PART TWO

CASE STUDIES
Presumptions regarding Carpaccio’s narrative approach and contemporaneous realism have led most scholars to regard his *Knight in a Landscape* with a literal and historical orientation (Figs. 13 & 14). Although some writers have remarked that the flora and fauna in the painting bear symbolic connotations, there has been little effort to interpret them in the framework of a well-defined iconographic context. The question of the iconographic program and its implications are still a subject of debate. At least five ‘definitive’ identifications of the Knight, conceived as an actual historical personage, have been put forward, often based on questionable evidence.\(^1\)

The landscape has also been variously identified as one or another of the cities with which the presumed subject was somehow associated.\(^2\)

---


2. E.g. in Nickel, 1984 & Massa, 1991 (as in note 1).