

A Portrait of two Venetian Gentlemen in the National Gallery of Ireland: A Question of Identity

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A Portrait of two Venetian Gentlemen, (ca.1480-1510, fig. 1), was purchased by the National Gallery of Ireland in 1867.¹ It was recorded in the *Irish Times* as 'the finest work in the gallery, and has been considered by some of the first judges in London who have seen it as one of the most important paintings brought into the United Kingdom'.² This declaration of admiration resulted from the belief that the painting was by the hand of Giovanni Bellini (1430-1516). However, this attribution was subsequently called into question when in 1916 Bernhard Berenson catalogued the painting as a work by Vincenzo Catena (1470-1531).³ The painting has since been recognized as the work of two separate artists, with figure on the right is given to Catena, and the corresponding figure on the left, to an unknown artist.

An eighteenth-century description on the back of the painting identifies the sitters as Andrea Navagero and Agostino Beazzano. However, a contemporary painting by Raphael of these men, *Portrait of Navagero and Beazzano*, (1516, fig. 2), confirms that the sitters in the NGI painting were incorrectly identified.⁴ However, an important clue as to the identification of the left-hand sitter in the Dublin painting can be found in a portrait owned by the Venetian art dealer, Pietro Scarpa. *Portrait of a Venetian Gentleman* (ca.1535-45), in which the left-hand sitter is replicated (fig. 3).⁵ Based on a viewing of Scarpa's painting in Venice in 2014, it was apparent to the author that the single portrait was painted after the figure on the left of the portrait in the National Gallery of Ireland. Scarpa's painting is on canvas rather than panel, and the looser brushstrokes suggest a later Venetian influence. In addition, the background includes an architectural setting, with a column in the right corner: the background of the NGI double portrait is simply black. The double portrait measures 63cm x 96cm, whereas the single portrait measures 69cm x 47cm, making the height of the single portrait 6cm taller than the double portrait. However, if the single portrait was doubled in width, it would be only 2cm smaller than the original double portrait. The extra height in the single portrait might be explained by the need to include an architectural background.

Again, close inspection of the Scarpa painting by the author confirmed that it was originally a double portrait that had been cut down. While the hand of the left figure of the Dublin double portrait is covered by the hat of the figure opposite, the hand of the figure in the single portrait is on display, but is reduced to shadow. It is plausible that the single portrait was copied from the double portrait, but that the hand was imaginary, as the artist of the single portrait did not have the hand from which to copy. The hand is visible, due to the absence of the figure on the right. However, the outline of the sleeve of the right figure is visible in the lower right corner of the single Scarpa portrait. This confirms that a figure on the right did in fact co-exist with the figure in the single Scarpa portrait prior to the canvas being cut down. However, it is the sleeve of the figure on the right of the double portrait, and not the hat, that is evident in the right corner of the single portrait. This suggests that the hat of the figure on the right of the original Dublin double portrait was a later

addition to the work. In the Dublin double portrait the contour of the figure on the left stops abruptly where it meets the figure on the right. This implies that the figure on the right was painted before the figure on the left. The yellowing primer shows through on the right figure's costume but stops at the beginning of his sleeve. The opacity of the grey paint in this area suggests that the sleeve was a later addition to the painting. Further to this, the grey paint layer of the right figure's costume shows through the sitter's hands and hat. This implies that the hands and hat were the final addition to the work.

Scarpa claims that the figure in the single portrait and on the left of the double portrait is Giorgio Cornaro (1452-1527), brother of Catherina Cornaro (1454-1510) the queen of Cyprus who abdicated her throne to Venice in 1489.⁶ Scarpa based this identification on a painting of a genealogical tree of the Cornaro family by an unknown artist from the eighteenth century in Ca Corner della Regina, Venice. The family tree contains portraits of forty-eight members of the Cornaro family who held prominent positions in Venetian society in the period 1350-1700. The figures in the family tree are identified by a banderol underneath each portrait inscribed with the name of the figure, their position in society, and an approximate date in which they held their position.⁷ The figure that Scarpa claims resembles his single portrait (and, subsequently, the figure on the left of the Dublin double portrait) states 'Giorgio Knight. Procurator of St. Mark's. 1500' (fig. 4).⁸ The numerous similarities between the Giorgio in the family tree, the left figure of the Dublin double portrait and the single portrait owned by Scarpa suggest a common source. All three portraits of Giorgio Cornaro depict him as wearing a black cap, a gold mantle with a white sleeve, a collar with a white trim, medium length hair, and a grey beard. The facial features of the figure in the family tree cannot be properly discerned due to the minute scale of the portrait. However, it is highly likely that the miniature portrait of Giorgio Cornaro in the family tree was copied from either the double portrait in the NGI, or the single Scarpa portrait.

Scarpa's assertion regarding the identity of the left-hand sitter may be further supported by an examination of the figure's costume.⁹ A painting which includes a similar costume to that of the Dublin painting is the *Portrait of a Procurator and an Allegorical Figure*, (ca.1490, Civic Museum of Padua). The sitter wears a similar golden mantle with floral arabesques, a white trimmed collar and black cap.¹⁰ The classification of the figure as Procurator, is incorrect, as the *vesta* of the Procurator was crimson, rather than gold. Gold cloth was the most sumptuous fabric allowed to Venetians. It was exclusive to the doge and to those who had received the accolade of knighthood.¹¹ The left figure does not wear the ducal crown and does not visually correspond with paintings of the doges of the first half of the cinquecento.¹² This strongly suggests that the figure on the left had attained the status of knighthood. In addition, there are contemporary references which support the likelihood that the left-hand sitter of the double portrait is Giorgio Cornaro.

Giorgio Cornaro was a wealthy landholder, politician and merchant. He was born in Venice ca.1454-1455, into a branch of the Cornaro family which became known as the Cornaro della Regina.¹³ The 'Cornaro della Regina' title stemmed from Giorgio's sister, Caterina. Caterina Cornaro (1454-1510) married King James Lusignan II of Cyprus (1440-1473) in 1468. As queen of Cyprus, Caterina was of great interest to the Venetians, who ever mindful of expanding their *terrafirma*, granted her the title of

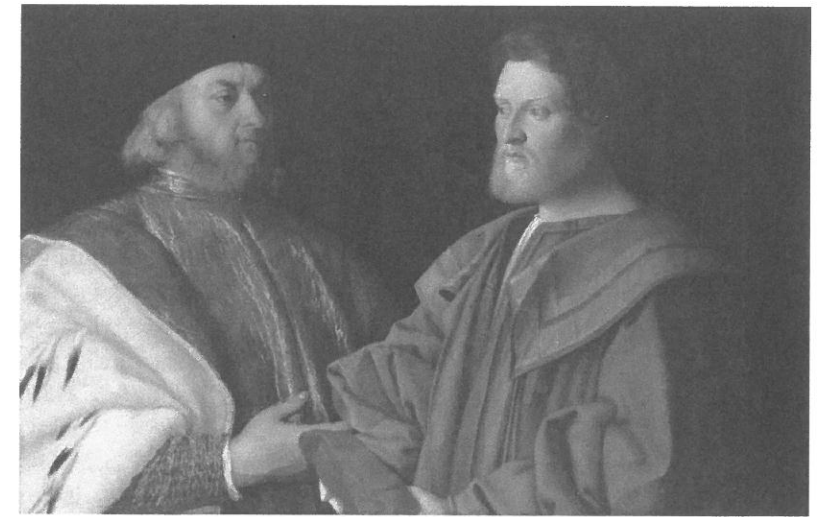


Fig.1. Vincenzo di Biagio Catena, Italian, c.1470-1531 and an Unknown Artist, *Portrait of two Venetian Gentlemen*, c.1510, oil on wood panel, 63 x 96cm, Photo © National Gallery of Ireland, NGI.100.

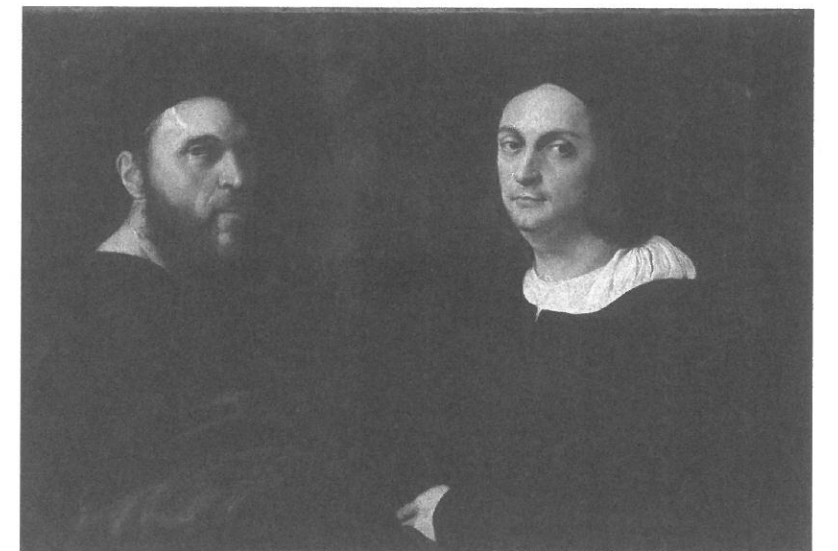


Fig.2. Raphael, *Portrait of Navagero and Beazzano*, 1516, oil on canvas, 76 x 107cm, Galleria Doria Pamphilj, Rome.



Fig. 3. Unknown Artist, Portrait of a Venetian Gentleman, c.1535-45, oil on canvas, private collection.

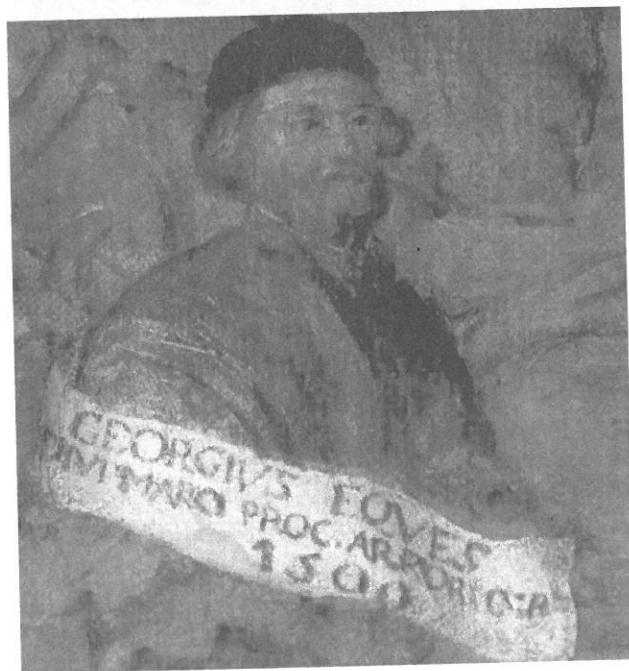


Fig. 4. (detail showing Giorgio Cornaro) Unknown Artist, Cornaro Family Tree, 18th century, oil on canvas, Ca Corner, Venice.

'adopted daughter of the Venetian state'. In turn, this provided Venice with the means to eventually obtain Cyprus from the queen. In 1488, the Senate appointed Giorgio Cornaro to go to Cyprus and persuade his sister Caterina to voluntarily abdicate her throne and hand over the island of Cyprus to Venice. In return, Queen Caterina was promised full recognition for life as the Lady of Asolo and continuous use of royal title.¹⁴ Giorgio arrived in Cyprus on 25 January 1489 and persuaded Caterina to agree to the terms and as a result Cyprus became part of the Venetian Republic on 26 February 1489.¹⁵ On his return to Venice, and due to his dedication to the Serenissima, Giorgio Cornaro received numerous honours. He was made knight of the Golden Stole, procurator of St. Marks and the *podesta* (or governor) of Brescia and Padua.

The Venetian diarist Marin Sanudo (1466-1536) recorded the last days of Giorgio Cornaro's life; he died on 31 July 1527, aged seventy-four. Sanudo recorded that at Giorgio's funeral, the body was dressed in a golden mantle with a round and flat black velvet cap.¹⁶ Carlo Ridolfi (1594-1658), who wrote a biography of Venetian artists, recorded a portrait of Giorgio Cornaro 'in a golden robe' by Titian.¹⁷ Giorgio Cornaro's burial monument, attributed to Tullio Lombardo, also includes a similar cap worn by the left-hand sitter in the double portrait.¹⁸

If the *Portrait of two Venetian Gentlemen* is in fact a portrait of Giorgio Cornaro, then it can be suggested that the portrait may have been in possession of the Cornaro family. An inventory dated 10 July 1653 of the house of Cardinal Federico Cornaro (Giorgio Cornaro's great-great grandson), records an account of a painting (or paintings) which might fit the description of the Dublin double portrait. It reads 'Due quadri con due mezze figure antiche che sono vecchi della casa.'¹⁹ This inscription is ambiguous due to the vernacular Italian of the Renaissance. It might translate as 'Two paintings of two half-length figures who are old (i.e. ancestors) of the house'. The *Portrait of two Venetian Gentlemen* is a painting of two half-length figures, which could possibly depict two of Cardinal Federico Cornaro's ancestors. The fact that the description documents two paintings in the one account suggests two similar paintings. The description of 'Two paintings of two half-length figures who are old of the house (ancestors)', might be documenting the Dublin double portrait and the Scarpa portrait (prior to it being cut down to a single portrait).

Another description of two paintings in a London sales catalogue from 1799 is also worth noting. The description reads 'Two Portraits of the Elder Cornaro and his son by Jacopo Bassano, at the sale of John Strange.'²⁰ As the likelihood that *Portrait of two Venetian Gentlemen* is depicting Giorgio Cornaro on the left has already been discussed and the fact that the description of the 'Elder Cornaro' can be applied to him, it is plausible to suggest that the 'Portrait of the Elder Cornaro and his son' is referring to the *Portrait of two Venetian Gentlemen*. The description of 'Portrait of the Elder Cornaro and his son' implies a double portrait. The inclusion of the word 'Two' and the plural 'Portraits' might indicate that there were two double portraits of the 'Elder Cornaro and his son' in Strange's collection. The description of 'Two, Portraits of the Elder Cornaro and his son' might be documenting *Portrait of two Venetian Gentlemen*, but also the Scarpa portrait before it was cut down to a single portrait. If we follow the hypothesis that the portrait is depicting Giorgio Cornaro and his son, Cardinal Marco Cornaro and Cardinal Francesco Cornaro must be examined as potential sitters in the painting.

The figure on the right wears a style of costume that does not come from an

identifiable knightly order, ecclesiastical confraternity, or *scuole*. However, the sombre attire and distinctive red cross on his robe suggests a religious connotation. As already noted the painting has been altered (with the later addition of the red hat and the sleeve of the right figure) and it is possible that the red cross was also added at a later date to coincide with the hat. The hat appears to be a red biretta, which only the Pope and cardinals were allowed to wear. Two of the five men who were promoted to the rank of cardinal in Venice between the late fifteenth century and the early sixteenth century were sons of Giorgio Cornaro: Marco Cornaro in 1500 and Francesco Cornaro in 1527.²¹

Marco Cornaro was promoted to cardinal in 1500 at the age of seventeen. Giorgio's wealth was used to purchase the cardinal's hat for his son. Although the cardinal's hat was usually presented by the pope if the awaiting cardinal lived outside of Rome, the hat could be presented by the local regional ruler. This would suggest that the Dublin painting could be documenting the conferral of cardinal to Marco.²² However, we must again consider the importance of the order that the *Portrait of two Venetian Gentlemen* was composed as this has a significant bearing on the identity of the right-hand sitter.

As outlined above, the Scarpa portrait was cut from a double portrait to a single portrait. This is visually apparent from the remains of the costume of the pre-existing figure on the right. However, as previously noted, the single portrait does not include the hat seen in the double portrait. Therefore, it is impossible that the single portrait (even before it was cut) ever included the hat that appears in the Dublin double portrait. If the hat had originally been included in the Scarpa portrait, any subsequent elimination would have resulted in the existing sleeve of the figure on the right being painted over. The idea that the red hat was a later addition to the original double portrait is therefore reinforced. This implies that when the original Dublin double portrait was copied, it did not include the red hat held by the figure on the right. To recapitulate, the Dublin portrait was painted in three stages: the figure on the right, ca. 1510-20 (without a hat), followed by the figure on the left, ca. 1520-30 (evident in the stylistic differences apparent in this figure). The Scarpa portrait was then painted as a direct copy of the Dublin portrait, but in a later style, ca. 1530-40. The red hat held by the figure on the right was then added to the Dublin portrait, along with a repainting of his sleeve, sometime after c. 1540. It is unknown whether another object was held by the figure on the right of the Dublin portrait prior to the cardinal's hat. However, the position of the arms would suggest that, at the least the sitter's hands were present in the painting.

Marco Cornaro (1482-1524) had become cardinal in 1500. It is therefore unlikely that he would be portrayed without his cardinal's hat or costume after this time. It is also unlikely that a cardinal's hat would be added in order to determine Marco's identity as late as 1540, as Marco became cardinal in 1500 and died in 1524. The later addition of the cardinal's hat to the Dublin portrait had a purpose. Perhaps, the figure on the right became cardinal at a later date than when the sitter was originally painted. If the figure on the left is Giorgio Cornaro and the figure on the right is his son, and that the hat suggests a figure who became cardinal at a later date, then the only other possible identification for the sitter on the right is Francesco Cornaro.

Francesco (1478-1543) was Giorgio Cornaro's eldest son. After the death of his brother Cardinal Marco in 1524, Francesco began his ecclesiastical career. He was

promoted to cardinal by Clement VII in 1527.²³ Francesco was made cardinal in 1527, aged forty-nine. There is a drawing of Francesco Cornaro subsequent to his cardinalship as part of a series of drawings of cardinals in the sixteenth century (see for example, Unknown Artist, *Cardinal Francesco Cornaro*, after 1527, Vatican.)²⁴ In the collection of the Vatican, the sitter of this artwork is identified by the Cornaro crest in the right hand corner. In this drawing, Francesco is portrayed as an old man, with a white beard and grey hair. The date of this portrait is unknown. It is possible that the portrait was created later in Francesco's career. It is plausible that the sitter on the right of the Dublin portrait is in fact Francesco Cornaro, prior to his cardinalship. There are many facial similarities between the figure on the right of the Dublin portrait and the drawing of Cardinal Francesco. Both figures have light blue eyes with hooded lids and similar shaped brows, prominent cheekbones, long hooked noses, and a similar outline to their foreheads. It is likely that the Cornaro family commissioned a double portrait prior to Francesco's cardinalship, later adding the hat in order to identify the sitter and acknowledge the status of his position as cardinal. However, there still remains the issue of the grey costume. As little is known about Francesco's life prior to his cardinalship, it is unknown whether he held a position which demanded grey garb with (or without) the Greek red cross. Further technical examination, such as x-ray, would be required in order to confirm whether or not the red cross was original to the painting, or whether it was a later addition to coincide with the addition of the red hat.

This article greatly augments an understanding of the iconography, evolution and historical importance of this fine double portrait from the golden age of Venetian painting. The puzzle of the identity of the two sitters in the Dublin painting inevitably led to the somewhat vague title of the work as a *Portrait of two Venetian Gentlemen*, however as has been argued here the painting is not simply a portrait of two Venetian gentlemen, or indeed a portrait of Giorgio the Elder Cornaro and his son, but more probably, a portrait of the knight of the Golden Stole Giorgio Cornaro and his son Cardinal Francesco Cornaro.

About the Author:

Rachel Healy completed a BA in Art History and Philosophy in 2013 from UCD. She also holds a Masters in Art History from UCD. The author would like to acknowledge the help of Dr Philip Cottrell, Pietro and Jacopo Scarpa, Dr Tom Nichols, Adrien Le Harivel and Simone Mancini.

1. Vincenzo Catena and an Unknown Artist, *Portrait of two Venetian Gentlemen*, ca.1480-1510. oil on panel, 96 x 63cm. National Gallery of Ireland, cat. no. 100. The painting was purchased by the National Gallery for £1,350. Exhibition history: Old Masters Exhibition, Burlington House, London, 1883; Winter Exhibition, Royal Academy of Arts, London, 1883; and A collection of pictures of the Early Venetian School, Burlington Fine Arts Club, London, 1912. Provenance included in the dossier file in the National Gallery of Ireland, cat. no. 100 (accessed, December 4, 2013): the painting was sold at auction in Rome after Cardinal Joseph Fesch's death in 1839 to a banker from Paris named M. Aguado. The painting was then bought by the banker and art collector Count James Alexandre de Pourtales-Gorgier in 1843 and afterwards presented to his acquaintance, the painter Paul Delaroche in Paris. After Delaroche's death in 1856 the painting was bought by M. Auguiot, from whom the National Gallery of Ireland purchased the work in 1867. See also Eugene de Mirecourt, 'Biography of Paul Delaroche,' in *Le Tableau du Mois*, nos 1 à 50, 1993-1998, ed. Pierre Rosenberg and Jean-Pierre Cuzin (Paris: Musée du Louvre, 1998) 2. Condition: The wood has areas of abrasion and loss. The panel has many flight holes, scratches and deep cracks. The paint layer is very friable and fragile. There are areas of paint tenting and blistering. The painting displays discoloured retouching and the varnish layer is unevenly saturated. The black background is overly repainted. M. Canavan, *Condition Report*, cat. no.100 (National Gallery of Ireland, December 2010).
2. *Irish Times*, July 9, 1867.
3. The artists attributed to *Portrait of Two Venetian Gentlemen* are: Bellini (National Gallery of Ireland, 1867), Bellini on right and Giorgione on left (Royal Academy of London Exhibition, 1883), Catena (Berenson, 1916), Catena (Berenson, 1919), Catena (Gronan, 1927), Bellini (Berenson, 1932), Catena (Dussler, 1935), Catena (Van Marle, 1935), Catena (Gronan, 1935), Jacopo de'Barbari on right (Bodkin, 1935), Bellini (Berenson, 1936), Catena (Van Marle, 1936), Catena (Dussler, 1949), Catena on right (Venturi, 1953), Cariani and Pietro degli Ingannati (Robertson, 1954), Bellini (MacGreevy, 1956), Catena and Bellini (Berenson, 1957), Catena (Heinemann, 1962), Vittore Belliniano (Heinemann, 1975), Bellini (Potterton, 1981), Bellini on left and Vittore Belliniano on right (Heinemann, 1991), Bellini (National Gallery Catalogue, 1993), Venetian School (National Gallery of Ireland, 1999) and Catena (Benedetti, 2001). Information sourced from the dossier file in the National Gallery of Ireland, cat. no. 100. (accessed: December 4, 2013). The files which were examined in the Witt Library, Courtauld Institute of Art, included the portraits by Marco Basaiti, Francesco Bissolo, Giovanni Bellini, Benedetto Diana, Paris Bordone, Giovanni Cariani, Vincenzo Catena, Cima da Conegliano, Giorgione, Pietro degli Ingannati, the Italian School, Lorenzo Lotto, Jacopo Palma il Vecchio, Titian, the Venetian School and Alvise Vivarini. For more information on these artists see the following bibliographies: Jaynie Anderson, *Giorgione* (Michigan: Flammarion, 1997), D.A. Brown, *Bellini, Giorgione and Titian and the Renaissance of Venetian Painting* (Washington: National Gallery of Art, 2006), R. Goffen, *Giovanni Bellini* (New Haven: Yale University Press, 1989), Fritz Heinemann, *Giovanni Bellini e i Belliniani* (Venice: Neri Pozza Editore, 1959), Peter Humfrey, *Titian, The Complete Paintings* (Ludion, 2007), Rodolfo Pallucchini, *Giovanni Cariani* (Milan: Realizzazione editoriale, 1983) and Giles Robertson, *Vincenzo Catena* (Edinburgh: Edinburgh University Press, 1954).
4. Raphael, *Portrait of Navagero and Beazzano*, 1516. Oil on canvas, 76x107cm. Galleria Doria Pamphilj, Rome.
5. Unknown artist, *Portrait of a Venetian Gentleman*, c.1535/45. Oil on canvas, 69x47cm. Private Collection, Venice. The only literature on this painting is in a catalogue for an exhibition in which the artwork was included in Japan in 2007: 'Venetian Paintings from Titian to Longhi'. The portrait was documented as a painting by Paris Bordone with the title *Venetian Ambassador at Istanbul*. The exhibition catalogue discusses the figure as an unidentified *bailo* of Constantinople, a political and foreign ambassador who oversaw the affairs of the Venetians in Constantinople and maintained a relationship between the Venetian and Ottoman government. Only noble men could access this position in office. The *bailo* was elected for two years, during which time he lived in Turkey. The ambassador's duties were to monitor the imports and exports, administrate justice for the Venetians and to protect their commercial interests. The catalogue discusses the use of special pigments in this portrait and infers that the painting must be between the years 1550 and 1555. Vincenzo Sanfo, *Pittura a Venezia da Titiano a Longhi* (Japan: Idea, 2007).
6. Pietro Scarpa in discussion with the author, Venice 2014. The author was first made aware of Pietro Scarpa and the portrait in his collection from information held in the dossier file no.100 in the National Gallery of Ireland. The author then made direct contact with Scarpa to arrange to meet in person and to view the painting in discussion. David and Iro Hunt, eds. *Caterina Cornaro, Queen of Cyprus* (London: Trigraph, 1989), 145. For a general biography of Giorgio and Caterina Cornaro see Aldo Berruti, *Patriziato Veneto: I Cornaro* (Torino: La Nuova Grafica, 1953) and Istituto della Enciclopedia Italiana. *Dizionario Biografico degli Italiani*, 28 (Roma: Fondata da Giovanni Treccani, 1983).
7. The original portraits from which the artist of the family tree adapted, for the painting, which I have found include the medal of Girolamo Cornaro, a portrait of James Lusignan II (private collection), a drawing from a series of cardinals of Francesco Cornaro (Vatican, Rome) a seventeenth century portrait of Doge Marco Cornaro by Tiepolo (private collection) and Doge Francesco Cornaro and Doge Giovanni I Cornaro (Palazzo Ducale, Venice).
8. 'GEORGIVS EQVES DIVI MARCO PROC. 1500'.
9. For more information on costume in Renaissance Venice see the following: Nicolas Carlise, A Concise Account of the Several Foreign Orders of Knighthood (Strand, London: John Hearne, 1839), James Robinson Planché, *A Cyclopaedia of Costume, Vol. II: A General History of Costume in Europe*, (London: Somerset Herald, 1879), Millia Davenport, *The Book of Costume Vol. I and II* (New York: Crown Publishers, 1948) and Stella Mary Newton, *The Dress of the Venetians, 1495-1525*, (Scholar Press, 1988).
10. Unknown artist, *Portrait of a Procurator and an allegorical figure*, c.1490, Civic Museum of Padua. David Banzato and Leonardo Emo Capodilista, *La Quaderia Emo Capodilista: 543 dipinti dal '400 al '70*. (Padova: A. Mondadori, 1988).
11. Stella Mary Newton, *The Dress of the Venetians, 1495-1525*, (Scholar Press, 1988), 21. See also Rosenthal, Margaret. F., Rosalind Jones, Ann. Cesare Vecellio's *Habiti Antichi Et Moderni: The Clothing of the Renaissance World*, (London: Thames & Hudson, 2008).
12. See the following ducal portraits for reference: Giovanni Bellini, *Doge Leonardo Loredan*, 1501, oil on panel, 61.6x45.1cm, National Gallery of London. Domenico Tintoretto, *Doge Antonio Grimani*, oil on canvas, 142x120cm, Private Collection, Milan. Vincenzo Catena, *Doge Andrea Gritti*, 1523, oil on canvas, 97.2x79.4cm, National Gallery of London.
13. David Chambers and Brian Pullan, eds. *Venice, A Documentary History: 1450-1630* (Oxford:Blackwell, 1993), 251.
14. Aldo Berruti, *Patriziato Veneto: I Cornaro* (Torino: La Nuova Grafica, 1953), 74.
15. David and Iro Hunt, eds. *Caterina Cornaro, Queen of Cyprus* (London: Trigraph, 1989), 141.
16. David Chambers and Brian Pullan, eds. *Venice, A Documentary History: 1450-1630* (Oxford:Blackwell, 1993)251.
17. Julia and Peter Bondanella, eds. *The Life of Titian by Carlo Ridolfi* (Pennsylvania: The Pennsylvania State University Press, University Park, 1996), 64.
18. Tullio Lombardo, *Burial Monument of Giorgio Cornaro*, c.1527, antique red and green marble, Cornaro della Regina Chapel of the Church of SS. Apostoli, Venice.
19. 'Due quadri con due mezze figure antiche che sono vecchi della casa' from an inventory on July 10th, 1653 in the house of Cardinal Federico Cornaro. 'The Getty Provenance Index.' J. Paul Getty Trust. 2014. URL: <http://www.getty.edu/research/tools/provenance/search.html>
20. Two, Portraits of the Elder Cornaro and his son by Jacopo Bassano', at the sale of John Strange, May 27, 1799, London. 'The Getty Provenance Index.' J. Paul Getty Trust. 2014. URL: <http://www.getty.edu/research/tools/provenance/search.html>. Christie's, *A Catalogue of a Most Valuable Collection of Prints, Books of Prints, Drawings and Antiquities: Late the property of John Strange, Deceased, Formerly British Resident at Venice* (March 19, 1800).
21. Other Venetians who were created cardinal during this period were Maffeo Gherardi (1489), Domenico Grimani (1493), Marco Cornaro (1500), Francesco Pisani (1517). 'Inventory of Italian Dioceses' historic and artistic heritage.' BeWeB. July 1st, 2014. URL: <http://www.chiesacattolica.it/beweb/>
22. A painting which includes a portrait of Marco Cornaro is by Titian and workshop, *Girolamo and Cardinal Marco Corner Investing Marco, Abbot of Carrara, with His Benefice*, c.1520, oil on canvas, 99.8 x 132.1cm, National Gallery of Washington. In this painting we can see that the portrait of Marco does not facially resemble the figure on the right of the Dublin double portrait.
23. 'Consistories for the creation of Cardinals: 16th Century (1503-1605).' Cardinals of the Holy Roman Church. 2 July, 2014. URL: <http://www2.fiu.edu/~mirandas/cardinals.htm>
24. Unknown Artist, *Cardinal Francesco Cornaro*, after 1527, Vatican.