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Burlington Fine Arts Club.

EXHIBITION
OF
THE WORK OF
LUCA SIGNORELLI
AND HIS SCHOOL.



LONDON:
PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1893.

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EXHIBITION
OF
THE WORK OF LUCA SIGNORELLI AND
HIS SCHOOL.

THE Committee beg to inform the Members of the Club that an Exhibition, comprising Pictures, Drawings and Photographs of works by Signorelli and his School, has been collected together through the courtesy of owners in this country and in Berlin, to whom the Committee desire to express their deepest acknowledgments.

The Committee hope that the Exhibition will throw light on many vexed questions connected with the Master, such as how far he was indebted to Pietro della Francesca, or any other Umbrian or Perugian predecessors; how far it is possible to distinguish his early work and its development into the maturity, *e.g.*, of "The Circumcision" in the National Gallery or of the frescoes at Orvieto; how far he was assisted by scholars, and to what extent the Master's own hand can be distinguished in the whole range of works attributed to him.

The most complete Monograph on the Master is that of Robert Vischer (Leipzig, 1879), whose list of Signorelli's works needs supplementing by accurate records of those now collected together, and of one or two more which have been identified

since he wrote; such as the altar-piece now in the Brera, which was discovered in the parish church of Figino, near Milan. Moreover, improvements in the processes of photography now permit scientific comparison of works at a distance, and greater discrimination than was possible in 1879.

The Committee have under consideration the propriety of printing, for subscription by Members, a short Monograph, illustrated with photographs of his finest work both here and on the Continent. Apart from Vasari, contemporary records are scanty, and much may still be done in the way of research into archives at the scenes of his labours,—Cortona, Orvieto, Perugia, La Fratta, Urbino, Loreto, Arcevia, Volterra, Città di Castello, Borgo San Sepolcro, Monte a Santa Maria, Castiglione, Lucignano, Montepulciano, Foiano, and other places in the Valdichiana, Arezzo, Siena, Monte Oliveto, and perhaps also at Florence and Rome. The Monograph would sum up the results of this Exhibition, and contain a "*Catalogue raisonné*" of his known works. In the character of its illustrations it would resemble the Catalogue of the Early Flemish Masters exhibited last year.

The Committee wish to take this opportunity, also, of acknowledging the very valuable assistance of Mr. Charles Fairfax Murray in the arrangement of the Exhibition and the preparation of the Catalogue.





INTRODUCTION.

LUCA, son of Egidio, who was the son of Ventura Signorelli, was born at Cortona about 1441. His mother was Elisabetta, sister of Lazzaro Vasari, painter, of Arezzo, the father of Maestro Giorgio, the famous potter. Luca was thus first cousin to Maestro Giorgio, who was grandfather of Giorgio Vasari, and Luca's biography is one of the most graphic in Vasari's Lives.

Through the influence of his uncle Lazzaro, little Luca was sent to learn the rudiments of his art in the workshop of the great Umbrian painter, Pietro della Francesca, at Borgo San Sepolcro. Lazzaro died in 1452, so Luca must have been barely 11 years old when he set out for Pietro's school. Yet Vasari records no distinctive works by him before the frescoes in the Chapel of Santa Barbara, in the Church of San Lorenzo at Arezzo, painted in 1472 when Luca was 31 or 32, and which he describes as "le prime opere."

While he was the pupil of Pietro della Francesca, Vasari says that he imitated the manner of his master with such exactness that "the one was scarcely distinguishable from the other." The statement is hardly credible of so original a genius, at least for so long a period as from the age of 11 to 32, and may be only the biographer's way of gliding over a portion of his relative's life of which he was ignorant.*

To trace the development of his genius is still a problem.

* Photographs of a large number of works by Pietro della Francesca are exhibited in the Drawing Room of the Club.

Under the tuition of Pietro he ought to have been well grounded in linear perspective, geometry and anatomy, which last study was at that time carried on, as Messrs. Crowe and Cavalcaselle say, almost openly in the burial grounds of the great cities. But he is strangely careless of perspective and architectural lines for a pupil of Pietro—that “admirable master in the difficulties of “drawing rectilinear bodies.” Luca’s genius lay rather in delineating the plastic form of man. Doubtless in Pietro’s workshop his daring nature was disciplined to express itself in conventional arrangements of Holy Families, Nativities and Baptisms, according to the demands of his master’s patrons. But Signorelli is one of the few Italian painters whose artistic genealogy may be said to begin with himself. Like every great artist, he developed from within far more than from without. He poured new life into old forms. His dramatic use of the nude figure as the vehicle of his thought, without the charms of colour or of decorative accessories, was absolutely original in his day, and entitles him to be called the forerunner of Michelangelo but the follower of none.

In the Catalogue of the Berlin Gallery (1891) it is suggested that Signorelli was also for awhile a scholar of Fiorenzo di Lorenzo at Perugia, a conjecture which was hazarded by Rumohr. Messrs. Crowe and Cavalcaselle are of opinion that his earliest impressions of art were obtained at Perugia, “where he imbibed “a tincture of the style peculiar to Bonfigli, Fiorenzo and “Pinturicchio.”* The life of Fiorenzo is involved in obscurity. He was certainly painting in the prime of life, in 1472, and apparently records of him are to be found as late as 1521. He was thus rather a contemporary than a predecessor of Signorelli. But apart from the difficulty of dates, the work

* History of Painting in Italy, vol. III., p. 1.

of Signorelli exhibits little trace of Perugian influence. The works of Fiorenzo di Lorenzo must be studied in the Town Gallery of Perugia, principally in a Nativity there, and in eight panels illustrating the life and miracles of San Bernardino. There is a characteristic early picture by him in the National Gallery, although some authorities doubt the authenticity of the work. A small "Virgin and Child," of his later period, exhibited in the Writing Room of the Club, suffices to show that Fiorenzo has no place in the artistic lineage of Signorelli.

Out of the 17 pictures here exhibited, the earliest are probably Lord Crawford's pair of Predella pictures, "The Nativity of S. John the Baptist" and "The Story of S. Joachim." Both are remarkably cool and grey in tone, and show but little feeling for colour. The subjects afford no opportunity for the master to bring in his favourite studies of the nude human form, but they are characteristic in dramatic action and in the highly accentuated lights, "like a peal of bells, sharp defined, and surprising rather than pleasant."*

Next in order of date, probably, comes "The Flagellation" belonging to Sir Frederic Burton, similar in composition to the picture in the Brera, at Milan, even to the minutest particulars, except that it is square at the top, whereas the latter is arched so as to cut off part of the frieze and balustrade. The Brera example is on panel, signed "Opus Luce Cortonensis," and painted either in tempera or oil. The present picture is on very fine canvas or linen, painted in oil, and lacks the signature. In Sir Frederic Burton's opinion it is by Signorelli's own hand. In style Messrs. Crowe and Cavalcaselle say that it resembles "The Flagellation," by Pietro della Francesca, now in the Sacristy of the Duomo at Urbino, painted for Federigo da Montefeltro, Duke

* Crowe and Cavalcaselle.

of Urbino, about the year 1469. It follows that, if Signorelli owes anything to the inspiration of this picture by Pietro, he must have been over 28 years of age when he painted his "Flagellation" in the Brera, an age at which a great artist is usually independent. The photo. of Pietro's picture, exhibited in the same frame as Signorelli's, shows that the theory of the older painter's influence will not bear pressing far. "The bold muscular movement, the Herculean frame and unselect shape of the Redeemer, reveal how completely Signorelli thus early made his teacher's style subordinate to the evolution of his own."*

Photographs of "The Baptism of Christ" and "The Nativity," by Pietro della Francesca, in the National Gallery, are exhibited in the Writing Room to show how essentially different is the work of Signorelli. Vasari sets us in the wrong track when he describes him as "creato e discepolo" of Pietro.

The picture of "The Virgin and Child," from the Roscoe collection in the Royal Institution at Liverpool, and the variation upon it, on a gold ground, with wonderful arabesques of Amorini in circles, or climbing amongst ornamental scrolls, and busts of Julius Cæsar and Domitian in the corners, were probably both painted before 1484-1488 when he was residing at Cortona. They are excellent types of the pictures of the Madonna, which every house required in those days, and which Signorelli's workshop afterwards supplied on a large scale to the Umbrian towns.

The softer modelling of the Liverpool picture indicates that it is the earlier of the pair; both are in fine condition, but the gold ground and arabesques in the picture of the Casa Tommasi are unique. There is an austere charm in the simple but dignified "Contadina Virgin" in profile, with Signorelli's characteristically

* Crowe and Cavalcaselle, vol. III., p. 4.

small chin. Here one sees the vigorous naturalism which in the later school work becomes clumsy and coarse, but it is tempered with tenderness and with the influence of the classical Renaissance.

Tenderness is not a quality which is apparent at first sight in his work, yet the tender feeling of his "Pieta" at Cortona is equal to that of Giovanni Bellini himself (photo. No. 38). "The Magdalen at the Foot of the Cross," in the Florentine Academy, which, without giving any reason, Morelli characterises as "by a scholar, and not by Signorelli himself," appears, on comparison with the work now exhibited and illustrated, to be of the highest originality and pathos (No. 24). Truly, in Signorelli's best work, it may be said that out of the strong comes forth sweetness.

"The Feast in the House of Simon," lent by the Dublin National Gallery, is a picture of the first quality. It is unusually brilliant in colour, and is of Signorelli's fine time (No. 1).

The pair of small and rapidly-painted panels, parts of a predella, "The Journey to Emmaus" and "The Supper at Emmaus," with the characteristic zigzag lights, as in the Moses of the Sistine fresco, also belong to this fine period, and are by his own hand (Nos. 6 and 7).

Of his larger panel pictures it is not possible to find two better specimens than those in the National Gallery—"The Nativity," of which the photograph is here exhibited (No. 18), and "The Circumcision," from Hamilton Palace, described by Vasari as being in the Church of San Francesco at Volterra; this last, unfortunately, is not yet photographed. The Child was repainted at some early period, though probably not by Sodoma as Vasari declares.

Sir Francis Cook's pair are fragments of a lost "Baptism of Christ," but are complete studies in themselves; the one, of a pair of bathers, the other, of a woman draped, carrying a child on her shoulders, with a nude figure standing by, resembling Olympus

in the School of Pan, at Berlin. The whole picture must have been one of his finest works, and by the master's own hand, unlike either of the Baptisms at Città di Castello (photographs Nos. 64 and 70), or that at Arcevia, which are largely scholar's work.

In a recent number of the *Archivio Storico* (May-June, 1892), is given the contract in Latin, dated June 23, 1508, between the Syndics of Arcevia and Luca Signorelli, for the production of this last picture, which is worth quoting for the light it throws on his methods. Luca binds himself to paint the three figures of Christ, the Baptist, and God the Father "suis propriis manibus," but the rest of the altar-piece "facere depingere ab "aliis suis discepolis melioribus" "et demum reddere "dictam tabulam pictam perfectam et ei addere et "reactare in locis jam depictis." From all of which it appears that the picture in question had already been begun by some other painter, possibly (says Signor Anselmi in the *Archivio Storico*) one or other of the different artists who coloured the eight pictures on the gold ground of the side pilasters, "the first of "whom recalls the dry and angular manner of Niccolo of Foligno, "and the other the gay and graceful style of the Tuscan school of "Ghirlandajo and Botticelli." Truly a mixture of handiwork enough to confound a scientific student who is not in the secret of the workmanship!

So, too, the contract for the painting of the famous Chapel of San Brizio, at Orvieto in 1499, provides for food and lodging for at least one assistant, and the series of medallions of Dantesque, Classical and Renaissance subjects, which illustrate Signorelli's inventive genius in the most fascinating manner, were undoubtedly traced and finished by an assistant from the master's drawings.* (Photos Nos. 97-103.)

* An appreciative description of these medallions is to be found in Symonds' "Renaissance in Italy," 1877, pp. 283-290.

Again, in the Sistine Chapel, Messrs. Crowe and Cavalcaselle long ago recognised a different hand in the group of women and children in the foreground of the fresco, "The History of Moses," and hazarded the opinion that the assistant might be Don Bartolommeo della Gatta, who is known to have laboured, along with Signorelli and Perugino, at Rome. More than one hand is easily distinguishable in the photograph (No. 41).*

The date of the Sistine Fresco is 1482-3, when Signorelli was 41 or 42 years of age.

In 1488 he received the freedom of Città di Castello, and was elected to Municipal honours in his native city of Cortona. His popularity increased in all directions, and by 1508 he was evidently a contractor on a large scale for works of art, and relied a great deal on the labours of his assistants.

He was, no doubt, a good man of business. A letter from Michelangelo to the Prior of Cortona is quoted by Vischer, and again by Symonds in his "Life of Michelangelo," and it suggests that he was as canny in money matters as old Titian himself. Signorelli appears to have gone to Rome at the accession of Giuliano de' Medici, to pay court to the new Pontiff Leo X. He borrowed money from Michelangelo, which he was apparently in no hurry to repay.

Lord Carlisle's picture, formerly in the Barker collection, and afterwards in that of the late Mr. William Graham, is noted by Waagen, and again by Crowe and Cavalcaselle, as "a small and "injured but genuine 'St. George and the Dragon,' in Signorelli's "Michael-Angelesque style"—by which they probably mean no more than that it was painted under Florentine influence traceable in the flying drapery of the Princess. It may be compared with the medallion of the same subject at Orvieto. The present picture

* A scaffolding and platform now (February, 1893) erected just under this fresco permits a decisive opinion to be formed of the different hands engaged in it.

is obviously from a design of the master, but freely adapted by some painter with Florentine predilections.

Sir John Stirling Maxwell's "Deposition" might also be characterised as being in Florentine taste. There is a superficial resemblance to Botticelli in the two female figures to the left, who stand by while the three Marys and S. John attend lovingly to the Body of Christ. The colouring is very rich, and whatever the master may have borrowed, consciously or unconsciously, he has made his own in this fine work.

Signorelli is known to have been in Florence before 1492, and to have painted for Lorenzo de' Medici, "some nude gods, which "earned him great praise" (probably "The School of Pan," his finest easel picture, now at Berlin, photo. No. 47), and a picture of "Our Lady with two Prophets," in chiaroscuro (now in the Uffizi, photo. No. 25). Both these pictures he gave to Lorenzo, "who, "in generosity and courtesy, could be excelled by none."

Robert Vischer, in his exhaustive monograph, dwells strongly on the influence of Verrocchio, Botticelli, Filippino and Leonardo, on Signorelli's style. Even Morelli, while habitually inveighing against the "Influence theory," says that "Signorelli had much "to thank Antonio Pollaiuolo for,* whose designs he must have "diligently studied." Signorelli's "Martyrdom of S. Sebastian," painted in 1496 for San Domenico at Città di Castello (No. 65), and other pictures are enumerated by Vischer as examples of this influence. The design of the S. Sebastian and the Archers bears a certain resemblance to the masterpiece of Pollaiuolo in the National Gallery. But the individuality of Signorelli is apparent throughout. Such appropriations were matters of business, and the ethics of plagiarism were different in those days. Whatever a man wanted he took, as the exigencies of his patrons or his workshop drove him.

* Die Gallerie zu Berlin, p. 31, note 47.

The fresco, lent by Mr. Ludwig Mond, of Coriolanus yielding to the entreaties of his mother and wife to spare Rome from being sacked by the Volscians, was designed by Signorelli for Pandolfo Petrucci, as part of the decoration of his palace at Siena, where Signorelli is recorded as having worked with Pinturicchio in 1498, 1506 and 1509. "The Triumph of Chastity," and "The Return of Ulysses to Penelope" (the last by Pinturicchio) in the National Gallery, and "The Flight of Aeneas from Troy," and a "Ransom of Prisoners," now in the Communal Gallery at Siena, are all that remain of the series. Photographs of the four others have been collected for comparison with Mr. Mond's "Coriolanus," and also a photograph from the drawing at Lille which resembles the "Ransom of Prisoners." Morelli lays it down that "the composition is certainly by Signorelli, " but they were undoubtedly executed by his pupil and assistant, " Girolamo Genga." It would be travelling too far afield to attempt here to illustrate by other photographs the personality of Genga. The "Coriolanus," like "The Triumph of Chastity," is signed Lucas Coritius, and Sir Frederic Burton says of the National Gallery example, "the hand of the master is visible enough in the less " damaged parts." Three of these frescoes were already injured before 1844, when they were transferred from wall to canvas by Pellegrino Succi for Monsieur Joly de Bammerville, and they suffered more repainting later at the hands of Signor Pinti. The pair in the Siena Gallery are in better condition, but less characteristic of Signorelli.

The relation of Signorelli to Pinturicchio is illustrated by an ideal portrait of Alexander the Great, under the name of Pinturicchio, in the collection of Sir Francis Cook.* Another of the same series, representing Tiberius Gracchus (photograph No. 71 on Screen),

* This picture has been kindly lent by the owner to the Club, and is now exhibited in the Drawing Room.

is in the Gallery at Pesth under the name of Signorelli. Two more of the series were seen within the last few years in dealers' hands in Florence. They are all akin to "The Story of Griselda," in the National Gallery under the name of Pinturicchio, three cassone panels which belong rather to Signorelli's school. Photographs are exhibited for comparison.

The fine tondo at the end of the room, lent by Mr. A. E. Street, is the "Nativity" described by Crowe and Cavalcaselle among Signorelli's works painted under Florentine influence. According to tradition, Lorenzo de' Medici gave this picture to a lady of the family of the Giuducci. It was purchased from that family for the Metzger collection, and thence passed to Mr. Barker, at whose sale it was bought by the late Mr. Street, R.A. Messrs. Crowe and Cavalcaselle say that it exhibits "some of Signorelli's vulgarity "in faces, and in the positive brown hue of its full-bodied colour . . . "a bold clever picture in Signorelli's gloomy olive tone." The picture is in fine condition, and is certainly not by Signorelli, but by the Florentine Piero di Cosimo. A similar mistake was made with regard to "The Holy Family, with the Infant S. John and singing Angels," once in the Woodburn collection, and now in the Dresden Gallery. (Photograph exhibited beside Mr. Street's picture.) A third picture, by Piero di Cosimo, of "Hylas and the Nymphs," belonging to a member of the Club, is exhibited in the Writing Room, and is decisive as to the authorship of Mr. Street's picture. Another picture by the same master, "The Battle of the Centaurs and the Lapithæ," which is not yet recorded by any authority, was lately in the hands of Signor Gagliardi in Florence. The combatants are biting each other in their fury, and those who are fond of tracing influences may amuse themselves by ascribing its violence to Luca, whom Piero may have met in Florence between 1480 and 1492. Photographs of other works of this original painter are shown in the Writing Room of the Club.

Five more pictures of the master or his school are at present known to be in England, but the Committee have been unable at present to obtain sight of them. One is a "Martyrdom of S. Catherine," formerly in the possession of Lord Taunton, and now at Quantock Lodge, Bridgewater, the property of Mr. Edward James Stanley. It is described by Crowe and Cavalcaselle as "a good example, full of life and animation, and with but a few slight retouches."

There remain to be noticed (i.) Mr. Kenneth Muir Mackenzie's "Study of a Man on a Ladder" (No. 2)—probably part of a "Descent from the Cross"—a subject which Signorelli painted in the Duomo at Cortona, and again, in 1515, for the Church of the Brotherhood of Santa Croce, at La Fratta, near Perugia. The present fragment is genuine and powerful. (ii.) The same owner's tondo of a "Virgin and Child" (No. 12), with background of cliffs like those in some of the medallions of subjects from Dante's "Purgatorio" at Orvieto. The purity of line and the modelling have suffered by restoration, so that this little picture looks less characteristic than it deserves. (iii.) Sir Charles Robinson's "Crucifixion" (No. 15)—a vigorous crowded composition; a late work. (iv.) Mr. Mond's Predella (No. 14) is unusually full of colour. It is similar in character to an altar-piece in the Villa Palmieri (No. 29*), and to another in the possession of Mr. Charles Fairfax Murray at Florence (No. 29 on Screen), both of which are fair examples of the work of an assistant—possibly his nephew Francesco Signorelli.

Her Majesty the Queen has lent from Windsor a valuable drawing of "Hercules and Antæus."

The Committee are indebted to Herr von Beckerath, of Berlin, for the loan of a rare drawing. It has, unfortunately, suffered and been restored, but is still one of the most important known.

Other drawings have been kindly lent by Sir J. C. Robinson and Mr. Poynter, R.A.

An important drawing is in the collection of Mr. Malcolm of Poltalloch, but the best are to be found in the Louvre, which possesses no less than seven genuine drawings. There are also three in the British Museum.

A photograph is exhibited of "The Head of an Old Man," in the Berlin collection, formerly ascribed to Signorelli. The attribution is now withdrawn by Dr. Lippmann. Another, of a drawing at Lille, is also exhibited in the Writing Room, "The Continnence of Scipio." It is catalogued at Lille under the name of Julio Romano, and is exhibited because Morelli ascribes it to Girolamo Genga who worked for Signorelli. It seems rather to be a copy of a drawing of the School of Raphael.

Besides his nephew Francesco, Signorelli had a son Antonio, who was a painter. Among his assistants the names are preserved of Tommaso Barnabei, called Papacello, Girolamo Genga, Turpino Zaccagna, Stagio Sassoli, of Arezzo, who is mentioned by Vasari as executing his cartoons for the pictures in the principal window of the Capituluar Church at Cortona, and one Giovanni Battista, who signs a coarse "Madonna and Saints" at Città di Castello, "HOC OPUS FECIT JOHES BTA. 1492."

To distinguish the individuality of these assistants is a thankless task. But a comparison of the photographs of the chief works on the continent, notably the Orvieto frescoes (including the medallions), as well as of the two large panels in the National Gallery, the Dublin "Feast in the House of Simon," and the Madonna of the Arabesques on gold ground here exhibited, will afford a standard whereby to judge the hand of the master. The Council of the Arundel Society have kindly lent a water-colour drawing of the "Paradise" at Orvieto, which gives an impression of the pristine colour of these frescoes, as

well as of the decoration of the whole wall with portraits and medallions. As Morelli says of them, "to no other contemporary painter was it given to endow the human frame with a like degree of passion, vehemence and strength."

Three portraits of Signorelli are known, one is given in the photo. No. 104, the second is upon a tile now in the Opera del Duomo at Orvieto. It is reproduced from the drawing of Mr. Fairfax Murray as a frontispiece to Vischer's *Signorelli*, Leipzig, 1879. A third is given by Vasari from a now unknown source.

The Committee are fortunate in having obtained a photograph of the splendid "Portrait of a Man (unknown)" in the Torrigiani Palace at Florence, now seldom seen.

Signorelli died about 1523, in the 82nd year of his age. As to what manner of man he was, Vasari's biography tells with a charm quite its own. His life is exhibited in his work.

R. H. B.



The Catalogue that follows gives—

- (i.) A List of Signorelli's Works now exhibited. It is a matter of congratulation, that out of the 25 Pictures of Signorelli and his School so far known to be in Great Britain, the Committee have managed to secure no less than 17, for which they are indebted to the liberality of the various owners; of the remaining 8 pictures, 3 are in the National Gallery.
- (ii.) A List of the Photographs representing the Works of the Master abroad.
- (iii.) Original Drawings, lent through the courtesy of the various owners.



CATALOGUE.

I.—PICTURES.

1 THE FEAST IN THE HOUSE OF SIMON.

Crowe and Cavalcaselle say:—"A small panel of about 29 figures, "representing the Pharisees' feast; the Magdalen approaching the Saviour "with the ointment, on r. Martha, Mary, and curious bystanders at "entrance. It is spirited, and of Signorelli's fine time, well composed, "full of variety, animation and nature, and, with the exception of a "repainted figure at the end of the left wing of the table, in fair "preservation."—*Vol. iii., p. 31.*

Panel. 89c. by 27c.*

Lent by the Governors of the National Gallery of Ireland.

2 FIGURE FROM A "DESCENT FROM THE CROSS."

A man is seen on a ladder, with pincers in his left hand. On l. is seen the outline of the cross. Two men with staves below, one mounted, half the horse alone being visible. The head of a Saint just appears at the bottom of the ladder. Landscape on r., building in m. The large picture, of which this is a fragment, does not seem to be mentioned anywhere.

Panel. 50c. by 92c.

Lent by K. Muir Mackenzie, Esq., Q.C.

3 THE LEGEND OF S. JOACHIM.

The offering of S. Joachim, father of the Virgin, was rejected at the Temple because he was childless. This is the scene depicted on the r., mid-distance. He retires alone into the desert, but is bid return by an Angel. This is shown on l. He meets his wife S. Anne at the Beautiful Gate of the Temple. This is shown on r. Landscape background.

Probably an early work. Compare No. 4 and "The Birth of S. John the Baptist" (called "The Birth of the Virgin"), in the Louvre Gallery (photograph exhibited below).

Panel. 43c. by 23½c.

Lent by the Earl of Crawford and Balcarres.

* For convenience of comparison with works on the Continent, the dimensions are stated in centimètres.

4 THE NATIVITY OF S. JOHN THE BAPTIST.

Companion to the foregoing. On r., S. Elizabeth on a high bed, leaning on one arm, while Zacharias writes at the foot of the bed ; in centre, the child with three female attendants, a man looking on ; and on l., a woman entering.

Probably an early work. Compare the photograph of the Louvre picture (hung below).

Panel. 43c. by 23½c.

Lent by the Earl of Crawford and Balcarres.

5 THE FLAGELLATION OF CHRIST.

In a court decorated with bas-relief sculpture, Christ is seen bound naked to a column, His loins covered with a striped material resembling a Roman scarf, while the four executioners' figures are similarly draped. To the right of the group is a man in a corselet of chain armour drawing a sword. On l., seated on a high throne, is seen another figure, supposed to be Pilate, who regards the scene with apparent unconcern. Two other figures complete the group.

A variation of the picture in the Brera, Milan. (Photo. shown below, together with that of Piero della Francesca of the same subject at Urbino.) The most noteworthy difference is the arched top which cuts off the balustrade in the Brera picture. The latter is on Panel, 82c. by 61c., and bears the signature OPVS LVCE CORTONENSIS. Morelli says it is an early work. The Brera picture is described in Vischer, p. 278. It was painted probably about 1470.

Canvas. 64c. by 77c. Painted in oil.

Lent by Sir Frederic Burton.

6 THE JOURNEY TO EMMAUS.

The two disciples are seen conversing with the Saviour, who appears dressed as a traveller, with a staff and large hat. Landscape background.

From the Casa Tommasi at Cortona.

Panel. 19c. by 17½c.

Lent by R. H. Benson, Esq.

7 THE SUPPER AT EMMAUS.

Christ seated in the middle, with the two disciples, who suddenly realise, by the breaking of the Bread, that their companion is the Saviour.

Vischer (p. 260) describes both this and the preceding picture when at Cortona in the Casa Tommasi.

Panel. 27c. by 18c.

Lent by R. H. Benson, Esq.

8 VIRGIN AND CHILD.

A similar work to the following, except for the background, which is remarkable for its gold ground, with elaborate arabesque designs.

Vischer (p. 260) describes it when at Cortona in the Casa Tommasi.

Panel. 46c. by 50c.

Lent by R. H. Benson, Esq.

9 VIRGIN AND CHILD.

The Virgin in profile gazes on the Child, who is seated on her lap and looks at the spectator. Her left hand supports his body, while her right lightly touches his hands. The type of the Virgin's face is almost Greek. Unlike the preceding picture, her hair is plaited above the temples and has a veil twined in it, and the Child's hair is curled.

(Crowe and Cavalcaselle, iii., 31.)

Panel. 44c. by 52c. Landscape background with trees.

*Lent by the Trustees of the Liverpool Royal Institution
from the Roscoe Collection.*

10 FRAGMENT FROM A "BAPTISM OF CHRIST."

Two bathers, undressing themselves. One, standing with his back to the spectator, takes off his shirt; the other, seated, removes his sandals. Across the stream a landscape.

The figure of the man on the l. is similarly treated to the one in the "Baptism of Christ" at Città di Castello (photo. shown on screen, No. 64). This latter formed one side of a processional standard, but cannot be from the Master's hand. Crowe and Cavalcaselle assign it to Francesco Signorelli, Luca's nephew. Sir Francis Cook's two pictures, however, which formed parts of a lost "Baptism," are genuine works of the Master. The other figure is similar to one in No. 28* (on Screen).

For the figure divesting himself of his shirt, compare the "Baptism of Christ," in the National Gallery, by Piero della Francesca (a photo. of which is hung in the Writing Room of the Club).

Panel. 42c. by 68c.

Lent by Sir Francis Cook, Bart.

11 FRAGMENT FROM A "BAPTISM OF CHRIST."

A woman, draped, carries a child on her shoulders. Her right arm is raised; she looks at a man standing by, half turned away from the spectator. He has a coloured cloth about his loins, and carries in the left hand a red garment. This figure closely resembles "Olympus," in the School of Pan (Berlin). (Photo. No. 47.)

Panel. 42c. by 67c.

Lent by Sir Francis Cook, Bart.

12 VIRGIN AND CHILD.

The Virgin, seated, in a landscape, with the Child on her lap. A striped scarf surrounds the neck of the Virgin. The Child holds some flowers in the left hand. Background of cliffs as in the Dantesque medallion at Orvieto.

Tondo. Panel. 48c.

Lent by K. Muir Mackenzie, Esq., Q.C.

13 PIETÀ.

In the centre is seen the dead Christ, supported by the Virgin, who is fainting. S. John and the Holy Women minister to her, while the Magdalen, with dishevelled hair, is hurrying to the Saviour's side. On l., two women; on the r., two men with fantastic head-dresses and flowing draperies; in centre is seen the tomb in an archway of the rock; on l., a landscape, with the scene of the Crucifixion; on r., Roman temples with a man on horseback.

Panel. 119c. by 30c.

Vischer remarks (p. 272) that perhaps this picture belonged to the altarpiece in La Fratta. Mentioned by Crowe and Cavalcaselle as a genuine work, and described by Waagen (Kl. Schr. 142) as "A Pietà, a broad "Predella-picture. Full of passionate expression, and differing from the "traditional treatment. Broadly painted, the colouring rich."

Lent by Sir John Stirling Maxwell, Bart.

14 PREDELLA OF A LOST ALTAR-PIECE.

Divided into five unequal portions, the two outside parts corresponding; the centre and largest represents (apparently) Ahasuerus granting audience to Esther. The other compartments represent Visions of Saints.

Panel. 207c. by 30c.

Lent by Ludwig Mond, Esq.

15 CRUCIFIXION.

A crowded composition of about forty figures. In the front is seen the Virgin, who has fainted and is supported by the Holy Women, while S. John and another Saint stand by. On l., two other figures, while round about the three crosses is a confused mass of horsemen and foot-soldiers carrying spears and banners. One of the horsemen in centre pierces the Saviour's side. On r., in fore-ground, a tree, behind which are seen Roman temples. On l., a steep rock. A late work; probably painted not long before his death in 1523.

Panel. 98½c. by 71c.

Lent by Sir J. C. Robinson.

16 S. GEORGE AND THE DRAGON.

Described by Waagen when in the possession of Mr. Barker: "S. George and the Dragon in combat, very spirited. The Princess is in passionate action. Some of the bodies slain by the dragon are boldly foreshortened; in background, horsemen. The predominant tone, as usual, is dark, and the treatment very broad."—Vol. ii., p. 126.

Crowe and Cavalcaselle say: "A small and injured, but genuine S. George and the Dragon, in Signorelli's Michael-Angelesque style."—Vol. iii., p. 31.

Panel. 72c. by 53c.

Lent by the Earl of Carlisle.

17 THE STORY OF CORIOLANUS.

Coriolanus is seen on the r. surrounded by Volscian warriors, all in armour. He is met by his mother and his wife, carrying one child, while the other runs to meet him. They are attended by four women. In background, the Volscian camp, and Rome seen across the Tiber. Some horsemen on r. on high ground, and some men in discussion on l. on a road winding round the hill, where more horsemen are seen. Coriolanus appears to yield to the entreaties of his wife and mother to save Rome from the Volscians.

Fresco, transferred to canvas. 123c. by 123c.

Two similar frescoes are in the National Gallery, and two more in the Town Gallery of Siena. (Photographs are hung alongside for comparison.) They were all painted in 1498 as decorations for the Palace of Pandolfo Petrucci at Siena, where Signorelli worked along with Pinturicchio and others. Morelli and others attribute the execution of four of these frescoes to Signorelli's assistant, Girolamo Genga, but the design is undoubtedly the Master's own. The picture in the National Gallery and this one of Mr. Mond's both bear the signature LVCAS CORITIVS. The injury received in transferring, especially in the present picture and that in the National Gallery, makes any attempt to distinguish between the handiwork of Signorelli and Genga very uncertain.

Originally in the Petrucci Palace at Siena, then in the possession of M. Joly de Bammerville at Paris, afterwards in the Barker collection, then in that of Mr. Leyland at Liverpool, till it passed to the present owner.

Lent by Ludwig Mond, Esq.

17* At the end of the Gallery hangs a large Tondo, *lent by A. E. Street, Esq.*, representing the VIRGIN AND CHILD, with St. Joseph on l. in background.

Formerly in the Barker collection, and mentioned by Crowe and Cavalcaselle, vol. iii., pp. 4, 6, 7. See Introduction, p. xvi.

A similar Tondo, originally at Pisa, belonged to Mr. Woodburn, and is now in the Dresden Gallery (photo. shown at the side, No. 105). Morelli was the first to ascribe it to its real author, Piero di Cosimo, and his attribution is now accepted. It is probable that the present picture is also by PIERO DI COSIMO, whose works are often confounded with those of Signorelli.

(For an account of this painter, see George Eliot's "Romola," where everything we know of him from Vasari is worked up.)

II.—PHOTOGRAPHS.

London.

National Gallery.

18 THE NATIVITY. ("The Circumcision" is not photographed, and "The Triumph of Chastity" is exhibited, No. 78.)

Loreto.

Frescoes in S. Maria.

19 } THE TWELVE APOSTLES IN COUPLES (one group missing), the
& }
20 } Incredulity of S. Thomas, and the Conversion of S. Paul. The octagon ceiling contains eight angels playing instruments in various attitudes.

Florence.

Corsini Gallery.

21 VIRGIN AND CHILD, SS. JEROME AND BERNARD. Tondo.

Academy of Fine Arts.

- 22** VIRGIN AND CHILD between the Archangels Michael and Gabriel, and SS. Augustin and Athanasius with a Trinity in upper part.
- 23** A PREDELLA in 3 parts, "The Last Supper," "Christ in the Garden," and "The Flagellation." School work.
- 24** A CRUCIFIXION, with S. Mary Magdalen kneeling at the foot of the cross. Once a church standard, and ascribed to Andrea del Castagno. Canvas.

*Lent by Alfred Higgins, Esq.**Uffizi.*

- 25** VIRGIN AND CHILD. Above, medallions with Apostles, and head of S. John the Baptist in centre. Mentioned by Vasari.
- 26** A PREDELLA, in 3 parts, "Annunciation," "Nativity," and "Adoration of the Magi," shows Signorelli at his best on a small scale.

Pitti.

- 27** THE HOLY FAMILY AND S. CATHARINE. Tondo.

Torrigiani Palace.

- 28** LIFE-SIZE PORTRAIT OF A MAN in a red cap and vest. Very fine. Not a portrait of Signorelli, as once supposed.

Belonging to Signor Bardini.

- 28*** VIRGIN AND CHILD, in a rocky landscape. A figure of a man removing his shoes on r. Similar to the figure in No. 10. (On Screen.)

*Lent by George Salting, Esq.**Belonging to Mr. Charles Fairfax Murray.*

- 29** A VIRGIN AND CHILD, WITH SAINTS. School picture. (Exhibited on Screen.)

Villa Palmieri.

- 29*** VIRGIN AND CHILD, WITH SAINTS. School picture.

Perugia.*In the Cathedral.*

- 30** VIRGIN AND CHILD, with r. S. Lawrence (? S. Stephen), and below S. Herculanius in Bishop's robes ; on l., S. John the Baptist ; below, S. Onuphrius. A seraph on the steps of the throne. Mentioned by Vasari. One of Signorelli's finest altar-pieces. 1484.

*This, and Nos. 31, 32 and 33 lent by Alfred Higgins, Esq.***Borgo San Sepolero.***Campagna di S. Antonio Abate.*

- 31** A CHURCH STANDARD, representing SS. Antony and Giles.

- 31*** Reverse. A CRUCIFIXION. Important work.

A sketch in sepia of the same, by Mr. Charles Fairfax Murray, is shown, No. 109.

Cortona.*In Cathedral.*

- 32** CONCEPTION OF THE VIRGIN. Six figures each side, Adam and Eve in distance. An altar-piece, now in the choir. School work.
- 33** THE NATIVITY, and ADORATION OF THE SHEPHERDS. School work.
- 34** VIRGIN AND CHILD, with SS. Bruno, Francis and other Saints. Half-length of the Eternal above. Shows traces of an assistant.

(THE FOLLOWING ARE SHOWN ON THE SCREEN.)

S. Francesco (Choir).

- 35** NATIVITY. Split in half. Rough School work.
- 36** VIRGIN AND CHILD, with SS. Anthony, Michael, Bernardino and Bonaventura. School work. Split in three places.

S. Niccolo.

- 37** VIRGIN AND CHILD, between SS. Peter and Paul. A genuine work. Reverse of the following.

- 38** THE BODY OF CHRIST, held up on the edge of the tomb by an angel. S. Francis on l., and S. Dominick, with two Saints; on r., S. Jerome and three angels. Altar-piece. A fine and genuine work. (Shown on wall.) Mentioned by Vasari as in the Church of S. Margherita.

Lent by Alfred Higgins, Esq.

- 39** A Fresco representing THE VIRGIN AND CHILD, with SS. Niccolo and Onuphrius on r.; above, SS. Barbara and Clara; on l., SS. Paul and Christopher; above, SS. Roch and Sebastian. School work.

S. Maria della Grazie.

- 40** MADONNA ENTHRONED ON CLOUDS, with attendant Saints. Two Apostles below, and two donors in the lower corners. God the Father above, with angels. School work.

Rome.

- 41** FRESCO IN THE SISTINE CHAPEL. Scenes from the Life of Moses. To r., Moses reads from a book; to l., he transfers the rod to Aaron; in centre background, an angel shows the Promised Land; far off to l., the body of the patriarch is buried. 1482-3.

“ Being invited by Pope Sixtus to work in the chapel of his palace
“ in competition with the many masters occupied there, Luca painted two
“ pictures in that place accordingly, and these, even among so many, are
“ considered the best.”—*Vasari.*

Lent by Alfred Higgins, Esq.

- 42** A SECOND FRESCO IN THE SISTINE CHAPEL, erroneously attributed to Signorelli. It represents the journey of Moses and Zipporah.

- 42a** HOLY FAMILY AND S. JOHN THE BAPTIST, in the Palazzo Rospigliosi. A fine original. (On Screen.)

The Lateran.

- 42b** S. MARY MAGDALEN and another Saint. Not by Signorelli himself. Morelli assigns this panel, with the others in the Lateran at Rome, to Cola della Amatrice, and, in fact, one is so signed. (Exhibited on Screen.)

Arezzo.*Museum.*

- 43 A MAJOLICA PLATE, after a drawing of Signorelli. A lively discussion over geometrical drawings and astronomical instruments.

Lent by Alfred Higgins, Esq.

Town Gallery (?).

- 44 MADONNA AND CHILD, with SS. Donatus, Stephen, Niccolo and Jerome. Below, David and two prophets, God the Father and angels above. School work. (Shown on screen.) Mentioned by Vasari as being painted "in his old age."

Berlin.*Gallery.*

- 45 THE SALUTATION. S. Joseph and Zacharias with the Holy Children. Tondo. Signed. Important work from the Master's own hand.
- 46 TWO ALTAR WINGS. Right compartment: S. Antony of Padua, S. Catharine of Alexandria, and S. Augustin. Left compartment: S. Jerome, S. Mary Magdalen, S. Catharine of Siena. Fine genuine work.
- 47 SCHOOL OF PAN. Pan sits on a rocky throne, with leopard's skin on his shoulders, the pipes in l. hand and staff in r. Olympus stands by, playing, two shepherds listen, a man lying below blows upwards on a reed, while a nymph (Echo) stands by. Crowe and Cavascaselle say:—"A masterpiece for beauty of forms; a sure proof of the artist's talent "in drawing nudes; admirable for the select classicism of Olympus, and "charming for the variety of expressions embodied in the group." Mentioned by Vasari.

Lent by Alfred Higgins, Esq.

Milan.*Brera Gallery.*

- 48 VIRGIN AND CHILD. A genuine work.
- 49 THE FLAGELLATION. (See remarks under No. 5.)
- 50 AN ALTAR-PIECE, formerly at Arcevia.

It disappeared about 1809, and was recently discovered in the parish church of Figino near Milan. Now in the Brera Gallery.

Photographs before and after cleaning.

Sent through the courtesy of Dr. Carotti, Secretary to the Brera Gallery. (See "Archivio Storico," May-June, 1892.)

Museo Poldi Pezzuoli.

- 51 S. MARY MAGDALEN. Assigned to Signorelli, but not by him, or even of his school.

Volterra.*Cathedral.*

- 52 THE ANNUNCIATION. 1491.
- 53 VIRGIN AND CHILD, with SS. Francis and John the Baptist on l.; on r., SS. Antony of Padua and Peter. Below, SS. Jerome and Augustin. 1491.

Monte Oliveto.

1497-1504. SCENES FROM THE LIFE OF S. BENEDICT. FRESCOES.
Mentioned by Vasari.

- 54 S. BENEDICT EXORCISING THE DEVIL, who is seated on a large stone, endeavouring to impede the building of the Monastery by the Monks.
- 55 A MONK IS HURLED BY THE DEVIL OFF A HIGH BUILDING, but S. Benedict restores him to life. Landscape background.
- 56 TWO MONKS BREAK THEIR VOWS OF ABSTINENCE, AND ENJOY THEMSELVES. S. Benedict detects them.
- 57 TEMPTATION AND FALL OF THE ABSTINENT MONK; on r., he is invited to break his fast by the Devil disguised as a traveller; in the background, he is seen refreshing himself; and in front, he is rebuked by S. Benedict.
- 58 THE FALL OF A HOUSE AND THE CRUSHING OF THE YOUTH FLORENTIUS, for having misled the Monks by yielding to temptation.
The soul of the deceased is seen carried off by demons.
- 59 S. BENEDICT'S DISCOVERY OF THE SHIELD BEARER RIGGO IN THE GUISE OF TOTILA, KING OF THE GOTHs.
"Pone, fili, pone quod portas, non est tuum" (*i.e.*, his disguise).
In background, camp of the Goths.

- 60** TOTILA, KING OF THE GOTHs, KNEELS BEFORE S. BENEDICT, who foretells his future.

“Multa male facis, multa male fecisti, jam aliquando ab iniquitate
“conquiesce. Equidem Romam ingressurus es, mare transiturus, novem
“annos regnans, decimo morieris.”

- 61** THE OVERTHROW OF THE IDOL. S. Benedict urges on the work by his eloquence.

Vienna.

Royal Picture Gallery.

- 62** THE ANNUNCIATION.

Città di Castello.

(EXHIBITED ON SCREEN.)

Town Gallery (?).

- 63** S. JOHN THE BAPTIST. Probably executed by a scholar from Signorelli's cartoon. A standard.
- 64** BAPTISM OF CHRIST. Reverse of preceding. Compare Sir Francis Cook's fragment of a genuine Baptism now lost. The present picture is only school work. (See remarks under No. 10.)

S. Domenico.

- 65** MARTYRDOM OF S. SEBASTIAN. The design of this picture bears a resemblance to the “Martyrdom of S. Sebastian,” by Pollajuolo, in the National Gallery. Mentioned by Vasari. (See No. 107.)
Painted 1496.

S. Cecilia (?).

- 66** VIRGIN AND CHILD, with S. Clara (reading) and S. Cecilia (being crowned). Above, two bishops and two monks. Below, S. Elizabeth of Portugal (r.) and S. Margaret of Scotland (l.). In its present condition this picture shows little trace of Signorelli's own hand, beyond the general design. The Child has no resemblance at all to Signorelli's type. Probably there is a Signorelli underneath the repaint.
- 67** PREDELLA to above. Six Saints.

Palazzo Bufalini.

- 68** Altar-Piece, VIRGIN AND CHILD, SS. CHRISTOPHER AND SEBASTIAN. School work.

Caserna dei Finanzieri.

- 69** THE AGONY IN THE GARDEN. Part of a fresco, but much damaged.

S. Giov. Decollato.

- 70** BAPTISM OF CHRIST. A favourite subject of Signorelli, affording, as it did, an opportunity of displaying the nude form. He was engaged in painting it, for at least the fifth time, at the time of his death, namely, for Silvio Passerini, Cardinal of Cortona, in fresco on the wall of the palace chapel, "but he could not entirely finish it, seeing that, while still working, "he died." (Vasari.)

Pesth.

- 71** TIBERIUS GRACCHUS, under the name of Signorelli at Pesth. Another of the same series is in the collection of Sir Francis Cook.* It represents Alexander the Great standing on a tomb (as in the present picture). These pictures offer remarkable resemblances to the three pictures purchased by the National Gallery under the name of Pinturicchio from the Barker collection, "The Story of Griselda." (Photographs of these pictures are shown in the Writing Room of the Club.)

Louvre.

- 72** BIRTH OF S. JOHN THE BAPTIST (*not* of the Virgin).
Probably an early work.
Crowe and Cavalcaselle say: "This is one of the best examples of Signorelli."—Vol. iii., p. 30.
Photograph lent by Herbert Cook, Esq.
Hung below Nos. 3 and 4 for comparison.

Urbino.

1494-95. (EXHIBITED ON SCREEN.)

S. Spirito.

- 73** Church Standard. DESCENT OF THE HOLY GHOST.
74 Reverse of above. THE CRUCIFIXION.
Characteristic works of the Master.

Both lent by W. C. Alexander, Esq.

* Now exhibited in the Drawing Room of the Club.

The Cathedral.

- 75 THE FLAGELLATION, by Piero della Francesca, Signorelli's master.
Placed below No. 5 for purposes of comparison.

Siena.

- 76 RANSOM OF PRISONERS. Photo. of Fresco from the Palace of Pandolfo Petrucci at Siena, now in the Town Gallery. (See remarks on No. 17 and No. 106).

- 77 AENEAS BEARING HIS FATHER, ANCHISES, FROM TROY.
Companion to last. (See No. 17.)

Lent by Alfred Higgins, Esq.

London.*National Gallery.*

- 78 THE TRIUMPH OF CHASTITY. Fresco transferred to canvas.
Signed LVCAS CORITIVS. (See No. 17.)

- 79 THE RETURN OF ULYSSES TO PENELOPE, by Pinturicchio.
Fresco transferred to canvas; part of the series of frescoes in the Pandolfo Petrucci Palace at Siena, where Pinturicchio worked along with Signorelli.

Orvieto.

- 80 } FRESCOES IN THE CHAPEL OF S. BRIZIO AT ORVIETO.
to } Painted 1499-1501. Signorelli's masterpieces.
104 } The work of decorating this chapel in the Cathedral of Orvieto had been entrusted to Fra Angelico. He had not proceeded far in the work when he died, and for nine years the Council had waited in the hope of obtaining Perugino to complete the work. Finally, after trying Pinturicchio, they commissioned Signorelli to carry out the great scheme. The contract at first comprised only the ceilings and windows. When Signorelli had completed these he was ordered to proceed with the remainder. He certainly had one assistant, if not more; in all probability Genga was employed to help his master.

Taking first in order the work of the ceiling, we find there are eight divisions, photographs of six of which are here given, the remaining two being the work of Angelico.

80, 82, 85, } No. 80 represents THE TWELVE APOSTLES WITH THE VIRGIN.
 90, 92, 94 } No. 82, THE CHOIR OF EIGHT VIRGINS (castarum virginum
 cohors).

No. 85 represents THIRTEEN PATRIARCHS (nobilis patriarcharum
 coetus).

No. 90, ANGELS BEARING THE INSTRUMENTS OF THE PASSION
 (signa iudicium indicantia).

No. 92, THE DOCTORS OF THE CHURCH, fifteen figures (doctorum
 sapiens ordo).

No. 94, THE MARTYRS, seven figures (martyrum candidatus
 exercitus).

Throughout these paintings very little trace of Fra Angelico is to be
 found ; in fact, only two of the compartments (Nos. 80 and 90) were based
 on Angelico's design ; the rest were entirely composed by Signorelli.

The following are the frescoes on the walls:—

81 “ The Elect proceed upward to heaven, guided by angels, and other celestial
 messengers playing lutes and casting flowers.” (Crowe and
 Cavalcaselle.)

83 On the right of the door is represented THE DESTRUCTION OF THE
 WICKED. An earthquake takes place, the sea overwhelms the buildings
 in the background, while various groups of people are seen. In the front
 appears David, wearing a turban, pointing to the approaching destruction ;
 on l., a Sibyl with open book.

On the left of the door is the fresco known as THE FULMINATI.
 “ The Destruction of the Wicked ” is further shown.

Above, angels and cherubim, one in the centre holding a disk with the
 letters O.P.S.M.=opera pia sanctae Mariae.

84 Crowe and Cavalcaselle say:—“ In the first lunette to the l. of the entrance
 “ Antichrist falls, head downwards, from heaven, pursued by the Arch-
 “ angel, sword in hand. An innumerable crowd peoples the world below.
 “ The heavenly wrath confounds a mass of mortals in every sort of action,
 “ on foot, on horseback. On the foreground to l. stand Luca Signorelli with
 “ Angelico, according to tradition, by his side ; they look on, while
 “ Antichrist on a pedestal, inspired by the Devil, preaches to a multitude,
 “ who listen, or commune, or distribute to each other the wealth which is
 “ the reward offered with full hands by the tempter.”

- 86 Crowe and Cavalcaselle say:—"The menacing Archangels, with S. Michael
 "at their head, occupy the right of the pointed window above the
 "altar. The fires of hell encompass a mob led by one holding a flag.
 "Charon in his boat rows with his hideous wings. Groups await his
 "pleasure for a passage of Acheron, and spirits assail the forms of the
 "damned."
- 87 Lunette representing the PARADISE. "The happy of both sexes stand
 "in extasy, attended by angels, who deposit crowns on their heads and
 "point out to them the way to the more distant abodes of bliss, whilst
 "others in flight play instruments or cast flowers in most graceful
 "motion." (Crowe and Cavalcaselle.)
 This lunette is also shown by a photograph (No. 95). Water-colour
 drawing by Ed. Kaiser.
Lent by the Council of the Arundel Society.
 Also the two following.
- 88 In the centre of the skirting below "The Antichrist" is a likeness of
 DANTE, surrounded by four medallions. These are shown enlarged
 (No. 103, i, ii, iii, iv.).
- 89 In the centre of the skirting below "The Paradise" is a likeness of
 VIRGIL (?), surrounded by four medallions. These are shown enlarged
 (No. 103, v, vi, vii, viii.).
- 91 THE INFERNAL REGIONS. "The Archangels on high to the r., winged
 "and in armour, stand by, as the ministers of Satan drive the sinners
 "down, carry them on their backs, repel them panting and despairing, or
 "strangle them with cords." (Crowe and Cavalcaselle.)
- 93 THE RESURRECTION. "Two angels, amidst clouds alive with cherubim,
 "blow the last trump, their draperies and ribbands flying in the wind.
 "Beneath them the people rise from their tombs, in the flesh or as
 "skeletons." (Crowe and Cavalcaselle.)
- 95 Is a photograph of THE PARADISE (see No. 87).
- 96 A portion of the wall beneath the fresco of "The Resurrection." The
 portrait in the centre is said to represent LUCIAN; these two medallions
 give SCENES FROM THE PHARSALIA, and are shown enlarged in No. 101.
 The inscription was added at a later date, thereby destroying the third
 medallion.

97 ORPHEUS PLAYING IN THE NETHER-WORLD. Pluto and Proserpine seated on a rocky throne; a crowd of the condemned. School work. This is a medallion on the skirting below the fresco of "The Infernal Regions," No. 91.

98 The upper photograph represents A SCENE IN HELL. Three devils with their victims. The Master's own work.

The middle one shows a man being hurled off a bridge.

The lower one represents a man being roughly handled by two devils, a third with a club. Genuine work.

These medallions are on the wall below "The Hell" (No. 86).

99 The three medallions at the top, beginning from the left, represent—

(1) PERSEUS ATTACKED BY PHINEUS AT THE WEDDING FEAST. Andromeda and her parents about to fly. Perseus defends himself with the Gorgon's head.

(2) FOUR FEMALE FIGURES, two being armed—Diana and Pallas.

(3) THREE WOMEN, one with a flag. On l., an armed man; on r., Venus holding Cupid by the wing.

The three below:—

(1) AN ALLEGORY. A woman suckling a child, stands on a fallen figure. Children with torches each side.

(2) THE ENTOMBMENT. Bas-relief.

(3) PERSEUS RESCUES ANDROMEDA.

All six are the work of a scholar, after designs by Signorelli.

100 The three photographs at the top, beginning from the left, represent—

(1) CERES HURRYING AFTER HER DAUGHTER, who has been stolen from her.

(2) PLUTO IN HIS CHARIOT gazing down at two giants who lie in the flames of Aetna.

(3) THE CUMAEAN SYBIL WITH THE GOLDEN BRANCH. On r., Aeneas; l., Cerberus.

The three below:—

(1) HERCULES RESCUES THESEUS FROM HADES. He places his foot on Cerberus.

(2) THE RAPE OF PROSERPINE.

(3) ORPHEUS ON THE POINT OF REGAINING EURYDICE. She looks back.

All six are the work of a scholar, after designs by Signorelli.

- 101** The three photographs at the top, beginning from the left, represent—
- (1) A WOMAN WITH FLOWING HAIR, running. A figure on the ground, and others behind.
 - (2) A JUDGMENT SCENE. Nine nude figures.
 - (3) A MAN FALLS, PIERCED BY A SWORD. Two others fight with cudgels.
- All three by Signorelli himself.

The three below:—

- (1) EIGHT NUDE FIGURES IN COMBAT.
- (2) HERCULES CRUSHING A CENTAUR.
- (3) TWO MEN BEATING A THIRD.

No. 3 in the upper row, and No. 1 in the lower, probably represent SCENES FROM THE PHARSALIA OF LUCAN, whose supposed portrait is shown in No. 96, with the medallions in position.

- 102** SCENES FROM DANTE. From the wall below the "Paradise," No. 87.
- Tafel ix. represents Dante asleep on the ground ; Virgil and Lucia converse by his side. On l., Virgil and Dante kneel before an angel. School work.
- Tafel x. represents Dante and Virgil passing through the rock. On r., the punishment of the proud ; behind, the two poets gaze on the bas-relief of the Annunciation and other subjects. School work.
- Tafel xi. Dante gazes on three figures bearing loads ; on l., Virgil. School work.
- 103** SCENES FROM DANTE. The first four medallions are the same as in No. 88, here enlarged. The next four are the same as in No. 89, also enlarged.
- Tafel i. Dante kneels before a gigantic figure. Virgil behind.
- Tafel ii. Both poets gaze at an approaching angel. Souls in converse.
- Tafel iii. Dante and Virgil gaze upward at the rock. They converse with the souls.
- Tafel iv. Dante and Virgil ascend the rock, they rest, and gaze on the souls.
- Tafel v. Dante and Virgil astonished at the souls hurrying by.
- Tafel vi. Dante greets Aretino Benincasa, Federigo Novello, Cione da' Tarlati. Virgil greets Sordello.
- Tafel vii. Sordello kneels before Virgil. He stands with both poets on a rock, and points out the souls below.
- Tafel viii. Sordello points out the souls. Two angels on the rock. All eight completed by a scholar, after Signorelli's designs.

- 104** PORTRAITS OF LUCA SIGNORELLI AND FRA ANGELICO, from the fresco of "Antichrist" (No. 84).

(Exhibited on the l. side of the fireplace.)

Lent by Alfred Higgins, Esq.

- 104a** Large medallion, said to be EMPEDOCLES. Above, the initials of the painter twice given. This is part of the wall beneath the fresco, "The Destruction of the Wicked" (No. 83).

This Photograph and the two following lent by W. C. Alexander, Esq.

- 104b** A section of the wall, showing the elaborate ornamental work.

- 104c** A coloured drawing, giving a portion of the ornamental design, as seen in Photo. 96.

Vasari says: "By this achievement the artist enlightened the minds
 " of all who came after him, for whom he has indeed greatly diminished
 " the difficulties of that mode of representation; nor am I surprised that
 " the works of Luca were ever highly extolled by Michelangelo, or that for
 " his divine work of the 'Last Judgment,' painted in the Sistine Chapel,
 " he should have courteously availed himself, to a certain extent, of the
 " invention of that artist, as, for example, in the angels and demons, in
 " the divisions of the heavens, and some other parts wherein Michelangelo
 " imitated the mode of treatment adopted by Luca, as may be seen
 " by every one." (!)

- 105** HOLY FAMILY. Tondo at Dresden, by Piero di Cosimo. Hung for comparison beside Mr. Street's large picture. Morelli first gave this picture to its real author. He says (p. 200):—"This valuable painting was bought as a work of Luca Signorelli, which name it also kept in Dresden. The easel pictures of Piero di Cosimo, to whom this Tondo most undoubtedly belongs, are very rare even in Italy."

A characteristic work of Piero di Cosimo, lent by Mr. Benson, is exhibited in the Writing Room of the Club. Also several photographs of works by this Master, lent by Mr. Herbert Cook.

- 106** RANSOM OF PRISONERS. Reproduction of a drawing at Lille, which Morelli ascribes, like the fresco of the same subject at Siena, to Genga. The drawing is later than the fresco, from which it differs in some important details, and may be a copy from the original, now lost. (See No. 76.)
- 107** Water-colour drawing, by Mr. Fairfax Murray, of the archers in the picture at Città di Castello, representing the Martyrdom of S. Sebastian (No. 65 on Screen).
Lent by E. Burne Jones, Esq.
- 108** Morelli says that this print of Marcantonio is from a design of Signorelli, and not of Mantegna as has been supposed. The present exhibition of Signorelli does not tend to bear out this opinion. Marcantonio before he went to Rome, engraved a large number of plates after Francia and his school. It is more probable that this design takes its origin from the same school, viz., the Ferrara-Bologna.
Lent by Mr. Charles Fairfax Murray. From the Rogers and Roupell collections. Bartsch, 345.
- 109** A SKETCH IN SEPIA by Mr. Charles Fairfax Murray, of "The Crucifixion" at Borgo San Sepolcro. (No. 31*.)

III.—ORIGINAL DRAWINGS.

- 110** HERCULES AND ANTÆUS.
Lent by Her Majesty the Queen, from Windsor.
- 111** STUDIES FROM THE NUDE.
Lent by Herr von Beckerath, Berlin.
- 112** GROUP OF NAKED FIGURES.
Lent by E. J. Poynter, Esq., R.A.
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THE FOLLOWING (Nos. 113-128) ARE EXHIBITED IN
THE WRITING ROOM OF THE CLUB.

DRAWINGS.

- 113 A study in black chalk and bistre wash. A man, nude, with his back turned towards the spectator, arm raised.
Lent by Sir J. C. Robinson.
- 114 A study for a head of the Virgin. Black chalk.
Lent by Sir J. C. Robinson.
- 115 EUROPA AND THE BULL.
Lent by Herr von Beckerath, of Berlin.
- 116 LEDA AND THE SWAN.
Lent by Herr von Beckerath, of Berlin.

PICTURES.

Lent by R. H. Benson, Esq.

- 117 VIRGIN AND CHILD. By FIORENZO DI LORENZO. 1440(?)—1521. A Perugian master, who is supposed by some authorities to have a place in the artistic genealogy of Signorelli.

This picture by Fiorenzo, the successor of Niccolo Alunno and Bonfigli, and senior of Perugino and of Pinturicchio, is more interesting on its own account than for any influence its author may have exerted on Signorelli. Others are in the Town Gallery of Perugia, and, taken together, disprove any theory of influence as between two original painters.

The Virgin holds the Child, who is resting on a marble parapet. Two cherubs above, landscape background with trees. The golden nimbi very conspicuous.

Panel. 36c. by 47c.

118 HYLAS AND THE WATER NYMPHS. By PIERO DI COSIMO.

A very characteristic work of the master, and interesting to compare with the large Tondo by the same hand in the Gallery. Painted on twilled canvas. 173c. by 153c.

Hylas was Hercules' favourite, and the nymph of a fountain drew him under as he drank. In the picture, the scene is laid in a flowery meadow; the nymphs, in Florentine drapery, are busy with the half-drowned boy, some bringing him offerings of flowers, and a dog, while one, bolder than the rest, is bending over and half raising him from the grass. Landscape background.

P H O T O G R A P H S.

119 Two works by PIERO DI COSIMO. (i.) At Florence, in the Hospital of the Innocents. (ii.) At Berlin.

120 Two works by PIERO DI COSIMO. (i.) At Berlin. (ii.) At Florence. Uffizii.

The four photographs lent by Herbert F. Cook, Esq.

121 "The Continnence of Scipio." A drawing at Lille, under the name of Giulio Romano, but ascribed by Morelli to GENGA, Signorelli's assistant. It is apparently a copy of a drawing of an imitator of Raphael.

122 "Baptism of Christ," by PIERO DELLA FRANCESCA, in the National Gallery.

123 "The Nativity," by PIERO DELLA FRANCESCA, in the National Gallery.

124 "Virgin and Child and Saints," by FIORENZO DI LORENZO, in the National Gallery.

- 125, 126, 127** "The Story of Griselda," attributed to PINTURICCHIO, in the National Gallery, but which apparently belong rather to the School of Signorelli. (See No. 71.)
- 128** Reproduction of a drawing at Berlin, Royal collection, formally ascribed to Signorelli, but the attribution is now withdrawn by Dr. Lippmann.





