi. *Zechariah* c. 1510. Mosaic. S. Intrados of the Central Dome, S. Marco, Venice





**Figure 14:** Giorgio Spavento. *Sacrestia* c. 1493. San Marco, Venice.



**Figure 15:** Possibly Pietro di Zorzi & Perugino. *San Andrea* c. 1500. Sacrestia Nuova, S. Marco, Venice.

**Figure 16:** Perugino (or school of –). *Un Apostolo*. Galleria, Venice.





Figure 17: Marco Luciano Rizzo & Titian. *Virgin & Child* 1530. Sacrestia Nuova, S. Marco, Venice



Figure 18: Alternate view of fig. 17



Figure 19: Giovanni Bellini. *Enthroned Madonna & Child with Saints* Late 1470s. Panel. Academia, Venice.





**Figure 21:** Detail of fig. 20



**Figure 20:** Francesco Zuccato & Titian. *S. Geminianus* 1535. Mosaic. Intrados of the Joseph Cupolas, S. Marco, Venice.



**Figure 22:** Valerio Zuccato & Titian. *S. Catherine* 1535. Mosaic. Intrados of the Joseph Cupolas, S. Marco, Venice.



**Figure 23:** Titian. *Frari Madonna* c. 1535. Oil on panel transferred to canvas. Pinacoteca, Vatican.





**Figure 24:** Francesco, Valerio Zuccato & Titian. *Saint Mark in Glory* 1545. Apse of the center portal, S. Marco, Venice.



**Figure 25:** Detail of fig. 24

## BIBLIOGRAPHY

- Andaloro, Maria, Maria da Villa Urbani, Ivette Florent-Goudouneix, Renato Polacco, and Ettore Vio. *San Marco; the Mosaics, the Inscriptions*. Edited by Roberto Caravaggi. Translated by A. McEwen. New York, New York: Rizzoli, 1991.
- Douay-Rheims Bible Online*. Accessed November 20, 2023. <https://www.drbo.org/chapter/43009.htm>.
- Hamlett, Lydia. "The Sacristy of San Marco, Venice: Form & Function Illuminated." *Art History* 32 (2009). <https://dx.doi.org/10.1111/J.1467-8365.2009.00685.X>.
- Hartt, Frederick. *History of Italian Renaissance Art*. 4th ed. New York: Harry N. Abrams, Inc., 1987.
- Merkel, Ettore. "I Mosaici del Cinquecento Veneziano – 1a Parte." Translated by Google Translate – November 2023 version (translate.google.com). *Saggi e Memorie di storia dell'arte* 19 (1994).
- . "I Mosaici del Cinquecento Veneziano – 2a Parte." Translated by Google Translate – November 2023 version (translate.google.com). *Saggi e Memorie di storia dell'arte* 20 (1996).
- . "Un Problema di Metodo: la 'Dormitio Virginis' dei Mascoli." Translated by Google Translate – November 2023 version (translate.google.com). *Arte veneta: rivista di storia dell'arte* 27 (1973): 65–80.
- Vasari, Giorgio. *Lives of the Most Eminent Painters, Sculptors, & Architects*. Translated by Gaston du C. De Vere. Vol. III. Digitized by Proj. Gutenberg – 2010, originally pub. 1568. Accessed November 20, 2023. <https://www.gutenberg.org/ebooks/26860>.
- . *Lives of the Most Eminent Painters, Sculptors, & Architects*. Translated by Gaston du C. De Vere. Vol. X. Digitized by Proj. Gutenberg – 2010, originally pub. 1568. Accessed November 20, 2023. <https://www.gutenberg.org/ebooks/33203>.