

the cotemporary of Antonio Veneziano established himself. We may admit the grandeur and interest of the works of Altichiero of Verona, and of Jacopo; but it remains not the less true that Venetian art retained a local aspect during the greater part of the fourteenth century, and preserved the old Byzantine character. In the fifteenth century, strangers such as Gentile da Fabriano and Antonello da Messina introduced other elements; yet up to the period of the Bellini and of Mantegna, the Oriental style prevailed in Venice and its provinces. Antonio Veneziano, being in manner a Tuscan, must therefore have been educated far away from his native place. His baptismal name and that of his father are revealed in Siennese and Pisan records as Antonio Francisci de Venetiis. His family name was probably Longhi. A work of very little artistic importance exists at Palermo, in the brotherhood of S. Niccolo Reale near the church of S. Francesco, which is of some value in its bearing on the history and name of Antonio. This picture is inscribed "An(.t.o.)nio Lon^(ghi) da Vinexia pinxit 1388". It has the same character as the frescos of the Campo Santo, executed in 1386—87 by Antonio Francisci di Venetiis. The earliest authentic record of this painter is in the archives of Sienna. It shows Antonio labouring, in October 1370, on the ceilings¹ of the cathedral in company with Andrea Vanni.² His life previous to that time is sketched by Vasari, and seems to have had its mishaps and heartburnings.

Having taken up his residence at Florence to learn painting under Agnolo Gaddi,³ he mastered a good style, for which, as well as for other qualities and virtue, he was loved and esteemed by the Florentines. Willing to derive from his labours a grateful fruit in his native city he returned to Venice, where, thanks to the many productions of his brush in tempera and in fresco, he formed a connection, and was commissioned by the government to paint one of the faces of the council hall. This work was exe-

¹ Siennese style.

² Doc. Sen. ub. sup. Vol. I. p. 305.

³ "Dietro a Agnolo Gaddi." Vas. Vol. II. p. 171.