

I) Tintoretto's *Adultera Chigi* in Rome (1965/2000)

In 1965, a private donation permitted Professor H.Hahnlosers to bring Tintoretto's presentation of *Christ and the Adulteress* – formerly called *Adultera Corsini* – from the Galleria Nazionale di Palazzo Barberini into the Istituto Centrale del Restauro in Rome for a thorough examination that included radiation analysis, photographic and material content. The results of this meticulously executed task shed a revolutionary light on the future research of Tintoretto's paintings where such precise forms of analysis had not been widely practised. The examinations provided proof that the size as well as the structure of canvas had been subject to evolutive processes of change that showed the painting as a search in matters of iconography, textual criticism and formal graphics, to which Sebastiano Serlio's samples and pattern books of perspective and architecture delivered the textbooks as well as visual aid. Comparisons of colours, sizes and the techniques of textiles proved that the making of the *Entrata in Gerusalemme* in the Uffizi happened at the same time, but there are also affinities between the "Cassoni" in Vienna and representations of the *Queen of Sheba and Salomon*. An attribution of the painting to the scarcely gifted and attestable Giovanni Galizzi is contradicted.

II) Tintoretto's works for the Scuola grande di San Marco (2000)

a) After general discussions of the work of Robusti in the Scuola, the essay treats the Miracle of the Slave as a completion of Roland Krischel's fundamental iconographic reviews of 1991 and 1994, and evidence about size, measures and placements.

b) In the chapter *Preliminaries to the Miracle of the Slave: Sansovino's second Mark-Pergolo and the Logetta* the discussion is focussed on Tintoretto's adoption of Sansovino and the portrait of the architect is assumed to be in the portrayed Logetta.

c) The "public" in the Miracle of the Slave is not an assembly of the members of the brotherhood, but a cross-section of the intellectuals and artists in Tintoretto's closest circle; as friends and foes are here included, this leads to the hypothesis that Tintoretto could have seen himself in the picture of the miraculously invulnerable slave who wins over his adversaries.

The antagonists Sansovino and Sammicheli share the symbols of the Serenissima Logetta/Grazia and Rustico-defence buildings/Potere; between these symbols the confrontation of the protagonists Titian/Michelangelo, the "mediator Aretino as a Turk and the verifier Rangone/Physiologus is set in stage.

d) The development of the *Miracle of the slave* is the topic of the *Modello* in Brussels, and the following series of three paintings of the *Miracles of St. Mark* donated by Rangone for the chapter house of the Scuola is then treated in its graphic evolution and reconstruction. The rejected project of three pictures composed in the genre of the frontal reliefs of the Scuola permits a retrospective glance at the structure of the *Adultera Chigi*.

III) Tommaso Rangone - Maecenas of Self-love (1974/1993)

The lecture focussed upon the portrait of the "Filologo" from Ravenna is a slightly extended summary of the publication of 1974 in *Saggi e Memorie di Storia dell'Arte*.

IV) "Memoria occulta" an Afterlife as Confession (1994)

A confessional self-portrait of an artist by means of a capitulum of the Bible, which is shown as a page reference with painstaking exactness in a page of the Bible in the *Assunta* of Bamberg is - next to a self-portrayal as Jacobus maior with a pilgrim's staff - an absolutely unique picture in art history.

V) Tintoretto's Hypothetical Journey to Rome (1994)

The hypothesis - still alive even today - of a study tour of the artist to Rome is contradicted. Examples of borrowings of Serlio in furnishing the architectonic background of several Robusti paintings are therefore discussed as well as the easy access to graphical and plastic material for studies from Rome and Florence

VI) On Tintoretto's Feeling for Space

Jacomo's feeling for space is theatrical and defined by observable effects of lighting. The textbooks of Sebastiano Serlio were sufficient for him for the construction of his early box-rooms that he enriched with set pieces of graphical borrowings. The rest consists of his optic-haptic personal experience of space as the fields of his programme of figures in their iconographic purpose and space-filling movements.

VII) Venus, Vulkan and Mars, the Inquisition of Information Technology (1994)

While the publication of the book "Des Vulkan paralleles Wesen ecc." of 1994 attempted to represent a pictorial analysis of the Farce in Munich in the forms of Renaissance literature by writing a fictitious dialogue of persons (commented in the appendix), here only a computer-aided graphic reconstruction of the model box and the reflection of the scene in the polished shield of Mars are excerpted.

VIII) Theodor Fontane and Jacomo Tintoretto; a Meeting out of Season (1970)

This gloss on the novel "l'Adultera" by Theodor Fontane (1879-80) leads us back to the *Adultera Chigi* and her hybrid offspring.

IX) Exhibition on Mannerism and Mannerism of Exhibitions in Venice (1982)

Criticism of the Mostra epocale "Da Tiziano a El Greco" raised the question, if the characterisation of Tintoretto as a Mannerist is justified.

X) Ceterum recenseo...- Irma Emmrich's monograph on Tintoretto (1989)

Until the present day the book of I.Emmrichs on Tintoretto has hardly found an echo. This is the place for a tribute.

XI) Looking back at the Tintoretto-year 1994; Looking forward to 2018/19 (1993)

The task programmes for the research on Tintoretto can make us assess if the new generation of studiosi will have done their homework in 2018/19 and what is still left for treatment of art historians in the future.