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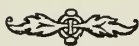


PICTURES  
OF  
S I E N A  
AND  
OBJECTS OF ART





# Burlington Fine Arts Club



EXHIBITION

OF

PICTURES

OF THE SCHOOL OF

S I E N A

AND EXAMPLES OF THE

MINOR ARTS

OF THAT CITY



LONDON

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THE Committee desire to record their thanks to

MR. R. LANGTON DOUGLAS

Author of "A History of Siena," "Le Maioliche di Siena," "Fra Angelico,"  
and Joint Editor with the late S. Arthur Strong of the new edition  
of Crowe and Cavalcaselle's "History of Painting in Italy"

without whose knowledge and industry this Collection of  
Sienese works of Art could not have been brought together, nor  
the Introduction and Catalogue so authoritatively completed.

# INDEX TO CONTRIBUTORS



HIS MAJESTY THE KING. Nos. 5, 29.

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30, 60, 62.  
THE TRUSTEES OF THE BOWES MUSEUM,  
BARNARD CASTLE. 25.  
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\*THE EARL BROWNLOW. 38, 43.  
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THE SYNDICS OF THE FITZWILLIAM  
MUSEUM, CAMBRIDGE. 24, 39, 51, 67, 68.  
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Case A, 16, 17.  
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48, 59.  
R. LANGTON DOUGLAS, ESQ. Case A, 8.  
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2, 6, 7, 9, 11, 13, 19, 20, 21, 23, 24, 26,  
27, 28.  
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57, 65.  
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\*SIR JAMES KNOWLES, K.C.V.O. 73.  
THE TRUSTEES OF THE ROYAL INSTI-  
TUTION, LIVERPOOL. 18, 34.  
\*LT.-COL. CROFT LYONS. Case A, 9.  
\*THE RT. HON. W. G. ELLISON MACART-  
NEY. 64, 66.  
\*DR. LUDWIG MOND, F.R.S. 44, 61.  
\*J. PIERPONT MORGAN, ESQ. Case A, 10,  
12.  
SIR KENNETH MUIR-MACKENZIE, K.C.,  
K.C.B. 14.  
C. FAIRFAX MURRAY, ESQ. 46, 63, 74,  
75A, 76; Case A, 11.  
THE DEAN AND GOVERNING BODY OF  
CHRIST CHURCH, OXFORD. 26.  
SIR C. HUBERT H. PARRY, BT., D.C.L.  
56; Case A, 4.  
\*ALFRED A. DE PASS, ESQ. 8.  
\*SIR EDWARD J. POYNTER, BT., P.R.A.  
17, 72, 75.  
SIR W. B. RICHMOND, K.C.B., R.A. 9.  
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5, 16, 17, 18, 22, 25.  
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Case B, 2, 5, 6, 7, 13, 16; Case C, 12,  
14.  
MR. AND MRS. ARTHUR SEVERN. 41, 42.  
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COUNT STROGANOFF. 11.  
\*J. E. TAYLOR, ESQ. Case A, 5.  
THE VICTORIA AND ALBERT MUSEUM.  
77; Case A, 13, 18; Case B, 1, 3, 9, 10,  
11, 12, 14, 15, 17, 18, 19, 20, 21, 22; Case  
C, 8, 10, 15.  
HENRY WAGNER, ESQ. 1, 3, 10, 13, 55.  
THE LADY WANTAGE. 40.  
HENRY WILLETT, ESQ. 37.  
MRS. WORTHINGTON. 31, 45.

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# INDEX TO MASTERS REPRESENTED



- ANDREA DI NICCOLÒ (1460-1529). No. 51.  
 ANDREA DI VANNI (1332-1414). 24.  
 BALDUCCI, MATTEO (working in the first quarter of the sixteenth century). 59.  
 BARILI, ANTONIO. 77.  
 BECCAFUMI, DOMENICO (1479-1549). 60, 62, 71, 75, 75A.  
 BENVENUTO DI GIOVANNI (1436-1518 circa). 47, 50. A FOLLOWER OF. 49.  
 BENEDETTO DI GIORGIO (working 1503-1522). Case B, 1 and 6.  
 BERNA (? died 1381). 22.  
 BUONACCORSO, NICCOLÒ (d. 1388). 8.  
 CECCHARELLI, NADDO (working in 1347). 23.  
 COZZARELLI, GUIDOCCIO (working in the latter half of the fifteenth century). 45, 46.  
 DUCCIO DI BUONINSEGNA (1255 circa-1319). 2, 4, 5, 7. SCHOOL OF. 64, 66.  
 FRANCESCO DI GIORGIO MARTINI (1439-1502). 33, 35, 40.  
 GIOVANNI DI PAOLO (1403 circa-1482). 27, 28, 30.  
 GIROLAMO DI BENVENUTO (1470-1524). 52, 54.  
 LORENZO DI PIETRO DETTO IL VECCHIETTA (1412-1480). 34.  
 LORENZETTI, AMBROGIO (1285 circa-1348). 11, 63. SCHOOL OF. 14.  
 LORENZETTI, PIETRO, SCHOOL OF. 13.  
 LORENZETTI, SCHOOL OF THE. 16.  
 LUCA DI TOMMÈ (working in the latter half of the fourteenth century). 68.  
 MARTINI, SIMONE (1284 circa-1344). 18, 21. SCHOOL OF. 20, 67; Case A, 1.  
 MARTINO DI BARTOLOMMEO (d. 1434). 76.  
 MATTEO DI GIOVANNI (1430 circa-1495). 37, 42, 44. SCHOOL OF. 38, 43.  
 MEMMI, LIPPO (1290 circa-1357). 17, 19.  
 NEROCCIO DI BARTOLOMMEO (1447-1500). 39, 41, 78. SCHOOL OF. 70.  
 PACCHIA, GIROLAMO DI MAESTRO GIOVANNI DETTO DEL (1477-1535). 53, 56, 57, 58.  
 PASTORINO PASTORINI (1508-1592). Case C, Nos. 1 to 28.  
 PERUZZI, BALDASSARE (1481-1537). 61.  
 PIETRO DI DOMENICO (1457-1501). 48.  
 SANO DI PIETRO (1406-1481). 26, 29, 31, 32, 36, 74.  
 SASSETTA, STEFANO DI GIOVANNI (1392-1450). 25.  
 SIENESE SCHOOL. 9, 55, 65.  
 UGOLINO DA SIENA (working in the first half of the fourteenth century). 1, 3, 6, 10, 12, 15.  
 VANNI, FRANCESCO (working in the latter half of the sixteenth century). 72, 73.

*The figures refer to the Nos. of the pictures, etc., not to the pages.*





# INTRODUCTION



## PART I

### SIENESE PAINTING

**F**IRST-BORN of early Italian schools of painting were the Roman and the Sieneſe. Both ſchools owed their inſpiration to the artiſts of the ſecond golden age of Byzantine art. Under the influence of the Greek moſaiſts there aroſe at Rome a ſchool of maſters who were, for the moſt part, decorators of walls.<sup>1</sup> Under the influence of the Greek miniaturiſts there grew up at Siena a ſchool of artiſts whoſe early leaders, Duccio and Ugolino, excelled as painters of panels. And the influence of the miniature affected the ſchool of Siena throughout its hiſtory. Like their Byzantine predeceſſors, the Sieneſe ſtrove to realize, as I have ſaid elſewhere, an effect of hieratic ſumptuousneſs. Diſdaining for the moſt part feats of modelling, they ſought to expreſs religious emotion by ſubtle effects of graceful line, bright, pure colour, and an exquiſitely ſcrupulous technique. In their moſt characteristic works we find a “hieratic preciſion and grace, as of a ſanctuary ſwept and garniſhed.” At Rome, on the other hand—the new movement, like all renaſcences in the new Rome on the Boſphorus, leading to a return to

<sup>1</sup> Crowe and Cavalcaselle, “History of Painting in Italy,” edited by Langton Douglas, aſſiſted by S. Arthur Strong, vol. i, chapter iii.

classical antiquity—fine, ſculptureſque modelling was aimed at by maſters like Pietro Cavallini. The influence of the Roman ſchool, of the northern ſculptors through Giovanni Piſano,<sup>1</sup> and later of Giotto—who was artiſtically the offspring in part of Rome, in part of Giovanni—affected powerfully the Sieneſe maſters of the early trecento. But theſe forces, except, perhaps, in the caſe of Pietro Lorenzetti, did not divert them from their primary artiſtic aims.

The neo-Roman ſchool died young. In the year 1309 the Babylonish captivity began. Poverty and violence made their abode in the city of the Popes; and Art, who is a fair-weather gueſt, took her flight from the deſolate metropolis.

The Sieneſe ſchool did not die young. But, after a glorious childhood, its youth was arreſted, and ſubſequentlly it developed but little. In fact, it preſerved much of the *naïveté* of its firſt childhood until overtaken by its ſecond. But, like the Sieneſe Republic, the ſchool of painting of this ſtrange people, after a long period of decline, made a glorious end. Baldaſſare Peruzzi was one of the great artiſts of his age, as alſo, at his beſt, was Domenico Beccafumi.

The early Sieneſe  
Maſters.

The firſt great maſter of Central Italy whoſe works are known to us was Duccio di Buoninſegna. Already in the year 1278 he was employed by the government of his native city; and ſix years later he was commiſſioned to paint an altar-piece for the Florentine convent of S. Maria Novella. Throughout the early years of the Dugento, and in the early decades of the following century, the Florentines were ſo poor in native maſters, that they were compelled to employ continually artiſts from the rival city to paint their altar-pieces, and to ſculpture the monuments of great perſonages.

Duccio ſtood between the old world and the new, and in a meaſure belonged to both. His aim was identical with that of his artiſtic anceſtors, the great, nameleſſ miniature painters of the ſecond golden age of Byzantine

<sup>1</sup> Crowe and Cavalcaſelle, *op. cit.*, vol. i., p. 132, edit. note 5.



art, and his technique was derived from theirs. He adopted in many cases their types; and in ſeveral, but by no means all, of his pictures he followed in his compoſition the recipes of the Byzantine manuals. And yet even his earlieſt pictures ſhow ſome freſh obſervation of nature, ſome new conception of a perſon or an event. In all of them he infuſes new life into the old convention. Moreover, his later works reveal diſtinct traces of the influence of the new Gothic movement; not only in the architectural backgrounds of his pictures, but in certain of his types, and here and there in the deſign of his draperies.

Duccio's firſt period is not repreſented in this collection. The earlieſt work here, the triptych from Buckingham Palace, belongs to his middle period. If it were deſirable to give names to Duccio's three periods they might be ſtyled his Byzantine period, his Roman period, his Gothic period; it being underſtood that in the ſecond period he was ſtill under Byzantine influence, and in the third period influenced by Byzantine and Roman maſters, as well as by the leaders of the new movement in Italy. This picture belongs to his Roman period. In the Cosmatesque thrones, as in the forms of the Chriſt and the Virgin, are evidences of the influence of the Roman claſſical revival. The picture of St. Francis receiving the ſtigmata, which is on the upper part of the right-hand panel, demonſtrates what a wide gulf divides Duccio from the rude artiſts of the old Tuſcan ſchool who painted portraits of St. Francis in his own Umbria. Duccio gives no repulſive caricature of the moſt loveable of ſaints, but a freſhly-realized repreſentation, full of vitality and charm.

Of Duccio's laſt period there are five panels in this collection. Theſe prove that, to the laſt, Byzantine and Roman influences held a powerful ſway over him. But in them, alſo, are unmiſtakeable evidences of Gothic influence. There are, in fact, few early Sieneſe pictures that are more Gothic in feeling than Mrs. Benson's "Temptation." It has juſt the ſame qualities that we find a century later in Lorenzo Monaco's drawings of the "Journey of the Magi" and the "Viſitation." In its eerie miſticism, in its

exuberant imaginative power, it recalls to us the reliefs executed by the nameless sculptors of the great French and German cathedrals. The figure of the Christ is only ſuperficially neo-classical. And northern and Gothic as is the architecture in the cities of the world, it is not more Gothic or northern than that near relative of the devils of the northern sculptors, Duccio's "Satan."

In the works of Duccio's great contemporary, Ugolino, we find little trace of Gothic feeling. But in technique, Ugolino modified the methods of his Byzantine predecessors. He uſed a more liquid, purer tempera, and favoured paler colour ſchemes. Like Duccio, and Duccio's moſt intimate follower, Segna, he was commiſſioned to paint an altar-piece for one of the great Florentine churches.

But the greateſt maſter of the golden age of Sieneſe art was Simone Martini. No flowers of art that ever ſprang up in later days within the ſheltering roſe-red walls of old Siena had the grace of form, and the brilliancy and ſubtlety of colour of theſe bloſſoms of the ſpring. In Simone's works we find religious emotion harmoniouſly expreſſed in works of great decorative charm. Only now and then in the later hiſtory of the ſchool—in the ſmaller panels of Sassetta and Giovanni di Paolo, and in the beſt work of Matteo di Giovanni and Neroccio—was the conſtant aim of the ſchool realized in anything like the ſame degree.

The panels exhibited here belong to Simone's laſt period. They were painted whiſt the ariſt was in the ſervice of the Pope at Avignon. In feeling, as well as in the modelling of the figures, and in decorative details, they reveal the influence of French art upon the painter. They remind us, too, how narrow was the barrier that divided Sieneſe panel-painting from the works of the miniaturists.

As Segna's Madonnas are more archaic in feeling than thoſe of his maſter, ſo Lippo Memmi's are more Byzantine than the Virgins of Simone. Already before the great early maſters had paſſed away had begun the decline of Sieneſe art. Lippo Memmi, and in a ſmaller meaſure Naddo

Ceccharelli, preſerved ſomething of Simone's charm, his grace of line, his feeling for rich harmonious colour. But their works ſhow enfeebled vitality and have a much ſmaller ſpiritual content.

Simone was the typical Guelph painter. His beſt works were executed for popes and cardinals, for Guelph princes like Robert of Anjou, for the Guelph government of Siena. In his "St. Louis crowning King Robert," he ſhows us Chriſtian knighthood ſubordinating itſelf to the ſpiritual power; in his "Guidoriccio of Fogliano," we ſee the knight riding forth to do battle for the cauſe of the Church. It was St. Martin, whoſe ſtory Simone painted, who, when at a banquet the Emperor handed to him his own wine-cup, preſented it to a poor prieſt ſtanding by; thus ſhowing that he accounted the humbleſt repreſentative of the ſpiritual power greater than the moſt exalted of temporal rulers. Simone gave artistic form to the ideals and viſions of Guelph prieſts and knights.

Pietro and Ambrogio Lorenzetti were the artiſts of the new movement, the movement of the *bourgeoisie*. Ambrogio ſet himſelf to expreſs through the medium of freſco painting the civic ideal; the ideal of the ſucceſſful merchant of the claſs in which the movement of the Renaiſſance found its ardent adherents and patrons. Pietro's moſt typical works remind us of a novel of Boccaccio. For in them is the ſame tendency to naturaliſm, the ſame lack of reſtraint, the ſame love of personal anecdote. They reveal to us Pietro as a brilliant narrator. We find ſimilar qualities in the works of his followers, Paolo di Maefiro Neri and the unknown artiſt, perhaps a Pisan, who painted Lord Crawford's "Hermits of the Thebaid, and Founders of Religious Orders," in this collection.

Ambrogio's freſcoes at S. Francesco at Siena, executed in the year 1331—the earlieſt works of the artiſt of which the date is known with any certainty—ſhow that at that time he was powerfully influenced by Giotto. Be- cauſe of this influence his pictures are ſtronger in modelling than his Sieneſe contemporaries; at the ſame time his panels, like theirs, bear traces of the influence of the miniature. We find in them the brilliant colour and

the refinement of technique that diſtinguiſhes the works of the miſſal-painters.

The golden age of Sieneſe art, the age of the great maſters, ended in the year 1348, the year of the Black Death. The ravages of the merchant companies, her own intetine diſorders, commercial depression and famine, rendered Siena no fit home for the Muſes. During this dreary period of Sieneſe hiſtory, painting languiſhed. Artists like Luca di Tommè, Bartolo di Fredi, Paolo di Giovanni Fei, and Andrea Vanni, repeated for the moſt part the old conventions. Only Berna, who was influenced in part by Pietro Lorenzetti, and in a ſmaller meaſure by Simone Martini, preſerved for a time the fine technique of the earlier maſters. In the hands of Bartolo di Fredi and Paolo di Giovanni Fei, the tradition gradually degenerated until, in Andrea Vanni, it reached its nadir. This maſter, eſtimable as a ſtateſman and as a friend of St. Catherine, was, as a painter, undiſtinguiſhed. His authentic works are feeble in drawing, crude in colour, and infantile in design.

The  
Quattrocentiſts.

The revival began with Taddeo di Bartolo, a prolific artist, who reached a fair level of attainment both in panel-painting and in fresco. But the true leaders of the new movement were Stefano di Giovanni, called Sassetta, and Domenico di Bartolo. The achievement of Sassetta has recently been diſcuſſed at length.<sup>1</sup> He is represented in this collection by his ſmall panel "A Miracle of the Sacrament," a work which was firſt given to Fra Angelico, and afterwards, like his beautiful "Mytic Marriage of St. Francis" at Chantilly, to his follower Sano di Pietro, an artist who had little of his maſter's quality. This "Miracle of the Sacrament" reſembles in many points the "Adoration of the Magi," in the Chigi palace at Siena, an exquisite little panel which was alſo attributed to Beato Angelico

<sup>1</sup> Douglas, "A Hiſtory of Siena." London, 1902, pp. 386-388. "Burlington Magazine," May, 1903; September-October, 1903; November, 1903; December, 1903.



before I had the good fortune to recognize it as a work of Sassetta ſome ſix years ago.

Domenico di Bartolo was a leader of the Renaissance movement in Sieneſe painting. In his remarkable "The Emperor Sigismund Enthroned" in the pavement of the Duomo at Siena, he ſhows himſelf to be a pioneer in the return to antiquity. Sassetta was not altogether uninfluenced by the new movement, but he remained loyal to the decorative aims of Simone. Beautiful pattern, bright transparent colour, a hieratic ſplendour—theſe were the chief elements of the ideal he handed on to Giovanni di Paolo, to Sano di Pietro, to Pietro di Giovanni, and to Vecchietta. How fully that ideal was realized by Giovanni, the "Scenes from the Life of St. John the Baptist," and the "Annunciation" in the preſent collection bear witness. With the "Paradiſo" in the Palmieri-Nuti collection and the little "Madonna of the Roſes" (No. 206) in the Siena Gallery, they rank amongſt the moſt exquisite works of their ſchool and period. Sano di Pietro, like Pietro di Giovanni, was a weaker artiſt, an unvirile, but ſometimes charming reactionary. A pious and commercially ſucceſſful painter, he put his ſons into the buſineſs, and his *bottega* produced a great quantity of good, bad, and indifferent work.

Lorenzo di Pietro Vecchietta, although influenced by Sassetta, and in a meaſure by his contemporary, Giovanni di Paolo, was more ſtrongly affected by the Renaissance than they were. He was an architect and a ſculptor, as well as a painter; and his "S. Bernardino Preaching," in the preſent collection, reveals ſome of his qualities in the three greater arts. We recognize in it the maſter of Francesco di Giorgio and Neroccio di Bartolommeo. It is difficult to underſtand how ſo characteristic a work could ever have been given to another maſter, and yet it was left to the preſent writer to reſtore it to Lorenzo di Pietro. In it are to be ſeen everywhere Vecchietta's peculiar types, the ſquare, old-looking faces, with large noſes, high cheek-bones, and pronounced jaws, he loves to paint.

By his followers Francesco and Neroccio, there are typical pictures in this collection. Of Francesco there is one charming little panel of his



early period, Sir Frederick Cook's little "Nativity," as well as a work of his later period, another "Nativity." The later "Nativity" demonstrates that Francesco was influenced by Girolamo da Cremona, who was already painting in Siena in the year 1468. From the brush of one of Francesco's immediate followers is Lady Wantage's beautiful cassone picture, the "Triumph of Chastity." For several years before 1475,<sup>1</sup> Francesco shared a *bottega* with Neroccio di Landi. Both were loyal followers of their master. We find in their works the same senile types, the same draperies, with frequent angular folds, the same elaborated backgrounds, the same affectation in the attitudes of their fair-haired female types. After the quarrel and separation of Francesco and Neroccio in the year 1475, the older master devoted himself to architecture and military engineering; the younger, a far weaker artist, lived on in Siena for a quarter of a century, repeating continually the same types. His great altar-piece at Montisi, executed in 1496, differs but little from his earlier works at Siena, and from the "Madonna," once the property of Mr. Ruskin, in the present collection.

Benvenuto carried into the sixteenth century the traditions of Vecchietta and the decorative ideals of the early Sieneſe masters. Even in so late a picture of his as Mr. Sidney's beautiful "Madonna" in this collection, we see in the design of the drapery signs of Vecchietta's influence. But he was harassed by poverty, and often did work below the level of his best achievement. Nevertheless, his finest paintings reveal a feeling for colour and decorative splendour such as is to be seen in the works of few of his contemporaries. Girolamo di Benvenuto at first imitated his father, but subsequently was affected by foreign influences.

The greatest of the Sieneſe painters of the Quattrocento was Matteo di Giovanni. A follower of Domenico Bartolo,<sup>2</sup> he was also influenced by Sassetta, and again, in some measure, by his Florentine contemporaries, especially in his later years. From Sassetta he inherited his love of decorative

<sup>1</sup> Milanese, "Documenti per la Storia dell' Arte Senese," II., 466.

<sup>2</sup> The date of Matteo's birth is unknown, but he must have been yet very young when Domenico di Bartolo died in 1449. Matteo's first signed work bears the date 1470.

splendour and his fine, ſubtle manner of painting fleſh. At the ſame time his pictures are ſtronger in modelling and ſhow a greater knowledge of the human form than the works of any of his contemporaries or forerunners in Siena.

“The Sieneſe,” ſays a Quarterly Reviewer, “though they had ladies fair and free . . . had no man to paint them.” But apart from the inductions of ſcientific criticism, there is documentary evidence that tends to prove that Matteo was a fashionable portrait-painter. In a manuſcript volume of poems in the Chigi Library at Rome, is this ſonnet :

“Quando aperse Matteo ſua larga vena  
D’ingegno, et moſſe el ſuo leggiadro ſtile  
Per sì vaga formar l’opera gentile,  
Quale ſola in ciel retrasse alma et ſerena,  
Tolſe ogni loda alla famosa Helena,  
Di Zeuſi, et alla dolce effigie humile  
Di Appelle in Cytharea, ch’ ogn’altra vile  
Pictura eſſer demonſtra et d’error piena.

Perchè tacendo parla ascolta et porge  
Conforto al mio martyr con ſua virtute  
Qualhora a contemplarla el cor ſi pone;  
Ma ſe aggiugnea alle dipinte forze  
La voce, el respirar, non più conpiute  
Sue voglie ottenne mai Pygmaleone !<sup>1</sup>

Of Matteo’s portraits we have an example in this collection. Perhaps ſhe was the very Ginevra to whom the ſonnet was written.

Nor in the painting of portraits did Matteo make his only excuſions into naturalism. In his pictures representing the “*Maſſacre of the Innocents*” we find the bodies of dead babies painted with a realism which is almoſt brutal. Something of this ſame quality is to be found in the representation of the divine Child in Mr. Ruſkin’s picture in the preſent collection (No. 42) as in a beautiful Madonna in the Siena Gallery;<sup>2</sup> in both of which pictures the Child was painted from the ſame model as ſerved for one of the infants in the S. Agostino “*Maſſacre of the Innocents*.”

<sup>1</sup> Chigi Library, Rome. Codex M.V. 102. This volume contains verſes by Benedetto da Cingoli and other poets of the latter half of the Quattrocento.

<sup>2</sup> Siena Gallery, No. 284.

Guidoccio Cozzarelli, Matteo's moſt competent follower, excelled as a miniaturist. The early works of Andrea di Niccolò, who, according to Milanefi, was a pupil of Matteo, belong rather to the ſchool of Vecchietta and ſhow the influence of Neroccio di Bartolommeo. Whiſt he was always ſomewhat of a reactionary, he could not altogether eſcape the prevalent Umbrian influences in Siena, and his ſtyle ſubſequentlſ underwent ſome change in his later years. But throughout the ſixteenth century the Suor Barbara Ragnoni and the Monache di S. Marta and other pious women ſtill kept alive the old traditions.

Early in the Cinquecento a ſeries of events happened, which at laſt changed the character of Sieneſe painting, and ſubſtituted new foreign ideals for the old artistic aims of the native maſters which had endured for nearly two and a half centuries. In the year 1501, Sodoma came to Siena, tempted thither by offers of employment from the wealthy houſe of the Spannocchi. In the following year Pintoricchio ſigned an agreement to decorate the Library of the Cathedral with ten "Hitories" illuſtrative of the life of Aeneas Silvius Piccolomini. A few years later Signorelli and Perugino viſited the city. Theſe foreign maſters brought about an artistic revolution. The oldeſt of the Sieneſe artiſts who adopted the new manner was Bernardino Fungai, who in his earlier days had been influenced by Giovanni di Paolo and Francesco di Giorgio. He worked under Pintoricchio in Rome, and his later works have an Umbrian character. Pacchiarotto, like his maſter Fungai, at firſt painted in the old Sieneſe manner. But ultimately he, too, fell under foreign influence. He was moſt ſucceſſful in his ſmaller panels, ſome of which, ſuch as the "Four Scenes from the Life of Chriſt" in Mr. Charles Butler's collection, have the decorative beauty and the naive charm of the works of the earlier Sieneſe maſters.

Pacchiarotto's contemporary Girolamo del Pacchia, with whom he was long confused by art hiſtorians, was an accompliſhed eclectic. At one time he was an imitator of Raphael, at another of Sodoma. In his early life he

The Sieneſe  
Maſters of the  
ſixteenth century.

visited Florence and Rome; on his return to his native city he aſſiſted Sodoma in the Oratory of S. Bernardino. The "Venus" which is here for the firſt time, I believe, attributed to him, was obviously painted under the direct influence of the Lombard maſter. It has the fleſhineſs of Sodoma's nudes, his *morbidezza*, and his ſentimentality. Not a ſtrong character himſelf, Pacchia needed a more tonic influence than that of Bazzi. His beſt work, of which his "Madonna" at S. Criſtoforo at Siena is an example, was done under the influence of Raphael and Fra Bartolommeo.

Inſignificant in appearance and of humble origin, Domenico Beccafumi became the moſt honoured painter of his native city. Who was his maſter is not certainly known. The really important event in Beccafumi's life was his ſojourn in Rome, where he came into contact with the works of Raphael and Michelangelo. Fra Bartolommeo and Leonardo da Vinci alſo helped to mould his ſtyle. But whiſt Beccafumi fell under many influences, he never became a mere eclectic like Pacchia. His pooreſt work has a diſtinctly personal note.

He was an extremely prolific artiſt. Like Benozzo Gozzoli and Domenico Ghirlandajo he had a paſſion for activity, and turned out a great quantity of work. He had his unſpired moments, and at his worſt is banal and weariſome. But his finer works rank among the great achievements of his time; and, in ſome reſpects, he was in advance of any of his contemporaries in Tuscany. No Florentine or Sieneſe working in the early decades of the Cinquecento had ſo fine a feeling for landscape. It is difficult to believe that the landscape backgrounds of the "Flight of Cloelia" and a picture by Beccafumi in the Duke of Somereſet's collection were painted by a Sieneſe in the firſt quarter of the ſixteenth century. The "Flight of Cloelia," the earlier work of the two, was certainly executed not long after the artiſt's ſojourn in Rome.

The "Flight of Cloelia" reveals the influence both of Michelangelo and of Fra Bartolommeo—of Michelangelo in its rendering of muscular form and ſwift movement, of Fra Bartolommeo in its deep rich colour ſcheme,



and in its diſtant background of blue hills. In his greateſt works in his own Siena, the ceiling frieſcoes of the Bindi-Sergardi Palace and of the Palazzo Pubblico, and the “S. Michael” of S. Maria del Carmine, Michelangelo’s influence predominates. But in the caſe of the frieſcoes, at leaſt, their compoſition and their illuſtrative qualities ſhow that the artiſt had not forgotten the leſſons he had learned in the Stanze of the Vatican.

Beccafumi’s friend and contemporary, Baldassare Peruzzi, was, it is true, an architect rather than a painter; nevertheless, as a painter he has not the recognition he deſerves. The cauſe of this neglect partly lies in the fact that ſome of his moſt important works have been diſgracefully repainted. And the attribution to Peruzzi himſelf of the inferior works of his pupils has further injured his reputation. Peruzzi was a great decorative painter, who had ſteeped himſelf in claſſical influences. With him painting was primarily an adjunct to architecture. No Sieneſe had ever ſo clear a conception of the true function of the frieſco-painter. Hard in drawing and cold in colour, the frieſcoes of the Farnesina reveal, nevertheless, a maſter whoſe work has an architectonic quality that we look for in vain in the mural decorations of ſome of the great Florentines of the Quattrocento.

In painting, Peruzzi was ſomething of an eclectic. In his youth in Siena he aſſiſted and imitated Pinturicchio. The nudes he painted in Rome reveal in an equal meaſure the influence of Raphael and of Sodoma. As a decorator he owes ſomething to Michelangelo, and ſomething to the artiſts of claſſical antiquity, whoſe works he diligently ſtudied.

“Domenico Beccafumi and Baldassare Peruzzi were the laſt Sieneſe painters of any diſtinction. Beccafumi was not cold in his grave before the trumpets began to blow for Siena’s laſt battle. The Muſe of Painting ſometimes continues to inſpire a poor ſtruggling man, but ſhe does not ſojourn long with a poor nation. The experience of Rome and of England has taught us, it is true, that a nation may be rich and powerful, and yet not be pre-eminent in art. But though art will not always make her home with the rich, ſhe will not continue to dwell where riches are not. . . . The Muſe and her



followers fled the deſolate Siena when God hid His face from her—when ſhe cried in vain to the Virgin to intercede for her in her laſt ſtruggle.”<sup>1</sup>

The preſent collection is an anthology of Sieneſe painting arranged in ſomething like chronological order. There is no period of the ſchool’s hiſtory which is not adequately repreſented by ſome typical picture. Such a collection, encloded in one room, is helpful to the ſtudent in enabling him to arrive at a general idea of the evolution of this ſchool of painting. Certain concluſions force themſelves upon us as we glance round theſe four walls. We realize that the Sieneſe had a definite and juſtifiable artistic ideal—an ideal to which its maſters ſteadfaſtly adhered for more than two centuries. Look, for inſtance, at the Madonnas of Lippo Memmi and of Andrea di Niccolò. How ſmall are the differences in the aims and methods of the two maſters! It is fallacious to imagine that Renaiſſance ſculptors like Neroccio could not in time have drawn and modelled like their contemporaries in other cities had they ſet themſelves to do ſo. Men will always do them leſs than juſtice until they realize that the Sieneſe painters ſimply did not chooſe to follow the broad road trodden by their fellow artiſts. The maſter who made the ſtatue of St. Catherine of Alexandria in the Duomo at Siena, and who had a Madonna by Donatello in his *bottega*, followed deliberately in painting the ideals which Duccio derived from the Byzantine miniaturists and which were realized by Simone Martini. A hieratic ſumptuousneſs and dignity, religious emotion expreſſed in graceful line and rich, bright colour—thoſe were ſtill the qualities of the moſt typical Sieneſe pictures when, in the wane of the Quattrocento, Benvenuto painted the Madonna and Angels of this collection.<sup>2</sup>

We have here, then, an anthology of lyrics—of lyrics compoſed, for the moſt part, in honour of the Lady of Siena, the city’s divine protectreſs, with here and there, interſperſed throughout the volume, ſome litanies of the Paſſion, and a ſong or two in praiſe of ſome earthly lady.

<sup>1</sup> Douglas, “A Hiſtory of Siena,” pp. 415, 416.

<sup>2</sup> No. 50.

## PART II

# THE MINOR ARTS OF SIENA

Majolica.



F the minor arts, that which is best represented in this collection is the art of majolica. Some years ago, in an article in the "Nineteenth Century," I sought to show that Siena was one of the oldest and most important of the centres where artistic wares were produced. Since that article was published, I have collected a good deal of evidence which confirms that conclusion. It can now be demonstrated that those *fabbriche* of Siena in which the most beautiful pieces were made, were large potteries employing many craftsmen, and that a great variety of artistic wares was manufactured in the city, amongst which were multitudinous copies of classical vases, as well as lusted pieces.

It was only natural that Siena should become an early centre of this art upon its revival in Italy. The country round the city produced excellent materials for the potter. From the clay obtained in its neighbourhood could be made a body of good hard quality, whilst in the *contado* was also found the white *terra di Siena*, most prized of all the substances that were used by Italian potters as a slip to cover the surface of the mezzamajolica, before its decoration and the application of the transparent glaze. We are not surprised, therefore, when we find this manufacture the subject of regulation in the great Sienese statute of 1262. "No Sienese," the clause runs, "shall have or hold, within the city's walls, any furnace in which pottery is baked." This stringent prohibition was, however, soon relaxed, for fifty years later we find many potters the owners of furnaces within the walls; and ultimately there was a large colony of *vasai* near the San Marco gate in the south-west corner of the city.

That some of these potters produced artistic wares can no longer be

doubted. In certain Sieneſe inventories of 1291 and 1293, published by Profeſſor Zdekauer in his "Vita privata dei Senesi" we find mention of painted wares. In a document, too, of the year 1298 in the Archives of Siena there are alluſions to glazed and painted earthenware. Fragments of mezzamajolica have frequently come to light in the city. And in pictures of Duccio and Ambrogio Lorenzetti, executed in the firſt quarter of the fourteenth century, there are representations of beautiful jugs, vases, and pots, bearing in ſome caſes oriental deſigns.

The names of many potters are found in documents of the early half of the Quattrocento; and it was probably about the middle of that century that the ſo-called oak-leaf jars were firſt fashioned in Siena. I do not contend that all jars bearing this oak-leaf deſign were made there. In the fifteenth, as in the following century, potters were a migratory folk; and a method of decoration introduced into one pottery was doubtleſs ſoon copied in another. There are, however, diſtinct reaſons for concluding that ſome of theſe jars were made in the city. In the firſt place we find upon ſome of them, ſuch as the jar in this collection,<sup>1</sup> the badge of the great Sieneſe Hoſpital of S. Maria della Scala. It has been urged that theſe vases may after all be of Florentine origin, becauſe there was a ſmall hoſpital having a ſimilar badge at Florence. But the probability lies the other way. If documents prove anything they ſhow that at this time Siena was a more important centre of ceramic manufacture than Florence. The Sieneſe Hoſpital was a very large and thriving inſtitution; and we know from its account books that the governing body was wont to employ the moſt artistic potters to make the drug pots and vases uſed there. An oak-leaf jar, ſmaller, but of ſimilar form to that in this collection, ſtill remains in the Ospedale at Siena. Owing, in a meaſure, to the influence of S. Bernardino, the Ospedale was eſpecially proſperous at this period, and received large donations from the citizens.

Again this oak-leaf pattern is a variation of a deſign to be found on ſome of the wares of Valencia. Now Siena is the only centre of the art of

<sup>1</sup> Case B, No. 12.

which we know, from documentary evidence, that any of its majolica-artists had direct relation with Valencia. And though the document that proves this belongs to a later date than the period when the oak-leaf jars were made, it is nevertheless certain, that from an early period Sieneſe artists had shown a strong affinity for the designs and technical methods of oriental art. The Sieneſe loved to have oriental things in their houses. It is in Sieneſe pictures that we find the earliest representations in the art of the Renaissance, of the metal jugs and ewers of Mosul, of Syrian silks, and of such beautiful eastern carpets as that which is below the Virgin's throne in Ambrogio's beautiful little Madonna in the Siena gallery.

It is possible that it was Sieneſe artists who began the manufacture of these oak-leaf jars in other towns. For in the middle of the fifteenth century stress of competition within the city now began to drive Sieneſe artists to seek their fortunes abroad. We learn, for example, that in the year 1462 a Sieneſe artist, Ventura di Maestro Simone de' Piccolomini, set up a pottery at Pesaro on the other side of the Apennines. The Bettini, too, the artists who, in the year 1480, made the earliest known pavements of tiles of Faenza in S. Petronio at Bologna, were probably members of a family of potters of the Sieneſe *contado*, a family that had a *fabbrica* in that early seat of ceramic manufacture, Asciano.

Notwithstanding the migration of some of their fellows, the ceramic artists of Siena still felt the pressure of competition. They began, therefore, to seek to persuade the government of the Republic to consent to protective measures. In a petition of the year 1476, they pointed out that there were sixteen potteries in the city, that they were well managed, and produced more wares of good quality than sufficed to satisfy the requirements of the citizens. They asked that a heavy tax should be put upon foreign pottery. This request was acceded to, and only the majolica of Malaga and Valencia was exempted from the duty.

It was about this time that the Sieneſe began to bring to perfection the manufacture of those *ambrogette*, or painted tiles, for which the city is famous.



In the year 1488, Niccolò and Lorenzo Mazzaburroni made the beautiful tiles of the Bichi chapel in S. Agostino at Siena. A considerable portion of this pavement is still to be seen in the chapel. They are ornamented with leaves and trophies, and are well designed and well made. They prove that the Siena *fabbriche* were in no way inferior to those of any other city.

In this age and in the early years of the fifteenth century many Sieneſe buildings were ſimilarly adorned with *ambrogette*. Already, in 1480, the Oratory of St. Catherine in Fontebranda had been paved with tiles. Twenty years later, in 1502 and 1504, this pavement was renewed, no doubt with *ambrogette* of finer quality; and about the ſame time the Piccolomini Library in the Duomo was paved with tiles.<sup>1</sup> In the year 1509 the new palace of the tyrant of Siena, Pandolfo Petrucci, was ſimilarly adorned; and, at a later date, the Piccolomini chapel in S. Francesco was decorated with painted tiles from the local potteries.

That the potter who made theſe tiles produced other claſſes of artiſtic wares cannot be doubted. It is probable, for example, that the artiſt who deſigned the tiles for the Piccolomini Library, which Pius III. decorated, made alſo majolica plates for that Pope. In this collection is a large plate, the property of Mr. Pierpont Morgan, which is adorned with the ſame decorative border as the Library tiles, and has the ſame technical qualities. This piece muſt have been deſigned in the year 1503, during the ſhort period of Pius III.'s tenure of the papal chair. Probably Francesco Piccolomini ordered a new ſervice from an artiſtic pottery in his native city about the date of his election.

As Sieneſe potters had gone forth from Siena to introduce their deſigns and technical proceſſes into other cities, ſo wandering artiſts from other centres of the art found their way to Siena. As early as the year 1455, we find the names of a certain Evangelista di Michele, "pictor vaſorum," and his brother Tommaſo, in the Sieneſe archives. There are grounds for believing that theſe artiſts probably came from the pottery of Maefiro Niccolò of

<sup>1</sup> See Caſe A, Nos. 8 and 9.

Faenza. The most famous of these Faentine immigrants was that Maestro Benedetto whose blue plate, *a porcellan*, is one of the glories of the South Kensington collection.<sup>1</sup> He was the son of a certain Maestro Giorgio of Faenza and seems to have come to Siena as a young man, about the year 1503. He settled in the potters' quarter near the S. Marco Gate, and seven years later joined the great Sieneſe Sick and Burial Society, the Compagnia di S. Lucia. In the year 1522 he became Consul of this confraternity.

When I first instanced the works of Maestro Benedetto as proofs of the high character of the wares produced at the Sieneſe potteries, some objector said that only one existing piece was indubitably made by Benedetto, and that his pottery was possibly a very small establishment, producing but a few fine pieces. At first it was only possible to bring forward stylistic arguments in reply to such a contention. I could only point out such works as the other beautiful plate *a porcellan* in this collection,<sup>2</sup> which seemed to be by the same hand as the one signed piece of Benedetto. It can now be proved by documentary evidence that Maestro Benedetto's pottery produced large quantities of wares. The account books of the Hospital of S. Maria della Scala<sup>3</sup> show that in one year, in 1518, he made nearly two thousand pieces for this institution alone. Amongst them we find many large and important plates as well as the little drug-pots with a yellow ground, so well known to collectors.<sup>4</sup> An entry two years later in date contains almost as long a list of goods provided. I know of no other pottery of this date in any city in Italy producing pieces of equal excellence which can be proved to have had so large an output.<sup>5</sup>

Potters came to Siena from Urbino as well as from Faenza. Giulio d'Urbino, an artist praised by Vasari, sojourned in Siena. Fedele, another

<sup>1</sup> See Case B, No. 1.

<sup>2</sup> Case B, No. 6.

<sup>3</sup> Arch. di Stato, Siena. Archivio dello Spedale di S. Maria della Scala, "Notabili," vol. iv., 1518-1744, fol. 41r. See also fol. 104. I shall shortly publish in full Maestro Benedetto's accounts with the Hospital.

<sup>4</sup> Two works of this class are in the present collection, Case B, Nos. 2 and 5.

<sup>5</sup> For further particulars of Maestro Benedetto, see my "History of Siena," p. 444.



compatriot, settled in the city, and patented there a new process for making vases adorned with a kind of *pâte-sur-pâte* decoration on a black ground.

But numerous as were the immigrant potters in Siena, as in every other centre of the art—for the potters were a migratory race—the local potters far outnumbered them. In the year 1529, when they compiled new statutes of their art, there were, in the city, sixteen chief master potters as well as several lesser masters. The industry became of such importance that the local guild was given permission to organize two annual fairs, one on the feast of St. Mark, the other on the feast of SS. Philip and James. Moreover, the native-born masters produced large quantities of artistic wares, and showed even more spirit in their efforts to improve the quality of their productions than did the immigrant artists, thus proving themselves to be worthy successors of the early potters of Siena. In an inventory of a certain Sieneſe potter, Giovanni Battista di Luca, we find mention of large quantities of artistic pieces. It tells of “large plates” “*dipenti a fregi*,” of *scodelle*, of drug pots, and of decorated *tazzoni*. It was, perhaps, this Giovanni who painted those beautiful series of plates with the signature I. P., of which two examples are to be found in this collection, one from the Victoria and Albert Museum, the other from Mr. Salting’s collection. The plate belonging to the Victoria and Albert Museum bears a representation of St. James the Great, that in Mr. Salting’s collection a representation of St. Mary Magdalene, whilst on another plate of the series in the British Museum is the figure of St. Bartholomew. Not only is the pattern of grotesques on an orange ground which decorates these plates characteristic of Siena, and similar to the decorations of some of the Sieneſe *ambrogette*; in details of drawing, and in their technical qualities, these pieces also reveal their Sieneſe origin. The signature I. P. may well stand for *Iohannes Pinxit*. A piece from South Kensington, not bearing this signature, but obviously by the same hand, is in the present collection (Case B, No. 11).

The Sieneſe proved themselves to be very enterprising in seeking to fathom the ancient secrets of their art. They set themselves to discover the

methods of the ceramic artists of classical antiquity as well as the mysteries of the Hispano-Moresque artists. I have told elsewhere the story of Galgano di Belforte.<sup>1</sup> Tizio, the Sienese chronicler, writing in the year of this heroic artist's return to his native land,<sup>2</sup> tells us how he ran great risks in order to acquire a complete knowledge of the lustre process. Going to Valencia, he disguised himself in vile apparel, and obtained some mean position in the establishment of a master potter; and, having learned the secret of this mode of decorating glazed earthenware, he returned in the year 1514 to his native city. Probably his first essays in his newly-acquired art were copies of pieces made in Valencia. There is in the British Museum a lusted piece, thoroughly Sienese in character, which bears the name GANO in a monogram. It is, perhaps, one of Galgano's later productions. It is not too much to assume that the improvements in the lustre process introduced into Italy by this artist helped to make possible the finest works of Maestro Giorgio. And no doubt many of the pieces attributed to Maestro Giorgio and to the *fabbrica* of Gubbio, as well as some pieces assigned to Valencia, are in reality works of Galgano di Belforte.

The Sienese also successfully imitated the black vases of classical antiquity. Documents that have recently come to light prove that these black vases were made in large quantities in Siena.<sup>3</sup> In the year 1527 the Sienese were seeking to induce Charles V to leave them to enjoy their dearly-won liberty. Believing that his minister, the great Cardinal Granvella, was favourably disposed to the republic, they sought to bribe him secretly to give active support to their cause. Through one of their ambassadors they offered him a thousand golden scudi. This bribe the great man refused; but on being pressed a second time he said that he liked very much the black vases "*a l'antica*" made in Siena, and that he would accept some of these if they were offered to him. Whereupon the ambassador, Mario

<sup>1</sup> Douglas, "History of Siena," p. 451.

<sup>2</sup> Tizio, "Historia," Tom. vii., p. 484, anno 1514.

<sup>3</sup> See "Notizie per la storia della ceramica in Siena," in the "Miscellanea Senese di erudizione Storica," Anno vi., N. 5-6.

Bandini, said that he would see that his masters the Governors of the Republic sent the Cardinal one thousand of the finest pieces that could be made. Maestro Alessandro di Bernardino di Niccolò, who lived in S. Marco, was commissioned to make the vases for the imperial minister.

In the houses of some great families of Sienese origin are to be seen quantities of black vases, said to be antiques. There are a great many pieces of this kind in the Chigi Palace in Rome. It is probable that many of these pieces are imitations made in Siena at the time of the Renaissance. The works of Galgano di Belforte, and of this Maestro Alessandro, demonstrate the artistic vitality of the ceramic artists of Siena, their eagerness to learn new processes, and to make works of the finest quality.

Siena, like other centres of the art, was visited by wandering artists from other cities, but the *fabbriche* there never lost their own peculiar characteristics. The Sienese majolica has a certain character of its own, a certain individuality which only now we are beginning fully to distinguish and to realize.

After the fall of Siena the local manufacture of pottery declined. The art, in fact, was already on the wane everywhere in Italy, and at Siena the fall of the Republic but hastened its decadence. For more than half a century, however, the Sienese continued to make the beautiful *ambrogette* for which their city was famous. About the year 1600, Maestro Girolamo di Marco Gioschi entirely restored the pavement of the oratory of St. Catherine, renewing the greater part of it. In the seventeenth century the art of majolica did not entirely die out in the city; and in the following age it experienced a brief revival under Ferdinando di Giovan Battista Campani, who decorated plates and plaques with paintings after Raphael and the Caracci, and Marcantonio Raimondi. There are several pieces by this master in our public collections which well represent his achievement.

What then were the most important qualities of the majolica of Siena of the best period, the period of Maestro Benedetto?

First of all, like the *mezza-majolica* of Siena, it is remarkable for the

excellence of its materials. We find a hard, and, as a rule, somewhat light-coloured body, covered by a clear, fine glaze. Secondly, we note a preference for yellow backgrounds in the tiles and the drug-pots, and on the borders of the plates of this pottery. Thirdly, we see a predilection for grotesques, arabesques and trophies, as well as for free adaptations of Hispano-Moresque patterns painted in blue on a white ground. Fourthly, we find a certain niceness, neatness and love of finish in the authentic pieces of the *fabbrica*. There is little of the free, loose drawing, little of the barbaric splendour that characterizes the designs on many Urbino plates of the same period.

It is true that each one of these qualities taken by itself may be found in the works of other *fabbriche*. It is the combination of two or three of them that marks a piece as belonging to the Siena pottery.

Miniature  
Painting.

The Sienese school of painting, as we have seen, took its origin from the miniaturists, and throughout its history representative Sienese painters practised missal-painting. There were miniaturists in Siena in the thirteenth century, but no existing work can be assigned to any one of them. The first artist whose achievement is known to us is Niccolò di Ser Sozzo Tegliacci, whose beautiful frontispiece to the Caleffo dell' Assunta in the Archivio at Siena is one of the best works of its class and period. Simone Martini, and his followers, Lippo Memmi and Lippo Vanni, also practised miniature painting, and two books decorated by a follower of Memmi still exist in the Collegiata at S. Gimignano.<sup>1</sup>

Some of the most distinguished Sienese artists of the Quattrocento practised miniature painting, Giovanni di Paolo del Poggio and Vecchietta, Sano di Pietro and Benvenuto di Giovanni. The books illuminated by Sano at Siena and Bologna, and the paintings on vellum of Giovanni di Paolo are works of an exquisite quality. Pellegrino di Mariano and

<sup>1</sup> There is an example of this artist's work in the Hertford House Collection. This master was not Niccolò di Ser Sozzo Tegliacci, as some authorities maintain.



Guidoccio Cozzarelli also practised the art of miniature; and, in the sixteenth century, Sodoma's pupil, Riccio, adorned several choir-books with paintings.

On the importance of the goldsmith's work of Siena, there is no need to insist. The great tabernacle of the SS. Corporale at Orvieto, and other pieces by early Siennese artists in that city, the finely-wrought examples of Siennese goldsmith's work in the Cathedral Treasury at Massa Marittima, the reliquary of S. Galgano, and the pastoral staff of the abbot of that Cistercian Monastery—these and many other similar objects bear witness to the fact that, from the thirteenth to the sixteenth century, Siena was one of the most important centres of this art in Southern Europe. Goldsmiths' Work.

Already in the period of Montaperti, the fame of Siena's goldsmiths had extended far beyond her own *contado*. It was Siennese artists who fashioned some of the lovely things which adorned the sacristy of Sant' Jacopo at Pistoia, the *sagrestia dei begli arredi* sung by Dante. In and about the year 1260, Maestro Pace di Valentino, a distinguished craftsman of Siena, made a chalice and other splendid things for the treasury of the Pistoian church.<sup>1</sup>

In the age of Duccio, Siennese artists were the official goldsmiths both of Pope and Emperor. Lando di Pietro, who was destined to become one of Italy's greatest architects, made the imperial crown for Henry VII. The goldsmith of the papal court at Avignon from the year 1307 to the year 1320, was Magister Torus. But the Siennese artist of this period whose work is pre-eminent was Ugolino di Vieri, who made the great tabernacle of Orvieto.

In the latter half of the fourteenth century, the Popes continued to employ Siennese goldsmiths. For eighteen years, from 1367 to 1385, Giovanni di Bartolo was the goldsmith of the papal court, making the Golden Rose

<sup>1</sup> Zdekauer, "Opere d' arte Senese a Pistoia," in the "Bull. Sen. di Stor Patria," 1901, fasc. i., pp. 176, 177.

for the Pope, as well as fashioning for him chalices and thuribles and images.

The objects in this collection made by Sieneſe goldſmiths almoſt all belong to the fifteenth century. The beautiful "Girdle" lent by Mr. Fitzhenry belongs to the age of Turino di Sano and his ſon Giovanni Turini. Giovanni, the aſſiſtant of Jacopo della Quercia, excelled in the art of enamel. The little holy-water ſtoup at the entrance to the ſacriſty of the Duomo, the figures of Charity, Juſtice and Prudence on the font of S. Giovanni, the holy-water baſin in the Palazzo Pubblico, are his chief remaining works in Siena. Goro di Ser Neroccio, Giovanni's rival, executed the figure of Fortitude on the font of S. Giovanni, as well as the reliquaries for the Siena Hoſpital and the Cathedral of Maſſa.

The three enamelled crucifixes in this collection belong to a later period, to the age of Francesco d'Antonio, the ariſt who made the reliquary of St. John Baptist, which is preſerved in the chapel of the Saint in the Siena Cathedral, and the ſimpler caſket for the relics of S. Bernardino, which is at the convent of the Oſſervanza.

In the ſixteenth century, the art of the goldſmith declined in Siena. In that age Francesco Caſtori, mentioned by Cellini, and Vaſari's friend, Giuliano di Niccolò Morelli, were the degenerate ſucceſſors of the great Sieneſe goldſmiths of earlier days.

The Art of the  
Medallist.

Siena produced only one great medallist, the verſatile Paſtorino Paſtorini. Paſtorino was the ſon of a village ſhoemaker. His father apprenticed him to Guillaume de Marseilles, a diſtinguiſhed ariſt in ſtained glaſs, who was then working at Arezzo. While yet a very young man, Paſtorino executed important works in ſtained glaſs in the Duomo of Siena. As he approached middle life, Paſtorino began to make portraits in relief in ſtucco and coloured wax. And finally he ſet to work in earneſt as a medallist. About the middle of the century he left Siena and entered the ſervice of the Duke Ottavio Farnese. Two years later he became maſter



of the mint to Ercole II. of Ferrara. Subsequently he worked for the Lords of Novellara, and for the Duke Francesco at Florence. He was a very prolific medallist. "He has copied all the world," says Vasari, "and persons of all kinds, great nobles, distinguished artists, and persons unknown or of low degree."

Pastorino was a great master of portraiture, and excelled in his presentations of women and youths. He had not the strength and virility of the great medallists of the Quattrocento, but his works are seldom lacking in subtlety, grace and charm.

The art of wood-carving was early practised in Siena, and signed ex- Wood-carving.  
amples of Sieneſe wood-carvers of the Trecento have been found eaſt of the Apennines. But it was only in the laſt century and a half of her hiſtory as an independent ſtate that Siena produced any important examples of this art. Amongſt the Sieneſe artiſts who worked in wood in the days of Jacopo della Quercia, and in the ſucceeding generation, Domenico di Niccolò and Pietro del Minella were pre-eminent. Domenico made the beautiful intarſia work which adorns the chapel of the Palazzo Pubblico, and Pietro del Minella and his brothers carved the wooden ſtatues now in the choir of the church of S. Martino, and alſo executed the ſtalls for the chapel of the Hoſpital.

The greateſt Sieneſe wood-carver was Antonio Barili, who flouriſhed in the early years of the Cinquecento. His organ front and his *cantoria* ſtill adorn the Siena Cathedral; and a picture-frame by this maſter is to be ſeen in the church of S. Maria degli Angeli outside the Roman gate. Of the ſchool of this artiſt is the carved frame in this collection lent by the authorities of the Victoria and Albert Muſeum. It illuſtrates the decorative qualities of the achievement of the Maſter of the *Marrina* of wood-carving.

LANGTON DOUGLAS.

THREE BOOKS OF PHOTOGRAPHS OF PICTURES BY SIENESE MASTERS are placed on the table in the centre of the Gallery.



# CATALOGUE



## PART I

## PICTURES

DUCCIO DI BUONINSEGNA.

1255—1319.

### I and 7 FOUR SCENES FROM THE LIFE OF CHRIST.

(1) "*I that speak unto thee am He.*" Christ on the left, seated on a well-head, speaks to the Woman of Samaria who stands in the centre, clad in white, an earthen pitcher on her head, and a bucket and cord in her hand. Behind are four disciples, issuing from the arched gateway of the town, and bearing bread in their cloaks.

(2) "*Get thee behind me, Satan.*" Christ on the right, in blue cloak edged with gold, stands upon the Mount, reproving Satan who points out to Him all the Kingdoms of the World, represented by walled Cities. Behind Christ are two ministering angels.

(3) "*Lazarus come forth.*" Christ on the left, foremost of a group of twenty-five persons, stands in front of the tomb. Before him kneels Mary, Lazarus' sister, in a scarlet robe, with Martha, disciples and others standing by. Lazarus is risen and comes forth, bound in grave clothes, from the tomb hewn out of the rock.

(4) "*Follow me and I will make you fishers of men.*" Christ on the left stands upon a rocky place by the seashore, and beckons to Andrew and Peter who are standing up in their boat. Their net, full of fishes, is drawn to the boat's side.

These panels once formed a part of one of the two predelle of the great altar-piece Duccio executed for the cathedral of his native city. The Majestas was painted between the years 1308 and 1311, when the master was in the full maturity of his powers. "He was liberally paid for his work, and was given a

free hand by his employers. To all who love Sienese art, it is a continual cause of regret that they cannot now see this work in its entirety; and that they can only look upon it in a mutilated state, amidst incongruous surroundings, in the Opera del Duomo at Siena. In the age of St. Catherine it was the most splendid altar-piece in Italy.

"This work represents, as regards its form, a new development in art. It is one of the first, if not the first, of the large altar-pieces made in tiers and compartments, which became so much the vogue before the close of the fourteenth century. Let me briefly describe it. This ancona was painted on both sides, and adorned a double altar like that in the Lower Church, at Assisi. On the side facing the nave was a large representation of the Virgin and Child, surrounded by a great company of saints and angels. Above this picture, in small painted niches, were half-figures of ten apostles, five on either side. Above these figures again, in small compartments with angular heads, were eight scenes from the life of the Virgin, six of which are still at Siena. On the gradine were seven scenes, from the early life of Christ, beginning with the "Nativity," now at Berlin. Between each of these scenes was a single figure of a saint. On the other side of the altarpiece, facing the east end of the church, were thirty-four pictures in rows, representing scenes from the last days of Christ's earthly life. The series began at the bottom of the altar-piece, and finished with the six scenes in the architectural framework above.

"It will be noticed that in the picture, as I have described it so far, and as it is described by my learned friend, the Cav. Alessandro Lisini, and all earlier authorities, there is a gap in the gospel story. The last event depicted in the gradine, on the side facing the nave, is the miracle of Cana. The first on the main panel of the altar-piece on the other side is Christ's entry into Jerusalem. Some years ago I arrived at the conclusion that the four panels belonging to Mrs. Benson, and one at least of the panels in the National Gallery, formed part of the great *Majestas*, being some of the scenes of the large *predella* on the east side of the double altar. This *predella* consisted of seven pictures, in which were depicted some of the most important events of the public ministry of Christ previous to the days of 'His Passion'—the 'Temptation,' the 'Call of St. Peter and St. Andrew,' 'Christ and the Woman of Samaria,' the 'Transfiguration,' the 'Curing of the Man born Blind,' the 'Resurrection of Lazarus,' and probably one representing Christ's office as a teacher."<sup>1</sup>

In the four *predella* pictures in this Exhibition, as in the other works of Duccio, we find evidences of three distinct influences upon him. Three of the pictures—the "Christ and the Woman of Samaria," the "Resurrection of Lazarus," and the "Call of St. Peter"—show strong traces of Byzantine influence in their composition, in some of their types, and, above all, in their technical qualities.

<sup>1</sup> Douglas, "Duccio." In the "Monthly Review," August, 1903.

But even in these the old convention has passed through the alembic of a potent artistic idiosyncrasy, and of an idiosyncrasy that has been powerfully affected by northern influences. In the architecture in the "Woman of Samaria," in the trees in the "Resurrection," we find evidences, slight but significant, of the new spirit in art. The remaining picture, the "Temptation," is pronouncedly Gothic in feeling. We are reminded of Duccio's representations of animals in the Berlin "Nativity," of the background of the "Healing of the Man born Blind" at the National Gallery. "It has just the same qualities that we find a century later in Lorenzo Monaco's drawings of the 'Journey of the Magi' and the 'Visitation.' In its eerie mysticism, in its exuberant imaginative power, it recalls to us the reliefs executed by the nameless Gothic sculptors of the great French and German cathedrals. The figure of the Christ is only superficially neo-classical. And northern and Gothic as is the architecture in the 'Cities of the World,' it is not more Gothic or northern than the sentiment of the whole picture, or than that near relative of the devils of the northern sculptors, Duccio's 'Satan.'"<sup>1</sup> In the dignified representation of Christ we find traces of the influence of the Roman school, and Roman influences also reveal themselves in the representation of the crowd in the "Raising of Lazarus." But nowhere in these panels, or, in fact, in the whole altar-piece, do we find such strong evidences of Roman influence as in that beautiful work of Duccio's early middle period—the Triptych in the Royal Collection.

Panels, on gold ground, 17 by 17½ inches each.

*Lent by Mrs. Robert Benson.*

## UGOLINO DA SIENA.

Working in the closing decade of the thirteenth century  
and in the early part of the fourteenth.

### 2 TWO APOSTLES.

The two apostles are represented in half-figure, in small gothic compartments. The saint on the right is probably St. James the Less. On a frieze, or border below, are three small heads in roundels.

Panel, on gold ground, including frame, 26¾ by 24 inches.<sup>2</sup>

*Lent by H. Wagner, Esq.*

<sup>1</sup> Douglas, "Duccio." In the "Monthly Review," August, 1903.

<sup>2</sup> The following Extract is taken from the Catalogue of the Royal Academy Exhibition of Old Masters of the year 1878:

"*Gallery No. IV.* The first sixteen pictures in this room (Nos. 175-190) are all portions of the altar-piece which, according to Vasari, Ugolino da Siena painted for the high altar of the Church Sta. Croce at Florence. It is believed to have been removed from the altar to make way for the ciborium erected after the designs of Vasari himself; Della Valle discovered



## UGOLINO DA SIENA.

## 3 TWO ANGELS.

In each of the spandrels of an ogival arch is a representation of an angel.  
Panel, on gold ground, including the frame,  $12\frac{1}{2}$  by  $23\frac{1}{2}$  inches.

*Lent by H. Wagner, Esq.*

## DUCCIO DI BUONINSEGNA.

1255—1319.

## 4 THE CRUCIFIXION.

In the centre is Christ, a white, transparent cloth thrown round his loins. The face is somewhat larger in proportion to the figure than is the face of Christ in the "Crucifixion," which formed a part of Duccio's great altar-piece and is now in the Opera del Duomo at Siena. On either side are two thieves, each having his arms tied round the transverse beams of the cross, and not fastened to it by a nail through each of his hands, as in the Siena Crucifixion. Round the Saviour float six angels. Below, on the left, stand St. John, the three Maries, and four other Women, a graceful group and charming in colour. On the right are

it in the dormitory of the neighbouring convent, and it was sold to Mr. W. Y. Ottley at the beginning of the present century. At the sale of the Ottley Collection, in 1847, the various portions were dispersed.

The altar-piece, as was the custom in the fourteenth century, consisted of a number of single panels, set in a frame of Gothic architecture. There were seven principal panels, of which the centre represented the Virgin and Child, and the others the half figures of six saints; above each, and forming part of the panel, were two angels: two of these panels are here exhibited (Nos. 180 and 185). The two angels, represented in No. 183, formed part of another of the principal panels. Above these again were another series of panels, each with two small half-length figures of saints: of these, four are here (Nos. 176, 181, 182 and 189). The whole was surmounted by seven points in the shape of Gothic gables, each adorned with the half-figure of a saint or prophet: of these, two are here (Nos. 175 and 190). Beneath the principal panels were the predella pictures, each containing the representation of an important event in the life of Christ: of these all seven are here (Nos. 177, 178, 179, 184, 186, 187 and 188).

All the pictures are painted in tempera on a gold ground.

175 A SAINT. Small half-figure. Panel,  $18\frac{3}{4}$  by  $10\frac{1}{2}$  inches. *Lent by Rev. J. Fuller Russell.*

176 TWO SAINTS. Small half-figures, in Gothic compartments, of St. James on left, and St. Philip on right. Panel, 24 by 21 inches. *Lent by Rev. J. Fuller Russell.*

177 THE LAST SUPPER. Panel,  $13\frac{1}{2}$  by 21 inches. *Lent by Rev. J. Fuller Russell.*

178 THE BETRAYAL. Panel,  $13\frac{1}{4}$  by 21 inches. *Lent by Rev. J. Fuller Russell.*

179 THE SCOURGING. Panel,  $13\frac{1}{2}$  by 21 inches. *Lent by Rev. J. Fuller Russell.*

180 ST. JOHN THE BAPTIST. Half-figure; two angels above. Panel, 48 by 21 inches.  
*Lent by Cyril B. Harcourt, Esq.*

181 TWO SAINTS. Small half-figures, in Gothic compartments. Panel, 17 by 21 inches.  
*Lent by Rev. J. Fuller Russell.*



the Soldiers and the Scribes and Pharisees. The Centurion, a fine figure, points to the crucified Christ.

This picture belongs to the Master's last period. But it is of a somewhat earlier date than the great *Majestas*. Some of the figures, and especially the St. John, recall the best works of Duccio's most faithful follower, who was, it is believed, his nephew, Segna di Buoninsegna.

Panel, on gold ground, 24 by 15½ inches.

Formerly in the Bammerville and Bromley Collections.

See Crowe and Cavalcaselle "Storia della Pittura in Italia," Florence, 1899, vol. iii., p. 24.

Exhibited at the Exhibition of Early Italian Art at the New Gallery, 1893-4.

*Lent by the Earl of Crawford, K.T.*

## DUCCIO DI BUONINSEGNA.

1255—1319.

### 5 TRIPTYCH: CRUCIFIXION.

In the central panel is the Crucifixion. Two angels float above the upper arms of the cross. On the left stands the Virgin looking down, on the right St. John looking up at the Christ.

On the left wing two scenes are represented. In the upper part of the panel is the Annunciation. Mary Virgin stands at the door of the house. The angel swiftly approaches her and delivers the salutation. In the lower part of this wing

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182 TWO SAINTS. Small half-figures, in Gothic compartments, of St. Bartholomew on left and St. Andrew on right. Panel, 18¼ by 19 inches.

*Lent by the Earl of Crawford.*

183 TWO ANGELS. Panel, 10 by 20 inches.

*Lent by Rev. J. Fuller Russell.*

184 THE PROCESSION TO CALVARY. Panel, 13½ by 21 inches.

*Lent by Rev. J. Fuller Russell.*

185 ST. PETER. Half-figure; two angels above. Panel, 43 by 21 inches.

*Lent by Cyril B. Harcourt, Esq.*

186 THE DEPOSITION. Panel, 13½ by 21 inches.

*Lent by Rev. J. Fuller Russell.*

187 THE ENTOMBMENT. Panel, 13½ by 21 inches.

*Lent by Rev. J. Fuller Russell.*

188 THE RESURRECTION.

*Lent by Rev. J. Fuller Russell.*

189 TWO SAINTS. Small half-figures, in Gothic compartments. Panel, 24 by 21 inches.

*Lent by Rev. J. Fuller Russell.*

190 A SAINT. Small half-figure. Panel, 15 by 10 inches.

*Lent by Rev. J. Fuller Russell."*

In the year 1885 the Rev. J. Fuller Russell's collection was sold at Christie's, when Nos. 175, 176, 189 and 190 in the above list passed into the hands of Mr. Charles Butler, Nos. 181, 183 and 186 into the collection of Mr. H. Wagner, Nos. 178 and 184 into the National Collection. No. 177 was bought by Mr. L. Myers, and No. 188 by Mr. E. F. White. Nos. 179 and 187 are in the possession of the Rev. Edward Meadows Russell, son of the Rev. J. Fuller Russell.

## *Pictures of the School of Siena*

is the Madonna and Child. She is seated on a stone, Cosmatesque throne. The Child is half-seated, half-standing, supported by her left arm.

On the right wing is a representation of St. Francis receiving the stigmata. In the scene below it, Christ and the Virgin are seated on a Cosmatesque throne. Six angels, standing behind the throne, look down upon them. In each of the spandrels of the central arch is a small figure of an angel weeping.

This picture belongs to Duccio's middle period. There are several reasons for not assigning it to the early part of his career. The drawing throughout is freer and more graceful than in his early works; the iris of the eye is smaller, and the drapery less angular. Signs of progress are especially noticeable in the "St. Francis receiving the Stigmata," and in the beautiful figure of the Virgin in the "Christ and Madonna in Glory." The throne, too, is of stone and not of wood, as in Duccio's Madonna at S. Maria Novella, and in the little early Madonna in the Siena Gallery. It is also impossible to assign the picture to the last period of the master. The frequent gold hatchings on the robes of the sacred personages represented, and the absence of Gothic *motifs*, tend to prove that it does not belong to the period of the great Majestas. Classical in feeling, and in many details of design, it belongs to the master's Roman period.

Panel, triptych, on gold ground. Size of central panel, 16 by 12 inches; size of each of the side panels,  $17\frac{1}{2}$  by  $6\frac{3}{4}$  inches.

Bought by H.R.H. the Prince Consort from Dr. Metzger, in the year 1845.

*Lent by His Majesty the King.*

### UGOLINO DA SIENA.

#### 6 ST. BARTHOLOMEW AND ST. ANDREW.

The two apostles are represented in half-figure each, under an ogival arch.

Panel, on gold ground including the frame,  $23\frac{1}{2}$  by  $25\frac{1}{2}$  inches.

*Lent by the Earl of Crawford, K.T.*

### NICCOLÒ DI BUONACCORSO.

d. 1388.

#### 8 ST. JEROME AND THE LION.

St. Jerome is seated on a throne in cardinal's robes, a book being open on a lectern beside him. He holds the paw of the lion in his left hand, and extracts the thorn with his right. Behind the saint is a rocky desert, with a chapel to the right.

This is probably an early work of this master.

Panel, on gold ground,  $13\frac{1}{2}$  by 11 inches

*Lent by Alfred A. de Pass, Esq.*

EARLY SIENESE SCHOOL.

9 SCENES FROM THE LIFE OF CHRIST, A DIPTYCH.

In this Diptych eight scenes are represented, the Nativity, the Last Supper, the Deposition, and the Entombment on one panel, and the Betrayal, the Crucifixion, Christ appearing in Glory, and the Virgin and Child with St. Francis and St. Clare on the other. It is of the same period as the early "St. Peter Enthroned" in the Siena Gallery. As in that picture, some of the rocks and buildings are coloured red; and we see in it, too, one of those windows *a colonnelli* which are a prominent feature in Sieneſe palaces dating from the latter half of the thirteenth century.<sup>1</sup> In these panels are evidences of the influence of the early Roman School as well as of the Byzantine. We see in it, too, traces of that Sieneſe emotionalism which found its extremest manifestation in some of the works of Pietro Lorenzetti. This Diptych was painted about the year 1270, a few years before Duccio began his career as an artist. It was probably executed for a Franciscan convent.

Panel, on gold ground. Size of each panel 23 by 16 inches.

*Lent by Sir William Richmond, K.C.B., R.A.*

UGOLINO DA SIENA.

10 DEPOSITION.

St. Joseph of Arimathaea lowers the body of Christ from the Cross. The Virgin and St. John support the body from below. Nicodemus, kneeling, removes one of the nails. St. Mary Magdalen, in red, kisses Christ's right hand. Mary Cleophae and Mary Jacobi, in green cloaks, stand mourning.

Panel, on gold ground, including the frame, 15½ by 23 inches.

*Lent by H. Wagner, Esq.*

AMBROGIO LORENZETTI.(?)

1285 *circa*—1348.

11 SIX SCENES FROM THE LIFE OF CHRIST.

1. *The Descent from the Cross.* A composition of nine figures. The body of Christ is held by Joseph of Arimathaea who is descending the ladder. His mother holds His head. St. Mary Magdalen in scarlet kisses the print of the nail on his left hand. Mary, the wife of Cleophas, in a rose-coloured robe kisses his right hand. Behind, on the left, stands Mary, the mother of James. St. John stands on the

<sup>1</sup> Borghese e Banchi, "Nuovi Documenti per la Storia dell'Arte Senese," Siena, 1898, p. 1.

## *Pictures of the School of Siena*

right with clasped outstretched hands. Nicodemus with averted head extracts one of the nails from his feet.

2. *Pentecost.* A composition of thirteen figures seated in two tiers. In the centre of the upper row is the Virgin, enveloped in a dark blue robe heightened with gold. On either side of her are three apostles, St. John being seated on her right hand holding an open book. Six apostles sit on the seat below.

3. *The Ascension.* A composition of fifteen figures. The Christ is seen in half-figure in the clouds surrounded by five angels. Below, on the left, are the four holy women, and on the right six apostles.

4. *Pietà.* A composition of eleven figures. Seated on the tomb, the Virgin holds on her lap the body of Christ, whilst Nicodemus supports his feet. St. John Theologos bends over Nicodemus and gazes at his dead Lord. Four women in silent grief stand behind the Virgin, whilst Mary Magdalen, in a frenzy of sorrow raises her arms as though about to embrace the body. Behind St. John stands another apostle and Joseph of Arimathaea.

5. *The Resurrection.* A composition of thirteen figures. The tomb is empty, with an angel seated at its head and at its foot. Christ has just risen and is passing away, holding a crimson banner. He looks back at the four holy women who are standing to the left of the picture. Foremost of them is St. Mary Magdalen, who points to the empty grave. Five Roman guards are sleeping in front of, and at the foot of the tomb.

6. *The Descent into Hell.* In the centre Christ, bearing a banner, is about to enter Hades. David and other righteous kings stand on the left of the picture. In the mouth of Hades, two leaders of the Old Dispensation rise from their knees to meet him, and behind them are other figures.

These panels belong to the school of Giotto; but seem to be the work of a Sienese follower. In colour, composition and technique, they have the qualities of such works as Ambrogio Lorenzetti's little "Madonna and Angels" in the Siena Gallery (No. 65). A similar colour scheme, in fact, is to be found in works of Duccio, Ambrogio's forerunner. Several of the figures have their counterparts in works of the Lorenzetti. The apostle in pink, holding a red book, in the lower tier in the "Pentecost," closely resembles some of the seated figures in the "Good Government of Siena." Note especially the drawing of the hair, the neck, and the folds of the robe. The "Deposition" and the "Pietà" are full of that strong emotionalism which often reveals itself in the works of Ambrogio Lorenzetti, and yet more often in the paintings of his brother, Pietro. They are closely related to Pietro's representations of these subjects at Assisi.

Panel, 28 by 43 inches. The pictures are on gold ground, and each is framed by a stamped pattern. Each separate panel is 13 by 12 inches.

*Lent by Count Stroganoff.*



UGOLINO DA SIENA.

12 THE ENTOMBMENT.

In an open tomb of white marble, in front of a mass of rocks, the body of Christ is being laid; He lies on a winding sheet; The Virgin bends over Him and kisses Him; St. John supports His head, St. Peter His body, and St. James His feet. The Magdalen, in scarlet cloak, stands in the background with uplifted arms, and near are Mary the wife of Cleopas, Mary the mother of James and another woman.

Panel, on gold ground, including the frame,  $15\frac{1}{2}$  by  $22\frac{1}{2}$  inches.

From the collection of the Rev. J. Fuller Russell.

*Lent by the Rev. E. Meadows Russell.*

SCHOOL OF PIETRO LORENZETTI.

13 MADONNA AND CHILD.

The Virgin is represented seated on a cushion. The Child is lying on her lap supported by her right arm, and held by her left hand. In an arch to the right is St. John Baptist bearing a scroll on which is the inscription: "ECCE . . . DEI ECCE QUI TOLIS PECATA MUNDI. MISERERE." In an arch to the left is St. Mark.

Panels, on gold ground, in original frame. Total measurement,  $12\frac{3}{4}$  by 23 inches.

Formerly in the Fuller Russell Collection.

*Lent by H. Wagner, Esq.*

SCHOOL OF AMBROGIO LORENZETTI.

14 PIETÀ.

A composition of twelve figures. In the centre a T-shaped cross with a ladder resting against it. At the foot of it the Virgin holds the head and body of Christ on her lap. St. Mary Magdalen, in scarlet, supports the feet. Another Mary, seated, kisses his left hand. One of the holy women stands behind with uplifted arms, whilst another is seated with joined hands behind the head of the Christ. In the background St. John is seated, his head resting on his hand. Behind, on the left, are Joseph of Arimathaea and Nicodemus holding the nails, with an apostle. At the opposite side of the picture are two other women.

This picture closely follows the composition of the Pietà in the altar-piece by Ambrogio Lorenzetti, formerly in the Church of the suppressed convent of S.



Petronilla, and now in the Siena Galley (Stanza Seconda, No. 77). It was probably painted under the direct influence of Ambrogio.

It would be easy to give it the name of one of the followers of the Lorenzetti. In fact it has strong stylistic affinities to the early works of Bartolo di Fredi. But the resemblance is not close enough to justify its attribution to him. It is always well to remember, in discussing doubtful Sienese works of this period, that they may be the work of artists of whom we know, and can know, nothing. In the Archives at Siena there are to be found the names of one hundred and ninety Sienese painters who lived in the fourteenth century. Of these there are only eighteen of whose handiwork we know anything definitely. Is it not reasonable to assume that a great many Sienese works of this period are by masters of whom we know, and can know, nothing? Even granted that some of these artists were merely decorative painters, is it not certain that the connoisseur who glibly gives a name to every Sienese picture of this epoch presented to him must be wrong in a majority of cases?

Panel, on gold ground, 20 by 18 inches.

*Lent by Sir Kenneth Muir Mackenzie, K.C., K.C.B.*

## UGOLINO DA SIENA.

### 15 THE SCOURGING.

Christ, naked save for a loin-cloth, stands bound to a slender marble pillar which supports the ceiling of the room. There is a scourger on either side of Him.

Panel, on gold ground, including the frame,  $15\frac{1}{2}$  by  $22\frac{1}{2}$  inches.

*Lent by the Rev. E. Meadows Russell.*

## SCHOOL OF THE LORENZETTI.

### 16 SCENES FROM THE LIVES OF THE HERMITS OF THE THEBAID, AND THE FOUNDERS OF THE RELIGIOUS ORDERS.

St. Jerome writing of his home in the desert of Chalcida says that it lay "among rocks and precipices," and that he had "scorpions and wild beasts" for companions. It is in a similar country that the following scenes are laid. They are forty-six or more in number. Beginning in the left-hand bottom corner is: 1. St. Jerome kneeling before a cross in front of his cave, and beating himself with stones and a whip, while the lion keeps off a serpent. Close by are a lion and a serpent about to fight. 2. St. Jerome taking the thorn out of the lion's foot. Three monks and a nun looking on. 3. A monk reading in a cell. 4. A saint kneeling before the cross. 5. Two hermits driving a loaded camel. 6. Devils attacking a church on a hill. 7. The Devil cutting the rope by which a monk is lowering his food to St. Benedict. 8. St. Pachomius talks to the skull. 9. St. Pachomius and the angel. 10. St. Benedict lying on thorns. 11. St. Zosimus finding St.

Mary of Egypt. 12. Devil disguised as a woman hung with bottles, appears to a monk in his cell. 13. Devil disguised as a woman hung with bottles, meets St. Macarius. 14. St. Paul buried by lions. 15. Angel seated with a psaltery. 16. Monk letting down a vessel by a rope to fill it at a spring gushing out of rocks, and another monk below filling his jug. 17. Hermit drawn in a barrow by a lion. 18. Group of four hermits, one of whom is a cripple and carried on the shoulders of another. 19. Hermit wheeled in a barrow by a monk. 20. St. Macarius Romanus riding on a stag met by another hermit. 21. Hermit seated, a boy entering. 22. Hermit (perhaps St. Portianus) with a red broken jug. 23. Young hermit standing, an angel bending at his feet. 24. SS. Anthony and Paul sitting at meat. 25. St. Paul the hermit seated in his palm tree. 26. The death of St. Ephrem of Edessa, Doctor of the Church, numerous figures in front of a church with a high campanile. A peacock (Juno's bird and emblem of immortality) looking on from the other side of the river, also choughs and storks. 27. St. Paphnutius burns his fingers to rid himself of temptation in the guise of a scarlet lady. 28. The dream of a hermit asleep in a cell, two small figures kneeling, a cross between them, and flames ascend from their hair. 29. St. Francis receiving the stigmata. 30. Hermit in cell and a saint kneeling, above the roof a column of crowns. 31. A lofty conical mountain with a spiral road up to a shrine on the top, figures ascending and descending. 32. Ring of ten flagellants, with nimbi, in a cave before a cross. 33. The Virgin appears to St. Bernard, the Devil chained behind. 34. A lion attacking a hound that takes refuge with a hermit. 35. A hermit fishing. 36. A hermit sailing in a boat before a strong wind on a river. 37. A bishop's soul held by two devils in a boat, another devil steering; another in the bows holds a banner with a scorpion on it. Three men in red cloaks on the shore looking on. 38. St. Benedict sends St. Maurus to help St. Placidus. 39. St. Maurus saves St. Placidus from drowning. 40. Hill dotted with hermits' cells. 41. Two hermits in front of a cell sitting at meat. 42. Hermit looking out of the window of his cell at the Devil disguised as a monk with horns, and holding the tail of an ass which is falling under its burden. 43. Hermits tilling. 44. St. Pachomius riding a crocodile in the water, two monks fleeing. 45. Five knights scared at three skeletons, one of whom has risen up in his coffin, and two ravens pick their bones; St. Macarius of Alexandria bids the knights remember death. 46. The knights take on hermits' habits at St. Macarius' hands.

As a composition this picture is in some respects the forerunner of the *cassone* pictures of the fifteenth century. But whilst they tell several episodes of one connected story by means of continuous representation, the only pictorial unity this possesses is due to the landscape with the winding river in the foreground.

This panel is closely related to the works of Pietro Lorenzetti and his followers in the Campo Santo at Pisa. In its narrative power as well as in some of the figures, it recalls Paolo di Maestro Neri's frescoes at Lecchetto; but the

similarity is not sufficiently close to enable us to give it to him. It is possibly the work of some Pisan follower of Pietro Lorenzetti. In Lord Crawford's collection is another representation of the hermits of the Thebaid by a different hand.

Panel, 19 by 65 inches.

Exhibited at the exhibition of Early Italian Art, 1893-1894.

*Lent by the Earl of Crawford, K.T.*

### LIPPO MEMMI.

1290 *circa*—1357.

#### 17 ST. APOLLONIA AND ST. AGATHA.

St. Apollonia, on the left, wears a yellow robe over a brown tunic, and holds in her left hand long pincers containing a tooth. St. Agatha, on the right, has a blue vest and a blue cloak, and carries in the left hand a book, and in the right hand a bowl, in which are her breasts.

In the treatment of the drapery, as in the drawing of the eyes and mouth, this resembles Simone's later works. It was probably painted by Lippo Memmi whilst he was working with Simone.

Panel, on gold ground, 11½ by 9½ inches.

*Lent by Sir Edward J. Poynter, Bt., P.R.A.*

### SIMONE MARTINI.

1284 *circa*—1344

#### 18 CHRIST FOUND IN THE TEMPLE.

On the left Mary is seated holding a Book of Hours on her lap, with her right hand uplifted as she says, "Thy Father and I have sought thee sorrowing." On the right advances the young Jesus, with arms folded. He has a blue tunic and a red cloak edged with gold. In the centre of the picture stands St. Joseph. His left arm is round the boy's shoulder, as he leads him to his Mother. St. Joseph has a red tunic with a purple cloak thrown round him. At the base is the inscription:

"SYMON DE SENIS ME PINXIT, SUB A.D. M. CCC.X.L.II."

The picture is in its original Gothic frame. There is a cherub in each of the spandrels of the arch.

As the inscription shows, this picture was painted during the master's last period at Avignon, and is of a somewhat later date than the Antwerp panels (No. 20). In its colour scheme it takes us back to Duccio. The fine tooling of the aureoles, the rich decoration of the arched framework, and the fine sgraffito ornamentation of the vestments help to create that effect of hieratic sumptuous-

ness, which was one of the artistic aims Simone inherited from Duccio, and, through him, from the miniaturists of the second golden age of Byzantine painting.

Panel, on gold ground. Size, including the moulding, 19 by 13½ inches.

See Crowe and Cavalcaselle's "Storia della Pittura in Italia," vol. iii., pp. 112 and 113.

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

LIPPO MEMMI.

1290 *circa*—1357.

19 MADONNA AND CHILD.

The Virgin is represented seated, and nearly full-face, with head inclined to the right. The Child wears a thin shirt, and a deep red cloak is thrown around him. He holds together, on his Mother's breast, the two ends of her white veil, and looks down towards a small figure of a canon, seen in profile, kneeling with joined hands. This figure probably represents the donor of the picture.

Panel. Gold patterned background; round (originally gothic) top, 15 by 9½ inches.

*Lent by Mrs. Robert Benson.*

AN UNKNOWN FOLLOWER OF SIMONE MARTINI.

20 TWO PANELS JOINED AS A DIPTYCH.

(1) *The Crucifixion*. In the centre is Christ crucified. On the left are the four holy Women and four soldiers, on the right St. John and five soldiers, of whom Stephaton holds the hyssop and sponge of vinegar, and another the banner S.P.Q.R. In the group to the right the centurion stands, with arm outstretched to the cross, and sanctified with a halo.

(2) *Pietà*. Composition of ten figures. In the centre stands the cross. Beneath it the body of Christ is being prepared for the tomb by the four holy Women and St. John. The Virgin is fainting with Christ's head on her knees, and St. John holds His left hand. Behind stand St. Joseph of Arimathaea, Nicodemus, and two others. Nicodemus lifts a hammer and carries a basket of nails.

Two companion pictures are in the Carrand collection in the Museo Nazionale at Florence. In their vivid, harmonious colour, in their delicate technique, as in their very fine line, these pictures reveal a follower of Simone Martini. Some of their morphological details betray the influence of Ambrogio Lorenzetti; but we do not find in them those qualities of modelling which the works of the Lorenzetti owe, in a measure, to the influence of Giotto. We can only surmise that this artist



belonged to the numerous band of distinguished Sieneſe trecentiſts, of whom only a fraction have left works whose authorſhip is certain.

Panels, on gold ground, each 15½ by 10½ inches.

*Lent by Mrs. Robert Benson.*

## SIMONE MARTINI.

1284 *circa*—1344.

### 21 SCENES FROM THE LIFE OF CHRIST.

(1) and (4) *Annunciation represented in two panels.* The angel Gabriel kneels on one knee before the Virgin, his arms crossed on his breast. He has yellow hair, and wears a blue robe shot with a pale rose colour, and a red cloak shot with white, and hatched with gold. He holds a tall slender lily. His wings are of blue and gold.

The Virgin is seated on a panelled throne of stone, over the back of which a crimson cloth is thrown. She wears a red dress, and a blue cloak lined with green and bordered with gold. In her left hand she holds a Book of Hours. To the left is a vase, out of which rises a lily stem bearing three flowers and three buds.

(2) *The Deposition.* The body of Christ is being taken down from the cross by St. Joseph of Arimathaea and another saint. Below, to the left, stand the Virgin and St. John, and two women saints with outstretched arms, as well as six other figures. On the right is St. Mary Magdalene, in red, with her arms raised in horror. With her stands a group of women. At the foot of the cross is Nicodemus with the pincers. The donor, a bishop in a dalmatic, kneels in the foreground.

(3) *The Crucifixion.* A soldier pierces the side of the crucified Jesus. An angel, bewailing, floats on either side of him. St. Mary Magdalen embraces the cross below. The Virgin, who has swooned away, lies on the ground to the left. Two women and St. John the Evangelist are bending over her. On the right are the sons of Simon of Cyrene, one of whom is looking up at the Christ, whilst the other, seeking to attract the attention of his companion, points at the fainting Mary. Behind them stands the centurion, with a group of eight soldiers and a Pharisee. The soldiers wear helmets, and bear lances and banners. On the tunic of a soldier and on the folds of the flag are the letters S.P.

On the original frame are the words "SYMON PINXIT."

These small panels were probably painted in the early part of Simone's last period at Avignon, that is to say, in the year 1339 or 1340. On account of certain analogies that connect this picture with the "Annunciation" of the Uffizi, which was painted in 1333, Simone's latest biographer, Dr. Agnes Gosche, concludes that these panels were painted in Simone's second period, which began in 1333 and concluded in 1339. But the differences between the two "Annunciations" are scarcely less marked than the resemblances. The Antwerp pictures are distinctly



stronger in modelling. There are, too, slight differences in design that point to the fact that the artist was in a country where the stream of Gothic influence was running strongly. Thus, whilst the finials of the Virgin's throne in the Uffizi picture are short, rounded, and quite unimportant and characterless, the throne in the Antwerp "Annunciation," on the other hand, is decorated with beautiful Gothic finials of a pronouncedly northern type. It is significant that this picture came from Dijon, where works of the early French masters influenced by Simone have also come to light. The panels are a little anthology, of four pages, of Simone's artistic qualities.

Panels, on gold ground. Size of each panel with its original framework,  $11\frac{1}{2}$  by 8 inches.

Bought at Dijon in the year 1826. Afterwards in the Musée van Ertborn. Since 1840 in the Musée Royal, Antwerp.

*Lent by the Council of the Antwerp Gallery.*

BERNA DA SIENA.

d. 1381 (?).

22 CHRIST BEARING THE CROSS.

Figure of Christ, 9 inches high, in crimson robe, bearing the Cross, and marching to right, with head turned full-face and looking back; behind Him is a small figure of a Dominican monk in the black and white garb of his order, kneeling in prayer.

Panel, on gold ground. Size, with moulding, 14 by 10 inches. On gold ground with border.

Formerly in the collection of Lord Leighton.

*Lent by Mrs. Robert Benson.*

NADDO CECCHARELLI.

Working in 1347.

23 MADONNA.

The Virgin is standing, three-quarter figure, with the child seated on her left hand. He is clad in a white and gold tunic, and a rose cloak. He holds a bird in his right hand. The *terra verde* under-painting is seen through the flesh colours, which have faded somewhat.

The panel bears the inscription "NADDUS CECCHARELLI DE SENIS ME PINXIT MCCCXLVII." It is in its original frame, which is adorned with a beautiful raised Gothic design, enclosing eight medallions bearing saints, and eight roses, the centres of which are jewelled.

*Pictures of the School of Siena*

The picture has great grace of line, and shows everywhere the influence of Simone Martini.

Panel, on gold ground,  $22\frac{1}{4}$  by 14 inches; including the frame,  $29\frac{1}{2}$  by  $20\frac{1}{2}$  inches.

*Lent by Sir Frederick Cook, Bt., M.P.*

## ANDREA DI VANNI.

1332—1414.

## 24 MADONNA AND CHILD.

The Madonna, seated on a plain gray marble seat, holds in both hands the infant Christ, Who lies back with His feet to left, His head turned to the spectator. The Virgin wears a bright blue mantle edged with gold, drawn over her head and opening in front to show a black lining; and at the neck an under-garment, embroidered with gold. The Christ is clad in a long sleeved garment, entirely of gold. In his outstretched right hand is a bird. His left touches his Mother's breast. Both have circular halos with stamped ornamentation.

This is a characteristic work of this inferior master, and is of the same period as his large altar-piece at S. Stefano at Siena. It has a gold ground, and is ogival in form at the top. Unfortunately the Virgin's mantle has been repainted.

Panel, on gold ground,  $35\frac{1}{2}$  by 20 inches.

From the collection of Mr. Charles Butler. Formerly in the Toscanelli Collection.

*Lent by the Syndics of the Fitzwilliam Museum, Cambridge.*

## STEFANO DI GIOVANNI SASSETTA.

1392—1450.

## 25 A MIRACLE OF THE SACRAMENT.

A priest standing in front of an altar is in the act of administering the host to another priest who kneels before him. The host bleeds, and at the same time the communicating priest falls back dead. A demon bears away his soul. In the centre of the picture kneel five friars, one of whom supports the body of the dead priest. Another friar stands at the entrance of a chapel in the transept. Five women kneel to the left, and behind them is a group of nobles.

The subject of this picture is the invisible Deity testifying by a miraculous act to the truth of the Church's central Mystery. It was painted at a time when disputes about the doctrine of the Sacrament were already prevalent.

We note in it all the characteristics of Sassetta's works—his exquisite technique, his delicate drawing of heads and hands, his fine painting of flesh, his great qualities as a colourist, as well as such morphological peculiarities as the

dark prominent iris of the eye, the small, full mouth and the pronounced dimple of the chin. Sassetta's mature achievement should not be confounded with that of any of his followers, such as Sano di Pietra, Pietro di Giovanni, or the two nameless pupils whose works are now (June, 1904) to be seen in the *Mostra dell' Antica Arte Senese*.

Panel,  $9\frac{1}{2}$  by 15 inches.

*Lent by the Trustees of the Bowes Museum, Barnard Castle.*

SANO DI PIETRO.

1406—1481.

26 MADONNA AND SIX SAINTS.

The Virgin is represented three-quarter figure seated. She wears a blue robe. The Child is fully clothed, and sits on a white cloth spread over His Mother's left arm. He presses His right cheek against her face. On either side of the Madonna are three saints. St. Catherine of Siena, St. Francis, and St. Ambrose stand upon her right hand, St. Jerome, St. John Baptist and S. Bernardino on her left. The background of the picture is blue.

This is an early work of the master and is full of trecentist feeling. The attitude of the child was imitated, perhaps, from some work of Ambrogio Lorenzetti.

Panel, 21 by 17 inches.

Exhibited at the Manchester Art Treasures Exhibition, 1857.

*Lent by the Dean and Governing Body of Christ Church, Oxford.*

GIOVANNI DI PAOLO.

1403 *circa*—1482.

27 and 28 FOUR SCENES FROM THE LIFE OF ST. JOHN THE BAPTIST.

(1.) *The Birth of St. John.* Elizabeth is represented lying clad in a blue gown in a sumptuous gilded bed, over which is spread a rose-coloured coverlet. A panelled predella is at the side and the bottom of the bed.

The infant stands on his nurse's knee in the centre of the picture. A little to the left of them is a metal ewer and basin. On the right is Zacharias, clothed in a red robe and blue cloak, writing the name "John" on a roll. On the left, a maid warms a garment at a wood fire.

Panel, 12 by  $14\frac{1}{2}$  inches.

(2.) *St. John going into the Wilderness.* The young St. John is seen departing from the gate of a city. Higher up in the picture, to the right, he is seen making his way into a rocky wilderness, and leaving behind him vineyards and oliveyards and the haunts of men.

On the left, divided from the picture by a piece of gilt beading, is a trailing

white rose, and two rosebuds; on the right, and also separate from the picture, is a red rose and two buds.

Panel, 12 by 19 inches.

(3.) *The Baptism of Christ.* Christ stands in the centre of a stream. The Precursor, who is on the bank, on the right, pours water over his head. Above Jesus, borne on fiery wings, is God the Father, with the Holy Dove beneath him. Five angels float in the air, and two stand on the river-bank to the left.

Panel, 11½ by 19 inches.

(4.) *Herod's Feast.* A page, kneeling, presents the head of St. John Baptist in a charger to Herodias, who is seated at a table with Herod and one of his ministers. The king and the courtiers cover their faces with horror, and Herodias lifts her hands in surprise. Salome comes in from the right, dancing and smiling. Two pages stand looking on, near the entrance of the banqueting-chamber. The table is covered with golden ewers, plates, and cups.

Panel, 11½ by 15 inches.

Giovanni di Paolo's best works are his small panels, and this series of predella pictures is not only of fine quality, but in a remarkable state of preservation. In each of the scenes the artist has given us an imaginative, dramatic treatment of the conventional representation of the subject. The technique of the pictures reminds us that the artist was a consummate miniaturist. He has covered the surface of the panel with gold before painting, and then has used pure, simple tones. He has emancipated himself from the gold background; but in the panels of the bed on which Elizabeth lies, in the halos of saints and angels, in the rays which surround God the Father, and in the hangings and the plate of Herod's banqueting hall, the original gold surface is left, producing a rich, decorative effect. In some parts of these panels the gold pattern is produced, not by leaving the original surface untouched, but by scratching away the paint after it has been applied. A similar sgraffito process was employed by Sano di Pietro, notably in his admirable little "Assumption" in Mr. Loeser's collection.

Giovanni di Paolo was very sensitive to influence. At one time his art is affected by Sassetta; at another by Vecchietta; at another by Fra Angelico. These panels reveal throughout the influence of Sassetta; especially in the landscape of the "St. John going into the Wilderness," and in several of the figures in the other panels. But nowhere do we find a slavish following of that master. Giovanni always remained a profoundly original artist. He reveals here a great love for flowers. Equally truthful representations of flowers are to be seen in a predella picture in the Siena Academy, and in a Madonna now being exhibited by the Prepostura di Castelnuovo in the Mostra dell' Antica Arte Senese.

The above pictures were shown at the Royal Academy Exhibition of Old Masters in 1887, and in 1896.

*Lent by Charles Butler, Esq.*



SANO DI PIETRO.

29 MADONNA AND CHILD.

The Virgin is seated, half-figure. The child sits on her right arm, holding in his left hand a goldfinch. To the left is St. Jerome, to the right S. Bernardino. Six angels' heads are above and around the Virgin's head.

A work of similar design belongs to the R. Conservatorio Femminile at Siena, and is now exhibited at the Mostra dell' Antica Arte Senese.

Panel, on gold ground,  $21\frac{1}{2}$  by  $15\frac{1}{4}$  inches.

*Lent by His Majesty the King.*

GIOVANNI DI PAOLO.

1403—1482.

30 THE ANNUNCIATION.

In the loggia of her house, Mary Virgin is seated three-quarter face to left. She wears a blue cloak, lilac robe, and white headdress; her hands crossed on her breast. The house is Italian Gothic, and is built of white marble, with many coloured panels and a tiled floor. Her bed, with a green canopy, is seen in a recess behind; and a passage leads to other rooms, in one of which, on the right, St. Joseph is seated, warming his hands at a fire. The angel approaches through the arch from the left, with arms folded, in a pale rose-coloured dress over a white skirt, and with wings of golden peacock's feathers.

Outside is a representation of the Fall. The angel expels Adam and Eve from Paradise, and above in the clouds is seen God the Father. In the foreground, rabbits play among the flowers; the background is a hedge of fruit trees, with a pale blue sky above.

This picture is of the same period and quality as the fine "Paradiso" by this master in the Palmieri-Nuti Collection.

Panel,  $15\frac{1}{2}$  by 18 inches.

*Lent by Mrs. Robert Benson.*

SANO DI PIETRO.

1406—1481.

31 MADONNA AND CHILD.

Only the head and bust of the Virgin are shown. The Child is seated against her right shoulder. He wears a pale pink dress ornamented with gold, and has a red cloth thrown round it. In His left hand He holds a flower, in His right a bird. Above are four heads of angels, two on either side.

Panel, on gold ground, 16 by  $12\frac{1}{2}$  inches.

*Lent by Mrs. Worthington.*



## SANO DI PIETRO.

1406—1481.

## 32 MADONNA AND CHILD.

The Virgin is represented standing, three-quarter figure, and wearing a blue robe and red tunic. The Child, clothed in a rose-coloured garment, sits on her right arm. To the left are St. John Baptist, St. Peter Martyr, and a female saint; to the right are St. Jerome, St. Francis and St. Anthony of Padua. The picture has a gold ground and is arched at the top.

This panel is in Sano di Pietro's earlier manner. It is similar in form and design to a picture by this master in the Palmieri-Nuti Collection at Siena.

Panel,  $21\frac{1}{2}$  by  $16\frac{1}{2}$  inches.

Exhibited at the Royal Academy Exhibition of the Old Masters, 1896.

*Lent by Charles L. Eastlake, Esq.*

## FRANCESCO DI GIORGIO MARTINI.

1439—1502.

## 33 NATIVITY.

On the right the Virgin kneels three-quarter face to the left. She wears a rose-coloured robe and a blue cloak lined with ermine tails, loosely thrown round one shoulder. The Child lies in the centre, upon a corner of her cloak, His head resting on a red cushion. St. Joseph is seated on the left, wearing a blue robe with yellow cloak, and in his left hand holds a crooked staff. A wallet lies on the rocks by his side, and a pilgrim's bottle hangs from a tree trunk hard by. Immediately behind him is a spiral formation of rock and a piece of red brick wall, which inclose the manger. In the background is a winding river bed, enclosed by fantastic rocks and hills.

This picture bears traces of the influence of Girolamo da Cremona, in the design of the folds of St. Joseph's cloak and in its colour. It is not difficult, therefore, to fix approximately the date of the panel. It is not one of the master's latest works; and does not belong, therefore, to the period following Girolamo da Cremona's second visit to Siena. It must have been painted shortly after Girolamo's first visit in 1469.

Panel,  $24\frac{1}{2}$  by  $22\frac{1}{2}$  inches.

Formerly in the collection of Mr. Charles Butler.

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

LORENZO DI PIETRO, CALLED VECCHIETTA.

1412—1480.

34 ST. BERNARDINO PREACHING.

The Saint, who holds before him a square tablet with the sacred monogram, I H S, surrounded by a glory, is preaching from a pulpit which is placed in front of one of the external pilasters of a Renaissance building. The hearers kneel and stand in groups about a large piazza paved with brick—the women for the most part to the left, the men and boys to the right.

This picture has been attributed both to Pesello and to Benvenuto di Giovanni. The one attribution is almost as difficult to understand as the other. It is a characteristic work of the last period of Lorenzo di Pietro, painted perhaps at the time when his pupils Neroccio di Bartolommeo and Francesco di Giorgio were yet with him. Vecchietta himself was an architect, as well as a painter and a sculptor; and this picture affords evidence in support of the belief that he exercised an influence upon the development of Francesco's architectural style.

Panel, 30 by 11 $\frac{3}{4}$  inches.

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

FRANCESCO DI GIORGIO MARTINI.

1439—1502.

35 NATIVITY.

The Virgin kneels, three-quarter face, to the right. She has fair hair and wears a red robe with a blue cloak. The Child lies on a dark red cloth. St. Joseph is seated on the left, his head resting on his left hand; with his right hand he holds a long staff. Immediately behind the saint is a cliff, against which is built the shed which contains the ox and the manger. In the background is a mountainous and wooded country. On the right is a rose-coloured building.

This picture belongs to the master's earlier period.

Panel, 9 $\frac{1}{2}$  by 7 $\frac{1}{2}$  inches.

*Sir Frederick Cook, Bt., M.P.*

SANO DI PIETRO.

1406—1481.

36 CRUCIFIXION.

Below the cross, at Christ's right hand, sits His mother; on His left sits St. John. Behind them stretches a hilly country. The Virgin wears a red dress and a blue cloak, the young St. John a blue-gray dress and a dark-red cloak.

This work is not equal in quality to the master's undoubted predella pictures,

*Pictures of the School of Siena*

but it has all the morphological characteristics of his work, and it has Sano's deep religious feeling. Its present deficiency in quality is due to its condition.

Panel, gold ground,  $10\frac{3}{4}$  by  $11\frac{3}{4}$  inches.

*Lent by Lady Burne-Jones.*

## MATTEO DI GIOVANNI.

1430 *circa*—1495.

## 37 MADONNA AND TWO SAINTS.

The Virgin is represented half-figure. She wears a blue cloak with a robe of white and gold brocade underneath. The Child, entirely nude, is seated on her right hand. To the left is St. John the Baptist holding a cross in his left hand; to the right, St. Michael crowned with flowers bearing a sword in his right hand and scales in his left.

Panel, on gold ground,  $22\frac{1}{2}$  by 16 inches.

*Lent by Henry Willett, Esq.*

## SCHOOL OF MATTEO DI GIOVANNI.

1430 *circa*—1495.

## 38 THE FLAGELLATION OF A SAINT.

The saint, naked but for a cloth round his loins, stands in the centre of a hall of judgment, and is beaten with rods by two executioners. A ruler or judge sits on a throne on the left, with an attendant by his side. On the right stand two spectators. There is an elaborate architectural framework to the picture. The building wherein the scene takes place is adorned with tondi and a lunette of bas-relief, as is Herod's palace in some of this master's representations of the Massacre of the Innocents.

The picture does not represent a vision of St. Jerome, as has been supposed. It is not by the hand of Matteo, though executed in his *bottega*.

Panel, 14 by 25 inches.

*Lent by the Earl Brownlow.*

## NEROCCIO DI BARTOLOMMEO.

1447—1500.

## 39 MADONNA AND CHILD.

The Virgin is represented three-quarter figure and seated. She wears a dark blue cloak and a red dress with a narrow golden girdle. The Child lies at full-length on her lap, supported by her right hand. As is usual in the works of Neroccio, He is represented with very fair, curly hair. Behind the Virgin stand two

saints. To the left is S. Bernardino of Siena holding a tablet, on which was the sacred monogram, now effaced. To the right is St. Catherine of Siena holding a tall lily. In the background is a blue sky streaked with white.

This picture belongs to Neroccio's early period, when he shared a studio with Francesco di Giorgio. It was probably painted about the year 1474. In the S. Bernardino we can trace clearly the influence of his master Vecchietta.

Panel, 19 by 12½ inches.

Formerly in the collections of Mr. Charles Butler.

*Lent by the Syndics of the Fitzwilliam Museum, Cambridge.*

A FOLLOWER OF FRANCESCO DI GIORGIO.

40 THE TRIUMPH OF CHASTITY. A Cassone front.

The Subject is taken from Petrarch's poem in *terza rima*, "Trionfi in Vita e in Morte di Madonna Laura":

"L'Amore trionfa dell' Uomo,  
La Castita trionfa di Amore,  
La Morte trionfa di ambe due ;  
La Fama trionfa della Morte,  
Il Tempo trionfa della Fama,  
E l' Eternità trionfa del Tempo.

In the second canto the poet tells the story of the battle between Love and Chastity in the person of Laura. He describes the victory and triumph of Chastity, and tells how Chastity, accompanied by a troop of maids and chaste matrons, led Love a prisoner to her temple at Rome, and afterwards consecrated his bow and arrows in memory of his defeat. This triumphal procession forms the subject of the present panel. Chastity, personified by Laura, is enthroned on a triumphal car, arrayed in cloth of gold, holding on her knee an open music-book. On the platform in front of her kneels Love, his hands bound behind him, while two "amorini" clip his wings. The car is richly decorated with scarlet and gold hangings, and festooned with garlands of green leaves. It has massive bronze wheels, and is drawn by a pair of white unicorns. Laura is attended by fifteen maidens, who, like herself, have forsworn allegiance to Love. Three precede the car, the foremost carrying a banner which bears the device of an ermine, the emblem of Chastity; the other twelve follow, and close the procession. All are attired in long robes of gold, yellow, scarlet or blue; which flutter round their feet as they move onwards with lively step to the rhythm of Laura's song. Their long, fair hair is bound by narrow, dark fillets, and each bears in her hand a small, triumphal palm-branch. The scene is by the sea-shore, a rocky islet

to the left and a distant city on rising ground to the right. A few slender trees rise against the sky.

This panel, if not actually the work of Francesco di Giorgio himself, was painted by some artist working under him in the *bottega* the great architect shared with Neroccio di Bartolommeo.

Panel, 16 by 48½ inches.

Formerly in the collection of Mr. Alexander Barker.

Exhibited at the New Gallery, 1893-4.

*Lent by the Lady Wantage.*

## NEROCCIO DI BARTOLOMMEO.

1447—1500.

### 41 MADONNA AND CHILD.

The Virgin is represented standing, three-quarter length. She wears a blue cloak, and a red gown fastened by a girdle. Behind her stand two saints—St. John the Baptist to the left bearing a scroll, and St. John the Evangelist, youthful and with long, fair hair, to the right, having a pen in his right hand, and a closed book in his left.

This picture probably belongs to the master's middle period. The Virgin's robe is in simpler, broader folds than is the drapery in Neroccio's earlier works. At the same time it has none of the classical feeling that begins to show itself in the "Madonna and Six Saints" in the Siena Gallery, which bears the date 1492.

Panel, 24½ by 17 inches.

*Lent by Mr. and Mrs. Arthur Severn.*

## MATTEO DI GIOVANNI.

1430 *circa*—1495.

### 42 MADONNA AND CHILD.

The Virgin is represented half-figure. The child, entirely naked, lies on her lap. Behind the Virgin stand St. Sebastian and St. Francis.

This picture is of about the same date as a Madonna by Matteo in the Siena Gallery. In both pictures we find the same auburn-haired infant, who is also to be seen in the S. Agostino "Massacre of the Innocents." It is an unusual type, and is vividly presented.

Panel, on gold ground, 20¼ by 15½ inches.

Formerly in Mr. Ruskin's collection.

*Lent by Mr. and Mrs. Arthur Severn.*



SCHOOL OF MATTEO DI GIOVANNI.

1430 *circa*—1495.

43 THE VISION OF ST. AUGUSTINE.

St. Augustine, in cope and mitre, is seated facing the spectator, writing at a desk, in a raised loggia. St. John Baptist and St. Jerome, each clad in camel's hair and crowned, appear to him in a mandorla surrounded by cherubim. An Augustinian monk is about to enter the loggia from the left.

This picture, like No. 38 has hitherto been styled "A scene from the life of St. Jerome." It stands in near relation to the works of Matteo himself.

Panel, 14 by 25 inches.

*Lent by the Earl Brownlow.*

MATTEO DI GIOVANNI.

1430 *circa*—1495.

44 PORTRAIT OF A LADY.

In profile to left. She wears a pale blue dress and a coral necklace with jewel attached. Her fair hair is enclosed in a white cap.

Panel, cream-coloured background, 19½ by 12½ inches.

Formerly in the collection of William Graham, Esq.

*Lent by Dr. Ludwig Mond.*

GUIDOCCIO COZZARELLI

Working in the latter half of the fifteenth century.

45 THE CRUCIFIXION.

Christ is crucified between the two thieves. At the foot of the cross stand St. Mary Magdalene and St. John the Evangelist. To the right the Virgin swoons, supported by two holy women. Behind this group is a soldier on a white horse, looking upward. On the other side St. Longinus on a black horse points to the Christ. In the background is a hilly landscape, and in the middle distance a river.

Panel, 23½ inches by 15½ inches.

*Lent by Mrs. Worthington.*

GUIDOCCIO COZZARELLI.

Working in the latter half of the fifteenth century.

46 THE CALL OF ST. ANDREW AND ST. PETER.

Christ stands on the left in a crimson robe and blue cloak upon a promontory of flat rock. In a boat in the centre are St. Peter and St. Andrew. St.

Andrew has long hair and beard almost white, and wears a scarlet robe. St. Peter wears a short brown garment open at the breast. The two apostles have dropped their oars and are about to leave their boat at the call of Christ. In the background stretches away the sea of Galilee, fringed by conical hills. On the right is a fisher's boat, on the shore on the left a large castle.

Guidoccio Cozzarelli was one of Matteo's pupils. He excelled as a miniaturist. Some of his later works have a strong likeness to the achievement of Andrea di Niccolò.

Panel, unvarnished, 11 by 12 $\frac{1}{4}$  inches.

*Lent by C. Fairfax Murray, Esq.*

### BENVENUTO DI GIOVANNI.

1436—1518 *circa*.

#### 47 MADONNA AND CHILD.

The Virgin is standing, three-quarter figure. The child leans against her right breast, supported by her right arm. He is naked, but for a white cloth thrown round him. His right foot rests on a cushion placed on a parapet in front of the Virgin. In the background is a landscape, with a hedge of roses and jasmine in the middle distance.

Panel, 19 $\frac{1}{2}$  inches by 13 $\frac{1}{2}$  inches.

*Lent by George Salting, Esq.*

### PIETRO DI DOMENICO.

1457—1501

#### 48 MADONNA AND TWO SAINTS.

The Virgin is seated three-quarter figure, full face, with hands joined in prayer over the Child, who lies at full length on her lap entirely nude, His head resting on a cushion of gold brocade. The Virgin's gown is of cloth of gold, with slashed sleeves, showing the white under-garment. To the left stands St. Jerome with a stone in his right hand, and a rosary in his left. To the right is St. Sebastian.

This picture is an early work of the master, earlier than the *Presepio* in the Siena Gallery (No. 390).

Panel, on gold ground, 26 by 15 $\frac{1}{2}$  inches.

*Lent by the Earl of Crawford, K.T.*

A FOLLOWER OF BENVENUTO DI GIOVANNI.

49 MADONNA AND CHILD.

The Virgin is represented, three-quarter figure, seated. She wears a blue cloak and a red robe, which has sleeves of cloth of gold. Between the cloak and her fair hair is a veil, which has a pattern in gold on the centre and the sides, such as is to be found in the same position in Benvenuto's Madonna at the National Gallery. The edge of her cloak is also embroidered with gold. The Child is represented nude, and seated upon a cushion, holding a carnation in His left hand. He wears a coral necklet and a bracelet, as in Benvenuto's picture in the National Collection. In the Virgin's halo, and repeated on the frieze of the tabernacle, is the inscription "AVE GRATIA PLENA."

The panel is in somewhat close relationship to the picture by Benvenuto di Giovanni, in the National Gallery, although it is inferior in quality to that great work. The child's feet, with their short, ill-formed nails, the Virgin's hand, the treatment of the child's hair, and the flower in his hand, the patterns on the Madonna's veil and her cloak, all recall the larger picture. But there are faults of drawing in the child, in his proportions, and also some deficiencies in the quality of the picture which point to its being the work of a pupil.

Panel, in original tabernacle; measurement of panel,  $17\frac{1}{8}$  by  $11\frac{1}{2}$  inches; measurement of tabernacle, 28 by  $18\frac{3}{4}$  inches.

*Lent by G. Harland Peck, Esq.*

BENVENUTO DI GIOVANNI.

1436—1518 *circa*.

50 MADONNA AND CHILD.

The Virgin is represented three-quarter figure and standing. She wears a robe of rich gold brocade, and a dark blue cloak. Between her fair hair and the cloak is a white veil which hangs down on either side of her head. On her breast is a beautiful jewel, a characteristic example of fine Sieneese goldsmith's work.

The Child is seated on the Virgin's left arm. A transparent veil is lightly thrown round His lower limbs, and over it is a red cloth. His arms and body are bare. In His left hand He holds a goldfinch. His right hand is raised in blessing. Two golden-haired angels, their hands in the attitude of prayer, stand behind the Virgin.

This picture is in fine condition. It was painted in the latter part of Benvenuto's middle period. The drawing is freer and less generalized than in his earlier works, the modelling more subtle; the Child, too, it will be noticed, is partially nude, and is altogether more human and more child-like than in

Benvenuto's earliest presentations of the infant Jesus. Nevertheless the design of the folds of the red cloth is strongly reminiscent of Benvenuto's earlier manner.

Panel, on gold ground, 25 by 16 inches.

Exhibited at the Exhibition of Early Italian Art, New Gallery, 1893-4.

*Lent by F. E. Sidney, Esq.*

## ANDREA DI NICCOLO.

1460—1529.

### 51 VIRGIN AND CHILD.

The Virgin is represented a little more than half length. She is seated facing the spectator, her head inclined and half turned to right. She holds on her lap the infant Christ. Her left hand is round His back, her right under His knees. She wears a dark blue mantle, drawn over the head so as to cover the hair completely, and a red dress, edged with gold lace and confined high up with a girdle tied in a bow. The Child, facing left, leans back and is wrapped below in a loose white drapery. His right hand is raised almost to His chin, His left lightly touches the drapery. On the right, looking over the Virgin's shoulder, is St. Peter, dressed in pink, gray-bearded and tonsured, holding a key; on the left, St. Jerome in gray, with a gray beard, holding a stone. Only the heads and parts of the hands and bodies are seen of these two figures.

This picture is an early work, painted under the influence of Neroccio di Bartolommeo.

Panel, on gold ground, 19 by 14 inches.

Formerly in Mr. Charles Butler's collection.

*Lent by the Syndics of the Fitzwilliam Museum, Cambridge.*

## GIROLAMO DI BENVENUTO.

1470—1524.

### 52 PORTRAIT OF A LADY.

This lady is represented life size, three-quarter face to left. Her eyes are turned to look at the spectator. The figure is seen to the waist. She wears a green dress, slashed on the shoulders, open in front, and laced over a white pleated chemise. Her right hand is pressed to her breast. Her hair is fair and wavy, and touched with high lights. From her head falls transparent white drapery, over which she wears round her forehead a gold fillet. Round her neck is a string of pearls with a pendant. The background is black with an interlaced border of gold.

The history of this picture is known from the beginning of the last century,

when it belonged to Cavaliere Antonio Piccolomini Bellanti of Siena, and bore traditionally the title of "Portrait of Laura by Simone di Martino."

1. From a document dated Pisa, 10th July, 1811, signed by Prof. Carlo Lasinio (engraver and *custode* of the Campo Santo at Pisa) and countersigned by Vittorio Sampieri, it appears that doubt had been thrown by Lasinio on the attribution to Simone, and in reply to a challenge by the owner, he writes guardedly. He says, for example, that the hand was better drawn than the hands Simone painted, evidently having a suspicion that the picture was of later date. He concludes, however, by accepting it as possibly by Simone, and praises it as a work of art.

2. A second document, dated Siena, 25th, July, 1811, signed by Paolo Mari (Head Chemist of the Hospital), Angiolo Martelli (chemist), Liberio Gurrini (painter), and Giuseppe Lusini, (painter), records an inquiry upon the question whether the picture was in oil or tempera, and their decision, that it was in tempera.

3. A letter, dated Florence, 8th February, 1812, of Pietro Benvenuti (an esteemed painter of the period), records that he found the portrait to resemble the head in the Spanish Chapel, then accepted on Vasari's authority as the portrait of Laura by Simone.

4. A fourth document, a short letter signed by Raphael Morghen (born 1758, d. 1833), undated, but evidently of 1812, confirms Benvenuti.

5. A letter, dated Siena, 7th Sept., 1812, signed by Sebastian Brancaleone, gives the opinion of that art critic, viz., that the portrait is positively of Laura by Simone.

6. A letter, dated Fermo, 12th August, 1857, from Prof. Zeffirino Re, writer on art, addressed to Bellanti's daughter, mentions that he is a firm believer in the authenticity of the portrait, and refers to Raphael Morghen's engraving. A copy of the engraving, which was probably executed about 1812, is exhibited herewith. Bellanti's daughter married a Signor Ciaccheri, and resided in Florence. By her the picture was sold to Mr. Agnew, about nine years ago.

Panel, including moulding, 25 by 19 inches.

*Lent by W. Lockett Agnew, Esq.*

## GIROLAMO DEL PACCHIA.

1477—1535.

### 53 MADONNA AND SAINTS.

The Virgin is represented, three-quarter figure, and seated. Her robe is of red, and her dark-blue mantle is lined with green. The child, supported by the mother's right arm, leans against her breast caressing her. Four angels stand behind the Virgin, two on either side. On the right is St. Catherine of Siena bearing a lily



in her left hand. On both of her hands the stigmata are shown. On the left is St. Bernardino holding in his left hand a tablet bearing the sacred monogram, to which he points with his right.

Panel,  $8\frac{1}{2}$  by  $14\frac{3}{4}$  inches.

*Lent by Herr A. von Beckerath, of Berlin.*

## GIROLAMO DI BENVENUTO.

1470—1524.

### 54 FOUR SCENES FROM THE LIFE OF CHRIST.

1. *Christ bearing the cross.* Jesus is represented with two half-nude figures of executioners on either side of him, the one dragging him along by a cord round his neck, the other buffeting him from behind. Pilate in armour follows on a white horse, accompanied by other horsemen. On the right is a group of women with the Virgin at their head. Two youths are standing in the trees above them, and a Roman soldier is seated on a rock in the foreground. The City of Jerusalem is seen in the horizon. In the middle distance are two cypresses and other trees.

2. *The Crucifixion.* In the centre of the picture is Christ on the Cross. On the left is the Centurion on a black horse, his eyes restored to sight. In front of Him is a group of seven women. The Virgin faints in the foreground. To the right is Pilate on a white horse. Near at hand are the soldiers casting lots, with Scribes and Pharisees behind them.

3. *The Resurrection.* The risen Christ stands in front of the rock-hewn tomb, of which the door has fallen. The guards, stricken with terror, lie about the foreground. There is a fantastic background of rocks and trees.

4. *Christ's Descent into Hades.* Nude, save for a white garment thrown over one shoulder, Christ stands on the door of Hades which has fallen forward and crushes the devil beneath. Adam and Eve and the leaders of the old dispensation crowd forward to meet him.

This is an early work, probably painted when Girolamo worked with his father Benvenuto.

Panels, each 16 by  $28\frac{3}{4}$  inches.

*Lent by Sir Frederick Cook, Bt., M.P.*

## SIENESE SCHOOL.

### 55 MADONNA AND TWO SAINTS.

The Virgin is standing full face, three-quarter length, and with her right hand holds the Child, who stands on a parapet in front of her, clad in a white shirt, with a cloth of rose colour thrown round His loins. He wears a coral neck-

lace and bracelets, and holds a rose in His left hand, which His Mother's fingers caress. To the left, stands a bishop, probably a local saint—it may be S. Savino—in a cope of rich brocade; to the right, St. Sebastian holding a crown. Inscribed on the parapet are the words "AVE GRATIA PLENA."

This picture was painted by some artist who was strongly influenced by Pietro di Domenico, and in a less degree by Pacchiarotto and Fungai. The artist probably belonged to that group of religious painters of the sixteenth century to which the Suor Barbera Ragnoni and the Monache di Santa Marta belonged.

Panel,  $34\frac{1}{2}$  by 28 inches.

*Lent by Henry Wagner, Esq.*

GIROLAMO DEL PACCHIA.

1477—1535.

56 MADONNA AND CHILD. TONDO.

The Virgin is represented seated, three-quarter figure. The child, naked, lies on her lap, supported by her left hand. Behind her stands St. Joseph and St. Catharine of Siena.

Panel,  $26\frac{3}{4}$  inches in diameter.

*Lent by Sir Hubert Parry, Bt.*

GIROLAMO DEL PACCHIA.

1477—1535.

57 VENUS.

The Goddess is represented almost life-size, lying down, reclining on her right elbow. She is almost nude, save for a twisted red cloth twined round her hips and left leg. Over her shoulders a cloak of a deeper red colour is lightly thrown. Cupid and two *amorini* are playing about her. Cupid, blindfolded, stands near her feet, holding his bow with both hands. One of the *amorini*, kneeling on the Goddess's hip, bears a small parasol; the other embraces her, sitting on her right arm. Behind is an open valley of rocks and trees.

This painting has been ascribed to Pacchiarotto, and the name of Balducci has also been mentioned. But, apart from other considerations, it is far too strong in modelling for Pacchiarotto, and has none of the hardness and dryness of Balducci's nudes. It is undoubtedly a work of Pacchia, and has the softness and rotundity of the Master's other works of his last period. The *amorino* in the centre is of a type very common in Pacchia's work, and closely resembles his representations of the Divine Child.

This picture was painted probably about the year 1520, when this eclectic

*Pictures of the School of Siena*

artist was under the influence of Sodoma. It has a good deal of Sodoma's fleshiness and superficial sentiment.

Panel,  $24\frac{1}{2}$  by  $57\frac{1}{2}$  inches.

Formerly in the Graham Collection.

*Lent by Lieut.-Col. Sir Herbert Jekyll, K.C.M.G.*

## GIROLAMO DEL PACCHIA.

1477—1535.

## 58 MADONNA AND CHILD.

The Virgin is represented three-quarter figure and seated. She has a red dress and a blue robe lined with green. The Child, entirely nude, leans against his mother's right side.

The type of the mother and the composition of the picture reveal the influence of Raphael. The picture was, perhaps, painted shortly after the Master's return to Siena from Rome. The background has been repainted.

Panel,  $26\frac{1}{4}$  by  $20\frac{1}{4}$  inches.

Formerly in the collection of Mr. Henry Willett.

Exhibited at the Exhibition of Italian Art at the New Gallery, 1893-4, under the name of Cesare da Sesto.

*Lent by Sir Martin Conway.*

## MATTEO DI BALDUCCI.

Working in the first quarter of the sixteenth century.

## 59 DIANA AND ACTAEON.

On the right Diana and two nymphs stand in a pool of water entirely nude, their figures relieved against trees. Diana has jewels in her braided hair, and wears a necklace, and on her head a crescent. Actaeon, on the left, turned to a stag, is starting to fly from three hounds. In the background is a hilly wooded country dotted with horsemen and hounds, and, farther away, the sea with ships upon it.

Panel, circular,  $22\frac{1}{2}$  inches in diameter.

*Lent by the Earl of Crawford, K.T.*

## DOMENICO BECCAFUMI.

1479-1549.

## 60 THE FLIGHT OF CLOELIA.

Cloelia and seven companions are fleeing on horseback across the Tiber away from the camp of Lars Porsenna, seen on the right; Cloelia, astride of a white

horse, is safe across, and looks back at the others, some of whom are still in the river; others are struggling out, and some are in the act of leaping in. The city of Rome is seen on the left, with the Castel S. Angelo in the centre, and Soracte in the distance.

Panel, 24 by 48½ inches.

From the Blackden Collection, Christie's, 1803.

*Lent by Mrs. Robert Benson.*

BALDASSARE, PERUZZI.

1481—1537.

61 PORTRAIT OF ALBERTO PIO DA CARPI.

Alberto Pio is represented half-figure, wearing a dark dress trimmed with fur. He stands facing the spectator. Long auburn hair falls over his shoulders. On his head is a black cap. He holds, in his left hand, an open book. On the upper border of the dress is the inscription, "ALBERTUS PIUS CARP. . . ✠ MDXII." Through the colonnade behind him is seen a spacious landscape, in which are wandering graceful symbolical figures, Truth, Fortitude, Knowledge, and several others. They suggest that Peruzzi, eclectic by nature, had borrowed some of the graceful accessories of the early Bologna School.

Panel, tempera, 22½ by 19 inches.

Exhibited at the Royal Academy, Old Masters Exhibition, 1895.

*Lent by Dr. Ludwig Mond.*

DOMENICO BECCAFUMI.

1479—1549.

62 THE ORDEAL OF ST. LUCY.

In the centre of the atrium of the Governor of Syracuse St. Lucy stands in prayer, the daylight falling full on her from the left. A cord round her waist is attached to two yoked bulls that strain in vain to move her to the right. Two men urge the bulls on with cords tied to their horns. On the left an executioner, half nude, brandishes a sword, vainly trying to reach the saint with his blows. Behind him stands St. Lucy's betrothed, who had denounced her to the Governor, and another spectator. In the middle distance, in shadow, sits Paschasius the Governor, in red robes, upon his judgment seat, and directs the execution. Through three round archways are seen three more round archways at right angles, a group of seven spectators in the open air, and a sunny landscape.

Panel, 22¼ by 32 inches.

From the Torlonia Collection.

*Lent by Mrs. Robert Benson.*

# PICTURES AND DRAWINGS

IN THE MEMBERS' WRITING-ROOM.



## (a) PICTURES

AMBROGIO LORENZETTI.

1285 *circa*—1348.

### 63 THE CRUCIFIXION.

In the centre Christ on the Cross; at the foot, St. Francis and S. Clara kneeling, and the Virgin and St. John standing. At the top of the Cross is an inscription; above it an angel floats with crimson wings outstretched, and holding a scroll. On either side is a company of angels, now nearly effaced.

Gold ground, with a border of conventional fig leaves; Gothic top (the apex broken).

Panel,  $17\frac{1}{2}$  inches by 13 inches.

*Lent by C. Fairfax Murray, Esq.*

## SCHOOL OF DUCCIO.

### 64 A SAINT.

The saint is seen in half figure; he wears a scarlet cloak lined with fur; in his right hand he holds a mace; a sword is at his side.

This picture and its companion the "St. Catherine" (No. 66) are good works of Duccio's school.

Panel, on gold ground, with round top, 27 by  $16\frac{1}{2}$  inches.

Bought in Siena by the father of the present owner.

*Lent by the Right Hon. W. Ellison Macartney.*

## SIENESE SCHOOL.

### 65 MADONNA AND CHILD.

The Virgin is seated. She supports the Child with her left hand. Both infant and mother look down at the small figure of a male donor, in a red robe, who kneels on the left. On the other side is the wife of the donor clothed in black, and



holding a rosary. In the background is a hanging of red brocade with a gold pattern. At the bottom of the panel is the inscription: "QUESTA TAVOLA A FATTA FARE TIGHO DI DOFFO BUGGANI, A.D. MCCCLXXXV."

This picture was painted by some artist who was under both Sienese and Florentine influences. It recalls at once the works of Berna and his followers, and of Lorenzo di Bicci. Giovanni d'Asciano answers to this description as far as it goes. He worked under Berna at S. Gemignano, and afterwards, according to Vasari, was employed in Florence in the old Medici palace where Lorenzo di Bicci also worked. The picture may have been painted by him in Florence.

Panel, 50½ inches by 24½ inches.

*Lent by Lieut-Col. Sir Herbert Jekyll, K.C.M.G.*

### SCHOOL OF DUCCIO.

#### 66 ST. CATHERINE OF ALEXANDRIA.

The saint is represented in half figure. Her head is covered with a white veil, and she wears a jewelled crown. Both her robe and her cloak are pale blue covered with a gold pattern. The cloak is fastened by a morse. She holds a palm in her right hand.

Panel, on gold ground, with round top, 26½ by 16½ inches.

Bought in Siena by the father of the present owner.

*Lent by the Right Hon. W. Ellison Macartney.*

### SCHOOL OF SIMONE MARTINI.

(circa 1340.)

#### 67 ST. MICHAEL BETWEEN ST. AUGUSTINE AND ST. AMBROSE.

In centre panel St. Michael, in close-fitting pale green tunic with a deep embroidered border, a brown cloak falling over left shoulder and wrapped round below the breast, holds a sword upright in his right hand, which is pressed against his body; between finger and thumb of left hand a pair of scales, in one cup of which is a small figure in white in attitude of prayer. St. Michael has curling yellow hair, with tresses falling on to the shoulders, and folded wings curving to the front. Figures half-length.

In right panel St. Augustine, full-face, in an embroidered cope over a dark-blue cowl, a crozier in right hand, a red book in left; he has a short gray beard and wears a mitre; on his hands are embroidered gloves.

In left panel St. Ambrose in a red chasuble over an amice; like St. Augustine he holds crozier and book, and wears similar gloves, and mitre; the book, however, is black. He has a short brown beard, and his head is inclined a little to right.

All the figures are on a gold ground and have ornamental halos. In each of the three triangles above is the half-length figure of an angel. All are fair-haired

and seen full face, but differ in the colours of their dress. The figure on left wears bright pink cloak over embroidered white robe; his wings are white; the next wears pale pink cloak over dark blue robe, and has pink wings; the third on right has white wings and his robe and cloak are both pale green.

Altar-piece on wood, 6 panels. The 3 lower are arched at top, each 1 foot 1½ inches by 1 foot 2 inches. The upper are triangular, 1 foot 1 inch high by 1 foot at base.

Formerly in Mr. Charles Butler's collection.

*Lent by the Syndics of the Fitzwilliam Museum, Cambridge.*

### LUCA DI TOMMÈ.

Working in the latter half of the fourteenth century.

#### 68 MADONNA AND CHILD WITH ADORING ANGELS.

The Madonna seated, her head inclined to right, holds with both hands the infant Christ, Who stands on her left knee, facing the spectator. His hands are lowered; the left holding a linnet, the right laid on His Mother's right wrist. He is wrapped below the waist in a pink robe over a white cloth; from His neck hang on a string a piece of coral and a cross. The Virgin is clad in a dark blue cloak, drawn over the head, and open in front to show a red dress. Both cloak and dress are edged with gold.

The back of the gothic throne, and the seat of it, is covered with rich cloth of gold. Four angels stand behind the throne, two on either side. Their heads alone are visible.

Panel, 5 feet 3 inches by 2 feet 10 inches, arched at top.

Formerly in the collections of Mr. C. Butler.

Exhibited at the Royal Academy, Old Masters Exhibition, in 1885.

*Lent by the Syndics of the Fitzwilliam Museum, Cambridge.*

### SCHOOL OF AGNOLO GADDI.

#### 69 MADONNA AND CHILD.

The Virgin is seated on a cushion. Her left bosom is bare. The child kneels on her knee, supported by her right hand. Three angels float on either side, two of them holding a crown above the Virgin's head.

This picture has been exhibited because, though belonging to the Florentine school, the type and execution of the Virgin suggest a Sienese artist working in the *bottega* of Agnolo Gaddi.

Panel, 32½ by 19½ inches.

*Lent by Monsieur Rodolphe Kann.*

SCHOOL OF NEROCCIO DI BARTOLOMMEO.

70 MADONNA AND CHILD.

The Virgin is seen in three-quarter figure. The child, fully clothed, is seated, supported by her right hand. On the left is an angel crowned with roses, with St. Jerome standing below, on the right another angel, with St. Anthony the hermit below.

The picture is by some artist who was trained in the *bottega* of Neroccio di Bartolommeo and Francesco di Giorgio. A Madonna by the same master is to be seen in the present Mostra dell' Antica Arte Senese (No. 132).

Panel, 28½ by 20 inches.

*Lent by Charles Butler, Esq.*



(b) DRAWINGS.

DOMENICO BECCAFUMI (ATTRIBUTED TO).

71 STUDY FOR A MALE SAINT, PERHAPS ST. ANTHONY THE HERMIT.

He stands facing, in ample drapery, bareheaded, with a long beard, holding a staff in his right hand and a book in his left.

From the Spannocchi collection.

Pen and bistre on paper, 10⅝ inches by 3⅞ inches.

*Lent by J. H. Fitzhenry, Esq.*

FRANCESCO VANNI.

Flourished in the latter part of the sixteenth century.

72 THE VIRGIN RECEIVING ST. CATHERINE.

The Virgin standing upon a cloud stoops to embrace St. Catherine, who kneels before her; below, supporting, float four winged cherubs.

In this drawing the influence of Baroccio is very marked.

Drawing in red chalk on white paper, 7½ inches by 5⅓ inches.

*Lent by Sir Edward J. Poynter, Bt., P.R.A.*

FRANCESCO VANNI.

Flourished in the latter part of the sixteenth century.

73 MADONNA IN ORNAMENTAL FRAME WORK.

The Virgin is seated on a throne; under a canopy the Child, naked, supported by her right hand, is placing the ring on the finger of St. Catherine of Alex-

andria, who kneels on the right; on the left stands St. John the Baptist, carrying in his left hand a tall cross round which is twisted a scroll bearing the inscription "ECCE · AGNUS · DEL."; his right hand points to the Child.

The artist has inserted the design of one half of the frame, which we learn from the inscriptions was to consist of representations of the Rosary, with the Mysteries of the Rosary carved on alternate tondi. In one of the tondi in the border of the frame is a direction to the frame carver:

"QUI VAÑO I MISTERII DELLA ROSARIA";

On the border of the frame is:

"Q<sup>A</sup> E LA CORNICE CHE VA DI LEGNIAME. FINTA DI NOCE E BOUSTATA DI ORO."

This drawing reveals the influence of Sodoma, and in a greater degree that of Baroccio, or Francesco.

An earlier study for the same picture is in the Marchese Chigi's Collection in the Chigi (formerly Saraceni) Palace at Siena.

Pen and wash drawing on paper, 9¼ inches by 7⅞ inches.

*Lent by Sir James Knowles, K.C.V.O.*

### SANO DI PIETRO.

1406—1481.

#### 74 STUDY FOR A FEMALE SAINT.

She holds a palm branch in her right hand and a book in her left. Silverpoint, on pale blue prepared ground, heightened with white. 9⅞ inches by 6⅓ inches.

*Lent by C. Fairfax Murray, Esq.*

### DOMENICO BECCAFUMI.

1479—1549.

#### 75 STUDY FOR A MADONNA AND CHILD.

The Virgin seated. The Child stands on her knee; whilst below stands the young St. John. On either side, behind the Virgin, are two Saints.

Pen and wash drawing on paper. 4½ inches by 3¾ inches.

*Lent by Sir Edward J. Poynter, Bt., P.R.A.*

### DOMENICO BECCAFUMI.

#### 75A STUDY OF SEVEN FIGURES.

Six of them standing, and one recumbent, some nude, and some slightly

draped; all in pen and bistre, except one standing figure which is indicated in pencil.

On the reverse two nude figures, one standing, the other recumbent; in pen and bistre.

From the collections of Jonathan Richardson and Sir Joshua Reynolds.

6¼ inches by 7¼ inches.

*Lent by C. Fairfax Murray, Esq.*

### MARTINO DI BARTOLOMMEO.

Died 1434.

#### 76 ST. JOHN THE EVANGELIST AND ST. LUKE.

St. John in profile blowing on his pen, the eagle supporting his manuscript. Below him is St. Luke reading a scroll; the head of the bull is seen behind. Above is indicated the figure of a high priest, probably St. Simeon.

Pen and bistre on paper, 11 by 4¼ inches.

*Lent by C. Fairfax Murray, Esq.*

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### SCHOOL OF ANTONIO BARILI, AND HIS NEPHEW GIOVANNI BARILI.

#### 77 FRAME OF CARVED WALNUT WOOD.

On a flat surface three and a quarter inches broad are elaborately carved scrolls, with foliage and tendrils, roses, lilies, and other flowers, amongst which sport amorini. Grasshoppers, lizards, snails and peacocks, and other birds are interspersed amongst the foliage and flowers. In the centre at the bottom is a fountain: on either side of which the scrolls end in terminal figures of winged females. The whole is carved with singular delicacy, and is elaborately undercut.

Size, 32 by 27¾ inches.

Formerly in the collection of the late Henry Vaughan, Esq., and bequeathed by him to the Museum.

*Lent by the Victoria and Albert Museum.*

### NEROCCIO DI BARTOLOMMEO.

#### 78 BUST IN STUCCO. ST. JOHN THE BAPTIST.

In this work, as in his St. Catharine of Alexandria in the Duomo at Siena, Neroccio shows that he was strongly influenced by Jacopo della Quercia. A similar work is attributed to Jacopo himself in the catalogue of the Mostra dell' Antica Arte Senese.

18 inches high by 17 inches wide.

*Lent by J. H. Fitzhenry, Esq.*



# EXAMPLES OF THE MINOR ARTS



## CASE A.

### MAIOLICHE, ILLUMINATIONS AND OTHER OBJECTS OF ART.

#### 1 SMALL PANEL. SCHOOL OF SIMONE MARTINI.

St. Mary Magdalene is represented standing in a long red robe lined with blue, and a red dress. She holds in her left hand the alabaster pot of ointment, with her right she lifts the cover. Her fair hair falls over her shoulders. In the arch is a circle with foliations in which is the head of St. Jerome.

On the reverse is a quatrefoil in the centre of which is a coat of arms, with the initials "C L." above, and "L. C" below. In the arch is the figure of St. Benedict bearing a scourge. Beneath him are the words, "DISCIPLINAM.

\* \* \* AVDITE FILII."

Height,  $13\frac{3}{4}$  inches; width,  $4\frac{3}{8}$  inches.

*Lent by Herr von Beckerath.*

#### 2 ALBARELLO.

The body is adorned with grotesques in blue and yellow on an orange ground, with two medallions in yellow, bearing black arabesques. On the upper part of the body is the inscription "M . INDI." On the neck is a yellow band adorned with an interlaced pattern.

The arabesques on the body of this piece recall the decorations of the tiles of the Petrucci palace and of Santa Caterina in Fontebranda.

Height,  $11\frac{3}{4}$  inches.

*Lent by Wyndham F. Cook, Esq.*

#### 3 PROCESSIONAL CROSS OF SILVER, "SAGROMATA," PIERCED AND GILT WITH APPLIED TRANSLUCENT ENAMELS.

The limbs of the cross finish in quatrefoils, and at the point of intersection and in the centre of the lower limb are two others. The six quatrefoils are embellished by applied plaques of silver enamelled in brilliant greens, grays, gold

and blues on a ground of lapis lazuli colour. The centre contains the Agnus Dei. In the quatrefoil at the top is God the Father, in those on either side the Virgin and St. John, and in that at the foot St. Mary Magdalene, and the centre of the lower limb contains a conventional representation of Golgotha. On the five spaces between the quatrefoils are oblong plaques of similar workmanship, three with scrolls and flowers, one with an Evangelist and another with a Franciscan, beneath whom are the letters "M F," probably the initials of the donor or maker. Round the plaques runs an ornamental border of hatching pierced with quatrefoils, through which a foundation of blue enamel is visible.

THE REVERSE is similar. In the centre is St. Francis, at the top St. Catherine, and at the sides St. Ambrose and St. Augustine. In the centre of the lower limb is St. Bernardino, and at the foot St. Anthony of Padua. The five oblong plaques between the quatrefoils bear representations of the other three Evangelists and two angels.

The edge of the cross is embellished by thirteen calix-shaped ornaments containing pear-shaped beads of blue enamel powdered with gold stars, and twenty-four small balls of blue enamel powdered with small gold dots.

Date about the end of the fifteenth century.

Height,  $15\frac{3}{4}$  inches; width, 13 inches.

*Lent by J. H. Fitzhenry, Esq.*

#### 4 TWO-HANDLED JAR.

On one side is a decorative treatment of an oak tree. A scroll is entwined about its branches, bearing the legend "MENSIS IN REBUS OPTIMA . . . PLUS . NUS . DICION." On the other side are grotesques and *trofei*. The ground of the body of the jar is blue, of the shoulder and base green, and of the handles and upper rim yellow. On the base and shoulder is a plait of oak-leaves.

This jar has many of the characteristics of works of Castel Durante. But the *trofei* and grotesques on one of the sides resemble, in design, those on some Sienese *ambrogette*; and the yellow ground of the handles and neck, and the bands of oak leaves, favour the view that it belongs to some Sienese *fabbrica*.

Height,  $14\frac{3}{4}$  inches.

*Lent by Sir C. Hubert H. Parry, Bt.*

#### 5 DIPTYCH OF SILVER-GILT, WITH ENCLOSING REPRESENTATIONS OF THE ADORATION OF THE SHEPHERDS AND THE ADORATION OF THE MAGI IN TRANSLUCENT ENAMEL.

*The Adoration of the Magi.* A composition of thirteen figures. To the left is the Virgin, seated, who supports the Child on her lap with her right hand; behind is St. Joseph kneeling and supporting himself with a staff. The foremost of the Magi has prostrated himself and salutes the holy Child by kissing his foot.

Behind him stand the two others, one of whom points to the Star of Bethlehem, the spires of which town are seen in the distance. Behind them again is a group of five attendants. On a hill, in the middle distance on the right, are two others on horseback; on the other side of the picture is a house. The sky is of blue transparent enamel, floated over a diaper pattern engraved in the silver; and the high lights are represented in opaque white and the whole heightened with gold.

*The Adoration of the Shepherds.* Composed of six figures. In the foreground the Virgin kneels in adoration of the infant Saviour, her hands crossed on her breast. Behind her St. Joseph, who kneels on one knee, raises his right hand to his head, his left holding a staff. On the other side are two kneeling shepherds, and one who stands supporting himself on his staff, and is depicted with a goitre. In the background is a rocky landscape, with the spires of Bethlehem in the distance. In the foreground are two rabbits. The sky is similar to that in the other plaque, with white clouds and rays of gold. The pattern behind the enamel is chequered. Both plaques are enamelled in brilliant colours, purple, green and orange being the predominating colours.

The cover of silver-gilt is embellished with plaques of arabesques in flat chasing on a hatched ground.

Size,  $5\frac{5}{8}$  by 4 inches.

Formerly in the Tollin Collection.

*Lent by J. E. Taylor, Esq.*

## 6 BRONZE PLAQUE IN HIGH RELIEF IN THE MANNER OF FRANCESCO DI GEORGIO. THE SCOURGING OF CHRIST.

In the centre, Christ bound to the column; his hands behind him; a cloth draped round his loins. Round his waist are cords, the ends of which are held on either side by two of the torturers, one of whom has his right knee pressed against our Lord's thigh to enable him to draw the cords more tightly. Two other assistants, more to the front, have scourges in their hands and are in the act of striking.

All the figures are modelled with remarkable vigour, and the action is dramatic. The plaque is inclosed in a fine architectural frame of carved wood.

Size of plaque, 11 inches wide by 9 inches long.

*Lent by George Salting, Esq.*

## 7 BELT OF SIXTEEN PLAQUES AND A FASTENING WITH A RING OF COPPER-GILT.

Each plaque is  $4\frac{1}{2}$  by 3 inches, and fastened to rather small lozenge-shaped ornaments of champlévé enamel, with representations of birds.

On the centre of each plaque is a quatrefoil within a square. The quatrefoils

are ornamented alternately with figures of saints in high relief, and applied plaques of champlevé enamel, with saints on dark blue ground and borders of green, turquoise and red.

Late fifteenth century.

*Lent by J. H. Fitzhenry, Esq.*

### 8 TRIANGULAR TILE.

From the original pavement of the Piccolomini Library at Siena. The centre bears a crescent in yellow (the cognisance of the Piccolomini Family) on a blue ground. The border is of two interlaced spirals outlined in blue, on a yellow ground, between which are small circles of Indian red. A similar decoration is seen on Nos. 12 and 14 in this Case.

Size, 6 inches.

*Lent by R. Langton Douglas, Esq.*

### 9 TRIANGULAR TILE.

This is a portion of the same pavement, and is of the same character as No. 8.

*Lent by Lieut.-Col. Lyons.*

### 10 PLATE, TONDINO.

The centre is decorated with a winged amorino, in blue on a white ground, standing on a heart, in a landscape, and holding in his right hand a scroll. The curve of the plate contains two spirals interlaced and an orange ball between each fold. The border, which is broad, is adorned with grotesques and cornucopiae in blue on an orange ground. The back has neither ornament nor signature.

Diameter,  $9\frac{1}{2}$  inches.

*Lent by J. Pierpont Morgan, Esq.*

### 11 A BOOK. BIRINGUCCI, VANGOCCIO: "DE LA PIROTECHNIA," Stampata in Venetia per Venturino Roffinello ad instantia de Curtio Nauo & Fratelli. Del MCCCCXL.

Biringucci was a pupil of Francesco di Giorgio, who devoted himself to engineering and the study of the technical processes of the minor arts. In his "Pirotechnica," amongst other artistic processes, he describes the making of maiolica. The book contains several woodcuts of which one illustrates the potter's art.

*Lent by C. Fairfax Murray, Esq.*

**12 CIRCULAR SHALLOW DISH.**

In the centre a shield with the arms of Pius III. (argent on a cross azure; five crescents or, surmounted by the keys of St. Peter,) and the Papal tiara. The medallion which bears the coat of arms is surrounded by three ornamented bands. The central band is composed of two spirals interlaced with small circles of Indian red between each fold. This band recalls the decoration of the tiles of the Piccolomini Library at Siena. On the inner curve of the dish are twenty-one small depressions, separated by small foliated ornaments of orange and Indian red. On the border is an imbricated pattern of five rows in blue, green, and Indian red. The reverse is decorated all over with roughly-drawn geometrical patterns. In the centre is a mark—a St. Andrew's cross imposed upon a Latin cross, having the appearance of a star with one longer ray.

Diameter,  $16\frac{1}{2}$  inches.

*Lent by J. Pierpont Morgan, Esq.*

**13 MEDAL. ROBERT SANSEVERINO AND HIS WIFE LUCREZIA MALAVOLTI OF SIENA. Bronze.**

Bust of Roberto di Sanseverino to the right, long hair and high cap.

That of Lucrezia to the left; hair curled at sides, and in high dress and necklace round throat.

Inscription: "ROBERTVS SANSEVERINVS. ARMOR DVCTOR. LVCRETIA SENENSIS · EIVS CONIVNX."

**REVERSE.**

Hercules slaying the Centaur who is carrying off Deianira. In the background is a river god.

On February 17, 1473, Roberto Sanseverino, Count of Caiazzo, the famous *condottiere*, married Lucrezia d'Agnolo Malavolti of Siena.

Diameter,  $3\frac{5}{8}$  inches.

*Lent by Selwyn Brinton, Esq*

**14 STATUETTE OF THE VIRGIN AND CHILD IN GILT BRONZE.**

The Virgin supporting the Child with her left hand, holds a bouquet of flowers in her right, is clothed in a long robe which falls in ample folds about her feet. This piece, although obviously executed after the death of Jacopo della Quercia, reveals the direct influence of his works, inspired by one of the large symbolical figures that stood on either side of the Fonte Gaja.

The pedestal, which is of later date, has in the front an interesting figure of St. John the Baptist bearing in his left hand the Agnus Dei.

Height of figure  $6\frac{1}{2}$  inches.

*Lent by J. H. Fitzhenry, Esq.*



**15** MINIATURE ON VELLUM. THE LETTER M CUT FROM A MISSAL.

In this miniature is represented the Last Judgement. Inclosed in the scroll-work above are representations of a Franciscan Friar on the left and an Evangelist on the right. In the centre is Christ seated on a Mandorla. On his right is the Virgin in half figure, on his left St. John. In the centre below is a throne on which rests "THE WORD"; on either side are angels sounding horns. Below to the left is an angel, reading from a scroll, summoning the blessed, who are seen below him in half-figure; on the right is another angel, who drives away the damned. Below the throne in the centre kneel Enoch and Elias, representing the old dispensation. The background is blue, powdered with stars in the centre, and decorated with scroll work on the outside.

This letter was painted under direct Byzantine influence in the first half of the thirteenth century.

It appears to be by the same hand as the illuminations in a Bible belonging to the Commune of Montalcino.

Size,  $11\frac{1}{2}$  by  $8\frac{1}{2}$  inches.

*Lent by Herr von Beckerath.*

**16** PROCESSIONAL CROSS OF COPPER.

The limbs of the cross terminate in trefoils, and are engraved with quatrefoil medallions with representations of saints. At the top is St. Stephen, on the right the Virgin, and on the left St. John; at the foot St. Gregory.

The faces of the limbs are engraved with the outline of a cross, a nimbus, and a label. The figure of the Christ, which is of earlier date than the cross, is hollow, and affixed by nails to the cross; it has a cloth which hangs in straight folds round the loins.

THE REVERSE also has a figure of the Christ, but engraved. It also has medallions at the terminations of the limbs. In the medallion at the top is St. Peter; in that at the foot, St. Paul; in that on the right the Prophet Isaiah bearing a scroll on which is the legend, "VERE LANGORES NOSTROS IPSE," and in that on the left Jeremiah, with the legend, "METAMVM LINGNIVM IN PANE."

The whole was originally gilt. Traces of the gilding may yet be seen.

Cross, early fifteenth century. Figure of the Christ, twelfth century.

Height, 13 inches, width,  $10\frac{1}{8}$  inches.

*Lent by Sir T. Gibson Carmichael, Bt.*

**17** CIRCULAR PLAQUE IN COPPER. THE ANNUNCIATION.

The Virgin in long robe and veil has her right hand raised and carries a book in her left. The Dove descends from clouds above. The angel, his right hand

raised, bears a scroll in his left, on which is "AVE . MARIA . GRA." Between the Virgin and the angel stands a vase of lilies, and in the background are nine conventional roses. Underneath the figures is a dragon. Small fragments of enamel are still to be seen, the whole having been originally enamelled and gilt.

Early fourteenth century.

Diameter,  $2\frac{3}{4}$  inches.

*Lent by Sir T. Gibson Carmichael, Bt.*

**18** MEDALLION OF POPE ALEXANDER VII.

Bronze.

Bust to the left, moustaches and small beard, wearing the triple tiara and pontifical vestments.

Inscription: "ALEX . VII . PONT . MAX . A . VIII . 1662."

REVERSE. View of the Piazza del Popolo with the obelisk of Sixtus V., and the Churches of Santa Maria dei Miracoli and Santa Maria di Monte Santo, with many figures in the foreground. Struck in commemoration of the rebuilding of the two churches on identical plans by Monsignor Gastaldi, Treasurer to Alexander VII. in 1662.

Inscription: "SAPIENTIA IN PLATEIS DAT VOCEM SVAM . MDCLXII."

Diameter,  $2\frac{3}{8}$  inches.

*Lent by the Victoria and Albert Museum.*



## CASE B.

### MAIOLICHE, EXAMPLES OF GOLDSMITH'S WORK, TAVOLETTE, AND MEDALS.

#### I PLATE "A PORCELLAN."

In the centre is the figure of St. Jerome in profile, seated on a ledge of rock, and clad in a tunic, with bare legs. In his right hand he holds a skull. He is lost in meditation. The picture is not in a medallion but is framed in interlaced ornament, suggestive of oriental influence. The white border is adorned with a narrow band of foliated decoration.

On the back is a cartellino bearing the inscription: "FATA IN SIENA DA M<sup>o</sup> BENEDETTO." Date, 1515-1520.

Maestro Benedetto di Giorgio of Faenza settled in Siena about the year 1503. In the years 1518, 1519 and 1520, he made large quantities of artistic wares for the hospital of Siena. The last documentary mention of him is of the year 1522.

Diameter,  $9\frac{1}{2}$  inches.

*Lent by the Victoria and Albert Museum.*

#### 2 ALBARELLO.

The body is decorated with grotesques and trophies on an orange ground. Above is a label bearing the inscription "SPODIO DOSSO."

Height,  $9\frac{1}{4}$  inches.

*Lent by George Salting, Esq.*

#### 3 MORSE, TRANSLUCENT ENAMEL ON SILVER, IN A FOLIATED FRAME-WORK OF COPPER GILT.

The Annunciation. The Virgin is seated in a Gothic loggia, the Angel Gabriel kneels as he utters the salutation.

Diameter,  $2\frac{1}{2}$  inches.

*Lent by the Victoria and Albert Museum.*

#### 4 MORSE (Companion to the above).

Representing a legend in the life of St. Galgano.

S. Galgano lived in the twelfth century. Guided by St. Michael he went into the wilderness. When prevented by the devil from hewing wood to make a

cross, the young knight struck his sword into the hard rock, which became as wax to receive it, and harder than adamant to retain it. On the spot where this miracle happened the knight made a hermitage. The sword on the rock stood near it for a cross.

Both this morse and its fellow are identical in treatment, and probably at one time belonged to the treasury of the Abbey of St. Galgano, which was known from documentary evidence to have been very rich in goldsmith's work.

Diameter,  $2\frac{1}{4}$  inches.

*Lent by J. H. Fitzhenry, Esq.*

## 5 ALBARELLO.

Round the neck and shoulder run bands of foliated ornament, below which is a label bearing the inscription "SEME DI NIGIELLA." The body is decorated in grotesques, crabs and vases, in blue, yellow and green on an orange ground. Underneath is incised "lb: 3."

Height,  $9\frac{1}{4}$  inches.

*Lent by George Salting, Esq.*

## 6 PLATE "A PORCELLAN." A "COPPA AMATORIA."

In the centre is a medallion bearing an amorino, who carries in his left hand a staff and in his right a scroll with the legend "VIRTU . RICOLÉ FAMA CHI . SEMI."

In the band round the medallion is a pattern of Hispano-Moresque origin, such as was used by Maestro Benedetto.

On the border are four medallions, in two of which are coats of arms, in another *trofei*, and in another three rabbits. Between the medallions, and attached to them, is interlaced work, which again recalls Maestro Benedetto's signed plate; and the fine, porcelain-like quality is another characteristic of his *fabbrica*. In the border, between the medallions and interlaced work, are details of ornament imitated from the decorations of Chinese porcelain.

On the back is a pattern in blue, but no mark or signature.

Diameter,  $9\frac{1}{2}$  inches.

*Lent by George Salting, Esq.*

## 7 CROSS. "SAGROMATA."

This cross is of silver, in part gilt, on wood, and is decorated with applied translucent enamels.

The limbs of the cross finish in quatrefoils.

On one side, on the upper limb, is Christ the Word. His right hand is raised in blessing, his left holding a book which is supported by his knee.

In the limb on the left is the Virgin, in the arm on the right St. John the Evangelist.

Below is a representation of St. Francis receiving the Stigmata.

In each of the quatrefoils at the extremities are open panels for relics surrounded by angels and cherubs in enamel.

On the reverse in the upper part is a bishop, a saint, perhaps one of the protectors of Siena, such as S. Savino. On the left arm is St. Thomas Aquinas, on the right one of the fathers of the church. On the limb below is St. Catherine of Siena.

This cross cannot be of an earlier date than the year 1461, the date of St. Catherine's canonization. It is, perhaps, by Francesco d'Antonio.

Height, 15½ inches, width, 12 inches.

*Lent by George Salting, Esq.*

9 MEDAL. VIEW OF THE FOUNTAIN OF SANTA MARIA IN TRASTEVERE  
(restored by Alexander VII.).

Inscription, "NOBILIVS PER TE SITVS FLVAM INEXHAVSTVS."

On a tablet fastened to the back is the inscription :

"S. P. Q. R.  
COMMVNI PLAVSV STATVAM IN CAPITOLIO DECREVIT  
MODESTISSIMVS PRINCEPS RECVSAVIT  
DOMINICVS JACOBATIVS ROMANVS  
PVBLICIS IMPAR MONVMENTIS  
BENEFICIORVM IN RELIGIONEM IN PATRIAM  
ET IN SEIPSVM MEMOR  
NVMISMA EX AERE ARGENTO AVRO JAM CONFLATVM  
HIS TANDEM CHARTIS AERE PERENNIOREBVS COMMISVM  
OBSERVANTISSIMVS CONSECRAVIT ANNO  
QVO SOLLICITVDINIS PONTIFICIAE  
VOTORVM AERVMNARVM AERIS  
MAGNO PAR PRETIO REDEMPTA  
MANABAT DE CAELO PAX."

The medals in this case (Nos. 9 and 10, and 14 and 15) are, perhaps, out of place in an exhibition of Sieneſe art. They are ſhown as representations of a great Sieneſe, who was a patron of the art of his native city.

Size of medallion, 3¾ inches.

Size of frame, 7½ inches.

*Lent by the Victoria and Albert Museum.*



## 10 MEDAL. ALEXANDER VII. P.O.M.

Bronze.

Fabio Chigi, scion of an illustrious house. Born at Siena, February 13th, 1599. Vice Legate at Ferrara, Papal Nuncio at Cologne, made Cardinal, February 29th, 1652, elected Pope, April 7th, 1655; died May 22nd 1667, having occupied the papal throne twelve years all but fourteen days.

Bust to the right in full pontificals, wearing moustaches and imperial; right hand raised in the act of benediction.

Inscription: "ALEXANDER VII. P. M PIVS IVSTVS . OPT . SENEN . PATR GENT CHISIVS MDCLXIII."

On a tablet fastened to the back is the inscription:

"VRBE A PESTE EXPVRGATA  
VIIS PLATEIS SALIENTIBVS AEDIFICIIS TEMPLISQ. EXORNATA  
REI FRUMENTARIAE COPIA IN ANNONAE CARITATE CVMVLATA  
A BELLORVM PERICVLIS TERRA MARIQ. PRAESIDIIS CONFIRMATA  
VENETIS CONTRA TVRCAS MILITE CLASSE ARGENTO SAEPIVS ROBORATIS  
SOCIETATE IESV IN EORVM DITIONEM RESTITVTA  
SVECIA REGINA ROMANAM PROFESSA FIDEM POMPA TRIVMPHALI EXCEPTA  
PROBATIS P.P. INTEGRAE VIRTVTIS CENSV AD PVRPVRAM DILECTIS  
TRIPLICI PORTICV VATICANAE AREAЕ CIRCVM DVCTA  
PETRI CATHEDRA PONTIFICALI DECORE IAM NOBILITATA.

S. P. Q. R."

*Lent by the Victoria and Albert Museum.*

## 11 DEEP-SUNK PLATE.

In the centre is a Cupid seated on a snail, playing on a pipe. Outside the central medallion is a band of *bianco sopra bianco*.

On the border of the plate are four oval medallions surrounded by garlands in blue and white. In one is the phoenix, in another a pelican in her piety, in another a heart pierced by arrow, and in the fourth a heart with the label "AMOR." Between these are cornucopiae and winged dolphins on an orange ground. On the back is a gadroon ornament in blue and orange.

This piece is by the same artist that painted the series of plates adorned with figures of saints, and signed "I. P." The points of resemblance are very marked. In the landscape we note the pale sky dotted here and there with small, fleecy clouds. Round the medallion is a band of *bianco sopra bianco*; the border also has an orange ground. Yet more striking is the resemblance in technique: every detail is finely finished; the glaze is thin, of the purest quality, and evenly distributed.

Diameter,  $8\frac{1}{8}$  inches.

*Lent by the Victoria and Albert Museum.*

## 12 TWO-HANDLED PHARMACY JAR.

Dark blue ornament on white ground. On each side in a foliated gothic frame is the badge of the Hospital S. Maria della Scala of Siena: around the frame are oak-leaves. On the neck are bands of conventional ornament.

In the existing books of the Hospital are entries showing that the authorities were wont to order large quantities of artistic ware year by year.

Height, 12½ inches.

*Lent by the Victoria and Albert Museum.*

## 13 PLATE. TONDINO.

In the centre is St. Mary Magdalen, three-quarter figure; She has no covering but her hair; Her hands are in the attitude of prayer; there is a cherub on either side of her. The background is yellow crossed by orange rays. Outside the medallion is a band of *bianco sopra bianco*. On the border of the plate is a broad orange band decorated with grotesques in blue.

On the back is a geometrical pattern in blue and orange, and the signature "I. P." in black.

This plate belongs to a series, and perhaps formed part of a service made for some great ecclesiastical personage. Of this series four examples are known. One of these, on which is the figure of St. James the Greater, is in this exhibition. Another, which bears a representation of St. Bartholomew, is at the British Museum; another, on which is a picture of St. Lucia, was in the Marryat collection. In the Introduction are given the reasons for regarding this series as of Sieneſe origin.

Diameter, 9 inches.

*Lent by George Salting, Esq.*

## 14 MEDAL. SCENE IN THE ARENA.

The slave Androcles. The lion, recognizing him, licks his feet.

Inscription: "MVNIFICO · PRINCIPI DOMINICVS IACOBATIVS." Underneath on a scroll, "ET FERA MEMOR BENFICII."

At the back is a tablet bearing the same inscription as is to be found at the back of No. 9.

Size of medallion, 3¾ inches.

Size of frame, 7½ inches.

*Lent by the Victoria and Albert Museum.*

## 15 MEDAL. POPE ALEXANDER VII. See Nos. 9 and 10. Bronze.

Inscription: "ALEXANDER VII · P · M · PIVS · IVSTVS OPT · SENEN PATR · GENTE CHISIVS · MDCLIX."

Bust to the left, wearing a cap, moustache and imperial, cloak with hood and gown edged with needlework (the camail).

On a tablet fastened to the back is the same inscription as is at the back of No. 10.

*Lent by the Victoria and Albert Museum.*

**16 SMALL PROCESSIONAL CROSS, "SAGROMATA" OF SILVER PARCEL-GILT, WITH PLAQUES OF ENAMEL APPLIED.**

At the point of intersection, and at the end of the limbs of the Cross, are quatrefoils of silver-gilt, containing plaques of blue translucent enamel. On these plaques are representations of Christ (in the centre), and the four Evangelists (on the quatrefoils at the extremities). Between the quatrefoils are applied plaques of silver chased with representations of a *pietà*, St. Catherine of Siena, St. Anthony of Padua, and St. Clare.

THE REVERSE is similar; with the Agnus Dei in the centre (behind the Christ), and the symbols of the Evangelists (on the reverse of their representations). Between these are four oblong plaques of silver chased with St. John, St. Ambrose, St. Bernardino and St. Francis of Assisi.

The edge of the Cross is embellished by thirteen calix-shaped ornaments of silver-gilt, within which are small balls of blue enamel.

Height,  $10\frac{3}{4}$  by  $8\frac{1}{4}$  inches.

*Lent by George Salting, Esq.*

**17 and 21. TWO PANELS OF A DIPTYCH.**

The face of the left-hand panel (No. 17) is adorned with three paintings. In the Arch is a representation of Christ in Glory in a Mandorla. Below is a representation of the mocking: Christ is seated, and is surrounded by Pharisees and Roman soldiers. At the bottom is a Deposition; St. Joseph of Arimathaea is lowering the body from the Cross, on the left kneel the three Maries, on the right stands St. John and another saint. Each of these three pictures has a gold ground and a red border, and is protected by crystal. On the flat border of the frame, on a gesso ground, is a scroll-work in red surrounding and connecting seven small sockets formerly containing jewels.

In the right-hand panel (No. 21) are also three pictures. In the uppermost is a representation of Pentecost, in the centre is the Scourging, and at the bottom is an Entombment. On the flat border of the frame is a decoration similar to that on the left-hand panel, the scroll-work being in blue.

The paintings in this Diptych closely resemble in style those in Sienese missals of the early part of the thirteenth century.

Size, 9 inches by 5 inches.

*Lent by the Victoria and Albert Museum.*

## 18 TAVOLETTA DI BICCHERNA.

A wooden panel which once formed a part of the book-cover of one of the account books in the Treasury of the Republic at Siena. The upper portion is painted in tempera with a representation of a municipal treasury; two men behind a counter are paying out money to a man in the right-hand corner of the picture. Beneath is the following inscription in Gothic characters: "QUESTO . E LIBRO . DEL ENTRATA . E DEL ESCITA . DELA BICHERNA . DEL COMUNE . DI SIENA . AL TEPO . DE SAVI . HUOMINI . GIOVANNI . DANBROGIO . CHASINI . MISSERE . BIAGIO . DI MISSERE . GRANELLO . E ANDREA . NICHOLE . CNOIAIO . GIOVANNI . DI CIECHO . ARZZOCCHI . LANDO . NICHOLUCCI . SPEZZIALE . CHAMARLENGO . E QUATRO . DELLA . BICHERNA . DA CHALENDE . LULGLIO . MILLE . TRESCIENTO . CINQUANTA . E SETE . AL GIENAIIO . ANNO . DETTO . E MINOCCIO . DI GIOVANNI . ALDROBRANDINI . LORO . USCHRITORE."

The painting and legend are surrounded by gilt borders with impressed leaves.

This panel and the two which follow (Nos. 19 and 20) belong to a series of painted book covers which were used to bind the official account-books of the Biccherna to the Siena Exchequer. A number of them are preserved in the Archivio at Siena.

Size,  $14 \times 10\frac{3}{8}$  inches. Dated 1357 (1358 common style).

*Lent by the Victoria and Albert Museum.*

## 19 TAVOLETTA DI BICCHERNA.

A wooden panel which once formed part of the cover of one of the account books in the Treasury of the Republic at Siena; painted in tempera, with a representation of the interior of the office of a Biccherna, surmounted by the Balzana. Two men behind a counter are paying out money to three others. The cover is divided in the middle by a band of six shields bearing coats of arms in colours on an ornamental gold ground. Beneath is the following inscription in Gothic characters: "QUESTO . E ILIBRO . DEL ENTRATA . E DEL USCITA . DELLA . GIENARAL BICHERNA . DEL COMUNE . DI SIENA . AL TEMPO . DI SAVII . HUOMINI . NICHOLO . DI LONARDO . DEL AGACIÆ . CAMARLENGO E DI . GIACOPO . DI . TOMASSO . PETRUCCI . E DI . BENUCCIO . DI . LUCA . DI PALMIER . SPADAIO . E DI IACOMO . DANBRUOGIO . BRICII . LANAIUOLO . DI . TATO DI . FRANCIESHO . TALOMEI . CAMARLENGHO . E . QUATTRO . DELLA . DETTA . BICHERNA . KALENDE . GIENAIIO . M.CCCC.I . PSIMO . AD ULTIMO . DI GIUGNO M.CCCC.II . E . DI . MIS . DI RICCHO . VBETINI . LORO . SCRITORE."

The painting, shields of arms and legend are surrounded by gilt borders composed of impressed rows of circles.

This Tavolettà has suffered considerable restoration.

Size,  $17 \times 12\frac{3}{4}$  inches. Dated 1401-2.

*Lent by the Victoria and Albert Museum.*



## 20 TAVOLETTA DI BICCHERNA.

A wooden panel, formerly a part of the cover of one of the books of the Sienese Treasury, painted in tempera. Frate Meo, a Cistercian, of the Umiliati of Siena, in the white gown and hood of his order, is seated at a table counting money; the lower half is occupied by an inscription in fine Lombardic characters. At each corner is a metal boss, and in the middle is a leathern hinge-band decorated with a graceful floral pattern in white on a red ground. The inscription reads as follows:

“ LIBER . DI . FRATE . MEO . DELI UMILIATI . CHAMARLENGO . DI BICHERNA . P’LI . PRIMI . SEI . MESI . CIOE . IN KAL GENAIO . ANNI . CCC.VIII . IN FINO . IN KAL LULLIO . ANNI . CCC . X . A ASIGIORIA . DI MISERE . GUIDO . DA TRIPLI . PODESTA . DI SIENA .”

This Tavolettà resembles the others of the same period in the Archivio at Siena.

Size,  $13\frac{1}{2} \times 9\frac{1}{4}$  inches. Dated 1310.

*Lent by the Victoria and Albert Museum.*

## 22 PLATE. TONDINO.

In the central medallion is a figure of St. James the Great, clad in a brown tunic, edged with yellow; a blue cloak is loosely thrown round his left shoulder; he carries a book in his right hand; on his feet are sandals. In the landscape, which forms the background of the picture, are strong traces of Umbrian influence. This painting is framed with a narrow border, formed of small green circlets with an orange and yellow centre, joined by an orange band.

On the border of the plate is a broad band of orange decorated with grotesques in blue. On the inside of this band is a narrow ribbon of *bianco sopra bianco*. On its outside, and bordering upon the yellow rim of the plate is a belt of pearls.

The back is decorated with an imbricated pattern in orange. In the centre of each scale is a dot in blue. The plate is signed “I. P.” in black.

This plate is of the same series as No. 13.

Diameter,  $10\frac{5}{8}$  inches.

*Lent by the Victoria and Albert Museum.*





CASE C.  
MEDALS BY PASTORINO PASTORINI  
1508—1592.

*(The measurements are given in millimetres.)*

- 1** BUST OF A YOUNG WOMAN. Bronze.  
Head to right; hair plaited and fastened with ribbon, necklace with pendant;  
low dress. Signed “. P.”  
Size '36.  
*Lent by Max Rosenheim, Esq.*
- 2** ALESSANDRO BATTISTA GUARINI. Bronze.  
Secretary to Hercules II., Fourth Duke of Ferrara.  
Bust to right; hair cut short, and full beard; large fur collar to robe, showing  
inner linen collar with embroidered edge.  
Inscription: “ALEXAN · BAPTISTAE GVARINVS 1556 · P ·.”  
Size '67.  
*Lent by T. Whitcombe Greene, Esq.*
- 3** BONA SFORZA. Lead.  
Queen of Sigismund I. of Poland. Born 1500, Married 1518, died  
1558.  
Bust to left, with veil over hair, and high collar.  
Inscription: “BONA SFOR · DE ARAG · REG · POL 1556 · P ·.”  
Size '54.  
*Lent by Max Rosenheim, Esq.*
- 4** COUNT ALESSANDRO FIASCHI. Lead.  
Native of Ferrara, Jurist.  
Head to right; wavy hair and pointed beard.  
Inscription: “ALEXANDER. FLASCVS. ÆQVES.” “P.”  
Size '41.  
*Lent by Max Rosenheim, Esq.*

## 5 POMPEO PENDALIA.

Bronze.

Head to the right; slightly bald, but with ample beard, in furred gown.

Inscription: "POMP · PENDALEA ANN · NACTVS LXXIIIM · DLX · P ·"

Reverse. Two palm branches with a scroll, on which are the words "DOMINE IN TE SPERAVI." Above are clouds, from which hail falls, on either side are cherubs representing the winds.

Inscription: "IVSTVS. VT PALMA FLOREBIT."

Size ·71.

*Lent by Max Rosenheim, Esq.*

## 6 LUCREZIA D'ESTE.

Bronze.

Wife of Francesco Maria della Rovere, Duke of Urbino.

Bust to right; hair turned back off forehead and in plaits at back, on which are jewels. Dress opening in front with turned down collar, earrings and necklace with pendants.

Inscription: "LVCRETIA ESTENSIS · A · A · XVII · P ·"

Size ·42.

*Lent by T. Whitcombe Greene, Esq.*

## 7 GIOVANNI MARIA SALIZIN.

Bronze.

Bust to right, thick short hair and beard. Tunic embroidered and slashed, and embroidered collar turned down.

Inscription: "GIOVAN MARIA SALIZIN · P ·"

Size ·68.

*Lent by T. Whitcombe Greene, Esq.*

## 8 GIULIA DELLA ROVERE.

Lead.

Wife of Alfonso d'Este, Marquis of Montecchio. Married 1549 died 1563.

Bust to left; hair drawn off forehead, curled at side, plaited at back, with band of jewels over top of head; wearing earrings and high dress, over which are two necklaces.

Inscription: "IVLIA FELTRIA DE RVERE ESTEN · P ·"

Size ·57.

*Lent by the Victoria and Albert Museum.*

## 9 FRANCESCO D'ESTE, MARQUIS OF MASSA.

Lead.

Third son of Alfonso 1st Duke of Ferrara and Lucrezia Borgia.  
Born 1516, died 1578.

Bust to the right; hair cut short and pointed beard. Ornamental armour and small ruff round the neck.

Inscription: "FRANC. ESTEN. MARCH. MASSÆ. 1554. P."

Size '39.

*Lent by T. Whitcombe Greene, Esq.*

## 10 FRANCESCO DE' MEDICI.

Bronze.

Born 1541, became Grand Duke of Tuscany in 1574, died 1587.

Bust to right as a young man; head uncovered with hair cut short; ornamental armour with collar showing and turned down at throat, chain and pendant formed as lion's head; cloak over armour fastened with jewel on right shoulder.

Inscription: "FRANCISCVS MEDICES. F. PRINCEP. 1560. P."

Size '67.

*Lent by the Victoria and Albert Museum.*

## 11 HIERONIMA FARNESE OF SAN VITALI.

Lead.

Bust to right; hair falling in small curls over forehead, the top of head covered with a veil which falls in folds on to the shoulders; earrings and necklace with pendant; dress opening low in front.

Inscription: "HIERONIMA FARNESIA D. S. VITALI. <sup>P</sup>1556."

Size '65.

*Lent by T. Whitcombe Greene, Esq.*

## 12 The same.

Bronze.

Size '65.

*Lent by George Salting, Esq.*

## 13 ALEXANDER BONZANO. Born 1484.

Bronze.

Bust to right; thick hair and short beard, robe edged with fur.

Inscription: "ALEX. BONZAN. A. A. LXV. 1553. P."

Size '52.

## REVERSE:

CECILIA BONZANO.

Bronze.

Second Wife of above.

Bust to the right; hair turned off forehead in a roll, the head covered with a veil which falls on the shoulders; high dress and small frill round the neck.

Inscription: "CECILIA . CONS . II . ALEX . B . 1554."

Size '52.

Shown in Reverse.

*Lent by T. Whitcombe Greene, Esq.*

14 HIERONIMA SACRATA.

Bronze.

Bust to right, with hair drawn back from forehead and banded with strings of pearls, earrings, and dress open at throat, high collar.

Inscription: "HIERONIMA SACRATA M'D'LV. P."

Size '70.

*Lent by George Salting, Esq.*

15 LUCREZIA DE' MEDICI.

Lead.

First wife of Alfonso II., Duke of Ferrara. Born 1541, married 1558, died 1561.

Bust to left, hair turned back off forehead with small curls at side and plaited at back, a band of jewels passing over the top of head. Wearing earrings. Dress with high collar turned down at sides, open in front, showing necklace and pendant. A chain with pendant outside the dress.

Inscription: "LVCRETIA . MED . FERR . PRINC . A . A . XIII . P . 1558."

Reverse: an emblematical female figure, with right hand holding book and left upraised to catch some butterflies; in the foreground musical instruments, sundial, hour-glass, etc.

Inscription: "NEC TEMPVS. NEC ÆTAS."

Size '66.

*Lent by Victoria and Albert Museum.*

16 ELEANOR OF AUSTRIA.

Lead.

Wife of Guglielmo I., Duke of Mantua, born 1538, died 1594.

Bust to the left, with jewelled cap, and hair in a net. Elaborately jewelled dress, and high collar with ruff.

Inscription: "LEONORA DVCISSA MANTVÆ. 1561 . P."

Size '70.

*Lent by Max Rosenheim, Esq.*

**17** LUDOVICO ARIOSTO.

Silver.

Poet, son of Nicolò, Captain of the Citadel of Reggio; born at Reggio 1474, died 1533. Author of "Orlando Furioso," etc.

Bust to the left, crowned with wreath of laurel, long hair and short beard.

Inscription: "LVDOVICUS . ARIOSTVS . POET."

Reverse: a hive, with swarm of bees, the base enveloped in flames.

Inscription on reverse: "PRO . BONO . MALVM."

Size '38.

*Lent by Max Rosenheim, Esq.*

**18** THE SAME.

Bronze.

Showing reverse.

Signed "P."

Size '38.

*Lent by Max Rosenheim, Esq.*

**19** ISABELLA MANFRO DE' PEPOLI.

Lead.

Bust to the right: hair curled over forehead, and plaited at back with jewels and a fringed veil falling behind and caught up by jewel on shoulder; earrings, necklace, and pendant, and a second jewel suspended by a cord. Dress falling in broad folds and jewelled on arms.

Inscription: "ISABELLA . MANFRO DE PEPOLI. 1571. P."

Size '66.

*Lent by T. Whitcombe Greene, Esq.*

**20** LEONORA D'ESTE.

Lead.

Born 1537, died 1581.

Bust to left; hair turned off forehead, elaborately plaited and tied with ribbon, earrings, worked dress and high collar turned back at the neck and showing pendant jewel.

Inscription: "ELEONORA ESTENSIS . A . A . XV. P."

Size '40.

*Lent by T. Whitcombe Greene, Esq.*

**21** AURELIA TOLOMEI.

Lead.

Wife of Silvius Piccolomini, Lord of Sticciano.

Bust to left, hair flat on top and twisted in circle behind, high dress.

Inscription ". D. AVRELIA TOLOMEI .P."

Size '36.

*Lent by T. Whitcombe Greene, Esq.*



- 22 CAMILLO CASTIGLIONE. Bronze.  
 Nobleman at the court of Francesco Gonzaga, and was at one time in the service of Charles V. Son of Baldassare Castiglione, the celebrated author of "Il Cortegiano."  
 Bust to the right, hair short and small beard, ornamental armour, and small ruff round neck. Inscription "CAMILLVS DE CASTILIONE. BAL. F 1561. P."  
 Size 70.  
*Lent by Max Rosenheim, Esq.*
- 23 CARDINAL D'ARMAGNAC. Lead.  
 George d'Armagnac. Born 1501, made Cardinal 1544, died 1583.  
 Bust to the right wearing biretta, hair slighty wavy, and pointed beard. The collar of tunic turned over, embroidery on the robe.  
 Inscription "GEOR. CAR. ARMAIGNACIVS. 1554. P."  
 Size 40.  
*Lent by T. Whitcombe Greene, Esq.*
- 24 HIPPOLITO D'ESTE, CARDINAL OF FERRARA. Bronze.  
 Born 1509, died 1572.  
 Bust to the right wearing biretta, wavy hair and short beard.  
 Inscription "HIPPO. EST. II. CARD. FERR. 1554. P."  
 Reverse. A man and three women sacrificing before the Temple of Janus.  
 Size 40.  
*Lent by T. Whitcombe Greene, Esq.*
- 25 LUDOVICA, FELICINA ROSSI. Lead.  
 Bust to left, hair drawn off forehead, with plaits at back. Earrings, necklace and pendant, dress opening low, and puffed sleeves.  
 Inscription "LVDOVICA. FELICINA ROSCIA BONONIEN. 1572."  
 Size 52.  
*Lent by Max Rosenheim, Esq.*
- 26 MARY OF PORTUGAL. Lead.  
 Wife of Alexander Farnese, 3rd Duke of Parma.  
 Bust to the left, hair with jewels and elaborately dressed. Dress braided, with high collar, puffed sleeves, necklace and pendant.  
 Inscription "MARIA DE PORTVGALLO. P. ET. P. PRI 1566."  
 Size 55.  
*Lent by T. Whitcombe Greene, Esq.*

## 27 LUIGI D'ESTE.

Bronze.

Bust to the left, hair thick and wavy, wearing armour, and small ruff round neck.

Inscription "ALOYSIVS. ESTENSIS. P."

Size '40.

*Lent by T. Whitcombe Greene, Esq.*

## 28 ALFONSO D'ESTE, 5TH DUKE OF FERRARA.

Bronze.

Bust to left, thick hair cut close, in armour, with pendant suspended by ribbon.

Inscription "ALFON. ESTEN. FERR. PRIN."

Size '38.

*Lent by T. Whitcombe Greene, Esq.*





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