

# **THE STORY OF VERONA**

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The Story of Verona by Alethea Wiel

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**ALETHEA WIEL**

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OF VERONA**

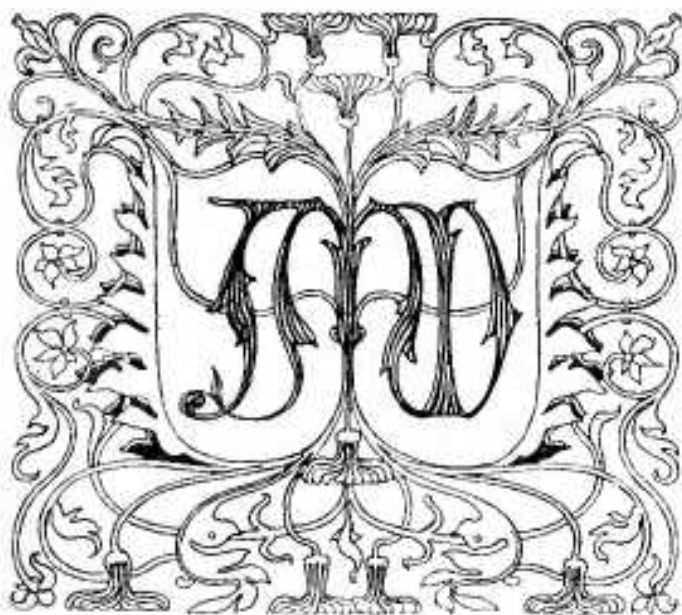


NO. 1111  
ALABAMA



*Centrepiece by A. Martigny  
behind the High Altar of Lyons*

*The Story of Verona*  
by *Alethea Wiel* Illustrated  
by *Nelly Erichsen* and  
*Helen M. James*



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## PREFACE

THE story of Verona is no simple record of a simple town with a continuous rule guiding her fortunes and directing her destinies. Her tale is mingled with that of other nations and languages; and Greek, Ostrogoth, Longobard and Frank have held sway in Verona as well as Etruscan and Roman. The influence of these diverse nationalities has left its trace on the art and history of the city to a marked extent. The architecture alone of Verona is of a nature to demand a long and deep study, and calls for an expert's hand to do justice to its different developments of variety and beauty. Her school of painting too is a subject that has not yet met with sufficient attention, and that deserves a study which hitherto has been but scantily bestowed upon it. I have tried in a humble and limited way to put before the reader some idea of this school, and to render him familiar with the names and works and methods of the masters of painting with whom he will come most in contact in his wanderings through Verona. Many of their masterpieces are to be found in the grand old churches which form one of the chief features of Verona, and within whose walls it is well to linger if we wish to grasp fully the character of the town and of the men who raised these noble buildings, and who now lie buried in or beside them. The history of Verona is all-absorbing, but I have tried to give it only that prominence which is necessary for such an understanding of the town as will interest the traveller and enable him to enjoy a stay amid surroundings that will not now perhaps seem "foreign" to him.

## Preface

I have drawn much of my knowledge on the Veronese school of painting from Sir A. Henry Layard's excellent work, *Handbook of Painting. The Italian School; based on the Handbook of Kugler* (London: Murray, 1887), which was most kindly lent to me by Lady Layard; and to Mr Selwyn Brinton's *The Renaissance in Italian Art*, Part II. (London: Simpkin, 1898). My grateful thanks are also due to Prof. Commendatore Carlo Malagola, Head of the State Archives in Venice, for the loan of books and for help as to the means whereby to arrive at much of the information I required. I am also indebted to Cav. Giuseppe Biadego, Bibliotecario of the Biblioteca Comunale of Verona; and to Cav. Dr Riccardo Galli for help during my stay at Verona. Nor must I omit to say a word in praise of the Hôtel de Londres in that city, where comfort and economy are very happily and successfully blended by a most courteous and diligent landlord. My chief thanks though are due to Cav. Pietro Sgulmero, Vice-Bibliotecario of the Library and Vice-Inspector of the Monuments in Verona, who devoted many a spare hour to introducing me to every part of the town, and in imparting to me all he could of the knowledge he possesses in an eminent degree of the history and legends of his native town. My book owes more to him than I am able to express.

"Few towns," says Mr Selwyn Brinton, "have an individuality more delightful than Verona—Verona the Worthy (Verona la Degna) as she was called"—and if I shall succeed in endearing that individuality and making it familiar to the traveller wandering through this "worthy" and glorious city, I shall not have laboured in vain.

PALAZZO SORANZO,  
VENICE, January 1902.



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