

*à Monsieur Salomon Reinach  
Hommage d'Alfred Lock*

Burlington Fine Arts Club. 2. 2. 1896

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EXHIBITION

OF

PICTURES, DRAWINGS & PHOTOGRAPHS

OF

WORKS OF THE SCHOOL OF FERRARA-BOLOGNA,

1440-1540,

Also of MEDALS of MEMBERS of the HOUSES of ESTE and BENTIVOGLIO.



LONDON:

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

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## HISTORICAL PREFACE.

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**D**URING the Middle Ages, not a breath of Art seems to have been wafted across the district of the Po that lies between the marshy sea coast and the reedy swamps further inland. The inhabitants, afflicted with famine, pestilence and inundations, gained a precarious livelihood by fishing or hunting, and do not seem to have been animated by that spirit of fervour and vigour for which other communes of Italy were noted. Ferrara, poor in ancient monuments, but rich in castles and towers, was surrounded by unfriendly neighbours on all sides, and had no incentive to rival the industry of her sister cities. But when Leonello d'Este ascended the throne in 1441, the influence of Guarino, the scholar, led him to prefer the Muses to Mars, and the works of Socrates to arms. Thus the love of Greek antiquity was kindled, and with the love of antiquity arose the love of Art. Meanwhile, peace augmented the wealth of prince and citizens, and from the Polesine of Rovigo, from Verona, and from the country round, whole families of artisans migrated to Ferrara. The inhabitants of the provincial towns abandoned their wretched valleys and their marshy dens, and set out for the natural capital in search of a more salubrious climate, and the more industrious subjects of the House of Este, pouring into the city, furnished the elements of a new and vigorous life.

Leonello d'Este summoned to Ferrara Leon Battista Alberti, the Florentine Vitruvius, and welcomed him to Court as a friend.

He also invited the painter Pisanello, the precursor of the Renaissance in North Italy, and both Prince and men of letters entertained artist and architect, medallist and sculptor, with equal hospitality. To them verses were dedicated. The life-like resemblance of the works they executed was praised till people said "Their horses seemed to neigh, their birds to fly, their dogs to bark, and their wild beasts to breathe terror." And while Pisanello engrafted into Ferrarese art the love of exactness of detail, Jacopo Bellini, the founder of the Venetian School, contested the palm with him in a portrait of Leonello d'Este. The youthful Mantegna, assiduous in study, came to Ferrara from Padua; so did Roger Van der Weyden from Flanders, and Angelo da Siena, surnamed Parrasio, from Tuscany. The sculptors, Antonio di Christoforo and Niccolo Baroncelli, whose equestrian statue of Niccolo III. d'Este still stands in the Piazza of Ferrara, were also among the number of noted artists who flocked to Leonello's capital.

Thanks to such examples, Ferrara soon became a centre of art. Painting especially flourished, but it was painting of a severe style, sharp and bold in outline, and wonderfully true in minuteness of detail and expression. History, perhaps, has failed to render justice to the skill of Ferrarese artists, their dramatic sentiment, their exuberant life, and their warmth of colour and effect.

During the reign of Leonello's successor, Borso d'Este (1450-1471), art in Ferrara attained to a high position. Intent only on his dress, his horses, and his falcons, Borso knew not how to exercise an influence over his subjects. Luxurious as an Oriental prince, he sought to fascinate by robes brocaded in gold, by the splendour of his gems, and the magnificence of his Court. But the seed had been sown by Leonello, and it was now harvest time. This was the moment when Cosmè Tura, the founder of the School, arose, whose pictures are so strongly marked by the violence of the rougher passions. Take for

example his "St. George and the Dragon," in the Cathedral of Ferrara. The Saint, with feet firmly planted in the stirrups, thrusts the lance with all his force into the skull of the Dragon, and at the same time recoils in horror at the sight of the monster, which, writhing in contortions and extending its wings, nerved and edged like the bone of a fish, with gaping mouth, displays a row of sharp teeth and a serpent's tongue. The horse's hoof firmly presses the Dragon's neck, while the animal raises his forelegs as if to take a leap. His dilated nostrils, his open mouth and mane erect, the veins of his neck swollen, his eyes rolling in terror and glowing like fire in his head, join to suggest the very likeness of the Horse of the Apocalypse.

After Cosmè Tura, in painting, comes Baldassarre d'Este, the natural son of Niccolò III., who, with the austere and stern Francesco Cossa, decorated the Palazzo Schifanoia with scenes from the life of the Duke of Ferrara. To these may be added Ercole Roberti, who, nurtured as it were by Cosmè Tura's examples of art, beamed as a luminous meteor of Ferrarese art in the "Quattrocento." The School of Ferrara now rose in numbers and in fame, high above that of the rest of Emilia. In the lists of Bologna, Galasso, with Costa, Ercole Roberti, the imaginative Lorenzo Costa, and others, held the field; while in Modena and Reggio, the painters of the district imitated the masters of Ferrara. So, too, the beautiful figures of Grandi, the bewitching imagery of the canvas of Dossi of Ferrara, the vigorous paintings of Ortolano, and the delightful Madonnas of Garofalo, illumined the "Cinquecento," and were the glory of Emilia.

While the art of painting diffused its light from Ferrara over Emilia, the other arts received a great impulse under Ercole I. (1471-1505) and Alfonso I. (1505-1534). Ercole, amidst the reverses of fortune, and suffering under the weight of defeat, his states devastated with the plague and afflicted with famine,

thought only of building huge and sumptuous edifices, churches and palaces, and of embellishing his capital with broad and ample streets. He enlarged its circumference by three miles, and made it a city of 100,000 inhabitants and one of the most famous in Europe. Indeed, towards the end of the fifteenth century the fever of building seems to have taken firm hold of all Ferrara. What must Albert Dürer have thought when, in 1500, received as a friend, he entered this city where everything looked so new and all was *en fête*? In the spacious streets and in the vast palaces he must have seen hovering over them the genius of better times. The athlete of German art must have admired the new portrait of artistic Italy, in this beautiful city poised as a naiad among the branches of the Po.

With painting and sculpture, literature flourished too. Plautus and Terence were revived on the stage of Ferrara and reproduced with fantastic scenery, whilst Nicolo da Coreggio tried a new style of comedy and Il Pistoja new tragedy. Il Boiardo sang "Orlando Innamorato," and the verses of Ariosto were recited by the poets of the day.

At Court, the education of Ercole's family was carefully attended to, and Isabella d'Este, sharing the general enthusiasm for the Fine Arts, devoted herself to the cultivation of painting and sculpture with such success that, when she appeared afterwards at Mantua, she was hailed as a Goddess by the artists of that city. Beatrice d'Este, afterwards wife of Ludovico il Moro, was one of the most cultured gentlewomen of Italy, and Alfonso d'Este, the greatest traveller of his time. He visited France, England, and Flanders, gaining thereby a knowledge of the world, profound not only in a classical sense, but also from a modern point of view. And in art Alfonso I. found rest from the cares of State. His own leisure hours were employed in casting cannon, cutting blocks for his collection of medals, or painting on majolica.

The traveller visiting the now deserted city of Ferrara, who meditates on its records of the past, may still in fancy see erected again the triumphal arches which welcomed emperors, popes and princes in the "Quattrocento"; the gilded barges ascending the river from Ponte Lagoscuro to the city; the platforms draped with the arras, on which were woven in gold and silk stories of cavaliers in tilt and tourney; the duke in his robes, stiff with brocade of gold and covered with gems, bearing a jewelled sceptre in his hand; the magnificently caparisoned steeds; the princesses who came in their chariots of triumph, to be brides of the house of Este! All this may pass through the mind of the traveller of to-day, and he will leave Ferrara with a feeling of sadness, because, in a city now so squalid and so thinly inhabited, such great traditions have utterly vanished away.

ADOLFO VENTURI.







## INTRODUCTION.

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**T**HE Art of the Emilia, that region that lies between the River Po and the Apennines, has been unduly neglected in the past. Vasari, Aretine by birth and academician by taste, did not like Ferrarese drawing, colour or romance, and his prejudice and carelessness have extended even unto the last generation. Ferrara, the capital, with its lonely grass-grown streets, now lies off the beaten track. Its archives have been left comparatively unexplored, till within the last fifteen years, Cavaliere Adolfo Venturi of Modena, now attached to the Ministry of Public Instruction at Rome,\* and others, have made their secrets accessible, and furnished a surer basis of criticism than Malvasia, Laderchi, Barrufaldi or Cittadella. And, in fact, with the exception of Correggio, and, perhaps, Dosso, it must be admitted that Ferrarese painters were not colourists of the first rank, popular at first sight like Perugino, Ghirlandaio or Titian.

In England, we have somehow overlooked until recently the fact there once dwelt here a vigorous and gifted race, as original in their way as the Umbrians, Tuscans, or Venetians, who found means of self-expression in form and colour under the political security of

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\* Cavaliere Venturi's researches into Ferrarese Art are to be found scattered in various articles in "L'Art" (Paris), "Jahrbuch" (Berlin), "Der Kunstfreund" (Berlin), "Rivista Storica" (Turin), "Archivio Storico dell' Arte" (Rome), "Atti delle deputazioni di Storia Patria per le provincie di Romagna," "Rassegna Emiliana," "La Galleria Estense," in Modena, "Nuova Antologia," Anno xxv., Fas. 22, &c. See also Venturi's Illustrated Handbook to the Borghese and Capitoline Galleries, published at Rome in 1893, and translated into English; also an illustrated article in the present number of the "Archivio Storico," March, April, 1894. Anno vii., Fascicolo 2.

the Court of the Este,\* and whose art forms an organic whole with stages of development and decay, characteristically differing, like their dialect, from that of other parts of Italy.†

To trace the various processes, alike of thought, feeling and technique, which have gone to the making of a masterpiece of Correggio, "L'Ortolano" or Dosso, is a fascinating pursuit, and leads to a higher and more intellectual pleasure. Only through knowledge of the tentative efforts of their predecessors at the splendid jovial Court of the Este, is it possible to get the total impression, and enjoy to the full such miracles of art as the "Madonna della Scodella," "Il Giorno," at Parma, the Borghese "Descent from the Cross," or the Capitoline "Holy Family" long ascribed to Giorgione at Rome.

Born, as elsewhere, in bondage to rigid types and forms of composition, Ferrarese genius began by being profoundly dramatic and realistic. The masters of 1450 to 1475 were well grounded in geometry, perspective and anatomy, and painted rather what they saw than what they felt. Their aim was to conventionalise nature rather than to transfigure her, and truth was more to them than beauty. The next generation, 1475 to 1500, developed technique so as to express movement and emotion, tempered by the eternal charm of antique ideals, till upon this sure foundation there arose men of high imagination and sentiment, who grasped and solved the mysteries of tone and colour, as distinguished from a brilliant palette.

Whether the masterpieces of Correggio be felt as "expressions of the ideal in forms of sense" or no more than "un coin de la nature vu à travers un temperament" they are common ground where sceptic and believer, learned and simple, philosopher and child of nature, may meet, admire, and adore. The language of sovereign

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\* See the introduction to Villari's "Life of Savonarola," who was born a Ferrarese.

† See Morelli's "Italian Painters," Vol. II., p. 125. Note.

works of Ferrarese art is neither English nor Italian, and can be interpreted by everyone for himself, but their secret is illumined and enriched by an acquaintance with the strong naturalism of Tura, Cossa and Roberti, the pure outline and delicate harmony of Francia, and the free fancy of Lorenzo Costa. The charm of Correggio at his climax is imperfectly felt without a knowledge of those early works, painted before he was 21, which clearly display his Ferrarese genealogy.

According to tradition, the most famous artist before Tura was Ettore de' Bonacossi; but his handiwork is to-day unknown. The work of one archaic painter has been recently identified at Talamello,—Antonio Alberti by name; but he has none of the force of Tura. A stronger artist was the author of the fresco of the Resurrection in S. Apollinare at Ferrara, painted in 1440-1450, but his name is still undiscovered.

The earliest work of the present Exhibition, in point of historical development, if not also in date, is the "Adoration of the Magi" (No. 1), signed apparently G. G. on the quarter of the horse. Others of the same character are in the galleries of Ferrara and Bologna, and are of interest as showing the nature of the material which a man of destiny like Tura finds ready to hand, and makes his own, and recreates into a living art. The present picture is not by Galasso, but probably by one of the minor decorators of the Schifanoia Palace. The Galasso, whom Laderchi describes as "a great painter in 1404," is mythical. Recent research has established that one "Galasso," son of Matteo Piva, was a youthful associate of Cosmè Tura in 1450.

Marco Zoppo belongs to the old order. Born at Bologna some ten years later than Cosmè Tura, he learnt his drawing at the Academy of Padua under Squarcione. But in spite of that, and of a sojourn in Venice, he still bears the mark of his birthright. The signed "Madonna and Child" (No. 4), lent by

Sir F. Cook, is characteristic of a fellow-countryman of Tura, in type, in drawing and in technique, with its stippled flesh and luminous outline. The important picture (No. 2) lent by Lord Wimborne from Canford is more Paduan than Ferrarese, and, in spite of the signature, is mostly the work of Zoppo's fellow pupil in Squarcione's School, Gregorio Schiavone, who was one of the artists employed on the Schifanoia frescoes.

A far greater artist is Cosmè Tura, 1430-1495. His masterpiece is a large Madonna and Child with four Saints, at Berlin, the quaintnesses of which may be studied in a photograph (vol. i., p. 1). "The throne rests on crystal pillars, and has "the form of a niche curved in the shape of a cockle "shell; the landscape distance is seen through the crystal "pillars, as well as through the arches of the edifice. In "lunettes in the background are bas-reliefs of prophets, "imitating stone, others on the throne, imitating gilt metal. "Nothing can be more striking than this profuse mixture of "strange architecture, gilding, mosaic, glass, bronze and gold; "white stony light in the flesh is contrasted with red-brown "shadow, and there is a metallic rigidity in the lean shapes, and "papery stiffness in the draperies."—(Crowe and Cavalcaselle.) The Altar-piece in the National Gallery, with its peculiar scheme of colour, and divested as it is of wings and predella and frame, both repels and attracts. The right wing has just been discovered in the private rooms of the Colonna Palace at Rome, and may be compared in a photograph with its centre-piece. Rugged and gnarled as are the types, there is a sincerity and draughtsmanship and a feeling for decorative effect worthy of the Father of the Ferrarese School.

Apart from the National Gallery, the Committee have only been able to find two examples of Cosmè Tura in England. The four small panels "The Annunciation and Two Saints," (No. 5),

doubtless formed part of an altar-piece now broken up, and are fine in condition and in feeling. "The Flight into Egypt," (No. 6), is a complete cabinet picture. The movement of the group, the anatomy and drawing of the figures and the foreshortening of the ass are characteristic of Tura. The scale of colour is too violent, but the values have probably altered in 400 years, the vermilion of S. Joseph's cloak not having acquired tone and harmony with the rest. The pathos of the journey through the desert and the night, the warning red of day-break on the horizon, the weariness of S. Joseph and of the ass that turns to seek a blade of grass in vain among the rocks, the Mother still erect and holding the unconscious sleeping Child, the strong type, disdainful, as it were, of ideal beauty—all these illustrate the best of Tura's art.

This panel once formed part of the altar of S. Maurelius in S. Giorgio fuori le Mura, at Ferrara. Two other tondi of the series are in the town gallery at Ferrara (see the photographs, vol. i., pp. 9 and 10) representing scenes from the Martyrdom of S. Maurelius; and two others, "The Adoration of the Magi" and "The Circumcision," have recently been discovered by Professor Venturi in Rome under the name of Mantegna.

Details of Tura's life have gradually been pieced together. He was first employed by the Duke of Ferrara in 1451. Between 1452 and 1456 his whereabouts are uncertain. Possibly he was then in Padua among the followers of Squarcione, or else in Venice, to the poor of which city he left by will part of the fruits of his long and industrious life. In 1458 he rose to a fixed appointment in the ducal service. He made a fortune, and risked it in ventures in the timber and other trades, and died in 1495, at the age of sixty-five, a wealthy man.

The difference between his early and his later work has still to be determined, as also the hand of his imitator, Michaele Ongaro,

who is known by a "Ceres" at Buda Pesth, painted to decorate a room for Borso d'Este.

Of Baldassare d'Este of Reggio, bastard son of Niccolò III., no example has come to light. Traces enough are left of his laborious life but his handiwork awaits identification.

Of Francesco del Cossa, 1435-1480, Tura's junior by five years or more and who predeceased him, no work is known to exist in England except the National Gallery "S. Hyacinth," unless a small profile portrait, said to represent Sigismundo Malatesta, in crimson cap and with long fair hair, belonging to Mr. William Drury Lowe, of Locko Park, Derby, may be attributed to him instead of to Piero della Francesca.\* The Committee have unfortunately not been able to obtain the loan of it. A photograph of the National Gallery "S. Hyacinth" is framed between photographs of two panels, SS. Peter and John the Baptist, recently acquired by the Brera Gallery at Milan, and above the fine predella of the Vatican Gallery representing various episodes from the life of S. Hyacinth (No. 72). The photographs are not on the same scale but still afford an idea of a fine and characteristic altarpiece in, doubtless, a beautifully carved frame, now unfortunately broken up. Some idea of the originality of this painter, and of the force he was, may be gathered from three water-colour drawings of frescoes in the Schifanoia Palace at Ferrara, now nearly ruined, as the photographs show, but which the Arundel Society have endeavoured to preserve and record, and have lent to this Exhibition. They have been proved to be the work of Cossa by Dr. Harck, of Berlin, and represent: (1) "The Triumph of Venus," before whom kneels Mars chained to her car, drawn over the water by harnessed swans; on the banks to right and left, couples enjoying themselves among rabbits, doves, and other emblems of

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\* See an Article by Mr. Claude Phillips in the *Gazette des Beaux Arts*, March, 1893.

fruitfulness, and the Three Graces in the background ; (2) "The Triumph of Minerva," drawn by unicorns between two groups illustrating the art of weaving and the science of law ; (3) "Scenes from the Life of Duke Borso," who is seen to the right dispensing justice to a suitor, after which he sets forth a-hawking.\* The photographs of the "Annunciation" at Dresden (vol. i., p. 24), and of the "Madonna and Saints" at Bologna, signed and dated 1474 (vol. vi., p. 1), should also be referred to, as well as the portraits of Giovanni Bentivoglio II. and his wife, belonging to M. Dreyfus in Paris, of which the Committee regret having been able to procure only an imperfect print (vol. i., p. 27).

"While Tura was fantastic," says Sir Frederick Burton, "and inclined to the lavish use of decoration, Cossa, with severer views of his art, sought to give dignity and grandeur to his figures, and kept ornamentation within its proper bounds. . . . The finest of his works is a large Tempera on canvas in the Pinacoteca at Bologna, representing the Virgin and Child, enthroned before a round arched niche, with the Bishop S. Petronius, tutelary of Bologna, seated on her right, and S. John the Evangelist on her left, and beyond the former the kneeling figure of Alberto de' Catanei, one of the donors. Surmounting the cornice behind are seen on either side the small kneeling effigies of the Virgin and the announcing angel, both of noble and graceful design. The whole is a work of singular grandeur, monumental in its severe simplicity, and highly plastic in the largeness of its form and the perfect modelling within its broad light and shadow. The aged and vigorous head of S. Petronius is not surpassed in character and searching execution by the finest iconic terra cottas of Florence. The head of the Madonna, however, is unlovely,

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\* In the opinion of some authorities, only this last-named fresco is indubitably by Cossa, the two Triumphs bearing traces of a different hand.

“with its large round face, plebeian features, and contracted forehead, resembling the types of Cosimo Tura.”

The third great master among the early Ferrarese, Ercole de' Roberti Grandi (1450-1496), is well represented by the fine “Pietà” (No. 8), the charming and highly finished “Diptych” (No. 11),\* and the “Concert” (No. 14); also by four pictures of his School, if not partly by his hand;—“Medea and her children” (No. 7); the “Virgin enthroned” (No. 12), the “Flagellation” (No. 10), and “the Agony in the Garden” (No. 13). This last is a discovery from Fintray House, Aberdeenshire, and is on the border line between Ercole Roberti and Francia. Venturi assigns it to Francesco Zaganelli (Cotignola), for reasons which, it is to be hoped, he will soon state at length.

The Liverpool Pietà should be compared with photographs of the two pictures of the same series at Dresden (vol. i., p. 31). The drawing of the dead Christ, lent by Herr von Beckerath of Berlin (No. 74), is probably by Mazzolino after Ercole. The “Pietà” (No. 8), and the “Concert” (No. 14), show the artistic genealogy of Ercole, and the advance he made on Tura. Sir Frederick Burton describes him as “a close observer and an uncompromisingly realistic painter,” who sought “to portray men as he saw them, with their actions, passions and emotions illustrated faithfully, without exaggeration, but with a certain quaintness of selection very characteristic of Ferrarese art.” The delicacy of his drawing, the transparent quality of his colour, and the brilliance of his lighting are well exemplified by the Crucifixion in the background of the Pietà. The picture shows, too, how Ercole had appropriated and made his own some of the classic grandeur of Mantegna, who was working from 1468 onwards in the neighbouring city of Mantua.

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\* Since acquired for the National Gallery.

The natural charm of the female figure bending over the manger in the National Gallery diptych, and of the women on the stairs to the right above the pillar to which Christ is bound in Sir F. Cook's "Flagellation," marks the transition to the art of Lorenzo Costa. A photograph is exhibited of Ercole's most ambitious work, the altar-piece in the Brera Gallery, formerly ascribed to an unknown Stefano da Ferrara, but identified by Venturi.

Ercole is known to have painted a picture for Eleonora d'Aragona in 1486, whose portrait is prefixed to Antonio Cornazano's MS. "Del modo di "Reggere e di regnare," dedicated to her. The MS., which is written in silver on vellum, is lent by Captain Holford. The portrait is not the work of a miniaturist, but of a considerable artist, possibly Tura himself.

The pictures, Nos. 10, 12 and 13, exhibit a mixture of influences which it might be worth while to analyse and trace to their sources. But when all is said and done, they all three remain works of a certain individuality, to which no name can be at present assigned.

The fine *Medea* (No. 7) is ascribed by Venturi to Gian Francesco de' Maineri of Parma, and it must be admitted that the old name of Ercole is not borne out by internal evidence. The draperies, rounded and flowing instead of angular, the miniature-like workmanship of the head-dress, and the comparatively opaque impasto denote a later hand than that of Ercole.

"The Concert" (No. 14), is on the border-line between Ercole Roberti and the early work of Lorenzo Costa. Barrufaldi records it as a work of Ercole, but Dr. Frizzoni of Milan and Dr. Harck of Berlin seem to agree in believing it to be an early work of Costa. Born at Ferrara about 1460, while Tura and Cossa embodied the dominant taste, Lorenzo Costa established himself at the age of 23 at Bologna, under the patronage of the Bentivogli, in the same workshop as Francia. The National

Gallery altar-piece, dated 1505, is no fair example of his power, which must be sought in his works prior to 1500, *e.g.*, the Bentivoglio altar-piece and two frescoes, the "Triumph of Fame" and the "Triumph of Death," in San Giacomo Maggiore at Bologna, and in the two frescoes of the life of S. Cecilia in the Oratory of Sta. Cecilia, in the same city. The Pietà, the dead Christ between two angels, here exhibited, is of his best period, but a comparatively unimportant example of his colour and feeling. A photograph not to be overlooked is in vol. i., page 69, of a picture at Milan, "S. Anne Teaching the Virgin to Read," though it is probably not by Costa. The Committee are indebted to Dr. Frizzoni for it, as also for many other photographs and additions to the Catalogue Raisonné. The portrait of Battista Fiera, of Mantua (No. 15), is a *chef d'œuvre*, and that of a lady at Hampton Court, possibly Isabella d'Este, under the name of Perugino (No. 17 of this Exhibition), is characteristic of his early technique, and distinct from that of the "Concert" (No. 14). Yet another work of his School at Hampton Court is under the name of Perugino—a "S. Helena," female saint, half length, bearing a cross, damaged in the process of transfer from panel to canvas, but still beautiful (No. 18). Messrs. Crowe and Cavalcaselle hazard the suggestion that it may be by Chiodarolo. It should be compared with the photos of Sir Henry Layard's two important pictures by Ercole di Giulio Grandi, vol. v., pp. 3 and 4. It is ascribed by Venturi to Tamaroccio.

In 1509 Costa fixed his abode in Mantua at the instance of the Marquis Francesco Gonzaga and his wife Isabella d'Este, whose Court he depicted in a picture now in the Louvre (photograph, vol. i., No. 67). This much-praised picture illustrates his poetical feeling for landscape, but also a certain weakness of drawing or "want of force that mars what is meant for grace." The finest example of his work in England is an altar-piece at Canford,

so large and complete that the Committee have reluctantly had to relinquish the idea of asking Lord Wimborne to allow it to come up for exhibition. It represents the Virgin and Child, life-size, enthroned with S. Joseph and S. Joseph of Arimathea, and angels playing musical instruments. The Virgin's mantle is fastened on the shoulder with a brooch, representing the eagle of the House of Este. Messrs. Crowe and Cavalcaselle hazard the opinion that it may be a canvas purchased by the Duke of Ferrara in 1502, but the evidence of the picture itself suggests his Mantuan period.

In the collection of the late Mr. Leyland, sold at Christie's in 1892, there was a remarkably powerful "Holy Family" (photographs, vol. vi., p. 9). It is now said to be at Lyons, and has been variously ascribed to Lorenzo Costa and to Francesco Bianchi, of Modena. To distinguish the handling of Bianchi is still a problem. The fine altar-piece in the Louvre, with its characteristic types of Virgin, Child, SS. Benedict and Quentin, and the lovely lute-playing angels (photograph, vol. iii., p. 3) is now generally admitted not to be by Bianchi. His only undoubted work is the "Annunciation," in the Gallery at Modena, the authenticity of which has been proved by Venturi on documentary evidence. Unfortunately no photograph at present exists. Nor has any picture by Bianchi so far been discovered in England, nor of Pellegrino Munari, nor yet of Alessandro da Carpi. In the Catalogue Raisonné, compiled by Mr. Herbert F. Cook and printed herewith, six pictures, of which one is photographed, are doubtfully ascribed to Bianchi, four (all photographed) to Pellegrino Munari, and three (all photographed) to Alessandro da Carpi. See especially the photograph of the "Circumcision," of the Berlin Gallery, vol. iii., p. 28. It is to be hoped that before the close of this Exhibition more light will be thrown on this uncertain period of Ferrarese art.

Of the great Francesco Raibolini (Francia) the Committee

are fortunate in having secured three genuine examples, beside the splendid drawing of a Greek Sacrifice. Two of the pictures, the "Nativity," from Glasgow, and the "Portrait of Bianchini" (Nos. 22 and 23), are of the highest quality, and afford an excellent test whereby to distinguish the hand of the master from those of his 220 followers. The early portrait of Bianchini is a marvel of fine condition, and betrays the technique of the goldsmith seeking for the quality of enamel.\* The third, the "Virgin and Child" (No. 24), formerly in the Dudley Collection, belongs to his later period.

A genuine Francia, "The Baptism of Christ," signed, is at Hampton Court, and was recently exhibited at the New Gallery. It should be compared with the Dresden version of the same subject. (See photograph, vol. ii., p. 31.)

A good school picture, signed "Aurifaber," with a charming landscape, but without the quality, for instance, of the Borghese S. Stephen (see photograph), was recently sold at Christie's in the collection of Sir Walter Farquhar. It represents S. Roch full length and nearly life size.

The splendid altar-piece and lunette in the National Gallery leave little more to be desired, but the photographs should be referred to of many works at Bologna, especially the Bentivoglio altar-piece in San Giacomo Maggiore, dated 1499. "This noble picture has more of force and less of mannerism than any other of his works. The figure of S. Sebastian is a model of youthful beauty and natural action."

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\* Another portrait of Bartolommeo Bianchini, a Bolognese senator, collector, poet, and friend of Francia, was in the Northwick Collection under the name of Raphael, but the Committee have not been able to trace its whereabouts. Bianchini is represented, three-quarter face to right, holding a book on which his name is inscribed. Upon the early "Holy Family," in the Berlin Museum, is inscribed—

"Bartholomei sumptu Bianchini maxima matrum,  
Hic vivit manibus, Francia, picta tuis."

The Berlin picture is the same size as the portrait here exhibited, and the pair may once have formed a Diptych.

“ A remarkable affinity with Perugino is also perceptible  
 “ in Francia, however this fact may be explained.\* But the  
 “ resemblance, though scarcely accidental, is superficial, and that  
 “ imaginative cast of mind, which created for the Umbrian a  
 “ serene ideal region of his own, was wanting to the Bolognese.  
 “ However, he possessed purity and earnestness of feeling. The  
 “ type of his Madonnas is one of singular tenderness touched  
 “ with melancholy. . . . A straining after grace led him  
 “ now and then into affectation. His colouring based on Ferrarese  
 “ practice is good, and, indeed, his flesh tones have a peculiar  
 “ sweetness.”

The limitations of Francia's art are concealed in the processes of photography. Even the best isochromatic prints alter the values of a scale of colour, and lose the subtlest effects of chiaroscuro achieved in a masterpiece of Correggio. But Francia's technique is more easily translated, and the numerous photographs convey a delightful impression of his draughtsmanship, the balance of his composition, his grace and his sentiment—the perfection, in short, of a miniaturist who paints for the regulated light and restrained passions of church and cloister.

It is a thankless task to decipher the individuality of the crowd of Francia's followers. Seven fair specimens are here exhibited beside the two examples of Lucretia. The hand of his son, Giacomo, is easily recognisable, and a specimen is exhibited (No. 28).

Amico Aspertini, Chiodarolo and Tamaroccio are seen at their best in the Oratory of Santa Cecilia at Bologna, where they worked under the inspiration of Costa and Francia. An interesting sketch for a lost fresco of Aspertini is No. 35 of the present Exhibition. No. 37 was recently exhibited under the name of

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\* Sir F. Burton would probably be the first to admit that these two artists were no plagiarists one from the other, but that each was the product of his time, and embodied an analogous sentiment at Perugia and Bologna.

Ghirlandajo; it is Ferrarese, by Aspertini, and of the same period as his frescoes in San Frediano at Lucca. It has unfortunately suffered, and has lost tone. The portrait of a man (No. 36) is also attributed to Aspertini. Whatever may be the historical importance of these three pictures, they show Aspertini as a coarse and slovenly painter, but not without invention of his own. The beautiful portrait of a girl, in the Capitoline Gallery at Rome (photo, vol. iii., p. 29), attributed by Morelli to Aspertini, is now assigned to a greater master—Ercole di Giulio Cesare Grandi, or even to Lorenzo Costa himself.

The life and work of Grandi are involved in obscurity. He is believed to have died in 1531, but the date of his birth is unknown. The "S. Magdalen of Egypt," in the Town Gallery at Ferrara, and the "Crucifixion," in the Santini Collection, have been heretofore accepted as early work of his, but the connection between them and his later work is not established; nor does the "EG" on the Corsini "S. George and the Dragon" prove that picture to be his any more than "GG" proves the "Adoration" (No. 1 of this Exhibition) to be by Galasso. Dr. Frizzoni suggests that the lettering on the horse's quarter signifies "Sanctus Georgius," and agrees with others in considering the picture to be an early work of Francia. Ercole Grandi's work at its best in the National Gallery is equal to that of his master, Costa. Among the photographs will be found two, not to be overlooked, of pictures by this master in the possession of Sir Henry Layard:—"The Departure of Moses from the Land of Egypt" and "The gathering of Manna," the best of a series of eight formerly in the Costabili Collection at Ferrara.

In the Members' Writing Room there hangs a large "Annunciation" on panel, signed and dated, by one Michaelae de' Balistris (?) da Argenta, 1521. The types of the Virgin and Angel are disfigured by restoration, but evidently belong to the School of Costa. The details illustrate the prevailing taste

for decoration and architecture. Argenta is a few miles from Ferrara.

No specimens of Domenico Panetti (1460-1512), nor of Michaelae Coltellini, both contemporaries of Costa and Francia, have, as yet, been found in England. They merely repeated, and obscured, the forms of greater masters.

Ludovico Mazzolini, Benvenuto Tisio da Garofalo, and Giovanni di Lutero, known as Dosso from a village so called near Pieve di Cento, were all born between 1479 and 1481, fourteen or fifteen years before Correggio. Mazzolini is represented by five pictures, of which perhaps the best is "The Tribute Money" (No. 38), and by one drawing. The mannerism of his brick-red flesh tints, his fiery scale of colour, and his limited range of conventional subjects, overpower the freedom of his landscape and the invention of his architectural backgrounds, with their creamy-toned classical bas-reliefs. The "Holy Family and Saints" (No. 40) is signed Ludovigo Mazolii, and dated 1521. He is seen at his best in the drawing for the Berlin picture of "Christ disputing with the Doctors" (No. 85), which displays the process of his composition and distribution of space.

Garofalo is well illustrated by a cabinet picture of high quality representing the "Holy Family and S. Catherine" on a terrace, with a lovely landscape behind (No. 47) lent by the Duke of Buccleuch from Montagu House, also by a small Virgin enthroned, with lute-playing angels in the clouds above a beautiful landscape, fine in colour and condition (No. 46). A more ambitious Garofalo is a large picture of a Greek sacrifice, formerly in the Dudley Collection, and still in England, in the possession of Mr. Ludwig Mond. In the middle is an altar, on which a priest in crimson robes holds a goat's head, and a youth pours wine out of a large jar held on his shoulders. To the left is an allegorical figure of Plenty, almost nude, with straw-coloured drapery, holding an

inverted torch, and accompanied by an old woman with a basket of fruit on her head, and a faun holding a snake. To the right, behind the priest, is a nude child, and a youth, in goatskin jerkin, blowing a pair of pipes. The flesh tones are grey, and the composition statuesque (photos, vol. iv., first page). The picture shows Garofalo at his best, as an artist who knew how to draw, to paint, and to colour, but who, in appropriating a classic myth, failed to transmute it, and left it cold and conventional. The picture is dated "MDXXXVI. AG" (Agosto). Garofalo is abundantly represented in the National Gallery. A good example of his classical subjects, betraying some romantic feeling, is the "Poseidon and Athene" of the Dresden Gallery (see photo, vol. iv., p. 5). "He was conscientious and truthful," says Sir F. Burton, "within his scope, and the ease and delicacy with which he carried out his smaller works could hardly be exceeded." He was an eclectic rather than an original painter, and appropriated freely from Costa, Dosso and Raphael. But, to his credit, he remained Ferrarese, at least in his system of colouring.

A picture much more truly felt than the ordinary Garofalo, and in perfect condition, is the little *Riposo* (No. 45) formerly in the collection of Samuel Rogers, and now belonging to Mr. W. H. Grenfell. If it be correctly ascribed to Garofalo it belongs to the period of his youth. It is by the same hand as the "Adoration of the Kings," doubtfully ascribed to Garofalo, in the Berlin Gallery (photo, vol. iii., p. 33), and as the small "Holy Family" sold at Christie's in the Fountaine Collection, on July 7th, 1894, and lent by its new owner, Mr. Robert Crawshay, to this Exhibition (No. 45A).

"The early work of Garofalo" (says Venturi) "is still wrapped in obscurity; especially since the world has put faith in a certain letter of Garofalo's master Boccaccino, written in 1499, from Cremona. It is now known from documents that in that year Boccaccino

“ had no abode in Cremona, but was certainly at Ferrara. Morelli  
 “ too has contributed to render the knowledge of Garofalo’s develop-  
 “ ment more and more confused, by attributing to him pictures in  
 “ the manner of Costa, as for example, the ‘ Holy Family ’ in the  
 “ Doria Pamfili Gallery at Rome, and by further assigning to him  
 “ everything that in point of style forms a particular group ; a group  
 “ which for many reasons must retain the name of Ortolano,  
 “ as follows :—

1. *The Birth in the Manger*, formerly in the Borghese Gallery, now in the possession of Mr. Theodore Davis, of Newport, R.I.
2. *The Nativity*, with S. Francis and the Magdalen in the Doria Pamfili Gallery in Rome. The figures of the Virgin and S. Joseph resemble those in the preceding picture ; their forms are cut out in levels as if with the stroke of a chisel. The background displays the usual trees with large and sparse leaves disposed on the same plane, and mountains rising in the distance like great molar teeth, and long figures, with high lights, and turbans on their heads like billiard balls.
3. *Holy Family*, in the collection of Prince Parravicini at Rome.
4. *S. Nicolo of Bari*, in the Capitoline Gallery at Rome.
5. *S. Sebastian*, companion of the preceding, in the same Gallery.
6. *S. Anthony of Padua*, in Visconti Venosta Collection at Milan.
7. *The Virgin*, with angels making music, in the Gallery of Bologna.
8. *Pietà*, in the National Museum at Naples.
9. *SS. Anthony of Padua, Anthony the Hermit, and Cecilia*, in the possession of Prince Chigi at Rome.
10. *SS. Sebastian, James and Demetrius*, in the National Gallery.

11. *Crucifixion*, in the Santini Gallery at Ferrara, once in the possession of the Saracco Riminaldi family.

12. *Pietà*, in the Borghese Gallery.

To this list of Venturi's there may now have to be added, as being by the same hand as No. 1 above-mentioned, Mr. Grenfell's charming "Riposo" (No. 45), Mr. Crawshay's "Holy Family" (No. 45A) and the Berlin "Adoration of the Magi." The important picture from Canford (No. 63), "S. Joseph presenting the Child to the Virgin and five Saints," formerly in the Costabili Gallery, and traditionally assigned to L'Ortolano, is not by the painter of the three Saints in the National Gallery and the Borghese "Descent from the Cross," but, according to Venturi, by Niccolo Pisano, a contemporary of Ortolano, by whom there is a signed work in the Bologna Gallery (photo, vol. iv., p. 69).

"The list is still far from complete, for the confusion hitherto introduced between Ortolano and Garofalo makes it impossible to profit by the experience of others. To Garofalo the large altar-piece in the Chigi Gallery is still attributed, while the 'Crucifixion' of the Santini Collection, and the little picture in the Bologna Gallery are assigned to Dosso. But the repetition of certain particulars proves that all the above-mentioned pictures are the product of one and the same hand. The mountains rising like teeth from the plain are found alike in the 'Birth in the Manger,' and in the Borghese 'Pietà.' Houses planted on posts are to be observed in the 'S. Anthony' at Milan, as well as in the National Gallery altar-piece; the right hand of S. James, on his breast in the last-named picture, is placed in the very same way as the right hand of S. Anthony, and the left hand of S. Sebastian, in London, is extended like that of the 'Magdalen despairing beneath the burden of the body of Christ,' in the Borghese 'Pietà.' The forms in all these pictures are in planes with clean cut edges, the types spring from one source, for example, the head of S. Sebastian, of

“ the Capitol, closely resembles that of the S. Sebastian in London ;  
 “ the colours, which in Ortolano’s pictures begin by being blanched,  
 “ especially in the background, gradually revive, and acquire a gem-  
 “ like splendour in the reds and greens. Lastly, at the Capitol,  
 “ as in the other pictures in Rome, Milan and London, there  
 “ may be seen, in the backgrounds, long, straight figures  
 “ touched with white, and trees with large sparse yellowing leaves.  
 “ In the earliest of these pictures one may discover reminiscences  
 “ of Mazzolino, or rather affinities with him, derived from  
 “ Lorenzo Costa, especially in the two Nativities of the Doria  
 “ and Borghese Galleries. Later on, affinities reveal themselves  
 “ with Dosso in the strong scale of colour, and when Ortolano,  
 “ in the Chigi picture, borrowed Raphael’s ‘S. Cecilia,’ he translated  
 “ it with the sparkle of colour habitually found in Dosso. In  
 “ this picture ‘S. Anthony of Padua’ reminds one also of the  
 “ forms and types of Dosso. ‘S. Anthony the Hermit’ is  
 “ magnificently posed, and the brown head of the old man with  
 “ his silvery beard tells splendidly in the middle of the altar-piece.  
 “ ‘S. Cecilia’ is a free imitation of Raphael, as likewise the ‘Glory  
 “ of Seraphim’ moving their wings above. Garofalo never  
 “ reached so high, nor did he ever achieve the rapt expression  
 “ of ‘S. Demetrius’ in London, nor yet the profound feeling of  
 “ the Borghese ‘Pietà.’”

The theory of the identity of Giovanni Benvenuti dell’ Ortolano  
 (son of the gardener) with the youthful Benvenuto Tisio da  
 Garofalo receives no support at the National Gallery, nor yet from  
 the present Exhibition. Though Vasari is silent about him,  
 sufficient documentary evidence has been produced by Venturi to  
 set the question of his existence at rest, and to identify him as a  
 distinct personality.

Of Dosso and his school, the Committee have been  
 fortunate in obtaining no less than thirteen examples. Born

about 1479, he became Court painter to Alfonso I., and broke through the thralldom of conventional compositions and devotional subjects.

His friend Ariosto, celebrated his fame in somewhat exaggerated terms, naming the brothers Dossi in the same breath with Leonardo, Mantegna, Bellini, Michel Angelo, Sebastiano del Piombo, Raphael and Titian.

The mythological subject, lent by Lord Northampton (No. 56), and the "Circe" (No. 54), show Dosso himself in his youthful and most romantic mood, original in composition, brilliant and novel in colouring, and assimilating to his own genius the ideas and technique of others; even plagiarising from Titian, who was simultaneously employed by Alfonso, in 1515, but still true to his Ferrarese birthright. In Lord Northampton's fine picture the inspiration of Titian is clear in the amorini in the sky, and in the tone of the Satyr in the half light under the lemon tree; but Dosso has lost the opportunity to mask his imperfect drawing by chiaroscuro. The "Circe" even shows a certain quality of humour. Which of her lovers can the spoonbill have been! Or the serious puppydog with his head on his paws! These two pictures have splendid landscapes, which, in Lord Northampton's example, is due to his brother Battista, who is supposed to have worked with him.

Lord Brownlow's picture (No. 55), of "Orlando Furioso wrestling with Rodomonte, King of Algiers," on the narrow bridge before the mausoleum of Isabella, is a brilliant example of Battista di Dosso. The Committee have to thank Mr. Lionel Cust for deciphering the subject. (See Ariosto *Orl. Fur.*, Canto xxix.).

The fine portrait from Hampton Court (No. 58), and the "San Guglielmo" (No. 61), long passed under the name of Giorgione, like the splendid "Holy Family," in the Capitoline Gallery, at Rome (photo, vol. iv., p. 14), the "S. Sebastian" of the

Brera, and many others. The "San Guglielmo," is the original of several copies—one at Frankfurt, and another at Dijon. The Committee are indebted to Madame Cavalieri, of Ferrara, for the loan of a copy of the gorgeous altar-piece painted for the Church of Sant' Andrea, and now in the Town Gallery, and to Sir Henry Layard for a copy of the Borghese "Circe."

Dosso is inadequately represented in the National Gallery, though the head of the Muse crowned with jessamine is as fine in technique and condition as anything in the whole range of his work. The large "Madonna del gallo" at Hampton Court, gives little pleasure in its present condition, and from Waagen downwards has been assigned to his brother Battista. It deserves more careful attention than is possible in the place where it hangs. If the blackened restoration which destroys the scale of colour could be safely removed, it might regain a harmony that would compensate for its extravagance.

On the other hand, the life-size "S. John the Baptist" (No. 62), lent by Lord Wimborne, shows more self-restraint. The absence of accurate drawing is atoned for by a sense of the play of light and shade upon the outline of the living form, and by the richness of the colour. Delicacy of modelling, if it ever had it, has been injured in the process of transfer from panel to canvas. But the painter's central conception of S. John is strong, and brimful of life and devotion to the "Agnus Dei." After all, as Sir Frederick Burton says, it would be a mistake to class him with the great Venetians, who had a profounder knowledge, and a purer ideal of colour.

In the "Adoration of the Magi" (No. 64), the balance of the composition is original and striking, more apparent, perhaps, in the photo (vol. iv., p. 29) than in the picture. The workmanship is sure, but careless, and the effect theatrical, the light being shed, in front of the advancing storm, from the portent in the sky on to

the face of the Virgin and the Child. It is a characteristic work of Dosso's later period, prompted, perhaps, by Correggio's achievements in "La Notte" or "Il Giorno." The colouring, to use a metaphor from a younger art, is an experiment in orchestration, and the brass predominates.

The transition from Dosso to Correggio marks the advent of a master of the full orchestra. "Correggio," says Sir Frederick Burton, "was before all things a *painter*. In the management of "the brush he has been equalled by few, and surpassed by none. "His flesh tones are rich and warm, or cool and opalescent, "with infinitely subtle modulations and transitions. . . ."

The eloquent pages in which Morelli proves Correggio's Ferrarese genealogy must be referred to *in extenso* ("Italian Painters," vol. ii., pp. 147-157. See also his appreciative description of the Borghese "Danae" in vol. i., p. 227). The clue was furnished by the Dresden Altar-piece (photo, vol. iv., p. 32), painted in his twentieth year for the Minorite Friars of Correggio. From this starting point ten early works have been distinguished, which were previously unknown, and three of them are still in England. The present Exhibition is fortunate in possessing two (Nos. 50 and 51); the third belongs to Lord Ashburton, at The Grange, in Hampshire, and represents SS. Martha and Mary between SS. Leonard and Peter, life size, canvas, about 7 ft. by 6 ft. (See photo, vol. vi., p. 38.)

The "Holy Family with S. James," from Hampton Court (No. 51) is more mature, and must have been painted about the same time as the Riposo with "S. Francis in the Tribune of the Uffizii" (photo, vol. iv., p. 35).

The most enchanting of them all, in point of composition, if not in colour, is the picture formerly in London under the name of "School of Dosso," but now lost to this country and in the possession of Signor Crespi of Milan, who has

had a large photograph done for this Exhibition (No. 87 on screen). "In my opinion," says Morelli, "this early work of Correggio is the most brilliant manifestation of his peculiar genius. It represents the *Nativity*; on the right is the manger, built against the ruins of a Roman temple, S. Joseph is asleep on the ground; in front is the Infant Saviour, lying on white drapery, while His Mother adores Him with folded hands. Opposite is S. Elizabeth, who draws the attention of the little S. John, seated on her knee, to the Redeemer. In the background is a boy angel of surpassing charm, who announces to the shepherds the birth of the Holy Child. In the air are two exquisite little angels—one being the counterpart of an angel in the altar-piece with S. Francis in the Dresden Gallery. But what seems to me the most admirable part of this attractive picture is the landscape, with a radiant and cloudless sky above, 'quel cielo di Lombardia, così bello quand' è bello, così splendido in pace!' as Manzoni has fitly described the sky of Lombardy."

The S. Elizabeth in this "Nativity," like the S. Elizabeth in Prince Hohenzollern Sigmaringen's picture (photo, vol. vi., p. 12) is appropriated from Mantegna, but made his own by Correggio, and illustrates the ætiological myth that, after being first apprenticed to Francesco Bianchi of Modena, Correggio went to Mantua at the age of 16, to work under Andrea Mantegna. The Sigmaringen picture is another of this country's losses. It was sold in 1886, at Christie's, pedigreeless and almost unrecognised, for an old song! So, too, was the little "Judith," now in the Strasburg gallery, which, if not by Correggio himself, is close to the master.

Another brilliant example of the climax of Ferrarese art is the little "Nativity," with the shepherds, about eight inches square on panel, in one of the private rooms at Bridgwater House. Its author is at present unknown.

The Committee are indebted to Dr. Frizzoni for a photograph of his small "Marriage of S. Catherine" (vol. iv., p. 31). It gives no fair idea of the charm of the picture, except dimly in the figure of S. Catherine. The photograph also of the delicious little Uffizii picture, "The Madonna in glory, between two angels" should not be overlooked; nor yet that of the Munich "Faun," the only one of the group of which the attribution is not quite certain.

Familiarity with these early pictures dispels the idea that Correggio is an isolated phenomenon in Italian art. They contain the germ for a higher appreciation of his life-work. "None "before Correggio," says Sir F. Burton, "had shown the "capacity of painting to affect the imagination (irrespective of "subject) by the broad massing of light and shadow, by "subordinating colour to breadth of effect and aërial perspective, "and by suggesting the sublimity of space and light. Herein "he stood alone, adding a new science to art. But it was "not solely in these more abstract qualities that Allegri's "greatness showed itself. He could endow the offspring of his "imagination with a vitality which is astounding. The sense of "overflowing life in his figures carries us away until we believe "in their existence. It is this creative power in Correggio which "disarms criticism, yet no great genius has left himself more open "to its shafts. The proportions of his figures are frequently "faulty. The grace which fascinates us tends to degenerate "into affectation, and movement into tumult. Endued, though "he was, with a fine sense of physical beauty, he is nevertheless "apt to mar the loveliness of childhood by an aspect of imp-like "roguishness. Drapery for him is less a dignified or graceful "covering than an auxiliary in producing the breadth of effect "he sought. It often conceals or leaves uncertain, instead of "finely revealing, the action of the body and limbs; at times it is an unmeaning shred, fluttering in the wind. . . . Taking

“ this great genius by himself, it is difficult to over-estimate his powers. But the influence he exerted upon later art was more baneful than otherwise.”

Photographs are exhibited of Correggio's masterpieces in the Gallery at Parma and in the Louvre, for comparison, and of our own “Vierge au Panier” in the National Gallery, “that epitome of Correggio's art,” and the “Education of Love,” which, though time and the restorer have marred the type of Aphrodite's face and form, is still pre-eminent in sensuous beauty. But no photograph can reflect the tithé of a masterpiece, though it may facilitate a comparison of forms and composition. Nor yet does the value of a drawing lie in the evidence it offers of details or accessories, but in its embodiment of the first inspiration of the artist. The criticism which starts from comparisons of drawings and photographs tends to obscure the essence of a work of art and retard a higher appreciation, except when sparingly employed by a man of imagination who is greater than his method.

With Tura, Cossa and Roberti, as with all painters of the outer rather than the inner man, the “scientific” method may avoid falling into the pit of error. It will serve to collate mannerisms and detect petty larceny. But plagiarism ends in becoming itself a fine unconscious art, and defies detection by a logic based on accidental premisses. The added spark of genius transfigures a borrowed thought and at once justifies the so-called theft.

To a gifted and trained eye technique is as unmistakable as physiognomy, and colour is distinctive like the timbre of a voice. In the opinion of the present writer, an analysis of the rhythm of the composition, the scale of colour, the impasto, the brushwork, the pentimenti,—in a word, an analysis of the *painting*, wherever time and the restorer have spared it—is less

liable to lead to confusion, and goes deeper than the anthropometrical method. Much more so as the art becomes more complex. Men like Francia and Costa work unconsciously towards an ideal, which grows in height and depth till richly endowed masters, such as Correggio, arise and "take upon them," with Lear, "the mysteries of things as if they were God's spies."

Can any comparative anatomy fathom the secret of their immortality? No analytic method will serve beyond a certain point. The highest criticism must start from the idea in the mind of the artist and end with the details of his embodiment thereof, not *vice versâ*, else it is liable to fail to distinguish between good and bad, between masterpiece and schoolpiece, between original and copy. For every true work of art, whether expressed in stone, colour or sound, is, in the verdict of Beethoven prefixed to an eternal masterpiece of his own, "mehr Ausdruck der Empfindung als Malerei."

R. H. BENSON.





# PICTURES.

*All measurements are stated in feet and inches, and the height is given before the width.  
r. and l., mean the right and left respectively of the spectator as he faces the picture.  
The exigencies of hanging have interfered somewhat with the sequence of the pictures.*

## FERRARESE SCHOOL.

### 1 THE ADORATION OF THE MAGI.

*Lent by J. Stogdon, Esq.*

On the l. is seated the Virgin with the Child on her lap, before whom kneels one of the Magi. Behind him, on one knee, the Ethiopian king holding his gift; the third king stands behind, whose sandals a page stoops to unbind; on r., a man on a horse; on l., S. Joseph standing behind the Virgin. Rocky landscape, with smaller figures of Saints on r., and a cavalcade descending on l.

This curious early work bears the initials GG interlaced on the horse's flank, whence the attribution to "Galasso Galassi." The work is Ferrarese of the first half of the 15th century. Recent research has shown that Galasso's real name was Galasso di Matteo Piva, so that it is difficult to explain the initials as referring to this painter. The initials may be a later addition, as it was not customary so to sign pictures. As may be seen from the photographs here shown, this picture does not agree in style with the few works attributed to Galasso elsewhere, but it is better than the coarse productions at Ferrara and Bologna. None of this painter's works are authenticated. (Photos, vol. i., pp. 51, 52.)

*Ex Costabili and Barker Collections. Leeds Exhibition, 1868.*

Panel. 25½ in. by 37½ in.

## GREGORIO SCHIAVONE.

### 2 VIRGIN AND CHILD.

*Lent by Lord Wimborne.*

The Virgin, wearing a red dress with blue drapery, and a crown on her head, is seated in an alcove and nursing the Child. Two baby angels are holding festoons of fruit, and six others are playing musical instruments. On a scroll, in front, is the inscription, "OPERA . DEL . ZOPPO . DI . SQUARCIONE." From another scroll the inscription has been erased.

"A characteristic picture . . . . the head of the Virgin is "finely conceived, and the details executed with careful minuteness."—*Extract from the Canford Manor Catalogue.*

Venturi and other authorities are agreed that this picture exhibits all the characteristics of Gregorio Schiavone, Zoppo's fellow pupil in Squarcione's School, and, in spite of the inscription, must be attributed to him.

From the Manfrini Collection, Venice, 1868.

Canvas, 2 ft. 10 in. by 2 ft. 3½ in.

## MARCO ZOPPO.

1440—1498.

- 3 ST. PAUL. *Lent by the Curators of the University Galleries at Oxford.*

The Saint stands, three-quarter length, with his left hand on the hilt of a sword, the right holding a book, from which he reads. Gold background.

The Jewish type, the curly hair, and the drawing of the hands are characteristic features.

Panel. 19½ in. by 12 in.

## MARCO ZOPPO.

1440—1498.

- 4 VIRGIN AND CHILD. *Lent by Sir Francis Cook, Bart.*

The Virgin, three-quarter length and full face, holds the Child erect, one foot being supported on a cushion which rests on a marble parapet.

*Signed* "Marco Zoppo da Bologna Opus."

A good specimen of his native Bolognese style.

Panel. 16 in. by 11½ in.

## COSIMO TURA.

1430—1495.

- 5 THE ANNUNCIATION, WITH SS. FRANCIS AND MAURELIUS.

*Lent by Sir Francis Cook, Bart.*

Four small panels in one frame, parts of an altar-piece. A similar set of figures, slightly larger, also by Tura, exists elsewhere, but the panels are now scattered. (See photographs.) In fine condition.

Each panel 4½ in. by 12 in.

## COSIMO TURA.

1430—1495.

- 6 THE FLIGHT INTO EGYPT. *Lent by R. H. Benson, Esq.*

In the centre, the Virgin, clad in crimson bodice and wrapped in grey blue mantle, with the Child asleep in her arms, is seated on an ass. On the r., S. Joseph, clad in green shirt and scarlet cloak, holding the bridle in left hand, and his staff in the right. The Holy Family are moving wearily through the desert, and the ass, foreshortened, turns his head to seek in vain a blade of grass. Dawn just breaking. Rocky landscape.

One of a series of five Tondi, which originally formed part of an altar-piece in S. Giorgio fuori le mura at Ferrara.

From the Collection of William Graham, Esq.

Panel. Tondo, 14½ in. diameter.

## ASCRIBED TO ERCOLE DE' ROBERTI.

1450—1496.

## 7 MEDEA AND HER CHILDREN (?).

*Lent by Sir Francis Cook, Bart.*

A woman dressed in a green robe, with a close fitting lace head-dress and a fluttering scarf, leads a naked child in each hand, all three seemingly in pain as they step upon burning fragments and broken columns. Note-worthy for its energy and movement. Behind, a crimson curtain.

This picture, which came from the collections of the Conte de Mejan at Milan, and the Conte Castellani at Turin, has been engraved under the name of Mantegna. In size it corresponds with "The Death of Lucretia," now in the gallery at Modena; both originally formed part of a series of decorative panels, with Stories from the Classics. If correctly ascribed, it must be a late work of the master. In the opinion of Venturi, it is by a follower of Ercole, viz., Gian Francesco de' Maineri of Parma. (See page 48.) In one of the Dresden Predellas (see photographs) a similar figure of a woman leading a child occurs.

Panel. 19 in. by 12 in.

## ERCOLE DE' ROBERTI.

1450—1496.

## 8 A PIETÀ.

*Lent by the Trustees of the Royal Institution, Liverpool.*

The dead Christ lies supported on the knees of the Virgin, who is wrapped in a large cloak of deep olive green, and seated on the tomb hewn out of the rock. In the distance, the Crucifixion and numerous figures. On her right lies the crown of thorns.

This Pietà, together with the two pictures now in the Dresden Gallery, was once in the church of S. Giovanni in Monte at Bologna. Vasari states that three small works, forming the Predella of an altar-piece in this church, were painted by Ercole. The two panels now at Dresden and the Liverpool Pietà are mentioned by a Bolognese writer, Pietro Lami, in 1560, as follows: "And over the high altar are two episodes painted in oil by the hand of "Ercole of Ferrara. One is when Christ was led to the cross between two "thieves, the other when Christ was betrayed by Judas; and in the centre is "the Madonna with the dead Christ in her arms."

This Pietà has long been wrongly ascribed to Mantegna, a confusion by no means uncommon between the works of these two painters.

Panel. 13 in. by 11½ in.

## ASCRIBED TO ERCOLE DE' ROBERTI.

1450-1496.

## 9 THE ENTOMBMENT.

*Lent by Lord Wimborne.*

The dead Christ, supported by the Virgin and S. John, is resting on the edge of the tomb. In front, the napkin of S. Veronica with the impress of Christ's face. The cross and crown of thorns just visible above.

This picture has unfortunately suffered. If an opinion may be hazarded about it in its present condition, it seems to be more Venetian than Ferrarese. A work of some power and pathos, but disfigured in parts by repaint.

Laderchi (*La Pittura Ferrarese*, p. 53) mentions the picture.

From the Costabili Gallery, 1866.

Panel. 2 ft. by 1 ft. 4 in.

## SCHOOL OF ERCOLE DE' ROBERTI.

## 10 THE FLAGELLATION OF CHRIST.

*Lent by Sir Francis Cook, Bart.*

In the centre, Christ, bound to a pillar, is being scourged, while two of the torturers tighten the ropes. Behind, a crowd of people ascending and descending a double staircase. On l., in front, a monk kneeling; on r., an armed man seated. The hall profusely decorated with marbles and bas-reliefs.

This interesting work shows traces of Ercole's influence, if not of his hand. Some of the types are so much in his style that it has been attributed to the master himself, but it has not quite the quality nor the vigour of Ercole's own work. The miniature-like style, and the excessive decoration, point to some follower, who has taken the central group and certain of the smaller figures from an engraving of Schongauer. Possibly by the same hand as No. 12.

Panel. 16 in. by 11 in.

## ERCOLE DE' ROBERTI.

1450-1496.

## 11 DIPTYCH, REPRESENTING THE NATIVITY AND THE ENTOMBMENT.\*

*Lent by Charles Eastlake Smith, Esq.*

On the l., the Virgin and S. Joseph kneel beside the manger, a shepherd stands by in adoration behind a rude stall; on the r., the dead Christ supported by two angels; before him kneels S. Jerome; behind, higher up, S. Francis; in the distance, the Crucifixion.

A work of miniature-like finish and high quality. Probably now correctly ascribed to Ercole, though Messrs. Crowe and Cavalcaselle record it as work of Lorenzo Costa.

From the Collection of the late Lady Eastlake.

Each panel 7 in. by 5½ in.

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\* Sold at Christie's, June, 1894, and bought for the National Gallery.

## UNKNOWN.

## 12 ENTHRONED MADONNA AND SAINTS.

*Lent by W. M. Conway, Esq.*

Seated on an elaborately decorated throne, the Virgin, clad in blue mantle, supports the Child, standing on her lap; r. and l., at the foot of the throne, stand SS. Cosmas and Damianus in crimson robes, and gaze upwards at the Saviour. Around the throne is the "hortus clausus," enclosing the main group on three sides. Above the Virgin hovers the dove; behind, a landscape with a bridge, a lake and distant blue flat-topped hills. On the l., the vision of S. Hubert; on the r., S. George and the Dragon. Two peacocks are on the ledge of the throne, and two angels float in the air, playing musical instruments. Above all is a baldachino, the hangings of which are twisted up into balloon-like pendants, the whole architecture elaborately ornamented.

The authorship of this work is not easily discoverable. The style and types are not pure Ferrarese; the elaborate gold-work and ornamentation of the throne, and the landscape, with the episodes of SS. Hubert and George, suggest the hand of a miniaturist reproducing ideas from the neighbourhood of Ravenna, and other sources. For the present the work must be classed as Unknown. Possibly by the same hand as No. 10.

Panel. 14 in. by 10 in.

## UNKNOWN.

## 13 THE AGONY IN THE GARDEN.

*Lent by Lord Sempill.*

In the centre, on a level space, between conical rocks, out of which poplar trees grow, Christ kneels, clad in a seamless robe of grey. The angel, descending in clouds, offers Him the cup. In the foreground, the three disciples, barefooted, and asleep among the rocks; S. Peter in the middle, wrapped in a blue cloak; S. John to the r., in red, seated and leaning his head on his left hand; S. James to the l., lying prone on his face in an orange cloak. In the distance, to l., Judas leading the approach of the guard. Jerusalem in the distance to l. Lurid sky, with orange and yellow lights in the horizon.

A work of high quality and finish, of about 1490. The type of Christ in profile, with the small pointed beard, and the foreshortened figure of S. James, may be compared with Ercole Roberti's version of the same subject in the Dresden Predella Photos, vol. i., p. 31. The drapery betrays a later hand than that of Ercole, but still a little earlier than the fine early Francia (No. 22).

Panel. 11½ in. by 8½ in.

## ERCOLE DE' ROBERTI.

1450-1496.

## 14 A CONCERT.

*Lent by G. Salting, Esq.*

Behind a parapet, three figures, less than life size, seen to the waist. In the centre, a man, in brick-red jerkin and blue cloak lined with green, playing a lute. On the l., a woman, with her left hand on the man's shoulder and her right resting on the parapet, richly dressed in green, with sleeves of yellow brocade; on the r., slightly in the background, is another man in purple dress. All three are singing, with open mouths. On the parapet in front lie some books and a musical instrument. Dark background.

This work has been traditionally attributed to Ercole Roberti, and has been considered by some as one of his latest works. Others, again, are of opinion that we have here a youthful work of Costa, of about 1488.

Costa founded his early style on the works of Ercole, as can be seen in the two frescoes and in the Bentivoglio altar-piece in S. Giacomo Maggiore at Bologna. (See photographs, vol. i., pp. 53, 55.) In type, the woman resembles one of the daughters of Bentivoglio II., and it may be that this group of musicians contains family portraits of the reigning house of the Bentivogli at Bologna. The picture marks the transition from the earlier period which ends with Ercole Roberti, to the second period of Ferrarese art, which begins with Costa and Francia.

Panel. 37 in. by 29 in.

## LORENZO COSTA.

1460-1535.

## 15 PORTRAIT OF BATTISTA FIERA OF MANTUA.

*Lent by Miss Cohen.*

Bust, three-quarter face, turned to the left, behind a parapet, on which part of the name is just legible. He is dressed in a dark jacket of purplish hue, and wears a black cap. Dark background.

Engraved as frontispiece to a book entitled: "Baptistæ Fieræ Mantuani "Medici sua ætate Clarissimi Cœna notis illustrata a Carolo Avantio "Rhodigino. Patavii. Typis Sebastiani Sardi, 1649." Under the engraved portrait is the name Baptista Fiera Mantuanus, Theologus, Medicus, et Poeta.

An important work, and agreeing in style with the signed portrait of Bentivoglio, by Costa, in the Pitti Gallery at Florence. Portraits by Costa are extremely rare.

Panel. 20 in. by 14½ in.

## LORENZO COSTA.

1460—1535.

## 16 THE DEAD CHRIST, SUPPORTED BY TWO ANGELS.

*Lent by R. H. Benson, Esq.*

Christ, resting on the edge of the tomb, full face; on each side an angel one in crimson, the other in grey-purple tunic and yellow drapery lined with green. Background of blue sky.

Fine in colour; of Costa's early middle period, circ. 1500. From the collection of the late William Graham, Esq.

Panel. 22 in. by 28½ in.

## LORENZO COSTA.

1460—1535.

## 17 PORTRAIT OF A LADY.

*Lent by Her Majesty the Queen.*

Half-length, her body turned towards the left, but her face and eyes directed downward to the right. Her right hand is seen folded over her left arm, and she has a little dog in her lap. She wears a red bodice with green sleeves, and has a string of large black beads round her neck and small ones across her forehead. Her hair is red. To Mr. Berenson of Florence is due the suggestion that the portrait is of Isabella d'Este.

Panel. 1 ft. 6 in. by 1 ft. 2 in.

## TAMAROCCIO.

## 18 S. HELENA BEARING THE CROSS.

*Lent by Her Majesty the Queen.*

Half-length, directed to the left, but her face seen nearly full. The cross is over her right shoulder. She wears a dark green bodice with red drapery, and over her head a brown hood.

From the collection of King Charles I. Crowe and Cavalcaselle hazard the suggestion that the author was Giovan Maria Chiodarolo, who worked with Francia and Costa. The attribution to Tamaroccio is due to Venturi.

Transferred from panel to canvas. 1 ft. 8 in. by 1 ft. 6 in.

## SCHOOL OF COSTA.

## 19 THE BAPTISM OF CHRIST.

*Lent by R. H. Benson, Esq.*

Christ to the l., nude, save for a cloth round his loins, with hands joined, facing the spectator, three-quarter face to the r. S. John to r., his right arm bare and outstretched and emptying the cup on the head of

Christ. S. John is clad in a shirt of purple shot with grey, and a cloak of crimson lined with green. Flesh tints of brick red. Both figures are three-quarter life size, and seen to the knees standing. Landscape of castles, water and distant hills.

From the Collection of William Graham, Esq.

Panel.  $36\frac{1}{2}$  in. by  $52\frac{1}{2}$  in.

#### ASCRIBED TO ASPERTINI.

#### 20 PORTRAIT OF A LADY. *Lent by J. Hanson Walker, Esq.*

Life-size, three-quarter face to r., the eyes turned to the spectator; black velvet dress, cut square and low on the neck, edged with white frill; gold belt of repoussé work; sleeves slashed with white; a striped red and black closely-fitting tunic is visible on the left forearm; the hair, confined in a net, falls on her neck and shoulders, and over the back of it she wears a hood. She holds an open book, bound with silver clasps, in both hands. A halo round her head, signifying, probably, a posthumous portrait. From the Casa Bentivogli.

Panel.  $23\frac{1}{2}$  in. by 17 in.

#### SCHOOL OF COSTA.

#### 21 VIRGIN AND CHILD. *Lent by Charles Butler, Esq.*

The Virgin, in red robe and blue mantle lined with shot yellow, holding the Child, who stands on a parapet. Landscape background.

*Ex Novar Collection.*

Panel.  $12\frac{1}{2}$  in. by 10 in.

#### FRANCESCO FRANCIA.

1450—1517.

#### 22 THE NATIVITY.

*Lent by the Committee of the Corporation Galleries of Art, Glasgow.*

In the centre lies the Child, adored by two angels on r., and by the Virgin on l. Behind, stand S. Joseph and a shepherd, two angels appear in the sky. Background in centre a stable; r. and l. a landscape, with a broken pillar, in the foreground.

One of the most brilliant examples of Francia's early style, showing a close connection with Costa. It must have been painted about 1490-1495, the period in which were produced the Crucifixion at Bologna (photo. ol. ii., p. 1), and probably the S. George and the Dragon, in the Corsini Gallery at Rome (photo, vol. iii., p. 25).

Panel.  $11\frac{1}{2}$  in. by  $20\frac{1}{2}$  in.

## FRANCESCO FRANZIA.

1450—1517.

**23** PORTRAIT OF BARTOLOMMEO BIANCHINI. *Lent by G. Salting, Esq.*

Bust, three-quarters to the right, life-size. Dressed in a dark-coloured jacket, and wearing a black cap; he holds in his right hand a letter. Elaborate landscape background of trees and rocks.

An admirable example of Francia as a portrait painter, and in perfect condition.

From the Collection of the Princesse de Sagan.

Panel. 22 in. by 15½ in.

## FRANCESCO FRANZIA.

1450—1517.

**24** THE VIRGIN AND CHILD. *Lent by J. Ruston, Esq.*

The Virgin, depicted three-quarter length and seated, holds the Child on her lap, and grasps his left hand, which holds a bird; landscape background. Exhibited Burlington House, 1892.

*Ex* Dudley Collection.

A genuine work of Francia's later period. Mentioned by Crowe and Cavalcaselle.

Panel. 26 in. by 20 in.

## SCHOOL OF FRANZIA.

**25** THE VIRGIN AND CHILD. *Lent by Captain Holford.*

(In the Members' Writing Room.)

The Virgin, seated, holds the Child on her lap. He has a bird in his right hand. A red curtain on l., behind the Virgin. Landscape background with water and a bridge.

Panel 23 in. by 18½ in.

## SCHOOL OF FRANZIA.

**26** THE VIRGIN, CHILD, AND S. JOHN. *Lent by Henry Hucks Gibbs, Esq.*

(In the Members' Writing Room.)

Behind a parapet stands the Virgin, with her left arm round the body of the Child, standing on the parapet and facing the little S. John, who, bending on one knee, points to the Saviour. Landscape background.

Panel. 25 in. by 20½ in.

## SCHOOL OF FRANCA.

- 27 THE VIRGIN AND CHILD. *Lent by Henry Hucks Gibbs, Esq.*

The Virgin, seated in front of a marble wall, holds the Child on her lap. He has a bird in his hand. Landscape background.

Panel. 31½ in. by 26 in.

## GIACOMO FRANCA.

1486—1557.

- 28 THE VIRGIN, CHILD, AND THE LITTLE S. JOHN.

*Lent by Charles Butler, Esq.*

The Virgin, in red robe and blue mantle lined with green, holds the Child, seated upon a parapet. He is clad in a shirt of pale yellow shot with crimson and tied at the waist. Behind the Virgin's right arm are seen the head and shoulders of the little S. John. Landscape background.

## SCHOOL OF FRANCA.

- 29 THE VIRGIN, CHILD, AND TWO SAINTS. *Lent by J. Stogdon, Esq.*

The Virgin, seated, holds on her lap the Child, who is in the act of blessing. On each side, a Saint, one holding a cross, the other some lilies. Luminous nimbi round the heads of the Virgin and two Saints.

A good picture by one of the 220 followers and imitators of the master.

Panel. 35 in. by 27 in.

## SCHOOL OF FRANCA.

- 30 THE VIRGIN AND CHILD. *Lent by Mrs. Oman.*

The Virgin seated, with the Child on her lap. In his left hand he holds a bird. A book lies on the Virgin's left knee. Landscape background.

In spite of the charming landscape and harmonious colouring of this picture, certain weaknesses make it impossible to attribute this picture to Francia himself. It is an excellent specimen of the work of some unknown scholar.

Panel. 27 in. by 22 in.

## SCHOOL OF FRANCA.

- 31 LUCRETIA. *Lent by the Earl of Northbrook.*

“ Half-length, half life-size ; head slightly thrown back, the eyes looking “ up. She has light auburn hair, with a ruby ornament at the parting, and “ wears a loose robe of greyish blue. With her right hand she is plunging “ a dagger into her breast. There is a bracelet on her left arm. In the

"background, a landscape with two men on horseback, a monk and three soldiers. This picture was probably painted in the School of Francia."—*Extract from Lord Northbrook's Catalogue.*

The original is said to have been in the Borghese Gallery, but is no longer to be found there. A rare instance of a classical subject by Francia.

Panel. 20½ in. by 16¾ in.

#### SCHOOL OF FRANZIA.

#### 32 LUCRETIA. *Lent by the Trustees of the National Gallery of Ireland.*

This picture differs from Lord Northbrook's example (*q. v.* above) in handling as well as in size and details. The ruby ornament has no string to keep it in its place; the bracelet is a thin band of gold instead of a broader one with rubies and sapphires. The blue dress lacks the rose-coloured shot effect in the lights, and is massed differently on the l. arm. Three inches more of the figure are seen; there is no redness in the eyes; the flesh painting is opaque and has no transparent glazings. The whole is cold and has lost its tone. The landscape contains ten small figures instead of six, and differs in shape of rocks, trees and building. Still it is probably contemporary with Francia.

Panel. 24 in. by 18½ in.

#### SCHOOL OF FRANZIA.

#### 32a THE VIRGIN AND CHILD. *Lent by Sir Charles Turner.*

The Child seated on a stone parapet. Landscape background, water, trees, buildings and hills.

Panel. 18 in. by 14¼ in.

#### ASCRIBED TO GIACOMO FRANZIA.

#### 33 HOLY FAMILY WITH S. ANTHONY. *Lent by the Earl of Northbrook.*

"The Virgin sits in the centre on a wooden bench, with an apple in her left hand, and the infant Christ on her knees. Joseph stands on the left, leaning on a stick, and S. Anthony of Padua on the right, with a crucifix in his right hand."

Inscribed "F. FRANZIA. AURIFEX. FACIEBAT. ANNO. MDXII."

"This picture is in the style of Francesco Francia. The execution is very careful and minute, especially in the drawing of the hands, but not in that of the landscape, which is rather primitive. The somewhat heavy colouring makes it probable that it is a work of Giacomo, son and scholar of Francesco, who lived from about 1486 to 1557. No works of this artist, however, have yet been found with an earlier date than 1518."—*Extract from Lord Northbrook's Catalogue.*

## MICHAELE D'ARGENTA.

## 34 THE ANNUNCIATION.

*Lent by Henry Wagner, Esq.*

(In the Members' Writing Room.)

The Virgin to r. seated beneath an elaborately decorated arcade, clad in crimson tunic and dark blue mantle lined with orange; the angel entering from l. in orange tunic, green sleeves and red drapery; representations of five prophets on the pilasters; the dove descending in a halo of cherubs. Landscape, a city with numerous round towers and hills. Signed and dated in cursive characters, "Sumptibus [Tom]masi de Cogliano per manus Michaelis d. Bal . . . de Argenta año dñi, 1522."

Panel. 5 ft. 3 in. by 4 ft. 9 in.

## AMICO ASPERTINI.

## 35 THE CRUCIFIXION. (Sketch in monochrome for a lost fresco.)

*Lent by Sir J. C. Robinson.*

Christ in the centre, full face; on each side, a thief turned sideways. At the foot of each of the crosses, where the thieves hang, a man ascends a ladder to break their legs. A soldier with a spear pierces the Saviour's side. Below, in centre, the Virgin, S. John and the Holy Women; r. and l., a crowd of horsemen and soldiers.

On the back of the panel there is an old inscription: "A grand work painted on the wall in fresco by Amico Aspertini under the portico of the Church of S. Pietro, Bologna, in the year MDXII. This work is registered by Malvasia in the life of the said Aspertini. It has been in the possession of the Marquis of Isolani, and marked in his catalogue No. 99. Then after, purchased and placed in the gallery of the family of Estense, Dukes of Ferrara; in their inventory marked 143."

(Signed) CASSÈTTI, Inspector.

Panel. 24 in. by 16½ in.

## ASCRIBED TO AMICO ASPERTINI.

## 36 PORTRAIT OF A MAN.

*Lent by George Salting, Esq.*

Bust of a man, full face, life size, with arms resting on a parapet. In his left hand he holds a roll of paper. He wears a black cap, and his purplish-brown cloak is thrown open in front, disclosing a red under-dress which shows through a white gauze material. Landscape background, with horseman and small figures crossing a terrace to r.

The attribution to Amico Aspertini is due to Mr. Bernhard Berenson, and rests on the frescoes in San Frediano at Lucca.

Panel. 24½ in. by 18½ in.

## AMICO ASPERTINI.

## 37 MADONNA AND SAINTS.

*Lent by the Earl of Leicester.*

The Virgin, dressed in an ample dark blue cloak, holds the infant Christ, who stands on a marble parapet, with coral necklace, draped round the waist, one foot on a cushion. On the l., S. Elizabeth; on the r., S. Francis. Landscape background, with the Flight into Egypt, and palms and other trees bending in the wind.

On the parapet, behind which the group is standing, are represented two bas-reliefs, in monochrome. On the l., Moses and the Tables of the Law; and on the r., the Worship of the Golden Calf.

Panel. 34 in. by 28 in.

## LUDOVICO MAZZOLINO.

1481—1528.

## 38 THE TRIBUTE MONEY.

*Lent by Ludwig Mond, Esq.*

A crowded composition, showing Christ talking with the Pharisees, one of whom holds out to the Saviour a piece of money. Landscape background, with smaller figures; architecture on the r.

From Burghley House.

Arched Panel. 11½ in. by 8 in.

## LUDOVICO MAZZOLINO.

1481—1528.

## 39 THE NATIVITY.

*Lent by Ludwig Mond, Esq.*

In the centre, the Virgin and S. Joseph adore the Infant Saviour. Behind them, on l., a stable; on r., a landscape, with the martyrdom of S. Catherine in distance, the death of S. Peter the Martyr on r., and higher up S. Francis receiving the stigmata.

Darker scale of colour than usual.

Panel. 14 in. by 18½ in.

## LUDOVICO MAZZOLINO.

1481—1528.

## 40 HOLY FAMILY AND SAINTS.

*Lent by Lord Wimborne.*

The Virgin has the Child on her lap. To her left stands S. Joseph, and to her right SS. Roch and Sebastian. In the background are a marble frieze, with a subject representing a battle in relief, and a landscape with a church in the distance. The name of the painter and date are inscribed in gold letters on the picture; "LODOVIGO MAZOLII, PI. MCCCCXXI."

Mentioned by Baruffaldi (*Vita de' Pittori e Scultori Ferrarese*, vol. i., p. 130), and by Laderchi (*La Pittura Ferrarese*, p. 55); and also in a note to the *Life of Lorenzo Costa*, in Le Monnier's edition of *Vasari's Lives*, vol. iv., p. 245.

From the Costabili Gallery, Ferrara.

Panel. 1 ft. 3 in. by 1 ft. 2 in.

#### LUDOVICO MAZZOLINO.

1481—1528.

#### 41 THE NATIVITY.

*Lent by Captain Holford.*

In the centre, the Holy Family; on the r., the three shepherds in adoration; behind, in centre, the shepherds gazing at the vision in the sky, where four angels hold a scroll with the words, "Gloria in excelsis Deo et in terra Pax"; on the l., a figure carrying a lamb. The whole scene in a ruined building, with a landscape on r.

Brilliant in colouring. A larger picture than usual.

Panel. 30½ in. by 24 in.

#### LUDOVICO MAZZOLINO.

1481—1528.

#### 42 CHRIST DISPUTING WITH THE DOCTORS. *Lent by the Earl of Northbrook.*

Christ sitting above to r., clad in dark-red garment and blue mantle, his right hand outstretched; to l., opposite, eight Jewish doctors; to r., two others; in foreground, an ape approaching a boy, who holds an awl; to the l., in background, his father and mother enter the Temple; architectural background, with two twisted columns; above, a bas-relief of Roman soldiers on horseback, fighting; below, a tablet with a Hebrew inscription signifying, "The House which Solomon has erected to Jehovah."

Another similar picture is in the Berlin Gallery (see photos, vol. iii., p. 45).

From the Aldobrandini, W. Y. Ottley and Samuel Rogers Collections.

Panel. 17¼ in. by 12¼ in.

#### GAROFALO (BENVENUTO TISIO).

1481—1559.

#### 43 THE ANNUNCIATION.

*Lent by Lord Wimborne.*

Two circular panels. On the r., the Virgin; on the l., the Angel.

Mentioned by Laderchi (*La Pittura Ferrarese*, p. 91), and by Baruffaldi (*Vite de' Pittori e Scultori Ferrarese*, vol. i., p. 363 note).

From the Costabili Gallery at Ferrara.

Panel. 1 ft. diameter each.

## GAROFALO (BENVENUTO TISIO).

1481—1559.

## 44 "RIPOSO."

*Lent by the Earl of Northbrook.*

The Virgin, in a dark red dress and blue mantle lined with violet, sits by a marble table with her right hand leaning on an open book. Behind her, to the r., S. Anne, in a white mantle, is coming down some steps. On the l., S. Joseph, seated, raises the Infant with both hands from the cradle on which he stands. Beyond is a balustrade and the view of a seacoast with a town and high walls.

From the Collection of Samuel Rogers.

Panel. 14 in. by 19¾ in.

## ASCRIED TO L'ORTOLANO.

## 45 THE RIPOSO.

*Lent by W. H. Grenfell, Esq.*

In the centre, the Virgin, seated, holds the Infant Saviour on her lap. The little S. John stands by, and behind him S. Elizabeth is seated. On the l. stands S. Joseph. Landscape background. In the distance the Flight into Egypt,—small figures elongated and heightened with white lights.

This work is by the hand of a greater painter than the conventional Garofalo, to whom it has been heretofore attributed.

It is by the same hand as the "Adoration of the Kings," No. 261 of the Berlin Gallery. The S. Joseph exhibits reminiscences of Mazzolino.

*Ex* the Collection of Samuel Rogers.

Panel. 12 in. by 10½ in.

## ASCRIED TO L'ORTOLANO.

## 45a HOLY FAMILY.

*Lent by Robert Crawshaw, Esq.*

S. Joseph offering fruit to the Child. Landscape background, with small figures, elongated and heightened with white lights.

*Ex* Francavilla Palace, Naples, and the collection of Sir Andrew Fountaine.

Panel. 14 in. by 12¼ in.

## GAROFALO (BENVENUTO TISIO).

1481—1559.

## 46 VIRGIN AND CHILD IN GLORY.

*Lent by Captain Holford.*

The Virgin, resting on the clouds, supports the Child, who stands on her lap. Two Angels crown the Virgin, and four others play musical instruments. Below, a fine landscape, hills, a city, and a river falling over a weir.

Brilliant in colouring, recalling Dosso. In fine condition.

Panel. 15½ in. by 10½ in.

## GAROFALO (BENVENUTO TISIO).

1481-1559.

## 47 S. JAMES.

*Lent by the Earl of Northbrook.*

The Saint is represented in the act of preaching. His left arm is raised; his right hand clasps an open book, which lies on a small marble table decorated with a sphinx and rams' heads. A pilgrim's staff leans against his right shoulder. In the background is a large open window, in front of which a nun is kneeling, probably a portrait of the person for whom the picture was painted. Some blue mountains and a town in distance, probably a view of the Monte Eugenei, near Este, on the road from Ferrara to Padua.

Panel. 19¾ in. by 15¾ in.

## GAROFALO (BENVENUTO TISIO).

1481-1559.

## 48 HOLY FAMILY.

*Lent by the Duke of Buccleuch.*

The Virgin is seated, in crimson robe and dark blue mantle, with one arm resting on a marble parapet, behind which stands S. Joseph. In the centre, the Infant Saviour, nude, with dark orange cloak streaming over his shoulder in the wind. He turns to S. Catherine, who kneels, in grey-blue attire, on the r., in adoration. A fine landscape behind, with various buildings and river.

A fine and genuine example of this painter.

Panel. 30 in. by 21½ in.

## SCHOOL OF DOSSO.

## 49 HOLY FAMILY.

*Lent by Sir Hickman Bacon, Bart.*

In the centre, the Saviour, lying on a white cloth; on the r., the Virgin; on the l., S. Joseph, both kneeling. On r., a ruined stable; on l., landscape background, with the shepherds and an angel appearing from Heaven.

Panel. 16 in. by 12½ in.

## ANTONIO ALLEGRI DA CORREGGIO.

1494-1534.

## 50 CHRIST TAKING LEAVE OF HIS MOTHER BEFORE THE PASSION.

*Lent by R. H. Benson, Esq.*

Christ kneels on l., with bent head and folded arms. He is dressed in white, with crimson mantle. Before Him is the Virgin, fainting, in the arms of the Magdalen; S. John stands facing in the centre, behind, with clasped hands, clad in straw-coloured garment, with red cloak gathered round him. Figures about one-fourth life-size. On r., a building, with columns. Distant blue landscape to left, with the Sea of Galilee, studded with islands, out of which flows the river. The sky and horizon slightly abraded.

The following description is taken from Morelli, vol. ii., p. 150:—

“ The sorrowful scene is treated with simplicity, though with profound feeling. The sublime resignation of the Saviour, the anguish of the Mother, who is bowed down with grief, and the warm, true-hearted sympathy of S. John and of the Magdalen, two youthful figures who complete the group, are admirably depicted. In the background the painter has introduced a brilliant landscape. This picture is of the highest importance for the history of Correggio’s artistic development.”

It must have been painted about 1512—1514, and is one of the earliest known Correggios, still showing his connection with the Ferrarese school.

Lanzi records its existence in Milan in his day. Acquired in Florence from the heirs of Professor Parlatore through Mr. C. Fairfax Murray.

Canvas. 33½ in. by 29½ in.

#### ANTONIO ALLEGRI DA CORREGGIO.

1494—1534.

- 51 HOLY FAMILY WITH S. JAMES. *Lent by Her Majesty the Queen.*

The Infant Jesus is seated on His Mother’s knee, and is looking towards the Saint, who is seen in profile to the right, his left hand on his breast, which is bare. S. Joseph’s head is just seen behind on the right. Background of rocks, with some foliage. Figures rather less than life-size.

From the Collection of King Charles I.

Panel. 2 ft. 3 in. by 1 ft. 10 in.

#### ASCRIBED TO CORREGGIO.

- 52 CHRIST TAKING LEAVE OF THE VIRGIN. *Lent by Sir William Farrer.*

Christ is seen kneeling; on the l., the Virgin, supported by the Holy Women, S. John in the doorway. The condition of this touching little picture—a rare subject—is such that it is impossible to hazard a guess as to its author. It is Ferrarese, and belongs to the period of the youth of Correggio, 1510—1515.

Panel. 8 in. by 7½ in.

#### BATTISTA DEL DOSSO.

- 53 HOLY FAMILY. *Lent by Lord Wimborne.*

The Child lies on the ground, the Virgin kneeling, S. John and S. Joseph are around him, Angels are descending in clouds from Heaven. A castle is seen in the distant landscape, and a portent—a globe of light—in the sky.

Panel. 2 ft. by 1 ft. 3 in.

## DOSSO DOSSI.

1479—1542.

## 54 CIRCE.

*Lent by R. H. Benson, Esq.*

The Sorceress is represented crowned with flowers, half seated beneath some trees in a favourite attitude with Dosso, nude except for ample green drapery which falls over her left knee. She points to a large stone tablet, on which are mysterious characters. Around her are her lovers, tamed and changed to birds and beasts; a greyhound and white puppy, a stag with his horns in the velvet, a hawk, an owl, two lions, and a spoonbill. A favourite hind stands before her, and at her feet lies an open book of spells. A brilliant landscape to the left of thinly painted trees, a building, and distant woods against the horizon, flushed with light, and blue sky, all denote Dosso's youthful manner and the inspiration of Giorgione and Titian.

A subject of which Dosso was fond, for he painted it again once, if not twice. The present work is earlier than the example in the Borghese Gallery at Rome, where she is seated draped in a meadow in oriental garb. (See photos, vol. iv., p. 11, and the copy lent by Sir Henry Layard, on the staircase.)

Canvas. 39 in. by 52 in.

## BATTISTA DEL DOSSO.

## 55 SCENE FROM ORLANDO FURIOSO. Canto xxix.

*Lent by the Earl Brownlow.*

To l., the mausoleum of Isabella, of grey stone, before the open door of which stands a turbaned negro in blue tunic with a lance, and a horse, with ostrich plumes on his head, saddled, and held by an attendant in red jacket and cap; on the walls of the mausoleum, farther back towards the centre, hang shields and the armour of vanquished knights; on a narrow bridge in foreground, to r., Orlando, nude, wrestles with Rodomonte, il Pagano, King of Algiers; in the middle distance, a hermitage and chapel, and glades with two stags; brilliant landscape to r., with towns and castles set among wooded promontories, by which flows a river into the sea; the horizon barely visible beyond.

Panel. 32½ in. by 53 in.

## DOSSO DOSSI AND BATTISTA DEL DOSSO.

## 56 ?VERTUMNUS AND POMONA.

*Lent by the Marquis of Northampton.*

Beneath some overhanging lemon trees, with finely painted leaves and fruit, lies the figure of a sleeping woman, nude, reclining on a dark blue mantle, with many flowers strewn about her; behind her is seated an old woman (?Vertumnus disguised), partly robed in a yellow garment, who spreads her hands to protect the head of the sleeping figure. Another woman in the centre behind, richly attired in a green dress with ample red

drapery fluttering in the wind, and on the r., a Satyr (or Pan), with his reed pipes, complete the group. In the sky appear five Amorini, with bows and arrows. A fine harmonious landscape, with green glades and trees, and water and cities and distance of blue hills.

The most important work of the brothers Dosso in England, and in spite of defects in the drawing of the figures, which a greater feeling for chiaroscuro might have disguised, fine in composition and in colour. The inspiration of Titian is apparent, who may at the same time have been painting the Bacchanal, now at Madrid, for Alfonso d'Este. But whatever he may have borrowed, Dosso has made his own, and the result is a Ferrarese masterpiece. An early work.

Canvas. 64 in. by 57 in.

ASCRIBED TO DOSSO DOSSI.

1479—1542.

57 PORTRAIT OF ANNIBALE SARACCO.

*Lent by Lord Wimborne.*

Half-length, life size. He is represented in a buff jerkin, bound at the waist by a leathern belt, which he holds with one hand. In the corner to the r. of the picture is inscribed: "Anibal Sarachus. Anno Domini, 1520."

He was Major-Domo in the house of Alfonso I., of Este, Duke of Ferrara.

Mentioned by Baruffaldi (*Vite de' Pittori e Scultori Ferraresi*, vol. i., p. 293, note).—*Extract from the Canford Manor Catalogue.*

From the Costabili Gallery, Ferrara.

Panel. 2 ft. 8 in. by 2 ft. 1 in.

DOSSO DOSSI.

1479—1542.

58 PORTRAIT OF A GENTLEMAN.

*Lent by Her Majesty the Queen.*

Half-length, facing in front. He wears a dark dress with black cap. His right hand is on his breast; in his left are some papers; his fingers have rings. Behind, a green curtain. The flesh tones of the face and hands exhibit Dosso's grey-blue shadows.

Canvas. 2 ft. 8 in. by 1 ft. 11 in.

?DOSSO DOSSI.

59 HEAD OF A MAN IN A BLACK CAP.

*Lent by Her Majesty the Queen.*

Full face, looking to the right, with a beard and long brown hair, which falls over his shoulder. He wears a black cap and a dress of black stuff, which is open in front and shows a white shirt up to the throat.

"There are many repaints, which conceal the original handling and "make an opinion hazardous."—*Crowe and Cavalcaselle.*

Canvas. 1 ft. 11 in. by 1 ft. 6½ in.

## ASCRIBED TO DOSSO DOSSI.

1479—1542.

## 60 PORTRAIT OF A BOY.

*Lent by Lord Wimborne.*

Probably Alfonso II., of Este, Duke of Ferrara, when a child. He is dressed in rich attire, and rests his left hand on a sword. Full length. (*Extract from the Canford Manor Catalogue.*) Mentioned by Laderchi (*La Pittura Ferrarese*, p. 70), and by Baruffaldi (*Vite de' Pittori e Scultori Ferrarese*, vol. i., p. 292, note).

From the Costabili Gallery, Ferrara.

Panel. 3 ft. 3 in. by 2ft. 1 in.

## DOSSO DOSSI.

1479—1542.

## 61 SAN GUGLIELMO.

*Lent by Her Majesty the Queen.*

Half-length, facing to the right, looking upwards. He stands in front of a table, on which he rests his right hand, his left hand is on his helmet, which is placed on the table. Round his head a nimbus. San Guglielmo was patron saint of Ferrara.

From the collection of King Charles I., where it seems to have been described as "The picture of Charles Audax, the last Duke of Burgundy"! and by the Commonwealth, as the "Ffellow in Armour by Giorgione."

Canvas pasted on panel. 2 ft. 9 in. by 2 ft. 5 in.

## DOSSO DOSSI.

1479—1542.

## 62 S. JOHN THE BAPTIST.

*Lent by Lord Wimborne.*

He is clothed in a skin, and an ample red cloak falls from his loins. He is pointing with his right hand apparently to the setting sun. His left rests upon the rock on which he is seated, and holds a scroll on which is inscribed the word "DEI." In the landscape background, there are trees and hills, and several figures, some on horseback. Life size.

This picture is mentioned by Baruffaldi (*Vite de' Pittori e Scultori Ferrarese*, vol. i., p. 293, note), and by Laderchi (*La Pittura Ferrarese*, p. 70).

"Transferred from panel to canvas, 1867."—*Extract from the Canford Manor Catalogue.*

From the Costabili Gallery, Ferrara.

6 ft. 3 in. by 3 ft. 9 in.

## DOSSO DOSSI.

63 THE ADORATION OF THE MAGI. *Lent by Ludwig Mond, Esq.*

The Virgin, seated, holds the Infant Saviour in her arms, while the three kings bend before him; on the r., an attendant (apparently a portrait) stands apart holding a vase, in green dress, and red cloak falling from around him; behind, are horsemen waiting. A romantic landscape with a church in distance, and on l., thick trees. Lurid sunset sky on r., and a portent—a globe of light—in the heaven. Storm clouds approaching. The scale of colour is violent, from the blackness of the trees behind the Virgin to the ruddy glow cast on the body of the Child, and the fantastic lights on the heads of the kneeling kings.

Panel. 33½ in. by 42 in.

## SCHOOL OF DOSSO DOSSI.

64 AN ALTAR-PIECE IN SIX COMPARTMENTS. *Lent by Lord Wimborne.*

(In the Members' Writing Room.)

In the central panel of the upper part Christ is represented rising from the tomb; on the r., S. Jerome, and on the l., S. Blasius. The predella contains three subjects: the Holy Family, the Presentation in the Temple, and the Adoration of the Magi.

"This altar-piece came from the Church of Montagnana, near Padua, "where it was called an early work by Sebastian del Piombo."—*Extract from the Canford Manor Catalogue.*

Brought from Venice by Sir Henry Layard.

This is one of those altar-pieces turned out to order; the predellas have some charm of colouring, but it shows little trace of Dosso's own hand.

Panel. Upper panels, 3 ft. 5 in. by 1 ft. 7 in.

Lower centre panel, 2 ft. 1 in. by 1 ft. 2 in.

Lower lateral panels, 2 ft. 4 in. by 1 ft. 2 in.

## ASCRIBED TO L'ORTOLANO.

## 65 S. JOSEPH PRESENTING THE INFANT CHRIST TO THE VIRGIN.

*Lent by Lord Wimborne.*

S. Joseph is kneeling and presenting the Child, who holds a lily in his hand. The Virgin stands upon a step and bends forward towards the Infant Christ, extending her right hand as if in the act of blessing him. Around them are five Saints and Martyrs, three on one side and two on the other.

From an inscription on the picture we learn that they are S. Castorius, S. Claudius, S. Sinfurianus, S. Nicostratus, and S. Simplicius, and that four of them were stone-cutters. They appear to have been patron Saints of the person for whom the picture was painted, one of the family of the Giraltoni, by name Giovanni Andrea Tagliapietra.

The group of figures stands in a kind of portico, beyond which is a landscape with hills.

This picture, considered by some writers to have been the masterpiece of Ortolano, was formerly in the Church of S. Niccolo at Ferrara, where it formed the altar-piece of the Chapel of the Giraltoni family. According to the inscription it was dedicated in the year 1520.

The inscription is as follows :—

“ QVESTI SANTI SE CHIAMANO LI QVATTRO INCORONATI MARTIRI CHE  
 “ FUNO TAJAPREDE, S. CASTORIO, S. CLAUDIO, S. SINFURIANO,  
 “ S. NICOSTRATO, S. SIMPLICIO.”

and lower down :—

“ MI GIO. ANDREA TAJAPREDA DEI GIRALTONI DA TREMICO DE LAGO DE  
 “ COMO FECI PER MI E MIA EREDI, 1520.”

The picture is described by Laderchi (*La Pittura Ferrarese*, p. 100), and by Baruffaldi (*Vite de' Pittori e Scultori Ferraresi*, vol. i., pp. 173-4).

The work has unfortunately suffered, and is repainted in parts. But the Virgin, the Child and S. Joseph are well preserved, and display the grand colouring of the later Ferrarese masters, the dark yellows and the green vividly recalling Dosso and Garofalo, particularly the former, whose influence is also observable in the attitude of S. Joseph, and in the bold arrangement of the draperies. Venturi ascribes it on internal evidence to Niccolo Pisano, a follower of Ortolano, by whom there is a signed Pietà in the Gallery at Bologna.

Panel. 7 ft. 6 in. by 5 ft. 4 in.

### On the Staircase.

**65a** COPY OF THE CENTRAL PANEL OF THE ALTAR-PIECE PAINTED FOR SANT' ANDREA AT FERRARA. By Dosso. *Lent by Signor Cavalieri of Ferrara.*

**65b** COPY OF THE BORGHESI “CIRCE.” By Dosso.  
*Lent by the Right Hon. Sir Henry Layard, G.C.B.*

**DRAWINGS, SKETCHES, ENGRAVINGS, ILLUSTRATIVE  
COPIES AND PHOTOGRAPHS.**

COSIMO TURA.

**66** ALLEGORICAL DESIGN OF A WINGED FEMALE FIGURE AND CHILD.

*Lent by Herr von Beckerath, of Berlin.*

Drawing in black chalk: very grotesque in character; accepted as original by Venturi (see *Jahrbuch der Preussischen Kunstsammlungen*, 1888).

**67** THE VIRGIN AND CHILD ENTHRONED BETWEEN SS. SEBASTIAN AND AGATHA.

Design for an altar-piece. Photographic reproduction of a drawing in pen and bistre, formerly in the Grahl Collection, and now in the British Museum.

**68** S. JEROME IN THE WILDERNESS.

*Lent by Herr von Beckerath.*

Illuminated page from a MS. Fine work by a Ferrarese miniature painter, in the style and under the influence of Cosimo Tura; closely analogous to the signed miniatures of Giraldi.

FRANCESCO COSSA.

The Committee have not been fortunate enough to secure for exhibition any original examples of the work of this important master, who takes an equal rank with Cosimo Tura and Ercole Roberti in the Ferrarese art of the 15th century. They have the more reason to be grateful to the Committee of the Arundel Society for the loan of the three admirable copies in water-colour, executed for that Society by Signor Costantini, from three of the great series of frescoes painted by artists of the Ferrarese school, under the leadership of Cossa, for the Duke Borso d' Este, in the Schifanoia Palace, in the years preceding 1470. To these they have added photographs of the scattered members of one of Cossa's great altar-pieces. In a glass case on the same screen is placed, by kind permission of J. Wingfield Malcolm, Esq., of Poltalloch, the beautiful bound set of primitive Italian engravings currently known as the "Tarocchi di Mantegna," acquired by the late Mr. Malcolm at the dispersal of the Galichon Collection. This much discussed series of engravings has been long acknowledged to be not really a set of tarots or playing cards, but rather a picture lesson-book or encyclopædia of knowledge, arranged in suites, and containing some of the representations which were also current on playing cards. Neither can the designs be in reality attributed to Mantegna. Some authorities have, indeed, claimed a Florentine origin for the series. In the opinion of the present writer

such a claim is quite untenable. Alike by style, subject and dialect (in the inscriptions), it obviously belongs to a part of Northern Italy within reach of the influence of Venice. A close comparison of the series with the works of Ferrarese art in the years 1460-70, and especially with those of Cossa and his school in the Schifanoia Palace, seems to prove conclusively that to that school, and to this specific branch of it, must the design and execution of this celebrated series of early engravings belong. To point to only a few reasons for this opinion: compare for costume, type, carriage, and gesture—indeed for all particulars of style—the CHAVALIER of the engravings (E6) with the young men on the left in the fresco of the “Triumph of Venus”; and the MERCHADANTE (E4) with the philosophers on the left in the fresco of the “Triumph of Minerva.” Similar results follow from a comparison of the nude figures on the right in the last named fresco with those of Venus, Cupid, and the Graces, in the VENERE of the engravings, (A43); of the position and throne of Juno in the JUPITER of the engravings with those of Christ at the top of the National Gallery picture of “S. Hyacinth”: of the type, drapery and head-dress of several of the Muses and female personifications in the engravings, with those in Cossa’s picture of the “Annunciation” at Dresden. Mr. Berenson suggests that the designer of the series is most probably the little-known Ferrarese painter Cicognara, by whom a signed picture is known, as well as a set of drawings for playing-cards, closely resembling these figures in style and treatment. It may be added that the date of the series of engravings is fixed as previous to 1467 by the fact that two of them have been copied by a miniature painter in a MS. of that date at Bologna.—(S.C.)

- 69 EPISODES IN THE LIFE OF DUKE BORSO D'ESTE AND HIS COURT: from a fresco in the Schifanoia Palace at Ferrara.

*Lent by the Council of the Arundel Society.*

Copy in water-colours by Signor Constantini.

- 70 ALLEGORY OF THE “TRIUMPH OF MINERVA”: from a fresco in the Schifanoia Palace at Ferrara.

*Lent by the Council of the Arundel Society.*

Copy in water-colours by Signor Constantini.

- 71 ALLEGORY OF THE TRIUMPH OF VENUS. From a fresco in the Schifanoia Palace at Ferrara.

*Lent by the Council of the Arundel Society.*

Copy in water-colours by Signor Constantini.

- 72 AN ALTAR-PIECE. By Francesco Cossa.

Photographs (of unequal scale) of the several parts of an altar-piece now dispersed between the National Gallery, London, the Brera, Milan, and the Vatican Gallery, Rome. (See p. 33, note.)

**73** SERIES OF FIFTY ENGRAVINGS.*Lent by J. Wingfield Malcolm, Esq., of Poltalloch.*

Known (erroneously) as the "Tarocchi di Mantegna," being a picture lesson-book or encyclopædia. Engraved about 1465. To all appearance from designs by an artist of the school of Cossa. (See above, p. 23.)

BY OR AFTER ERCOLE ROBERTI.

**74** STUDY FOR A FIGURE OF THE DEAD CHRIST.*Lent by Herr von Beckerath.*

Drawing in pen and ink, heightened with white, being an original study for the *Pietà* in the Roscoe Collection at Liverpool. Here exhibited No. 8.

**75** THE JUSTICE OF TRAJAN.*Lent by Herr von Beckerath.*

Original drawing in pen and bistre.

**75\*** THE JUSTICE OF TRAJAN.

Composition freely adapted from the above drawing. Photograph from an engraving by Fra Giovanni Maria da Brescia in the British Museum.

**76** CHRIST'S AGONY IN THE GARDEN.*Lent by Herr von Beckerath.*

Original drawing in pen and bistre. A group bearing some resemblance to this occurs in one of the predella pictures by Roberti, at Dresden. (See photos, vol. i., p. 31.)

**77** THE BETRAYAL OF CHRIST.*Lent by George Salting, Esq.*

Drawing in bistre, on grey paper. This drawing [? a contemporary copy] exactly repeats the composition and details of the predella picture of the same subject by Roberti, at Dresden. (See photos, vol. i., p. 31.)

**77a** THE CRUCIFIXION.*Lent by Claude Phillips, Esq.*

Photograph of a page from a missal in the Library at Turin; by some miniaturist under the influence of Ercole de' Roberti.

ATTRIBUTED TO LORENZO COSTA.

**78** STUDIES OF HEADS occurring in a fresco in the series of the "Story of S. Cecilia," painted by F. Francia and L. Costa at Bologna.*Lent by J. P. Heseltine, Esq.*

Drawing in silver point and white on prepared paper. The heads all occur in the fresco of the saint distributing her possessions to the poor. On the reverse is a drawing of a Virgin and Child, for or after the signed work by Tamaroccio, in the Poldi-Pezzoli Collection at Milan, whence it may perhaps be inferred that the drawing in front is also by the same hand, copied from the fresco of his master, Lorenzo Costa. (See photos, vol. i., p. 57.)

## FRANCESCO FRANZIA.

- 79** AN ANCIENT SACRIFICE. *Lent by Sir J. C. Robinson.*  
 Drawing in pen and bistre. Other exquisite drawings of the same class are preserved in the Albertina, at Vienna.
- 79a** A DANCE OF BACCHANALS. *Lent by Edward J. Poynter, Esq., R.A.*  
 Drawing in pen and bistre.
- 80** AN ANCIENT SACRIFICE. *Lent by C. Fairfax Murray, Esq.*  
 Engraving by W. Hollar after a drawing, resembling the two preceding, formerly in the Collection of the Earl of Arundel.

## TIMOTEO VITI,

(About 1470—1523.)

In the case of this interesting master, the pupil of Francia and senior friend and fellow townsman of Raphael, the Committee have again been able to secure no original example.

- 81** DESIGN FOR AN ALTAR-PIECE, executed in 1504 for the Chapel of S. Martin, in the Cathedral at Urbino.  
 Photograph of an original drawing in the Malcolm Collection.
- 81\*** PHOTOGRAPH OF THE ALTAR-PIECE executed from the foregoing design.  
 The figures above are those of S. Thomas of Canterbury and S. Thomas of Villanuova; below, those of the Duke Guildobaldo and the donor, Bishop Arrivabene.

## ATTRIBUTED TO FRANCESCO ZAGANELLI OF COTIGNOLA.

- 82** MADONNA AND CHILD WITH SAINTS AND ANGELS.  
 Drawing in blue wash heightened with white on grey prepared paper. Study for (or from?) a picture in private possession at Florence.
- 82\*** PHOTOGRAPH of the picture corresponding to the above drawing.  
*Both lent by Herr von Beckerath.*

## LUDOVICO MAZZOLINI.

## 84 REHOBAM AND THE OLD MEN.

Photographic reproduction of a drawing formerly in the Chennevières Collection, and now in the British Museum.

If the original is rightly attributed to Mazzolini, it must be an early work, and shows strong traces of the influence of Ercole Roberti.

## 85 CHRIST DISPUTING WITH THE DOCTORS.

*Lent by C. Fairfax Murray, Esq.*

Drawing in bistre. Original drawing for the picture of the same subject now at Berlin.

## ATTRIBUTED TO DOSSO DOSSI.

## 86 S. JEROME WITH S. NICHOLAS OF BARI AND S. FRANCIS.

*Lent by James Knowles, Esq.*

Drawing in dark grey monochrome touched with white. Traditionally, but perhaps incorrectly, attributed to Dosso Dossi. From the Houlditch and Esdaile Collections.

## 87 THE NATIVITY, BY CORREGGIO.

Photograph from a picture in the possession of Signor Crespi, at Milan, by whom the photograph has been presented for exhibition.

The following account of this picture is taken from Morelli, vol. ii., p. 150:—

“ This early work of Correggio is the most brilliant manifestation of his “ peculiar genius. It represents the ‘ Nativity.’ . . . . In the air “ are two exquisite little angels—one being the counterpart of an angel in “ the altar-piece, with S. Francis, in the Dresden Gallery. But what seems “ to me to be the most admirable part of this attractive picture is the “ landscape, with a radiant and cloudless sky above. The scale of colouring “ is altogether Ferrarese, the type of the Madonna is the same as in “ Mr. Benson’s picture. The drapery in both lacks freedom, and falls in “ the same crumpled folds.”

It was formerly in London, where it was ascribed to the school of Dosso.





## CASE OF MEDALS, &c.

- 1 LEONELLO D'ESTE (1441-1450), by Vittore Pisano ; dated 1444, the year of his marriage. Medal. *Lent by G. Salting, Esq.*  
*Obv.* : Bust, l., bareheaded, in embroidered tunic.  
*Rev.* : A Genius, or Cupid, holding a scroll of music (prob. "Nuptial Song") in front of a lion ; at the back, a column, on which a mast and sail, the device of Leonello, and date 1444 ; rocky landscape, with eagle perched on a tree.
  
- 2 BORSO D'ESTE (1450-1471). Plaquette, attributed to Sperandio.  
*Lent by C. Drury Fortnum, Esq.*
  
- 3 ERCOLE, I. D'ESTE, 2nd Duke of Ferrara ; born 1431 ; married Eleonora of Aragon, 1473 ; duke in 1471-1505. Medal.  
*Rev.* : Four nude "Amorini" gathering emblems, which are falling from heaven.
  
- 4 ALFONSO D'ESTE. (This medal is attributed by Armand to "Le Médailleur à l'Amour Captif.")  
*Rev.* : Lucrezia Borgia.
  
- 5 ERCOLE, II. D'ESTE, Duke of Ferrara, 1534-1559.  
*Silver* medal (struck as a double Testoon).
  
- 6 BENTIVOGLIO (GIOVANNI II.). Governed Bologna 1462-1506.  
*Rev.* : Giovanni in armour, Commander's bâton in his hand, mounted on a horse richly caparisoned, &c. Medal by Sperandio.
  
- 7 GIOVANNI ("JOHANNES") BENTIVOGLIO (?). Plaquette, perhaps by Sperandio.  
*Lent by C. Drury Fortnum, Esq.*
  
- 8 CARBONE (LODOVICO), a poet of Ferrara (1436-1482). Medal by Sperandio.  
*Rev.* : The poet receives a crown from hands of Calliope, &c.
  
- 9 SIGISMONDO D'ESTE, Son of Niccolò III. ; born 1433 ; became in 1501 Lord of San Martino ; died 1507. Plaquette.
  
- 10 ELEONORA D'ARAGONA, Wife of Ercole I., Daughter of Ferdinand I., of Aragon, King of Naples ; married in 1473 ; died 1493. Plaquette.
  
- 11 ISABELLA D'ESTE, Daughter of Ercole I., second duke ; born 1474 ; married 1490 Gian Francesco II., Gonzaga, fourth Marquis of Mantua ; died 1539. Medal. *Rev.* : "Bene merentium ergo." Dia. 39.

- 12 PIETRO LAURO OF MODENA. Poet and man of letters; flourished in the middle of the 16th century. Medal. *Signed* I.A.V.F., and dated 1555. Dia. 58.
- 13 GIOVANNI II. (BENTIVOGLIO), Lord of Bologna (1462-1506); dated 1494. By Fran. Francia (made as a coin).  
*All (except Nos. 2 and 7) Lent by George Salting, Esq.*

## MS.

- 14 PORTRAIT OF ELEONORA D'ARAGONA. (See above, No. 10.)

Prefixed to MS. on vellum in silver, by Antonio Cornazano, "Del Modo di Reggere e di Regnare," and dedicated to her.

*Lent by Captain Holford.*

Profile to r. the hair cut square on the forehead, head-dress of white and gold embroidered drapery, gold necklace, white chemisette, pale olive brown dress. A hand from above on the r. puts into her gloved right hand the staff of sovereignty.

The absence of the use of white suggests the hand of an artist rather than of a miniaturist.

The MS. begins—

" Per fare un Paradiso ì questa vita  
e Laurea Etá ridure al Secol nostro  
Madoña excelsa a voi dimādo aita. . . ."

Above the portrait is inscribed—A LA ILLUSTRISS. ET EXCEL. MA. MA. LEONORA DARAGONA DU. DI FERRA. DEL MODO, DI REGERE, E DI REGNARE. ANTO CORNAZANO.



**CATALOGUE RAISONNÉ**  
OF  
WORKS by MASTERS of the SCHOOL of FERRARA-BOLOGNA.

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Compiled from the most recent writings of Cavaliere Professor Venturi and other authorities.

*\* Those marked with an asterisk are shown by photographs in the books on the table. The entire Collection (except in a few specified cases) has been lent by HERBERT F. COOK, ESQ. Many of these photographs have been executed expressly for this Exhibition.*

*The List of Painters is as far as possible chronological.*

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**Period I. (about 1430-1490).**

Cosimo Tura, Cossa, Ercole Roberti, Bono, Galasso, Cicognara, Baldassare d'Este, Michaele Ongaro, Oriolo, Marco Zoppo, The Master "degli occhi spalanchati," Agnolo and Bartolomeo degli Erri, Canozzi, Bonascia and Scaletti of Faenza.

**Period II. (about 1460-1520).**

Costa, Francia, Bianchi, Munari, Panetti, Coltellini, Ercole di Giulio Grandi, Giacomo and Giulio Francia, Mazzolino, Aspertini, Chiodarolo, Tamaroccio, Marco Meloni, Boateri, Timoteo Viti, Spada, de Maineri, Antonio Aleotti d'Argenta, Grimaldi, Geminiano de' Benzonchi, Lorenzo Leonbruno, Giacomo Forti, Lodovico da Parma, Alessandro da Carpi, Alberto of Ferrara and Bernardino Orsi of Reggio.

**Period III. (about 1490-1550).**

Garofalo, Dosso Dossi, Battista Dosso, the early work of Correggio, l'Ortolano, Girolamo da Carpi, Girolamo Grandi, Bagnacavallo, Gherardo delle Catene, Bastaruolo, the Filippi, Scarsellino, Gaspar Pagani, Stephano Falzagallone, Niccolo Pisano and Biagio Pupini.

COSIMO TURA.  
(About 1430—1495.)

[This List of Tura's Works is founded upon that of Dr. Harck, in the "Jahrbuch der Preussischen Kunstsammlungen," 1888. Several alterations and additions have been made on the authority of Venturi.]

- |      |   |                 |
|------|---|-----------------|
| *1.  | Berlin. Gallery. Madonna, with S.S. Augustin, Jerome, Catherine and Apollonia. His Masterpiece.                       | Vol. I., p. 1.  |
| *2.  | Berlin. Gallery. S. Sebastian. (Photo lent by Dr. Harck.)   | " p. 4.         |
| *3.  | Berlin. Gallery. S. Christopher. (Photo lent by Dr. Harck.)   | " p. 3.         |
| *4.  | London. National Gallery. Madonna and Child, with angels.   | " p. 2.         |
| *5.  | Rome. Colonna Palace. Bishop Roverella, with SS. Maurelius and Paul. (See footnote.)                                  | " p. 2.         |
| 6.   | Paris. Louvre. Pietà. Lunette to above.   |                 |
| 7.   | London. National Gallery. S. Jerome.  |                 |
| 8.   | London. National Gallery. Madonna.  |                 |
| 9.   | London. Barker Sale. S. Michael. [Now?]   |                 |
| 10.  | London. Barker Sale. S. George. [Now?]  |                 |
| *11. | Rome. Colonna Palace. Madonna. (See footnote.)  | " p. 5.         |
| *12. | Milan. Poldi-Pezzoli Collection. A bishop.  | " p. 6.         |
| 13.  | Milan. Poldi-Pezzoli Collection. Caritas.   |                 |
| 14.  | London. Bromley-Davenport Sale. S. Jerome. [Now?]   |                 |
| *15. | Paris. Louvre. A saint.   | " p. 7.         |
| *16. | Rome. Colonna Palace. Madonna and Child. (See footnote.)  | " p. 5.         |
| *17. | Ferrara. Gallery. Tondo. Scene from the life of S. Maurelius.   | " p. 9.         |
| *18. | Ferrara. Gallery. Tondo. Death of S. Maurelius.   | " p. 10.        |
| 19.  | Ferrara. Cathedral. S. George. } Originally forming the large panels  |                 |
| 20.  | Ferrara. Cathedral. Annunciation. } of the organ-front.   |                 |
| *21. | Ferrara. Gallery. S. Jerome.  | " p. 8.         |
| 22.  | Ferrara. Santini Collection. S. James.  |                 |
| 23.  | Ferrara. Sig. Vendighini. Crucifixion.  |                 |
| *24. | Bergamo. Lochis Collection. Madonna and Child.  |                 |
| *25. | Vienna. Gallery. Dead Christ supported by two angels. (Attributed to Zoppo.) Photo presented by Dr. Gustavo Frizzoni. | Vol. I., p. 11. |

NOTE.—The three works, Nos. 5, 12, 15, were recently discovered in the private apartments of the Colonna Palace, in Rome. No. 5 is of exceptional interest, as forming the right panel of the great altar-piece, of which the centre part is in the English National Gallery. The two wings were long supposed to have perished by fire, and, in fact, the left wing and the predella are still missing. The lunette to the altar-piece is now in the Louvre.

Nos. 10, 11, 12 formed three of six small panels—perhaps a predella to a large altar-piece. No. 11 was ascribed to Marco Zoppo by Morelli, but the recent discovery of No. 12 at Rome, leaves no doubt, when they are placed together (see photographs), that they are both by Tura. The missing panels represent the Angel of the Annunciation; the 5th is said to be in private possession at Milan, and represents S. Antony; the 6th is unknown. It might be No. 9 (above).

- \*26. Venice. Correr Museum. Pietà. Vol. I., p. 15.  
 \*27. Venice. Layard Collection. An allegorical figure, probably Spring. Vol. V., p. 1.  
 Photo presented by *Sir Henry Layard*.  
 28. Venice. Signor Guggenheim. S. Sebastian.  
 { 29. Rome. Contessa di Santa Fiora. Adoration of the Magi.  
 30. Rome. Marquis Passeri. The Circumcision.  
 These two tondi, together with Nos. 16 and 17, and No. 30, Mr. Benson's  
 (here exhibited), originally formed portions of a large altar-piece in  
 S. Giorgio at Ferrara.  
 31. Florence. Panciatichi Palace. Two small panels, each of a bishop.  
 \*32. Paris. Louvre. A saint. Vol. I., p. 7.

To this List may be added the two Works here exhibited.

33. The Flight into Egypt. Belonging to *R. H. Benson, Esq.* No. 6.  
 34. The Annunciation, and two saints. Belonging to *Sir Francis Cook, Bart.*  
 No. 5.

The following Drawings are by TURA:—

1. Berlin. Allegorical figure. (Here exhibited. No. 66. Lent by *Herr  
 von Beckerath*.)  
 2. Florence. Uffizi. An apostle.  
 \*3. London. British Museum. Madonna and saints. Photograph  
 exhibited No. 67.

#### FRANCESCO DEL COSSA.

(About 1435—1480.)

- \*1. Bologna. Gallery. Madonna and saints. 1474. *Signed*. Vol. VI., p. 1.  
 \*2. Bologna. Barracano Church. Angels and kneeling figures and landscape,  
 added to an older picture. *Signed*, and dated 1472. Vol. I., p. 16.  
 \*3. Bologna. S. Giovanni in Monte. A window. S. John in Patmos. (With  
 Cossa's monogram.) „ p. 26.  
 4. Bologna. S. Giovanni in Monte. Another window. Virgin and Child.  
 5. Bologna. S. Petronio. S. Jerome.  
 6. Bologna. S. Petronio. The twelve apostles (?).  
 { \*7. London. National Gallery. S. Hyacinth. (See note.) } Photographs  
 \*8. Milan. Brera. S. John Baptist. } exhibited No. 72  
 \*9. Milan. Brera. S. Peter. } on screen.  
 \*10. Rome. Vatican. Predella. Miracles of S. Hyacinth.  
 \*11. Ferrara. Schifanoia Palace. Three divisions of the frescoes. (Some of the  
 photographs in the large album.) Vol. I., pp. 17-22  
 and Vol. VI., pp.  
 12. Ferrara. Sig. Vendeghini. S. Petronius. 2, 3, 4.

Nos. 7, 8, 9, 10 formed originally one large work. The National Gallery picture was in the centre between the two saints now in the Brera, which were recently acquired from the Barbi-Cinti Collection

- |      |  |                 |
|------|--|-----------------|
| *13. | Venice. Correr Museum. A portrait. (So assigned by Venturi.)   | Vol. I., p. 28. |
| *14. | Paris. Dreyfus Collection. Portraits of Gio II., Bentivoglio and his wife.<br>(Photo lent by <i>Dr. Harck.</i> ) (So assigned by Venturi.) | „ p. 27.        |
| *15. | Dresden. Gallery. Annunciation.  | „ p. 24.        |
| 16.  | Frankfort. Städelische Institut. S. Mark.  |                 |
| *17. | Berlin. Gallery. Atalanta. (Photo lent by <i>Dr. Harck.</i> )  | „ p. 23.        |

## CICOGNARA. (Pupil of TURA.)

(Working about 1460-70.)

1. Milan. Signor Achille Codogna. Altar-piece. *Signed.*
2. Bergamo. Morelli Collection. Female saint.

## ERCOLE DI ROBERTI GRANDI.

(About 1450—1496.)

- |      |  |  |          |
|------|--|--|----------|
| *1.  | Milan. Brera. Altar-piece. Chief work. Formerly ascribed to an unknown Stefano da Ferrara.     | Vol. I., p. 29.  |          |
| {    | *2.  | Dresden. Gallery. Predella. Christ on the way to Golgotha. | „ p. 31. |
|      | *3.  | Dresden. Gallery. Predella. The betrayal of Christ.        | „ p. 31. |
|      | *4.  | Liverpool. Gallery. Pietà. (Here exhibited. No. 8.)        | „ p. 32. |
| *5.  | London. National Gallery. The Gathering of Manna. (An old copy exists in the Dresden Gallery.) | „ p. 30.   |          |
| *6.  | Modena. Gallery. Death of Lucretia.  | „ p. 33.   |          |
| *7.  | Rome. Blumenstihl Collection. Pietà.   | „ p. 34.   |          |
| 8.   | Ferrara. Santini Collection. S. Michael.   |  |          |
| 9.   | Ferrara. Santini Collection. Pietà. (Partly by Ercole.)  |  |          |
| *10. | Bergamo. Morelli Collection. S. John.  | „ p. 36.   |          |
| 11.  | Padua. Gallery. Hercules and the Argonauts.  |  |          |
| *12. | Berlin. Gallery. S. John.  | „ p. 33.   |          |

The following is also attributed to ERCOLE ROBERTI :—

13. Berlin. Gallery. 112 D. Virgin and Child. Formerly in the Barker Collection under a wrong name, and resold a few years ago at Christie's for 7½ guineas.

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at Ferrara. All three are identical in size and in treatment. The predella in the Vatican, which is still, without any ground whatever, ascribed to Benozzo Gozzoli (!), gives the clue to the identity of the National Gallery picture, which has been in turn called S. Dominic and S. Vincentius Ferrer. It will be noticed that the figure of the saint recurs in the Vatican predella, and if the latter rightly represents, as there is no reason to doubt, scenes from the life of S. Hyacinth, it would seem the National Gallery picture also represents the same saint, and the connection between the centre part and the predella would be perfectly explained.

The following are Old Copies of lost Works by ERCOLE :—

- \*14. Milan. Borromeo Collection. Battle of Amazons. Vol. I., p. 35.
- 15. Rome. Prince Chigi. Melchizedech.
- 16. Treviso. An old copy after Ercole.
- 17. Florence. A copy of a portion of the lost frescoes at Bologna belonging to Dr. Richter.

To these may be added the following now exhibited :—

- 18. Medea and her children. Belonging to *Sir Francis Cook, Bart.* No. 7.  
No. 4 is also shown.

Drawings by ERCOLE ROBERTI. (Nos. 2, 3 and 10 exhibited.)

- \*1. Berlin. Gallery. Crucifixion, for the lost frescoes at Bologna. Vol. I., p. 37.
- \*2. Berlin. Herr von Beckerath. Pietà. Drawing for or after No. 4. No. 74. „ p. 38.
- \*3. Berlin. Herr von Beckerath. Trajan and the widow. No. 75. „ p. 38.
- \*4. Milan. Frizzoni Collection. Ancient sacrifice. „ p. 40.
- \*5. Florence. Uffizi. The betrayal of Christ. Drawing for No. 3. „ p. 37.
- 6. Venice. Correr Museum. Battle of Amazons. Drawing for No. 14.
- 7. Vienna. Albertina. Judith.
- \*8. Paris. Louvre. Murder of the innocents. „ p. 38.
- 9. London. British Museum. Pietà.
- 10. London. Design after the Dresden predella, The betrayal of Christ.  
Belonging to *George Salting, Esq.* No. 77.
- 11. Modena. Gallery. Design after the Dresden predella.

BONO, OF FERRARA. (Pupil of PISANELLO.)

(About 1450.)

- 1. London. National Gallery. S. Jerome. *Signed.*
- \*2. Padua. Fresco. S. Christopher. Vol. I., p. 42.

GALASSO.

No works can be attributed to Galasso with any degree of certainty. The two or three productions assigned to him in the Gallery of Ferrara, and in S. Stefano, at Bologna, are certainly not by the same hand. The painter's full name was Galasso di Matteo Piva, but on one of these pictures can be read the letters G Ç. (Ç in the 15th century = Z.) „ pp. 51, 52.

## BALDASSARE D'ESTE.

The following are assigned to him with some degree of certainty:—

1. Milan. Trivulzio Collection. Portrait of Borso d'Este.
2. Ferrara. Lombardi Collection. Death of the Virgin.

## ORIOLO. (Follower of PISANELLO.)

(About 1450).

1. London. National Gallery. Portrait of Leonello d'Este. *Signed.*

## MICHAELE ONGARO.

(Imitator of TURA.)

1. Buda-Pesth. Gallery. "A season." *Signed.*
2. Ferrara. Strozzi Gallery. Two other seasons.

## THE MASTER "B," OR THE MASTER "DAGLI OCCHI SPALANCATI."

(Closely allied in style to TURA.)

1. Ferrara. Schifanoia Palace. Several divisions of the frescoes.
2. Ferrara. Monastery of S. Antonio in Polesine. Frieze of a large room.
3. Ferrara. Monastery of S. Antonio in Polesine. Three divisions of the ceiling in same room.
4. Ferrara. Monastery of S. Antonio in Polesine. Ceiling in room called "Della ova."
5. Ferrara. Santini Collection. Madonna and Child.
6. Ferrara. Vendeghini Collection. Adoration.

It has been thought by some that this master may be Gregorio Schiavone. (See "Jahrbuch der Preussischen Kunstsammlungen," 1884. Article, "Schifanoia Frescoes," by Dr. Harck.)

## AGNOLO AND BARTOLOMEO DEGLI ERRI (OF MODENA).

1. Modena. Gallery. Polyptych. [Documentary proof.]
2. Nonantola (near Modena). Cathedral. Fresco.
3. Modena. Gallery. Madonna and Child.

By an unknown follower of above:—

1. Modena. Gallery. Two pictures.
2. Modena. Gallery. Several small works.

## CHRISTOFERO CANOZZI, CALLED IL LENDINARA.

1. Modena. Gallery. Virgin and Child. *Signed* and dated, 1482.

## BARTOLOMEO BONASCIA (OF MODENA).

- \*1. Modena. Gallery. Pietà. *Signed*, and dated 1485.

Vol. i., p. 40.

## ALBERTO DI FERRARA.

1. Ferrara. Signor Ettore Testa. Holy Family. *Signed*.

## MARCO ZOPPO (OF BOLOGNA).

(About 1440—1498.)

- |  |                 |
|--|-----------------|
| *1. Berlin. Gallery. Madonna and saints. <i>Signed</i> .                 | Vol. I., p. 43. |
| *2. Milan. Frizzoni Collection. S. Jerome. <i>Signed</i> .               | „ p. 46.        |
| *3. Bologna. Collegio di Spagna. Madonna and saints. <i>Signed</i> .     | „ p. 45.        |
| 4. Venice. Manfrin Gallery. A work <i>Signed</i> "Zoppo di Squarcione."† |                 |
| *5. Pesaro. Museo Oliveriano. Pietà.                                     | „ p. 47.        |
| *6. Pesaro. Museo Oliveriano. Head of John the Baptist.                  | „ p. 48.        |
| *7. London. National Gallery. Christ laid in the tomb.                   | „ p. 44.        |
| 8. Paris. (?) Prince Jerome Napoleon. A <i>Signed</i> work.              |                 |
| 9. Brunswick. Vieweg Collection. Christ at the sepulchre.                |                 |

To these may be added (here exhibited):—

10. Madonna and Child. Belonging to *Sir F. Cook, Bart.* No. 4. *Signed*.  
 11. S. Paul. *Oxford Gallery*. No. 3.

## LORENZO COSTA.

(1460—1535.)

- |  |                 |
|--|-----------------|
| *1. Bologna. S. Giacomo Maggiore. Bentivoglio altar-piece. 1488. | Vol. I., p. 53. |
| *2. Bologna. S. Giacomo Maggiore. The triumph of Fame. Fresco.   | „ p. 55.        |
| *3. Bologna. S. Giacomo Maggiore. The triumph of Death. Fresco.  | „ p. 56.        |
| *4. Bologna. S. Petronio. Virgin and saints. 1492.               | „ p. 54.        |
| **5. Bologna. S. Cecilia. Two frescoes. Life of S. Cecilia.      | „ pp. 57, 58.   |

† This is probably the same as Lord Wimborne's picture here exhibited (No. 2), and now identified as being by Gregorio Schiavone, of Padua.

- \*6. Bologna. S. Giovanni in Monte. Virgin and SS. Augustin, Possidonius, John and Francis. 1497. Vol. I., p. 59.
- \*7. Bologna. S. Giovanni in Monte. Coronation of the Virgin. Vol. VI., p. 6.
- \*8. Bologna. Gallery. SS. Petronius, Francis and Thomas Aquinas. 1502. Vol. I., p. 60.
- \*9. Bologna. Gallery. Marriage of the Virgin. 1505. „ p. 62.
- \*10. Bologna. Gallery. Madonna and saints. 1496. (School-work.) „ p. 61.
- \*11. Bologna. S. Martino. Assumption of the Virgin. (Photo lent by *Dr. Harck.*) „ p. 70.
- { 12. Bologna. Misericordia. Christ and the Annunciation.
- \*13. Milan. Brera. Predella. 1499. (See footnote.) „ p. 63.
- \*14. Venice. Layard Collection. Nativity. (Photo presented by *Sir Henry Layard.*) Vol. V., p. 2.
- \*15. Florence. Pitti. Portrait of Giovanni II. Bentivoglio. Vol. I., p. 64.
16. Mantua. S. Andrea. Virgin and saints. 1525.
- \*17. Berlin. Gallery. Pietà. 1504. (Photo lent by *Dr. Harck.*) „ p. 65.
- \*18. Berlin. Gallery. Presentation. 1502. „ p. 66.
- \*19. Berlin. Wesendonck Collection. Madonna and saints. *Signed.* „ p. 68.
- \*20. Paris. Louvre. Court of Isabella d'Este. „ p. 67.
21. Paris. Louvre. Mythological scene.
22. Paris. (?) Palais Bourbon. Annunciation.
23. London. National Gallery. Madonna and saints. 1505.

To these may be added:—

24. *Lord Wimborne's* Altar-piece. At Canford.
25. The Pietà. Belonging to *R. H. Benson, Esq.* No. 16.
26. The Portrait of Battista Fiera. Belonging to *Miss Cohen.* No. 15.
27. The Portrait of a Lady. From Hampton Court. No. 17.
- } Here exhibited.

Drawings by COSTA.

1. Florence. Uffizi. Drawing for No. 7, above.
2. Drawing for or after some of the heads in the frescoes in Sta. Cecilia, Bologna. Belonging to *J. P. Heseltine, Esq.* Exhibited. No. 78.

FRANCESCO BIANCHI, OF MODENA.

(About 1460—1510).

1. Modena Gallery. Annunciation. [Documentary proof.] Finished by Scaccieri, called “il Fra.”

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NOTE.—No. 12 formed the upper part of a large altar-piece, No. 13 being the predella. The central part was painted by Francia (No. 4 in the list). Of the three parts, only the upper one is in its original position, the other two portions being scattered.

The following are assigned to BIANCHI on the authority of Signor Venturi:—

- \*2. Modena. Gallery. Crucifixion. (Photo lent by *Dr. Harck.*) (See footnote.) Vol. III., p. 1.
- 3. Modena. Gallery. Noli me tangere.
- 4. Modena. Cathedral. Fresco on the vault of the sacristy. [Documentary proof.]
- 5. Modena. Cathedral. Frescoes, first chapel, right side.
- 6. Modena. Marquis Rangoni. Madonna and Rangoni family.

### FRANCESCO RAIBOLINI, CALLED FRANZIA.

(1450—1517).

- \*1. Bologna. Bibliothek. Crucifixion. Vol. II., p. 1.
- \*2. Bologna. Gallery. Madonna, with SS. John, Anne, Francis, George, Sebastian, a bishop and donor. *Signed*, and dated 1494. „ p. 2.
- \*3. Bologna. Gallery. Altar-piece, with SS. George, John the Baptist, Stephen and a bishop. „ p. 5.
- \*4. Bologna. Gallery. Adoration. [See under “Costa,” Nos. 12 and 13.] „ p. 4.
- \*5. Bologna. Gallery. Annunciation, with SS. John, Francis, Bernard and George. *Signed*, and dated 1500. (Partly by a pupil.) „ p. 17.
- \*6. Bologna. Gallery. Annunciation, with S. John and another saint. „ p. 13.
- 7. Bologna. Gallery. Virgin and Child.
- 8. Bologna. Gallery. Pietà.
- \*\*9. Bologna. Gallery. A predella, with the Nativity and Crucifixion. „ pp. 11, 12.
- \*10. Bologna. Gallery. Christ on the cross. (Partly by a pupil.) „ p. 16.
- \*11. Bologna. Gallery. Enthroned Madonna between SS. Paul and Francis. „ p. 14.
- \*12. Bologna. S. Cecilia. Two frescoes. Life of S. Cecilia. „ pp. 9, 10.
- \*13. Bologna. S. Giacomo Maggiore. Madonna and saints. *Chef-d'œuvre*. 1499. „ p. 3.
- \*14. Bologna. S. Vitale. Angels and landscape, added to an older Madonna. „ p. 6.
- \*15. Bologna. S. Martino. Madonna and SS. Roch, Sebastian, Anthony and Dominic. „ p. 7.
- 16. Lucca. S. Frediano. An altar-piece.
- \*17. Parma. Gallery. Madonna and saints. „ p. 67.
- \*18. Parma. Gallery. Deposition. „ p. 68.
- 19. Forlì. Gallery. Nativity.
- \*20. Rome. Capitol. Presentation in the Temple. „ p. 18.
- \*21. Rome. Villa Borghese. S. Stephen. Vol. VI., p. 7.
- \*22. Milan. Frizzoni Collection. S. Francis. (Photo presented by *Dr. Frizzoni.*) Vol. II., p. 20.
- \*23. Milan. Poldi-Pezzoli Collection. S. Francis. „ p. 19.

No. 2 shows the influence of Ercole Roberti, and does not appear to be indisputably the work of Bianchi. On the other hand the fine altar-piece in the Berlin Gallery, here catalogued under the name of Munari, also the altar-piece in S. Pietro, in Modena, have strong claims to be considered genuine works of Bianchi, as they agree with No. 1 in the above list in point of style.

*24.	Milan. Brera. Annunciation.	Vol. II., p. 21.
*25.	Milan. Ambrosiana. Lunette. God the Father.	„ p. 22.
*26.	Ferrara. Cathedral. Coronation of the Virgin.	„ p. 26.
27.	Brescia. Gallery. Portrait.	
28.	Bergamo. Lochis Collection. Christ bearing the cross.	
29.	Modena. Marchesa Coccapani. S. Barbara. <i>Signed.</i>	
30.	Presburg. Comte Jean Palfy. Madonna. [ <i>ex Dudley Sale.</i> ]	
*31.	Florence. Uffizi. Portrait of Evangelista Scappi.	„ p. 23.
*32.	Turin. Gallery. Pietà, 1515.	„ p. 24.
*33.	Cesena. Gallery. Presentation in the temple.	„ p. 25.
34.	S. Petersburg. Hermitage. Virgin and saints. 1500.	
*35.	Paris. Louvre. Crucifixion.	„ p. 34.
*36.	Paris. Louvre. Nativity.	„ p. 33.
37.	Madrid. Duke Fernan Nunez. S. Sebastian.	
*38.	Vienna. Belvedere. Madonna, SS. Francis, Catherine and John.	„ p. 30.
*39.	Munich. Gallery. Madonna, Child and two angels.	„ p. 35.
*40.	Munich. Gallery. Madonna in rose garden.	„ p. 36.
*41.	Berlin. Gallery. Holy Family.	„ p. 37.
*42.	Berlin. Gallery. Madonna and saints. 1502.	„ p. 38.
*43.	Dresden. Gallery. Baptism.	„ p. 31.
*44.	Dresden. Gallery. Adoration of Magi.	„ p. 32.
{ *45.	London. National Gallery. Madonna and saints. Large.	„ p. 28.
{ *46.	London. National Gallery. Pietà. Lunette to above.	„ p. 27.
*47.	London. National Gallery. Madonna and saints. Small.	„ p. 29.
48.	Hampton Court. Baptism. <i>Signed.</i>	
49.	Rome. Borghese Villa. Madonna and Child.	

To these may be added (here exhibited):—

50. The *Glasgow* picture, representing the Nativity. No. 22.  
 51. The Madonna and Child, formerly Dudley Collection, now belonging to  
*J. Ruston, Esq.* No. 24.  
 52. Portrait of Bianchini. Belonging to *G. Salting, Esq.* No. 23.

#### Drawings by FRANCIA.

- |     |                            |                  |
|-----|----------------------------|------------------|
| *1. | Vienna. Judgment of Paris. | Vol. II., p. 69. |
| *2. | Vienna. Flute-players.     | „ p. 69.         |

To these may be added the drawings here exhibited, No. 79 and 79A, belonging to *Sir Charles Robinson and Mr. E. J. Poynter.*

The very large number of works in public and private Collections *attributed* to Francia is due to the fact that Francia had a considerable number of pupils and imitators, whose work it is often most difficult to distinguish from that of the master himself.

The names of 220 painters, more or less followers of Francia and Costa, are recorded in Francia's own note-book. The work of about 20 of these painters can be identified, and a list of these works is given in this Catalogue. Several of the best known names are represented by pictures in this Exhibition.

PELLEGRINO MUNARI, OF MODENA.

(About 1450—1523.)

- \*1. Ferrara. Gallery. Madonna, SS. Jerome and Geminiano. 1509. Vol. III., p. 5.  
[Documentary proof.]

The following are assigned to MUNARI, on the authority of Venturi:—

- \*2. Modena. S. Peter. Madonna and SS. Jerome and Sebastian. Above, God the Father. „ p. 2.  
\*3. Berlin. Gallery. Madonna and saints. (Photo lent by *Dr. Harck*.) „ p. 4.  
\*4. Paris. Louvre. Madonna and saints. (Under the name of Francesco Bianchi.) „ p. 3.

Nos. 2 and 3 are attributed by Dr. Harck to Francesco Bianchi, and No. 4 to an unknown Modenese master.

In the Members' Writing Room is exhibited a large Pietà on panel, lent by Mrs. Horner, from Mells Park, Frome. It was formerly in the collection of the late Mr. William Graham, and was there named Francesco Bianchi by Morelli. It seems to belong rather to the School of Botticelli.

To trace the history, and to discover the works of FRANCESCO BIANCHI and PELLEGRINO MUNARI, OF MODENA, is still an unsolved problem. Much has been written, and no two writers are yet agreed as to results. It is not proposed here to deal exhaustively with so complicated a subject, but we may point out that recent investigation has laid a solid and sure foundation from which to start. In the gallery at Modena is an "Annunciation" long attributed to Francia, which is proved, on the evidence of a document, to be the latest work of Bianchi, in fact it was finished, after Bianchi's death in 1510, by another hand, that of Scaccieri. This is the sole authenticated work of the master; by this all other so-called Bianchis must be judged. Unfortunately, no photograph of this work has yet been obtainable. Doubtless, in his youth, Bianchi's style may have differed considerably from that of the "Annunciation," and in the fascinating region of conjecture one may readily arrive at conclusions as divergent as those of Morelli, Venturi, and others. The same state of things exists with regard to Munari. Only one authenticated work is known—that in the gallery at Ferrara. (See the photograph, vol. iii., p. 5.) By this all other works attributed to Munari must be judged. As will be seen by the Catalogue Raisonné, Venturi assigns certain other works to this master, amongst them the great Louvre altar-piece. Others have attributed this same picture to Bianchi. On the

whole we are inclined to restrict Munari's supposed powers, and to accept the attribution to Bianchi given by Dr. Harck to the Berlin altar-piece, and to that in S. Pietro at Modena. As to the Louvre picture, it seems undoubtedly Modenese, and in accord with two other works, of which photographs are shown—that of the "Circumcision" at Berlin, and that of the "Nativity," once in the Leyland Collection. For the present the authorship of these three works must remain undetermined. (See photographs, vol. iii., pp. 3, 28, and vol. vi., p. 9.) Bianchi's name is of historical interest as the traditional master of Correggio. He died in 1510. (H. F. C.)

## PANETTI.

(About 1450—1512.)

- |      |   |                  |
|------|---|------------------|
| *1.  | Ferrara. Gallery. Annunciation. <i>Signed.</i>                  | Vol. III., p. 6. |
| *2.  | Ferrara. Gallery. Angel )                                       | An Annunciation. |
| *3.  | Ferrara. Gallery. Virgin }                                      |                  |
| *4.  | Ferrara. Gallery. S. Augustin.                                  | " p. 11.         |
| *5.  | Ferrara. Gallery. S. Andrew. <i>Signed.</i>                     | " p. 10.         |
| *6.  | Ferrara. Gallery. S. Andrew.                                    | " p. 12.         |
| *7.  | Ferrara. Gallery. Visitation. <i>Signed.</i>                    | " p. 7.          |
| *8.  | Ferrara. Gallery. Pietà.  | " p. 14.         |
| 9.   | Ferrara. Lombardi Collection. A large work, with saints.        |                  |
| 10.  | Ferrara. Santini Collection. A large work.                      |                  |
| 11.  | Ferrara. Cavalieri Collection. S. Roch.                         |                  |
| 12.  | Ferrara. Cavalieri Collection. S. Sebastian.                    |                  |
| 13.  | Ferrara. Cavalieri Collection. A saint.                         |                  |
| 14.  | Ferrara. Cathedral. A large work.                               |                  |
| *15. | Berlin. Gallery. Pietà. <i>Signed.</i>                          | " p. 15.         |
| *16. | Berlin. Herr Kauffman. Madonna and saints. <i>Signed.</i>       | " p. 16.         |
| 17.  | Rome. Colonna Palace. Portion of a predella.                    |                  |
| 18.  | Modena. Gallery. Madonna and Child.                             |                  |
| 19.  | Bergamo. Morelli Collection. No. 48. A panel with three saints. |                  |

## MICHELE COLTELLINI.

(1480—1542.)

- |     |   |                   |
|-----|---|-------------------|
| *1. | Ferrara. Gallery. Virgin and saints. 1512.  | Vol. III., p. 18. |
| *2. | Ferrara. Gallery. Virgin, SS. Magdalene and Jerome.                               | " p. 19.          |
| 3.  | Ferrara. Santini Collection. Death of the Virgin. <i>Signed</i> , and dated 1502. |                   |
| 4.  | Ferrara. Santini Collection. Madonna and Saints. <i>Signed</i> , and dated 1516.  |                   |
| 5.  | Ferrara. Cavalieri Collection. S. Lucy and another saint.                         |                   |
| 6.  | Bergamo. Morelli Collection. No. 56. The Circumcision.                            |                   |
| *7. | Berlin. Gallery. Christ and saints.   | " p. 21.          |
| *8. | Berlin. Gallery. Circumcision.  | " p. 20.          |

## ERCOLE GRANDI DI GIULIO CESARE.

(About 1491—1531.)

- |   |      |   |                   |
|---|------|---|-------------------|
| { | *1.  | London. National Gallery. Madonna and SS. John Baptist and William.   | Vol. III., p. 22. |
|   | 2.   | Ferrara. Lombardi Collection. Deposition. Lunette to above.   |                   |
|   | *3.  | Ferrara. Gallery. Deposition.   | " p. 23.          |
|   | *4.  | Ferrara. Palace Scrofa Calcagnini. Ceiling.   | " p. 24.          |
|   | 5.   | Ferrara. Vendeghini Collection. S. Roch.  |                   |
|   | 6.   | Ferrara. Vendeghini Collection. S. Sebastian.   |                   |
|   | *7.  | Rome. Corsini Gallery. S. George. <i>Signed</i> E. G. (? Early work of Francia.)  | " p. 25.          |
|   | *8.  | Rome. Capitol. Portrait of a girl. (See footnote.)  | " p. 29.          |
|   | *9.  | Venice. Layard Collection. Departure of Moses } (Photos presented by<br>from Egypt. } <i>Sir Henry Layard</i> .)  | Vol. V., p. 4.    |
|   | *10. | Venice. Layard Collection. Gathering of Manna. }  | " p. 3.           |
|   | *11. | Milan. Visconti Venosta Collection. Moses striking the rock.  | Vol. III., p. 26. |
|   | *12. | Milan. Visconti Venosta Collection. Creation of Eve.  | " p. 27.          |
|   | 13.  | Milan. Visconti Venosta Collection. The Expulsion from Paradise.  |                   |
|   | 14.  | Milan. Visconti Venosta Collection. The Temptation.   |                   |
|   | 15.  | Bergamo. Morelli Collection. Cain and Abel.   |                   |
|   | 16.  | ? . The Lord appearing to Moses, formerly in the Costabili Collection,<br>Ferrara. According to Crowe and Cavalcaselle "done anew by<br>a pupil of Garofalo." |                   |

The four following Pictures are attributed, with some hesitation, to ERCOLE GRANDI.

Nos. 17 and 18 are certainly by the same hand.

- |      |  |                   |
|------|--|-------------------|
| *16. | Ferrara. Gallery. Martyrdom of S. Sebastian.       | Vol. III., p. 31. |
| *17. | Ferrara. Gallery. Apotheosis of S. Maria Egiziaca. | " p. 30.          |
| 18.  | Ferrara. Cavaliere Santini. Crucifixion.           |                   |
| 19.  | Berlin. Herr Kauffmann. Virgin, Child and saints.  |                   |

By an unknown master, whose works pass under the names of ERCOLE GRANDI,  
or GAROFALO, or ORTOLANO.

- |     |  |                   |
|-----|--|-------------------|
| 1.  | Rome. Doria Palace. Holy Family (called Costa, and by Morelli, Garofalo).  |                   |
| *2. | Ferrara. Gallery. Nativity (called Ortolano).  | Vol. III., p. 32. |
| 3.  | Ferrara. Santini Collection. Adoration of Magi.  |                   |
| *4. | Venice. Layard Collection. Madonna dell' Scimia (called Ercole Grandi).<br>(Photo presented by <i>Sir H. Layard</i> .) | Vol. V., p. 5.    |

Nos. 9—15 form a series of *tempera* pictures on canvas; the 8th is said to be in England, but has not been traced.

NOTE on No. 8.—So assigned by Venturi; Morelli pronounced this charming work to be by Aspertini, to whose coarser style it does not seem to bear any resemblance; it is certainly of the school of Costa.

The following Works are not by ERCOLE GRANDI, or COSTA, but by a Modenese master, perhaps ALESSANDRO DA CARPI.

- |       |  |                   |
|-------|--|-------------------|
| *1.   | Berlin. Gallery. Circumcision. With the arms of Pio da Carpi.                                    | Vol. III., p. 28. |
| *2.   | Lyons. <i>Ex</i> Leyland Sale. Holy Family (called Costa, and by Morelli attributed to Bianchi). | Vol. VI., p. 9.   |
| ? *3. | Paris. Louvre. Altar-piece (under the name of Bianchi).  | Vol. III., p. 3.  |

N.B.—This last attribution to Bianchi is very doubtful, as the picture in no way agrees with the only authentic work in the Gallery at Modena. Signor Venturi gives the picture to Munari. But certain similarities in style can be noticed between the above three pictures, and as No. 1 is attributed on probable grounds to Alessandro da Carpi, the other two pictures may eventually prove to be by this painter.

### GIACOMO AND GIULIO FRANCIA.

(Sons of FRANCESCO FRANCIA.)

- |     |   |                  |
|-----|---|------------------|
| 1.  | Milan. Brera. Madonna and saints. <i>Signed</i> Jacobus Francia P., and dated 1544. |                  |
| *2. | Milan. Brera. A large altar-piece.  | Vol. II., p. 40. |
| *3. | Bologna. Gallery. Madonna and saints. <i>Signed</i> , and dated 1526.               | „ p. 39.         |
| 4.  | Bologna. S. Stefano. Altar-piece.   |                  |
| 5.  | Modena. Gallery. Assumption of the Virgin. <i>Signed</i> .                          |                  |
| *6. | Berlin. Gallery. Virgin and saints. <i>Signed</i> , and dated 1525.                 | „ p. 41.         |
| 7.  | Berlin. Gallery. Virgin, Child and saints.  |                  |
| *8. | Dresden. Gallery. Madonna and Child.  | „ p. 42.         |
| 9.  | London. Charles Butler, Esq. Madonna and Child. Exhibited. No. 28.                  |                  |

The above list only contains some of the chief works by these painters.

### MAZZOLINO.

(1480—1528).

This list is taken from the Archivio Storico. Anno III. Fasc. xi., xii. (Venturi).

- |     |   |                   |
|-----|---|-------------------|
| 1.  | Bergamo. Lochis Collection. Nativity.                   |                   |
| *2. | Berlin. Gallery. Christ and the doctors.                | Vol. III., p. 45. |
| 3.  | Berlin. Gallery. Holy Family and saints.                |                   |
| *4. | Berlin. Gallery. Christ and the doctors.                | „ p. 47.          |
| *5. | Berlin. Gallery. Triptych.                              | „ p. 44.          |
| 6.  | Berlin. Raczynski Collection. Christ and the Pharisees. |                   |
| 7.  | Bologna. Gallery. God the Father.                       |                   |
| 8.  | Bologna. Gallery. Nativity.                             |                   |

- \*9. Cassel. *Ex Habich Collection*. Pietà. (Now belonging to Consul Weber Vol. III., p. 35. at Hamburg. Photo presented by *Dr. Frizzoni*.)
- \*10. Dresden. Gallery. Christ shown to the people. " p. 46.
- \*11. Ferrara. Gallery. Virgin and saints in adoration. (Largest work.) " p. 41.
12. Ferrara. Santini Collection. Nativity.
13. Ferrara. Lombardi Collection. God the Father.
14. Ferrara. S. Maria della Consolazione. Coronation of the Virgin.
- \*15. Florence. Pitti. Adulteress. " p. 37.
16. Florence. Uffizi. Circumcision.
- \*17. Florence. Uffizi. Holy Family and saints. " p. 39.
- \*18. Florence. Uffizi. Nativity. " p. 36.
- \*19. Florence. Uffizi. Murder of the innocents. (Ascribed falsely to Dosso.) " p. 38.
20. Florence. Fransoni Collection. Christ and the doctors.
21. Hampton Court. Crucifixion. A fragment.
- \*22. The Hague. Murder of the innocents. " p. 40.
23. Lisbon. Gallery. Holy Family and saints.
- \*24. London. National Gallery. Holy Family. " p. 42.
25. London. National Gallery. Holy Family.
26. London. National Gallery. Adulteress.
27. Milan. Frizzoni Collection. Holy Family.
28. Modena. Marchese Camillo Molza. Nativity.
29. Munich. Gallery. Holy Family.
30. Munich. Gallery. Holy Family and saints.
31. New York. Historical Society. S. Jerome.
32. Oldenburg. Gallery. Nativity.
33. Paris. Louvre. Holy Family.
34. Paris. Louvre. Preaching of Christ.
- \*35. Paris. Duc d'Aumale. Christ shown to the people. " p. 48.
36. S. Petersburg. Hermitage. Pietà.
37. Rome. Prince Chigi. Adoration of Magi. *Signed and dated.*
38. Rome. Capitol. Nativity.
39. Rome. Capitol. Christ teaching in the Temple.
- \*40. Rome. Villa Borghese. Adoration of Magi. " p. 43.
41. Rome. Villa Borghese. Christ and S. Thomas.
42. Rome. Villa Borghese. Nativity.
43. Rome. Villa Borghese. Adulteress.
44. Rome. Doria Palace. Christ and the doctors.
45. Rome. Doria Palace. Massacre of the innocents.
46. Rome. Doria Palace. Deposition.
47. Turin. Gallery. Holy Family.
48. Vienna. Belvedere. Circumcision.
- 49. Vienna. Academy. Madonna and saints.

To this list may be added the following in private collections in England :—

50. Alnwick Castle. Christ driving the money-changers from the Temple.
51. A Nativity. Belonging to *Captain Holford*. No. 41.
52. Christ and the doctors. Belonging to the *Earl of Northbrook*. No. 42.
53. Circumcision. Belonging to the *Earl of Ellesmere*.
54. Tribute money. Belonging to *Ludwig Mond, Esq.* No. 38.
55. Nativity. Same Collection. No. 39.
56. Holy Family and saints. *Lord Wimborne*. Signed, and dated 1521. No. 40.

The following drawings of MAZZOLINO are known :—

- |         |   |                               |
|---------|---|-------------------------------|
| *1      | London. British Museum. (?) Rehoboam and the Old Men.   | Photograph exhibited, No. 84. |
| 2.      | Vienna. Albertina. Christ and the doctors.  | Vol. III., p. 49.             |
| *3.     | Florence. Massacre of the innocents. (Photo lent by <i>Dr. Harck</i> .)                                 | „ pp. 50, 51.                 |
| **4, 5. | Florence. Two Saints. (Photos lent by <i>Dr. Harck</i> .)   |                               |
| 6.      | London. Drawing for No. 4 above. Belonging to <i>C. Fairfax Murray, Esq.</i><br>Here exhibited. No. 85. |                               |

#### AMICO ASPERTINI.

(1475—1552.)

- |      |   |                        |
|------|---|------------------------|
| **1. | Bologna. S. Cecilia. Two frescoes.  | Vol. III., pp. 54, 55. |
| 2.   | Bologna. Gallery. Enthroned Madonna. Signed, <i>Amyci Aspertini Bol.</i><br>Tirocinium. |                        |
| 3.   | Bologna. Gallery. Adoration.  |                        |
| 4.   | Bologna. Gallery. Pietà.  |                        |
| *5.  | Bologna. S. Martino. Altar-piece.   | „ p. 52.               |
| 6.   | Minerbio. Palace Isolani. Frescoes.   |                        |
| **7. | Lucca. S. Frediano. Frescoes.   | „ p. 56.               |
| 8.   | Lucca. S. Frediano. Madonna and saints.   |                        |
| 9.   | Lucca. Gallery. Madonna and saints.   |                        |
| 10.  | Ferrara. Strozzi Collection. A predella.  |                        |
| *11. | Berlin. Gallery. Adoration.   | „ p. 53.               |
| 12.  | Florence. Panciatichi Palace. The Nativity.   |                        |

In the Uffizi at Florence is a drawing by Aspertini representing five nude figures in various attitudes.

In the Ashburnham Library is an illuminated book by Aspertini. (*Signed*.)

To these may be added :—

13. The fine sketch for the fresco, formerly outside S. Pietro, Bologna.  
Belonging to *Sir J. C. Robinson*. No. 35.
14. Portrait of a man. Belonging to *G. Salting, Esq.* No. 36.
15. Madonna, Child and saints. Belonging to the *Earl of Leicester*. No. 37.
16. Portrait of a woman, Belonging to *J. Hanson Walker, Esq.* No. 20.

## CHIODAROLO.

- \*\*1. Bologna. S. Cecilia. Two frescoes. Vol. III., pp. 58, 59.  
 \*2. Bologna. Gallery. Nativity. [Morelli says by Costa.] „ p. 60.

A drawing is in the Uffizi for the figure of S. Cecilia before the pro-consul, a sketch for one of the above-mentioned frescoes.

## TAMAROCCIO.

- \*\*1. Bologna. S. Cecilia. Two frescoes. Vol. III., pp. 62, 63.  
 2. Bologna. Misericordia. S. Augustin. Fresco.  
 \*3. Milan. Poldi-Pezzoli. Madonna. *Signed*. The drawing for (or after) this „ p. 61.  
 picture is on the reverse of the Drawing No. 78 of this Exhibition.  
 4. Bergamo. Gallery. Madonna and saints.  
 5. Hampton Court. S. Helena. No. 18 here exhibited.

## MARCO MELONI (DA CARPI).

- \*1. Modena. Gallery. Altar-piece and predella. *Signed*. Vol. II., p. 54.  
 2. Modena. Gallery. S. Jerome.  
 3. Naples. Gallery. Lunette. God the Father.  
 \*4. Rome. Borghese Villa. S. Antony. „ p. 54.  
 5. Rome. Scossacavalli Palace. Madonna.  
 6. Vienna. Lichtenstein Gallery. Portrait [called Francia].

## BOATERI.

- \*1. Florence. Pitti. Madonna and Child. *Signed*. Vol. II., p. 43.

## TIMOTEO VITI.

[This List is taken from Morelli's *Kunstkritische Studien über italienische Malerei*  
*Die Galleria zu Berlin, pp. 232—237.*]

- \*1. Milan. Brera. Madonna, SS. Crescentius and Vitalis. Vol. II., p. 57.  
 \*2. Milan. Brera. Annunciation, SS. Sebastian and John Baptist. „ p. 58.  
 3. Bergamo. Morelli Collection. S. Margaret.  
 4. Urbino. Gallery. S. Appollonia.  
 5. Urbino. Gallery. S. Sebastian.  
 6. Urbino. Gallery. SS. Joseph and Roch.  
 \*7. Urbino. Cathedral. Altar-piece. (The drawing for this is in the British Photograph ex-  
 hibited No. 81.)

- |      |   |                  |
|------|---|------------------|
| 8.   | Brescia. Gallery. Portrait in profile.                    |                  |
| *9.  | Bologna. Gallery. S. Mary Magdalen.                       | Vol. II., p. 55. |
| *10. | Cagli. Church of the Congregazione. Noli me tangere.      | „ p. 56.         |
| 11.  | Cagli. San Domenico. Frescoes.                            |                  |
| 12.  | Florence. Corsini Gallery. Two works. Apollo and a muse.  |                  |
| 13.  | Gubbio. Cathedral. S. Mary Magdalen.                      |                  |
| 14.  | Furlo. Badia dei Canonici. An adoration. Now disappeared. |                  |

*The Committee are indebted for some corrections of the foregoing list to Mr. Bernhard Berenson, who would add to it the fine portrait, in the Pitti at Florence, of a man holding an apple, ascribed to Giacomo Francia.*

To this List may be added:—

- |      |  |          |
|------|--|----------|
| *15. | Milan. Church of the Capucines. S. Jerome and a bishop kneeling before the Trinity. (Photo presented by <i>Dr. Frizzoni</i> .) | „ p. 59. |
| *16. | Berlin. Gallery. S. Jerome. (Photo lent by <i>Dr. Harck</i> .)   | „ p. 60. |

The following Drawings are also assigned by Morelli to TIMOTEO VITI:—

- |     |  |                       |
|-----|--|-----------------------|
| 1.  | Oxford. Galleries. Woman with a palm branch.               |                       |
| 2.  | Oxford. Galleries. Head of a young man. No. 26.            |                       |
| *3. | London. British Museum. Woman's head; on reverse, studies. | Photograph exhibited. |
| 4.  | London. Malcolm Collection. Portrait of a woman.           |                       |
| 5.  | London. Malcolm Collection. Another woman's portrait.      |                       |
| *6. | Florence. Uffizi. Head of a girl.                          | Vol. II., p. 63.      |
| *7. | Vienna. Albertina. Woman's head.                           | „ p. 61.              |
| 8.  | Lille. Wicar Collection. Portrait of a boy.                |                       |

And a series of designs for majolica plates in the Museo Correr at Venice.

#### SIMONE SPADA.

1. Berlin. Gallery. Madonna and saints. *Signed*.

#### GIAN FRANCESCO DE' MAINERI (OF PARMA).

1. Ferrara. Ettore Testa Collection. Madonna. *Signed*.
2. Rome. Barberini Palace (private rooms). Madonna.
3. Turin. Albertina. Madonna.
4. Gotha. Gallery. Madonna.

See also No. 7 of this Exhibition.

#### ANTONIO BARTOLOMEO DE' MAINERI (OF REGGIO).

1. Bologna. Gallery. S. Sebastian. *Signed*.

## SCALETTI (OF FAENZA).

1. Faenza. Museo. Virgin and saints. *Signed.*

## ANTONIO ALEOTTI D'ARGENTA.

1. Ferrara. Gallery. Deposition. 1498. *Signed* backwards.
2. Argenta. Town Hall. Altar-piece, in compartments.
3. Cesena. Gallery. Madonna, SS. Michael and Antony. *Signed.*
4. Bologna. Gallery. S. Jerome.

## MICHAELE D'ARGENTA.

1. London. Henry Wagner, Esq. Annunciation. *Signed*, and dated 1522.  
Exhibited. No. 34.

## GEMINIANO DE' BENZONCHI.

1. Milan. Casa Cereda. S. Paul. *Signed.*

## BERNARDINO ORSI (OF REGGIO).

1. Reggio. Cathedral. Madonna and saints. (*Signed.*)

## LAZZARO GRIMALDI (OF REGGIO).

- \*1. Berlin. Kauffmann Collection. Madonna and saints. *Signed.* (Photo Vol. III., p. 64.  
lent by *Dr. Harck.*)

## LORENZO LEONBRUNO (OF MANTUA).

1489—1537.

- \*1. Milan. (?) Venus. (Photo presented by *Dr. Frizzoni.*) Vol. III., p. 65.
2. Berlin. Gallery. Story of Midas. The signature no longer legible.

## GIACOMO FORTI.

1. Bologna. Exhibition of 1890. A portrait.

## LODOVICO DA PARMA.

1. Parma. Gallery. A *signed* work.

Crowe and Cavalcaselle attribute some other works to this painter. So, too, No. 692 in the National Gallery.

## BENVENUTO TISI DA GAROFALO.

(1481—1559.)

The following does not profess to be an exhaustive list of all Garofalo's known works ; the chief ones are here noted. Like Francia, Garofalo had a large number of followers and imitators whose works pass under the master's name, and are to be found in every gallery and collection in Europe.

1. Ferrara. Gallery. Death of Peter Martyr.
2. Ferrara. Gallery. Discovery of the cross. *BENVEGNU DE GAROFALO.*  
F. 1536.
3. Ferrara. Gallery. Madonna dell' Riposo. 1525.
4. Ferrara. Gallery. Flight into Egypt. Lunette.
5. Ferrara. Gallery. Agony in the Garden.
6. Ferrara. Gallery. Adoration. 1537.
7. Ferrara. Gallery. Lazarus. *BENVEGNU DE GAROFALO.* F. 1532.
8. Ferrara. Gallery. Madonna and saints and donor.
9. Ferrara. Gallery. Adoration of Magi. 1548.
10. Ferrara. Gallery. Large canvas, with Crucifixion and other scenes.
11. Ferrara. Seminario. Frescoes on the ceiling.
12. Rome. Vatican. Holy Family.
13. Rome. Borghese Villa. Noli me tangere.
- \*14. Rome. Borghese Villa. Christ and the Woman of Samaria. Vol. IV., p. 9.
- \*15. Rome. Borghese Villa. Holy Family. " p. 2.
- \*16. Rome. Borghese Villa. Marriage at Cana. " p. 4.
17. Rome. Borghese Villa. Madonna.
- \*18. Rome. Borghese Villa. Call of Peter. " p. 1.
19. Rome. Doria Gallery. Virgin and Child, two saints below.
20. Rome. Doria Gallery. Visitation.
21. Rome. Capitol. Annunciation.
- \*22. Rome. Capitol. Madonna. " p. 3.
23. Modena. Gallery. Madonna and saints.
24. Modena. Gallery. Pietà.
25. Milan. Brera. Crucifixion.
- \*26. Milan. Brera. Deposition. " p. 6.
27. Milan. Brera. Virgin and Child.
28. Bergamo. Gallery. Madonna and saints.
- \*29. Florence. Pitti. S. James. " p. 7.
- \*30. Dresden. Gallery. Poseidon and Athene. No. 132. " p. 5.
31. Dresden. Gallery. Madonna and saints. No. 134.
32. Dresden. Gallery. Mars and Venus. No. 135.
33. Dresden. Gallery. Bacchanal. No. 138.
34. Dresden. Gallery. Christ and the doctors. No. 140.
- \*35. Munich. Gallery. Madonna and Child and saints. " p. 8.

36. Munich. Gallery. Pietà. No. 1080.
37. Berlin. Gallery. S. Jerome.
38. Berlin. Gallery. Entombment.
39. London. National Gallery. Vision of S. Augustin.
40. London. National Gallery. Holy Family.
41. London. National Gallery. Agony in the Garden.
42. London. National Gallery. Madonna and Child enthroned.

To these may be added:—

43. A fine work at Alnwick Castle, representing Christ healing the demoniac.
- \*44. A Greek sacrifice. Belonging to *Ludwig Mond, Esq.* Dated 1526, Agosto. Vol. IV., p. 1.
45. A fresco, representing S. Christopher, in the Collection of *Sir Francis Cook, Bart.*
46. A Holy Family, and S. Catherine. Belonging to the *Duke of Buccleuch.* No. 48.
47. Riposo. Belonging to the *Earl of Northbrook.* No. 44.
48. S. James. Same collection. No. 47.

#### DOSSO DOSSI.

(1479—1542.)

- |  |                  |
|--|------------------|
| *1. Rome. Borghese Villa. Circe.   | Vol. IV., p. 11. |
| 2. Rome. Borghese Villa. Calisto.  |                  |
| 3. Rome. Borghese Villa. Apollo and Daphne.                                    |                  |
| 4. Rome. Borghese Villa. Sick man and saints.                                  |                  |
| *5. Rome. Borghese Villa. Saul and David.                                      | „ p. 12.         |
| 6. Rome. Scossacavalli Palace. Alphonse I. hunting.                            |                  |
| 7. Rome. Doria Palace. Female warrior.   |                  |
| 8. Rome. Doria Palace. Portrait of a man. [Morelli gives it to Pordenone.]     |                  |
| 9. Rome. Prince Chigi. S. John and S. Paul. (See footnote.)                    |                  |
| *10. Rome. Capitol. Holy Family.   | Vol. IV., p. 14. |
| 11. Modena. Cathedral. Virgin and saints.                                      |                  |
| 12. Modena. Gallery. S. George.  |                  |
| 13. Modena. Gallery. Nativity.   |                  |
| *14. Modena. Gallery. Portrait of Ercole I. (Photo lent by <i>Dr. Harck.</i> ) | „ p. 22.         |
| 15. Modena. Gallery. A jester.   |                  |

---

NOTE on No. 9.—A large work representing S. John and S. Paul, and two figures behind. S. John is writing; the attitude of S. Paul very characteristic of Dosso, one leg extended, the other drawn up. A bold landscape. A very fine work, analogous in style to the Capitol "Holy Family" of about that period.

*16.	Ferrara. Gallery. Virgin and saints. <i>Chef d'œuvre.</i>	Vol. IV., p. 16.
*17.	Ferrara. Gallery. Vision of S. John.	„ p. 15.
*18.	Florence. Pitti. S. John the Baptist.	„ p. 17.
?*19.	Florence. Pitti. A nymph pursued by a satyr.	„ p. 21.
*20.	Florence. Pitti. A merry group.	„ p. 18.
*21.	Milan. Brera. S. Sebastian.	„ p. 13.
*22.	Dresden. Gallery. S. George.	„ p. 23.
*23.	Dresden. Gallery. S. Michael.	„ p. 24.
24.	Dresden. Gallery. Four fathers of the church. (Large.)	
*25.	Dresden. Gallery. Four fathers of the church. (Small.)	„ p. 20.
26.	Dresden. Gallery. Justice.	) The composition by { Dosso Dossi.
27.	Dresden. Gallery. Peace.	
28.	Dresden. Gallery. Hora and chariot of Apollo.	{ Execution by } a pupil.
29.	Dresden. Gallery. A dream.	
30.	Berlin. Gallery. Altar-piece.	
*31.	Vienna. Gallery. S. Jerome. <i>Signed.</i>	„ p. 19.
*32.	Vienna. Academy. Hercules and pygmies. (Photo lent by <i>B. Berenson, Esq.</i> )	„ p. 26.
*33.	Vienna. Comte Lanckoronski. Zeus, Hermes and Iris. (Photo lent by <i>B. Berenson, Esq.</i> )	„ p. 25.
*34.	London. National Gallery. Muse and Court poet.	„ p. 22.
35.	Hampton Court. Madonna del Gallo.	
36.	Hampton Court. St. William. [The original of many copies, one of which belongs to Lord Lothian, another at Frankfort, &c. Catalogued under the name of Giorgione.] Here exhibited. No. 61.	
37.	Hampton Court. A portrait. No. 58. Also two other male portraits in the same collection, one here exhibited. No. 59.	
38.	Florence. Portrait of a man. Belonging to <i>C. Fairfax Murray, Esq.</i>	

To these may be added the following works now in England, in private  
Collections:—

39.	“Circe.” Belonging to <i>R. H. Benson, Esq.</i> No. 54.	
40.	“The Judgment of Midas.” At Castle Howard. <i>Earl of Carlisle.</i>	
41.	“Pianto, riso, ira,” at Alnwick Castle.	
*42.	Adoration of Magi. Belonging to <i>Ludwig Mond, Esq.</i> No. 63.	Vol. IV., p. 29.
43.	?Vertumnus and Pomona. Belonging to the <i>Marquis of Northampton.</i> No. 56. Partly the work of Battista del Dosso.	
44.	S. John the Baptist. Belonging to <i>Lord Winborne.</i> No. 62.	

## BATTISTA DEL DOSSO.

(About 1480-1548.)

- |     |  |                  |
|-----|--|------------------|
| *1. | Rome. Borghese Villa. A Nativity.  | Vol. IV., p. 27. |
| 2.  | Rome. Doria Palace. Landscape and figures.   |                  |
| 3.  | Rovigo. Gallery. Altar-piece.  |                  |
| 4.  | Modena. Gallery. Portrait of Alphonso I.   |                  |
| *5. | Modena. Gallery. Madonna and saints. (Photo lent by <i>Dr. Harck.</i> )                        | „ p. 28.         |
| 6.  | Bergamo. Gallery. Madonna and saints.  |                  |
| 7.  | Reggio. Gallery. S. Michael.   |                  |
| 8.  | Berlin. Harck Collection. Flight into Egypt.   |                  |
| 9.  | London. Earl Brownlow. The wrestling between Orlando and Rodomonte.<br>Here exhibited. No. 55. |                  |
| 10. | Canford. Lord Wimborne. Nativity. No. 53 of this Exhibition.                                   |                  |
- Battista doubtless had a hand in many of his brother's works, particularly some now in the Dresden Gallery.

## ANTONIO ALLEGRI DA CORREGGIO.

(1494—1534).

[The following List of the early Works of Correggio is based on *Morelli's* researches, as published in Vol. II., "The Galleries of Munich and Dresden." Up to about the year 1518 Correggio's Work shows unmistakable traces of Ferrarese influences.]

- |      |   |                         |
|------|---|-------------------------|
| *1.  | Milan. Salone. Madonna.   | Vol. IV., p. 33.        |
| *2.  | Milan. Signor Frizzoni. Marriage of S. Catherine. (Photo presented by the owner.) | „ p. 31.                |
| *3.  | Milan. Signor Crespi. Nativity. (Photo presented by the owner.)                   | Vol. VI., p. 8.         |
| *4.  | Pavia. Gallery. Madonna and saints.   | (Also exhibited No. 87) |
| *5.  | Florence. Uffizi. Madonna and angels [called Titian].                             | Vol. IV., p. 39.        |
| *6.  | Florence. Uffizi. Flight into Egypt.  | „ p. 35.                |
| *7.  | Florence. Uffizi. Madonna and Child.  | „ p. 36.                |
| 8.   | Modena. Gallery. Madonna Campori.   |                         |
| 9.   | Bologna. Gallery. Copy of an early work. Virgin and Child and saints.             |                         |
| *10. | Munich. Gallery. Faun.  | „ p. 40.                |
| *11. | Dresden. Gallery. Madonna of S. Francis.  | „ p. 32.                |
| *12. | Sigmaringen. Madonna and Child, S. Elizabeth and little S. John.                  | Vol. VI., p. 12.        |
| *13. | Madrid. Gallery. Madonna and Child.   | Vol. IV., p. 37.        |
| 14.  | Milan. Brera. Copy of the lost Madonna d'Albinea.                                 |                         |
| 15.  | Rome. Capitol. Copy of the lost Madonna d'Albinea.                                |                         |
- To these may be added in England:—
- |      |   |          |
|------|---|----------|
| *16. | SS. Martha and Mary between SS. Leonard and Peter. Belonging to <i>Lord Ashburton.</i>            | „ p. 38. |
| 17.  | "Christ taking leave of His Mother." Belonging to <i>R. H. Benson, Esq.</i><br>Exhibited. No. 50. |          |

18. Madonna, Child and S. James. At Hampton Court. Exhibited. No. 51.  
Photographs of the later work of Correggio are shown. Vol. VI., pp. 13-21.

## L'ORTOLANO.

(c. 1470—1525.)

- |      |  |                  |
|------|--|------------------|
| *1.  | Rome. Borghese Villa. Descent from the cross.  | Vol. IV., p. 42. |
| 2.   | Rome. Prince Chigi. Three Saints. (See footnote.)  |                  |
| 3.   | Rome. Doria Palace. Nativity.  |                  |
| *4.  | Rome. Capitol. S. Sebastian.   | „ p. 44.         |
| *5.  | Rome. Capitol. S. Nicholas.  | „ p. 43.         |
| *6.  | Rome. Prince Parravicini. Madonna, Child and donor. (Photo presented by <i>Signor Venturi</i> .) | „ p. 46.         |
| 7.   | Ferrara. Cav. Santini. Crucifixion (called Dosso). (See footnote.)                               |                  |
| *8.  | Newport, R.I. Mr. T. H. Davis. Nativity. [Formerly in the Borghese Gallery.]                     | „ p. 45.         |
| *9.  | Milan. Visconti-Venosta Collection. S. Francis. (Photo presented by <i>Dr. Frizzoni</i> .)       | „ p. 48.         |
| 10.  | Bologna. Gallery. Virgin and Child, and choir of angels (called Dosso). (See footnote.)          |                  |
| *11. | Naples. Gallery. Descent from the cross.   | „ p. 47.         |
| *12. | London. National Gallery. SS. Sebastian, Roch and Demetrius.                                     | „ p. 41.         |
| 13.  | Modena. S. Pietro. La Pietà.   |                  |
|      | To these may perhaps be added, on account of their similarity to No. 8—                          |                  |
| 14.  | Taplow Court. W. H. Grenfell, Esq. The Riposo. Here exhibited. No. 45.                           |                  |
| 15.  | London. R. Crawshay, Esq. Holy Family. Here exhibited. No. 45A.                                  |                  |
| *16. | Berlin. Gallery. Adoration of the Magi. No. 261.   | „ III., p. 33.   |

Many small works of an inferior character are attributed to Ortolano, notably some poor productions of the School of Garofalo, in the sacristy of the cathedral at Ferrara, and two pictures in the gallery of the same city. Morelli ascribed those of the above-mentioned list that he was acquainted with to Garofalo; but they must be attributed to a far more powerful painter than the conventional Garofalo.

NOTE on No. 2.—In the Chigi Palace there is also an “Ascension,” a large work, apparently Ferrarese, on panel, split in three places. It is hung very high, so that the date it is said to bear is not easily seen. Figures nearly life-size; Christ ascends into heaven, fully robed in white; above, a multitude of angels and cherubs, below, the twelve Apostles. Fine landscape. The colouring brilliant, and the lights strong, especially on the figure of Christ.

NOTE on Nos. 7 & 10.—Both pictures vividly recall Dosso. In the large “Crucifixion” the characteristic foliage of Ortolano recurs; the much smaller work at Bologna is one of great charm and richness of colouring. It has an arched top.

## GIROLAMO DA CARPI.

(1501—1561.)

- \*1. Bologna. S. Martino. A *signed* work, dated 1530. Vol. IV., p. 53.  
 Several more works are ascribed doubtfully to this painter, who was an assistant and imitator of Dosso and Garofalo. Among them are the following :—
- \*2. Ferrara. Gallery. Miracle of S. Anthony of Padua. „ p. 55.  
 \*3. Ferrara. Gallery. S. Catherine. „ p. 54.  
 \*4. Florence. Uffizi. Martha and Mary at the feet of Christ. „ p. 57.  
 5. Dresden. Gallery. Judith and Holofernes.  
 6. Dresden. Gallery. "Opportunity."  
 7. Dresden. Gallery. Rape of Ganymede.  
 \*8. Buda-Pesth. Gallery. Adulteress. „ p. 56.  
 9. London. Venus and Cupid. Belonging to *G. Salting, Esq.*

## BAGNACAVALLLO.

(1484—1542.)

1. Forli. Gallery and saints. *Chef-d'œuvre.*  
 2. Rome. Colonna Gallery. Cavalcade.  
 3. Rome. Palace Scossacavalli. Pietà.  
 4. Bologna. Misericordia. Virgin and saints.  
 5. Bologna. Gallery. Marriage of S. Catherine.  
 \*6. Bologna. Gallery. Holy Family and saints. Vol. IV., p. 59.  
 \*7. Dresden. Gallery. Altar-piece. „ p. 60.  
 8. Berlin. Gallery. Saints.  
 \*9. Paris. Louvre. Circumcision. [Morelli says by Giulio Romano.] „ p. 61.  
 The drawing for this is at Chatsworth.

## SCARSELLINO.

(1552—1620.)

1. Rome. Borghese Villa. Diana bathing.  
 2. Rome. Borghese Villa. Venus emerging from the bath.  
 3. Rome. Palace Doria. Deluge.  
 4. Rome. Capitol. Several small works.  
 5. Milan. Brera. Altar-piece.  
 6. Ferrara. Gallery. Several works.  
 7. Modena. Gallery. Several works.  
 8. Bologna. Gallery. Several works.  
 9. Dresden. Gallery. Flight into Egypt.  
 10. Dresden. Gallery. Holy Family.  
 11. Dresden. Gallery. Holy Family and saints.  
 12. Dresden. Gallery. Virgin and Child and saints.

13. London. Sir Charles Turner. Madonna, S. Catherine and the two Holy Children.

Other works of this insignificant artist can be found in the galleries of Europe.

GASPAR PAGANI.

- \*1. Modena. Gallery. Madonna, Child and saints. Vol. IV., p. 58.

STEFANO FALZAGALLONE.

- \*1. Ferrara. Gallery. Pentecost. Vol. IV., p. 70.  
 2. Ferrara. Gallery. Resurrection. Dated 1529.  
 3. Ferrara. Gallery. Madonna, SS. Roch and Antony. 1530.  
 4. Ferrara. S. Domenico. Frescoes.

BIAGIO PUPINI.

1. Bologna. Gallery. Adoration.  
 2. Bologna. S. Giacomo Maggiore. Altar-piece.  
 3. Rome. Countess Lovatelli. Marriage of S. Catherine.

NICCOLO PISANO.

In the following work, which is *signed*, Niccolo shows himself an imitator of Ortolano :—

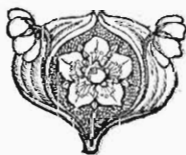
- \*1. Bologna. Gallery. Pietà. Vol. IV., p. 69.

Probably the large altar-piece belonging to Lord Wimborne, under the name of Ortolano, is the work of Niccolo Pisano (No. 65 of this Exhibition).

GIAN GHERARDO DELLE CATENE DA PARMA.

1. Modena. Gallery. Madonna and saints.  
 2. Modena. Gallery. Crucifixion.  
 3. Modena. S. Pietro. Madonna and saints. [Documentary proofs.]

H. F. C.



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- (2) A Modenese Master, 44.
- (3) The Master "della scimia," xxv., 43.
- (4) Other unknown Painters, xxxiii., 1, 5, 8.

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