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A BRIEF CATALOGUE WITH HISTORICAL AND
CRITICAL NOTES ON THE PICTURES IN
THE COLLECTION

BY

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WITH 64 ILLUSTRATIONS

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INTRODUCTION

THE collection of pictures in Christ Church Library owes its foundation to a bequest made by General John Guise, who died on June 12, 1765. In his will, dated April 26, 1760, this bequest is recorded in the following terms:—

‘Also I give, devise and bequeath to Christ Church Colledge in Oxford all my pictures, prints and drawings absolutely, in order that the same shall be carefully preserved, as the collections are very good, and that none of them or any part thereof shall be at any time sold, but kept for the use of the said Colledge.’

The great majority of the pictures shown at present in the Library belong to the collection of which Christ Church became possessed in this manner, and which consists of some 250 paintings, a certain number of which are, however, not exhibited owing to lack of space.

General Guise was born in 1683 or 1682, the son of William Guise, of Winterbourne, co. Gloucester; he matriculated at Gloucester Hall on July 6, 1697, and again at Merton College on July 12, 1698, but took his degree of B.A. from Christ Church on March 20, 1701-2, having been admitted a student of the Middle Temple in 1700.¹ His military career was a long and honourable

¹ Foster, *Alumni Oxonienses*, early series, where clearly two entries, headed ‘Guise, John’, refer to the same person, as already suggested by Foster.

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one. He was appointed captain and lieutenant-colonel of the First Foot Guards in 1706 and fought in Flanders under Marlborough and Ormonde; subsequently he took part in the Vigo expedition in 1719, the Carthage expedition in 1739, and the campaign in Scotland in 1745.¹ In 1753 he was appointed Governor of Berwick, and held this post to his death. He is referred to more than once in the letters of Horace Walpole, who described him as 'a very brave officer, but apt to romance; and a great connoisseur in pictures'.² Writing to Horace Mann on July 7, 1742, Walpole says: 'Your relation Guise is arrived from Carthage, madder than ever. As he was marching up to one of the forts, all his men deserted him; his lieutenant advised him to retire; he replied, "He never had turned his back yet and would not now", and stood all the fire. When the pelicans were flying over his head, he cried out: "What would Chloe give for some of these to make a pelican pie!"'³ When he is brave enough to perform such actions really as are almost incredible, what pity it is that he should for ever persist in saying things that are totally so!⁴ 'I have heard Guise affirm', says Walpole

¹ The dates of his promotions are as follows: regimental major, 1727; colonel of the 6th Foot, 1738; brigadier-general, 1739; major-general, 1742; lieutenant-general, 1745; general, 1762.

² Walpole, *Letters* (ed. by Mrs. Paget Toynbee), i. 250, n. 3.

³ A 'pelican', it may be mentioned, was a piece of artillery formerly in use; Chloe, as Walpole himself informs us, was 'the Duke of Newcastle's French cook'.

⁴ Walpole, *Letters*, i. 250 sq.

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in another place, 'that the colliers at Newcastle feed their children with fire-shovels.'¹

Dallaway states that Guise 'served under Field-Marshal Wade, and acquired a love of painting from him'. The same writer tells us, moreover, that Guise collected pictures for Frederick Louis, Prince of Wales, and was much patronized by the Duke of Cumberland.² According to an anonymous writer in vol. iv of the *Library of the Fine Arts* (London, 1832), the Guise collection 'was formed during a long residence on the Continent and especially at Rome'. That Guise visited Italy is certain—his portrait as a Roman general was painted by Gavin Hamilton at Rome; but a considerable part of the collection as now existing was undoubtedly brought together in England. The collection illustrates perfectly the prevalent taste among the *cognoscenti* of the period during which it was formed, consisting as it does almost entirely of works (or copies after works) of the Italian school of the sixteenth or seventeenth centuries. It must be owned, however, that the general standard of the collection is not very high; there are plenty of copies and poor school-pieces in it, and it does not contain any works of the first importance from the artistic or historical point of view—in this last respect the difference between the Guise collection of paintings and the Guise collection of drawings is certainly very marked. But while this is so, it is, on the other hand, only fair to

¹ Walpole to Horace Mann, October 6, 1754 (*Letters*, ii. 255).

² J. Dallaway, *Anecdotes of the Arts in England* (London, 1800), p. 483, n. e.

INTRODUCTION

acknowledge that many of the paintings, either through their artistic merit or for other reasons, have an incontestable claim on our attention. Among the most remarkable of the pictures of this class may be mentioned: the two Bacchiaccas (Nos. 59 and 60); the three fragments of the cartoons for the tapestries of the Consistorial Hall in the Vatican, from the school of Raphael (Nos. 79, 80, 81); the Portrait of a Man, attributed to Lodovico Carracci (No. 130); the Virgin and Child surrounded by Angels (No. 134) and the Butcher's Shop (No. 136), by Annibale Carracci; the Flight into Egypt, by Lanfranco (No. 148); the two landscapes by Domenichino (Nos. 149, 150); the brilliant Judith with the head of Holofernes, by Bernardino Strozzi (No. 178); Christ bearing the Cross, from the school of Andrea Mantegna (No. 183); the Adoration of the Shepherds, by Girolamo da Treviso (No. 202); the two Andrea Schiavones (Nos. 219 and 220); the Christ crowned with Thorns, by Francesco Bassano (No. 209); the Nativity, by Zuccarelli (No. 248); the Birth of the Virgin, by an unidentified but very accomplished artist of the Venetian school of the eighteenth century (No. 249); and the Soldier on Horseback, by Van Dyck (No. 323).

The collection in its present form did not exist at the time when General Guise made his will; on the contrary, during the last five years of his life he parted with some of the pictures owned by him and acquired over a hundred others. After the General's death, there arose a dispute between his executor, Mr. Barrow, and Christ Church, as to whether the pictures acquired after the will was made were also to become the property of Christ Church. The

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matter was settled in the Court of Chancery on Feb. 6, 1761, by a decree that the Dean and Chapter of Christ Church were entitled to all the pictures of which the testator had been possessed at the time of his death.¹ The writer in the *Library of the Fine Arts*, above quoted, stated that the relatives of General Guise 'were much disappointed at the bequest, the collection having been valued by the General at 25000*l.*, and esteemed by him and his friends equal to any at that time in England'. Consequently, we are told, the portrait of General Guise, by Gavin Hamilton, was sent by Christ Church to Sir John Guise, a near relation of the General, 'somewhat as a peace offering', together with a Madonna.

A melancholy chapter in the history of the Guise collection is the one relating to the restoration of the pictures soon after they had become the property of Christ Church. The following account is given of the episode in the *Library of the Fine Arts*: 'Upon obtaining possession of them [*i. e.* the pictures], the College fitted up a suite of rooms under the great library. Some years after, certain connoisseurs of the College, who had the care of them, decided that they all wanted cleaning, and in an evil hour they employed a German picture-restorer, commonly known as "Old Bonus", to undertake the perilous job.² The effect was a manifest and scarcely recoverable

¹ Ambler's Reports, i. 641, *Dean and Chapter of Christ Church v. Barrow*, Lib. Reg. 1766, A, fo. 141.

² Walpole (*Letters*, iv. 413, n. 12) says the restorer employed was the son of Bonus; and he is probably the more reliable authority.

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injury to many of the pictures, as the better informed had prognosticated would inevitably happen. He profusely applied strong spirit, varnishes, macguilp, and actual bodily scrubbing without remorse.' It can, unfortunately, not be said that this account in any way exaggerates the injury which was done to the collection through the exertions of the so-called restorer.

Next to the pictures of the Guise Bequest, the largest contingents of the collection are the two presented, respectively, in 1828 by the Hon. W. T. H. Fox-Strangways (subsequently fourth Earl of Ilchester), and in 1897 jointly by Miss C. E. Landor and Miss Duke. Both these contingents have very much the same character, the former consisting mainly, and the latter exclusively, of works of the Italian schools of the fourteenth and fifteenth centuries. The pictures presented by Miss Landor and Miss Duke once formed part of the collections of Walter Savage Landor, who is known to have been one of the pioneers in the appreciation of the Italian primitives. Mr. Fox-Strangways, who was born in 1795 and died in 1865 after a distinguished career as a diplomatist, was a student at Christ Church from 1813 to 1824, taking the degree of B.A. in 1816 and of M.A. in 1820. He entered the diplomatic career in 1819 and served as Secretary of Legation at Florence from 1825 to 1828, the year in which he presented the above-mentioned collection of pictures to Christ Church; later, in 1850, another collection of kindred character was given by him to the Ashmolean Museum, while a number of Italian paintings collected by him remained at Abbotsbury Castle, where

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they perished in the fire which in 1913 destroyed that building. The pictures presented by him to Christ Church were clearly collected during his years of residence at Florence; as for those given to the Ashmolean Museum, Mr. Fox-Strangways says himself, in a letter dated February 14, 1850, communicated to the present writer by Mr. C. F. Bell, that 'they were bought at Rome some years later'—a statement which cannot, however, refer to all the pictures of his second gift, since the Guidi collection at Florence, whence came two pictures now at Christ Church—the St. Francis by Granacci (No. 55) and The Philosopher by Salvator Rosa (No. 172)—is also the provenance of the portrait of Garcia de' Medici by Bronzino in the Ashmolean Museum, and no doubt, too, of the companion pictures, in the latter collection, to the Granacci at Christ Church. Walter Savage Landor was settled in Florence since 1821; and tradition has it that he and Mr. Fox-Strangways co-operated in their activity as collectors. It is no doubt true that both these contingents include a good many feeble and nondescript school-pieces; but one also finds among the pictures several works of considerable importance and interest. Among those in the Fox-Strangways collection may be quoted: the St. John the Baptist enthroned (No. 6), the Fragment of an Altar-piece (No. 7), the Male Saint (No. 12), and the Virgin and Child with Six Saints (No. 18) all of them works of the Florentine school of the Trecento; the Madonna, by the Maestro del Bambino Vispo (No. 20); the Virgin adoring the Child, by Jacopo del Sellaio (No. 32); the Sibyls, from the school of Botticelli (Nos. 33, 34); the Centaur, by

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Filippino Lippi (No. 38); the Madonna, by Bartolomeo di Giovanni (No. 39); the two Madonnas, by 'Giambattista Utili' (Nos. 40, 41); the Magdalen, by Raffaellino del Garbo (No. 42); the St. Francis, by Francesco Granacci (No. 55); the Pietà, by an artist akin to Ridolfo Ghirlandaio (No. 56); the little Triptych from the school of Duccio (No. 70); the Madonna with Saints, by Sano di Pietro (No. 71); the Madonna with Angels, from the school of Piero della Francesca (No. 75); and the St. Christopher, by Matteo Balducci (No. 77). Among the Italian pictures of later date may be mentioned the fine Philosopher, by Salvator Rosa (No. 172); and to this contingent also belongs the fragment of a Deposition of Christ, possibly by Hugo van dèr Gocs (No. 313). The most remarkable of the pictures of the Landor-Duke Gift are the Madonna, by a Florentine artist of about 1350 (No. 8); the Virgin and Child, from the school of Lorenzo Monaco (No. 19); the little altar-piece by Neri di Bicci (No. 31); the Madonna and Saints, by Sano di Pietro (No. 72); the beautiful little Crucifixion, by Giovanni di Paolo (No. 73); and the Madonna with Angels, by Guidoccio Cozzarelli (No. 74).

In addition to the pictures from the sources now described, the collection in the Library also contains a number of other works, presented or bequeathed to Christ Church at various periods. Deserving of special mention among them are: the fragment of the cartoon for one of the tapestries for the Consistorial Hall in the Vatican, from the school of Raphael (No. 78), presented by Miss Anne Cracherode in 1799 or 1800; the two portraits by an artist of the Flemish school of about 1540

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(Nos. 315, 316), bequeathed by Dr. Stratford (d. 1729); the Continnence of Scipio, from the school of Rubens (No. 321), presented by Lord Frederick Campbell in 1809; the Deposition, a work of the Dutch school about 1500 (No. 330), presented by Dr. Vansittart in 1833; the Scullion of Christ Church, by John Riley (No. 339), formerly in the Chapter-house; and the portrait of General Guise by Sir Joshua Reynolds (No. 341), presented by the first Earl of Morley and in the collection by 1800. The whole collection, if it is not a representative one in the sense of the standard type of our modern museums, has, by compensation, the charm attaching to a gallery which clearly reflects the taste of the persons who have contributed to form it at different periods—whether this taste be the fashionable one of the day, as in the case of General Guise, or in advance of it, as in the case of the Hon. W. T. H. Fox-Strangways and Walter Savage Landor.

A word may now be said of the various catalogues of the collection which have preceded the present one. The earliest known catalogue of the Guise collection is the one which appears in vol. iii, pp. 18–36, of *London and its Environs Described*, an anonymous guide-book in six volumes printed for R. and J. Dodsley, Pall Mall, in 1761—that is to say, when General Guise was still alive.¹ The pictures are described as they hung in General Guise's house in George Street, Hanover Square; the list—which

¹ Mr. C. F. Bell, who kindly drew the attention of the present writer to this publication, points out that the materials for it were probably put together somewhat earlier than 1761; this is proved by the references to George II as the reigning sovereign, as well as by the dedication to the Prince of Wales, *i. e.* George III.

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is reprinted practically unchanged in the description of Christ Church in T. Martyn's work, *The English Connoisseur*, London, 1766, vol. ii, pp. 49-67—comprises 137 pictures, several of which are not now to be found at Christ Church, they having—as stated before—been sold by the General between 1760 and 1765. This catalogue is written in a very panegyric style, with plenty of high-sounding but absolutely untenable attributions; it evidently represents the views of the General and his friends and advisers, and must be identical with the catalogue which the report of the lawsuit referred to above mentions as having been prepared for the General in 1760 by 'Mr. Cypriani'—clearly none other than Giovanni Battista Cipriani, the well-known artist and friend of Bartolozzi, who had come to England in 1755. The earliest official catalogue of the collection after it had become the property of Christ Church bears the title 'A Catalogue of the Collection of Pictures in the Library at Christ-Church which were bequeathed to the College by the late General Guise. To which is added a Catalogue of the Portraits in Christ-Church Hall' (8vo, 17 pp.). It is undated, but the Catalogue of the British Museum Library suggests that it may date from 1770;¹ in the present catalogue it is referred to as the *A* Catalogue. The pictures are described according to their disposition in the rooms of the Library, no numbers or sizes being given; the descriptions are often exasperatingly laconic—'a sketch', 'a portrait', 'a small

¹ The only copy of this catalogue known to the present writer is the one in the British Museum, to which it was bequeathed by the Rev. C. M. Cracherode (d. 1799).

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head', &c.—and many of the attributions are anything but well-advised. The number of pictures and drawings described in this catalogue as being in the Library is 257, to which may be added three in the Anatomy School—all of these bequeathed by General Guise, except the portraits of Henry VIII (No. 312) and of Cardinal Wolsey (No. 337); moreover two pictures of the Guise collection, and certain others now shown in the Library, are mentioned as being in the Chapter-house. This catalogue is reprinted, in so far as it relates to the pictures in the Library and the Anatomy School, with slight modifications and alterations, in an article in the *Library of the Fine Arts*, vol. iv (London, 1832), pp. 116-23, entitled 'Guise Collection of Paintings at Oxford', which also contains some interesting information, quoted above, concerning the history of the collection. Reference of varying length is made to the collection in the Library in numerous Oxford guide-books of the late eighteenth and early nineteenth centuries: as a full and useful list may be instanced the one given in *The Perambulation of Oxford, Blenheim, and Nuneham*, 1824, pp. 147 sqq.

In 1833 a catalogue of the collection in the Library appeared under the title 'A Catalogue of the Collection of Pictures in the Library at Christ Church, Oxford, bequeathed to the College by the late General Guise, 1765, and of the Additions made by subsequent Donations; also a Catalogue of the Pictures in Christ Church Hall' (Oxford, printed by W. Baxter, 8vo, viii + 32 pp.) In this catalogue the pictures are numbered (the highest number being 295); but these numbers have unfortunately not

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been recorded on the pictures in a permanent way, and as no sizes are given, as many of the descriptions are just as short as before, and many of the attributions just as fantastic, it is very often impossible to identify the entries in this catalogue with the pictures in the collection. Quite a number of pictures of a provenance other than the Guise collection are mentioned in this catalogue, among them most, though not all, of the pictures of the Fox-Strangways Gift. Of other works dealing with the collection, Dallaway's *Anecdotes* brings some valuable information.¹ Passavant's *Kunstreise*, on the other hand, contains but very brief notes on the pictures,² and Waagen dispatches them even more summarily.³

The present catalogue is arranged according to schools, and within them the pictures are disposed, as far as possible, in historical sequence. It only contains the pictures now on view in the Library; about seventy paintings, mostly from the Guise collection, were withdrawn from public view when, about fifty years ago, the space occupied by them was required for other purposes. The numbers left out in the present catalogue belong to

¹ J. Dallaway, *Anecdotes of the Arts in England* (London, 1800), pp. 483 *sqq.*

² J. D. Passavant, *Kunstreise durch England und Belgien* (Frankfort, 1833), pp. 159 *sq.*

³ G. F. Waagen, *Treasures of Art in Great Britain* (London, 1854-57), iii. 47. He remarks: 'Among a series of pictures of the Tuscan school of the fourteenth and fifteenth centuries, which is a rarity in England, there are . . . several worthy of notice—the painters of which are in part erroneously given; of some of them I was able to tell Professor Buckland, with certainty, the real masters.'

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these pictures, some of which would certainly be worthy of inclusion in the exhibited series, while the absence of others need not be regretted, even if they are not inferior to certain of the paintings shown. References are given, wherever possible, to the previous catalogues, and the perusal of the earlier attributions will presumably in many cases prove a source of mild amusement. Since so many of the pictures are works by minor artists of periods the scientific study of which has not yet been seriously taken in hand, it has been inevitable to leave certain attributions rather vague—a defect which, it is hoped, may be remedied in future years.

The author takes great pleasure in expressing his deep sense of obligation to all those who have assisted him in carrying out his task. He wishes, above all, to place on record his indebtedness to the authorities of Christ Church, and in particular to the Librarian, Mr. H. W. Blunt, for the facilities given him throughout the work; to Mr. C. F. Bell for constant help and counsel; and to the Earl of Ilchester, Mr. C. P. Sanger, and Mr. A. P. Oppé for valuable assistance in various ways.

NOTE

The measurements are given in inches and centimetres, height preceding width.

An asterisk denotes that the picture is included among the reproductions.

BYZANTINE SCHOOL

1. Byzantine School, XVI century.

St. George and the Dragon.

Panel, $10\frac{3}{8}$ by $9\frac{1}{4}$ in. (26.2 by 23.3 cm.).

Fox-Strangways Gift.

1833 Cat. No. 127 ('by a Greek Painter, 1514'. No date can, however, now be made out on the picture).

Exhibited at Manchester, 1857, No. 189.

Passavant, *Kunstreise*, p. 159 (mentioning a similar picture as having been seen by him 'at Naples'). A variant of this type of composition (St. George charging towards the right, and alone on the horse's back) is seen on the left wing of a Byzantine triptych in the Vatican (reproduced in A. Muñoz, *L'Art byzantin à l'exposition de Grottaferrata*, Rome, 1906, p. 43). Another oft-repeated Byzantine scheme of composition for this subject shows behind the saint a figure on a smaller scale, astride on the horse, holding a jug (cf. G. Schäfer, 'Ἐρμηνεία τῆς ζωγραφικῆς, *Das Handbuch der Malerei vom Berge Athos*, Trèves, 1855, p. 354, n. 1); as an instance of this scheme may be quoted a picture in the Museum at Syracuse (reproduced in *Bollettino d'arte*, vii. 224), in which the saint is charging towards the left.

2. Byzantine School, XVI century.

The Agony in the Garden.

Panel, 14 by $10\frac{7}{8}$ in. (35.4 by 2.75 cm.).

Apparently presented by the Rev. Frederick Barnes, D.D. (d. 1859).

Inscribed at the back 'Maestro Paolo' (this refers no doubt to the XIV-century painter, Paolo da Venezia). At the back is also a label, containing a MS. note, dated 1844, stating that the

BYZANTINE SCHOOL

Byzantine School—continued.

picture was presented by Mr. John W. Brett to the Rev. Frederick Barnes.

From certain features of style it seems likely that this picture is by one of the numerous Greek painters active in Venice, and that it was painted in the XVI century—certainly not before.

3. Byzantine School, XVI century (or later).

The Virgin and Child with four Saints (Laurence, a male saint with a book, Peter and a bishop with a book). (The Virgin and the Saints three-quarter length.)

Panel, $24\frac{3}{4}$ by $37\frac{1}{2}$ in. (62.7 by 95 cm.).

Fox-Strangways Gift.

Not identifiable with any picture mentioned in the 1833 Cat.

Especially the treatment of the landscape gives ground for the belief that this is the work of a Graeco-Venetian painter, executed in the XVI century, or later.

4. Russian School, XVII-XVIII century.

Ikon. In the sunk centre of the panel, the half-length of St. Nicholas of Bari, with small half-lengths of Christ and the Virgin on each side in the upper corners. On the borders of the panel, full-lengths of St. John the Baptist and a female Saint. Inscriptions in Slavonic characters.

Panel, $11\frac{3}{4}$ by $10\frac{1}{4}$ in. (29.8 by 26 cm.).

Fox-Strangways Gift.

Not mentioned in the 1833 Cat.

An ikon of similar type, a work of the Moscow school, is reproduced in Muñoz, *L'Art byzantin*, p. 23.

ITALIAN SCHOOLS

(A) FLORENTINE SCHOOL

5. Florentine School, XIII century (Late Imitation of).

St. Francis (bust).

Panel, 21 by 17 $\frac{1}{4}$ in. (53.3 by 43.5 cm.).

Fox-Strangways Gift.

Label at back, 'Margheritone'.

Not in 1833 Cat.

Exhibited at Manchester, 1857, No. 7.

A late imitation of the picture in the Cappella Bardi in S. Croce at Florence, assigned by Vasari (ed. Sansoni, i. 249 sq.) to Cimabue (reproduced in A. Venturi, *Storia dell' arte italiana*, v. 94).

*6. Florentine School, early XIV century.

St. John the Baptist enthroned.

Panel, 39 $\frac{3}{4}$ by 23 $\frac{1}{2}$ in. (101 by 59.5 cm.).

Fox-Strangways Gift.

Not in 1833 Cat.

Label at back, 'Bufalmacco'.

Exhibited at Manchester, 1857, No. 13.

Engraved in *L'Etruria pittrice* (Florence, 1791-5), vol. i, plate v, as a work by Buffalmacco. In the text to this plate it is stated that the picture, which at that time belonged to the Florentine painter Vincenzo Gotti, had formerly been in the sacristy of the church of S. Maria degli Ughi at Florence

Prof. Suida (in the *Jahrbuch der kön. preuss. Kunsts.*, xxvi. 110, *Monatshefte für Kunstwissenschaft*, vii. 3) has ascribed this picture to the 'Master of the St. Cecilia altar-piece', a follower of Giotto, whose real name is so far unknown, and to whom

ITALIAN SCHOOLS

Prof. Suida attributes a number of works, two of them dated 1307 and 1310 respectively.

*7. Florentine School, c. 1340.

Fragment of altar-piece : four Angels playing on musical instruments, and mutilated figures of St. John the Baptist and a Bishop.

Panel, $17\frac{1}{2}$ by $21\frac{1}{4}$ in. (44.3 by 54 cm.).

Fox-Strangways Gift.

1833 Cat. No. 113 (as 'Giotto or Gaddi').

Exhibited at Manchester, 1857, No. 17.

In all likelihood a fragment of a picture of the Madonna and Child with Angels and Saints. Prof. Suida (in *Monatshefte für Kunstwissenschaft*, vii. 3) has expressed the opinion that it was probably painted in the atelier of Giotto. It recalls undoubtedly to a certain extent the style of Taddeo Gaddi (d. 1366), but its affinity to the art of that master is scarcely intimate enough to justify its being ascribed to him definitely.

*8. Florentine School, c. 1350.

The Virgin and Child; in the gable, a medallion containing a half-length of Christ in the act of blessing.

Panel; the whole, $40\frac{1}{4}$ by $19\frac{1}{2}$ in. (102.1 by 49.5 cm.); height of principal panel (arched top), $29\frac{1}{2}$ in. (74.8 cm.).

Landor-Duke Gift.

Label at back, 'Simone Memini'.

Ascribed by Prof. Suida (in *Monatshefte für Kunstwissenschaft*, vii. 4) to the 'Master of the altar-piece of S. Spirito', a hitherto anonymous artistic personality among the following of Maso, which has been reconstructed by that critic (see *Rivista d'arte*, v. 49 sqq.).

9. Florentine School, c. 1350.

The Virgin, facing, with her hands joined in prayer (bust).

Panel, $23\frac{1}{2}$ by $17\frac{1}{2}$ in. (59.5 by 44.3 cm.).

Fox-Strangways Gift.

Not in 1833 Cat.

FLORENTINE SCHOOL

Florentine School—*continued.*

Label at back, 'Cimabue'.

Fragment of the same altar-piece as No. 10.

Crowe and Cavalcaselle, *History of Painting in Italy*, 2nd ed.,
i. 184, n. 2 ('by some late Giottesque').

10. Florentine School, c. 1350.

St. Peter (half-length) and fragment of another figure.

Panel, $26\frac{3}{8}$ by $17\frac{1}{2}$ in. (66.8 by 44.3 cm.).

Fox-Strangways Gift

Not in 1833 Cat.

Label at back, 'Cimabue'.

Exhibited at Manchester, 1857, No. 36.

See the comments on No. 9.

11. Florentine School, c. 1360.

Coronation of the Virgin; in the *predella*, the Man of Sorrows
between the Virgin and St. John.

Panel, arched top; principal compartment, $29\frac{1}{2}$ by 16 in
(74.8 by 40.5 cm.).

Landor-Duke Gift.

Label at back, 'Giotto'.

Prof. Suida (in *Monatshefte für Kunstwissenschaft*, vii. 4)
recognizes the same head in this Coronation and two pictures
of the same subject in the collection of Mr. R. H. Benson in
London, and the gallery at Altenburg (No. 16), the latter of
which has been ascribed to Andrea Orcagna.

*12. Florentine School, 1350-70.

Male Saint, with cross and book (half-length).

Panel, arched top, $25\frac{1}{2}$ by $15\frac{1}{2}$ in. (64.5 by 39.2 cm.).

Fox-Strangways Gift.

1833 Cat. No. 128 (as Giotto).

Exhibited at Manchester, 1857, No. 10.

Prof. O. Sirén has verbally ascribed this picture to Nardo di
Cione, the elder brother of Orcagna (first mentioned in 1345, as

ITALIAN SCHOOLS

Florentine School—*continued.*

member of the Arte dei Medici e Speciali at Florence ; died in 1365 or 1366).

The Earl of Ilchester thinks it likely that this picture originally formed part of the same altar-piece as two pictures formerly at Abbotsbury Castle, representing, respectively, St. James the Great and SS. Catherine and Barbara, and destroyed by fire in 1913.

13. Florentine School, second half of XIV century.

The Virgin and Child with Angels and Saints.

Panel, arched top, $36\frac{3}{4}$ by $20\frac{5}{8}$ in. (93 by 52.3 cm.).

Landor-Duke Gift.

Label at back, 'Cimabue'.

14. Florentine School, second half of XIV century.

The Virgin and Child with Angels and Saints.

Panel, arched top, $29\frac{1}{4}$ by $15\frac{3}{4}$ in. (74.1 by 39.9 cm.).

Landor-Duke Gift.

Label at back, 'Giotto'. Also inscribed on the panel, 'Scuola senese antica'.

15. Florentine School, late XIV century.

The Virgin and Child with SS. James, Laurence, Anthony the Abbot and Catherine.

Panel, arched top, 26 by $17\frac{1}{4}$ in. (66 by 43.5 cm.).

Fox-Strangways Gift.

Label at back, 'Taddeo Gaddi'.

1833 Cat. No. 120 (as Giotto).

Inscribed with the false signature 'Giotto di Bondone f.'.

Crowe and Cavalcaselle, *History of Painting in Italy*, 2nd ed., ii. 112.

16. Florentine School, late XIV century.

St. John the Baptist.

Panel, $39\frac{3}{4}$ by $12\frac{1}{2}$ in. (101 by 31.6 cm.).

Landor-Duke Gift.

FLORENTINE SCHOOL

Florentine School—*continued.*

Label at back, 'Taddeo Gaddi'.

Part of the same altar-piece as No. 17.

Prof. Suida (in *Monatshefte für Kunstwissenschaft*, vii. 3) thinks that both these pictures, though heavily repainted, still distinctly show the style of Pacino di Buonaguida, a Florentine painter working in the opening years of the XIV century; but this to the present writer seems dating these pictures far too early.

17. Florentine School, late XIV century.

St. Dominic.

Panel, $39\frac{1}{4}$ by 13 in. (99·5 by 32·9 cm.).

Landor-Duke Gift.

Label at back, 'Taddeo Gaddi'.

See the comments on No. 16.

18. Florentine School, early XV century.

The Virgin and Child with six Saints and two Angels.

Panel, arched top, $29\frac{3}{4}$ by $17\frac{1}{2}$ in. (75·4 by 44·3 cm.).

Fox-Strangways Gift.

1833 Cat. No. 122 (as 'T. Gaddi').

Label at back, 'Taddeo Gaddi'.

On the frame, below, two coats of arms: to the left that of the Albizzi family of Florence (*sable*, two arm-rings, one within the other, *or*); to the right, one which the present writer has been unable to identify (*or*, on a cross *sable* five stars of the first).

Attributed by Prof. Sirén (in the *Burlington Magazine*, xxvi. 108) to Mariotto di Nardo (pupil of Niccolò di Pietro Gerini; first mentioned in 1394; made his will in 1424).

***19. Don Lorenzo Monaco** (*School of*). Don Lorenzo Monaco, born at Siena about 1370; active chiefly in Florence; still living in 1422.

The Virgin and Child.

Panel, arched top, $30\frac{3}{4}$ by 18 in. (77·8 by 45·5 cm.).

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Don Lorenzo Monaco—*continued*.

Landor-Duke Gift.

Label at back, 'Ugolino Sanese'.

*20. **Maestro del Bambino Vispo** ('The Master of the Lively Baby'). Conventional name for a Florentine painter of the early XV century, strongly influenced by Lorenzo Monaco; lately identified by Prof. Sirén, to whom the reconstruction of this artist's work is mainly due, with Parri Spinelli (1387-1452).

The Virgin and Child.

Panel, $32\frac{3}{8}$ by $19\frac{7}{8}$ in. (82 by 50.5 cm.).

Fox-Strangways Gift.

Not ascertainable whether in 1833 Cat.

O. Sirén, in the *Burlington Magazine*, xxv. 24.

21-29. Florentine School, early XV century.

Various scenes from the Lives of the Hermits of the Thebaid.

All on panel, about $13\frac{1}{2}$ by $17\frac{1}{2}$ in. (34 by 44.3 cm.).

Landor-Duke Gift.

These pictures are inspired by the great fresco in the Campo Santo at Pisa, representing the Hermits of the Thebaid, which is the work of a follower of Pietro Lorenzetti. There exist several imitations of this fresco, containing a great number of scenes in one picture; one is in the Uffizi (No. 16) and two are in the collection of the Earl of Crawford and Balcarres. It is not impossible that the present nine pictures have been cut out of a large composition of that type; some of them appear to have been subsequently enlarged. The style points to a Florentine artist of the early XV century.

30. Florentine School, first half of XV century.

Allegory of Faith.

Panel, $16\frac{1}{2}$ by $18\frac{1}{4}$ in. (41.8 by 46.2 cm.).

Landor-Duke Gift.

Label at back, 'Margheritone Aretino'.

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*31. **Neri di Bicci.** Born in 1419; died in 1491. Pupil of his father, Bicci di Lorenzo.

The Holy Ghost; the three Archangels and four Saints (Augustine, Paul, Gregory, and Jerome).

Panel, arched top, 33 by 18 $\frac{3}{4}$ in. (83.5 by 47.5 cm.).

Landor-Duke Gift.

Label at back, 'Andrea Orgagna'.

*32. **Jacopo del Sellaio.** Born at Florence in 1442; died in that city in November 1493. An eclectic artist, reflecting the peculiarities of several leading Florentine masters.

The Virgin adoring the Child.

Panel, 41 by 23 $\frac{1}{4}$ in. (104 by 59 cm.).

Fox-Strangways Gift.

? 1833 Cat., No. 111 ('A Nativity. From the French School').

Exhibited at Manchester, 1857, No. 860.

Exhibited at Leeds, 1868, No. 24.

B. Berenson, *Florentine Painters*, p. 184 (as Jacopo del Sellaio).

*33. **Botticelli** (*School of*). Alessandro Filipepi, called Sandro Botticelli, born at Florence, as there is some reason to think, between February 18, 1444, and February 18, 1445; died in that city in May 1510. Pupil of Fra Filippo Lippi; influenced by Antonio del Pollaiuolo.

Five Sibyls (The Babylonian, Libyan, Delphic, Cimmerian, and Erythraean).

Panel, 28 by 54 $\frac{1}{4}$ in. (71 by 137.5 cm.).

Fox-Strangways Gift.

1833 Cat., No. 109 or 110 (as Botticelli).

Companion picture to No. 34.

Crowe and Cavalcaselle, *History of Painting in Italy*, 2nd ed., iv. 267 ([this and the following No.] 'at the distance seem genuine productions [by Botticelli]').

B. Berenson, *Florentine Painters*, p. 101 (as 'Amico di Sandro').

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*34. Botticelli (*School of*).

Five Sibyls (The Samian, Cumaean, Hellespontic, Phrygian, and Tiburtine).

Panel, $28\frac{1}{8}$ by 54 in. (71.2 by 136.8 cm.).

Fox-Strangways Gift.

1833 Cat., No. 109 or 110 (as Botticelli).

Companion picture to No. 33. See the comments on that work.

35. Botticelli (*Imitator of*).

Christ with the Crown of Thorns (bust).

Panel, $15\frac{1}{4}$ by 11 in. (38.6 by 27.8 cm.).

Fox-Strangways Gift.

1833 Cat., No. 123 (as Andrea del Castagno).

As shown by Mr. Herbert Horne (*Alessandro Filipepi, commonly called Botticelli*, p. 119), this is a copy of a picture formerly belonging to Sir George Donaldson in London, 'the little figures and the view beyond the loggia' occurring in the original having been omitted. Sir George Donaldson's picture Mr. Horne considers as the work of an imitator of Botticelli; it repeats, with certain variations, the composition of a picture, probably painted in Botticelli's studio and now in the Bergamo Gallery (No. 526, Morelli collection).

*36. Lorenzo di Credi (*School of*). Lorenzo di Credi, born at Florence in 1457, died in that city on January 12, 1537. Pupil of Andrea del Verrocchio.

The Virgin adoring the Child, with St. Laurence, the Magdalen, and the Infant St. John the Baptist.

Panel, round, diameter $28\frac{1}{2}$ in. (72.3 cm.).

Fox-Strangways Gift.

Not identifiable with any picture mentioned in the 1833 Cat.

37. Lorenzo di Credi (*School of*).

The Virgin and Child with two Angels and the Infant St. John the Baptist.

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Lorenzo di Credi—*continued.*

Panel, round, diameter $29\frac{1}{2}$ in. (74.7 cm.).

Fox-Strangways Gift.

1833 Cat., No. 125 (as 'Philippino Lippi').

***38. Lippi, Filippino.** Born in 1457 or 1458, the son of Fra Filippo Lippi; died at Florence on April 18, 1504. Pupil of Botticelli.

Mythological scene: a Centaur (Cheiron?) wounded in the foot by an arrow, examining a quiver; in the middle distance, Cupid asleep under a rock, and in a cave a female Centaur with her brood. At the back of the panel is an unfinished allegorical subject: three females (dressed, and two of them carrying emblems) walking on the sea-shore; another, naked, soaring heavenwards, and yet another, also naked, stepping on to the shore from a little rock in the sea.

Panel, $30\frac{1}{2}$ by $26\frac{3}{4}$ in. (77.2 by 67.8 cm.).

Fox-Strangways Gift.

Not in 1833 Cat.

Crowe and Cavalcaselle, *History of Painting in Italy*, 2nd ed., iv. 292.

Morelli, *Die Galerien zu München und Dresden*, p. 127; *Italian Painters*, ii. 97 (wrongly described as a *tondo*).

B. Berenson, *Florentine Painters*, p. 149.

Arundel Club Portfolio, 1907, No. 9.

***39. Bartolomeo di Giovanni.** The only documentary reference to this pupil of Domenico Ghirlandaio occurs in an agreement of July 30, 1488, in which Bartolomeo binds himself to execute the *predella* of Ghirlandaio's altar-piece in the church of the Hospital of the Innocenti at Florence.

The Virgin and Child with the Infant St. John (The Virgin three-quarter length, St. John half-length).

Panel, arched top, $30\frac{1}{8}$ by $18\frac{1}{4}$ in. (76.3 by 46.2 cm.).

Fox-Strangways Gift.

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Bartolomeo di Giovanni—*continued.*

B. Berenson, *Florentine Painters*, p. 99 (as Bartolomeo di Giovanni, *alias* 'Alunno di Domenico').

The design of the group of Mother and Child is akin to that in an altar-piece by the same artist of 1496, formerly in the collection of Signor Pietro Foresti at Carpi (see A. Venturi, in *L'Arte*, xiii. 286 *sqq.* with reproduction).

***40. 'Utili, Giovanni Battista.'** Painter of Faenza, mentioned in records of 1505 and 1515.

The Virgin and Child with the youthful St. John the Baptist and Angel (The Virgin, St. John, and the Angel half-lengths).

Panel, 25 by 19 $\frac{1}{4}$ in. (63.3 by 48.8 cm.).

Fox-Strangways Gift.

Not ascertainable whether in 1833 Cat.

Label at back, 'Fra Filippo Lippi'.

A variant of this composition, by the same artist (the Virgin and Child with the Infant St. John and St. Antony of Padua), is in the Gallery at Faenza. These pictures belong to the quite extensive and well-defined *œuvre* of an artist who, judging from his style, must have studied in Florence under Verrocchio. There are several works by him at Faenza, and he has been identified by Signor Corrado Ricci (in *Rivista d'arte*, iv [1906], pp. 137 *sqq.*) with Giovanni Battista Utili. That the author of these works was an artist of Faenza seems probable enough; but there is no documentary proof that any of these pictures is by Giovanni Battista Utili, of whose art we possess no authenticated example.

***41. 'Utili, Giovanni Battista.'**

The Virgin adoring the Child (The Virgin half-length).

Panel, 20 by 14 $\frac{1}{4}$ in. (50.8 by 36 cm.).

Fox-Strangways Gift.

1833 Cat., No. 126 'as 'Massolino de Panicale').

I am indebted to Mr. Herbert Cook for the suggestion that this is a work by 'Giovanni Battista Utili'.

FLORENTINE SCHOOL

***42. Raffaellino del Garbo.** Died, according to Vasari, at Florence in 1524, aged 58. In all probability identical with the painters known as Raffaellino dei Carli and Raffaello dei Capponi. Affected by the example of various Florentine and Umbrian artists (*e.g.* Botticelli, Filippino Lippi, Ghirlandaio, Perugino, and Pinturicchio).

The Magdalen (half-length).

Canvas, $25\frac{5}{8}$ by $20\frac{3}{8}$ (65 by 51.7 cm.).

Fox-Strangways Gift.

Not in 1833 Cat.

B. Berenson, *Florentine Painters*, p. 128 (as Raffaellino dei Carli, whom Mr. Berenson distinguishes from Raffaellino del Garbo).

F. Knapp, *Piero di Cosimo*, Halle, 1903, p. 100 (with reproduction; as Raffaellino del Garbo).

Arundel Club Portfolio, 1908, No. 4 (as Piero di Cosimo, whose influence the picture certainly shows).

43. Florentine School, second half of XV century.

Altar-piece in two compartments: above, the Trinity adored by SS. Jerome and Nicholas of Tolentino; below, the Nativity.

Canvas, arched top, $39\frac{1}{2}$ by 18 in. (100 by 45.6 cm.).

Fox-Strangways Gift.

1833 Cat., No. 119 (as 'Alissio Bandoretti').

44. Florentine School, second half of XV century.

St. Nicholas of Tolentino.

Panel, arched top, $32\frac{1}{4}$ by $14\frac{1}{2}$ in. (81.7 by 36.7 cm.).

Landor-Duke Gift.

Label at back, 'David Ghirlandaio'.

45. Florentine School, late XV century.

St. Paul (three-quarter length).

Panel, $12\frac{1}{4}$ by $6\frac{1}{4}$ in. (31 by 15.8 cm.).

Landor-Duke Gift.

By the same hand and part of the same altar-piece as No. 46.

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46. Florentine School, late XV century.

St. Nicholas of Bari (three-quarter length).

Panel, $12\frac{1}{4}$ by $6\frac{1}{4}$ in. (31 by 15.8 cm.).

Landor-Duke Gift.

By the same hand and part of the same altar-piece as No. 45.

47. Florentine School, XV century (*Late Imitation of*).

Triptych (the partitions painted); in the centre: The Virgin and Child with three Dominican Saints (one of them presenting a child), St. John the Baptist and an Angel; left compartment: Christ bearing the Cross; right compartment: The Crucifixion.

Panel, 15 by 17 in. (38 by 43 cm.).

Probably Fox-Strangways Gift.

Not ascertainable whether in 1833 Cat.

***48. Florentine School**, c. 1500.

The Crucifixion.

Panel, arched top, 31 by $19\frac{1}{4}$ in. (78.5 by 48.8 cm.).

Landor-Duke Gift.

Label at back, 'Andrea del Castagno'.

49. Leonardo da Vinci (*School of*). Leonardo da Vinci, born in 1452 at Vinci, near Empoli; died on May 2, 1519, at Château Cloux, near Amboise. Pupil of Andrea del Verrocchio.

The Virgin and Child (The Virgin three-quarter length).

Panel, $35\frac{1}{2}$ by 26 in. (90 by 66 cm.).

Guise Bequest.

Lond. and Env. iii, 21 sq.; *Eng. Conn.* ii, 52 — *A Cat.*, p. 12. — 1833 Cat., No. 74 (the subject always given as St. Elizabeth with St. John musing upon a Cross made of Reeds, and the painter as Leonardo).

A feeble version of a composition often repeated by Leonardo's Milanese followers, and based perhaps on a drawing by Leonardo. The finest versions of it are a picture that belonged to the late Lord Battersea and another in the collection of the Duke of

FLORENTINE SCHOOL

Leonardo da Vinci (*School of*)—*continued*.

Buccleuch (both reproduced in the Illustrated Catalogue of the Milanese Exhibition at the Burlington Fine Arts Club, 1898, plate XVII). In these, the background shows a spacious landscape and not the wall of rocks occurring in the present example.

50. Leonardo da Vinci (*School of*).

The Virgin and Child (The Virgin half-length).

Panel, $31\frac{1}{4}$ by 25 in. (79 by 63.4 cm.).

Guise Bequest.

? *A* Cat., p. 12 ('A Madonna and child, by Lionardo de Vinci').

—1833 Cat., No. 73 or 81 (each described as a Madonna and Child by Leonardo).

A variation on the motive of the picture No. 49, the composition being reversed. The artistic quality of the present picture is below even that of No. 49.

51. Leonardo da Vinci (*School of*).

The Infant Christ and St. John embracing.

Panel (oak), $28\frac{3}{4}$ by $22\frac{1}{2}$ in. (72.8 by 57 cm.).

Guise Bequest.

Lond. and Env. iii. 30; *Eng. Conn.* ii. 60 (as Raphael).—

A Cat., p. 12 (without attribution).—1833 Cat., No. 142 (as Raphael).

A not very distinguished version of a motive which, like that of the two preceding pictures, enjoyed a great vogue among Leonardo's Milanese following and probably has its foundation in a drawing by the master himself. In some examples (*e.g.* those in the Naples Museum [Sala VI, No. 19], at Hampton Court [No. 391], and in the Mond collection) the group of the two infants is seen, as here, alone; in others the figure of the Madonna is added (picture by Bernardino dei Conti in the Brera [No. 271], and by Luini in the Prado [No. 242], where St. Joseph is also introduced). The motive of the canopy above the

ITALIAN SCHOOLS

Leonardo da Vinci (*School of*)—*continued*.

children in the present picture occurs in a varied form in the Naples example ; the pictures at Hampton Court and in the Mond collection show a landscape background. Morelli (*Die Galerien zu München und Dresden*, p. 361 ; *Italian Painters*, ii. 279) thinks the present picture is by a Flemish artist, and this seems indeed likely, both from the style of the picture and the fact that it is painted on oak.

52. Leonardo da Vinci (*Copy after*).

Head of St. Anne (fragment, patched).

Canvas, mounted on wood, $6\frac{1}{4}$ by 5 in. (15.8 by 12.7 cm.).

Guise Bequest.

Lond. and Env. iii. 24 ; *Eng. Conn.* ii. 55.—*A Cat.*, p. 2.—1833 *Cat.*, No. 82 or 83 (everywhere as Leonardo).

Copy after the head of St. Anne in the picture of the Virgin and Child and St. Anne, by Leonardo, in the Louvre (No. 1598).

53. Leonardo da Vinci (*Copy after*).

Head of the Infant Christ (fragment, patched).

Canvas, mounted on wood, $6\frac{1}{2}$ by $5\frac{1}{4}$ in. (16.5 by 13.2 cm.).

Guise Bequest.

Lond. and Env. iii. 24 ; *Eng. Conn.* ii. 55 (as Fra Bartolomeo).—*A Cat.*, p. 2 (as Leonardo).—1833 *Cat.*, No. 82 or 83 as Leonardo).

Copy after the head of the Infant Christ in the picture of the Virgin and Child and St. Anne, by Leonardo, in the Louvre (No. 1598).

55. Granacci, Francesco. Born at Florence on July 23, 1477 ; died in that city on Nov. 30, 1543. Pupil of Domenico Ghirlandaio.

St. Francis.

Panel, rounded at top and bottom, $12\frac{1}{2}$ by $5\frac{1}{4}$ in. (31.5 by 13.2 cm.).

FLORENTINE SCHOOL

Granacci, Francesco—*continued.*

Fox-Strangways Gift.

1833 Cat., No. 114 (as 'Granacei').

At the back, a label with a very much faded inscription :
'S. Francesco di Francesco Granacci della Galleria dei Conti
Guidi di Firenze.'

A fragment of a composite altar-piece to which evidently also
belonged two small panels by Granacci representing St. Anthony
of Padua and an Angel, of the same size as the present picture,
and given by the same donor to the Ashmolean Museum.

Crowe and Cavalcaselle, *History of Painting in Italy*, 2nd ed.,
vol. vi, p. 159, n. 2.

B. Berenson, *Florentine Painters*, p. 145.

*56. Florentine School, early XVI century.

The Lamentation over the Dead Christ. In the distance,
SS. James and Roch.

Panel, round, $38\frac{1}{2}$ in. (97.5 cm.).

Fox-Strangways Gift.

1833 Cat., No. 112 (as 'Raffalino del Garbo').

Considered by Mr. Berenson (*Florentine Painters*, p. 165) as
a late work by Piero di Cosimo. It seems, however, more likely
to be by an artist akin to Ridolfo Ghirlandaio, and possibly con-
nected with his atelier.

57. **Andrea del Sarto** (*School of*). Andrea d'Agnolo, known as
Andrea del Sarto, born at Florence on July 16, 1486; died in that
city on Jan. 22, 1531. Pupil of Giovanni Barile and Piero di
Cosimo.

Female Figure (half-length).

Panel, $22\frac{1}{2}$ by $16\frac{1}{8}$ in. (57 by 40.8 cm.).

Guise Bequest.

Possibly *A* Cat., p. 4 ('The portrait of a woman, about half
length').—1833 Cat., No. 194 (as Andrea del Sarto).

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Andrea del Sarto (*School of*)—*continued*.

At the back, a partly erased inscription ' . . . Maddalena d'Andrea (Sarto) . . . '

59. Bacchiacca. Francesco d'Ubertino, called Il Bacchiacca. Born at Florence on March 1, 1494; died in that city on Oct. 5, 1557. Pupil of Perugino; influenced by Andrea del Sarto and numerous other artists.

Christ Preaching.

Panel, $36\frac{1}{4}$ by $25\frac{3}{4}$ in. (91.8 by 65.2 cm.).

Guise Bequest.

Lond. and Env. iii. 31; *Eng. Conn.* ii. 61 (as Andrea del Sarto).—*A Cat.*, p. 12 (as Andrea del Sarto).—1833 *Cat.*, No. 134 (as Perugino).

First recognized as a work by Bacchiacca by Morelli (*Italian Painters*, i. 105), who assigns this picture to the first, or Peruginesque, period of Bacchiacca's career. The subject is wrongly described by him as the Raising of Lazarus.

B. Berenson, *Florentine Painters*, p. 107 (also as 'Resurrection of Lazarus').

***60. Bacchiacca.**

Noli Me Tangere.

Panel, $16\frac{1}{4}$ by $13\frac{1}{4}$ in. (41 by 33.5 cm.).

Guise Bequest.

Lond. and Env. iii. 29 sq.; *Eng. Conn.* ii. 60.—*A Cat.*, p. 5.—1833 *Cat.*, No. 148 (everywhere as Perugino).

Like the preceding picture, first recognized as a work by Bacchiacca by Morelli (*u. s.*), who justly assigns it to the earliest phase of Bacchiacca's career.

B. Berenson, *u. s.*

61. Pontormo (?). Jacopo Carrucci, called Pontormo, born at Pontormo near Empoli on May 25 (or 26) 1494; buried at Florence

FLORENTINE SCHOOL

Pontormo (?) — *continued.*

on Jan. 2, 1537. Studied under Leonardo da Vinci, Mariotto Albertinelli, Piero di Cosimo, Andrea del Sarto; influenced by Michelangelo.

Portrait of a Sculptor or Collector (three-quarter length). He holds in each hand a bronze statuette: in the right, one of Pomona; and in the left, one of Hope, imitated from the fresco by Andrea del Sarto in the Chiostrò dello Scalzo at Florence.¹ In front of him, a table with some books and a piece of paper, inscribed 'AN·Æ·LVIII.'

Panel, 16 $\frac{3}{4}$ by 13 in. (42·3 by 33·9 cm.).

Probably Guise Bequest.

Not identifiable with any picture mentioned in the previous catalogues.

Exhibited at Leeds, 1868, No. 335.

The style of this picture is certainly akin to that of Pontormo, though the possibility of its being a copy after him is not to be excluded.

62. Florentine School, c. 1550.

The Lamentation over the Dead Christ (unfinished).

Panel, 10 by 14 $\frac{3}{4}$ in. (25·3 by 37·3 cm.).

Guise Bequest.

? *A* Cat., p. 12, 'A small dead Christ, with several figures, by Albert Durer.'— 1833 Cat., No. 231 (as 'Andrea del Sarto').

63. Salviati, Francesco (*Attributed to*). Francesco de' Rossi, called Francesco Salviati, born at Florence in 1510; died at Rome on Nov. 11, 1563. Studied under Giuliano Bugiardini, Baccio Bandinelli, Raffaello da Brescia, and Andrea del Sarto; influenced by Michelangelo, and also by the masters of the Venetian school.

¹ This has been pointed out by Mr. Charles Loeser and Mr. B. Berenson in some MS. notes on this collection, now in the Library.

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Salviati, Francesco (*Attributed to*)—*continued.*

Judith (half-length).

Panel, $29\frac{3}{4}$ by $20\frac{1}{4}$ in. (75.4 by 51.3 cm.).

Guise Bequest.

Lond. and Env. iii. 22; *Eng. Conn.* ii. 52 (as 'Francesco Salviati').—*A Cat.*, p. 9 (as 'Salviati').—1833 *Cat.*, No. 181 (as 'Salviati').

65. Salviati, Francesco (*Copy after*) (?).

The Virgin and Child.

Canvas, $25\frac{5}{8}$ by $19\frac{1}{4}$ in. (65 by 48.7 cm.).

Guise Bequest.

Lond. and Env. iii. 22; *Eng. Conn.* ii. 53: 'Our Lady contemplating her babe. The figure about 2 feet and a half, wonderfully well done after Correggio's manner, by Francesco Mazzuoli, commonly called Parmigianino.'—*A Cat.*, p. 12 (as Primaticcio).—1833 *Cat.*, No. 179 (without attribution).

Inscribed at the back of the stretcher, 'Original de Salviati'. Possibly a copy after Francesco Salviati.

67. Furini, Francesco. Born at Florence about 1600; died in that city on Aug. 19, 1646 Pupil of Matteo Rosselli and Passignano.

Allegorical Figure of Simplicity (half-length).

Canvas, $28\frac{1}{2}$ by $21\frac{1}{2}$ in. (72.3 by 54.5 cm.).

Guise Bequest.

Lond. and Env. iii. 26; *Eng. Conn.* ii. 56.—*A Cat.*, p. 3.—1833 *Cat.*, No. 54 everywhere as Furini).

(B) SIENESE SCHOOL

69. Sieneſe School, XIV century.

Altar-piece; four tiers of compartments with three in each; above, the Virgin and Child between St. Paul and a female ſaint; below, nine ſcenes from the Paſſion (Laſt Supper; Chriſt waſhing feet of Apoſtles; Agony in the Garden; Capture of Chriſt; Pilate waſhing his hands; Chriſt before Pilate; Chriſt crowned with thorns; Scourging of Chriſt; Chriſt bearing the Cross).

Panel, trapezoidal top, $22\frac{1}{2}$ by 18 in. (57 by 45.5 cm.).

Landor-Duke Gift.

*70. Duccio (*School of*). Duccio di Buoninsegna, firſt mentioned in 1278; died in July 1319.

Triptych; central compartment: The Virgin and Child enthroned, with ſix angels and a kneeling donor; left wing: The Crucifixion; right wing: St. Francis receiving the Stigmata.

Panel; central compartment, $14\frac{1}{2}$ by 10 in. (36.7 by 25.3 cm.); wings, $11\frac{1}{4}$ by $3\frac{7}{8}$ in. (28.5 by 9.5 cm.).

Fox-Strangways Gift.

1833 Cat., No. 117 (as Cimabue).

Exhibited at Manchester, 1857, No. 7.

Crowe and Cavalcaſelle, *History of Painting in Italy*, 2nd ed., i. 184, n. 2 (as the work of a follower of Duccio). Mr. Langton Douglas (*ibid.* iii. 28, n. 1) aſſigns this triptych to Segna di Buonaventura (a follower of Duccio whoſe name appears in records between 1298 to 1326); but this attribution does not ſeem quite convincing.

ITALIAN SCHOOLS

*71. **Sano di Pietro.** Born in 1406; buried at Siena on Nov. 1, 1481.

The Virgin and Child with SS. Catherine of Siena, Francis, Ambrose, Jerome, John the Baptist, Bernardino of Siena (The Virgin and the Saints about three-quarter lengths).

Transferred from panel to canvas; 16 $\frac{3}{4}$ by 21 in. (42.3 by 53.3 cm.).

Fox-Strangways Gift.

Label at back, 'Duccio de Boninsegna'.

1833 Cat., No. 115 ('Holy Family. *Duccio de Boninsegna*').

Exhibited at Manchester, 1857, No. 11.

Exhibited at the Burlington Fine Arts Club, 1904, Siense Exhibition, No. 26.

Crowe and Cavalcaselle, *History of Painting in Italy*, 2nd ed., iii. 19, n. 2, and v. 173, n. 4.

[Roger E. Fry, in] *The Athenaeum*, June 4, 1904, p. 729 ('an early and delicate work of rather an unusual kind').

B. Berenson, *Central Italian Painters*, p. 239.

*72. **Sano di Pietro.**

The Virgin and Child with SS. Jerome and Bernardino of Siena and two Angels (The Virgin half-length; the Saints three-quarter length; the Angels busts).

Panel, 20 by 13 in. (50.8 by 32.9 cm.).

Landor-Duke Gift.

Label at back, 'Duccio Sanese'.

B. Berenson, *Central Italian Painters*, p. 239.

Crowe and Cavalcaselle, *History of Painting in Italy*, 2nd ed., v. 173, n. 4.

*73. **Giovanni di Paolo.** Active by 1423; died towards the end of the XV century.

The Crucifixion.

Panel, 10 $\frac{1}{2}$ by 13 in. (26.5 by 32.9 cm.).

Landor-Duke Gift.

SIENESE SCHOOL

Giovanni di Paolo—*continued.*

B. Berenson, *Central Italian Painters*, p. 178.

Crowe and Cavalcaselle, *History of Painting in Italy*, 2nd ed.,
v. 117, n. 1.

Roger E. Fry, in *The Burlington Magazine*, vi. 312.

*74. Cozzarelli, Guidoccio. Active 1450-1495. Imitator of Matteo di Giovanni.

The Virgin and Child with two Angels (The Virgin and the Angels half-lengths).

Panel, 22 by 15 $\frac{1}{4}$ in. (55.8 by 38.6 cm.).

Landor-Duke Gift.

Label at back, 'F. Lorenzo degli Angioli'.

B. Berenson, *Central Italian Painters*, p. 159.

Crowe and Cavalcaselle, *History of Painting in Italy*, 2nd ed.,
v. 185, n. 1.

(C) UMBRIAN SCHOOL

*75. Piero della Francesca (*School of*). Piero della Francesca, born at Borgo San Sepolcro about 1415; buried in that city on Oct. 12, 1492. Formed under the influence of Domenico di Bartolo, Sassetta, and above all, Domenico Veneziano.

The Virgin and Child, with three Angels (The Virgin and the Angels three-quarter lengths).

Panel, 34 by 22 $\frac{3}{4}$ in. (86 by 57.8 cm.).

Fox-Strangways Gift.

Not ascertainable whether in 1833 Cat.

Label at back, 'Piero della Francesca'.

Exhibited at Burlington House, Old Masters, 1880, No. 223,
and 1892, No. 153.

Exhibited at the New Gallery, Exhibition of Early Italian Art, 1893-4, No. 106.

ITALIAN SCHOOLS

Piero della Francesca (*School-of*)—*continued.*

Exhibited at the Burlington Fine Arts Club, Umbrian Exhibition, 1909-10, No. 3 (reproduced in Illustrated Catalogue).

This picture has been accepted as an original work of Piero della Francesca by some writers (*e.g.* H. Ulmann, in *Repertorium für Kunstwissenschaft*, xvii [1894], p. 494; F. Witting, *Piero dei Franceschi*, Strassburg, 1898, pp. 36 *sqq.*, with reproduction; and W. G. Waters, *Piero della Francesca*, London, 1901, p. 66 *sq.*, with reproduction); but most competent critics are agreed in refusing to take that view. Crowe and Cavalcaselle (*History of Italian Painting*, 2nd ed., v. 32, n. 2) justly note that it is 'in the same style' as a Madonna in the collection of the Marchesa di Villamarina at Rome (the figure of the Madonna being in part drawn from the same cartoon) which belongs to the school of Piero, and which the writings in question assign to a group of works 'bearing the impress, but not revealing the perfect manner of a great master', for which they think the name of Fra Carnevale—a painter of Urbino who died in 1484, but of whose style nothing is known—might be taken as a conventional label. Prof. A. Venturi (*Storia dell' arte italiana*, vol. vii, pt. i, pp. 478, 480, and pt. ii, p. 98, with reproduction) also connects the name of Fra Carnevale with this picture; while Mr. Berenson (*Central Italian Painters*, p. 144) assigns it to Don Bartolomeo della Gatta, a pupil of Piero della Francesca's, whose authentic works do not, however, seem to afford strong evidence in favour of that view.

Mr. Roger Fry, writing of the present picture in the *Burlington Magazine* (xvi, 267), 'cannot accept the meagre flaccid forms . . . for his (*i. e.* Piero della Francesca's) in spite of the disquieting strangeness of the design and the superb quality of the colour in those parts which have escaped restoration'. In this verdict the present writer fully concurs, and would look upon the picture as in all likelihood having been executed in the *bottega* of Piero, though only under the supervision of the master himself.

UMBRIAN SCHOOL

76. Umbrian School, c. 1500.

The Virgin and Child, with Four Angels (The Virgin and the two foremost Angels three-quarter lengths).

Panel, 11 by 10 $\frac{1}{4}$ in. (27.8 by 25.8 cm.).

Fox-Strangways Gift.

1833 Cat., No. 124 (as Francesco Francia).

The work of an Umbrian painter akin to Pinturicchio.

*77. **Balducci, Matteo.** Born at Fontignano towards the end of the XV century : still living in 1553. Active at Siena and Città della Pieve. Follower of Pinturicchio.

St. Christopher.

Panel, arched top, 28 $\frac{5}{8}$ by 18 $\frac{3}{4}$ in. (72.5 by 47.5 cm.).

Probably Fox-Strangways Gift.

Not in 1833 Catalogue.

Label at back, ' Paolo Uccello '.

Crowe and Cavalcaselle, *History of Italian Painting*, 2nd ed.,

v. 421, n. 2.

(D) ROMAN SCHOOL

*78. **Raphael** (*School of*). Raffaello Santi, born at Urbino on March 28 or April 6, 1483 ; died at Rome on April 6, 1520. Pupil of Timoteo Viti and Perugino ; influenced by Leonardo da Vinci, Fra Bartolomeo, Michelangelo, and Sebastiano del Piombo.

Head of a Weeping Woman.

Paper, patched, 21 $\frac{1}{2}$ by 18 in. (54.5 by 45.5 cm.).

Presented by Miss Anne Cracherode in 1799 or 1800 after the death of her brother, the Rev. C. M. Cracherode (d. 1799), to whom this fragment formerly belonged.

1833 Cat., No. 156.

Bought at the sale of the collection of Jonathan Richardson the younger, in 1771 (second day's sale, No. 54), for £10 15s. by Dr. Stark (W. Gunn, *Cartonensia*, London, 1831, pp. 27, 42).

ITALIAN SCHOOLS

Raphael (*School of*)—*continued*.

Exhibited at Manchester, 1857, No. 34 (Old Master Drawings Section).

Exhibited at Burlington House, Old Masters, 1902, No. 290.

Fragment of one of the three cartoons, executed by Raphael's pupils for the subject of the Massacre of the Innocents, in the series of tapestries for the Consistorial Hall in the Vatican (now in the Galleria degli Arazzi). The present head occurs in the second strip of the composition, and is that of a mother weeping over her dead child in the foreground

Passavant, *Kunstreise*, p. 160; *Raphaël d'Urbini*, ii. 219.

Crowe and Cavalcaselle, *Raphael*, ii. 240.

*79. Raphael (*School of*).

Woman in profile to the left (bust; fragment).

Paper, 22 by 15 in. (55.8 by 38 cm.).

Guise Bequest.

Lond. and Env. iii. 30; *Eng. Conn.* ii. 60.—*A Cat.*, p. 7.—1833 *Cat.*, one of Nos. 157-9.

Exhibited at Manchester, 1857, No. 35 (Old Master Drawings Section).

Exhibited at Burlington House, Old Masters, 1902, No. 292.

Fragment of the cartoon, executed by the pupils of Raphael for the subject of the Presentation in the Temple, in the series of tapestries for the Consistorial Hall in the Vatican. The present head is that of the woman on the extreme right (left of tapestry).

Passavant (*Kunstreise*, p. 60) mistakenly inclines to the belief that this head is identical with one in the cartoon of SS. Peter and John at the Beautiful Gate; the same wrong identification in Crowe and Cavalcaselle, *Raphael*, ii. 296 n.

*80. Raphael (*School of*).

Man, bearded, in profile to the right.

Paper, patched, 19½ by 11¾ in. (49.5 by 29.7 cm.).

Guise Bequest.

ROMAN SCHOOL

Raphael (*School of*)—*continued*.

Lond. and Env. iii. 30; *Eng. Conn.* ii. 60.—*A Cat.*, p. 7.
—1833 *Cat.*, one of Nos. 157-159.

Exhibited at Manchester, 1857, No. 32 or 33 (Old Master Drawings Section).

Exhibited at Burlington House, Old Masters, 1902, No. 291.

Fragment of the cartoon, executed by the pupils of Raphael for the subject of the Presentation in the Temple, in the series of tapestries for the Consistorial Hall in the Vatican. The present head is that of the man on the extreme left (right of tapestry).

*81. Raphael (*School of*).

Male Head, bearded, turned three-quarters to the right (fragment).

Paper, patched, 18 by 14 in. (45.5 by 35.5 cm.). The fragment itself, about 10½ by 11 in. Pounced for transfer.

Guise Bequest.

Lond. and Env. iii. 30; *Eng. Conn.* ii. 60.—*A Cat.*, p. 7.
—1833 *Cat.*, one of Nos. 157-159.

Exhibited at Manchester, 1857, No. 32 or 33 (Old Master Drawings Section).

Exhibited at Burlington House, Old Masters, 1902, No. 293.

Fragment of one of the cartoons executed by the pupils of Raphael for the series of tapestries for the Consistorial Hall in the Vatican; and probably of the cartoon for the subject of the Adoration of the Magi, in which a head on the right (left of tapestry) appears to correspond to this one.

82. Raphael (*Copy after*).

The Virgin and Child.

Panel, 33 by 16 in. (83.5 by 40.5 cm.).

Guise Bequest.

Possibly identical with the Madonna in the first manner of Raphael mentioned in the *A Cat.*, p. 11, and the 1833 *Cat.*, No. 154.

ITALIAN SCHOOLS

Raphael (*Copy after*)—*continued*.

Copy after the picture by Raphael in the collection of the Earl of Northbrook, in London.

83. Raphael (*Copy after*).

The Virgin and Child.

Panel (oak), $13\frac{1}{4}$ by 9 in. (33.5 by 22.7 cm.).

Guise Bequest.

? *A Cat.*, p. 11 ('A Madona, after Raphael's manner').—1833 *Cat.*, No. 152.

Copy after the Virgin and Child, by Raphael, in the collection of the Earl of Ellesmere, at Bridgewater House. Morelli (*Die Galerien zu München und Dresden*, p. 361; *Italian Painters*, ii. 279) thinks this is a copy by a Flemish artist, and this seems indeed likely, both from the style of the picture and the fact that it is painted on an oak panel.

84. Raphael (*Copy after*).

Portrait of Baldassare Castiglione.

Canvas, 30 by 25 in. (76 by 63.3 cm.).

Guise Bequest.

1833 *Cat.*, No. 143.

Copy after the portrait by Raphael in the Louvre (No. 1505).

85. Raphael (*Copy after*).

The Transfiguration.

Canvas, $21\frac{3}{8}$ by $16\frac{3}{8}$ in. (54.3 by 41.4 cm.).

Guise Bequest.

A Cat., p. 5.—1833 *Cat.*, No. 155.

Copy after the picture by Raphael in the Vatican Gallery.

87. Raphael (*School of*) (*Copy?*).

Jupiter and Juno.

Panel, 16 by $13\frac{3}{4}$ in. (40.5 by 34.8 cm.).

Guise Bequest.

A Cat., p. 5.—1833 *Cat.*, No. 149.

ROMAN SCHOOL

Raphael (*School of*) (*Copy?*)—*continued.*

Probably a copy after some fresco by an artist of the school of Raphael.

88. Raphael (*School of*) (*Imitation*).

The Adoration of the Shepherds.

Panel (oak), 33 by 25 $\frac{3}{4}$ in. (83.5 by 65.2 cm.).

Guise Bequest.

Lond. and Env. iii. 22; *Eng. Conn.* ii. 52.—*A Cat.*, p. 10.

—1833 *Cat.*, No. 189 (everywhere as Baldassare Peruzzi).

The lower part of the composition is copied from the same subject in the series of tapestries formerly in the Consistorial Hall in the Vatican. The artist is probably a Fleming.

89. Giulio Romano. Giulio Pippi, known as Giulio Romano, born at Rome in 1492; died at Mantua on Nov. 1, 1546. Pupil of Raphael.

Roman Emperor on horseback.

Panel, 33 by 21 $\frac{1}{2}$ in. (83.5 by 54.5 cm.).

Guise Bequest.

Lond. and Env. iii. 36; *Eng. Conn.* ii. 66.—*A Cat.*, p. 1.

—1833 *Cat.*, No. 144 (everywhere as Giulio Romano).

From the collection of Charles I (marked at the back by the 'CR' surmounted by a crown). One of a series of ten pictures referred to as follows, in the Mantuan Inventory of 1627: 'Dieci altri quadri dipintovi un Imperator *per quadro* a cavallo, opera di mano di Giulio Romano, con cornici fregiate d'oro, stimati scuti 100, L. 600' (Luzio, *La Galleria dei Gonzaga venduta all' Inghilterra*, Milan, 1913, p. 92). In the Commonwealth Inventory of Charles I's pictures, the series is however described as containing eleven numbers, and valued at £1,100, for which sum the set was sold. Two more pictures of this series are at Hampton Court (Nos. 149 and 168); the others cannot now be traced.

ITALIAN SCHOOLS

90. Perino del Vaga (*Copy after*) (?). Piero Buonaccorsi, called Perino del Vaga, born at Florence in June 1501; died at Rome on Oct. 14, 1547. Assistant of Raphael.

The Adoration of the Shepherds.

Panel (oak), $14\frac{1}{4}$ by $11\frac{1}{2}$ in. (36 by 29 cm.).

Guise Bequest.

A Cat., p. 9.—1833 *Cat.*, No. 228.

Inscribed at the back, 'Paint par Perino Dell Vago pour les College des Domenecins à Florence 1541'. I have been unable to find any record of a picture painted by Perino del Vaga for 'the College of Dominicans' at Florence; if such a picture ever existed, this one would in all probability be a copy after it. But the style shows little or no resemblance to that of Perino del Vaga; indeed it points, in conjunction with the fact that the picture is painted on oak, to a Flemish or German artist of the time about 1600.

91. Daniele da Volterra (*Copy after*). Daniele Ricciarelli, called Daniele da Volterra, born at Volterra about 1509; died at Rome on April 4, 1566. Studied under Sodoma and Baldassare Peruzzi; assistant of Perino del Vaga; influenced by Michelangelo.

The Descent from the Cross.

Canvas, 28 by $19\frac{3}{4}$ in. (71 by 50 cm.).

Guise Bequest.

Lond. and Env. iii. 22; *Eng. Conn.* ii. 53.—*A Cat.*, p. 12.—1833 *Cat.*, No. 79.

Copy after the picture by Daniele da Volterra in the church of the Trinità de' Monti at Rome.

93. Barocci (*Copy after*) (?). Federigo Barocci, born at Urbino in 1526 or 1528; died in that city in 1612. Developed mainly under the influence of Correggio.

Christ shown to the people.

Panel, $20\frac{1}{4}$ by $13\frac{3}{4}$ in. (51.3 by 34.8 cm.).

ROMAN SCHOOL

Barocci (*Copy after*) (?)—*continued*.

Guise Bequest.

Lond. and Env. iii. 29; *Eng. Conn.* ii. 60.—*A Cat.*, p. 10.
—1833 *Cat.*, No. 7 (everywhere as Barocci).

94. Cavaliere d'Arpino (*Copy after*). Giuseppe Cesari, called Il Cavaliere d'Arpino, born in Feb. 1568, probably at Rome; died in that city on July 3, 1640. Pupil of the sculptor Prospero Antichi; influenced by Cristoforo Roncalli.

Adam and Eve driven from Paradise.

Copper, $17\frac{3}{4}$ by $12\frac{3}{4}$ in. (45 by 32.2 cm.).

Guise Bequest.

Lond. and Env. iii. 24; *Eng. Conn.* ii. 55.—*A Cat.*, p. 7.
—1833 *Cat.*, No. 278.

Copy after the picture by the Cavaliere d'Arpino in the Louvre (No. 1256).

95. Caravaggio (?). Michelangelo Merisi, known as Il Caravaggio, born about 1560-65 at Caravaggio; died in 1609 at Porto d'Ercole. Developed under the influence of the masters of the Venetian school; leader of the Naturalist movement.

Christ crowned with thorns (group of two half-lengths).

Canvas, 35 by 40 in. (88.6 by 101.5 cm.).

Guise Bequest.

A Cat., p. 4.—1833 *Cat.*, No. 50 (in both cases without attribution).

***96. Caravaggio** (*School of*).

A Lady with her servant (group of two half-length figures).

Canvas, $37\frac{1}{2}$ by $52\frac{1}{2}$ in. (95 by 133 cm.).

Guise Bequest.

Lond. and Env. iii. 31; *Eng. Conn.* ii. 61 *sq.* (as Domenichino).
A Cat., p. 11 (as 'Mutiano').—1833 *Cat.*, No. 182 (as 'Mutiano').

Judging from a reproduction, this picture seems somewhat akin in style to a *Decollation of St. John* in the gallery at Brunswick (No. 504), assigned by Dr. H. Voss (in the *Münchner*

ITALIAN SCHOOLS

Caravaggio (*School of*)—*continued.*

Jahrbuch der bildenden Kunst, vi. 242) to Lorenzo Garbieri (1580-1654), a Bolognese painter whose art shows the combined influence of Caravaggio and Lodovico Carracci.

97. Pietro da Cortona (*Attributed to*). Pietro Berettini, called Pietro da Cortona, born at Cortona on Nov. 1, 1596; died at Rome on May 16, 1669. Pupil of Andrea Comodi at Florence, and of Baccio Ciampi at Rome.

An Assembly of the Gods.

Paper mounted on canvas, $10\frac{3}{4}$ by $24\frac{3}{4}$ in. (27.2 by 62.7 cm.).

Guise Bequest.

Lond. and Env. iii. 35; *Eng. Conn.* ii. 65 ('The original sketch of one of the ceilings painted in the Barberini palace at Rome by Pietro da Cortona').—*A Cat.*, p. 2.—Not identifiable with any entry in the 1833 Cat.

Probably a copy.

102. Cerquozzi (*Attributed to*). Michelangelo Cerquozzi, called Michelangelo delle Battaglie, born at Rome on Feb. 18, 1602; died in that city on April 6, 1660. Pupil of the Cavaliere d'Arpino and Jakob de Hasc; influenced by Pieter van Laer.

A Mountebank on horseback drawing a tooth in a Market-place.

Canvas mounted on wood, $15\frac{1}{8}$ by $19\frac{3}{4}$ in. (38.2 by 50 cm.)

Guise Bequest.

Lond. and Env. iii. 28 sq.; *Eng. Conn.* ii. 59.—*A Cat.*, p. 12.—1833 Cat., No. 230 (everywhere as Cerquozzi).

Probably, like the following picture, by a Dutch imitator of Pieter van Laer (Il Bamboccio).

103. Cerquozzi (*Attributed to*).

Italian Peasants playing at Bowls in a Roman Ruin.

Canvas mounted on wood, $15\frac{1}{4}$ by $19\frac{5}{8}$ in. (39.7 by 49.8 cm.).

Guise Bequest.

Lond. and Env. iii. 28 sq.; *Eng. Conn.* ii. 59.—*A Cat.*, p. 12.—1833 Cat., No. 229 (everywhere as Cerquozzi).

ROMAN SCHOOL

104. Ferri, Ciro (*Attributed to*). Ciro Ferri, born at Rome in 1634; died in that city on Sept. 13, 1689. Pupil of Pietro da Cortona.

The Nativity (sketch, monochrome).

Canvas, $15\frac{3}{8}$ by $10\frac{5}{8}$ in. (38.8 by 27 cm.).

Guise Bequest.

One of the two small sketches assigned to Ciro Ferri in the *A* Cat., p. 5.—1833 Cat., No. 290 or 294 (each described as a Nativity by Ciro Ferri).

105. Ferri, Ciro (*Attributed to*).

The Adoration of the Shepherds (sketch, monochrome).

Canvas, $15\frac{3}{8}$ by $10\frac{5}{8}$ in. (38.8 by 27 cm.).

Guise Bequest.

One of the two small sketches assigned to Ciro Ferri in the *A* Cat., p. 6.—1833 Cat., No. 290 or 294 (each described as a Nativity by Ciro Ferri).

107. Roman School, XVIII century.

Interior of St. Peter's.

Canvas, 67 by 86 in. (170 by 218 cm.).

Guise Bequest.

A Cat., p. 5 (without attribution).—1833 Cat., No. 171 (as Pannini).

(E) SCHOOL OF PARMA

108. Correggio (*Imitator of*). Antonio Allegri, called Il Correggio, born at Correggio, probably shortly before 1489; died in that city on March 5, 1534. Developed under the influence of Mantegna, Dosso Dossi, and Michelangelo.

The Deposition.

Canvas, $15\frac{1}{4}$ by $12\frac{1}{4}$ in. (38.7 by 31 cm.).

Guise Bequest.

A Cat., p. 2 (without attribution).—1833 Cat., No. 98 (as Correggio).

ITALIAN SCHOOLS

109. Correggio (*Imitator of*).

Angels among clouds, circular group drawn *di sotto in sù*.
Sketch in grisaille for ceiling decoration.

Panel (oak), $11\frac{1}{4}$ by $8\frac{1}{2}$ in. (28.5 by 21.5 cm.).

Guise Bequest.

Lond. and Env. iii. 24 ; *Eng. Comm.* ii. 54 (as Correggio).—
Not identifiable with any entry in the *A Cat.*—1833 *Cat.*, No. 47
(as 'after Correggio').

Being painted on an oak panel, probably the work of a
Northern artist.

111. Correggio (*Copy after*).

The Agony in the Garden.

Canvas, $13\frac{1}{2}$ by $17\frac{1}{2}$ in. (34 by 44.2 cm.).

Unknown provenance ; not mentioned in any of the earlier
catalogues.

Copy after the picture by Correggio in the collection of the
Duke of Wellington at Apsley House.

112. Correggio (*Copy after*).

The Virgin and Child ('La Zingarella').

Canvas, 22 by $17\frac{1}{2}$ in. (55.8 by 44.2 cm.).

Guise Bequest.

Not identifiable with any entry in the *A Cat.*—1833 *Cat.*, No. 93.

Copy after the picture by Correggio in the Gallery at Naples
(Sala XII, No. 2).

113. Correggio (*Copy after*).

The Nativity of Christ ('La Notte').

Canvas, 38 by 28 in. (96.2 by 71 cm.).

Guise Bequest.

Lond. and Env. iii. 32 ; *Eng. Comm.* ii. 62.—*A Cat.*, p. 6.—
1833 *Cat.*, No. 97 (everywhere as a copy after Correggio by
Carlo Cignani).

Copy after the picture by Correggio in the Dresden Gallery
(No. 152).

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114. Correggio (*Copy after*).

The Virgin (fragment).

Canvas, $16\frac{1}{2}$ by $10\frac{1}{2}$ in. (41.8 by 26.5 cm.).

Guise Bequest.

A Cat., p. 6.—1833 *Cat.*, No. 94.

Copy after the figure of the Virgin in the picture by Correggio known as the 'Madonna della Scodella', in the Gallery at Parma (No. 350).

115. Correggio (*Copy after*)

The Infant Christ (fragment).

Canvas, $16\frac{1}{4}$ by $10\frac{1}{4}$ in. (41 by 26 cm.).

Guise Bequest.

A Cat., p. 6.—1833 *Cat.*, No. 95.

Copy after the figure of the Infant Christ in the picture known as the 'Madonna della Scodella', by Correggio, in the Gallery at Parma (No. 350).

116. Correggio (*Copy after*).

St. Joseph (fragment).

Canvas, $16\frac{1}{4}$ by $10\frac{1}{2}$ in. (41 by 26.5 cm.).

Guise Bequest.

A Cat., p. 6.—1833 *Cat.*, No. 96.

Copy after the figure of St. Joseph in the picture by Correggio known as the 'Madonna della Scodella', in the Gallery at Parma (No. 350).

118. Parmigianino (*School of*). Francesco Mazzola, called Il Parmigianino, born at Parma on January 11, 1504; died at Casalmaggiore on Aug. 24, 1540. Pupil of his uncles, Pier Ilario and Michele Mazzola; strongly influenced by Correggio.

Mars (?).

Panel, hexagonal, $27\frac{1}{2}$ by $12\frac{3}{4}$ in. (69.8 by 32.2 cm.).

Guise Bequest.

Lond. and Env. iii. 29; *Eng. Conn.* ii. 60.—*A Cat.*, pp. 1, 3.—1833 *Cat.*, one of Nos. 85-89 (everywhere as Parmigianino).

ITALIAN SCHOOLS

Parmigianino (*School of*)—*continued*.

Companion picture to Nos. 119, 120, 121.

119. Parmigianino (*School of*).

Hercules.

Panel, hexagonal, $27\frac{1}{4}$ by $12\frac{1}{2}$ in. (67 by 31.7 cm.).

Guise Bequest.

For references to previous catalogues, see No. 118.

Companion picture to Nos. 118, 120, 121.

120. Parmigianino (*School of*).

Bacchus.

Panel, hexagonal, $27\frac{1}{4}$ by $12\frac{3}{4}$ in. (69 by 32.2 cm.).

Guise Bequest.

For references to previous catalogues, see No. 118.

Companion picture to Nos. 118, 119, 121.

121. Parmigianino (*School of*).

An Aged God.

Panel, hexagonal, $27\frac{1}{4}$ by $12\frac{1}{2}$ (69 by 31.7 cm.).

Guise Bequest.

For references to previous catalogues, see No. 118.

Companion picture to Nos. 118, 119, 120.

122. Parmigianino (*School of*).

Nude Youth.

Canvas, 17 by $11\frac{1}{2}$ in. (43 by 29 cm.).

Guise Bequest.

A Cat., p. 6 ('A small naked figure, by Parmegiano').—1833
Cat., probably one of Nos. 85-89.

A figure of Apollo, somewhat similar in pose, has been
engraved in wood by Antonio Belemo, after Parmigianino.

123. Parmigianino (*Copy after*).

The Virgin and Child, with St. Jerome, the Magdalen, and the
Infant St. John.

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Parmigianino (*Copy after*)—*continued.*

Panel, 29 by 23 in. (73.5 by 58.2 cm.).

Guise Bequest.

Lond. and Env. iii. 31; *Eng. Conn.* ii. 62.—*A Cat.*, p. 11.—
1833 *Cat.*, No. 91.

Copy after the picture by Parmigianino in the Uffizi (No. 1006).

125. Niccolò dell' Abbate (*Copy after*). Niccolò dell' Abbate, born about 1512 at Modena; died at Fontainebleau in 1571. Developed under the influence of Correggio.

Diana and Actaeon.

Paper mounted on wood, 16 $\frac{1}{4}$ by 22 $\frac{3}{4}$ in. (41 by 57.8 cm.).

Guise Bequest.

Lond. and Env. iii. 23; *Eng. Conn.* ii. 54.—*A Cat.*, p. 2.—
1833 *Cat.*, No. 280 (everywhere as Niccolò dell' Abbate).

Copy after a large picture in the collection of Lord Middleton at Wollaton Hall, Nottingham, which, when shown at the exhibition of Old Masters at the Grafton Galleries in 1911 (No. 103), was attributed to Primaticcio, for whose name it may, however, be advisable to substitute that of Niccolò dell' Abbate, to whom this little copy has always been assigned.

126. Schidoni, Bartolomeo. Born at Modena, about 1570; died at Parma in December 1615. Pupil of the Carracci; imitator of Correggio.

The Virgin and Child, with SS. Joseph and Catherine (all, except the Child, three-quarter lengths).

Panel, 8 $\frac{3}{4}$ by 7 $\frac{1}{2}$ in. (22.2 by 19 cm.).

Guise Bequest.

Lond. and Env. iii. 29; *Eng. Conn.* ii. 59.—*A Cat.*, p. 9.—1833 *Cat.*, No. 284 (everywhere as Schidoni).

Somewhat allied in composition to the group of the Holy Family with St. John, in a picture by Schidoni engraved when in the *Galerie Napoléon* by Chataigner and Riquet.

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127. Schidoni.

The Virgin and Child, with St. Joseph (The Virgin and St. Joseph nearly half-lengths).

Panel, $28\frac{1}{2}$ by $21\frac{1}{4}$ in. (72.2 by 54 cm.).

Guise Bequest.

A Cat., p. 2.—1833 *Cat.*, No. 283 (in both cases as Schidoni).

128. Schidoni (?).

The Lamentation over the Dead Christ (Christ supported by an Angel; on the left the grieving Virgin; behind, two Angels with candles).

Panel (oak), 42 by $29\frac{3}{4}$ in. (106.5 by 75.3 cm.).

Guise Bequest.

A Cat., p. 9.—1833 *Cat.*, No. 285 (in both cases as Schidoni).

Not unlike Schidoni in style, but still doubtful as a work by him, especially as it is painted on oak.

129. Badalocchio, Sisto. Born at Parma on June 28, 1585; died at Bologna in 1647. Pupil of Annibale Carracci; imitator of Correggio.

The Good Samaritan.

Canvas, $17\frac{5}{8}$ by $21\frac{3}{4}$ in. (44.6 by 55.1 cm.).

Guise Bequest.

Lond. and Env. iii. 26; *Eng. Conn.* ii. 57.—*A Cat.*, p. 12.—1833 *Cat.*, No. 266 (everywhere as Sisto Badalocchio).

(F) BOLOGNESE SCHOOL

*130. Carracci, Lodovico (*Attributed to*). Lodovico Carracci, born at Bologna on April 21, 1555; died in that city on Nov. 13, 1619. Pupil of Prospero Fontana; one of the leaders of the Eclectic movement.

Portrait of Giacomo Filippo Torrino (half-length). Inscribed, above, to the left, 'Iacobus Philippus Turrinus, aetatis suae anno

BOLOGNESE SCHOOL

Carracci, Lodovico (*Attributed to*)—*continued*.

11'. He is represented as holding a letter and its envelope, which bears the address 'Giacomo Giovia . . . Bologna'.

Canvas, $33\frac{1}{4}$ by $25\frac{1}{2}$ in. (84 by 64.5 cm.).

Guise Bequest.

Lond. and Env. iii. 35; *Eng. Conn.* ii. 65 (as Lodovico Carracci).

—*A Cat.*, p. 10 (without attribution).—1833 *Cat.*, No. 224 (as 'Spagnuololetto').

131. Carracci, Lodovico (*Attributed to*).

Christ at Emmaus (group of three half or three-quarter length figures).

Canvas, 56 by 69 in. (142 by 175 cm.).

Guise Bequest.

Lond. and Env. iii. 21; *Eng. Conn.* ii. 52.—*A Cat.*, p. 10.—

1833 *Cat.*, No. 261 (everywhere as Lodovico Carracci).

132. Carracci, Lodovico (*Attributed to*).

The Dead Christ.

Canvas, $29\frac{3}{4}$ by $40\frac{3}{4}$ in. (75.4 by 103.5 cm.).

Guise Bequest.

Lond. and Env. iii. 20; *Eng. Conn.* ii. 51.—*A Cat.*, p. 3.—

1833 *Cat.*, No. 261 (everywhere as Lodovico Carracci).

133. Carracci, Agostino (*Attributed to*). Agostino Carracci, born on Aug. 5, 1557; died at Parma on March 22, 1602. Pupil of Prospero Fontana; one of the leaders of the Eclectic movement.

Susanna and the Elders.

Canvas, 84 by 58 in. (213 by 147 cm.).

Guise Bequest.

Lond. and Env. iii. 27; *Eng. Conn.* ii. 58 (as Agostino Carracci).—*A Cat.*, pp. 6 or 12 (pictures of this subject without attribution; cf. No. 157 in this catalogue).—1833 *Cat.*, No. 276 (as Agostino Carracci).

The attribution to Agostino Carracci is open to grave doubt.

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134. Carracci, Annibale. Baptized at Bologna on Nov. 3, 1560; died at Rome on July 15, 1609. Pupil of his cousin Lodovico, and one of the leaders of the Eclectic movement.

The Virgin and Child, surrounded by Angels among clouds; below, a view of Bologna.

Canvas, 58 by 41½ in. (147 by 105.2 cm.).

Guise Bequest.

Lond. and Env. iii. 27; *Eng. Conn.* ii. 58.—*A Cat.*, p. 9.—1833 *Cat.*, No. 258 (everywhere as Annibale Carracci).

'This picture was brought from France by Sir James Thornhill, at whose sale [1735] it was purchased, but has since suffered much from cleaning' (Dallaway, *Anecdotes*, p. 491).

***135. Carracci, Annibale.**

Landscape, with figures representing the Death of St. Peter the Martyr.

Canvas, 45¼ by 37½ in. (114.8 by 95 cm.).

Guise Bequest.

Lond. and Env. iii. 20; *Eng. Conn.* ii. 50 ('The figures, by Agostino Carracci. The landscape, by Gobbo de Carracci').—*A Cat.*, p. 5 (as 'Gobbo de Caracci').—1833 *Cat.*, No. 203 ('Figures by Annibal Caracci. Landscape by Gobbo Caracci').

***136. Carracci, Annibale.**

A Butcher's Shop.

Canvas, 73 by 105 in. (185 by 266 cm.).

Guise Bequest.

Lond. and Env. iii. 25; *Eng. Conn.* ii. 55 sq.—*A Cat.*, p. 12.—1833 *Cat.*, No. 259 (everywhere as Annibale Carracci).

According to a tradition, which cannot be traced back any further than to the list of the Guise pictures in *Lond. and Env.*, this picture represents various members of the Carracci family. 'Annibal is weighing some meat to a Swiss of the Cardinal of Bologna's guard. Agostino is shaking a nail, and trying if it holds fast, that he may hang on it a leg of mutton which he holds

BOLOGNESE SCHOOL

Carracci, Annibale—*continued.*

in his left hand. The *Gobbo* is lifting up a calf to hang it on a beam, and *Lodovico* stoops down killing a sheep. The mother of them is represented as a servant-maid that comes to buy some meat' (*Lond. and Env. u. s.*). Dallaway (*Anecdotes*, pp. 489 *sqq.*) adds the following details concerning the history of the picture: 'There is an anecdote of this picture, that it was painted in order to mortify the pride of Lodovico, his [*i. e.* Annibale's] brother (*sic*), who affected to conceal the meanness of his origin. One day it was unexpectedly exhibited in the saloon of the cardinal Farnese, his patron, when surrounded by Roman nobility of whose notice and society Lodovico was so ambitious. . . . A striking resemblance in the heads will be found to those engraved from the originals, in the Museum Florentinum. . . . In every point of consideration this picture is a great curiosity, and is said to have cost Gen. Guise 1,000 *l.* sterling at Naples, where it was removed with the Farnese collection.' It must be noted, however, that there is no entry corresponding to this picture in either of the inventories of the Farnese collection (of 1680 and 1708) printed in Campori's *Raccolta di Cataloghi* (Modena, 1870); and whether there is anything in the story that the figures are portraits of members of the Carracci family seems extremely doubtful, in spite of the fact that Lodovico's father is known to have been a butcher. Interiors of butchers' and fishmongers' shops are not unusual subjects in Italian painting of the Baroque period; attention may be drawn in this connexion to two pictures in the Messinger collection at Munich, which have been assigned to a Bolognese painter of an earlier generation than Annibale Carracci, namely, Bartolomeo Passerotti (see A. Venturi, in *L'Arte*, xvi. 152, with reproductions, p. 146 *sq.*).

Exhibited at Manchester, 1857, No. 342.

Passavant, *Kunstreise*, p. 159.

Waagen, *Treasures*, iii. 324.

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137. Carracci, Annibale (*Copy after*).

The Deposition of Christ.

Panel, $18\frac{1}{2}$ by $13\frac{3}{4}$ in. (47·8 by 34·8 cm.).

Guise Bequest.

Lond. and Env. iii. 34; *Eng. Conn.* ii. 64 (as Lodovico Carracci).—*A Cat.*, p. 10 (as Agostino Carracci).—1833 *Cat.*, No. 267 (without attribution).

Companion picture to No. 138.

Another version of this composition (on copper, size 16 by 13 in.), assigned to Annibale Carracci, was formerly in the Leuchtenberg Gallery (No. 69) and is engraved in outline in the catalogue of that collection published in 1852. The present version is probably a copy, though not necessarily of the Leuchtenberg picture.

138. Carracci, Annibale (*Copy after*).

St. Francis in a swoon, supported by Angels.

Panel, 19 by $13\frac{5}{8}$ in. (48 by 34·4 cm.).

Guise Bequest.

Lond. and Env. iii. 34; *Eng. Conn.* ii. 64.—*A Cat.*, p. 10.—1833 *Cat.*, No. 262 (everywhere as Annibale Carracci).

Companion picture to No. 137.

Probably a copy.

139. Carracci, Annibale (*Copy after*).

The Virgin and Child, with St. Joseph and the Infant St. John.

Canvas, $13\frac{1}{4}$ by $10\frac{3}{4}$ in. (33·5 by 27·2 cm.).

Guise Bequest.

Lond. and Env. iii. 23; *Eng. Conn.* ii. 53.—*A Cat.*, p. 13.—1833 *Cat.*, No. 263 (everywhere as Annibale Carracci).

Two more versions of this composition are known—in the Uffizi No. 1007), and the Hermitage (No. 170)—and it has frequently been engraved. That the original version is due to Annibale Carracci there can be no doubt; but which it is

BOLOGNESE SCHOOL

Carracci, Annibale (*Copy after*)—*continued.*

must for the present remain an unsolved problem. In any case, it seems most likely that the present version is a copy.

140. Gobbo dei Carracci (*Attributed to*). Pietro Paolo Bonzi, called Il Gobbo dei Carracci, born at Cortona, *c.* 1575; died at Rome between 1633 and 1644. Pupil of Giovanni Battista Viola and the Carracci.

Landscape with St. John the Baptist preaching.

Canvas, $20\frac{1}{2}$ by 27 in. (52 by 68.5 cm.).

Guise Bequest.

Lond. and Env. iii. 32; *Eng. Conn.* ii. 62.—*A Cat.*, p. 9.—1833 Cat., No. 208 (everywhere as Gobbo dei Carracci).

141. Reni, Guido (*School of*). Born at Calvenzano near Bologna, on Nov. 4, 1575; died at Bologna on Aug. 18, 1642. Studied under Denis Calvaert, and in the academy of the Carracci, where he became assistant to Lodovico Carracci.

Allegory: Holy Love overcoming Profane Love.

Canvas, $36\frac{1}{2}$ by 49 in. (92.5 by 124.2 cm.).

Guise Bequest.

Lond. and Env. iii. 28; *Eng. Conn.* ii. 58.—*A Cat.*, p. 11.—1833 Cat., No. 60 (everywhere as Guido Reni).

Guido's picture of a kindred subject in the Museo Civico at Pisa (Sala VIII, No. 6) shows an entirely different composition.

142. Reni, Guido (*School of*).

St. John the Baptist (bust).

Canvas, oval, $23\frac{7}{8}$ by $17\frac{1}{4}$ in. (60.5 by 43.5 cm.).

Guise Bequest.

A Cat., p. 9.—1833 Cat., No. 57 (in both cases as Guido Reni).

143. Reni, Guido (*School of*).

Female Saint (bust).

Canvas, $20\frac{1}{2}$ by $16\frac{1}{8}$ in. (52 by 42.7 cm.).

ITALIAN SCHOOLS

Reni, Guido (*School of*)—*continued*.

Probably Guise Bequest.

? *A Cat.*, p. 8, 'The half length of a woman, with a glory round her head'.

144. Reni, Guido (*Copy after*).

God the Father and a Choir of Angels playing on musical instruments.

Canvas, 38 by 54 in. (96.2 by 137 cm.).

Guise Bequest.

Lond. and Env. iii. 34; *Eng. Conn.* ii. 64 sq.—*A Cat.*, p. 8.—1833 *Cat.*, No. 20.

Copy after the fresco by Guido in the apse of the Cappella di S. Silvestro, in the church of S. Gregorio Magno at Rome.

147. Albani, Francesco. Born at Bologna on March 17, 1578; died in that city on October 4, 1660. Pupil of Denis Calvaert and the Carracci.

The Youthful Christ surrounded by Angels holding the instruments of the Passion; above, God the Father.

Canvas, circular, diameter 24 in. (61 cm.).

Guise Bequest.

A Cat., p. 10.—1833 *Cat.*, No. 56 (in both cases as Albani).

148. Lanfranco, Giovanni. Born at Parma in the autumn of 1580; died at Rome on November 29, 1647. Pupil of the Carracci.

The Flight into Egypt (St. Joseph and the Angel half-lengths; The Virgin three-quarter length).

Canvas, 43½ by 59 in. (110.5 by 149.5 cm.).

Guise Bequest.

Lond. and Env. iii. 21; *Eng. Conn.* ii. 52 (as Guido Reni).—

A Cat., p. 9 (as Lanfranco).—1833 *Cat.*, No. 256 (as Lanfranco).

***149. Domenichino.** Domenico Zampieri, called Il Domenichino, born at Bologna on October 21, 1581; died at Naples on April 15,

BOLOGNESE SCHOOL

Domenichino—continued.

1641. Trained under Denis Calvaert and in the Academy of the Carracci; for some time assistant to Annibale Carracci at Rome.

Landscape with Figures, representing Moses delivering the daughters of Reuel from the Shepherds.

Canvas, $25\frac{1}{2}$ by $31\frac{1}{2}$ in. (64.5 by 79.8 cm.).

Lond. and Env. iii. 33; *Eng. Conn.* ii. 63.—*A Cat.*, p. 12.—1833 Cat., No. 207 (everywhere as Domenichino).

*150. Domenichino.

Landscape with Figures (fishermen and women washing).

Canvas, $22\frac{3}{4}$ by 32 in. (57.8 by 81 cm.).

Guise Bequest.

Lond. and Env. iii. 33; *Eng. Conn.* ii. 63.—*A Cat.*, p. 12.—1833 Cat., No. 209 (everywhere as Domenichino).

A replica of this picture was formerly in the Stafford Gallery (engraved by John Young in *A Catalogue of the Collection of Pictures of . . . the Marquess of Stafford*, London, 1825, vol. ii, No. 281; also engraved by F. R. Hay in 1814). The size of this replica is given as $23\frac{3}{4}$ by 32 in.

*151. Domenichino.

Two studies of the head of an old, white-bearded Man.

Canvas, 19 by $25\frac{1}{4}$ in. (41 by 64 cm.).

Guise Bequest.

Lond. and Env. iii. 21; *Eng. Conn.* ii. 52.—*A Cat.*, p. 3.—1833 Cat., No. 25.

In all the previous catalogues this is entered as a work by Andrea Sacchi. The head to the left is, however, clearly a study for the head of St. Petronius in Domenichino's *Madonna and Saints*, at the Brera (No. 550); the other recalls the head of St. Jerome in the Communion of St. Jerome, by the same artist, in the Vatican Gallery, but is turned in the opposite direction.

152. **Domenichino** (*Copy after*).

The Last Communion of St. Jerome.

Canvas, 54 by 34½ in. (137 by 87.5 cm.).

Guise Bequest.

A Cat., p. 9.—1833 Cat., No. 103.

Copy after the picture by Domenichino in the Vatican Gallery.

153. **Domenichino** (*Copy after*).

Diana and her Nymphs.

Canvas, 43 by 60½ in. (109 by 153.3 cm.).

Guise Bequest.

A Cat., p. 9.—1833 Cat., No. 191 (in both cases as Carlo Maratta).

154. **Domenichino** (*Copy after*).

The Building of the Church at Grottaferrata.

Canvas, 18½ by 25¾ in. (46.8 by 65.2 cm.).

Guise Bequest.

A Cat., p. 8.—1833 Cat., No. 105.

Copy after one of the frescoes by Domenichino in the Cappella di S. Nilo, in the church of the Monastery of Grottaferrata.

155. **Domenichino** (*Copy after*).

The Meeting of St. Nilus and the Emperor Otho III.

Canvas, 18¾ by 25¾ in. (47.5 by 65.2 cm.).

Guise Bequest.

A Cat., p. 6.—1833 Cat., No. 104.

Copy after one of the frescoes by Domenichino in the Cappella di S. Nilo, in the church of the Monastery of Grottaferrata.

156. **Domenichino** (*Copy after*).

The Triumph of Cupid.

Canvas, 27½ by 21½ in. (69.5 by 54.5 cm.).

BOLOGNESE SCHOOL

Domenichino (*Copy after*)—*continued*.

Guise Bequest.

A Cat., p. 13.—1833 *Cat.*, No. 13.

Copy of the picture by Domenichino in the Louvre (No. 1616).

157. Domenichino (*Copy after*) (?).

Susanna and the Elders.

Canvas, 15 by 11¼ in. (38 by 28.5 cm.).

Guise Bequest.

A Cat., pp. 6 or 12 (picture of this subject, without attribution; cf. No. 133 in this collection).—1833 *Cat.*, No. 106 (as a copy after Domenichino).

That the present picture is a copy after Domenichino seems quite likely, though it has proved impossible to trace the original.

159. Guercino. Giovanni Francesco Barbieri, called Guercino, baptized at Cento on February 8, 1591; died at Bologna on December 22, 1666. Formed his style under the combined influence of the Eclectics and the Naturalists.

St. John the Baptist (bust).

Canvas, 22 by 17½ in. (56 by 44.2 cm.).

Guise Bequest.

Lond. and Env. iii. 33; *Eng. Conn.* ii. 63.—*A Cat.*, p. 5.—1833 *Cat.*, No. 186 (everywhere as Guercino).

162. Mola, Pier Francesco. Baptized on February 9, 1612, at Coldriero (near Como); died in the spring of 1668 at Rome. Developed his style under the influence of Albani, Guercino, and Ribera.

Diogenes (half-length).

Canvas, 30 by 22¼ in. (76 by 56.5 cm.).

Guise Bequest.

Lond. and Env. iii. 36; *Eng. Conn.* ii. 66 (as Spagnoletto).—*A Cat.*, p. 1 ('Spagnoletto').—1833 *Cat.*, No. 217 (as Mola).

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Mola, Pier Francesco—*continued.*

For a note on several kindred half-lengths by Mola, see L. Ozzola, in *Bollettino d'arte*, v. 319 *sqq.*

163. Mola.

Portrait of a Man, supposed to be the painter (bust). Inscribed at the top 'Mola'.

Canvas, $17\frac{3}{4}$ by 14 in. (45 by 35.4 cm.).

Guise Bequest.

Lond. and Env. iii. 19; *Eng. Conn.* ii. 50.—*A Cat.*, p. 12.—1833 *Cat.*, No. 238 (everywhere as the portrait of Mola by himself).

164. Mola.

St. John the Baptist preaching.

Canvas, $9\frac{3}{4}$ by $13\frac{1}{4}$ in. (24.5 by 33.5 cm.).

Guise Bequest.

A Cat., p. 5 (as 'Imola', which is clearly a corruption of 'F. Mola').—Not identifiable with any picture mentioned in the 1833 *Cat.*

165. Mola (*Attributed to*).

Landscape.

Canvas, 12 by 19 in. (30.5 by 48 cm.).

Guise Bequest.

1833 *Cat.*, No. 273 or 275 (each of them a landscape assigned to Mola). Companion picture to No. 166.

166. Mola (*Attributed to*).

Landscape (with a stag hunt).

Canvas, $13\frac{1}{2}$ by 19 in. (31.5 by 48 cm.).

Guise Bequest.

1833 *Cat.*, No. 273 or 275 (each of them a landscape assigned to Mola). Companion picture to No. 165.

BOLOGNESE SCHOOL

167. Mola (*Copy after*).

The Angel appearing to Hagar.

Canvas, $17\frac{3}{4}$ by $24\frac{3}{4}$ in. (45 by 62.7 cm.).

Guise Bequest.

A Cat., p. 7 (without attribution).—1833 *Cat.*, No. 64 (as Mola).

This composition has been engraved from a picture by Mola in the Musée Français and the Galerie Napoléon and (reversedly) from one in the Orleans Gallery. The present picture is a copy after either of these works, or some similar painting.

168. Bolognese School, XVII century.

Landscape with a shepherdess apparently cutting a name in a tree.

Canvas, 15 by 12 in. (38 by 30.5 cm.).

Guise Bequest.

Not identifiable with any picture mentioned in the earlier catalogues. Akin to the style of Mola.

169. Bolognese School, XVII century.

Landscape.

Canvas, $43\frac{3}{4}$ by $64\frac{1}{4}$ in. (111 by 163 cm.).

Guise Bequest.

Lond. and Env. iii. 26; *Eng. Conn.* ii. 56 (as Domenichino).—*A Cat.*, p. 11 (as 'Bolognese', *i.e.* G. F. Grimaldi, called Il Bolognese, 1606-80).—1833 *Cat.*, No. 202 (as Grimaldi).

170. Cignani, Carlo. Born at Bologna on May 15, 1628; died at Forli on Sept. 6, 1719. Pupil of G. B. Cairo and Francesco Albani.

The Virgin and Child with the Infant St. John (The Virgin and St. John half-lengths).

Canvas, $27\frac{1}{4}$ by 21 in. (69 by 53.2 cm.).

Guise Bequest.

A Cat., p. 1.—1833 *Cat.*, No. 140 (in both cases as Padovanino).

Replica of a picture by Cignani at Hampton Court (No. 117).

(G) NEAPOLITAN SCHOOL

171. Rosa, Salvator. Born at Arenella, near Naples, in 1615, probably on July 21; died at Rome on March 15, 1673. Pupil of his uncle, Antonio Greco, and Francesco Fracanzano.

Erichthonius delivered to the Daughter of Cecrops to be educated.

Canvas, 72 by 49½ in. (182.5 by 125.5 cm.).

Guise Bequest.

Lond. and Env. iii. 32 sq.; *Eng. Conn.* ii. 63.—*A Cat.*, p. 10.—1833 *Cat.*, No. 218 (everywhere as Salvator Rosa).

L. Ozzola, in the *Burlington Magazine*, vol. xvi (1909-10), p. 150 (interpreting the subject as Hercules leaving the Cradle).

172. Rosa, Salvator.

A Philosopher contemplating a skull (half-length).

Canvas, 41 by 30½ in. (104 by 77.2 cm.).

Fox-Strangways Gift.

1833 *Cat.*, No. 216.

Inscribed at the back 'Un Filosofo di Salvator Rosa fatto per la Casa Maffei della Galleria dei conti Guidi di Firenze', and 'Del Fideicomisso Primogeniale Maffei di Salvador Rosa'.

173. Rosa, Salvator (*Copy after*).

Tobit catching the Fish.

Panel (oak), 12¼ by 10 in. (31 by 25.4 cm.).

Guise Bequest.

A Cat., p. 9.—1833 *Cat.*, No. 220.

Copy after the picture by Salvator Rosa in the Louvre (No. 1477).

NEAPOLITAN SCHOOL

174. Neapolitan School, XVII century.

Lazzarone drinking (half-length).

Canvas, $28\frac{1}{2}$ by $24\frac{1}{4}$ in. (72.3 by 61.5 cm.).

Guise Bequest.

Lond. and Env. iii. 28; *Eng. Conn.* ii. 58.—*A Cat.*, p. 2.—
1833 Cat., No. 260 (everywhere as Annibale Carracci).

176. Neapolitan School, XVII century.

An Oriental (bust).

Canvas, $23\frac{1}{4}$ by 19 in. (59 by 48 cm.).

Guise Bequest.

Not identifiable with any picture mentioned in the earlier catalogues.

177. Neapolitan School, XVII century.

Two Male Figures of grotesque character (busts).

Canvas, $18\frac{3}{4}$ by $25\frac{1}{2}$ in. (47.5 by 64.6 cm.).

Guise Bequest.

Lond. and Env. iii. 18; *Eng. Conn.* ii. 49.—*A Cat.*, p. 7.—
1833 Cat., No. 234 (everywhere as Ribera).

(H) GENOESE SCHOOL

*178. **Strozzi, Bernardino**, called Il Prete Genovese. Born at Genoa in 1581; died at Venice on August 3, 1641. Pupil of Pietro Sorri.

Judith with the head of Holofernes (group of two three-quarter length figures).

Canvas, 54 by 39 in. (137 by 99 cm.).

Guise Bequest.

A Cat., p. 9.—1833 Cat., No. 192 (in both cases as 'Prete Genovese', though the 1833 Cat. wrongly identifies the artist with the other painter so nicknamed—Ippolito Galantini).

ITALIAN SCHOOLS

Strozzi, Bernardino—*continued*.

Another picture of this subject by Strozzi, different in composition, is in the Berlin Museum (reproduced in *Amtliche Berichte*, October, 1915).

179. Castiglione, Giovanni Benedetto. Born at Genoa in 1616; died at Mantua in 1670. Pupil of Giovanni Battista Paggi and Giovanni Andrea Deferraro.

Christ driving the Cattle out of the Temple.

Canvas, $15\frac{3}{4}$ by $22\frac{1}{4}$ in. (40 by 56.4 cm.).

Guise Bequest.

A Cat., p. 8.—1833 Cat., No. 293 (in both cases as Castiglione).

180. Castiglione, Giovanni Benedetto.

Cattle driven off and a distant fire.

Canvas, $15\frac{3}{4}$ by $22\frac{1}{4}$ in. (40 by 56.4 cm.).

Guise Bequest.

Not identifiable with any entry in the *A* Cat.—1833 Cat., No. 291 (as Castiglione).

(I) LOMBARD SCHOOL

***181. Lombard School**, late XV century (*Copy*).

Portrait of Beatrice d'Este (1475-97) with the emblems of St. Catherine (half-length).

Panel, 19 by $15\frac{1}{4}$ in. (48 by 38.6 cm.).

Guise Bequest.

Lond. and Env. iii. 30; *Eng. Conn.* ii. 60 (as 'Vettori Carpaccio').—*A* Cat., p. 2 (as 'Vettori Carpaccio').—1833 Cat. No. 21 (as 'Pietro della Vite')

Copy of a picture in the Palazzo Pitti (No. 371), which is faithfully reproduced except for the addition of the wheel in

LOMBARD SCHOOL

Lombard School—*continued.*

front of the figure and the hand with the palm-branch. A more free version of the Pitti original, yet without these incongruous additions, is in the Musée Jacquemart-André in Paris (as Boltraffio; reproduced in *L'Arte*, xvii. 74).

A. Venturi, *La Galleria Crespi*, p. 256 (considering the present picture as the original of the Pitti version).

H. F. Cook, in the *Burlington Magazine*, vol. v (1904), p. 200, n. 10.

On the portraits of Beatrice d'Este, see G. Coceva, in *Archivio storico dell' arte*, ser. i, vol. ii (1889), pp. 264 sqq.

182. Ghisolfi (*Attributed to*). Giovanni Ghisolfi, born at Milan about 1623; died in that city in 1683. Pupil of Giraldo Ghignolo and Paolo Antonio Volpini.

A piece of architecture, with figures.

Canvas, 60 by 76 in. (152 by 192.5 cm.).

Guise Bequest.

Lond. and Env. iii. 20; *Eng. Conn.* ii. 51 ('in his first manner, by Nicol. Poussin').—*A Cat.*, p. 11.—1833 *Cat.*, No. 183 (in both the latter cases as Ghisolfi).

(J) PADUAN SCHOOL

***183. Mantegna** (*School of*). Andrea Mantegna, born at Isola di Carturo, near Padua, in 1431; died at Mantua on Sept. 13, 1506. Pupil of Francesco Squarcione; influenced by the Antique, by Donatello and Jacopo Bellini.

Christ carrying the Cross (half-lengths).

Canvas, backed with canvas, 24½ by 30½ in. (62 by 77.2 cm.).

Guise Bequest.

Lond. and Env. iii. 19; *Eng. Conn.* ii. 49.—*A Cat.*, p. 11.—1833 *Cat.*, No. 80 (everywhere as Mantegna).

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Mantegna (*School of*)—*continued.*

From the collection of Charles I (marked with the 'C. R.' surmounted by a crown, at the back of the second canvas).

Probably identical with the picture referred to in the Inventory of the pictures at Hampton Court that had belonged to Charles I (now in the Office of Land Revenue Records) as follows: 'No. 157. Christ carrying y^e Cross, by Andrea Mantenger' (appraised at £40), (see H. G. Hewlett, in the *Nineteenth Century*, August, 1890, vol. xxviii, p. 214); and again with the 'Carrying the Cross' by Montagna (*sic*) mentioned in the Inventory of Charles I's collection in the National Art Library (see Sir Claude Phillips, *The Picture Gallery of Charles I*, London, 1896, p. 73 *sq.*). Crowe and Cavalcaselle (*History of Painting in North Italy*, 2nd ed., ii. 119, n. 2) moreover suggest that the present picture may be the one described in the Inventory of the collection of the Duke of Mantua, drawn up in 1627, as follows: 'Un quadro con N. S. che porta la croce, mezza figura, opera di Mantegna con ornamento fregiato d'oro, L. 90' (A. Luzio, *La Galleria dei Gonzaga venduta all' Inghilterra*, Milan, 1913, p. 97).

Exhibited at Manchester in 1857. No. 97.

Crowe and Cavalcaselle hold that there would be some reason for ascribing this picture to Francesco Mantegna, the son of Andrea, if the frescoes of the four Evangelists on the ceiling of the Mantegna Chapel in S. Andrea at Mantua could be regarded as a work by Francesco.

P. Kristeller, *Andrea Mantegna*, London, 1901, p. 453 ('by a Veronese pupil of Mantegna').

The picture is clearly by an artist imitating the style of Mantegna towards the end of his career.

A picture of the same subject and similar character is in the Museo Civico at Verona (No. 153).

(K) VENETIAN SCHOOL

*184. **Catena** (*School of*). Vincenzo Catena, born about 1480 ; died in September, 1531. Pupil of Giovanni Bellini.

The Virgin and Child with the Infant St. John (the Virgin three-quarter length ; St. John half-length).

Panel, $14\frac{1}{2}$ by $21\frac{3}{4}$ in. (36.7 by 55 cm.).

Guise Bequest.

1833 Cat., No. 12 (as 'Giov. Bellini').

Two other versions of this composition, in a similar style, are known : one in the Venice Academy (No. 101), the other in the collection of Mr. R. H. Benson in London. The picture at Venice has long been assigned to Marco Belli, a pupil of Giovanni Bellini, who died in 1523, and whose only authenticated work is a copy, in the Gallery at Rovigo, of Bellini's Circumcision of Christ. That being the case, it is somewhat difficult to form an idea of the character of Marco Belli's style, but it does not seem that his art, as exemplified in that signed picture, shows any very close analogies to the three Madonnas above mentioned. As the antiquity of the tradition which connects Marco Belli's name with the Venice picture is not known, it seems preferable to abandon that name for the three paintings in question, which, on the other hand, as regards form, design, and colouring, remind one very strongly of the later work of Catena, though betraying the hand of a pupil rather than of the master himself.

185. **Titian** (*School of*). Tiziano Vecellio, born at Pieve di Cadore in 1477 ; died at Venice on Aug. 27, 1576. Studied first, for brief periods, under Sebastiano Zuccato and Gentile Bellini ; subsequently pupil of Giovanni Bellini ; influenced by Giorgione and Michelangelo.

Head of Old Man (profile to the left ; monochrome sketch).

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Titian (*School of*)—*continued.*

Canvas, mounted on wood, 10 $\frac{3}{4}$ by 7 in. (27.2 by 17.8 cm.).

Guise Bequest.

? *A Cat.*, p. 5 (one of the two pictures described as 'A sketch, by Titian').—? 1833 *Cat.*, No. 39 ('A Head. *Titian*').

Inscribed at the back of the panel 'Tiziano', and on the frame 'Pagato 15 silini a di 9 Giuno 1764'. If this refers to the purchase of the picture by Gen. Guise, it must be one of his latest acquisitions, as he died in 1765.

*188. **Titian** (*Copy after*).

The Adoration of the Shepherds.

Panel, 36 by 43 $\frac{3}{4}$ in. (91.2 by 111 cm.).

Guise Bequest.

Lond. and Env. iii. 26 sq. ; *Eng. Conn.* ii. 57.—*A Cat.*, p. 10.—1833 *Cat.*, No. 33 (everywhere as Titian).

From the collection of Charles I (marked at the back with the 'CR' surmounted by a crown).

Mentioned by Ridolfi (*Le maraviglie dell' arte*, Venice, 1648, i. 177) as one of the pictures by Titian which were acquired for the Picture Gallery of Charles I ('Capitarono nella Galeria del Rè d'Inghilterra . . . la nascita del Salvatore in picciola tela (*sic*) con i pastori che si vede in istampa di legno'). Probably identical with a picture mentioned in the following entry in the Mantuan inventory of 1627: 'Doi quadri sopra l'ussi, in uno dipintovi un Presepio di mano di Titiano, con cornice nera fregiata d'oro, stimato scuti 40 . . .' (A. Luzio, *La Galleria dei Gonzaga venduta all' Inghilterra*, Milan, 1913, p. 114).

Exhibited at Manchester, 1857, No. 271.

A copy of one of the frescoes designed by Titian and executed by his pupils in 1566-7 in the Church of Pieve di Cadore, but destroyed in 1813. Other copies are in the Palazzo Pitti (No. 423) and the Palazzo Corsini (No. 399) at Florence.

Reproduced in the Arundel Club Portfolio for 1908, No. 5.

Crowe and Cavalcaselle, *Titian*, ii. 380, note.

VENETIAN SCHOOL

Titian (*Copy after*)—*continued*.

The composition has been reproduced in a Venetian XVI-century woodcut signed 'IB' (wrongly ascribed to Niccolò Boldrini); in an engraving inscribed 'Tytianus pro Luca Berteli' (reversedly); and in Teniers's *Theatrum pictorium*.

189. Titian (*Copy after*).

Christ.

Canvas, 30 by 22½ in. (76 by 57 cm.).

Guise Bequest.

? *A Cat.*, p. 4 ('Our Saviour, not half length').—1833 *Cat.*, No. 32 (as Titian).

Copy after the picture by Titian in the Palazzo Pitti (No. 228).
Crowe and Cavalcaselle, *Titian*, ii. 417.

190. Titian (*Copy after*).

The Virgin and Child with Saints and a group of Donors (known as the 'Madonna of the Pesaro Family').

Canvas, 33 by 19½ in. (83.5 by 49.5 cm.).

Guise Bequest.

Lond. and Env. iii. 25 sq.; *Eng. Conn.* ii. 56.—*A Cat.*, p. 2 sq.—1833 *Cat.*, No. 31.

Copy after the picture by Titian in the church of the Frari at Venice.

191. Titian (*Copy after*).

Portrait of a young woman.

Panel, 35 by 26 in. (88.5 by 66 cm.).

Guise Bequest.

Lond. and Env. iii. 22; *Eng. Conn.* ii. 53.—*A Cat.*, p. 8.—1833 *Cat.*, No. 29.

Copy after the picture by Titian known as 'Das Mädchen im Pelz', in the Imperial Gallery at Vienna (No. 197).

194. Titian (*Copy after*) (?).

Portrait of the Duke of Alva (half-length).

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Titian (*Copy after*) (?)—*continued.*

Canvas, $39\frac{1}{4}$ by $34\frac{1}{2}$ in. (99.5 by 87.4 cm.).

Guise Bequest.

? *Lond. and Env.* iii. 20; *Eng. Conn.* ii. 51 ('The portrait of a General, half length, a little bigger than the life. It is believ'd to be a copy from Titian, by Luca Giordano').—*A Cat.*, p. 10.—1833 *Cat.*, No. 34 (in both these cases as a portrait of the Duke of Alva, by Titian).

Exhibited at Manchester, 1857, No. 272.

Crowe and Cavalcaselle, *Titian*, ii. 466 ('The left hand on a table is fairly executed in the Venetian manner, but the rest of the picture is utterly ruined by repainting, and it is impossible to recognize the style of Titian').

Possibly a copy after Titian, though not corresponding with Titian's portrait of the Duke of Alva in the collection of the Conde de Huescar at Madrid.

*195. **Venetian School**, first half of XVI century.

The Virgin and Child and the Infant St. John (the Virgin three-quarter length; St. John half-length).

Canvas, $35\frac{3}{4}$ by $30\frac{3}{4}$ in. (90.5 by 78 cm.).

Guise Bequest.

Lond. and Env. iii. 35 sq.; *Eng. Conn.* ii. 66 (as Titian).—Probably one of the two Holy Families assigned to Titian in the *A Cat.*, pp. 5 and 11.—1833 *Cat.*, No. 35 (as Titian).

A work of some interest, as showing the efforts of a *retardataire* to adapt himself to the methods of his more advanced contemporaries. The composition recalls, in its general lines, one which enjoyed a great vogue among the pupils of Bellini at the beginning of the XVI century (picture by Bartolomeo Veneto in the Gallery at Stuttgart [No. 428] &c.); and the drawing of the Virgin's left hand is very Bellinesque. At the same time, the type of the Madonna shows a distinct imitation of Titian, recalling especially that in a Marriage of St. Catherine existing in many versions (in the Cook collection, Richmond, the Reimers

VENETIAN SCHOOL

Venetian School—*continued.*

collection, Berlin, &c.), and in which there also occurs a figure of St. John very like the one in the present picture. There is, moreover, here an attempt to imitate Titian's breadth of treatment, though in certain passages the older methods of a minute realization of form still obtain. To connect the name of a definite artist with this picture does not seem possible.

196. Pordenone. Giovanni Antonio da Pordenone, born at Pordenone in 1483; buried at Ferrara on Jan. 14, 1539. Trained perhaps first under Gianfrancesco da Tolmezzo; later, in all probability assistant to Pellegrino da San Daniele; influenced by Giorgione, Palma, Titian, and Michelangelo.

St. Christopher.

Paper, mounted on wood, $53\frac{1}{2}$ by 35 in. (135.5 by 88.5 cm.).

Guise Bequest.

A Cat., p. 11.—1833 Cat., No. 253 (in both cases as Michelangelo).

The style of this cartoon and No. 197 affords ample reason for cataloguing them under Pordenone, in accordance with a suggestion kindly made to the present writer by Mr. C. F. Bell.

197. Pordenone.

Goliath slain by David.

Paper, mounted on wood, $53\frac{1}{2}$ by 36 in. (135.5 by 91 cm.).

Guise Bequest.

A Cat., p. 13.—1833 Cat., No. 288 (in both cases as Michelangelo).

Compare the remarks on No. 196.

198. Sebastiano del Piombo (*Imitator of*). Sebastiano Luciani, called Fra Sebastiano del Piombo, born at Venice about 1485; died at Rome in June, 1547. Pupil, at Venice, first of Giovanni Bellini, then of Giorgione; settled at Rome in 1511, and came there into close relationship with Michelangelo.

Christ bearing the Cross (on the r. half-length of Christ; on

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Sebastiano del Piombo (*Imitator of*)—*continued.*

the l. three-quarter length of one of the thieves, pushed on by a soldier).

Panel, $44\frac{1}{2}$ by 34 in. (112.9 by 86 cm.).

Guise Bequest.

A Cat., p. 8.—1833 Cat., No. 215 (in both cases as Francesco Vanni).

The composition is a variant of that of a picture of the same subject, by an imitator of Sebastiano del Piombo, in the Palazzo Corsini at Florence (No. 212). The figure of Christ in both is derived from that of Sebastiano's picture of this subject in the Prado (No. 348), and both are the work of artists not belonging to the Venetian School.

199. Bonifazio (*School of*). Bonifazio de^r Pitati, born about 1487 at Verona; died at Venice on Oct. 19, 1553. Pupil of Palma Vecchio.

The Virgin and Child (the Virgin half-length).

Panel, $8\frac{1}{4}$ by $6\frac{3}{4}$ in. (20.8 by 17 cm.).

Guise Bequest.

A Cat., p. 6.—1833 Cat., No. 18 (in both cases as Pordenone). Inscribed at the back 'Pordenon'.

201. Calcar (*Copy after*). Jan Stephen, known as Calcar, born at Calcar, in the Duchy of Cleve, about 1499; died at Naples in 1546. Pupil of Titian.

Portrait of Melchior von Brauweiler, Burgomaster of Cologne. Canvas, 36 by 28 in. (91.1 by 71 cm.).

Guise Bequest.

Probably identical with the 'portrait of a Venetian nobleman by Titian' mentioned in the *A* Cat., p. 10, and the 1833 Cat., No. 38.

Copy after the picture by Calcar in the Louvre (No. 1185) without the coat-of-arms and the inscription 'Anno 1540, aetatis 26' occurring in the original.

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Calcar (*Copy after*)—*continued.*

The sitter has formerly been wrongly identified with Andreas Vesalius, or else a member of the Del Buono family of Venice.

***202. Girolamo da Treviso.** Girolamo Pennacchi, known as Girolamo da Treviso, baptized at Treviso on Feb. 2, 1499, the son of the painter Pier Maria Pennacchi; killed at the siege of Boulogne in 1544. An Eclectic artist, combining Raphael's methods of drawing and design with the Venetian style of colouring.

The Adoration of the Shepherds.

Panel, $32\frac{3}{4}$ by $46\frac{1}{2}$ in. (83 by 118 cm.).

Guise Bequest.

Lond. and Env. iii. 30 sq.; *Eng. Conn.* ii. 61.—*A Cat.*, p. 10.—1833 Cat., No. 146 (everywhere as Raphael).

This picture is stated in the 1833 Catalogue to have been in the collection of Charles I. There is, however, no earlier evidence to that effect, and the mark of Charles I is not, now at any rate, visible at the back of the panel.

Exhibited at Manchester, 1857, No. 173.

At least three versions of this composition are known to artists: the present one; one in the Dresden Gallery (No. 201 B; purchased at Madrid in 1744; size 86 by 118 cm.); and one which in 1828 belonged to Signor Serantoni, an engineer of Genoa, and is described in a publication entitled *Memoria di tre quadri originali di Raffaele che fanno collezione alle sue tre maniere*, but cannot be traced at present. One version—whether the present one must remain uncertain—has been engraved by C. Bloemaert (reversedly); the plate is dedicated to the Emperor Ferdinand III (1637-57) by the then owner of the picture, Giambattista Franceschi of Venice, who assigns it in his dedication to Raphael. It is presumably the same picture as that engraved by Pietro del Po (1610-92). According to Passavant (*Raphaël d'Urbain*, ii. 153) there also exists a description, in French, of a version of this composition, due to one Giacomo delli Ascani, and dedicated to Louis XV; an Italian translation of it, by S. M. Rangoni,

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Girolamo da Treviso—*continued*.

appeared at Bologna in 1720. In this publication the theory is put forward that the picture discussed is identical with the Nativity which Raphael, according to Vasari, painted for the Canossa family, though this is now ascertained to be identical with the famous painting known as 'La Perla' in the Gallery at Madrid. The picture discussed by Ascani is probably the one engraved by Antonio Crespi (1704-81), and there exists yet a fourth engraving of this composition, in which, however, portions at each end are omitted; the engraving in question is anonymous, and published by Vallet in Paris. Already Mariette (*Abeccedario*, i. 136) denied that the picture engraved by Bloemaert could be by Raphael, and ascribed it tentatively to Andrea Schiavone. The attribution to Girolamo da Treviso was apparently first put forward by the late Dr. G. Ludwig (see Loeser, in *Repertorium für Kunstwissenschaft*, xx. 330), and is indeed warranted beyond any doubt by the style of the picture. It may be noted that in the group of the Virgin and Child an influence from Raphael's lost Madonna di Loreto is clearly traceable. As the Serantoni version is now untraceable, it is for the present impossible to enter upon a discussion of the question as to which is the original of the three known examples.

203. Bassano (*School of*). Jacopo da Ponte, known as Il Bassano, born at Bassano, probably in 1510; died in that city on Feb. 14. 1592. Pupil of his father, Francesco da Ponte the Elder, and Bonifazio; influenced by Pordenone, Parmigianino, and Titian.

Solomon and the Queen of Sheba.

Canvas, $13\frac{5}{8}$ by $39\frac{1}{2}$ in. (34.5 by 100 cm.).

Fox-Strangways Gift.

1833 Cat., No. 116 (as Venetian School).

204. Bassano (*Imitator of*).

Two Boys with a dog and a goat and three chickens.

Canvas, mounted on wood, $11\frac{1}{4}$ by $8\frac{3}{4}$ in. (28.5 by 22 cm.).

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Bassano (*Imitator of*)—*continued.*

Guise Bequest.

A Cat., p. 9.—1833 *Cat.*, No. 14.

205. Bassano (*Copy after*).

The Adoration of the Shepherds.

Canvas, 55 by 85 in. (139.4 by 215.5 cm.).

Guise Bequest.

A Cat., p. 12 ('A large nativity, copied from old Palma').

1833 *Cat.*, No. 214 ('A Nativity. Copy from Younger Palma').

Copy after the picture by Bassano at Hampton Court (No. 467), which at one time was ascribed to Palma Vecchio.

206. Bassano (*Copy after*).

The Day of Judgement.

Canvas, 80 by 49 in. (203 by 124.2 cm.).

Guise Bequest.

A Cat., p. 10.—1833 *Cat.*, No. 195 (in both cases as Francesco Bassano).

Copy after a picture by Bassano in the Museo Civico at Bassano.

207. Bassano (*Copy after*).

SS. Peter and Paul.

Canvas, $39\frac{1}{2}$ by $27\frac{3}{4}$ in. (100 by 70.2 cm.).

Guise Bequest.

A Cat., p. 8.—1833 *Cat.*, No. 211 (in both cases as Andrea Sacchi).

Copy after a picture by Bassano now in the Gallery at Modena (No. 422).

208. Bassano (*Copy after*).

The Deposition.

Paper mounted on canvas, $12\frac{1}{2}$ by $10\frac{1}{2}$ in. (31.5 by 26.5 cm.).

Guise Bequest.

Lond. and Env. iii. 29; *Eng. Conn.* ii. 59.—*A Cat.*, p. 11.—1833 *Cat.*, No. 16.

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Bassano (*Copy after*)—*continued*.

Copy after the picture by Bassano in the church of S. Maria in Vanzo at Padua.

209. Francesco da Ponte, known as Francesco Bassano, born at Bassano on Jan. 6, 1549; died at Venice on July 3, 1592. Pupil of his father, Jacopo da Ponte.

Christ crowned with thorns (group of six half- and three-quarter lengths).

Canvas, 42 by 54½ in. (106.5 by 138 cm.).

Guise Bequest.

Lond. and Env. iii. 21; *Eng. Conn.* ii. 51.—*A Cat.*, p. 13.—1833 *Cat.*, No. 43.

Showing a strong influence from Tintoretto.

210. Tintoretto. Jacopo Robusti, called Il Tintoretto, born at Venice in Sept. 1518; died in that city on May 31, 1594. Developed under the influence of Titian and Michelangelo.

Portrait of a Man (bust).

Canvas, 17¼ by 13½ in. (43.5 by 34 cm.).

Probably Guise Bequest.

Not identifiable with any picture mentioned in the earlier catalogues.

Much injured, but probably a work by Tintoretto himself.

211. Tintoretto (?)

Bust of Nude Man in contorted attitude (sketch).

Canvas, 11 by 9¾ in. (27.8 by 24.5 cm.).

Probably Guise Bequest.

Not identifiable with any picture mentioned in the earlier catalogues.

Inscribed at the back, 'Michel Angelo'.

212. Tintoretto (*School of*).

Male Portrait (three-quarter length).

Panel, 45 by 34½ in. (114.2 by 87.5 cm.).

Guise Bequest.

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Tintoretto (*School of*)—*continued*.

Lond. and Env. iii. 36; *Eng. Conn.* ii. 66 (query whether 'A half length portrait of himself, by Tintoretto' or 'A portrait down to the knee, of the celebrated Naugerius, as big as the life, by Tintoretto').—? *A Cat.*, p. 10 ('The portrait of Spagnuolo, by Tintoretto').—? 1833 *Cat.*, No. 5 ('Portrait . . . Tintoretto').

Exhibited at Burlington House, Old Masters, 1872, No. 57.

A fine portrait, but perhaps not quite up to the standard of Tintoretto.

213. Tintoretto (*School of*).

The Martyrdom of St. Laurence.

Canvas, 49 by 74½ in. (124.5 by 188.5 cm.).

Guise Bequest.

Lond. and Env. iii. 20; *Eng. Conn.* ii. 50.—*A Cat.*, p. 10.—1833 *Cat.*, No. 26.

A picture of this subject by Tintoretto ('una piccola historia di San Lorenzo sopra la graticola, di fierissima maniera, fatta dal Tintoretto, per lo Altare de' Bonomi in San Francesco della Vigna') is mentioned by Ridolfi (*Maraviglie*, ii. 44) as having been in the collection of the 'Procurator Morosini'. The present picture may bear some relation to that work, which is not now to be traced.

F. P. B. Osmaston, *The Art and Genius of Tintoret* (London, 1915), ii. 169, 180 sq.

214. Tintoretto (*School of*).

The General Resurrection.

Canvas, 45½ by 69¾ in. (115.5 by 176.7 cm.).

Guise Bequest.

A Cat., p. 9 (without attribution).—1833 *Cat.*, No. 173 ('Called a Venetian Picture of good character').

215. Tintoretto (*School of*).

Hercules and Omphale.

Canvas, 21 by 39 in. (53.2 by 99 cm.).

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Tintoretto (*School of*)—*continued*.

Guise Bequest.

A Cat., p. 7.—1833 Cat., No. 51 (in both cases as 'Venetian School').

Inscribed at the back of the frame, 'Vechio Palma'.

216. Tintoretto (*School of*).

Diana and Actaeon.

Canvas, $24\frac{1}{2}$ by $38\frac{1}{2}$ in. (62 by 97.5 cm.).

Guise Bequest.

A Cat., p. 8.—1833 Cat., No. 172 (in both cases as Paul Veronese). Akin in style to Palma Giovane.

217. Tintoretto (*Copy after*).

St. Mark delivering a slave.

Canvas, $38\frac{3}{4}$ by $53\frac{3}{4}$ in. (98.2 by 136.2 cm.).

Guise Bequest.

A Cat., p. 6.—1833 Cat., No. 27.

Copy after the picture by Tintoretto in the Venice Academy (No. 42).

F. P. B. Osmaston, *op. cit.*, ii. 180.

218. Venetian School, c. 1550.

The Adoration of the Shepherds.

Canvas, 45 by $50\frac{1}{4}$ in. (114.2 by 127.2 cm.).

Guise Bequest.

Not identifiable with any picture mentioned in the earlier catalogues.

***219. Andrea Schiavone.** Andrea Meldolla, called Andrea Schiavone, born at Zara, probably at the beginning of the XVI century; died at Venice on Dec. 1, 1563. Influenced by Giorgione, Titian, and Parmigianino.

Apollo and Pan.

Panel, 13 by $19\frac{3}{4}$ in. (33 by 50 cm.).

Guise Bequest.

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Andrea Schiavone—*continued.*

Lond. and Env. iii. 33 ; *Eng. Conn.* ii. 63 sq. (as Schiavone).
A Cat., p. 2 (as Schiavone).—1833 *Cat.*, No. 17 (as Giorgione).
Crowe and Cavalcaselle, *History of Painting in North Italy*,
2nd ed., iii. 55.

*220. Andrea Schiavone.

Diana and Actaeon.

Canvas, $39\frac{1}{2}$ by $51\frac{1}{2}$ in. (100 by 130.5 cm.).

Guise Bequest.

Lond. and Env. iii. 32 ; *Eng. Conn.* ii. 62 (as Tintoretto).—
A Cat., p. 3 (without attribution).—1833 *Cat.*, No. 8 (as Titian).

A variant of the composition of a picture by Bonifazio at
Hampton Court (No. 136), but clearly not from the same hand,
and on the evidence of style confidently assignable to Andrea
Schiavone.

B. Berenson, *Venetian Painters*, p. 123 (as Polidoro da
Lanciano).

221. Paul Veronese (*School of*). Paolo Caliari, called Paolo Veronese, born at Verona probably in 1528; died at Venice on April 15, 1588. Pupil of Antonio Badile; influenced by Cavazzola, Brusatorzi, Titian, and Tintoretto.

The Marriage of St. Catherine (The Virgin and Child, with
St. Catherine and a Franciscan Saint).

Canvas, $25\frac{5}{8}$ by $34\frac{3}{8}$ in. (65 by 87 cm.).

Guise Bequest.

Lond. and Env. iii. 31 ; *Eng. Conn.* ii. 61.—*A Cat.*, p. 1 or
p. 7 (cf. No. 222).—1833 *Cat.*, No. 10 or No. 11 (cf. No. 222).

Exhibited at Manchester, 1857, No. 280.

222. Paul Veronese (*School of*).

The Marriage of St. Catherine (The Virgin and Child, with
St. Catherine (St. Catherine half-length).

Canvas, $26\frac{1}{2}$ by $19\frac{1}{4}$ in. (67.2 by 48.8 cm.).

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Paul Veronese (*School of*)—*continued*.

Guise Bequest.

A Cat., p. 1 or p. 7 (cf. No. 221).—1833 *Cat.*, No. 10 or No. 11 (cf. No. 221).

*223. Paul Veronese (*Copy after*).

Jupiter.

Canvas, 26 by 21 in. (66 by 53.2 cm.).

Guise Bequest.

A Cat., p. 2.—1833 *Cat.*, No. 136 (in both cases as Giulio Romano).

This and the next three pictures are copies after some of the figures of gods and goddesses painted by Paul Veronese on the ceiling of a room in the Palazzo Trevisan at Murano. The frescoes in that building, which were executed by Paul Veronese and Zelotti, probably about 1557 (cf. Von Hadeln in the *Jahrbuch der kön. preuss. Kunsts.* xxxv. 177 and xxxvi. 116), no longer exist; they are referred to briefly by Vasari (ed. Sansoni, vi. 372), and at some length by Ridolfi (*Le Maraviglie*, i. 309 *sqq.*), according to whom the series of gods and goddesses above mentioned included figures of Janus and Saturn, Jupiter and Juno, Bacchus and Apollo, and Neptune and Cybele. The figures of Juno and Cybele are reproduced in A. M. Zanetti's *Varie pitture a fresco de' principali maestri veneziani* (Venice, 1760), plates 23, 24; and since they correspond to Nos. 224 and 226 in this collection, we are enabled to conclude that the other two pictures in the series, the present one and No. 225 (Neptune), also are copies after figures in the frescoes in question. This identification is a matter of some interest, as no other reproductions of the two last-mentioned figures are known to exist.

*224. Paul Veronese (*Copy after*).

Juno.

Canvas, 26 by 21 in. (66 by 53.2 cm.).

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Paul Veronese (*Copy after*)—continued.

Guise Bequest.

A Cat., p. 2.—1833 *Cat.*, No. 139 (in both cases as Giulio Romano).

See the remarks on No. 223.

*225. Paul Veronese (*Copy after*).

Neptune.

Canvas, 26 by 21 in. (66 by 53.2 cm.).

Guise Bequest.

A Cat., p. 3.—1833 *Cat.*, No. 137 (in both cases as Giulio Romano).

See the remarks on No. 223.

*226. Paul Veronese (*Copy after*).

Cybele.

Canvas, 26 by 21 in. (66 by 53.2 cm.).

Guise Bequest.

A Cat., p. 3.—1833 *Cat.*, No. 138 (in both cases as Giulio Romano).

See the remarks on No. 223.

227. Paul Veronese (*Copy after*).

Venus and Adonis.

Panel, $10\frac{1}{8}$ by 15 in. (25.7 by 38 cm.).

Guise Bequest.

A Cat., p. 4.—1833 *Cat.*, No. 15.

Copy after the picture by Paul Veronese in the Gallery at Madrid (No. 482).

229. Venetian School, c. 1550.

Male portrait (three-quarter length).

Canvas, $49\frac{1}{2}$ by $42\frac{1}{2}$ in. (125.5 by 107.8 cm.)

Guise Bequest.

Lond. and Env. iii. 28; *Eng. Conn.* ii. 58.—*A Cat.*, p. 2.—1833 *Cat.*, No. 235 (everywhere as Francesco Torbido).

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230. Venetian School, c. 1550.

The Supper at Emmaus.

Canvas, $29\frac{1}{2}$ by $38\frac{3}{4}$ in. (74.8 by 98 cm.).

Guise Bequest.

A Cat., p. 7 (as 'Lazarini').—1833 Cat., No. 25 (as 'Lazzarini')

231. Venetian School, c. 1550.

Portrait of a Man (bust).

Canvas, 26 by $20\frac{1}{2}$ in. (66 by 52 cm.).

Guise Bequest.

Not identifiable with any picture mentioned in the earlier catalogues.

232. Venetian School, c. 1550.

The Virgin adoring the Child (The Virgin half-length).

Canvas, $13\frac{3}{4}$ by $9\frac{1}{2}$ in. (34.8 by 24 cm.).

Guise Bequest.

? *A* Cat., p. 4 ('A small Madonna and Child').—? 1833 Cat., No. 49 or 62 ('A small Madonna and Child').

233. Venetian School, second half of XVI century.

Group of Figures: three ladies singing from a book of music, and a gentleman (half-lengths).

Panel, $42\frac{1}{4}$ by $43\frac{1}{2}$ in. (107 by 110.3 cm.).

Guise Bequest.

Lond. and Env. iii. 25; *Eng. Conn.* ii. 56 (as Titian).—*A* Cat., p. 3 (as Venetian school).—1833 Cat., No. 90 (as Titian).

234. Venetian School, second half of XVI century.

The Resurrection of Christ, with the portrait of the donor.

Panel, $38\frac{1}{4}$ by 26 in. (96.9 by 66 in.).

Guise Bequest.

A Cat., p. 1.—1833 Cat., No. 141 (in both cases without attribution). At the back of the frame the inscription (in pencil): 'Palma Vecchio.'

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- 235. Venetian School**, second half of XVI century.
Solomon and the Queen of Sheba (sketch, monochrome).
Panel, 11 by 20 $\frac{3}{4}$ in. (27.8 by 52.6 cm.).
Guise Bequest.
A Cat., p. 2.—1833 *Cat.*, No. 46 (in both cases as Paul Veronese).
- 236. Venetian School**, second half of XVI century.
The Last Supper.
Canvas, 36 by 49 $\frac{1}{2}$ in. (91 by 125.5 cm.).
Guise Bequest.
Lond. and *Env.* iii. 32; *Eng. Conn.* ii. 62.—*A Cat.*, p. 11.—
1833 *Cat.*, No. 28 (everywhere as Tintoretto).
- 237. Venetian School**, second half of XVI century.
The Agony in the Garden.
Canvas, 31 $\frac{1}{4}$ by 41 $\frac{3}{8}$ in. (79 by 105 cm.).
Guise Bequest.
A Cat. p. 2 (without attribution).—1833 *Cat.*, No. 23 (as Bassano).
- 239. Venetian School**, second half of XVI century.
Portrait of a Lady (bust).
Canvas, 28 $\frac{3}{4}$ by 22 $\frac{1}{2}$ in. (72.8 by 57 cm.).
Guise Bequest.
Not identifiable with any picture mentioned in the *A Cat.*—
1833 *Cat.*, No. 236 ('Portrait of a Lady').
- 241. Venetian School**, second half of the XVI century.
The Burning of Troy.
Canvas, 38 $\frac{1}{2}$ by 57 $\frac{3}{4}$ in. (97.5 by 146.3 cm.).
Guise Bequest.
A Cat., p. 6.—1833 *Cat.*, No. 286 (in both cases as Bernard van Orley).
- 242. Palma Giovane.** Palma Negretti, called Palma Giovane, born at Venice in 1544; died in that city in 1628. Pupil of his

ITALIAN SCHOOLS

Palma Giovane—*continued*.

father Antonio ; studied subsequently at Urbino and Rome ; strongly influenced by Tintoretto.

The Dead Christ, lamented by the Virgin, St. John, St. Joseph of Arimathea, and one of the Marys (three-quarter lengths).

Canvas, $42\frac{1}{8}$ by $33\frac{3}{4}$ in. (106.8 by 85.4 cm.).

Guise Bequest.

A Cat., p. 10.—1833 Cat., No. 213 (in both cases as 'Old Palma').

243. Venetian School, XVII century.

Woman playing the Lute.

Canvas, $32\frac{1}{2}$ by $26\frac{3}{4}$ in. (82.3 by 67.8 cm.).

Guise Bequest.

1833 Cat., No. 6 ('Portrait of a Woman with a Guitar').

A work of some interest as being one of those pasticcios of Giorgione and Palma which in the XVII century evidently met with much favour in Venice. The style is somewhat akin to that of Pietro della Vecchia.

***244. Pietro della Vecchia.** Pietro Muttoni, called Pietro della Vecchia, born in 1605 ; died in 1678. Pupil of Alessandro Varotari ; imitator chiefly of Giorgione.

The Lovers (group of two busts).

Canvas, $28\frac{1}{2}$ by $21\frac{1}{2}$ in. (72.3 by 54.5 cm.).

Guise Bequest.

A Cat., p. 3 ('Two heads in one picture, by a Spanish master').—1833 Cat., No. 201 ('Two Spanish Heads. Morelio').

Several other versions of this composition exist, *e. g.* in the Edinburgh Gallery (No. 96), the Kaiser Friedrich Museum at Berlin (No. 445A, now on loan to the Gallery at Emden), and the Museo Civico at Bassano (No. 177).

245. Pietro della Vecchia.

Faith girding a Sword on a General (group of two half-lengths).

VENETIAN SCHOOL

Pietro della Vecchia—*continued*.

Canvas, 44 by 44 in. (111.7 by 111.7 cm.).

Guise Bequest.

Lond. and Env. iii. 20; *Eng. Conn.* ii. 51 (as Pietro della Vecchia).—*A Cat.*, p. 5 (without attribution).—1833 *Cat.*, No. 232 (as Pierino del Vaga).

246. Pietro della Vecchia.

Philosophers in contemplation (group of seven half- and three-quarter lengths).

Panel, 13 by 20 in. (33 by 50.8 cm.).

Guise Bequest.

A Cat., p. 5.—1833 *Cat.*, No. 165 (in both cases as 'Old Palma').

247. Ricci, Sebastiano. Born at Belluno in 1659; died at Venice on May 15, 1734. Pupil of Federico Cervelli.

The Virgin and Child (the Virgin half-length).

Panel, 20 by 15½ in. (50.8 by 39.2 cm.).

Guise Bequest.

Possibly identical with the picture in *Lond. and Env.* iii. 26, and *Eng. Conn.* ii. 57, as follows: 'Our Lady with her babe, about two feet high, painted much after Correggio's manner, by Sebastian Ricci,' and mentioned again in the *A Cat.*, p. 7.

The attribution may be somewhat surprising, but is not on the face of it improbable, and deserves consideration on account of the time when it was made.

***248. Zuccarelli, Francesco.** Born at Pitigliano about 1702; died at Florence in 1788. Pupil of Paolo Anesi, Giovanni Maria Morandi, and Pietro Nelli. Lived for a long time in Venice and also in England, where he became one of the foundation members of the Royal Academy.

The Adoration of the Shepherds.

Canvas, 31½ by 40¾ in. (80 by 102.3 cm.).

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Zuccarelli, Francesco—*continued*.

Guise Bequest.

Lond. and Env. iii. 36; *Eng. Conn.* ii. 66.—*A Cat.*, p. 7.—
1833 Cat., No. 212.

*249. Venetian School, XVIII century.

The Birth of the Virgin (sketch).

Canvas, 21 by 38½ in. (53.3 by 97.5 cm.).

Probably Guise Bequest.

Not identifiable with any picture mentioned in the earlier catalogues.

The author of this brilliant little sketch must clearly be looked for among the more distinguished exponents of the art of the Venetian Rococo; both Sebastiano Ricci (see above) and Giambattista Pittoni (1687-1767) are names which immediately suggest themselves in this connection, but neither of them may be said to carry conviction, and the authorship of this work must therefore for the present remain an open question.

(L) UNCERTAIN ITALIAN SCHOOLS

250. Italian School, c. 1500.

The Martyrdom of St. Catherine.

Panel, 6¼ by 17½ in. (15.8 by 44.2 cm.).

Fox-Strangways Gift.

1833 Cat., No. 130.

Probably part of a predella.

Somewhat akin to the school of Verona, but hardly pronounced enough in character to justify a definite attribution.

251. Italian School, XVI century.

Male Portrait (bust).

Panel, 16¼ by 13⅝ in. (41.2 by 34.5 cm.).

(92)

UNCERTAIN ITALIAN SCHOOLS

Italian School—*continued.*

Perhaps identical with the picture mentioned *Lond. and Env.* iii. 18, *Eng. Conn.* ii. 49: 'A head with part of the shoulders, and it seems to be the portrait of some great man. In his first manner, by Titiano.' Not identifiable with any entry in the *A* or 1833 Catalogues.

Possibly a copy after a picture by some artist of the Venetian School of the early Cinquecento.

252. Italian School, XVI century.

St. Catherine.

Panel, $20\frac{3}{4}$ by $15\frac{1}{4}$ in. (52.5 by 38.5 cm.).

Guise Bequest.

Apparently *Lond. and Env.* iii. 24; *Eng. Conn.* ii. 55: 'St. Catharine, a foot and a half high. A celebrated and well preserved performance by Benvenuto da Garofolo.'—*A* Cat., p. 4 (as 'Salviati').—1833 Cat., No. 177 (as 'Salviati').

253. Italian School, c. 1550.

Female Head (fragment).

Paper mounted on wood, $9\frac{3}{4}$ by $8\frac{1}{4}$ in. (24.5 by 21 cm.).

Probably Guise Bequest.

Not identifiable with any picture mentioned in the earlier catalogues.

254. Italian School, second half of XVI century.

The Virgin and Child with the Infant St. John, two other Saints, and an Angel.

Panel, $18\frac{7}{8}$ by $14\frac{1}{8}$ in. (47.8 by 35.7 cm.).

Probably Guise Bequest.

Not identifiable with any picture mentioned in the earlier catalogues.

255. Italian School, second half of XVI century.

The General Resurrection.

Canvas, $33\frac{1}{4}$ by $22\frac{3}{4}$ in. (84.2 by 57.8 cm.).

ITALIAN SCHOOLS

Italian School—*continued*.

Guise Bequest.

A Cat., p. 2.—1833 *Cat.*, No. 199 (in both cases as Palma Giovane).

256. Italian School, second half of XVI century.

The Circumcision (grisaille).

Panel (oak), $11\frac{3}{4}$ by 10 in. (29.7 by 25.3 cm.).

Guise Bequest.

Lond. and Env. iii. 23; *Eng. Conn.* ii. 54 (as Polidoro da Caravaggio).—*A Cat.*, p. 3.—1833 *Cat.*, No. 48 (in both these cases as Correggio).

Being painted on oak, possibly a copy by a Northern artist.

257. Italian School, second half of XVI century.

The Assumption of the Virgin.

Paper mounted on canvas; arched top; size of paper $15\frac{1}{4}$ by $8\frac{1}{4}$ in. (38.6 by 21 cm.).

Guise Bequest.

Possibly identical with a picture mentioned in the *A Cat.*, p. 6 ('A small picture, representing the ascension of the Virgin'), and in the 1833 *Cat.*, No. 69 ('The Assumption of the Virgin [A Sketch]'). Compare, however, the remarks on another picture of this subject in this collection (No. 274) to which the description now quoted also conceivably might refer.

261. Italian School, XVII century.

The Virgin and Child (The Virgin half-length).

Canvas, mounted on wood, 18 by $13\frac{1}{4}$ in. (45.5 by 33.5 cm.).

Probably Guise Bequest.

Not identifiable with any picture mentioned in the earlier catalogues.

The work of an artist influenced by Correggio.

262. Italian School, XVII century.

The Virgin and Child (The Virgin half-length; in round).

UNCERTAIN ITALIAN SCHOOLS

Italian School—*continued.*

Canvas, $21\frac{3}{4}$ by $21\frac{3}{4}$ in. (55 by 55 cm.).

Probably Guise Bequest.

Not identifiable with any picture mentioned in the earlier catalogues.

Another version of this composition belonged in 1915 to a London picture-dealer. Both that picture and the present one are probably reproductions of a common prototype.

264. Italian School, XVII century.

The Nativity.

Canvas, $37\frac{1}{2}$ by $29\frac{3}{4}$ in. (95 by 75.3 cm.).

Guise Bequest.

Lond. and Env. iii. 28; *Eng. Conn.* ii. 59 (as Cavedone).—

Not identifiable with any picture mentioned in the *A* Cat.—1833 Cat., No. 200 (as Cavedone).

267. Italian School, XVII century.

Christ crowned with thorns (Composition of five figures).

Canvas, $22\frac{1}{4}$ by $17\frac{3}{4}$ in. (56.5 by 45 cm.).

Guise Bequest.

Lond. and Env. iii. 23; *Eng. Conn.* ii. 53 (as Correggio).—*A*

Cat., p. 3 ('in the manner of Guercino').—1833 Cat., No. 185 (as 'Guercino').

271. Italian School, XVII century.

The Holy Handkerchief.

Canvas, $16\frac{1}{2}$ by $22\frac{3}{4}$ in. (42 by 57.5 cm.).

Guise Bequest.

A Cat., p. 11.—1833 Cat., No. 40 (in both cases as Titian).

274. Italian School, XVII century.

The Assumption of the Virgin.

Canvas, $12\frac{1}{4}$ by 9 in. (31 by 22.7 cm.).

Guise Bequest.

Possibly identical with the picture described in *Lond. and*

ITALIAN SCHOOLS

Italian School—*continued*.

Env. iii. 23, and *Eng. Conn.* ii. 54, as follows : 'A small picture representing our Lady's assumption, and the apostles, by Francesco Naldini. *This was the sketch of a celebrated picture now in Florence.*' The same picture is again referred to in the *A Cat.*, p. 6, and in the 1833 *Cat.*, under No. 70. No painter called Francesco Naldini is however known to have existed; instead of that name one should probably read Battista Naldini, pupil of Pontormo, b. 1557, d. 1590. I have, however, been unable to trace any picture by him representing the Assumption. Compare also the remarks on No. 257.

275. Italian School, XVII century.

St. Francis receiving the Stigmata.

Panel, 9 by $7\frac{1}{4}$ in. (22.7 by 18.2 cm.).

Fox-Strangways Gift.

Not mentioned in 1833 *Cat.*

Label at back, 'Andrea del Sarto.'

278. Italian School, XVII century.

A Female Martyr before the Roman Emperor (sketch).

Canvas, $29\frac{1}{2}$ by $19\frac{1}{2}$ in. (74.8 by 49.2 cm.).

Guise Bequest.

This and the following picture are by the same artist. It is possible that they are identical with the 'two small pictures, exhibiting two different martyrdoms of two saints, by Giacomo del Po' (Neapolitan school, 1654-1726), mentioned in *Lond. and Env.* iii. 26; *Eng. Conn.* ii. 57; with the two sketches assigned to Valerio Castelli (Genoese school, 1625-1659) in the *A Cat.*, p. 7, and with two of the three sketches given to Baldassare Franceschini in the 1833 *Cat.*, Nos. 161-163 (Florentine school, 1611-1689).

279. Italian School, XVII century.

A Female Martyr refusing to sacrifice to the idols (sketch).

Canvas, $29\frac{1}{2}$ by 20 in. (74.8 by 51 cm.).

UNCERTAIN ITALIAN SCHOOLS

Italian School—*continued.*

Guise Bequest.

See the comments on No. 278.

282. Italian School, XVII century.

Head of Male Saint, looking up to the left.

Canvas, $12\frac{1}{2}$ by $16\frac{1}{2}$ in. (31.5 by 41.8 cm.).

Probably Guise Bequest.

Not identifiable with any picture mentioned in the earlier catalogues.

284. Italian School, XVII century.

Apollo and Pan.

Canvas, 52 by 60 in. (132 by 152 cm.).

Guise Bequest.

Lond. and Env. iii. 21; *Eng. Conn.* ii. 51 (as Sebastiano Ricci).—*A Cat.*, p. 4 (without attribution).—1833 *Cat.*, No. 210 (as Andrea Schiavone).

285. Italian School, XVII century.

Nymph bathing.

Copper, $19\frac{3}{4}$ by $23\frac{3}{4}$ in. (56 by 60.2 cm.).

Guise Bequest.

A Cat., p. 7 (unnamed).—1833 *Cat.*, No. 277 (as Cavaliere d'Arpino).

288. Italian School, XVII century.

The Rape of Europa (design for a fan). Below, traces of a signature: 'F. LAVA . . . 160.'

Paper, $8\frac{7}{8}$ by $17\frac{3}{4}$ (29.3 by 45 cm.).

Guise Bequest.

A Cat., p. 2 (without attribution).—1833 *Cat.*, No. 6 (as Guido).

290. Italian School, XVII century.

Unidentified historical or allegorical subject: figures doing homage to a captain under a tent (sketch).

ITALIAN SCHOOLS

Italian School—*continued*.

Canvas, 10 by 13 $\frac{3}{4}$ in. (25.4 by 34.8 cm.).

Probably Guise Bequest.

Not identifiable with any picture mentioned in the earlier catalogues.

293. Italian School, XVII century.

Female Figure (bust).

Canvas, 19 $\frac{1}{4}$ by 15 $\frac{1}{2}$ in. (48.7 by 39.2 cm.).

Probably Guise Bequest.

Not identifiable with any picture mentioned in the previous catalogues.

294. Italian School, XVII century.

Allegory of Painting.

Canvas, 51 $\frac{1}{2}$ by 39 in. (130.5 by 99 cm.).

Guise Bequest.

A Cat., p. 5 (without attribution).—1833 Cat., No. 223 (as Spagnoletto).

297. Italian School, XVII century.

Soldiers and Women dancing.

Canvas, 11 by 14 $\frac{3}{8}$ in. (27.8 by 36.3 cm.).

Guise Bequest.

A Cat., p. 13.—1833 Cat., No. 169 (in both cases without attribution).

298. Italian School, XVII century.

Male Head, with part of the shoulders.

Canvas, 17 by 13 in. (43 by 33 cm.).

Probably Guise Bequest.

? *Lond. and Env.* iii. 35 ; *Eng. Conn.* ii. 66 : 'A head with part of the shoulders, representing a Greek merchant, as big as the life, by Michael Angelo da Caravaggio.'

299. Italian School, XVII century.

Male Portrait (bust).

UNCERTAIN ITALIAN SCHOOLS

Italian School—*continued.*

Canvas, $19\frac{7}{8}$ by $14\frac{3}{4}$ in. (50.5 by 37.3 cm.).

Guise Bequest.

? *A* Cat., p. 7 ('The head of Vandyke').—1833 Cat., No. 239
('Portrait of Vandyke. Sketch by himself').

303. Italian School, XVIII century.

Classical Landscape with a temple under construction.

Canvas, 53 by 68 in. (134.3 by 172.5 cm.).

Guise Bequest.

Lond. and Env. iii. 18; *Eng. Conn.* ii. 49.—*A* Cat., p. 8.—
1833 Cat., No. 252.

In all the previous catalogues this picture is entered as a work by Viviani, the figures in which have been painted by Sebastiano Ricci. The figures show, indeed, some affinity to the style of Ricci, but there can be no question of his having worked in conjunction with Viviani (Viviano Codagora), who died in 1672. The style of the whole picture points to the XVIII century.

Assigned by Dr. L. Ozzola (in *L'Arte*, xvi. 116, n. 3) to Codagora.

SPANISH SCHOOL

306. Spanish School, XVII century.

Two Spanish Figures: a youth seated playing the lute; behind him a boy.

Canvas, $37\frac{1}{2}$ by $28\frac{1}{2}$ in. (95 by 72.3 cm.).

Guise Bequest.

Lond. and Env. iii. 33; *Eng. Conn.* ii. 63 ('by the celebrated Spanish disciple of Titian, Fernandos', which probably refers to Fernandez Navarrete, called El Mudo, c. 1506-79).—*A* Cat., p. 10 (as Fernandez).—1833 Cat., No. 188 (as 'Anton Ar. Fernandez', i. e. Antonio Arias Fernandez, an artist of the Madrid School, died in 1684).

FRENCH SCHOOL

308. Bourguignon. Jacques Courtois, called Le Bourguignon, born on Feb. 12, 1621, at St.-Hippolyte in the Franche-Comté; died at Rome on Nov. 14, 1675.

Battle Scene.

Canvas, 29 by 51 in. (73·5 by 129·2 cm.).

Guise Bequest.

Lond. and Env. iii. 20 sq. ; *Eng. Conn.* ii. 51.—*A Cat.*, p. 13.
—1833 Cat., No. 205 (everywhere as Bourguignon).

GERMAN SCHOOL

310. German School, c. 1520.

Portrait of a Man (bust).

Panel, oak, $10\frac{3}{4}$ by $8\frac{7}{8}$ in. (27.2 by 22.5 cm.).

Guise Bequest.

A Cat., p. 11 ('A small head, by Hans Holbein').—1833 Cat., No. 247 or 249 (Heads assigned to Holbein).

Exhibited at Manchester, 1857, No. 899 (as School of Bellini).

*311. German School, c. 1530.

Portrait of a Man (half-length).

Panel (oak), $14\frac{1}{2}$ by $12\frac{1}{4}$ in. (36.7 by 31 cm.).

Guise Bequest.

A Cat., p. 5 or p. 8 ('An head, by Hans Holbein').—1833 Cat., No. 250 (as Holbein).

From the collection of Charles I (marked at the back with the initials 'CR', surmounted by a crown).

312. Holbein (*Imitator of*). Hans Holbein the younger, born at Augsburg in 1497; died in London, in the autumn of 1543. Pupil of his father, Hans Holbein the elder.

Portrait of Henry VIII (bust).

Panel (oak), 19 by 14 in. (48 by 35.4 cm.).

Presented by Philip Barton, D.D. (d. 1765).

A Cat., p. 7.—1833 Cat., No. 2.

One of the numerous imitations of the portrait of Henry VIII, by Holbein, formerly at Whitehall Palace, and destroyed in 1648.

FLEMISH SCHOOL

*313. **Goes, Hugo van der.** Born, probably at Goes in Zeeland, about 1440; died in 1482 at Rooden Clooster, near Soignies.

The Virgin and St. John (fragment of a picture of the Lamentation over the Dead Christ).

Linen, 16 by 17 $\frac{3}{4}$ in. (40.5 by 45 cm.).

Fox-Strangways Gift.

The 1833 Cat. (No. 129) assigns this picture to Mantegna, and states that it 'is the fragment of a picture saved from a fire in the Durazzo Palace at Genoa'. That it is the work of a Flemish artist is however clear, and was already recognized when the picture was exhibited at Manchester in 1857 (No. 408). In recent years attention was drawn to this picture by Mr. C. J. Holmes (in the *Burlington Magazine*, xi [1907], p. 328), who quotes a suggestion of Mr. W. H. J. Weale to the effect that the present picture is a work of the school of Tournai. The first to couple it with the name of Hugo van der Goes was apparently M. E. Durand-Gréville (in the *Bulletin de l'art*, Oct. 5, 1907; cf. *La Chronique de l'art*, 1908, p. 20); and M. Joseph Destrée (in *L'Art flamand*, viii, 1907, pp. 168-75) was able to point out that this is a fragment of a composition, which occurs in a great number of versions, of which the original—as shown by Dr. Friedländer in the Berlin *Jahrbuch*, xxv, 1904, p. 108—must be by Hugo van der Goes. Whether the present picture is a fragment of that original, as M. Destrée thinks (see his recent monograph *Hugo van der Goes*, Brussels, 1914, p. 46 sq.), does not seem quite certain, though it is unquestionably far superior to the other versions of that composition now known.

FLEMISH SCHOOL

314. Flemish School, first half of XVI century.

Portrait of a Youth (bust).

Panel, $11\frac{3}{4}$ by $8\frac{7}{8}$ in. (29.7 by 22.2 cm.).

Guise Bequest.

A Cat., p. 5 or p. 8 ('An head, by Hans Holbein').—1833
Cat., No. 247 or 249 (Heads assigned to Holbein).

*315. Flemish School, c. 1540.

Portrait of a Man (half-length).

Panel (oak), $23\frac{3}{4}$ by $21\frac{3}{4}$ in. (60.2 by 52.6 cm.).

Bequeathed by William Stratford, D.D. (d. 1729), together with No. 315. Both are described in Dr. Stratford's will (of Jan. 25, 1727-8) as being 'of the manner, if not of the hand of Hans Holbein.'

Transferred from the Chapter-house to the Library in 1831.

A Cat., p. 17 ('by an unknown hand').—1833 Cat., No. 244.
Marked at the back 'No. HR 25'.

Companion picture to No. 316. Walpole refers to these pictures in the following passage in a letter of July 19, 1760, to Gen. Montagu (*Letters*, iv. 409): '... in an old buttery at Christ Church I discovered two of the most glorious portraits by Holbein in the world. They call them Dutch heads. I took them down, washed them myself and fetched out a thousand beauties.' They are also referred to in Walpole's *Anecdotes* (ed. Wornum, i. 63, n. 4), where the view is expressed that they 'certainly belonged to Henry VII'. 'On the back of the one is the mark No. HR 22, on the other No. HR 25. In the catalogue of King Henry's pictures in the Augmentation Office, No. 25 is Frederick, Duke of Saxony, No. 26 is Philip, Archduke of Austria; in all probability these very pictures.' From the style of these paintings it is, however, clear that they belong to a later period than that of Henry VII; they bear considerable resemblance to the group of portraits usually associated with the name of Joos van Cleve the younger.

FLEMISH SCHOOL

Flemish School—*continued.*

This and the following picture were both exhibited at Manchester in 1857, Nos. 506 and 507.

*316. Flemish School, c. 1540.

Portrait of a Man (half-length).

Panel (oak), $23\frac{1}{2}$ by 20 in. (59.5 by 50.7 cm.).

Bequeathed by William Stratford, D.D. (d. 1729).

Transferred from the Chapter-house to the Library in 1831.

A Cat., p. 17 ('by an unknown hand').—1833 *Cat.*, No. 245 (as Holbein). Marked at the back 'n^o. HR 22'.

Companion picture to No. 315. See the comments on that work.

317. Flemish School, c. 1550.

Portrait of a Man (bust).

Panel (oak), circular, diameter 17 in. (43 cm.).

Guise Bequest.

? *A Cat.*, p. 6: 'Another (*i.e.* head), in an oval frame, by Titian.'

319. Flemish School, c. 1600.

The Last Supper (sketch ; grisaille).

Panel (oak), $8\frac{1}{2}$ by 11 in. (21.5 by 27.8 cm.).

Guise Bequest.

Lond. and Env. iii. 24 ; *Eng. Conn.* ii. 54 (as Innocenzo da Imola).—*A Cat.*, p. 12 (also as Innocenzo da Imola).—1833 *Cat.*, No. 274 (as Pier Francesco Mola).

*321. Rubens (*School of*). Sir Peter Paul Rubens, born at Siegen on June 28, 1577 ; died at Antwerp on May 30, 1640. Pupil of Tobias Verhaegt, Adam van Noort, and Otho van Veen.

The Continnence of Scipio.

Canvas, 81 by 101 in. (205.4 by 256 cm.).

Presented by Lord Frederick Campbell in 1809.

1833 *Cat.*, No. 164 (as Van Dyck).

Van Dyck
italian. 21

FLEMISH SCHOOL

Rubens (*School of*)—*continued.* *and was by R. Earlom*

Engraved by T. Miller in 1766, when in the collection of the Duke of Argyll (as Van Dyck).

Smith (*Catalogue Raisonné*, original ed., vol. iii, [1831] p. 112) already pronounced this picture to be 'improperly ascribed to Van Dyck'. Although it certainly recalls Van Dyck's style in many respects, it also exhibits features differing from it, e.g. the cool and luminous tonality; and it seems advisable to ascribe it to a pupil of Rubens, working in close contact with Van Dyck.

A picture described as 'One great Piece, being Scipio', by Van Dyck, is mentioned in the inventory of the Duke of Buckingham's collection, dating from 1635 (see R. Davies in the *Burlington Magazine*, x. 379). If the present picture be identical with that work, the attribution to Van Dyck could be traced back to the master's lifetime.

A picture of the same subject by Theodor Boeyermans (1620-78) in the collection of the German Emperor (reproduced in *Gemälde alter Meister im Besitze . . . des Deutschen Kaisers*, p. 100) is possibly inspired by the present one.

***323. Dyck, Sir Anthony van.** Born at Antwerp on March 22, 1599; died in London on Dec. 9, 1641. Pupil of Hendrik van Balen; assistant to Rubens.

A Soldier on Horseback (monochrome sketch).

Canvas, $35\frac{1}{4}$ by $20\frac{3}{4}$ in. (89.5 by 52.5 cm.).

Guise Bequest.

Lond. and Env. iii. 36; *Eng. Conn.* ii. 66 ('A finished sketch of King Charles the First's white horse').—*A Cat.*, p. 3.—1833 *Cat.*, No. 165 (everywhere as Van Dyck).

Exhibited at Manchester, 1857, No. 585.

324. Dyck, Sir Anthony van.

A youthful Saint about to be decapitated (sketch; monochrome).

Panel (oak), $17\frac{1}{4}$ by $14\frac{1}{8}$ in. (43.5 by 35.7 cm.).

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FLEMISH SCHOOL

Dyck, Sir Anthony van—*continued.*

Guise Bequest.

Lond. and Env. iii. 19; *Eng. Conn.* ii. 50.—*A Cat.*, p. 4.—1833
Cat., No. 279 (everywhere as Van Dyck).

325. Dyck, Sir Anthony van.

Allegory: Love disarming the Conqueror (sketch; monochrome).

Panel (oak), 11½ by 17 in. (29 by 43 cm.).

Guise Bequest.

Not identifiable with any picture mentioned in the earlier catalogues. In the lower left-hand corner a faded inscription, ending with the words 'van Dycke.'

326. Dyck, Sir Anthony van (*Copy after*).

Portrait of Charles I (his hand on a crystal globe; half-length).

Canvas, 46½ by 37 in. (118 by 93.7 cm.).

Presented by Mr. (subsequently Sir) Robert Harry Inglis (Bart.), in 1827.

1833 Cat., No. 242.

Copy after the picture by Van Dyck in the collection of the Duke of Manchester at Kimbolton.

327. Flemish School, XVII century.

Portrait of a General (three-quarter length).

Canvas, 46 by 35¼ in. (116.6 by 89.4 cm.).

Guise Bequest.

A Cat., p. 11.—1833 Cat., No. 243 (in both cases as 'Portrait of the first Prince of Orange').

328. Flemish School, XVII century.

Portrait of a Youth (bust).

Panel (oak), 13¾ by 12¾ in. (34.8 by 32.2 cm.).

Guise Bequest.

A Cat., p. 13 ('An head, by Abraham Johnson').—1833 Cat.,
No. 241 (Head, *Abraham Jansens*).

DUTCH SCHOOL

***330. Dutch School, c. 1500.**

The Body of the Dead Christ being prepared for the tomb, with a number of subsequent incidents depicted in the background.

Panel (oak), 45 by 39 in. (114 by 99 cm.).

Presented by the Rev. William Vansittart, D.D., in 1833.

***331. Dutch School, first half of XVI century.**

A Father with two Sons praying (fragment of a larger votive picture).

Panel, 16 $\frac{3}{8}$ by 12 in. (41.5 by 30.4 cm.).

Guise Bequest.

Lond. and Env. iii. 30 ; *Eng. Conn.* ii. 60.—*A Cat.*, p. 6.—*1833 Cat.*, No. 248 (everywhere as Holbein).

332. Laer, Pieter van (Attributed to). Pieter van Laer, called Il Bamboccio, born on July 13, 1582, at Haarlem ; died in that city on January 30, 1642. Active in Rome between 1623 and 1639.

Italian Landscape with figures.

Panel, octagonal, 11 $\frac{1}{4}$ by 16 $\frac{3}{4}$ in. (28.5 by 42.3 cm.).

Guise Bequest.

One of the two small landscapes by Bamboccio mentioned in the *A Cat.*, pp. 7 and 8.—*1833 Cat.*, No. 226 (also as Bamboccio).

333. Laer, Pieter van (Attributed to).

Italian Landscape with figures.

Panel, octagonal, 11 by 17 in. (27.8 by 43 cm.).

Guise Bequest.

One of the two 'small landscapes' by Bamboccio, mentioned in the *A Cat.*, pp. 7 and 8.—*1833 Cat.*, No. 227.

DUTCH SCHOOL

334. Dutch School, XVII century.

Male Portrait (bust).

Panel (oak), $16\frac{3}{4}$ by $11\frac{1}{4}$ in. (42.4 by 28.4 cm.).

Probably Guise Bequest.

Not identifiable with any picture mentioned in the earlier catalogues.

336. Dutch School, XVIII century.

The Pawnbroker.

Canvas, $24\frac{1}{2}$ by $32\frac{1}{2}$ in. (62 by 82.3 cm.).

Unknown provenance ; probably identical with the picture described in the 1833 Cat. (No. 132) as 'A Miser, &c.', and as having previously been in the Chapter-house.

ENGLISH SCHOOL

337. English School, XVI century.

Portrait of Cardinal Wolsey (half-length).

Panel (oak), $18\frac{1}{4}$ by $14\frac{3}{4}$ in. (46.2 by 37.3 cm.).

Presented by Richard Rawlinson, LL.D. (d. 1755).

A Cat., p. 12.—1833 *Cat.*, No. 3.

338. English School, c. 1600.

Portrait of Robert Devereux, Earl of Essex (three-quarter length).

Panel, $42\frac{3}{4}$ by 33 in. (108.5 by 83.5 cm.).

Unknown provenance.

1833 *Cat.*, No. 246.

Exhibited at the Exhibition of Portraits of English Historical Personages who died before 1625, Oxford, 1904 (No. 69).

***339. Riley, John.** Born in London in 1646, died in that city on March 27, 1691. Pupil of Isaac Fuller and Gerard Soest.

A Scullion of Christ Church (three-quarter length). Inscribed below on the left '*Riley Pinxit*'.

Canvas, $38\frac{1}{4}$ by 23 in. (97 by 58.5 cm.).

Unknown provenance. Formerly in the Butler's Room in the Chapter-house.

A Cat., p. 17 (in the Chapter-house).—1833 *Cat.*, No. 237 ('This man was an underling in the Kitchen, and is said to have been employed to sing Satirical and Political Ballads against the party of James II, previous to the Revolution of 1688').

ENGLISH SCHOOL

Riley, John—*continued*.

Exhibited at the Exhibition of Portraits of English Historical Personages who died between 1625 and 1714, Oxford, 1905 (No. 127).

Arundel Club Portfolio, 1907, No. 11.

C. H. Collins Baker, *Lely and the Stuart Portrait Painters*, ii. 31.

*341. **Reynolds, Sir Joshua.** Born at Plympton Earl, Plymouth, on July 16, 1723; died in London, on February 23, 1792. Pupil of Thomas Hudson.

Portrait of General Guise.

Canvas, 29 by 24½ in. (73.5 by 62 cm.).

Presented by the 1st Earl of Morley; in this collection by 1800 (Dallaway, *Anecdotes*, p. 483, note e).

1833 Cat., No. 1.

'Sat in June 1755 and December 1757. Paid March 1, 1763, Mr. Parker, exchange of a picture and a frame for General Guise, £10. 10s. Memo. January, 1757, "Sent home General Guise"' (Graves and Cronin, *A History of the Works of Sir Joshua Reynolds*, i. 405).

'Mr. Parker' is evidently to be identified with John Parker, 1st Baron Boringdon, and father of the 1st Earl of Morley, the donor of the picture.

Exhibited at the Exhibition of Portraits of English Historical Personages who died between 1714 and 1837, Oxford, 1906 (No. 76).

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