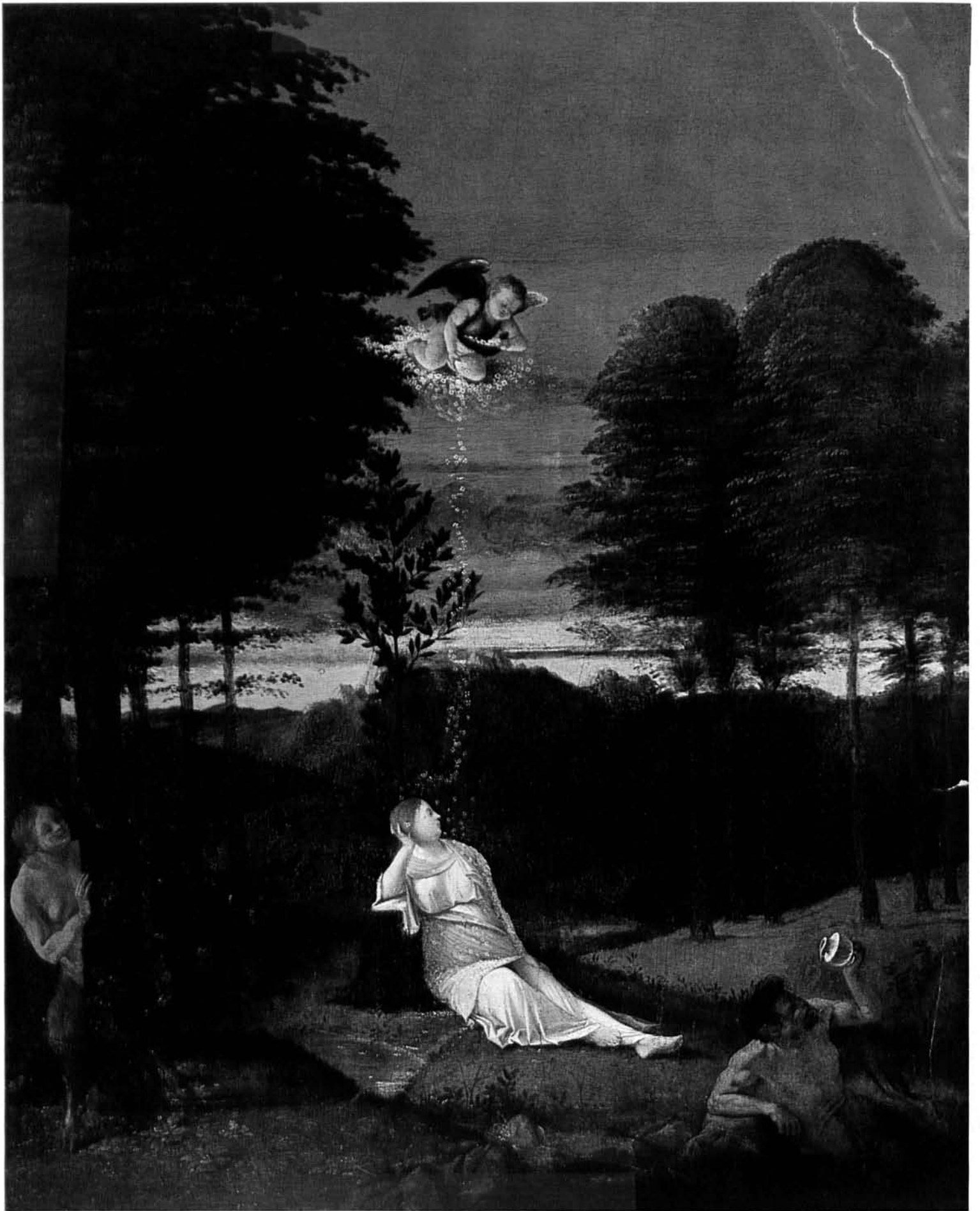


COMPLETE CATALOGUE  
OF THE  
SAMUEL H · KRESS COLLECTION



ITALIAN PAINTINGS  
XV-XVI CENTURY  
BY  
FERN RUSK SHAPLEY



Lorenzo Lotto: *Plutus and the Nymph Rhodos* (κ 291). Washington, D.C. (p. 158)

# PAINTINGS

FROM THE SAMUEL H·KRESS COLLECTION



ITALIAN SCHOOLS  
XV-XVI CENTURY



BY FERN RUSK SHAPLEY

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# INTRODUCTORY NOTE<sup>1</sup>

THE present volume is the second of three which will together comprise a catalogue of all the Italian paintings (nearly 1200) from the Samuel H. Kress Collection.

The first volume, published in 1966, included the older paintings in the collection, down to the middle of the fifteenth century, with the addition of those which continued to represent the early Renaissance traditions of Florence, Siena, and Ferrara through the latter half of the century.

The second volume, while devoted chiefly to the paintings of the sixteenth century, includes also stylistically precocious productions of the second half of the fifteenth century: notably Umbrian innovations in the treatment of space and light, and early heralds of the Venetian development of color as conveyor of mood.

The third volume will catalogue the late paintings in the collection, most of them dating from the seventeenth and eighteenth centuries; it will also include pictures which although painted in the sixteenth century could be omitted from the already oversized volume II on grounds of their advanced Mannerist tendencies.

The order in which the artists are arranged in each volume has resulted from considerations of style as well as chronology. Each artist is accorded a brief biography, his paintings are catalogued in approximately chronological sequence, and their titles are preceded by the Kress inventory numbers. Following each title are recorded the present location (with accession number and date of acquisition), the support on which the picture is painted, and the measurements (height first, width second). Legible inscriptions are quoted and their sources are cited or translations offered. Then follow summary condition reports, kindly drawn up by the Kress Foundation's Conservator, Professor Mario Modestini.

As a rule, attribution and dating are the first topics in the commentary. Pertinent historical data, such as the original association of the painting with others in an altarpiece, are explained. But although saints and other personages in a picture are identified where possible, descriptions of composition are omitted since each painting is reproduced.

In the section headed *Provenance* the peregrinations of the painting are traced in all available detail. Dealers as well as collectors (and it has not always been possible to differentiate) are included chronologically. To help verify the chronological order, exhibitions in which the painting has appeared are cited immediately following the designation of the owner-lender.

The section headed *References* is self-explanatory. The citations there of my sources of information and advice<sup>2</sup> will be accepted, I hope, in lieu of detailed acknowledgments in this introductory note.

1. This introductory note is taken, with slight revisions, from my preceding volume, *Paintings from the Samuel H. Kress Collection: Italian Schools, XIII-XV Century*, Phaidon Press, London, 1966.

2. Undated manuscript opinions cited in this section were generally given near the time the painting entered the Kress Collection. Not noted in the pages of the catalogue is the assistance of my daughter Dora Shapley van Wijk, especially in deciphering and translating inscriptions. Nor are the numerous instances identified in which the catalogue has benefited from the encyclopedic knowledge and wise counsel of my husband, John Shapley.

What cannot be omitted here is an expression of gratitude to the staff of the Samuel H. Kress Foundation and the staff of the National Gallery of Art.

Mr. Guy Emerson, now Director Emeritus of Art at the Foundation, and Miss Mary Davis, Assistant to the President, have facilitated my work in every possible way, especially in my use of the Foundation's archives, which contain documentary photographs, laboratory reports, and other material collected by members of the staff in their study of the paintings. Dr. Alessandro Contini Bonacossi, Curator, has generously aided me with his research. And my great debt to the former Curator of Research, the late Dr. William E. Suida, is indicated by numerous references in my notes.

Mr. John Walker, Director of the National Gallery of Art, and Dr. Perry B. Cott, Chief Curator, and all members of the staff have made my working atmosphere at the National Gallery as nearly as possible ideal, lessening no whit the sympathetic cooperation which I enjoyed before my retirement from the staff. The Gallery librarians, now including Miss Link, Mrs. Honke, Mrs. Caritas, and Mr. McGill, have been tireless and even indulgent in meeting my requests for books. Finally, I am especially indebted to Miss Anna Voris, Museum Curator, who has not only prepared the various indexes but has assisted me efficiently throughout.

FERN RUSK SHAPLEY

UMBRIAN AND EMILIAN SCHOOLS  
XV CENTURY

VERONESE, LOMBARD, VERCELLESE, AND  
PADUAN SCHOOLS  
XV-XVI CENTURY

MASTER OF THE  
BARBERINI PANELS

Umbro-Florentine School. Active third quarter of fifteenth century. The designation was suggested by the former location, in the Barberini Collection, Rome, of the *Visitation* in the Metropolitan Museum, New York, and the *Presentation* in the Museum of Fine Arts, Boston, the two best-known paintings attributed to the master. Stylistic analyses of his oeuvre have revealed the influences of, among others, Domenico Veneziano, Filippo Lippi, and Piero della Francesca, and have led to attempts to identify the eclectic painter as the Master of the Carrand Triptych, as Fra Carnevale, as Bramante, as Giovanni Angelo di Antonio, and, most recently, as Alberti.

K407 : Figure 1

THE ANNUNCIATION. Washington, D.C., National Gallery of Art (329), since 1941.<sup>1</sup> Wood.  $34\frac{1}{2} \times 24\frac{3}{4}$  in. (88×63 cm.). Generally good condition; few slight restorations.

In nearly all studies dealing with this painting it has been credited to the master who painted the Barberini panels in New York and Boston mentioned above.<sup>2</sup> Its striking relationship to Florentine art, especially that of Fra Filippo around 1450, has led to the suggestion that it was painted at about this time in Florence and that it is a youthful work, some twenty years earlier than the two Barberini panels, which the same anonymous master painted, probably in Urbino. The architectural setting of K407 and the view of a garden through an opening in the middle of the wall at the back are remarkably paralleled in an *Annunciation* in the Ashmolean Museum, Oxford,<sup>3</sup> attributed to a follower of Fra Angelico, a painting which is in turn related to the more important Lanckoroński *Annunciation* in the M. H. De Young Memorial Museum, San Francisco.

*Provenance*: Strozzi Palace, Florence. Louis Charles Timbal, Paris (purchased in Italy before 1870). Gustave Dreyfus,

Paris (by 1906; sold by his heirs in 1930 to the following). Duveen's, New York. Kress acquisition, 1936.

*References*: (1) *Preliminary Catalogue*, 1941, pp. 128 f., as Master of the Barberini Panels. (2) K407 is attributed to the school of Filippo Lippi by S. Reinach (*Tableaux inédits ou peu connus*, 1906, p. 25), J. Guiffrey (in *Les Arts*, no. 73, 1908, p. 5), and R. van Marle (*Italian Schools of Painting*, vol. x, 1928, p. 468); and to Pesellino by L. Venturi (*Italian Paintings in America*, vol. II, 1933, no. 223). In ms. opinions it is attributed to the Carrand Master by B. Berenson; to an anonymous Umbrian by G. Fiocco; to a Florentine near Filippo Lippi by F. M. Perkins (who dissociates it from the painter of the two Barberini panels) and W. E. Suida; and to the Barberini Master by A. Venturi. M. Meiss (in *Burlington Magazine*, vol. CIII, 1961, p. 57) accepts the attribution of K407 to the Barberini Master. R. Offner (in *Medieval Studies in Memory of A. Kingsley Porter*, 1939, pp. 205 ff.), making a thorough study of the artist's style and the influences that molded it, suggests very tentatively the identification of the Master of the Barberini Panels with Fra Carnevale, a suggestion seconded by G. M. Richter (in *Art Quarterly*, vol. III, 1940, pp. 311 ff., and in *Gazette des Beaux-Arts*, vol. XXXIII, 1943, pp. 11 ff.). F. Zeri (in *Bollettino d'Arte*, vol. XXXVIII, 1953, p. 130), approving Offner's analysis of style, treats K407 as by the Master of the Barberini Panels. Later (*Due dipinti, la filologia e un nome*, 1961) Zeri summarizes the whole problem of the Master of the Barberini Panels and identifies him tentatively with Giovanni Angelo di Antonio, a native of Camerino, by whom no documented paintings are at present known, but whose documented peregrinations subjected him to the influences that went into the formation of the eclectic style of the Barberini Master. G. Swarzenski (in *Bulletin of the Museum of Fine Arts*, Boston, vol. XXXVIII, 1940, pp. 90 ff.) attempts to identify the master with Bramante. A. Parronchi (in *Burlington Magazine*, vol. CIV, 1962, pp. 280 ff.) suggests that he may be Leon Battista Alberti. J. A. Stubblebine (in *Burlington Magazine*, vol. CIX, 1967, p. 487) discusses the eclecticism of the master's New York and Boston panels as rendering them 'a compendium of quattrocento painting.' (3) Reproduced in *Art Quarterly*, vol. XXVIII, 1965, fig. 8, opposite p. 16; see also fig. 5.



## PIERO DELLA FRANCESCA

Also called Piero dei Franceschi and Piero del Borgo. Umbrian School. Born c. 1416; died 1492. He was active from 1439, when he is recorded as working with Domenico Veneziano in Florence. There he was influenced also by Masaccio and Uccello. He was mathematician as well as painter and he wrote treatises on geometry and perspective. His frescoes and panel paintings, executed mainly in Borgo San Sepolcro, but also in Urbino, Arezzo, Rimini, Ferrara, and elsewhere, show his remarkable innovations in the treatment of space and light.

Assistant of  
PIERO DELLA FRANCESCA

## K1365 : Figure 10

ST. APOLLONIA. Washington, D.C., National Gallery of Art (815), since 1945.<sup>1</sup> Wood. 15½ × 11 in. (39 × 28 cm.). Fair condition.

Documents which plausibly refer to this painting would connect it at least as far back as 1848<sup>2</sup> with two panels now in the Frick Collection, New York, representing an Augustinian nun and an Augustinian monk. The three panels, all sometimes attributed to Piero himself,<sup>3</sup> are equal in size, and show the three-quarter-length saints, without halos and against gold backgrounds. Modern critics have included them in tentative restorations of the altarpiece for the high altar of Sant'Agostino at Borgo San Sepolcro,<sup>4</sup> which was commissioned of Piero in 1454 and not finished before 1469. The central panel of this altarpiece, presumably an enthroned Madonna, is now unknown; the side panels have been identified as the full-length *St. Augustine* in the Lisbon Museum; *St. Michael* in the National Gallery, London; *St. John the Evangelist* (?) in the Frick Collection, New York; and *St. Nicholas of Tolentino* in the Brera Gallery, Milan. A *Crucifixion* in the John D. Rockefeller Collection, New York, is believed to have been the middle panel of the predella; and the small three-quarter-length saints may have been pilaster decorations. Not until very recently has attention been called to the fact that K1365 does not conform to the scheme of lighting observed in all the other seven panels now associated with the altarpiece.<sup>5</sup> The source of light in all of those seven panels is from the right; in K1365 the light comes definitely from the left. Piero cannot be credited with such inconsistency in his scheme for the altarpiece and it is difficult to believe that an assistant, working in his studio, would have made the mistake. But it is difficult also to accept the suggestion that K1365, a suitable companion to the Frick panels in size, subject, composition, and even craquelure comes nevertheless from some other, unknown,

altarpiece in Sant'Agostino by Piero's studio.<sup>6</sup> Perhaps the three panels were together originally but in some such composite as an altarpiece or chest which was lighted from both sides. It will be recalled that Lemonnier mentions a fourth panel in the series.<sup>7</sup> It must be admitted, however, that the drapery folds and strands of hair are more mechanically stylized in K1365 than in the Frick panels. The tooth held by St. Apollonia in tongs, or pincers, refers to her torture of having her teeth pulled out by the executioners before her martyrdom by fire.

*Provenance:* Possibly Church of Sant'Agostino (church rededicated in 1555 to Santa Chiara), Borgo San Sepolcro.<sup>8</sup> Giuseppe Marini-Franceschi, Borgo San Sepolcro, descendant of the artist (as early as 1848;<sup>9</sup> his heirs, as late as 1898<sup>10</sup>). Philip Lehman, New York (catalogue by R. Lehman, 1928, no. LXVIII, as Piero). Kress acquisition, 1943.

*References:* (1) Exhibited since 1945, as Piero della Francesca. (2) See note 9, below. (3) K1365, along with the Frick panels, has been attributed to Piero by Crowe and Cavalcaselle (*New History of Painting in Italy*, vol. II, 1864, p. 551), B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 455; Italian ed., 1936, p. 391), L. Venturi (*Italian Paintings in America*, vol. II, 1933, no. 204), M. Meiss (tentatively, in *Art Bulletin*, vol. XXIII, 1941, p. 66, the first to suggest that K1365 may have come from the Sant'Agostino altarpiece), and R. Longhi (*Piero della Francesca*, 1946, pp. 186 f., independently suggesting connection with the Sant'Agostino altarpiece, and noting the similarity of K1365 to Piero's fresco of the Magdalen in the Cathedral at Arezzo). K1365 is attributed to an assistant of Piero's by K. Clark (*Piero della Francesca*, 1951, p. 42), M. d'Ancona (*Frick Collection*, vol. XII, 1955, pp. 68 ff.), and, implicitly, by P. Bianconi (*All the Paintings of Piero della Francesca*, 1962, pp. 58 ff.). (4) A plausible restoration is reproduced by Bianconi (*loc. cit.* in note 3, above). (5) R. Longhi, in *Paragone*, no. 159, 1963, p. 12. (6) As proposed by Longhi, *ibid.* (7) See note 9, below. (8) G. Mancini, *Memorie . . . Città di Castello*, 1832, vol. II, p. 272: '*Nel parapetto del coretto delle monache [of Santa Chiara] vi sono alcuni quadretti in tavola, alcuni de' quali sembrano di mano di Pietro della Francesca*' (quoted by M. d'Ancona, *loc. cit.* in note 3, above, where references to K1365 and the Frick panels are given). (9) This information comes from Lemonnier's footnote to his edition of Vasari's *Le Vite*, vol. IV, 1848, pp. 13 f., n. (quoted in the Milanese edition, vol. II, 1878, p. 488): '*Si dicono parimente [in the possession of Giuseppe Marini-Franceschi] di mano di Pietro quattro quadretti dell'altezza di circa due terzi di braccio, con San Niccolò di Bari, Santa Apollonia, una Santa Monaca ed un santo Vescovo; l'autenticità dei quali ci asterremo da confermare, non avendoli veduti.*' (10) According to d'Ancona, p. 72 of *op. cit.* in note 3, above.

## NICCOLÒ DA FOLIGNO

Niccolò di Liberatore, signed himself Niccolò da Foligno, and, following a mistake of Vasari's, he is sometimes called Niccolò Alunno. Umbrian School. First mentioned 1452; died 1502. He was influenced by Benozzo Gozzoli, Vivarini, and Crivelli, and was active chiefly in Foligno and elsewhere in Umbria, and in the Marches.

## Studio of NICCOLÒ DA FOLIGNO

## K1284 : Figure 2

THE CRUCIFIXION. Claremont, Calif., Pomona College (61.1.7), since 1961. Wood.  $42\frac{1}{4} \times 25\frac{3}{8}$  in. (107.5 × 64.6 cm.). Fair condition; some restorations in gold background.

Resemblance to a *Crucifixion* painted on a standard in the Karlsruhe Museum, signed by Niccolò and dated 1468, has led to the attribution of K1284 to the same artist at about the same date.<sup>1</sup> The disproportion and crudity of the figures point more plausibly to studio work, yet the emotion in K1284 is powerfully expressed and the landscape is no less ably painted than Niccolò's.

*Provenance*: Dan Fellows Platt, Englewood, N.J. (as early as 1911; sold by estate trustee to the following). Kress acquisition, 1939 – exhibited: National Gallery of Art, Washington, D.C. (504), 1941–52.<sup>2</sup>

*References*: (1) K1284 was first published by F. M. Perkins (in *Rassegna d'Arte*, vol. XI, 1911, pp. 4, 6), who attributed it to Niccolò da Foligno; U. Gnoli (*Pittori e miniatori nell'Umbria*, 1923, p. 215) lists it in Niccolò's oeuvre, and it is so published by L. Venturi (*Italian Paintings in America*, vol. II, 1933, no. 316); but B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 393; Italian ed., 1936, p. 337) attributes it to the studio of Niccolò. (2) *Preliminary Catalogue*, 1941, p. 143, as Niccolò da Foligno.

## GIOVANNI BOCCATI

Umbrian School. Active c. 1463–80, in Camerino and Perugia. Trained probably in the late Gothic style of the Salimbeni of Sanseverino, he was influenced also by Piero della Francesca, Domenico Veneziano, Benozzo Gozzoli, and Filippo Lippi.

## K1298 : Figure 3

ST. JOHN THE BAPTIST AND ST. SEBASTIAN. Oberlin, Ohio, Allen Memorial Art Museum, Oberlin College,

Study Collection (61.79), since 1961.<sup>1</sup> Wood.  $58 \times 39\frac{5}{8}$  in. (147.6 × 100.7 cm.). Inscribed on St. John's scroll: ECCE · ANGNIVS · DEI · ECCE (from John 1:29). Fair condition; slightly abraded; cleaned 1961.

The pose of the two figures, directing attention toward the left, indicates that this was once the right wing of an altarpiece. The left wing is now unknown, but the middle panel has been plausibly identified as the *Madonna with Angels* in the Fesch Museum, Ajaccio,<sup>2</sup> a panel corresponding in size to K1298. Further, three well-known panels with arched tops are believed to have stood above the three main panels.<sup>3</sup> These are: *The Crucifixion* (Gualino Collection, Galleria Sabauda, Turin),<sup>4</sup> which would have stood above the center panel; *St. John of Prato with St. George* (Vatican Pinacoteca), which would have stood above the left wing; and *St. Anthony of Padua with St. Clare* (Vatican Pinacoteca), which would have stood above K1298.<sup>5</sup> The attribution to Boccati of all these panels, including K1298, is not questioned.<sup>6</sup> The date of the complex is placed fairly early in his career, about 1450/60.

*Provenance*: Giulio Sterbini, Rome (catalogue by A. Venturi, 1906, no. 37, as manner of Francesco Benaglio). Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: National Gallery of Art, Washington, D.C. (518), 1941–51.<sup>7</sup>

*References*: (1) Catalogue by W. Stechow (in *Allen Memorial Art Museum Bulletin*, vol. XIX, 1961, p. 15), as Boccati. (2) Suggested by F. Zeri, *Due dipinti, la filologia e un nome*, 1961, p. 54 n. 1. The Fesch *Madonna* is illustrated as pl. II of the catalogue cited in note 1, above. (3) Suggested by R. Longhi (in ms. opinion). (4) Reproduced by R. van Marle, *Italian Schools of Painting*, vol. XV, 1934, fig. 4. (5) Reproduced as pls. III and IV of the catalogue cited in note 1, above. (6) K1298 has been attributed to Boccati by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and F. Zeri (*loc. cit.* in note 2, above). (7) *Preliminary Catalogue*, 1941, p. 26, as Boccati.

## Attributed to GIOVANNI BOCCATI

## K358 : Figure 7

PORTRAIT OF A MONK. Ponce, Puerto Rico, Museo de Arte de Ponce (62.0261), since 1962.<sup>1</sup> Wood.  $20\frac{1}{8} \times 14$  in. (52.9 × 37.3 cm.). Poor condition; abraded throughout and much restored; cleaned 1961.

The characteristics of the sitter but not of the artist are strongly marked in this portrait, which has been attributed to Cosimo Rosselli, to Fra Diamante, and to Boccati, among others.<sup>2</sup> None of the attributions is entirely convincing. Comparison with the heads of saints in Boccati's

altarpiece of 1473 in the Budapest Museum permits the classification of K 358 as a possible work by that master at about the same date. Perhaps an attribution to Girolamo di Giovanni da Camerino also should be considered. A striking similarity of style may be noted between K 358 and a drawing of a head in the Boymans Museum, Rotterdam, which has been attributed to the school of Gozzoli and has also been likened to the work of Boccati.<sup>3</sup> Another good parallel is a drawing of a head in the Louvre formerly attributed to Gozzoli and now to Boccati.<sup>4</sup>

*Provenance:* Giulio Sterbini, Rome (catalogue by A. Venturi, 1906, no. 26, tentatively as Fra Diamante). Riccardo Gualino, Turin (catalogue by L. Venturi, vol. I, 1926, no. XIII, as Cosimo Rosselli) – exhibited: Pinacoteca, Turin, 1928, no. 24 of catalogue by L. Venturi, tentatively as Rosselli. Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: 'Italian Renaissance Portraits,' Knoedler's, New York, Mar. 18–Apr. 6, 1940, no. 6, as Boccati; National Gallery of Art, Washington, D.C. (308), 1941–56.<sup>5</sup>

*References:* (1) Catalogue by J. S. Held, 1965, pp. 13 f., as attributed to Boccati. (2) K 358 has been attributed to Boccati by B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 91; Italian ed., 1936, p. 78), R. van Marle (*Italian Schools of Painting*, vol. XV, 1934, p. 17 n. 2; he had listed it with the school of Filippo Lippi, *ibid.*, vol. X, 1928, p. 468, and as probably by Cosimo Rosselli, *ibid.*, vol. XI, 1929, p. 638 n. 3), G. Fiocco and W. E. Suida (both tentatively, in ms. opinions). R. Longhi and F. M. Perkins (in ms. opinions) call it Florentine, the former dating it c. 1440/50. S. de Ricci (in *Gazette des Beaux-Arts*, vol. XIV, 1926, p. 309) seems to accept an attribution to Cosimo Rosselli; but M. Marangoni (in *L'Amour de l'Art*, vol. VIII, 1927, p. 4) thinks it more likely the fascinating work of an unknown artisan. L. Serra (*L'Arte nelle Marche*, 1934, p. 294) denies it to Boccati, without suggesting an alternate attribution. For other attributions see *Provenance*, above. (3) Berenson, *I Disegni dei pittori fiorentini*, vol. II, 1961, p. 101, no. 559 G–I, fol. 3; vol. III, fig. 47. (4) P. Pouncey, in *Master Drawings*, vol. II, 1964, p. 283, pl. 31. (5) *Preliminary Catalogue*, 1941, p. 25, as Boccati.

## GIROLAMO DI GIOVANNI DA CAMERINO

Umbrian School. Active 1449–73, chiefly in Camerino. He was a close follower of Piero della Francesca and was influenced also by the young Mantegna at Padua. Confusion between his oeuvre and that of his compatriot Giovanni Boccati has not been fully resolved.

## Attributed to GIROLAMO DI GIOVANNI DA CAMERINO

K 536 : Figure 6

MADONNA AND CHILD. New York, N.Y., Mrs. Rush H. Kress. Wood.  $16\frac{1}{2} \times 12\frac{3}{8}$  in. ( $42 \times 31$  cm.). Abraded throughout, especially in flesh tones.

Comparison with some paintings by, or attributed to, Boccati, especially the *Madonna and Angels* formerly in the Platt Collection, Englewood, N.J., supports the attribution of K 536 to that master.<sup>1</sup> At the same time, there are points of similarity with documented paintings by Girolamo di Giovanni, and if the *Pietà*<sup>2</sup> above the *Annunciation* in the Pinacoteca Civica at Camerino is by him, so also, probably, is K 536, with a date of about 1455/60.<sup>3</sup>

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1938 – exhibited: National Gallery of Art, Washington, D.C. (421), 1941–52.<sup>4</sup>

*References:* (1) K 536 has been attributed (in ms. opinions) to Boccati by B. Berenson, G. Fiocco, R. Longhi (dating it between 1439 and 1447), R. van Marle, W. E. Suida, and A. Venturi; to an artist close to Boccati, by F. M. Perkins. (2) This *Pietà* is attributed by R. van Marle (*Italian Schools of Painting*, vol. XV, 1934, p. 25, fig. 14) to Boccati; but F. Zeri (*Due dipinti, la filologia e un nome*, 1961, p. 77, fig. 64) attributes it, more convincingly, to Girolamo di Giovanni. (3) F. Zeri (p. 79 of *op. cit.* in note 2, above) inclines toward an attribution of K 536 to Girolamo di Giovanni. (4) *Preliminary Catalogue*, 1941, p. 26, as Boccati.

## BENEDETTO BONFIGLI

Umbrian School. Born c. 1420; died 1496. He was influenced by the Florentines, especially by Fra Angelico and Benozzo Gozzoli – indirectly, perhaps, through Boccati, of whom he may have been a pupil. His paintings, mostly carried out in fresco for Perugia, have the bright, cheerful air of Gozzoli's, with an added golden tinge which is characteristically Umbrian.

K 1313 : Figure 5

MADONNA AND CHILD. El Paso, Tex., El Paso Museum of Art (1961–6/14), since 1961.<sup>1</sup> Wood.  $46\frac{3}{4} \times 20\frac{1}{8}$  in. ( $119 \times 51.6$  cm.). Fair condition except for many losses in flesh tones; cleaned 1961.

The slender, blond Virgin and round-faced Child are such constant types in Bonfigli's paintings as to confirm his authorship.<sup>2</sup> Formerly entitled *Madonna and Child Enthroned*,<sup>3</sup> K1313 would be more accurately called a *Madonna of Humility*, since the Virgin is seated on cushions in a flowering meadow. Similarity to the artist's Madonna triptych of 1467 in the Perugia Pinacoteca suggests a date of about 1470 for K1313. This, also, was once accompanied by side panels to form a triptych. The left panel has been identified, although its present whereabouts is unknown.<sup>4</sup> It has a cusped top like K1313 and represents St. Sebastian and a bishop saint.

*Provenance:* Baron Michele Lazzaroni, Rome (1927). Duveen's, New York. Kress acquisition, 1942 – exhibited: National Gallery of Art, Washington, D.C. (713), 1945–56, as Bonfigli.

*References:* (1) Catalogue by F. R. Shapley, 1961, p. 14, as Bonfigli. (2) No. 1313 has been attributed to Bonfigli by A. Venturi (in *L'Arte*, vol. xxx, 1927, pp. 86 f.; *Studi dal vero*, 1927, pp. 105 f.), R. van Marle (*Italian Schools of Painting*, vol. xiv, 1933, p. 122), B. Berenson, W. E. Suida, W. R. Valentiner, L. Venturi (in ms. opinions), and F. Zeri (in *Bollettino d'Arte*, vol. xlvi, 1961, pp. 230 f.). (3) Exhibited with this title in the National Gallery of Art, Washington, D.C., 1945–56. (4) F. Zeri, pp. 227, 230 f., fig. 16, of *op. cit.* in note 2, above.

## UMBRIAN SCHOOL Second Half of XV Century

### K1 : Figure 4

MADONNA ENTHRONED WITH ANGELS. Birmingham, Ala., Birmingham Museum of Art (61.90), since 1959.<sup>1</sup> Wood. 65½ × 30¾ in. (166 × 78 cm.). Fair condition; abrasions throughout; cleaned 1958–59.

The most convincing opinions regarding this puzzling picture see in it the influence of Piero della Francesca and other artists of Umbria and the Marches.<sup>2</sup> The anonymous painter would seem to have been attracted by the gaiety of design of such earlier masters as Gentile da Fabriano and to have been affected also, perhaps, by some acquaintance with Spanish style.

*Provenance:* Convent of Santa Marta, near Orvieto. Contini Bonacossi, Rome. Kress acquisition, 1927 – exhibited: National Gallery of Art, Washington, D.C. (114), 1941–51.<sup>3</sup>

*References:* (1) Catalogue by W. E. Suida, 1959, pp. 42 f.,

as Master of the Marches, c. 1450. (2) In ms. opinion B. Berenson has placed K1 close to Girolamo di Giovanni, A. Venturi has placed it close to Boccati, G. Fiocco and R. Longhi have called it Central Italian, c. 1460 (Longhi suggesting that it may have been painted in Rome, where the artist could have seen work by a Catalan painter who was collaborating with Benozzo Gozzoli in 1458), and R. van Marle and F. M. Perkins have called it anonymous fifteenth-century Italian. (3) *Preliminary Catalogue*, 1941, pp. 156 f., as provincial follower of Piero della Francesca.

## GIOVANNI FRANCESCO DA RIMINI

Umbrian School. Born probably c. 1420; died not later than 1470. His style is related to that of Bonfigli and Gozzoli, among others. He was early in Padua and is documented as working in Bologna.

### K1580 : Figure 11

MADONNA ADORING THE CHILD. Atlanta, Ga., High Museum of Art (58.43), since 1958.<sup>1</sup> Wood. 32½ × 21½ in. (82.5 × 54.6 cm.). Fair condition; some restorations in flesh tones.

Close stylistic similarity to the *Madonna* in the National Gallery, London, which is signed by Giovanni Francesco and dated 1461, confirms the attribution of K1580 to the master, with a dating of about 1460.<sup>2</sup> The suggestion for the tapestried foreground, the distant view, and the small saints in the middle distance may have come from such paintings by Fra Filippo Lippi as his two *Adorations of the Child* in the Uffizi, Florence. In K1580 St. Helena and the young John the Baptist witness the outpouring of God the Father's blessing upon the Holy Child.

*Provenance:* Ing. Corsi, Florence. Baron Raoul de Kuffner, Castle Diószegh, Hungary (later Czechoslovakia; as early as 1910, until 1918). Paul Drey's, New York – exhibited: J. B. Speed Art Museum, Louisville, Ky., 1946–47. Kress acquisition, 1948.

*References:* (1) Catalogue by W. E. Suida, 1958, p. 25, as Giovanni Francesco da Rimini. (2) K1580 was first published by F. M. Perkins (in *Rassegna d'Arte*, vol. x, 1910, p. 114; in *Rassegna d'Arte Antica e Moderna*, vol. II, 1915, p. 74, where a similar painting in the Museum at Le Mans is reproduced), who gave it to Giovanni Francesco. His attribution has been followed by T. Borenius (in Crowe and Cavalcaselle, *History of Painting in Italy*, vol. v, 1914, p. 225 n. 3) and R. van Marle (*Italian Schools of Painting*, vol. xv, 1934, p. 42).

## ANTONIAZZO ROMANO

Antoniazzo di Benedetto Aquilio, called Antoniazzo Romano. Umbro-Roman School. Active from 1461; died 1508/12. He was early influenced by Benozzo Gozzoli, and later by Perugino, Pintoricchio, Ghirlandaio, and, chiefly, by Melozzo da Forlì. He collaborated with some of these artists, and he himself was the leading master of the Roman School in the second half of the fifteenth century. His prolific activity kept him in and around Rome.

## K 318 : Figure 9

THE CRUCIFIXION WITH ST. FRANCIS. Lewisburg, Pa., Bucknell University, Study Collection (BL-K16), since 1961.<sup>1</sup> Wood. 20 $\frac{1}{4}$  × 15 $\frac{1}{8}$  in. (51.4 × 38.4 cm.). Inscribed at the top of the cross: INRI (Jesus of Nazareth, King of the Jews). Fair condition; some restoration.

This is recognized as an example of the artist's best period, about 1475/80, when Umbrian influences and especially the influence of Melozzo da Forlì were uppermost in his style.<sup>2</sup> The landscape background, rare in Antoniazzo's panels and here bathed in the pearly light of an evening sky, is especially appropriate in association with St. Francis, who is posed as in the scene of his ecstasy, with the stigmata displayed in the palms of his hands.

*Provenance:* Palumbo, Rome. Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: 'Mostra di Melozzo e del Quattrocento Romagnolo,' Palazzo dei Musci, Forlì, June–Oct., 1938, no. 198, as Antoniazzo Romano; National Gallery of Art, Washington, D.C. (280), 1941–53.<sup>3</sup>

*References:* (1) Catalogue by B. Gummo, 1961, p. 24, as Antoniazzo Romano. (2) K 318 has been attributed to Antoniazzo by W. von Bode (ms. opinion, 1924, noting a proximity in light effect to Piero della Francesca and Melozzo), R. Longhi (in *Vita Artistica*, vol. II, 1927, pp. 230 f.), R. Buscaroli (in *Bollettino d'Arte*, vol. XXXII, 1938, p. 90, where he cites K 318 as marking the height of Antoniazzo's style; but later [*Melozzo e il Melozzismo*, 1955, p. 147] he thinks Antoniazzo's style and taste never descended so low as to admit of this attribution; one wonders whether in this second instance Buscaroli may not have been thinking of K 1031 [Fig. 8]), B. Berenson, G. Fiocco, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and F. N. Arnoldi (in *Commentari*, vol. XVI, 1965, pp. 229 f.). (3) *Preliminary Catalogue*, 1941, p. 8, as Antoniazzo Romano.

## Follower of ANTONIAZZO ROMANO

## K 1031 : Figure 8

THE CRUCIFIXION WITH ST. JEROME, A DONOR, AND HIS FAMILY. Berea, Ky., Berea College, Study Collection

(140.13), since 1961.<sup>1</sup> Wood. 28 $\frac{1}{4}$  × 20 $\frac{3}{8}$  in. (71.8 × 53 cm.). Fair condition; vertical crack at each side of Christ and many restorations on the donors.

The landscape view, suggestive of such Florentines as Botticelli, and the Ghirlandaiesque portraiture in the group of donor family have led to an attribution of K 1031 to the Florentine School, while a comparison with K 318 (Fig. 9) will explain why it has also been attributed to Antoniazzo Romano.<sup>2</sup> The less sensitive execution of K 1031, however, suggests the hand of a follower.<sup>3</sup> The date would seem to be about 1475/80.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited: National Gallery of Art, Washington, D.C. (869), 1945–53.

*References:* (1) Catalogue, 1961, p. 20, as Antoniazzo Romano. (2) K 1031 has been attributed, in ms. opinions, to Antoniazzo Romano by G. Fiocco and F. M. Perkins; to Baldovinetti by A. Venturi; tentatively to Botticini by B. Berenson; and to an anonymous fifteenth-century Florentine by R. Longhi, R. van Marle, and W. E. Suida. (3) Studies by F. N. Arnoldi (in *Commentari*, vol. xv, 1964, pp. 202 ff., and vol. xvi, 1965, pp. 225 ff.) convincingly reconstruct for Antoniazzo an oeuvre of superior quality.

## Follower of ANTONIAZZO ROMANO

## K 1062A, B : Figures 12–13

BLESSED ALBERT THE GREAT (?); ST. BLAISE. Sacramento, Calif., E. B. Crocker Art Gallery (716 and 717), since 1936.<sup>1</sup> Wood. K 1062A, 50 $\frac{1}{4}$  × 14 $\frac{1}{2}$  in. (127.6 × 36.8 cm.); K 1062B, 50 $\frac{1}{4}$  × 14 $\frac{3}{8}$  in. (127.6 × 36.5 cm.). Fair condition; some restorations in background.

Probably side panels from an altarpiece of about 1490, K 1062A and B find fairly close parallels in the late work of Antoniazzo Romano. But they could hardly be by Antoniazzo himself, nor does there seem to be sufficient evidence of their having been painted by a specific follower of Antoniazzo, Saturnino de'Gatti.<sup>2</sup> The panel of St. Fabian in the Fogg Museum, Cambridge, Mass., attributed tentatively to Antoniazzo, might have come from the same altarpiece as K 1062A and B were it not larger than they and less intarsialike in appearance. The backgrounds were probably gilded originally, a *retardataire* feature for which Antoniazzo set the example. The bishop St. Blaise is identified by the currycomb, symbol of his martyrdom. The identification of the other bishop, with pen and book, as the Blessed Albert the Great is less certain.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1932.

*References:* (1) Crocker Art Gallery catalogue, 1964, p. 48, as Saturnino de'Gatti. Here K1062A is incorrectly labeled *St. John the Evangelist*. (2) K1062A and B have been attributed, in ms. opinions, tentatively to Antoniazio Romano by R. van Marle; to his school by F. M. Perkins and W. E. Suida; tentatively to the related artist Saturnino de'Gatti by G. Fiocco, R. Longhi, and A. Venturi.

### AGNOLO DEGLI ERRI

Emilian School. Active second half of fifteenth century. Agnolo belonged to a Modenese family of artists, of whom he and his younger brother, Bartolomeo, were the most distinguished. The two were employed by the Este family, as well as by religious bodies. Agnolo, the freer, more gifted of the two, was also more influenced by the Ferrarese. The touchstone for his style is the triptych of the *Coronation* in the Gallery at Modena.<sup>1</sup>

#### Attributed to AGNOLO DEGLI ERRI

K1825 : Figure 16

PORTRAIT OF A MAN. Amherst, Mass., Amherst College (1962-1), since 1962. Wood. 6×5 $\frac{3}{8}$  in. (15.5×13.8 cm.). Fair condition.

Most likely by a painter in the Emilian School,<sup>2</sup> this miniaturelike portrait shows some resemblance to Agnolo's figures in the Modena triptych (1462-66) and still more to other paintings attributed to him, such as the *Madonna* in a private collection in Paris.<sup>3</sup> K1825 is probably to be dated about 1465.

*Provenance:* William Graham, London (possibly sold, Christie's, London, Apr. 8, 1886, no. 185, as by Vincenzo Foppa). J. B. Carrington, London. Hugh B. Carrington, Blacklands, Crowhurst, Sussex (sold, Christie's, London, Dec. 18, 1931, no. 84, as Antonello; bought by Smith). Contini Bonacossi, Florence. Kress acquisition, 1950 - exhibited: National Gallery of Art, Washington, D.C., 1951;<sup>4</sup> University of Arizona, Tucson, Ariz., 1951-57.

*References:* (1) For the most recent analysis of Agnolo's style see R. Longhi, *Officina ferrarese*, 1956, p. 185. (2) See Longhi, *ibid.* (3) Attributed to Agnolo degli Erri by Longhi (*loc. cit.* in note 1, above, and Longhi's fig. 422). (4) *Paintings and Sculpture from the Kress Collection*, 1951, p. 76 (catalogue by W. E. Suida), as Emilian master, fifteenth century, with the suggestion that it may be by one of the degli Erri.

### BARTOLOMEO DEGLI ERRI

Emilian School. Active second half of fifteenth century. The brother of Agnolo degli Erri, Bartolomeo sometimes collaborated with him. A panel in the Metropolitan Museum, New York, from an altarpiece of St. Dominic commissioned of Bartolomeo in 1467 serves as touchstone for his style, less Gothic than Agnolo's, but involved, even if less intensely, in the problems of light and space. Bartolomeo was also more closely related in style to the Lombard circle of Foppa.<sup>1</sup>

#### TWO SCENES FROM THE LIFE OF ST. THOMAS AQUINAS

K2056 : Figure 14

#### THE DEBATE WITH THE HERETIC

K2055 : Figure 15

#### THE VISION OF FRA PAOLINO

San Francisco, Calif., M. H. De Young Memorial Museum (61-44-11 and 61-44-10), since 1955.<sup>2</sup> Wood. K2055, 17 $\frac{3}{4}$ ×13 $\frac{3}{8}$  in. (45.3×34.2 cm.); K2056, 17 $\frac{7}{8}$ ×13 $\frac{1}{8}$  in. (45.6×33.5 cm.). Inscribed on the scroll held by Christ in K2056: [bene] *scripsisti* (you have written well). Both in good condition except for a few losses of paint near lower edges.

The two panels are believed to have come from the altarpiece of St. Thomas Aquinas formerly in the Church of San Domenico, Modena, where there seem to have been four altarpieces dedicated to the four principal Dominican saints. The altarpieces were dismembered and dispersed when the old church was demolished and rebuilt, in 1708.<sup>3</sup> The one dedicated to Peter Martyr was signed by Lamberti and dated 1450. Extant panels from the altarpieces of Dominic (commissioned of Bartolomeo degli Erri in 1467), Thomas Aquinas, and Vincent Ferrer have been the subject of much discussion, their authorship claimed by some critics for the Veronese Domenico Morone, by others for the Modenese degli Erri brothers.<sup>4</sup> In recent years the evidence in favor of the degli Erri has become more convincing, together with the attribution to Bartolomeo of all the known panels that can be associated with the three altarpieces - with one exception: *A Dominican Saint Preaching*, in the National Gallery, Washington, believed to be from the same series as K2055 and K2056, that is, from the altarpiece of Thomas Aquinas, is attributed to Agnolo degli Erri. Other panels now associated with this altarpiece are a scene from the *Childhood of St. Thomas*, Jarves Collection, Yale University, New Haven; another scene from the *Childhood of St. Thomas*, formerly in the

Schweitzer Collection (sold in Berlin in 1930); *St. Thomas etween St. Peter and St. Paul*, Metropolitan Museum, New York; and *St. Thomas at the Court of St. Louis, King of France*, in the Paravicini Collection, Paris.

In the foreground of K2056 St. Thomas is debating with the heretic; in the background he kneels before the altar on which Christ appears with a scroll inscribed [bene] *scripsisti* (you have written well). The coat of arms on the altar probably identifies the donor of the polyptych. K2055 represents Fra Paolino's vision after the death of St. Thomas: St. Paul, right foreground, approves St. Thomas' interpretation of the Epistles, and, at the left, St. Paul leads St. Thomas away to commune with God.<sup>5</sup> In the balcony on the right the Pope, with two cardinals, expresses approval of St. Thomas.

Reconstructions of the altarpieces of Peter Martyr and Vincent Ferrer<sup>6</sup> indicate that the polyptych to which K2055 and K2056 belonged would have had a large full-length figure of St. Thomas Aquinas in the middle, with a dozen or more small panels surrounding it. The date is probably about 1470.

*Provenance:* Probably Church of San Domenico, Modena. Georges Chalandon, Paris. Wildenstein's, New York. Kress acquisition, 1954.

*References:* (1) For a discrimination between the styles of the degli Erri see R. Longhi, *Officina ferrarese*, 1956, p. 185. (2) Catalogue by W. E. Suida, 1955, pp. 44 ff., as Bartolomeo degli Erri. (3) A. M. Chiodi, in *Commentari*, vol. II, 1951, pp. 17 ff. (4) B. Berenson (in *Dedalo*, vol. V, 1925, pp. 601 ff.; *Three Essays in Method*, 1927, pp. 2 ff.; *Italian Pictures of the Renaissance*, 1932, pp. 376 f.; Italian ed., 1936, pp. 323 f.; *Metodo e attribuzioni*, 1947, pp. 59 ff.) attributes all panels known to him in the group to Domenico Morone. E. Sandberg-Vavalà (in *Art in America*, vol. XXI, 1933, p. 61 n. 12), C. L. Ragghianti (in *Critica d'Arte*, Apr.-Dec., 1939, part II, pp. 1 ff.), Longhi (*Officina ferrarese*, 1956, p. 185; Longhi had in the first edition of his *Officina*, 1934, p. 168, followed Berenson's attribution to Domenico Morone; by 1940, in his *Amplimenti*, p. 39, he had turned to the degli Erri ascription; finally, in the 1956 edition, he distinguishes between the two brothers), and Chiodi (*loc. cit.* in note 3, above) attribute the panels to the degli Erri brothers, a connection which A. Venturi had already (*Studi dal vero*, 1927, pp. 137 ff.) recognized for those with which he was acquainted. R. Brenzoni (*Domenico Morone*, 1956, pp. 41 ff.) leaves for further study the question of the attribution of the series of panels. He lists them as 'attributed to Domenico.' (5) The legend apparently comes from Ribadeneira, *Flos Sanctorum*, 1763, cited by Berenson, in *Dedalo*, vol. V, 1925, p. 606. (6) For a reproduction of the former see Ragghianti, *loc. cit.* in note 4, above; for the Vincent Ferrer see Chiodi, *loc. cit.* in note 3, above.

## FRANCESCO BENAGLIO

Veronese School. Born 1432; died not later than 1492. The son of Pietro a Blado, he assumed, for some unknown reason, the name of a noble Veronese family, Benaglio. His signed triptych of 1462 in Verona shows him as a follower of Mantegna, but a series of *Madonnas* exhibit the influence of Piero della Francesca and perhaps, in lesser degree, of Giovanni Bellini.

### K1555 : Figure 18

ST. JEROME. Washington, D.C., National Gallery of Art (1130), since 1951.<sup>1</sup> Wood. 54 $\frac{3}{4}$  × 26 $\frac{1}{2}$  in. (139.1 × 67.3 cm.). Inscribed on cartello at lower right: *Franciscus benalius Filius petri Ablado*; and below the saint: SS·HIERONYMVS. Good condition; minor restorations.

Were it not for the inscription at the bottom of the panel,<sup>2</sup> K1555 might be thought to represent St. Anthony Abbot, for whom the crutch, though not the Crucifix, is typical. In spite of the omission of other usual symbols of Jerome – the cardinal's hat and the lion – the title given in the inscription must be accepted. The date is probably early, perhaps about 1450/55, when Benaglio was under the strong influence of the Squarionesque painters of Padua, whose severe, sculpturesque types he here interprets with dignity and, especially in the case of the Crucifix, with an exquisite translucent effect.<sup>3</sup> In the Carrara Gallery, at Bergamo, is a similar St. Jerome, inscribed as such, standing in a tall, narrow archway overlooking a distant landscape; this painting is usually attributed to Gregorio Schiavone and probably dates about the same time as K1555.

*Provenance:* William Roscoe, Liverpool (by 1813, from the London dealer Thomas Winstanley; sold after 1816 as *St. Jerome* by Benaglio).<sup>4</sup> Contini Bonacossi, Florence. Kress acquisition, 1948.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 72 (catalogue by W. E. Suida), as *St. Anthony Abbot*, by Benaglio. (2) The inscription appeared when K1555 was cleaned shortly before its acquisition by the Kress Foundation. (3) E. Sandberg-Vavalà (in *Art in America*, vol. XXI, 1933, pp. 62 f.) links K1555 with a series of paintings attributed to Benaglio 'whose fascination and importance set them – in my estimation – above all else that was produced in Verona in the quattrocento after the death of Pisanello.' R. Longhi (in ms. opinion) has dated K1555 c. 1450/55 and speaks of it as a 'rare, almost surrealist' painting. M. Gregori (in *Paragone*, no. 147, 1962, p. 56) also speaks of the high quality of the painting. (4) For the identification of K1555 in the Roscoe Collection see M. Compton in *Liverpool Bulletin: Walker Art Gallery*, vol. IX, 1960–61, pp. 26 ff.

## DOMENICO MORONE

Veronese School. Born *c.* 1442; died soon after 1517. He may have been a pupil of Francesco Benaglio, and he seems to have been influenced by Pisanello, the Bellini, and Mantegna. Signed or otherwise documented paintings by him are rare and the differentiation of his work from that of the degli Erri brothers has been much disputed in recent years.

## Attributed to DOMENICO MORONE

## K55 : Figure 17

THE ADORATION OF THE MAGI. Columbia, S.C., Columbia Museum of Art (54-402/9), since 1954.<sup>1</sup> Canvas.  $32\frac{7}{8} \times 39\frac{1}{8}$  in. (83.5 × 99.4 cm.). Very poor condition; abraded throughout; cleaned 1953.

This fascinating picture is a puzzle stylistically. The Paduan painter Parenzano<sup>2</sup> has been suggested in connection with it, but an attribution to Morone<sup>3</sup> has received more approval. The obvious comparison is with Morone's large battle scene in the Palazzo Ducale at Mantua, signed and dated 1494. But K55 was probably painted a decade or so earlier, about the time of the signed and dated (1484) *Madonna* in Berlin. K55 may be compared also with the two tournament scenes in the National Gallery, London, which are usually attributed to Morone and dated about 1490.

*Provenance:* Antonio Grandi's, Milan. Contini Bonacossi, Rome. Kress acquisition, 1929 – exhibited: Fogg Art Museum, Cambridge, Mass., Feb. 1931–Dec. 1940; National Gallery of Art, Washington, D.C. (143), 1941–52.<sup>4</sup>

*References:* (1) Catalogue by W. E. Suida, 1954, pp. 24 f., and by A. Contini Bonacossi, 1962, p. 52, as Domenico Morone. (2) Tentatively suggested by B. Berenson (in ms. opinion). (3) W. von Bode, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, A. Venturi, and F. Zeri (in ms. opinions) attribute K55 to Domenico Morone. (4) *Preliminary Catalogue*, 1941, pp. 137 f., as Domenico Morone.

## VERONESE SCHOOL

## Late XV Century

## K461 : Figure 19

MADONNA AND ECCE HOMO. Columbia, Mo., University of Missouri (61.75), since 1961. Canvas.  $13\frac{1}{4} \times 8\frac{5}{8}$  in. (33.8 × 22.1 cm.). Inscribed above the Madonna: · REGINA · CBLI · (Queen of Heaven). Good condition except for some water stains.

That this is Veronese, of the end of the fifteenth century or beginning of the sixteenth, there seems to be no doubt. It has been attributed to Domenico Morone,<sup>1</sup> but whether it is related more closely to him or to the earliest period of Girolamo dai Libri<sup>2</sup> is a question that can be answered more definitely when agreement is reached regarding the attribution of paintings to which K461 bears closest stylistic resemblance: frescoes in the Library of San Bernardino, Verona; the St. Blaise predella scenes in the Pinacoteca Civica, Vicenza; and the small half-length *Madonna* in the Museo Civico, Verona.<sup>3</sup> These are attributed sometimes to Domenico Morone, sometimes to Girolamo dai Libri. K461, painted directly on canvas, was evidently intended for a portable standard.

*Provenance:* Aldo Nosedà, Milan. Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited: National Gallery of Art, Washington, D.C. (363), 1941–52.<sup>4</sup>

*References:* (1) B. Berenson (in *Dedalo*, vol. v, 1925, p. 769; *Three Essays in Method*, 1927, fig. 69), G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, and W. E. Suida (in ms. opinions) attribute K461 to Domenico Morone. (2) R. Longhi (in *Arte Veneta*, vol. 1, 1947, p. 189) and F. Zeri (in ms. opinion) relate K461 to Girolamo dai Libri. (3) The last is reproduced by E. Sandberg-Vavalà in *Art in America*, vol. XXI, 1933, p. 53; and the others, by Berenson, *Three Essays in Method*, 1927, figs. 64 and 66. (4) *Preliminary Catalogue*, 1941, p. 138, as Domenico Morone.

## ITALIAN SCHOOL, Late XV Century

## K1788 : Figure 20

THE CRUCIFIXION. Staten Island, N.Y., Staten Island Institute of Arts and Sciences (61-17.5), since 1961. Wood.  $11\frac{1}{4} \times 8\frac{1}{2}$  in. (28.8 × 21.8 cm.). Inscribed at top of cross: INRI (Jesus of Nazareth, King of the Jews). Fair condition; some restoration.

The provincial character of K1788, in which echoes of the Veronese, Venetian, and Umbrian masters and even, possibly, the early Filippo Lippi are combined, blurs the identity of the school in which it was produced.<sup>1</sup> The date is probably in the late fifteenth century. The figures at the foot of the cross are easily recognized as the Virgin, John the Evangelist, Mary Magdalene, and St. Francis of Assisi.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1950.

*Reference:* (1) R. Longhi (in ms. opinion) thinks the work Venetian, *c.* 1460/70.



CRISTOFORO SCACCO  
DA VERONA

Veronese-Paduan School. Active late fifteenth and early sixteenth centuries. He was trained in North Italy, under the influence of Benaglio in Verona and Mantegna in Padua, but was active in South Italy, where extant paintings closely related to his in style indicate he had a considerable following.

Follower of  
CRISTOFORO SCACCO  
DA VERONA

K1575 : Figure 21

MADONNA DEL SUFFRAGIO. Oberlin, Ohio, Allen Memorial Art Museum, Oberlin College, Study Collection (61.80), since 1961.<sup>1</sup> Wood.  $58\frac{3}{4} \times 20\frac{1}{4}$  in. ( $149.2 \times 51.4$  cm.). Good condition except for small losses of paint; cleaned 1961.

Formerly attributed to Scacco himself,<sup>2</sup> K1575 appears, on closer acquaintance with his style,<sup>3</sup> to exhibit such mannered figure types and such schematic drapery treatment as might be expected from a follower, one active probably in the Neapolitan region soon after 1500.<sup>4</sup> The subject of K1575, the Madonna dispensing milk from her breasts to souls in Purgatory, is rare but not without other extant representations in the Neapolitan School of the fifteenth and sixteenth centuries.<sup>5</sup> Purgatory is half lost in darkness in the lower background. Moreover, the panel has been trimmed on the right and left sides, leaving only parts of two kneeling nuns and only narrow slits of the landscape which originally closely corresponded to the landscape backgrounds of two side panels, the *Nativity* and the *Visitation*, which were a few years ago with K1575.<sup>6</sup>

*Provenance*: Possibly a monastery at Sorrento.<sup>7</sup> Private Collection, Naples (restored there in 1924). F. Kleinberger's, New York (as early as 1924; sold, Anderson Galleries, New York, Nov. 18, 1932, no. 69, as Cristoforo Scacco, to J. Stafford). Piero Tozzi, New York. Contini Bonacossi, Florence. Kress acquisition, 1948.

*References*: (1) W. Stechow (in *Allen Memorial Art Museum Bulletin*, vol. XIX, 1961, p. 21, as Cristoforo Scacco). K1575 was first published by G. De Nicola (in *Burlington Magazine*, vol. XLIV, 1924, pp. 284 ff.), when it was at Kleinberger's (see *Provenance*, above) together with panels of the *Nativity* and *Visitation* (reproduced in his pl. 1), which he associated with K1575 to form a triptych. Stechow, accepting the attribution, rejects this association, presumably because of the votive nature of K1575; but all three panels are of the same height and style and so would

seem to have belonged to a single complex. (2) See note 1, above. (3) Compare, e.g., Scacco's *Annunciation* of about 1500 in San Pietro, Fondi, and the *Madonna and Child* formerly in the collection of A. L. Nicholson, London (reproductions published by F. Zeri in *Bollettino d'Arte*, vol. XXXIV, 1949, pp. 338 f.). (4) F. Zeri (p. 340 n. 4 of *op. cit.* in note 3, above; also in *Burlington Magazine*, vol. XCVI, 1954, p. 150 n. 9) rejects the attribution of K1575 to Scacco and (in a letter of Jan. 28, 1964) very tentatively suggests the name of Vincenzo de Rogata, 'a strange and obscure painter, who is known only through a triptych in the Museum of the Cathedral at Salerno, in which Scacco's influence is obvious.' That the painter of K1575 belonged to the Neapolitan School is indicated by almost exact repetitions of the composition in that region (see note 5, below). (5) Examples from the Neapolitan School which are close in composition to K1575 are reproduced by R. van Marle, *Italian Schools of Painting*, vol. XV, 1934, figs. 222, 228, and 233. (6) All three panels were in the 1932 Kleinberger sale, and all sold to J. Stafford. A photograph in the Richter Archives, National Gallery of Art, Washington, indicates that they were still together when owned by Piero Tozzi (see *Provenance*, above). The present whereabouts of the *Visitation* is unknown: the *Nativity* was sold at Parke-Bernet's, New York, Oct. 11-12, 1963, no. 331, as Scacco, and bought by Mr. Serge Michel, New York. (7) De Nicola (*loc. cit.* in note 1, above) suggests this.

LOMBARD SCHOOL, Late XV Century

K202A : Figure 22

ST. ANTHONY ABBOT AND ST. JOHN THE  
BAPTIST WITH DONOR

K202B : Figure 23

ST. MARGARET AND ST. CATHERINE WITH  
DONOR'S WIFE

Houston, Tex., Museum of Fine Arts (34-124 and 34-125), since 1934.<sup>1</sup> Wood. Each panel,  $64\frac{1}{2} \times 22\frac{1}{2}$  in. ( $163.9 \times 57.2$  cm.). Inscribed on the halos are the names of the saints; on John the Baptist's scroll: ECCE AGNVS DEI ECCE · QVI · (from John 1:29). K202A: abraded throughout; cleaned 1962. K202B: abraded throughout; glazes completely gone on red robe of St. Catherine; cleaned 1962.

Attributions to Fermo da Caravaggio, Bonifacio Bembo, and Giovanni della Chiesa have been suggested for these paintings.<sup>2</sup> The middle panel which they once flanked parted company with them at the Haro sale in 1911.<sup>3</sup> That panel has been identified as an *Enthroned Madonna* said to be in a private collection in Milan.<sup>4</sup> It agrees with K202A and B in dimensions, in rose-hedge background, and in a provincial Lombard style which harks back to Gothic and

even earlier prototypes, carrying on the tradition followed by the somewhat earlier Lombard *Madonna and Child with Saints and Donor* catalogued under K22.<sup>5</sup> The strictly profile donor portraits in K202A and B emulate the mid-century profiles of Francesco and Bianca Maria Sforza in the Brera, Milan, but the costume suggests a date of about 1485. The pig below the feet of St. Anthony and the donor is the saint's emblem.

*Provenance:* Henri Haro (sold, Hôtel Drouot, Paris, Dec. 12–13, 1911, nos. 95, 96, as Gozzoli, to Féral).<sup>6</sup> Marzell von Nemes, Munich (sold, Hugo Helbing, Munich, June 16, 1931, no. 22, as Bonifacio Bembo). Contini Bonacossi, Florence. Kress acquisition, 1932. Exhibited, after entering the Museum of Fine Arts, Houston: 'Arte Lombarda dai Visconti agli Sforza,' Palazzo Reale, Milan, Apr.–June 1958, nos. 412, 413, catalogued under Giovanni and Matteo della Chiesa.

*References:* (1) Catalogue by W. E. Suida, 1953, nos. 1, 2, as Lombard master, probably Fermo da Caravaggio. (2) See Suida's opinion in note 1, above. In ms. opinions, R. van Marle suggests Bonifacio Bembo (first suggested by L. Venturi in catalogue of the Nemes sale cited under *Provenance*, above); G. Fiocco, R. Longhi, and A. Venturi suggest Giovanni della Chiesa; F. M. Perkins merely calls the panels Lombard; see also note 4, below. (3) See *Provenance*, above. (4) This panel, which was sold to Spiridon in 1911 (according to a penciled notation in a copy of the Haro sale catalogue at the Frick Art Reference Library, New York), is identified by F. Zeri (in *Paragone*, no. 103, 1958, pp. 66 ff., fig. 46), who analyzes the style of the reconstructed triptych as provincial Lombard, probably between 1475 and 1485. He reproduces (*ibid.*, fig. 47) another *Madonna*, in a private collection in Rome, which may be attributed to the same anonymous artist. (5) F. R. Shapley, *Paintings from the Samuel H. Kress Collection: Italian Schools, XIII–XV Century*, 1966, pp. 80 f., Fig. 220. (6) The reproduction in this sale catalogue shows the Baptist holding in his left hand a scroll inscribed: AGNVS · DEI · This was apparently a later addition, which disappeared when the painting was cleaned.

## VINCENZO FOPPA

Lombard School. Born 1427/30; died 1515/16. Foppa was the chief master of the Lombard School in its transition from Gothic to Renaissance style. His early training was probably in Brescia. He was influenced by the International Style and by Mantegna, the Bellini, and Bramante. He was a resident of Pavia from 1456 to 1490 and thereafter of Brescia, with frequent journeys elsewhere.

### K 1092 : Figure 25

MADONNA AND CHILD. Raleigh, N.C., North Carolina

Museum of Art (GL.60.17.22), since 1960.<sup>1</sup> Wood. 14½ × 10 in. (36.8 × 25.4 cm.). Fair condition; abraded throughout; cleaned 1960.

This has been published as one of Foppa's most personal and characteristic productions, dating between 1460 and 1470; the poor preservation, especially of the upper part of the Virgin's face, is adduced to account for any doubt as to the attribution.<sup>2</sup> The closest parallel in Foppa's oeuvre is perhaps the *Madonna* in the Berlin Museum. Butinone, in a *Madonna* in the Brera, Milan, takes details from K 1092 (or possibly from a now-lost Foppa): notably, the piled-up mass of drapery on the Virgin's lap and the gesture of her left hand, which is more prosaically explained in the Butinone, where the fingers are turning the pages of a book.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1937 – exhibited: National Gallery of Art, Washington, D.C. (460), 1941–52;<sup>3</sup> 'Arte Lombarda dai Visconti agli Sforza,' Palazzo Reale, Milan, Apr.–June, 1958, p. 99, no. 299 of catalogue, as Foppa.

*References:* (1) Catalogue by F. R. Shapley, 1960, p. 54, as Foppa. (2) See F. Wittgens (*Vincenzo Foppa*, n.d. [1948?], pp. 38, 95) and E. Sandberg-Valalà (in *Burlington Magazine*, vol. xciii, 1951, p. 135). B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions) also attribute K 1092 to Foppa. (3) *Preliminary Catalogue*, 1941, p. 66, as Foppa.

## VINCENZO FOPPA

### K 493 : Figure 24

ST. CHRISTOPHER. Denver, Colo., Denver Art Museum (E-IT-18-XV-931), since 1954.<sup>1</sup> Wood. 23½ × 14½ in. (59 × 37.4 cm.). Fair condition; some restorations; gold background abraded; cleaned 1954.

Although there has been some difference of opinion as to its date, K 493, a panel from a dismembered polyptych, is fully accepted as one of Foppa's most expressive paintings.<sup>2</sup> A date of about 1470 seems plausible. The fervent, upturned face of the saint may have been inspired by Bellini's St. Christopher in an altarpiece in Santi Giovanni e Paolo, Venice. The influence of K 493 on Foppa's followers seems to have been even more pronounced.<sup>3</sup>

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1937 – exhibited: 'La Pittura Bresciana del Rinascimento,' Palazzo Tosio-Martinengo, Brescia, May–Sept., 1939, p. 70, no. 29 of catalogue by F. Lechi, as Foppa; National Gallery of Art, Washington, D.C. (386), 1941–51;<sup>4</sup> after entering the Denver Art Museum: 'Arte Lombarda dai

Visconti agli Sforza,' Palazzo Reale, Milan, Apr.–June, 1958, p. 100, no. 304 of catalogue, as Foppa.

*References:* (1) Catalogue by W. E. Suida, 1954, p. 22, as Foppa. (2) B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), A. Morassi (in *Emporium*, vol. LXXXIX, 1939, p. 358, dating it very early, not later than 1460), F. Wittgens (*Vincenzo Foppa*, n.d. [1948?], pp. 62 f., 98, calling it one of the master's most intense paintings and dating it about 1470), E. Sandberg-Vavalà (in *Burlington Magazine*, vol. XCIII, 1951, p. 135), and C. Baroni and S. Samek Ludovici (*La Pittura lombarda del quattrocento*, 1952, pp. 150 f., dating it a little after 1460) attribute K493 to Foppa. (3) See Wittgens, *loc. cit.* in note 2, above, for examples of the influence. (4) *Preliminary Catalogue*, 1941, p. 66, as Foppa.

### VINCENZO FOPPA

K1559 : Figure 28

ST. BERNARDINE

K1560 : Figure 29

ST. ANTHONY OF PADUA

Washington, D.C., National Gallery of Art (1624 and 1142), since 1961 and 1951 respectively.<sup>1</sup> Wood. K1559, 58½ × 22½ in. (148.9 × 57.2 cm.); K1560, 58½ × 22½ in. (148.9 × 56.5 cm.). Inscribed on a page of St. Bernardine's open book: *Pater manifestavi nomen* (from John 17: 5 and 6, and also from Antiphon of the first Vespers of the Ascension); on the opposite page is the emblematic monogram of Christ. Both panels abraded in figure and architecture; landscape in good condition. K1560 cleaned 1949–50.

The two panels come from some dismembered altarpiece, similar in arrangement, perhaps, to a large polyptych by Foppa in the Brera Gallery, Milan, where, as here, full-length saints are shown in a setting of arches that frame distant landscape views. After having been attributed first to Zenale and then to a follower of Foppa, K1559 and K1560 are now accepted as typical of Foppa's late period, shortly before 1500, when his style became softer, less sculptural than formerly and when the influence of Bramante was strongest.<sup>2</sup>

*Provenance:* Cook Collection, Richmond, Surrey (catalogue by T. Borenius, 1913, p. 120, no. 103, as school of Foppa). Contini Bonacossi, Florence. Kress acquisition, 1948.

*References:* (1) The panel of *St. Anthony of Padua* was exhibited at the National Gallery from 1951; see *Paintings and Sculpture from the Kress Collection*, 1951, p. 274 (catalogue by W. E. Suida), as Foppa. The *St. Bernardine* was

first exhibited at the National Gallery in 1961. (2) C. Ricci and H. Cook (see *Burlington Magazine*, vol. v, 1904, p. 202 n. 21) first attributed the two panels to Zenale. Cook later (in *Rassegna d'Arte*, vol. VIII, 1908, p. 62, quoting Frizzoni's attribution to Foppa; see also G. Frizzoni, in *L'Arte*, vol. XII, 1909, p. 256, and also in *Rassegna d'Arte Antica e Moderna*, vol. I, 1914, p. 128) suggests they may be by Foppa. C. J. Ffoulkes and R. Maiocchi (*Vincenzo Foppa*, 1909, pp. 250 f.; see also Borenius, under *Provenance*, above) attribute them to a follower of Foppa using models from Foppa. B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 200; Italian ed., 1936, p. 172), F. Wittgens (*Vincenzo Foppa*, n.d. [1948?], p. 107), E. Sandberg-Vavalà (in *Burlington Magazine*, vol. XCIII, 1951, p. 135), and R. Longhi (in ms. opinion) recognize the panels as by the late Foppa.

### VINCENZO FOPPA

K1220 : Figure 27

ST. PAUL. New Orleans, La., Isaac Delgado Museum of Art (61.70), since 1953.<sup>1</sup> Wood. 41½ × 21⅞ in. (105.5 × 55 cm.). Inscribed on the saint's halo and repeated on the collar of his robe: SANCTVS PAVLVS APOSTOLVS. Many losses of paint throughout.

This has long been known as an example of Foppa's last period, when he was under the influence of Bramante.<sup>2</sup> The perspective of the arched opening that frames the figure indicates that K1220 comes from an upper register of a polyptych and was placed at the right of the main panel. It has been suggested that K1220 and the *Annunciation* in the Borromeo Collection, Milan, may have come from the same, now unidentified, altarpiece.<sup>3</sup> A date of about 1510 is suggested for K1220 by its close stylistic similarity to figures on Foppa's *Processional Banner* in Orzinuovi.<sup>4</sup>

*Provenance:* Aldo Noseda, Milan, as early as 1899 (from the Milanese dealer Brianzi, who had bought it from a family in the province of Bergamo).<sup>5</sup> Sangiorgi's, Rome (1912).<sup>6</sup> Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: National Gallery of Art, Washington, D.C. (543), 1946–48, as Foppa; after entering the Isaac Delgado Museum of Art: 'Arte Lombarda dai Visconti agli Sforza,' Palazzo Reale, Milan, Apr.–June 1958, p. 104, no. 318 of catalogue, as Foppa; 'Religion in Painting,' Arkansas Arts Center, Little Rock, Ark., Dec. 7, 1963–Jan. 30, 1964, no. 15 of catalogue, as Foppa.

*References:* (1) Catalogue by W. E. Suida, 1953, p. 26, and by P. Wescher, 1966, p. 26, as Foppa. (2) G. Frizzoni (in *L'Arte*, vol. II, 1899, pp. 319 f.) first published K1220, attributing it to Foppa. He has been followed by B. Berenson (*North Italian Painters of the Renaissance*, 1907,

p. 219), C. J. Ffoulkes and R. Maiocchi (*Vincenzo Foppa*, 1909, pp. 156 f., 215), F. Wittgens (*Vincenzo Foppa*, n.d. [1948?], pp. 78 f., 106 f.), and E. Sandberg-Vavalà (in *Burlington Magazine*, vol. xciii, 1951, p. 135). G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi (in ms. opinions) have attributed κ1220 to Foppa. Only C. Baroni and S. Samek Ludovici (*La Pittura lombarda del quattrocento*, 1952, p. 167) have objected to this attribution; they assign the *St. Paul* to an anonymous artist in the orbit of Borgognone. (3) Wittgens, *loc. cit.* in note 2, above. (4) Ffoulkes and Maiocchi, *loc. cit.* in note 2, above. (5) *Ibid.* (6) *Catalogue des objets d'art ancien pour l'année 1912, Galerie Sangiorgi, Palazzo Borghese*, 1912, p. 5.

### Follower of VINCENZO FOPPA

#### κ1624 : Figure 26

MADONNA AND CHILD WITH ANGELS. Tempe, Ariz., Arizona State University (103), since 1962. Wood. 55 $\frac{7}{8}$  × 30 $\frac{1}{4}$  in. (142.1 × 77 cm.). Inscribed on arm of throne at left: MF (apparently this monogram is a later addition<sup>1</sup>). Poor condition; abraded throughout.

Composition, figure types, rich coloring, and abundant carved and gilded decoration relate this painting to Foppa, but the drawing and facial expressions betray the hand of a follower.<sup>2</sup> An attempt has been made to identify the follower as Gian Martino Spanzotti,<sup>3</sup> but the figure types in κ1624 are more Foppesque than any in Spanzotti's few known paintings. Whether by this follower of Foppa or an unidentified one, κ1624 would date early in the sixteenth century.

*Provenance:* Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. I, 1913, p. 121, no. 104, as school of Foppa). Contini Bonacossi, Florence. Kress acquisition, 1949.

*References:* (1) As noted already by Borenius (*loc. cit.* in *Provenance*, above) and now confirmed by M. Modestini. (2) κ1624 has been attributed to the school of Foppa by H. Cook (in catalogue of the Milanese exhibition at the Burlington Fine Arts Club, London, 1898, p. xxv), C. J. Ffoulkes and R. Maiocchi (*Vincenzo Foppa*, 1909, p. 252), W. E. Suida (in *Monatshefte für Kunstwissenschaft*, vol. II, 1909, p. 484), T. Borenius (*loc. cit.* in *Provenance*, above, noting that the monogram MF is probably of recent date), R. Longhi (in ms. opinion, suggesting the artist may have been Ligurian, a province in which Foppa had carried out commissions), and F. Wittgens (*Vincenzo Foppa*, n.d. [1948?], p. 88, suggesting the Bergamask Gavazzi da Poscante). (3) The attribution to Spanzotti was suggested by M. W. Brockwell (in his abridged catalogue of the Cook Collection, 1932, p. 30), on the assumption that the monogram MF on the arm of the throne might stand for

*Martinus Fecit*. But even if this monogram were contemporary with the painting, such an interpretation of it – to include the word *Fecit* – would be strange.

### NICOLÒ DA VARALLO

Lombard School. Active 1445–89. He is known chiefly for his window paintings but seems to have been active also as panel and fresco painter. His predominant stylistic affinity is with Foppa; Ferrarese influence also is evident in his work.

### Circle of NICOLÒ DA VARALLO

#### κ18 : Figure 34

ST. JOHN THE BAPTIST PREACHING. Columbia, S.C., Columbia Museum of Art (54-402/7), since 1954.<sup>1</sup> Wood. 36 $\frac{7}{8}$  × 26 $\frac{5}{8}$  in. (93.7 × 67.6 cm.). On St. John's scroll, the partly illegible inscription: *Paenitentiam agite adpropinquavit enim nobis regnum caelorum* (Matthew 3 : 2). Good condition; few restorations.

Formerly attributed to Benedetto Bembo,<sup>2</sup> κ18 has recently been more convincingly associated with Lombard glass painting of about 1470/80.<sup>3</sup> Parallels are cited with Nicolò da Varallo's windows in the Cathedral at Milan<sup>4</sup> and also with a panel painting attributed to Nicolò, the *Nativity of the Virgin* in the Gualino Collection, Galleria Sabauda, Turin.<sup>5</sup> Whatever the attribution, the importance of κ18 as a Lombard production has been noted repeatedly.<sup>6</sup> Its unusual iconography also has been cited: Herod and Herodias are probably the richly dressed, crowned man and woman at the left, and the little boy and girl are perhaps to be understood as the Christ Child, holding a butterfly on a string, and Salome, reaching for the butterfly (the soul of John the Baptist?).<sup>7</sup> A free mediocre copy of the composition appears in a fresco by Giovanni and Matteo della Chiesa (1497) now in the museum at Lodi.<sup>8</sup>

*Provenance:* Antonio Grandi's Milan. Contini Bonacossi, Rome. Kress acquisition, 1929 – exhibited: 'Italian Paintings from the Collection of Mr. Samuel H. Kress,' Oct. 1932, Atlanta, Ga., through June 1935, Charlotte, N.C., p. 33 of catalogue, as Bembo; National Gallery of Art, Washington, D.C. (128), 1941–53;<sup>9</sup> after entering the Columbia Museum of Art: 'Arte Lombarda dai Visconti agli Sforza,' Palazzo Reale, Milan, Apr.–June, 1958, no. 414, p. 130 of catalogue, as Lombard Master, end of fifteenth century.

*References:* (1) Catalogue by W. E. Suida, 1954, pp. 20 f., and by A. Contini Bonacossi, 1962, pp. 39 f., as Bembo. (2) The attribution to Bembo was proposed by Suida (in *Belvedere*, vol. XI, 1932, pp. 33 ff.). A. Venturi (in ms.

opinion) concurred in this attribution. (3) See G. C. Sciolla, in *Critica d'Arte*, Apr. 1966, pp. 30, 35 n. 8. (4) Reproduced by Sciolla, *op. cit.* in note 3, above. See also C. L. Raggihianti, in *Critica d'Arte*, Nov. 1954, pp. 520 ff. (5) Reproduced by Sciolla in *Critica d'Arte*, June 1966, p. 29, and by L. Venturi, *La Collezione Gualino*, vol. 1, 1926, pl. 29. See also the frescoes in Santa Maria delle Grazie, Varallo, reproduced by N. Gabrielli, in *Scritti di storia dell'arte in onore di Lionello Venturi*, vol. 1, 1956, pp. 256 ff. (6) B. Berenson (in ms. opinion) assigns κ18 to a close follower of Foppa; G. Fiocco, R. Longhi (at one time suggesting Lorenzo Fasolo, of Pavia), R. van Marle, and F. M. Perkins (in ms. opinions) label it pre-Leonardesque Lombard; and F. Zeri (in ms. opinion) considers it anonymous Lombard close to the work of the School of Lodi. After its entry in the catalogue of the 1958 exhibition in Milan as anonymous work (see *Provenance*, above), Suida again defended the attribution to Benedetto Bembo (in *Arte Lombarda*, vol. iv, 1959, p. 84) and noted that U. A. Middeldorf agreed with him. E. P. Fahy, Jr. (in letter of July 25, 1967) suggests that κ18 may be by Antonio da Imola, who signed a *Coronation* in the Bob Jones University Collection, Greenville, S.C. (7) See Suida's catalogue cited in note 1, above. (8) Reproduced by Suida, fig. 4 of *op. cit.* in note 6, above. (9) *Preliminary Catalogue*, 1941, p. 23, as Benedetto Bembo.

### BERNARDINO BUTINONE

Lombard School. Active 1484–1507. He was a native of Treviglio, where he worked as well as in Milan, chiefly in association with Zenale. He was strongly influenced by the Ferrarese painters and their Paduan exemplars.

#### Attributed to BERNARDINO BUTINONE

##### κ1288 : Figure 32

CHRIST WASHING THE FEET OF THE APOSTLES. Lincoln, Nebr., University of Nebraska (U-366-K), since 1962. Wood. 8 × 6 $\frac{5}{8}$  in. (25 × 17 cm.). Fair condition; few restorations.

The former attribution of this painting to Jacopo Bellini or his milieu<sup>1</sup> seems to have been based on a general resemblance to Jacopo's drawings that show small figures in architectural settings.<sup>2</sup> But the architecture is not closely paralleled in Jacopo's drawings and the figures are more in the style of Butinone.<sup>3</sup> This is especially true of a better-preserved panel of the *Circumcision*, last noted in a private collection in Rome,<sup>4</sup> which may well have come from the same predella as κ1288. A possibly third panel in the series depicts the *Sermon on the Mount*, this, too, in a private collection in Rome.<sup>5</sup>

*Provenance*: Achillito Chiesa, Milan. Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: National Gallery of Art, Washington, D.C. (509), 1941–52;<sup>6</sup> 'Traveling Study Collection,' University of Arizona, Tucson, Ariz., Apr.–Sept. 1960.

*References*: (1) G. Fiocco, W. E. Suida, and A. Venturi (in ms. opinions) have attributed κ1288 to Jacopo Bellini; F. M. Perkins (in ms. opinion) has placed it close to Jacopo; and R. Longhi (in ms. opinion) has suggested early Carpaccio, c. 1475. (2) H. Tietze and E. Tietze-Conrat (in ms. opinion) find κ1288 unrelated to Jacopo and the architecture even un-Venetian. (3) B. Berenson (in ms. opinion) has attributed κ1288 to Butinone. (4) Attention was called to this in a letter of March 8, 1949, from Dr. L. Grassi, who also kindly supplied a photograph. (5) This information was kindly conveyed in a letter of March 31, 1949, from Dr. F. Zeri; but no photograph has been obtained nor the measurements of either of the panels in Rome. (6) *Preliminary Catalogue*, 1941, p. 23, as Jacopo Bellini (?).

### BERNARDO ZENALE

Lombard School. Born c. 1450/60; died 1526. In 1485 he was working with Butinone on the altarpiece still in the Cathedral at Treviglio. He was later active chiefly in Milan. He was influenced by Foppa and by Bramante, who perhaps inspired his interest in perspective and architecture. He wrote a treatise on architecture, had a reputation as architect, and made frequent use of Bramantesque architectural settings in his paintings. Although Leonardo's innovations had some influence on him, he remained true to traditional Lombard style.<sup>1</sup>

##### κ315 : Figure 31

MADONNA AND SAINTS. Lawrence, Kans., Museum of Art, University of Kansas (60.49), since 1960.<sup>2</sup> Wood. 50 $\frac{3}{4}$  × 24 $\frac{7}{8}$  in. (129 × 63 cm.). Inscribed on the Virgin's halo: NIGRA SVM SED FORMOSA FILIA YERUSALEM (from Song of Solomon 1 : 5); on John the Baptist's scroll: ECCE AGNVS DEY ECCE QVI TOL[lit] (from John 1 : 29); on the collar of St. Stephen's robe: YESVS STEFANVS. Very good condition except for a few restorations along edges; cleaned 1960.

That this painting was originally flanked by two panels now in the Contini Bonacossi Collection, Florence, representing the Archangel Michael and a saint, possibly William of Vercelli, with a kneeling donor, was shown some years ago.<sup>3</sup> The perspective of the architectural setting suggests also that the triptych thus formed may have been part of a larger polyptych.<sup>4</sup> That the subject of κ315 may be *All Saints (Ognissanti)* is an ingenious suggestion.<sup>5</sup> There is also some evidence to support an interpretation

as the *Conception of Christ*, a subject with which the accompanying St. Michael is sometimes iconographically connected.<sup>6</sup> The triptych has been variously dated; about 1495 seems most likely.<sup>7</sup> The painting has been cited as a possible source of Zenale's influence on the Spaniard Juan de Borgoña, who was presumably traveling in Lombardy about this time.<sup>8</sup>

*Provenance:* Augusto Lurati, Milan (purchased in San Remo, Italy, in 1925/26 from a Swiss collector Dr. Ormond, father-in-law of the sister of John Singer Sargent).<sup>9</sup> Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: National Gallery of Art, Washington, D.C. (277), 1941–56;<sup>10</sup> 'Arte Lombarda dai Visconti agli Sforza,' Palazzo Reale, Milan, Apr.–June 1958, no. 481 of catalogue, as Zenale.

*References:* (1) Recently a strong case has been made by M. Ferrari (in *Paragone*, no. 127, 1960, pp. 34 ff.) for the identification with Zenale of the artist hitherto called Pseudo Civerchio or Master of the XL Monogram, thus greatly expanding the known oeuvre of Zenale and exemplifying his relationship with Bramantino and Leonardo. (2) Catalogue by W. E. Suida, revised by R. L. Manning, 1960, pp. 23 f. as Zenale. (3) Suida, in *Art in America*, vol. xxxi, 1943, pp. 7 f. It is here also suggested that the altarpiece may have been identical with the one mentioned, without description, by seventeenth-century writers as painted by Zenale for the Church of Santa Anna in Milan, a church administered at the time by the white-robed Order of the Gesuati. In ms. opinions G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, and A. Venturi have attributed K315 to Zenale. (4) See Ferrari, p. 67 n. 34 of *op. cit.* in note 1, above. (5) Suida, *loc. cit.* in note 2, above. (6) M. Levi D'Ancona (*Iconography of the Immaculate Conception in the Middle Ages and Early Renaissance*, 1957, p. 71) defends this interpretation. Ferrari (p. 52 of *op. cit.* in note 1, above—and elsewhere—labels K315 *Pentecost*, an impossible interpretation. (7) Suida (*op. cit.* in note 2, above) suggests *c.* 1480; C. Villa (in *Commentari*, vol. vi, 1955, pp. 29 ff.) favors a much later date, *c.* 1520; C. Baroni and S. Samek Ludovici (*La Pittura lombarda del quattrocento*, 1952, p. 255) cite the triptych among Zenale's most mature and eloquent expressions; Ferrari (*loc. cit.* in note 4, above) suggests *c.* 1495. (8) L. C. Vegas, in *Paragone*, no. 201, 1966, pp. 60 f. (9) According to information from Augusto Lurati, Dec. 1946. (10) *Preliminary Catalogue*, 1941, p. 217, as Zenale.

## BERNARDO ZENALE

### K1115 : Figure 30

ST. PETER. Birmingham, Ala., Birmingham Museum of Art (61.111), since 1952.<sup>1</sup> Wood. 32 $\frac{1}{8}$  × 17 in. (82 × 43 cm.).

Fair condition; yellow mantle and the architecture restored in many areas.

The variety of attributions suggested for this painting – to Civerchio, to Melone, to Gaudenzio Ferrari, and merely to the Lombard School<sup>2</sup> – is indicative of the attempts made in the last decade to distinguish between the individual styles at the turn of the century in Lombardy. With the recent publication of evidence for Zenale's claim to some of the paintings formerly associated with Civerchio, K1115 falls plausibly into Zenale's oeuvre of about 1510, under the influence of Bramantino.<sup>3</sup> The architectural setting, which indicates that K1115 was once in an upper tier of a polypptych, seems to have been inspired by Bramante's interior of Santa Maria delle Grazie, Milan. X-ray shows that the artist first planned the saint's head in a more foreshortened pose. A companion panel to K1115 has recently been recognized in the *St. Michael* from the van Marle Collection and now in a private collection in Switzerland.<sup>4</sup>

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1937 – exhibited: National Gallery of Art, Washington, D.C. (477), 1941–51.<sup>5</sup>

*References:* (1) Catalogue by W. E. Suida, 1952, p. 45, and 1959, pp. 62 f., as Gaudenzio Ferrari. (2) In ms. opinions K1115 has been attributed to Civerchio by B. Berenson, R. Longhi, and F. M. Perkins (tentatively), to Gaudenzio Ferrari by A. Venturi, and to a Lombard master (possibly Altobello Melone) by G. Fiocco. W. E. Suida (in *Bollettino della Società Piemontese di Archeologia e di Belle Arti*, vols. VIII–XI, 1954–57, pp. 82 f.) attributes it to Gaudenzio, *c.* 1514. (3) M. Ferrari, in *Paragone*, no. 127, 1960, pp. 47 ff., and no. 157, 1963, pp. 22 f., attributes K1115 to Zenale. (4) Ferrari, in *Paragone*, no. 211, 1967, pp. 22 f., fig. 35a. (5) *Preliminary Catalogue*, 1941, p. 42, as Civerchio.

## BERNARDO ZENALE

### K1626 : Figure 33

MADONNA AND CHILD WITH SAINTS. Denver, Colo., Denver Art Museum (E-IT-18-XVI-944), since 1954.<sup>1</sup> Wood. 71 $\frac{3}{8}$  × 49 in. (181.5 × 124.6 cm.). Good condition except for a few restorations; cleaned 1949–50.

Formerly variously attributed to Leonardo, Cesare Magni, the Master of the XL Monogram, and others,<sup>2</sup> K1626 has recently been brought into the oeuvre of Zenale through the convincing attribution to him of the *Circumcision* in the Louvre inscribed with the monogram XL and the date 1491 (this date is believed not to refer to the execution).<sup>3</sup> Some of the figures in K1626, especially the St. Ambrose, who kneels on a heretic at the left and holds his whip, along with a cross-shaped staff, find close parallels in the Louvre *Circumcision* and both paintings probably date late

in Zenale's career, about 1510. K1626 shows more influence of Leonardo than usual: the composition is strongly reminiscent of the *Madonna of the Rocks*. A drawing in the Accademia, Venice, is probably an early copy from the painting rather than a sketch for it. The figure at the right, behind St. Jerome, probably represents Joseph.

*Provenance:* Crivelli family, Milan.<sup>4</sup> Edward Solly, London (sold, Christie's, London, May 8, 1847, no. 22, as Leonardo;<sup>5</sup> bought by the following). Sir James Domville (sold, Christie's, London, May 30, 1863, as Leonardo; bought in). Sir William Domville (sold, Christie's, London, Mar. 6, 1897, no. 115, as Leonardo; bought by Agnew's). Exhibited in photograph: 'Milanese and Allied Schools of Lombardy,' Burlington Fine Arts Club, London, 1898, as Cesare Magni. Cook Collection, Richmond, Surrey, bought from Agnew's in 1907 (catalogue by T. Borenius, vol. 1, 1913, p. 133, no. 114, as Cesare Magni; catalogue by M. W. Brockwell, 1932, p. 108, no. 114, again as Cesare Magni, but as located in Cook house at Studland). Contini Bonacossi, Florence. Kress acquisition, 1949 – exhibited: Philadelphia Museum, 1950–52.<sup>6</sup>

*References:* (1) Catalogue by W. E. Suida, 1954, p. 48, as Master of the XL Monogram. (2) W. von Seidlitz (in *Repertorium für Kunstwissenschaft*, vol. XXI, 1898, p. 409) and B. Berenson (*North Italian Painters*, 1907, p. 193; *Italian Pictures of the Renaissance*, 1932, p. 143; Italian ed., 1936, p. 124) attribute K1626 to Cesare Magni. G. Fogolari (in *Rassegna d'Arte Antica e Moderna*, vol. 1, 1914, p. 32) gives it to Francesco da Milano. R. Longhi (in ms. opinion) attributes it to the Master of the XL Monogram, whom he finds akin to Zenale, the youthful Bramantino, and especially Civerchio. He dates it near the end of the fifteenth century. For other attributions see *Provenance*, above. (3) See M. Ferrari, in *Paragone*, no. 127, 1960, pp. 36 ff.; no. 157, 1963, pp. 22 f. Also H. Cook (in *Burlington Magazine*, vol. IV, 1904, p. 180), some sixty years ago, attributed the Louvre *Circumcision* to Zenale. The 'XL' inscribed on it is probably not the artist's signature, nor is 1491 the date of the execution. Ferrari (in *Paragone*, no. 127, 1960, pp. 55 f.) discusses the probability that '1491' refers to an event commemorated by the Louvre painting. (4) *Descriptive Catalogue of the Collection of Italian Pictures of the Raffaele Period of the Late Edward Solly, Esq.*, n.d., no. XXVI, as Leonardo and as coming from the Crivelli family of Milan. (5) *Ibid.* (6) Catalogue by Suida in *Philadelphia Museum Bulletin*, vol. XLVI, Autumn, 1950, as Master of the XL Monogram.

## BRAMANTINO

Bartolomeo Suardi, called Bramantino. Milanese School. Born probably c. 1465; died 1530. He was influenced by Butinone and Foppa; that he was a close follower of

Bramante is indicated by his pseudonym. He spent most of his life in Milan, with at least a short visit to Rome.

### K1528 : Figure 35

THE APPARITION OF CHRIST AMONG THE APOSTLES. Washington, D.C., National Gallery of Art (1619), since 1951.<sup>1</sup> Wood. 9 $\frac{3}{8}$  × 7 $\frac{1}{8}$  in. (23.8 × 19.4 cm.). Very good condition; cleaned 1947–48.

Like most of the oeuvre now generally accepted for Bramantino, K1528 lacks documentary support for both its attribution and its dating; but it finds reasonably close parallels among the paintings assigned to the artist's early period, around 1500.<sup>2</sup> It should be compared, for example, with the musical angels in the *Nativity*<sup>3</sup> in the Ambrosiana, Milan, believed to have been painted by Bramantino near the end of the fifteenth century. Similarity of style may be seen also in the *Angel Appearing to Joachim*, a drawing in the Accademia, Venice.<sup>4</sup> But the drawing of a *Group of Apostles* in the Janos Scholz Collection, New York, which has been cited as a study for K1528, seems rather to be from the Florentine School.<sup>5</sup> Luke 24 : 36 has been plausibly noted as the source of the scene in K1528, while Butinone's scenes from the life of Christ are cited as evidence that K1528 may come from a similar series.<sup>6</sup>

*Provenance:* Said to have come from a monastery in Austria.<sup>7</sup> F. M. Drey's, London (1937).<sup>8</sup> Paul Drey's, New York. Kress acquisition, 1947.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 86 (catalogue by W. E. Suida), as Bramantino. (2) K1528 has been attributed to Bramantino by G. Gronau (in ms. opinion, 1932), Suida (in *Proporzioni*, vol. III, 1950, p. 168; and *Bramante pittore e il Bramantino*, 1953, p. 69; see also note 1, above), and W. Zanini (in *Gazette des Beaux-Arts*, vol. LXIX, 1967, p. 315, dating it early, under the inspiration of Mantegna and Roberti). R. Longhi (in *Paragone*, no. 63, 1955, pp. 58 f.) has some doubt about the attribution to Bramantino and dates the painting later (i.e., after 1500) than does Suida. A. Ottino della Chiesa (*Bernardino Luini*, 1957, p. 16) also suggests that the attribution of K1528 to Bramantino remains tentative. (3) Reproduced by Suida, fig. 78 of *Bramante . . .* cited in note 2, above. (4) Reproduced, *ibid.*, fig. 99. (5) Suida (pp. 69 f. and fig. 102 of *ibid.*) associates painting and drawing; but Longhi (p. 58 of *op. cit.* in note 2, above) rejects this association, contending that the drawing is Florentine. (6) See Suida, p. 69 of *Bramante . . .*, cited in note 2, above. Also note 8, below. For Butinone's series see M. Salmi, in *Dedalo*, vol. x, 1929, pp. 336 ff. (7) See Suida, *loc. cit.* in note 1, above. (8) Featured as at this dealer's in *Burlington Magazine*, vol. LXXI, 1937, Advertisement Supplement, pl. II, where the subject is given as the *Tribute Money*.

## BRAMANTINO

K1762A : Figure 37

THE GATHERING OF MANNA

K1762B : Figure 38

THE RAISING OF LAZARUS

New York, N.Y., Samuel H. Kress Foundation, since 1962. Wood. K1762A,  $10\frac{3}{4} \times 17$  in. ( $27.3 \times 43.2$  cm.); K1762B,  $10\frac{5}{8} \times 17\frac{3}{4}$  in. ( $27 \times 45.1$  cm.). Good condition except for minor restorations.

Stylistic similarity to the tapestries woven for Gian Giacomo Trivulzio from designs by Bramantino has been plausibly noted in support of the attribution of K1762A and B to Bramantino, with a dating of about 1505.<sup>1</sup> The tapestries were being woven in 1509 and were probably finished at the end of that year. The somewhat sketchy technique of K1762A and B may be due to their having been intended as predella panels; there may also have been some studio assistance in their execution, especially in the case of K1762B, which seems weaker than its companion. In the latter, the 'glory of the Lord' appears to Moses and Aaron (Exodus 16 : 10 ff.), and the children of Israel gather the manna. It is presumably Mary and Martha, the sisters of Lazarus, who kneel to the left in the other painting.

*Provenance:* Private Collection, Milan.<sup>2</sup> Contini Bonacossi, Florence. Kress acquisition, 1950 - exhibited: National Gallery of Art, Washington, D.C., 1951;<sup>3</sup> Museum of Fine Arts, Houston, Tex. (K1762A only), 1953-58.

*References:* (1) K1762A and B have been attributed to Bramantino by R. Longhi (in ms. opinion, dating them c. 1520/25; and in *Paragone*, no. 63, 1955, p. 59), W. E. Suida (*Bramante pittore e il Bramantino*, 1953, p. 84, dating them c. 1505; see also note 3, below), and S. Stefani (in *Commentari*, vol. XII, 1961, p. 114, dating them toward 1505). A. Ottino della Chiesa (*Bernardino Luini*, 1957, p. 16) casts some doubt on the attribution to Bramantino. (2) Suida (*loc. cit.* in note 1, above) mentions seeing the panels many years previous to 1953 in a private collection in Milan. (3) *Paintings and Sculpture from the Kress Collection*, 1951, p. 88 (catalogue by Suida), as Bramantino, c. 1505/06.

## BRAMANTINO

K337 : Figure 36

MADONNA AND CHILD. Columbia, Mo., University of Missouri, Study Collection (61.71), since 1961. Wood.  $18\frac{1}{4} \times 14\frac{1}{4}$  in. ( $46.3 \times 36.2$  cm.). Poor condition; abraded throughout.

In spite of its unsatisfactory preservation, K337 still exhibits the characteristic style of Bramantino<sup>1</sup> at the time, about 1520, to which is assigned the Locarno *Flight into Egypt*, the only picture inscribed with his name. K337 should also be compared, especially for the Child, with Bramantino's fresco of the *Madonna and Child with Two Angels* in the Brera Gallery, Milan.

*Provenance:* Antonio Grandi's, Milan (as early as 1915). Contini Bonacossi, Florence. Kress acquisition, 1935 - exhibited: National Gallery of Art, Washington, D.C. (295), 1941-52.<sup>2</sup>

*References:* (1) K337 has been attributed to Bramantino by G. Frizzoni (in *Rassegna d'Arte*, vol. II, 1915, p. 150), B. Berenson, W. von Bode, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, A. Venturi (in ms. opinions), and W. E. Suida (*Bramante pittore e il Bramantino*, 1953, p. 109, discussing it within the artist's oeuvre of c. 1520 and mistakenly stating that it is on canvas). (2) *Preliminary Catalogue*, 1941, p. 30, as Bramantino, c. 1520.

## PSEUDO BOCCACCINO

Milanese School. Active early sixteenth century. He is called Pseudo Boccaccio because his work was formerly confused with that of Boccaccio Boccaccio. Attempts to identify him as Agostino da Lodi or Nicola Appiano have not been successful. He was probably a native of Lombardy, where he was influenced primarily by Bramantino, Solario, and Leonardo, but he worked also in Venice and was influenced there by the Vivarini, Cima, and Giorgione.

K9 : Figure 39

ST. JOHN THE EVANGELIST

K8 : Figure 40

ST. MATTHEW THE EVANGELIST

El Paso, Tex., El Paso Museum of Art (1961-6/16a and b), since 1961.<sup>1</sup> Transferred from wood to masonite. K8,  $19\frac{5}{8} \times 8$  in. ( $49.9 \times 20.3$  cm.); K9,  $20\frac{1}{2} \times 7\frac{7}{8}$  in. ( $52.1 \times 20$  cm.). Good condition; cleaned 1960; transferred because of blistering surface 1967.

The strong influence of Cima in K8 and K9 is acknowledged by their former attribution to that artist;<sup>2</sup> but comparison with such paintings in the Pseudo Boccaccio's oeuvre as the *Angel of the Annunciation* and the *Evangelist* on the front and back of an organ shutter in the Berlin Museum confirms the present attribution. The date is probably about 1510, somewhat after the artist's only known dated painting,



the *Washing of Feet*, Accademia, Venice, of 1500.<sup>3</sup> The landscape backgrounds of κ8 and κ9, which recall Leonardo as well as Cima, are typical for Pseudo Boccaccino.

*Provenance*: Antonio Grandi's, Milan, as Cima. Contini Bonacossi, Rome. Kress acquisition, 1927 – exhibited: National Gallery of Art, Washington, D.C. (119, 120), 1941–51;<sup>4</sup> Honolulu Academy of Arts, Honolulu, Hawaii, 1952–60.<sup>5</sup>

*References*: (1) Catalogue by F. R. Shapley, 1961, no. 16, as Pseudo Boccaccino. (2) See *Provenance*, above. (3) κ8 and 9 have been attributed to Pseudo Boccaccino by G. Gronau (according to Suida, *loc. cit.* in note 5, below), B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). The *Washing of Feet* and the figures on the organ shutter are illustrated in *Rassegna d'Arte*, vol. IX, 1909, p. 64. (4) *Preliminary Catalogue*, 1941, pp. 24 f., as Pseudo Boccaccino. (5) Catalogue by W. E. Suida, 1952, p. 34, as Pseudo Boccaccino.

## PSEUDO BOCCACCINO

### κ1291 : Figure 41

THE ADORATION OF THE SHEPHERDS. Allentown, Pa., Allentown Art Museum (61.41.KG), since 1960.<sup>1</sup> Wood. 39½ × 34 in. (101 × 86.4 cm.). Good condition except for minor losses of paint; cleaned 1960.

While the figure types recall Solario and Leonardo, the idyllic mood and the distant view suggest Giorgione. The date could hardly be earlier than 1510, for the composition is less crowded and the drapery more broadly treated than in the only dated painting by the artist, the *Washing of Feet*, Accademia, Venice, of 1500, from which κ1291 repeats some of the figure types. Moreover, the setting for the scene in κ1291, at the mouth of a cave, and also certain details of the figure composition would seem to presuppose Giorgione's *Adoration of the Shepherds* (κ509, Fig. 367), which dates about 1510.<sup>2</sup>

*Provenance*: Casa Soranzo, Venice. Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: National Gallery of Art, Washington, D.C. (512), 1941–56.<sup>3</sup>

*References*: (1) Catalogue by F. R. Shapley, 1960, p. 54, as Pseudo Boccaccino. (2) W. E. Suida (in *Arte Lombarda*, vol. II, 1956, pp. 89 f.) publishes κ1291 as Pseudo Boccaccino, dating it about 1505, while noting a relationship to Giorgione's *Adoration of the Shepherds*. B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi (in ms. opinions) also attribute κ1291 to Pseudo Boccaccino. (3) *Preliminary Catalogue*, 1941, p. 25, as Pseudo Boccaccino.

## PSEUDO BOCCACCINO

### κ1217 : Figure 42

MADONNA AND CHILD. Nashville, Tenn., George Peabody College for Teachers, Study Collection (A-61-10-5), since 1961.<sup>1</sup> Wood. 20½ × 15 in. (52.1 × 38.1 cm.). Poor condition; abraded throughout.

The figure types in κ1217 may be matched in κ1291 (Fig. 41), attributed to Pseudo Boccaccino, and the head of the Virgin is especially close to that of a young apostle in his *Washing of Feet*, Accademia, Venice, dated 1500. The landscape seen through the window beside the Madonna is, however, entirely different from that in κ1291. As source for this fantastic mountain scenery, Chinese painting has been suggested, and a date of about 1520 proposed for Pseudo Boccaccino's adaptation of it.<sup>2</sup> The background may be, of course, based on the fantastic hill formations to be seen in regions of Northern Italy, especially in the neighborhood to the north of Ferrara. The bas relief on the parapet behind the Madonna seems to represent a bound prisoner brought before a judge.

*Provenance*: Don Jaime de Bourbon, Duke of Madrid, Schloss Frohsdorf, Austria. Kelly, Paris. Contini Bonacossi, Florence. Kress acquisition, 1939.

*References*: (1) Peabody acquisitions report, 1961, p. 10, as Pseudo Boccaccino. (2) W. E. Suida (in *Arte Lombarda*, vol. II, 1956, pp. 90 ff.), publishing κ1217 as Pseudo Boccaccino. The same attribution has been made by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi (in ms. opinions). X-ray, which reveals the bad chipping and abrasion of the pigment, especially in the face of the Virgin, seems to indicate that a head looking over the Virgin's shoulder was included in the artist's first draft of the composition.

## AMBROGIO BORGOGNONE

Ambrogio (di Stefano) da Fossano, called Borgognone or Bergognone. Lombard School. Active from 1481; died probably 1523. He worked chiefly in Milan and Pavia. His style, which changed little through his career, was chiefly influenced by Foppa. Next to Foppa he was the most important Lombard painter of his period before the advent of Leonardesque influence, by which his own conservative style was little affected.

### κ1399 : Figure 43

THE RESURRECTION. Washington, D.C., National Gallery of Art (781), since 1945. Wood. 45½ × 24½ in. (115 × 61.5 cm.). Good condition except for some restoration in white mantle.

A typical example of Borgognone's mild, somewhat prosaic but sincere style, this panel obviously comes from the central position in the upper register of a polyptych. The artist's comparative uniformity of style is reflected in the wide range of dates suggested for K1399, from as early as the 1480's to as late as about 1510. Very close similarity of style to the paintings of the latter date in the Church of the Incoronati at Lodi favors a date of about 1510 for K1399.<sup>1</sup>

*Provenance:* Arthur L. Nicholson, London. Arthur U. Newton Galleries, New York – exhibited: 'Old Masters,' Arthur U. Newton Galleries, New York, Oct. 1936; 'Old and Modern Masters,' High Museum of Art, Atlanta, Ga., Feb. 1939; 'Decennial Exhibition,' Washington County Museum of Fine Arts, Hagerstown, Md., Oct. 1941. Kress acquisition, 1945.

*References:* (1) A. Venturi (*Studi dal vero*, 1927, pp. 336 ff.) finds K1399 an excellent example of Borgognone's work of about 1510. E. Sandberg-Vavalà (in *Burlington Magazine*, vol. LXXXIX, 1947, p. 306) refers to it among the artist's early paintings. W. E. Suida (verbally) believed K1399 belonged to a polyptych by Borgognone in the Certosa, Pavia, and that a *Resurrection* by Macrino d'Alba was substituted for it when some altarpieces in the Certosa were later rearranged. Berenson (in ms. opinion) attributed K1399 to Borgognone.

### Studio of AMBROGIO BORGOGNONE

K1107A : Figure 44

THE BEHEADING OF ST. CATHERINE

K1107B : Figure 45

THE BURIAL OF ST. CATHERINE

K1107C : Figure 46

THE LAST COMMUNION OF ST. JEROME

K1107D : Figure 47

A MIRACLE OF ST. JEROME

Obverse of K1107A and B, ST. JEROME (now lost)

Obverse of K1107C and D, ST. CATHERINE OF ALEXANDRIA (now lost)

Bloomington, Ind., Indiana University, Study Collection (L62.153, 154, 155, 156), since 1962. Wood. K1107A,  $7\frac{1}{2} \times 11\frac{5}{8}$  in. (19 × 29.5 cm.); K1107B,  $7\frac{5}{8} \times 11\frac{5}{8}$  in. (19.4 × 29.5 cm.); K1107C,  $7\frac{1}{8} \times 11\frac{1}{4}$  in. (18.1 × 28.6 cm.); K1107D,  $7\frac{1}{2} \times 11$  in. (19 × 28 cm.). All in good condition except for a few abrasions in K1107A.

Attributed to various artists of the Lombard School and even to the Umbrian School,<sup>1</sup> these four panels are so close stylistically to Borgognone that an attribution to him or, preferably, to his studio, about 1495, is not unreasonable. Pertinent parallels are offered by predella panels with the *Preaching of St. Ambrose* and the *Consecration of St. Augustine* in the Galleria Sabauda, Turin, and the panel with the *Miracle of St. Benedict* in the Castello Sforzesco, Milan, all dating about 1490. The two figures of saints formerly on the obverse of the Kress panels have disappeared and are now known only in shadowgraphs made before the panels were cradled. Each of these figures extended through two panels placed one above the other. The shadowgraphs indicate a similarity to Borgognone's frescoed saints from San Satiro, Milan, dated 1495, now in the Brera, Milan. Like the frescoed saints those on the obverse of K1107A, B, C, D were flanked by decorated borders (columns in the frescoes).<sup>2</sup> In the scene on K1107B the saint's soul being carried to heaven is represented by the head from her decapitated body. At St. Jerome's deathbed, in K1107D, cripples are cured and a devil is exorcised from a man possessed.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1937.

*References:* (1) K1107A, B, C, D have been attributed (in ms. opinions) to Borgognone by G. Fiocco, W. E. Suida, and A. Venturi, to an anonymous Lombard by R. Longhi and F. M. Perkins, and tentatively to Spanzotti by B. Berenson. They are attributed to the Umbrian School by G. Kaftal, *Iconography of the Saints in Central and South Italian Schools of Painting*, 1965, cols. 264 f., 1181. (2) The condition of the borders seems to indicate that K1107A, B, C, D may have formed a single panel originally.

### Follower of AMBROGIO BORGOGNONE

K1011 : Figure 50

MADONNA AND CHILD. Athens, Ga., University of Georgia (R-9), since 1961.<sup>1</sup> Wood.  $11\frac{1}{4} \times 8\frac{3}{4}$  in. (28.7 × 22.5 cm.). Flesh tones abraded, especially on the Virgin's hands and the Child's legs.

Although its exact association with Borgognone remains uncertain, K1011 clearly reflects his style.<sup>2</sup> The Child is very close in type and composition to the Child in the master's fresco of the *Coronation of the Virgin* in the Brera, Milan, and both figures find parallels in a number of Borgognone's paintings. The date is probably about 1490.

*Provenance:* Antonio Grandi's, Milan. Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited: National Gallery of Art, Washington, D.C. (436), 1941–52.<sup>3</sup>

*References:* (1) Catalogue by L. C. Walker, Jr., 1962, pp. unnumbered, as Borgognone. (2) In ms. opinions, B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida (he mentions a coat of arms on the back, no longer visible because of the cradling on the panel), and A. Venturi attribute K1011 to Borgognone. (3) *Preliminary Catalogue*, 1941, p. 28, as Borgognone.

Follower of  
AMBROGIO BORGOGNONE

K119 : Figure 53

ST. ROCH AND ST. VINCENT FERRER. Washington, D.C., Howard University, Study Collection (61.149.P), since 1961.<sup>1</sup> Wood. 54×20 $\frac{1}{8}$  in. (137.1×51.1 cm.). Inscribed on the border of St. Roch's robe, at lower left: A.D. MCDLXXXVI. BA F; at lower right: SANCTE ROCCO. Fair condition; some restoration; gold background abraded.

Stylistic relationship to Foppa and Borgognone, especially to the latter, is obvious. The inscription as recorded above is now reasonably clear, in spite of the typically Borgognesque decorative embellishments of the letters. But it has also been read to indicate the date 1495, with the final digit in the date read as the first letter in the initials, which were interpreted as IBAM, suggesting an attribution to a Giovanni Battista da Milano, or to Giovanni Massone.<sup>2</sup> Could the three final letters, BAF, be intended to stand for Borgognone Ambrogio da Fossano and so perhaps indicate that the painting was executed in Borgognone's studio? That the panel is the right wing of an altarpiece is shown by the extension into it of the base of a throne. R. Longhi states<sup>3</sup> that some years ago he saw the center panel, representing the *Madonna and Child with Angels*, at Goldschmidt's, an antiquarian in Berlin.

*Provenance:* Contini Bonacossi, Rome. Kress acquisition, 1930.

*References:* (1) Catalogue by J. A. Porter, 1961, no. 6, as Master 'BA. F. 1496.' (2) K119 has been attributed (in ms. opinions) to a Giovanni Battista da Milano by G. Fiocco, R. Longhi, R. van Marle, W. E. Suida, and A. Venturi; to Giovanni Massone by B. Berenson; and to a Lombard painter by F. M. Perkins. (3) In his undated ms. opinion.

Follower of  
AMBROGIO BORGOGNONE

K1275 : Figure 48

MADONNA AND CHILD IN A LANDSCAPE. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University

of Miami (61.21), since 1961.<sup>1</sup> Wood. 16 $\frac{1}{4}$ ×13 in. (45×33.2 cm.). Fair condition.

This gives the impression of being a gay, somewhat mundane version of the serious, meditative *Madonna* of very similar composition in the Museo Poldi Pezzoli, Milan. The latter is attributed to Borgognone or to Foppa. K1275 would have been painted later, perhaps about 1520, and probably by a follower of Borgognone.<sup>2</sup> Its landscape with figures recalls some of Borgognone's most poetic backgrounds.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1941 - exhibited: 'Leonardo da Vinci,' Los Angeles County Museum, Los Angeles, Calif., June 3-July 17, 1949 (catalogue by W. E. Suida, p. 77, no. 10, as Borgognone); 'Arte Lombarda dai Visconti agli Sforza,' Palazzo Reale, Milan, Apr.-June, 1958, p. 131, no. 415, as Lombard follower of Borgognone, at the turn of the century.

*References:* (1) Catalogue by F. R. Shapley, p. 34, as Lombard (possibly Borgognone). (2) Suida (see *Provenance*, above, also in *Rivista d'Arte*, vol. xxxii, 1957, pp. 169 f.) has attributed K1275 to Borgognone. Later opinion (see *Provenance*, above) gives it to a Lombard follower.

Follower of  
AMBROGIO BORGOGNONE

K578 : Figure 49

MADONNA AND CHILD. Bridgeport, Conn., Museum of Art, Science and Industry, Study Collection, since 1962.<sup>1</sup> Wood. 11 $\frac{1}{2}$ ×8 $\frac{3}{8}$  in. (29.2×22.5 cm.). Inscribed on Virgin's halo (partly legible): BENEDICTVS FRVCTVS VENTRIS TVI (from Luke 1 : 42). Fair condition; the Virgin's hands and the legs of the Child have been overcleaned; last cleaned 1955.

The influence of Ambrogio Borgognone is evident in the figures and in the landscape background, where St. Jerome appears prominently at the left. An attribution to Bernardino Borgognone, the brother of Ambrogio, has been suggested.<sup>2</sup> The date is probably about 1525.

*Provenance:* Private Collection, Milan. Contini Bonacossi, Florence. Kress acquisition, 1939 - exhibited: Staten Island Institute of Arts and Sciences, Dec. 1955, as Borgognone.<sup>3</sup>

*References:* (1) Catalogue, n.d. [1962], p. unnumbered, as Bernardino Borgognone, where is noted a similarity to Bernardino's signed painting of St. Roch in the Brera, Milan, especially in landscape details. (2) B. Berenson and W. E. Suida (in ms. opinions) have attributed K578 to Bernardino Borgognone; G. Fiocco, R. Longhi, F. M.

Perkins, and A. Venturi (in ms. opinions) have attributed it to a Lombard master. (3) *The New Bulletin*, vol. v, 1955, p. 25.

### PIER FRANCESCO SACCHI

Lombard School. Born c. 1485; died 1528. He was from Pavia and his style was formed under the influence of such Lombard artists as Foppa and Borgognone.

#### K1077X : Figure 54

ST. JEROME. Wichita, Kans., Wichita Art Association (S-23-1), since 1936. Wood. 38×15 in. (96.5×38.1 cm.). Condition not checked since 1936.

The coarse figure type, with its emphasis on anatomical details, and the landscape setting, with its delineation of veins in the rocks and the grain of the wood, are paralleled in Sacchi's signed paintings:<sup>1</sup> his *Crucifixion*, for example, in the Berlin Museum, dated 1514, and his *Four Doctors of the Church*, in the Louvre, dated 1516. K1077X may be assigned to about the same date.

*Provenance*: Contini Bonacossi, Florence. Kress acquisition, 1930.

*Reference*: (1) K1077X has been attributed (in ms. opinions) to Sacchi by G. Fiocco, R. Longhi, R. van Marle, W. E. Suida, and A. Venturi, and to the early sixteenth-century Lombard School by F. M. Perkins.

### ALBERTINO PIAZZA DA LODI

Albertino de'Toccagni, called Albertino Piazza. Lombard School. Active c. 1480-1529. He and his brother Martino, both influenced principally by Borgognone but also by Perugino and Raphael, collaborated in much of their work and were chiefly active in Lodi.

#### K371 : Figure 51

THE ASSUMPTION OF THE VIRGIN. Denver, Colo., Denver Art Museum (E-IT-18-XVI-945), since 1954.<sup>1</sup> Wood. Diameter, 31 $\frac{3}{8}$  in. (79.7 cm.). Fair condition; some restorations in sky and angels; less restoration in the Madonna.

An attempt to distinguish between the two Piazza brothers seems to indicate that Albertino is the more conservative of the two, following Borgognone closely.<sup>2</sup> K371 shows the characteristics assigned to Albertino: the Virgin is close in type to his *Virgin Enthroned* of 1509, in the Church of the

Incoronata, Lodi, and such angels as those surrounding the Virgin here are found in his share of various paintings attributed to him and his brother.<sup>3</sup> The date is probably about 1515, between the *Virgin Enthroned* mentioned above, and the *Coronation* of 1519 in the same church. K371, which is the upper part of an *Assumption*, a favorite subject with these artists, probably comes from a polyptych.

*Provenance*: Contini Bonacossi, Florence. Kress acquisition, 1935 - exhibited: National Gallery of Art, Washington, D.C. (317), 1941-52.<sup>4</sup>

*References*: (1) Catalogue by W. E. Suida, 1954, p. 50, as Albertino Piazza. (2) A. M. Romanini, in *Bollettino d'Arte*, vol. xxxv, 1950, pp. 123 ff. See also P. Rotondi, in *Arte Lombarda*, vol. v, 1960, pp. 69 ff. (3) Cf. Romanini, in *loc. cit.* in note 2, above. K371 has been attributed to Albertino Piazza by B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, A. Venturi (in ms. opinions), and W. E. Suida (*Bramante pittore e il Bramantino*, 1953, p. 145, noting that the Piazza brothers were influenced by Bramantino. See also note 1, above). (4) *Preliminary Catalogue*, 1941, p. 153, as Albertino Piazza da Lodi.

### MACRINO D'ALBA

Macrino de Alladio, called Macrino d'Alba. School of Vercelli. Active 1490; died by 1528. He was strongly influenced by Foppa, Pintoricchio, Signorelli, and Ghirlandai, and he recombined motives repeatedly from his own compositions.

#### K1776 : Figure 52

THE ADORATION OF THE SHEPHERDS. El Paso, Tex., El Paso Museum of Art (1961-6/15), since 1961.<sup>1</sup> Wood. 45×27 in. (114.3×68.6 cm.). Fair condition; some restoration.

That this is correctly attributed seems certain from its near identity in the chief figures to well-known paintings by Macrino.<sup>2</sup> The Virgin, the Christ Child, and St. Joseph as they appear here are to be found, for example, accompanied by saints and angels and with different backgrounds, in the *Virgin and Saints Adoring the Christ Child* in the Church of San Giovanni, Alba,<sup>3</sup> dated 1508, and in another version of the subject, signed and dated 1509, in the New York Historical Society's Gallery of Art.<sup>4</sup> K1776 probably dates about the same time.

*Provenance*: Said to have come from a church in Alba, Piedmont. Contini Bonacossi, Florence. Kress acquisition, 1950 - exhibited: William Rockhill Nelson Gallery of Art, Kansas City, Mo., 1952-60.<sup>5</sup>

References: (1) Catalogue by F. R. Shapley, 1961, no. 15, as Macrino d'Alba. (2) K1776 has been attributed to Macrino by R. Longhi (in ms. opinion), G. O. Della Piana (*Macrino d'Alba*, 1962, pp. 27, 38), F. Viglieno-Cossalino (in *Critica d'Arte*, vol. XII, 1965, p. 38), and W. E. Suida (in *Bollettino della Società Piemontese di Archeologia e di Belle Arti*, vol. VIII–XI, 1954–57, pp. 87 f.; see also note 5, below). (3) Reproduced by L. Ciaccio, in *Rassegna d'Arte*, vol. VI, 1906, p. 152. (4) Reproduced in the catalogue, 1915, opp. p. 64. (5) Catalogue by W. E. Suida, 1952, p. 48, as Macrino d'Alba.

## DEFENDENTE FERRARI

School of Vercelli. Active c. 1510–35. He was probably a pupil of Giovanni Martino Spanzotti, but is gayer in coloring and mood and more prodigal of decorative detail than his master. He was influenced also by Macrino d'Alba and by German, Flemish, and French painters. But from all the influences he formed an individual style, refined and *retardataire*, more Gothic than Renaissance in spirit.

### K70 : Figure 55

CHRIST IN THE HOUSE OF MARY AND MARTHA. Denver, Colo., Denver Art Museum (E-IT-18-XVI-946), since 1931.<sup>1</sup> Wood. 61½ × 30 in. (156.2 × 76.2 cm.). Inscribed on the scroll held by Martha: DOMINE NON EST TIBI CVRE QVOD SOROR MEA RE[liquit me solam ministrare?] (Martha's complaint to Christ, from Luke 10:40). Fair condition.

A panel of approximately the same size and shape, the *Arrival of Mary Magdalene at Marseilles*, in the Museo Civico, Turin, was apparently once associated with K70 in a series of scenes from the life of the Magdalen. Their style, close to that of Spanzotti, has involved them in discussions of the collaboration of Spanzotti and Defendente, hinting also at a possibility that there may have been such a collaboration in these panels themselves.<sup>2</sup> This stylistic relationship points to a date between 1510 and 1520 for K70. Church architecture forms the immediate setting for the scene, where Christ is talking to the kneeling Mary Magdalene as Martha approaches with her complaint. The sisters' house is glimpsed in the background, its inhabitants dominated by Martha's bustling figure.

*Provenance:* Contini Bonacossi, Rome. Kress acquisition, 1930.

*References:* (1) Catalogue by W. E. Suida, 1954, p. 52, as Defendente Ferrari. (2) The problem of collaboration is

discussed by V. Viale (*Gotico e rinascimento in Piemonte*, 1939, p. 94, in connection with the *Arrival of Mary Magdalene at Marseilles*, which he attributes to Defendente, dates 1510/20, and reproduces as his pl. 377) and W. E. Suida (in *Bollettino della Società Piemontese di Archeologia e di Belle Arti*, vol. VIII–XI, 1954–57, pp. 88 f., in connection with the Turin and Denver pictures, attributing them to Defendente and dating them 1510/20). K70 is attributed to Defendente (in ms. opinions) by G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi.

## DEFENDENTE FERRARI

### K519 : Figure 56

MADONNA AND CHILD ENTHRONED WITH SAINTS AND ANGELS. Madison, Wis., University of Wisconsin, Study Collection (61.4.7), since 1961.<sup>1</sup> Wood. 90½ × 60½ in. (230.2 × 153.1 cm.). Inscribed on the base of the throne: AVE REGINA CELOR. (from an antiphon of the Virgin); on St. John the Baptist's scroll: ECCE AGNVS DEI (from John 1:29). Severely overcleaned; abrasions and restorations throughout.

There are several similar extant altarpieces by Defendente, some still preserved with their side panels and predellas.<sup>2</sup> K519 is typical of his style of about 1520. The Virgin's throne is flanked by the two St. Johns, of whom the Baptist, at the left, is an almost exact duplicate of the one given a prominent place in the altarpiece of the *Assumption*, dated 1516, in the Confraternita del Sudario, Ciriè, while the two musical angels in K519 are repeated in the altarpiece of the *Enthroned Madonna* in the Pinacoteca, Turin.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1938.

*References:* (1) Catalogue by D. Loshak, 1961, p. unnumbered, as Defendente Ferrari. (2) K519 has been attributed to Defendente Ferrari by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), and W. E. Suida (in *Bollettino della Società Piemontese di Archeologia e di Belle Arti*, vol. VIII–XI, 1954–57, p. 88).

## ANDREA MANTEGNA

Paduan School. Born 1431; died 1506. At an early age he was adopted by Squarcione in Padua, but was more strongly influenced by Donatello's work in Padua and by the Bellini, of Venice; he married Jacopo Bellini's daughter in 1453. He worked in Padua and, from 1460 until his death, chiefly in Mantua.

## K1709 : Figure 67

PORTRAIT OF A MAN. Washington, D.C., National Gallery of Art (1088), since 1951.<sup>1</sup> Transferred from wood to canvas and later to masonite.  $9\frac{1}{2} \times 7\frac{1}{2}$  in. ( $24.3 \times 19.1$  cm.). Fair condition; restoration due to vertical split through face; some abrasions in background.

The attribution of K1709 to Mantegna is generally favored.<sup>2</sup> The well-preserved left contour and neighboring areas of the face are best paralleled, perhaps, in some of the heads which Mantegna painted in the Eremitani frescoes in Padua. The suggestion that the sitter in K1709 may be the Hungarian humanist Janus Pannonius has not found support.<sup>3</sup> The date of the painting is probably about 1460.

*Provenance:* Gaál, Balatonföldvár, Hungary (before 1906). Dr. Ludwig Keleman, Budapest (until 1929). Jacques Seligmann's, New York – exhibited: 'Masterpieces of Art,' New York World's Fair, May–Oct. 1939, no. 233, as presumed *Portrait of Janus Pannonius*, by Mantegna; 'Masterpieces of Art,' Detroit Institute of Arts, Detroit, Mich., Apr. 1–May 31, 1941, no. 39 of catalogue, as Mantegna; 'Early European Paintings,' Society of the Four Arts, Palm Beach, Fla., Jan. 7–30, 1949, no. 19 of catalogue, as Mantegna. Kress acquisition, 1950.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 70 (catalogue by W. E. Suida), as Mantegna. (2) Suida (who, in *Art in America*, vol. xxxiv, 1946, p. 63, says he had been the first to recognize the authorship), B. Berenson (in ms. opinion), E. Tietze-Conrat (*Mantegna*, 1955, p. 201), M. Meiss (*Andrea Mantegna as Illustrator*, 1957, p. 26; Meiss suggests, p. 88 n. 41, that the panel may have been cut down, that there was possibly once a parapet at the bottom of the portrait), and W. Boeck (in *Zeitschrift für Kunstgeschichte*, vol. xx, 1957, p. 196) favor the Mantegna connection. G. Robertson (in a letter of Mar. 13, 1967) tentatively suggests an attribution to the early Giovanni Bellini. (3) This identification was attempted by A. M. Frankfurter (in ms. opinion, 1938); see also *Provenance*, above.

## ANDREA MANTEGNA

## K1563 : Figure 58

THE CHRIST CHILD BLESSING. Washington, D.C., National Gallery of Art (1146), since 1951.<sup>1</sup> Canvas.  $27\frac{5}{8} \times 13\frac{3}{4}$  in. ( $70.3 \times 35$  cm.). Thinly painted on unprepared canvas; slightly abraded throughout.

The attribution of this painting to Mantegna has gained favor in recent years; earlier critics, more disturbed by its

darkened and worn condition, usually thought it to be by a follower.<sup>2</sup> That it may have been a New Year's gift sent to relatives by the Duke of Mantua is an interesting suggestion.<sup>3</sup> Such pictures, it seems, were rolled up when dispatched to the recipients.<sup>4</sup> Among Mantegna's many paintings of the Christ Child, a close parallel for the type, though not the pose, of K1563 is offered by the *Madonna and Child* in the Museo Poldi Pezzoli, Milan. Like the latter, K1563 probably dates about 1480/90, although a much earlier dating is sometimes proposed.<sup>5</sup>

*Provenance:* Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. 1, 1913, p. 153, no. 128, as school of Mantegna). Contini Bonacossi, Florence. Kress acquisition, 1948.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 68 (catalogue by W. E. Suida) as Mantegna. (2) P. Kristeller (*Andrea Mantegna*, 1902, p. 476) and F. Knapp (*Andrea Mantegna*, 1910, p. 179 n. 158; 2nd ed., n.d. [1927?], p. 184) attribute K1563 to a Veronese follower of Mantegna (see also the opinion of Borenius under *Provenance*, above). B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 328; Italian ed., 1936, p. 291), G. Fiocco (*Mantegna*, 1937, p. 205, dating the picture in the painter's post-Roman period, i.e., c. 1490), R. Longhi (in ms. opinion, dating the picture c. 1460), and E. Tietze-Conrat (*Mantegna*, 1955, p. 201) give K1563 to Mantegna. (3) See Tietze-Conrat, cited in note 2, above. She tentatively identifies K1563 with 'un puttino vestito, alto on. 20 largo 10, del Mantegna,' listed in the Gonzaga di Novellara Inventory (G. Campori, *Raccolta di cataloghi*, 1870, p. 642). (4) According to W. Boeck (in *Zeitschrift für Kunstgeschichte*, vol. xx, 1957, p. 196). (5) See note 2, above, for Longhi's opinion.

## Circle of ANDREA MANTEGNA

## K325 : Figure 57

JUDITH WITH THE HEAD OF HOLOFERNES. Washington, D.C., National Gallery of Art (289), since 1941.<sup>1</sup> Paper on canvas.  $13\frac{5}{8} \times 7\frac{7}{8}$  in. ( $34.7 \times 20.2$  cm.). Good condition.

Paintings, drawings, and engravings by or after Mantegna indicate that he treated this subject more than once, varying the arrangement of the figures. Closest to K325 in composition are the two drawings variously associated with Mantegna, one at Chatsworth and the other in the Koenigs Collection, Haarlem. These and K325 are reflected fairly closely in reverse in two engravings by Girolamo Mocetto, who very likely, however, was working from a now-lost original.<sup>2</sup> As is the case with the two drawings just mentioned, the authorship of K325 is disputed.<sup>3</sup> The

date, 1482, inscribed on the Chatsworth drawing would indicate a date of *c.* 1480 for κ325 if it were by Mantegna himself.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1935.

*References:* (1) *Preliminary Catalogue*, 1941, p. 122, as Mantegna. (2) The Mocetto engravings differ from κ325 principally in omitting the sword and changing the position of Judith's right hand and arm, somewhat awkward features of κ325. (3) B. Berenson tentatively, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, and A. Venturi (in *ms. opinions*) have accepted κ325 as by Mantegna. E. Tietze-Conrat (*Mantegna*, 1955, p. 208), followed by W. Boeck (in *Zeitschrift für Kunstgeschichte*, vol. xx, 1957, p. 199) and M. Meiss (in *ms. opinion*), believes κ325 to be a variant by a contemporary artist of a lost original by Mantegna.

### Circle of ANDREA MANTEGNA (possibly Correggio)

κ483 : Figure 59

MADONNA AND CHILD. Washington, D.C., National Gallery of Art (377), since 1941.<sup>1</sup> Canvas. 22½ × 16½ in. (56 × 41 cm.). Good condition except for a few restorations.

Although its total effect seems weak for Mantegna, this painting finds considerable support – especially because of the type of the Child's head and the folds of the Virgin's bodice – for inclusion in the master's late work.<sup>2</sup> But the face and hands of the Virgin and the soft gradations of light and shade throughout suggest the very early Correggio,<sup>3</sup> working under the influence of Mantegna, about 1505, a date that seems appropriate, whichever of these two opinions, or variations of them, is favored.

*Provenance:* Rt. Hon. Lord Barrymore (Arthur Hugh Smith-Barry), Marbury Hall, Northwich, Cheshire, from the collection formed by James Hugh Smith-Barry in the eighteenth century (sold, Sotheby's, London, June 21, 1933, no. 89, as Mantegna) – exhibited: 'National Loan Exhibition,' Grafton Galleries, London, Oct. 1909–Jan. 1910, no. 88. Duveen's, New York (*Duveen Pictures in Private Collections of America*, 1941, no. 79, as Mantegna). Kress acquisition, 1937.

*References:* (1) *Preliminary Catalogue*, 1941, pp. 122 f., as Mantegna. (2) B. Berenson (in *ms. opinion*), G. Fiocco (*Mantegna*, 1937, pp. 78, 210), G. M. Richter (in *Apollo*, vol. xxix, 1939, p. 63, tentatively), and W. E. Suida (in *Pantheon*, vol. xxvi, 1940, p. 276, after having earlier, in

*ms. opinion*, attributed it to Correggio) attribute κ483 to Mantegna. F. Monod (in *Gazette des Beaux-Arts*, vol. III, 1910, pp. 58 f.), publishing κ483 for the first time, calls it Mantegnesque; and E. Tietze-Conrat (*Mantegna*, 1955, pp. 201 f.) thinks it is by one of Mantegna's followers, possibly one of his sons. (3) C. Ricci (*Correggio*, 1930, pp. 23, 149), F. M. Perkins, A. Venturi (in *ms. opinions*), R. Longhi (in *Paragone*, no. 101, 1958, p. 35), and S. Bottari (*Correggio*, 1961, p. 286) attribute κ483 to Correggio.

### Follower of ANDREA MANTEGNA

κ1653 : Figure 60

MADONNA AND CHILD. Tulsa, Okla., Philbrook Art Center (3370), since 1953.<sup>1</sup> Wood. 26½ × 19½ in. (67.8 × 49.5 cm.). Abraded throughout.

The composition of this painting almost duplicates that of a *Madonna* in the Berlin Museum attributed to Mantegna or his school. There the background is plain; a cartello, instead of the head of an emperor flanked by coats of arms, is shown on the parapet; the garland of fruit is slightly different; and a surrounding border, or painted frame, is decorated with putti bearing emblems of the Passion. The attribution of κ1653 has therefore been considered in connection with the attribution of the Berlin painting, and which of the two, if either, is the original version of the composition has been disputed. Each has been claimed for Mantegna, while other opinions have pointed toward Bartolomeo Vivarini in his most Mantegnesque manner.<sup>2</sup> There are reflections of both Mantegna and Bartolomeo in κ1653, suggesting that the painter may have derived his Mantegnesque model second-hand through the Vivarini school. The unsatisfactory condition of the panel makes conjecture as to its date hazardous.

*Provenance:* Barbieri Family. Dr. Fusaro, Padua.<sup>3</sup> Prince Jerome Bonaparte, Palais Royal, Paris (sold, Christie's, London, May 9–11, 1872, no. 311, as Mantegna; bought by Graves). Charles Butler, London – exhibited: 'Works of the Old Masters,' Royal Academy, London, Winter 1880, no. 220, as Mantegna; 1894, no. 148, as Mantegna. Butler sale (Christie's, London, May 25, 1911, no. 49, as Mantegna). Leopold Hirsch, London (sold, Christie's, London, May 11, 1934, no. 115 as Mantegna; bought by Collings). Wildenstein's, New York. Kress acquisition, 1949.

*References:* (1) Catalogue by W. E. Suida, 1953, pp. 24 f., as Mantegna. (2) Crowe and Cavalcaselle (*History of Painting in North Italy*, vol. 1, 1871, p. 340), describing κ1653 as belonging to Dr. Fusaro, Padua, and formerly to the Barbieri family, label it a possible, but badly damaged, Mantegna. C. Phillips (in *Gazette des Beaux-Arts*,

vol. XI, 1894, pp. 348 ff.) believes that both K1653 and the Berlin version go back to a lost work by Mantegna. P. Kristeller (*Andrea Mantegna*, 1902, p. 130) ascribes the Berlin version to Mantegna, as do some of the Berlin catalogues; but F. Knapp (*Andrea Mantegna*, 1910, pp. 157, 179) gives it to the school of Mantegna, and A. Venturi (*Storia dell'arte italiana*, vol. VII, pt. III, 1914, pp. 268 ff.) gives it and K1653 to followers of Mantegna. L. Collobi (in *Critica d'Arte*, Apr.-Dec. 1939, p. 38) attributes the Berlin picture to Lazzaro Bastiani. G. M. Richter (in *Apollo*, vol. XXIX, 1939, pp. 63 ff.) thinks the Berlin painting a studio version of a lost original and attributes K1653 to Mantegna and Bonsignori. But B. Berenson, as recently as 1946 (in ms. opinion), has defended the attribution of K1653 to Mantegna. The first champion of the attribution to Bartolomeo Vivarini of the Berlin painting seems to have been G. Morelli (*Kunstkritische Studien . . . die Galerie Berlin*, 1893, pp. 73 ff.). He has been followed by R. van Marle (*Italian Schools of Painting*, vol. XVIII, 1936, pp. 94 ff.), who calls K1653 a free copy of the Berlin picture. R. Pallucchini (*I Vivarini*, n.d. [1962], pp. 39 ff.) again attributes the Berlin painting to Bartolomeo, but without mentioning K1653. (3) Crowe and Cavalcaselle, *loc. cit.* in note 2, above.

#### Follower of ANDREA MANTEGNA

K13 : Figure 61

TRIUMPH OF LOVE

K12 : Figure 62

TRIUMPH OF CHASTITY

K15 : Figure 63

TRIUMPH OF DEATH

K14 : Figure 64

TRIUMPH OF FAME

K11 : Figure 65

TRIUMPH OF TIME

K10 : Figure 66

TRIUMPH OF DIVINITY

Denver, Colo., Denver Art Museum (E-IT-18-XVI-940 A, B, C, and 941 A, B, C), since 1954.<sup>1</sup> Wood. K10, 20½ × 21¾ in. (52.1 × 54.3 cm.); K11, 20¾ × 21¾ in. (51.8 × 54.3 cm.); K12, 20¾ × 21¾ in. (51.8 × 54.3 cm.); K13, 20 × 21¼ in. (50.8 × 54 cm.); K14, 20½ × 21¼ in. (52.1 × 54 cm.); K15, 20¾ × 21¾ in. (52.4 × 54.3 cm.). All in fair condition; few restorations around edges.

From their first publication, in 1880,<sup>2</sup> these six panels have been studied in connection with (1) Petrarch's poem, the

*Triumphs*, (2) six Mantegnesque ivory cassonireliefs in Graz, and (3) pictures of the Triumphs of Petrarch described in a letter of 1501 as painted by Mantegna, for part of a Mantuan theater decoration, another part of which consisted of Mantegna's *Triumph of Caesar*, now at Hampton Court.<sup>3</sup> The connection of K10-15 with Petrarch's *Triumphs*<sup>4</sup> is obvious, since the painter has followed the poet faithfully in many details. The Graz reliefs<sup>5</sup> decorate two chests from a Gonzaga trousseau of 1477; their analogy with K10-15 suggests that the latter also may have decorated the fronts of two chests, or cassoni, three scenes on each, arranged in the same order as in Petrarch's poem, i.e., as listed at the head of this catalogue note. The now-lost theater decorations mentioned in the letter of 1501 may have furnished the models for K10-15. Some of these panels are better preserved than others, but their execution is fairly uniform. Attributions of the series to Francesco Mantegna, Benaglio, and Bonsignori, and others have been suggested.<sup>6</sup> Of these, Benaglio, perhaps the most likely candidate, would put the work in the Veronese school of Mantegna.

*Provenance*: Castello di Colloredo, near Udine, Italy, as early as 1880.<sup>7</sup> Professor Luigi Grassi, Florence. Alte Pinakothek, Munich, 1905-24. Viscount Lee of Fareham (only two, K13 and 12, the *Triumph of Love* and *Triumph of Chastity*), 1926.<sup>8</sup> Contini Bonacossi, Rome (K10-13, 15). Drey's, New York (K14). Kress acquisition, 1927 (K10-13, 15), and 1928 (K14) - exhibited: Metropolitan Museum of Art, New York, after 1927 (K15), and after 1930 (K10-14; National Gallery of Art, Washington, D.C. (121-126), 1941-54.<sup>9</sup>

*References*: (1) Catalogue by W. E. Suida, 1954, pp. 38 ff., and *Denver Art Museum, Guide to the Collection*, 1965, pp. 40 f., as pupil of Mantegna. (2) J. Wastler, in *Zeitschrift für Bildende Kunst*, vol. xv, 1880, pp. 61 ff. (3) For the letter see P. Kristeller, *Andrea Mantegna*, 1902, p. 568. The description seems to locate the Petrarch scenes around the parapet of the stage, with, above, 'richly gilded candelabra.' Possibly the latter are recalled by the simulated candelabra, richly designed and gilded, which separate the scenes in K10-15. (4) Francesco Petrarca, *The Sonnets, Triumphs, and Other Poems*, 1859, pp. 322 ff. (5) Reproduced by A. Venturi, *Storia dell'arte italiana*, vol. VII, pt. III, 1914, pp. 215 ff., where K10-15 also are mentioned. (6) Wastler (*loc. cit.* in note 2, above) thought K10-K15 might be studies for the theater decorations and that both the studies and the theater paintings were by Mantegna's son Francesco, the attribution given also in the Munich catalogue of 1908, pp. 216 f., changed in the 1911 ed. to Veronese miniaturist, c. 1500, and in some editions to Bonsignori. Kristeller (pp. 298 f. n. of *op. cit.* in note 3, above) tentatively suggests a pupil of Jacopo Bellini. G. Bernardini (in *Rassegna d'Arte*, vol. XI, 1911, pp. 39 ff.) attributes the panels to Bonsignori, a suggestion tentatively accepted by P. Schubring (*Cassoni*,



1925, pp. 155, 358). F. Knapp (*Andrea Mantegna*, 1910, pp. 166 ff.) cites them as of Mantegna's school or copies after him. B. Berenson (in ms. opinion) suggests Parenzano or Montagnana. E. Sandberg-Vavalà (in *Art in America*, vol. XXI, 1933, p. 63 n. 17) tentatively suggests Benaglio. R. Longhi, F. M. Perkins (in ms. opinions), and G. Fiocco (*Mantegna*, 1937, p. 61) attribute the panels to the school of Mantegna (see also note 1, above); while they are classified as North Italian, c. 1500, by T. Borenius (catalogue of the

Viscount Lee Collection, vol. II, 1926, pp. 82 f.); and G. Carandente (*I Trionfi nel primo rinascimento*, 1963, pp. 94 f.) gives them tentatively to Niccolò da Verona. (7) Wastler (*loc. cit.* in note 2, above) says the panels had been in the Colloredo family for generations and were believed to have been acquired when the family bought a Gonzaga palace in Mantua. (8) See reference to Borenius' Lee catalogue in note 6, above. (9) *Preliminary Catalogue*, 1941, pp. 123 f., as school of Mantegna.

# VENETIAN SCHOOL

## XV-XVI CENTURY

### DONATO BRAGADIN

Donato Bernardo di Giovanni Bragadin. Venetian School. Active from 1438; died 1473. Although documents mention a number of his paintings and vouch for his significance by recording his employment in the Ducal Palace and his one-time association with Jacopo Bellini, Bragadin has until recently been known by only one painting, the signed and documented, but badly damaged *Lion of St. Mark's* in the Ducal Palace, Venice. The painting here catalogued proves his stylistically close adherence to Gentile da Fabriano and Pisanello.

#### K 1101 : Figure 69

MADONNA AND CHILD WITH ST. PHILIP AND ST. AGNES. New York, N.Y., Metropolitan Museum of Art (37-160-1-3), since 1937.<sup>1</sup> Wood. Center,  $23\frac{1}{2} \times 13$  in. ( $59.7 \times 33$  cm.); each side,  $23\frac{1}{4} \times 5\frac{7}{8}$  in. ( $59 \times 14.9$  cm.). Signed below the Madonna: OPUS DONATI. Good condition except for a few abrasions.

This well-preserved triptych gives for the first time a clear demonstration of Bragadin's style, still Gothic in the use of gold background, gentle expression, and flowing line.<sup>2</sup> Painted probably about 1450, the panels parallel, in a measure, Lorenzo Monaco's work of nearly half a century earlier in Florence. The lowly seating of the Virgin characterizes her as the Madonna of Humility.

*Provenance:* Arthur Sambon, Paris (1929-35). Contini Bonacossi, Florence. Kress acquisition, 1937.

*References:* (1) M. S. Patterson (in *Bulletin of the Metropolitan Museum of Art*, vol. xxxiii, 1938, pp. 6 ff.), H. B. Wehle (*Metropolitan Museum of Art: A Catalogue of Italian . . . Paintings*, 1940, pp. 171 f.), and F. Zeri (*Catalogue of Paintings in the Metropolitan Museum of Art*, 2nd ed., 1963, unpublished), as Bragadin. (2) K 1101 was first published by A. Sambon (in *L'Arte*, vol. xxxii, 1929, pp. 15 ff.), who recognized its importance as a signed work by Donato Bragadin. His conclusions have been followed by G. Fiocco, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), R. Longhi (*Viatico per cinque secoli di pittura veneziana*, 1946, pp. 51 f.), L. Coletti (*Pittura veneta del quattrocento*, 1953, p. xxx), C. Volpe (in *Arte Veneta*, vol.

ix, 1955, pp. 17 ff.), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 49).

### JACOPO BELLINI

Venetian School. Born c. 1400; died 1470/71. The four paintings signed by Jacopo Bellini and most of the others attributable to him are of religious subjects, but his two sketch books, for which he is more famous, show a great interest in profane scenes: court activities, animals, and especially architecture. He was influenced primarily by Gentile da Fabriano, who may have been his teacher. His work marks a transition from the late Gothic to the early Renaissance and to the style of his sons Gentile and Giovanni Bellini.

#### Attributed to JACOPO BELLINI

##### K 480 : Figure 92

PROFILE PORTRAIT OF A BOY. Washington, D.C. National Gallery of Art (374), since 1941.<sup>1</sup> Wood.  $9\frac{1}{2} \times 7$  in. ( $23.5 \times 18$  cm.). Fair condition; face slightly overcleaned.

The attribution of this painting to Jacopo Bellini, which has met with considerable approval,<sup>2</sup> is based chiefly on comparison with the artist's drawings, especially with the profile of a young man's head in the Louvre sketch book.<sup>3</sup> The outline of the profile and the indication of the nostrils, eyes, and eyebrows, as well as the treatment of the hair, are strikingly similar in painting and sketch. The painting technique of the boy's head and the unperturbed expression have much in common with what is regarded as Jacopo's manner. The date is probably toward 1470.

*Provenance:* Otto Müндler, Paris (sold 1871). Gustave Dreyfus, Paris (acquired 1871). Duveen's, New York. Kress acquisition, 1937 - exhibited: 'Italian Renaissance Portraits,' Knoedler's, New York, Mar. 18-Apr. 6, 1940, no. 2 of catalogue, as Jacopo Bellini.

*References:* (1) *Preliminary Catalogue*, 1941, p. 22, as Jacopo Bellini. (2) The attribution to Jacopo Bellini was first proposed by C. Phillips (in *Burlington Magazine*, vol. xvi, 1910, pp. 200 ff.). It has been followed by T. Borenius (ed. of Crowe and Cavalcaselle, *History of Painting in North*

*Italy*, vol. I, 1912, p. 116 n. 2), L. Venturi (in *L'Arte*, vol. XXXIII, 1930, p. 186, and *Italian Paintings in America*, vol. II, 1933, no. 334), R. van Marle (*Italian Schools of Painting*, vol. XVII, 1935, pp. 121 ff.), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 38). A. Venturi and W. E. Suida (in ms. opinions) also give K480 to Jacopo Bellini. S. Reinach (*Tableaux inédites*, 1906, pl. 37) labels it Lorenzo di Credi and later (*Répertoire de peintures*, vol. III, 1910, p. 106, no. 3), Venetian School. Berenson had once (*North Italian Painters of the Renaissance*, 1907, p. 171; but see above) listed it as Boltraffio; J. Guiffrey (in *Les Arts*, no. 73, 1908, pp. 14 f.) suggested Alvise Vivarini or some pupil of Giovanni Bellini; G. Fiocco (in *L'Arte*, vol. XIX, 1916, p. 187) suggested Girolamo da Santa Croce; L. Testi (*Storia della pittura veneziana*, vol. II, 1915, p. 280) merely rejected the attribution to Jacopo; and F. M. Perkins (in ms. opinion) saw a relationship to Ferrarese-Emilian style, while L. Grassi (in *Arti Figurative*, vol. I, 1945, p. 234) stresses the Ferrarese character of the portrait, which reminds him of Cossa. Most recently F. Zeri (verbally, 1961) has suggested Botticini. (3) Louvre sketch book, folio 22a; for a reproduction of this drawing, see the article by Phillips cited in note 2, above. H. Tietze and E. Tietze-Conrat (*Drawings of the Venetian Painters*, 1944, p. 111), discussing fol. 22a, indicate a date late in Jacopo's career for the drawing of the profile head.

## MASTER OF THE LOUVRE LIFE OF THE VIRGIN

Venetian School. Active, mid-fifteenth century. The designation of this anonymous artist is derived from the location and subject matter of a series of his paintings. He was strongly influenced by Gentile da Fabriano. Attempts have been made to identify him as Jacopo Bellini, Gentile Bellini, Francesco de' Franceschi, and, more plausibly perhaps, as Antonio Vivarini.

### K 521 : Figure 68

THE ANNUNCIATION. Columbia, S.C., Columbia Museum of Art (54-402/6), since 1954.<sup>1</sup> Wood. Left panel,  $12\frac{3}{8} \times 4\frac{1}{8}$  in. (31.5 × 10.3 cm.); right panel,  $12\frac{1}{2} \times 4\frac{1}{8}$  in. (31.8 × 10.3 cm.). Good condition except for some restorations.

Ever since they came to the attention of critics, about forty years ago, these two panels have been recognized as the work of the artist who painted a series of twelve scenes from the Life of the Virgin in the Louvre.<sup>2</sup> More recently it has been noted that K 521 actually belonged to the Louvre series and must originally have been a single panel, about ten inches higher and three inches wider than the

two panels combined measure at present, with the architectural section continuing into the upper part of the panel, which terminated, like the Louvre panels, in a triple lobe.<sup>3</sup> K 521 becomes involved, therefore, in the discussion which the authorship of the Louvre panels has attracted for many years.<sup>4</sup> How the cycle of scenes, still incomplete, even with the addition of K 521 to the Louvre series, was arranged is not known. They probably come from a large altarpiece but would scarcely have been confined to a predella.<sup>5</sup> The date is about 1450.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1938 – exhibited: National Gallery of Art, Washington, D.C. (410), 1941–52.<sup>6</sup>

*References:* (1) Catalogue by W. E. Suida, 1954, p. 19, and by A. Contini Bonacossi, 1962, pp. 27 f., as Master of the Louvre Life of the Virgin. (2) G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions) were the first to associate K 521 with the Louvre series. B. Berenson (in ms. opinion) at this time (c. 1930) classified it as Florentine, c. 1440. (3) R. Longhi (*Viatico per cinque secoli di pittura veneziana*, 1946, p. 53) assigns K 521 to the Louvre series and suggests that the author may be the very young Gentile Bellini. (4) See biographical sketch, above. The Louvre paintings (nos. 1280–83) have been catalogued as school of Gentile da Fabriano; however, in an exhibition at the Louvre in the early 1960's of paintings from the museum's reserves, the series was labeled 'Venetian, first half of fifteenth century.' See the exhibition catalogue, 1960, nos. 63–74. A. Colasanti (*Gentile da Fabriano*, 1909, pp. 77 ff.) labels them follower of Jacopo Bellini. L. Venturi (*Le Origini della pittura veneziana*, 1906, pp. 68, 100) sees in them the influence of both Gentile da Fabriano and Jacopo Bellini. G. Ludwig and P. Molmenti (*Vittore Carpaccio*, 1907, pp. 166 f.) have attributed them to Jacopo himself. B. Berenson (*Study and Criticism of Italian Art*, vol. I, 1912, p. 94) attributes the series to Antonio Vivarini, but later (*Italian Pictures of the Renaissance*, 1932, p. 593; Italian ed., 1936, p. 510) to an anonymous Venetian between Jacopo Bellini and the Muranese, c. 1450; and yet later (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 205) he places them between Jacopo Bellini and Antonio Vivarini, c. 1450. R. van Marle (*Italian Schools of Painting*, vol. VII, 1926, pp. 392 ff.) places them in the neighborhood of Francesco de' Franceschi; E. Sandberg-Vavalà (in *Dedalo*, vol. XI, 1931, pp. 663 ff.) connects them with Jacopo Moranzone; and F. Zeri (in ms. opinion) suggests Dario da Treviso. (5) Contini Bonacossi (see note 1, above) notes the apparent repetition of each of two subjects in the Louvre series: the *Presentation of the Virgin in the Temple* and the *Circumcision*. Is it possible that two moments in the former event are intended and that instead of two representations of the *Circumcision*, one of these is to be interpreted as the *Presentation of the Christ Child*? L. Coletti (*Pittura veneta*, 1953, p. xxxix) believes

that the Louvre series, with which he associates K 521, was divided between two polyptychs. (6) *Preliminary Catalogue*, 1941, pp. 130 f., as Master of the Louvre Predella.

## ANTONIO VIVARINI

Also called Antonio da Murano. Venetian School. Active, chiefly in Venice, 1440 to 1467 or later; died between 1476 and 1484. He collaborated extensively with his brother-in-law Giovanni d'Alemagna from 1441 to 1450, and after that with his brother Bartolomeo. His own style (which seems to have been based not only on the more Gothic artists such as Gentile da Fabriano, but also partly on Masolino) is to be distinguished in the Parenzo altarpiece, which he signed alone in 1440, and in a polyptych of 1464, in the Accademia, Venice, likewise bearing his signature alone. Research in recent years has reconstructed a highly significant oeuvre for him, characterizing him as the most important Venetian painter before Giovanni Bellini.

### K 7 : Figure 70

ST. CATHERINE CASTING DOWN A PAGAN IDOL. Washington, D.C., National Gallery of Art (118), since 1941.<sup>1</sup> Wood.  $23\frac{1}{2} \times 13\frac{1}{2}$  in. (60 × 34 cm.). Inscribed on the balcony parapet: EVSEBIV[s]. Fair condition; abrasion in some of the faces.

This was originally part of a series of panels of which three others are now known. Two of these, representing the martyrdoms of St. Lucy and St. Apollonia, are in the Carrara Gallery, Bergamo; the third, with the martyrdom of an unknown saint, is in the Picture Gallery at Bassano. K 7 represents a scene leading up to Catherine of Alexandria's martyrdom. She is here knocking down an idol of Bacchus in the presence of spectators, some of whom may be the philosophers whom she converted (or the Roman governor and his counselors). The inscription on the balustrade probably refers to Catherine of Alexandria's contemporary, the Palestinian bishop Eusebius (c. 265–c. 340), 'Father of Church History.'

The series of panels to which K 7 belongs has been variously attributed: to Jacopo Bellini,<sup>2</sup> to Dello Delli,<sup>3</sup> to Francesco de' Franceschi tentatively,<sup>4</sup> to Domenico Veneziano or his bottega;<sup>5</sup> but most convincingly, and now generally, to Antonio Vivarini, about 1450.<sup>6</sup>

*Provenance:* Contini Bonacossi, Rome. Kress acquisition, 1927.

*References:* (1) *Preliminary Catalogue*, 1941, p. 214, as Antonio Vivarini. (2) By G. Fogolari, A. Venturi, and L. Venturi, according to R. van Marle (*Italian Schools of Painting*, vol. xvii, 1935, p. 125 n. 4). (3) By G. Fiocco

(*L'Arte di Andrea Mantegna*, 1927, pp. 57 f.). This attribution was discredited by C. R. Post (*History of Spanish Painting*, vol. III, 1930, p. 260 n. 1). Fiocco later (in *Arte Veneta*, vol. II, 1948, pp. 22 ff., and *L'Arte d'Andrea Mantegna*, 1959, pp. 36 f.) labels the series as by the 'Master of the Martyrs,' whom he still thinks may be Dello Delli. (4) By R. van Marle, vol. VII, 1926, p. 390, of *op. cit.* in note 2, above. (5) By C. Brandi and L. Coletti (see Coletti, *Pittura veneta del quattrocento*, 1953, p. 18). (6) R. Longhi (in ms. opinion and *Viatico per cinque secoli di pittura veneziana*, 1946, pp. 50 f.) seems to have been the earliest champion of this attribution, as he is also to be credited with recognizing the outstanding importance of Antonio and with detecting the influence on him of Masolino, who probably stopped in Venice on his way to or from Hungary. Following Longhi's attribution of K 7 to Antonio Vivarini are G. Gronau, F. M. Perkins, A. Venturi (in ms. opinions), W. E. Suida (in *Pantheon*, vol. xxvi, 1940, p. 274), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 200), A. Martini (in *Arte Veneta*, vol. XI, 1957, p. 53), and R. Pallucchini (*I Vivarini*, n.d. [1962], p. 98).

## ANTONIO VIVARINI

### K III 16 : Figure 71

ST. PETER MARTYR HEALING THE LEG OF A YOUNG MAN. New York, N.Y., Metropolitan Museum of Art (37.163.4), since 1937.<sup>1</sup> Wood.  $20\frac{7}{8} \times 13\frac{3}{8}$  in. (53 × 33.3 cm.). Abraded throughout; loss of paint in half-inch strip at bottom; bad restorations (letter of Mar. 1, 1965, from the Metropolitan Museum).

This comes from a series of panels of which six others are now known: *The Investiture of Peter Martyr* and *Peter Martyr's Miracle of the Fire* (both in the Berlin Museum), *Peter Martyr Exorcising a Demon* (in the George F. Harding Collection, Chicago), *Peter Martyr Exorcising a Demon Disguised as the Madonna and Child* (formerly in the Claude Lafontaine Collection),<sup>2</sup> the *Madonna with Three Cardinal Virtues Appearing in Peter Martyr's Cell* (in a recent sale in Paris),<sup>3</sup> and the *Funeral of Peter Martyr* (in the Mario Crespi Collection, Milan).<sup>4</sup> The subject of K III 16 (taken from the *Acta Sanctorum*) is Peter Martyr healing a boy who had chopped off his foot in his remorse for having kicked his mother. Thus the series of seven panels, to which a now unknown eighth probably added the scene of the death of the saint, clearly come from an altarpiece dedicated to St. Peter Martyr. It had been dismembered by 1790<sup>5</sup> and nothing is now known of the central panel, which was likely a full-length figure of the saint. This figure was probably flanked by the small scenes in two vertical rows, for their shape is not usual for a predella. The attribution of the panels to Antonio Vivarini is generally accepted, as is the date of about 1450/60.<sup>6</sup>

*Provenance:* Giovanni Vianelli, Chioggia, Venezia (catalogue, 1790, as Bartolomeo Vivarini).<sup>7</sup> Achillito Chiesa, Milan (sold, American Art Association, New York, Nov. 23, 1927, no. 109 of catalogue, attributed by G. de Nicola to Jacopo Bellini). F. Steinmeyer's, Lucerne. Julius Böhler's, Munich. Asher, London. Contini Bonacossi, Florence. Kress acquisition, 1937.

*References:* (1) M. M. Salinger (in *Bulletin of the Metropolitan Museum of Art*, vol. xxxiii, 1938, pp. 8 ff.), H. B. Wehle (*Metropolitan Museum of Art: A Catalogue of Italian . . . Paintings*, 1940, pp. 173 f.), and F. Zeri (*Catalogue of Italian Paintings in the Metropolitan Museum of Art*, 2nd ed., 1963, unpublished), treat K1116 as by Antonio Vivarini. (2) Sold, Palais Galliera, Paris, Apr. 11, 1962, no. 7, as Italian School, end of fifteenth century. (3) Sold, Palais Galliera, Paris, June 27, 1963, no. 216, as Italian, fifteenth century. (4) Five of the panels are reproduced by B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, figs. 81-85). (5) See *Provenance*, above. (6) G. Pudelko (in *Pantheon*, vol. xx, 1937, pp. 283 ff.) was the first to associate four of the panels, attributing them to Antonio Vivarini, c. 1460, an opinion followed by R. Longhi (*Viatico per cinque secoli di pittura veneziana*, 1946, pp. 50 f.), L. Coletti (*Pittura veneta del quattrocento*, 1953, p. xxix), and (in ms. opinions) by F. M. Perkins, W. E. Suida, and A. Venturi. Berenson (*loc. cit.* in note 4, above) adds a fifth panel, of the funeral scene, and likewise attributes the series to Antonio Vivarini, as does R. Pallucchini (*I Vivarini*, n.d. [1962], pp. 27, 97 f.). De Nicola (see *Provenance*, above) attributed K1116 to Jacopo Bellini; and G. Fiocco (in ms. opinion) called it North Italian, influenced by the Florentine School; but later (in *Arte Veneta*, vol. II, 1948, p. 20) Fiocco tentatively attributes it to Antonio Vivarini. It should be noted also that R. van Marle (*Italian Schools of Painting*, vol. xvii, 1935, p. 49), who apparently knew only the panel in Chicago, attributed it to Quirizio da Murano. (7) P. 286 n. 1, of Pudelko, *op. cit.*, in note 6, above.

## BARTOLOMEO VIVARINI

Also called Bartolomeo da Murano. Venetian School. Active 1450-91. His first known work was a collaboration with his older brother, Antonio, but it shows him already strongly influenced by the bold plasticity of artists active in Padua: Squarcione, Donatello, Mantegna. He was signing paintings independently by 1459. Strong, rich color combined with sculptural plasticity characterizes his mature style.

### K200 : Figure 72

MADONNA AND CHILD. Seattle, Wash., Seattle Art Museum (It 37/V8366.1), since 1952.<sup>1</sup> Wood. 19 $\frac{3}{4}$  × 16 $\frac{1}{2}$  in. (50.2 × 41.9 cm.). Excellent condition.

Similarity of style with Bartolomeo's signed and dated altarpiece at Lussingrande supports the attribution of K200 to this master, and a date of about 1475.<sup>2</sup> But that K200 may have been associated originally, as has been suggested, with three panels of saints from the Frizzoni Salis Collection, Bergamo,<sup>3</sup> seems precluded by the proportions of the panel. Details such as the Child's hair suggest bottega assistance.

*Provenance:* Charles Fairfax Murray, London. Contini Bonacossi, Florence. Kress acquisition, 1932 - exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 1932, Atlanta, Ga., through June 1935, Charlotte, N.C., p. 41 of catalogue, as Bartolomeo Vivarini; 'Golden Gate International Exposition,' San Francisco, Calif., 1940, no. 127 of catalogue, as Bartolomeo Vivarini.

*References:* (1) Catalogue by W. E. Suida, 1952, p. 15, and 1954, p. 36, as Bartolomeo Vivarini. (2) G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), R. van Marle (*Italian Schools of Painting*, vol. xviii, 1936, p. 131 n. 3), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 202) attribute K200 to Bartolomeo. (3) Suida, *loc. cit.* in note 1, above.

## BARTOLOMEO VIVARINI

### K247 : Figure 73

MADONNA AND CHILD. Washington, D.C., National Gallery of Art (229), since 1941.<sup>1</sup> Wood. 21 × 16 $\frac{1}{2}$  in. (53 × 42 cm.). Good condition except for a few restorations.

The style and composition, which are closely paralleled in the artist's *Madonnas* in the Colonna Gallery, Rome (1471), San Giovanni in Bragora, Venice (1478), and the Church of the Frari, Venice (1482), date K247 about 1475 and leave no doubt that it is properly attributed to Bartolomeo, of whom it has been called the 'swan song,'<sup>2</sup> before his work became repetitious. The panel is remarkably well preserved and the open landscape views at the sides and the gentle expression of the Virgin are rare at any period in the artist's career.

*Provenance:* Sir Edward Smithson, Surrey, England. Contini Bonacossi, Florence. Kress acquisition, 1933 - exhibited: 'Venetian Painting,' Palace of the Legion of Honor, San Francisco, Calif., June 25-July 24, 1938, no. 76 of catalogue, as Bartolomeo Vivarini; 'Venetian Paintings from the Samuel H. Kress Collection,' Seattle, Wash., Aug. 1-25, 1938, Portland, Oreg., Sept. 1-26, 1938, Montgomery, Ala., Oct. 1-31, 1938, as Bartolomeo Vivarini.

*References:* (1) *Preliminary Catalogue*, 1941, p. 215, as Bartolomeo Vivarini. (2) R. Longhi, *Viatico per cinque secoli di pittura veneziana*, 1946, p. 57. The attribution to Bartolomeo Vivarini is accepted also by G. Fiocco, F. M. Perkins, O. Sirén, W. E. Suida, A. Venturi (in ms. opinions), R. van Marle (*Italian Schools of Painting*, vol. xviii, 1936, p. 131 n. 3), B. Berenson (*Italian Pictures . . . Venetian School*, 1957, p. 203), R. Pallucchini (*I Vivarini*, n.d. [1962], pp. 44 f.), and F. Gibbons (in *Master Drawings*, vol. iv, 1966, pp. 411 f., citing K247 as exemplifying Bartolomeo's typical treatment of hands).

## BARTOLOMEO VIVARINI

### K293 : Figure 74

ST. BARTHOLOMEW. Allentown, Pa., Allentown Art Museum (60.17.KB), since 1960.<sup>1</sup> Wood.  $35\frac{1}{8} \times 16\frac{3}{4}$  in. (89.5 × 42.6 cm.). Good condition except for some restoration in gold background; cleaned 1960.

The original arrangement of this panel in a polyptych is suggested by the large signed and dated (1490) altarpiece now in the Contini Bonacossi Collection, Florence,<sup>2</sup> which offers, moreover, a close parallel to K293 in its panel of the same saint.<sup>3</sup> Also the very late date, 1490, seems approximately correct for K293.

*Provenance:* Henry Avray Tipping (sold, Christie's, London, Feb. 16, 1934, no. 17, as Bartolomeo Vivarini; bought by Bellesi). Contini Bonacossi, Florence. Kress acquisition, 1934.

*References:* (1) Catalogue by F. R. Shapley, 1960, p. 52, as Bartolomeo Vivarini. (2) The Contini Bonacossi altarpiece is reproduced by B. Berenson, *Italian Pictures . . . Venetian School*, vol. 1, 1957, fig. 120. (3) G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), R. van Marle (*Italian Schools of Painting*, vol. xviii, 1936, p. 131 n. 3, where the fine quality of the panel is stressed), and Berenson (p. 202 of *op. cit.* in note 2, above) attribute K293 to Bartolomeo Vivarini.

Attributed to

## BARTOLOMEO VIVARINI

### K423 : Figure 75

THE CORONATION OF THE VIRGIN. New Orleans, La., Isaac Delgado Museum of Art (61.67), since 1953.<sup>1</sup> Wood.  $35\frac{1}{8} \times 23\frac{1}{2}$  in. (89.4 × 60.2 cm.). Good condition except for the Virgin's mantle; cleaned 1952.

The composition of the two principal figures is a favorite one in the Vivarini circle for the subject of the *Coronation*.

It duplicates almost exactly the arrangement in the main panel of the altarpiece in Osimo, which is variously attributed to the Vivarini brothers and their school. K423 differs from the other versions in the arrangement of the angels, and the resemblance of the angels to Antonio Vivarini's type suggests a date of about 1460, when the two brothers were collaborating. There must have been bottega assistance in the execution of the work.<sup>2</sup> X-ray indicates changes in the arrangement of the Virgin's robe, especially at the left, the first arrangement repeating more closely the design of the Osimo version. K423 probably once formed the center panel of an altarpiece, other extant panels of which may be the full-length figures of *St. James* and *St. Francis* in the Johnson Collection, Philadelphia Museum, and the half-length *Ecce Homo* in the Museum at Capua.<sup>3</sup>

*Provenance:* Conte Giovanni Battista Costabili, Ferrara. Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited: National Gallery of Art, Washington, D.C. (343), 1941–51;<sup>4</sup> after entering the Isaac Delgado Museum: 'Religion in Painting,' Arkansas Arts Center, Little Rock, Ark., Dec. 7, 1963–Jan. 30, 1964, no. 16, as Bartolomeo Vivarini.

*References:* (1) Catalogue by W. E. Suida, 1953, p. 20, and by P. Wescher, 1966, p. 20, as Bartolomeo Vivarini. (2) K423 is attributed to Bartolomeo by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, A. Venturi (in ms. opinions), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 202), and R. Pallucchini (*I Vivarini*, n.d. [1962], pp. 41 f.). H. Tietze and E. Tietze-Conrat (in ms. opinion) attributed it to the school of Bartolomeo. (3) Suggested by Pallucchini in *loc. cit.* in note 2, above. B. Sweeny (*John G. Johnson Collection: Catalogue of Italian Paintings*, 1966, p. 80) tentatively adds the *St. Jerome* in the Mario Baldi Collection, Ferrara; but Pallucchini (p. 118 of *op. cit.*) reasonably doubts its connection with K423, the two Johnson panels, and the Capua panel. Comparison with the Osimo altarpiece would indicate that the Capua *Ecce Homo* was originally above K423 and that the latter was flanked by the Johnson saints. It should be noted that the figures in K423 and its companion panels seem less plastic in effect than do the figures in the Osimo altarpiece. (4) *Preliminary Catalogue*, 1941, p. 215, as Bartolomeo Vivarini.

## VENETIAN SCHOOL, c. 1460

### K19 : Figure 76

ST. JEROME, ST. JOHN THE BAPTIST, THE VIRGIN, ST. JOHN THE EVANGELIST, ST. NICHOLAS OF BARI. Columbia, S.C., Columbia Museum of Art (54-402/5), since 1954.<sup>1</sup> Wood. Each panel,  $11\frac{3}{4} \times 4$  in. (29.8 × 10.1 cm.). Much abraded throughout; cleaned 1962.

The five panels were undoubtedly once associated with others in an altarpiece. At least two artists would seem to have collaborated in the work.<sup>2</sup> One of these, influenced by the Vivarini, especially by Antonio, painted the Virgin and the Evangelist. The other collaborator, responsible for three of the panels, would seem to have been influenced by the work of Giambono; but he may have received this influence also through Antonio. The most archaizing feature is the exaggerated schematization of Byzantine gold hatching on the robe of the Virgin.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1929 – exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 1932, Atlanta, Ga., through June 1935, Charlotte, N.C., p. 40 of catalogue, as Antonio and Bartolomeo Vivarini.

*References:* (1) Catalogue by W. E. Suida, 1954, p. 17, and by A. Contini Bonacossi, 1962, p. 12, as Venetian, first half of fifteenth century. (2) G. Fiocco, R. Longhi, and F. M. Perkins (in ms. opinions) attribute K19 to Antonio and Bartolomeo Vivarini. A. Venturi (in ms. opinion) attributes the panels to Bartolomeo alone, and R. van Marle (*Italian Schools of Painting*, vol. XVIII, 1936, p. 131 n. 3) to Bartolomeo, executed under the influence of Antonio. B. Berenson (*Italian Pictures . . . Venetian School*, 1957, p. 205) lists them as unidentified Venetian, fifteenth century.

## CARLO CRIVELLI

Venetian School. Active 1457–93. Crivelli was probably born in Venice for he signed himself as Venetian. Stylistic evidence points to the milieu of the Paduan Squarcione for his training. But Crivelli developed his own unmistakable types, and his color far outran Squarcione's in richness and brilliance. Not even Venice could boast a greater colorist in his day. Crivelli is believed to have left Venice about the time we first hear of him, 1457, to take up residence in the Marches. He carried out many commissions in this region, especially in Ascoli Piceno.

### K1383 : Figure 80

MADONNA AND CHILD ENTHRONED WITH DONOR. Washington, D.C., National Gallery of Art (794), since 1945. Wood. 51 × 21  $\frac{3}{8}$  in. (129.5 × 54.5 cm.). Inscribed on the arch above: MEMENTO · MEI · MATER · DEI · REGINA · CELI · LETARE (*Regina Coeli* from the Easter antiphon). Very good condition except for minor restoration.

Although this important panel has been widely known since about the middle of the nineteenth century,<sup>1</sup> its

original association with a documented altarpiece and the reconstruction of that altarpiece are problems which have been solved, step by step, in the last two decades. The altarpiece was originally in the Parochial Church of Porto San Giorgio, where an inventory of 1771<sup>2</sup> describes it on the high altar: in the middle panel, the *Enthroned Madonna and Child* (now identified as K1383<sup>3</sup>); on her right, *Sts. Peter and Paul* (now identified as in the National Gallery, London<sup>4</sup>), with *Sts. Jerome and Catherine* in a lunette above (now identified as in the Philbrook Art Center, Tulsa, Okla., K1789, Fig. 81<sup>5</sup>); on the Madonna's left, *St. George on horseback* (now identified as the *St. George Killing the Dragon*, in the Isabella Stewart Gardner Museum, Boston<sup>6</sup>), with *Sts. Anthony Abbot and Lucy* in a lunette above (now identified as in the National Museum, Cracow<sup>7</sup>); at the top of the altarpiece, the *Pietà* (now identified as the lunette in the Institute of Fine Arts, Detroit<sup>8</sup>); and at the bottom, the inscription: *Carolus Crivellus Venetus pinxit anno 1470*. The inventory of 1771, which identifies all the subjects, notes their arrangement in the altarpiece, and quotes the inscription, adds that in the chapel were two panels, with six saints each, and the Salvadori coat of arms. This is the family founded by the Albanian immigrant Giorgio who is credited with commissioning the altarpiece in 1470.<sup>9</sup>

Since the identifications cited above have met with general acceptance, we may conclude that the reconstruction of the altarpiece to which K1383 belonged is now complete,<sup>10</sup> except for the frame, the inscription carrying the signature and date, and a probable predella. The predella may have consisted of the half-length saints which the Salvadori family had in 1834,<sup>11</sup> with a middle panel, a *Last Supper* ('a palm in height'), which is mentioned in Salvadori inventories of 1885.<sup>12</sup>

The diminutive kneeling figure in K1383 presumably represents the donor, Giorgio Salvadori. The profuse decorative accessories of the painting<sup>13</sup> have been shown to be symbolic references to the scheme of salvation and so serve to emphasize the donor's plea as voiced in the inscription on the arch: 'Remember me, O Mother of God, O Queen of Heaven, rejoice!'

All critics accept the attribution of K1383 to Crivelli and it had been dated quite regularly about 1470 on the basis of style even before the discovery of the confirming document.

*Provenance:* Parochial Church of Porto San Giorgio (Porto di Fermo), until 1803. Salvadori family, Porto San Giorgio (1832); then in the rebuilt Parochial Church (1834); and sent to Rome (1835).<sup>14</sup> Hudson (Portuguese Embassy), Rome (1835). Lord Ward (later Earl of Dudley), London and Himley Hall, Dudley – exhibited: Egyptian Hall, London, 1851.<sup>15</sup> Anonymous sale – Dudley – (Christie's, London, Apr. 7, 1876, no. 135, to Martin Colnaghi). Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. 1, 1913, no. 131, as Crivelli) – exhibited,

always as Crivelli: 'Old Masters,' Royal Academy, London, Winter 1902, no. 20; 'Early Venetian Pictures,' Burlington Fine Arts Club, London, 1912, no. 2; 'Italian Art, 1200-1900,' Royal Academy, London, 1930, no. 205. Drey's, New York (1944). Kress acquisition, 1944.

*References:* (1) Described by G. F. Waagen (*Treasures of Art in Great Britain*, vol. II, 1854, p. 235) when in Lord Ward's collection. (2) P. Zampetti (*Carlo Crivelli*, 1961, p. 72) cites two inventories that refer to the altarpiece, both in the archiepiscopal archives of Fermo, one dating 1727, the other, which he quotes, dating 1771. A Ricci (*Memorie storiche delle arti e degli artisti della Marca di Ancona*, vol. I, 1834, p. 209) also describes the altarpiece, which was at this time in the rebuilt Parochial Church. (3) R. Longhi (*Viatico per cinque secoli di pittura veneziana*, 1946, p. 57) seems to have been the first modern critic to connect K1383 and the Detroit *Pietà* with the Porto San Giorgio altarpiece. (4) P. Hendy (*Isabella Stewart Gardner Museum*, 1931, p. 114) connected the National Gallery, London, and Gardner pictures with the Porto San Giorgio altarpiece. M. Davies (*National Gallery Catalogues: Earlier Italian Schools*, 1961, pp. 167 ff.) expresses some doubt as to the attribution to Crivelli of the panel in London and as to its inclusion in the altarpiece. (5) F. Zeri (in *Burlington Magazine*, vol. XCII, 1950, pp. 197 f.) shows the connection of this lunette with the altarpiece. (6) See note 4, above. (7) J. Bialostocki (in *Burlington Magazine*, vol. XCVIII, 1956, pp. 370 ff.) shows the connection of this lunette with the altarpiece. (8) See note 3, above. (9) Zampetti, *loc. cit.* in note 2, above. Zampetti had not been able to verify the document referring to this Giorgio in connection with the altarpiece. (10) *Ibid.*, see Zampetti's pls. 16 ff. for a sketch of the reconstruction and reproductions of the separate panels. (11) Recorded by Ricci, *loc. cit.* in note 2, above. (12) Zampetti, p. 73 of *op. cit.* in note 2, above. (13) H. Friedmann (in *Gazette des Beaux-Arts*, vol. XXXII, 1947, pp. 65 ff.) discusses the decorative accessories. (14) See Zampetti (p. 73 of *op. cit.* in note 2, above) for an account of the peregrinations of the altarpiece between 1803 and 1835. (15) *Athenaeum*, July 5, 1851, p. 723.

## CARLO CRIVELLI

### K1789 : Figure 81

ST. CATHERINE OF ALEXANDRIA AND ST. JEROME. Tulsa, Okla., Philbrook Art Center (3374), since 1961. Wood.  $13\frac{3}{4} \times 19\frac{1}{4}$  in. (35.1 × 49 cm.). Fair condition; some restoration in figures and in gold background; cleaned 1952.

The position of this lunette in the altarpiece painted in 1470 for the Parochial Church of Porto San Giorgio is discussed in the catalogue note to K1383 (Fig. 80). K1789 was still with the principal panels of the altarpiece until 1876.<sup>1</sup> Its

style is clearly the same as that of the panel in the National Gallery, London, of *Sts. Peter and Paul*, which was immediately below this lunette and which is usually attributed to Crivelli himself.<sup>2</sup>

*Provenance:* Same as that for K1383 until 1876. Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: William Rockhill Nelson Gallery of Art, Kansas City, Mo., 1952-60;<sup>3</sup> after entering the Philbrook Art Center: 'Carlo Crivelli e i Crivelleschi,' Palazzo Ducale, Venice, June 10-Oct. 10, 1961, no. 6 of catalogue by P. Zampetti.<sup>4</sup>

*References:* (1) This is evident from the description in the 1876 sale catalogue. (2) The attribution to Crivelli himself of *Sts. Peter and Paul*, although generally accepted, is doubted by M. Davies (*National Gallery Catalogues: The Earlier Italian Schools*, 1961, pp. 167 ff.); consequently some reservations as to K1789 are in order. P. Zampetti (*Crivelli e i crivelleschi*, 1961, pp. 28 ff.) notes a dissimilarity of styles among the panels of the altarpiece. (3) Catalogue by W. E. Suida, 1952, p. 40, as Crivelli. (4) Zampetti (*loc. cit.* in note 2, above. Here is published the discussion of the history of the altarpiece which appears in the same author's *Carlo Crivelli*, 1961, pp. 72 f.

## CARLO CRIVELLI

### K336B : Figure 77

CHRIST BLESSING. El Paso, Tex., El Paso Museum of Art (1961-6/22), since 1961.<sup>1</sup> Wood.  $11\frac{3}{4} \times 10\frac{1}{4}$  in. (29.8 × 26.2 cm.). Fair condition, except for gold background, right half of which is modern; cleaned 1960.

When this panel came, over thirty years ago, to the attention of critics, it was believed to have belonged originally to the altarpiece which Crivelli painted soon after 1470 for a church at Montefiore dell'Aso<sup>2</sup> (the altarpiece to which K336A and K336C, Figs. 78-79, now in Honolulu, are assigned). This source was found to be impossible for K336B because of measurements.<sup>3</sup> Recently the panel has been more convincingly included in a reconstruction of an altarpiece of which the full-length *Madonna* formerly in the Erickson Collection, New York (now Jack Linsky Collection, New York) is taken to be the middle panel. Extant sections thus far included in the reconstruction of the 'Erickson' polyptych are the following: (A) Four full-length saints, flanking the *Madonna: St. James* (Brooklyn Museum), *St. Nicholas of Bari* (Cleveland Museum of Art), and *St. George and St. Dominic* (both in the Metropolitan Museum, New York). (B) *Christ in the Tomb* (Johnson Collection, Philadelphia Museum), placed above the *Madonna*. (C) Five of an original eleven panels in the predella: K336B in the middle, and at the sides *St. Peter* (formerly Marinucci Collection, now Rabinowitz Collection, Yale University



Museum, New Haven), *St. Bartholomew* and *St. John the Evangelist* (Castello Sforzesco, Milan), and *St. Andrew* (Ernst Proehl Collection, Amsterdam).<sup>4</sup> Below the *Madonna* are signature and date, 1472.

*Provenance:* Cav. Enrico Marinucci, Rome (as late as 1934). Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: Honolulu Academy of Arts, Honolulu, Hawaii, 1952–60;<sup>5</sup> after entering the El Paso Museum of Art: 'Crivelli e i Crivelleschi,' Palazzo Ducale, Venice, June 10–Oct. 10, 1961, no. 18 of catalogue by P. Zampetti, as Crivelli.

*References:* (1) Catalogue by F. R. Shapley, 1961, no. 22, as Crivelli. (2) G. Fiocco, R. Longhi, R. van Marle, and A. Venturi (in ms. opinions) associated K336B with this altarpiece. (3) W. E. Suida (in *Apollo*, vol. xx, 1934, p. 122) shows that K336B and its pendant *St. Peter*, both at this time in the Marinucci Collection, were not to be associated with the Montefiore predella. (4) The reconstruction was begun by L. Venturi (*Italian Paintings in America*, vol. II, 1933, nos. 36 ff.), carried further by B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, pl. 137), and to its present state by P. Zampetti (*Carlo Crivelli*, 1961, pp. 75 f., pls. 24 ff.) and F. Zeri (in *Arte Antica e Moderna*, nos. 13–16, 1961, pp. 160 ff.). (5) Catalogue by Suida, 1952, p. 20, as Crivelli.

## CARLO CRIVELLI

K336A : Figure 78

K336C : Figure 79

TWO APOSTLES. Honolulu, Hawaii, Honolulu Academy of Arts (2979.1 and 2980.1), since 1952.<sup>1</sup> Wood. Each, 12½ × 9 in. (31.3 × 23 cm.). K336A, fair condition; some restoration in gold background; cleaned 1952; K336C, fair condition; gold background abraded; cleaned 1952.

That these two panels probably came from an altarpiece once in the Church of the Franciscans at Montefiore dell'Aso, near Fermo, has long been recognized.<sup>2</sup> But until recently this altarpiece has been less familiar to scholars than most of Crivelli's work and has sometimes been excluded from his oeuvre.<sup>3</sup> As now reconstructed, the altarpiece includes the following extant panels: main tier – *Madonna and Child* (as center panel) and *St. Francis* (both in the Musée des Beaux-Arts, Brussels), *St. Catherine*, *St. Peter*, and the *Magdalen* (all in Santa Lucia, Montefiore dell'Aso); upper tier – half-lengths of *Christ in the Tomb* (National Gallery, London) and of three saints (Santa Lucia, Montefiore); and in the predella – half-lengths of *Christ* and seven apostles: the *Christ* in the Clark Art Institute, Williamstown, Mass.; two apostles in the Detroit Institute

of Arts; one in the Lehman Collection, New York; two at Upton House, Banbury, Oxfordshire; and K336A and K336C (*St. Andrew*, with the cross, and an unidentified apostle).<sup>4</sup> The altarpiece probably dates soon after 1470,<sup>5</sup> although a date of about 1475 has also been proposed.<sup>6</sup> Along with its other parts, the predella panels are now accepted as the work of Crivelli,<sup>7</sup> although their execution, less meticulous than that of the main panels, may raise the question of bottega assistance.

*Provenance:* Probably Church of the Franciscans, Montefiore dell'Aso. Pietro Vallati's, Rome (1858).<sup>8</sup> Lt. Col. Cornwall Legh, High Legh Hall, Knutsford, Cheshire (until 1926, when acquired by R. Langton Douglas and Colnaghi, London). Contini Bonacossi, Florence. Kress acquisition, 1935.

*References:* (1) Catalogue by W. E. Suida, 1952, p. 26, as Carlo Crivelli. (2) G. M. Rushforth (*Carlo Crivelli*, 1900, p. 96), G. Fiocco, R. Longhi, R. van Marle, and A. Venturi (in ms. opinions) derived K336A and K336C from the Montefiore altarpiece. This opinion has been upheld by recent critics, e.g. M. Davies (*National Gallery Catalogues: Earlier Italian Schools*, 1961, pp. 154 ff.) and P. Zampetti (*Carlo Crivelli*, 1961, pp. 80 ff.). (3) A summary of opinions over the last fifty years is given by Zampetti, *loc. cit.*, in note 2, above. (4) For a reconstruction of the altarpiece and reproductions of the extant panels see Zampetti, *op. cit.*, pls. 56 ff. (5) F. Zeri (in *Arte Antica e Moderna*, nos. 13–16, 1961, pp. 158 ff.) strongly supports the early date. (6) By Zampetti, in *loc. cit.* in note 2, above. (7) E.g. by F. Drey (*Carlo Crivelli*, 1927, pp. 53 ff.), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 70), and authorities cited in the notes above. (8) According to Davies (p. 154 of *op. cit.* in note 2, above), O. Müндler in his diary of 1858 reports seeing the predella panels here with other parts of the altarpiece.

## CARLO CRIVELLI

K481 : Figure 84

MADONNA AND CHILD. Washington, D.C., National Gallery of Art (375), since 1941.<sup>1</sup> Wood. 15½ × 12 in. (39 × 31 cm.). Very good condition except for a few restorations; some abrasions in gold background.

Although unanimously accepted as by Crivelli, K481 has been dated in both his early and his late periods.<sup>2</sup> The comparatively soft effect of the technique and the gentle expression of the Virgin favor the later dating, toward 1490. Pertinent comparison is with the altarpiece of the *Madonna and Saints* in the National Gallery, London, dated 1491.

*Provenance:* Eugen Miller von Aichholz, Vienna.<sup>3</sup> Camillo Castiglioni, Vienna (sold, Frederik Muller's, Amsterdam, Nov. 17, 1925, no. 10 of catalogue) – exhibited: 'Renaissance Ausstellung,' Vienna, 1924, no. 24. H. E. ten Cate, Almelo, Netherlands (until 1927). Duveen's, New York (*Duveen Pictures in Public Collections of America*, 1941, no. 67, as Crivelli). Kress acquisition, 1937.

*References:* (1) *Preliminary Catalogue*, 1941, pp. 49 f., as Crivelli. (2) F. Drey (*Carlo Crivelli*, 1927, pp. 50 f., 122 f.) dates κ481 close to κ1383 (Fig. 80), i.e., about 1470. This is the period accepted for κ481 by L. Venturi, *Italian Paintings in America*, vol. II, 1933 (when the picture belonged to Duveen's), no. 361. But R. van Marle (*Italian Schools of Painting*, vol. XVIII, 1936, pp. 50 f.) and P. Zampetti (*Carlo Crivelli*, 1961, p. 96) date it late, about 1490. (3) W. E. Suida has stated (in ms. opinion) that about 1910 Eugen Miller von Aichholz told him he had bought this picture, perhaps around 1890, from a nobleman in a castle in the Romagna, Italy.

### Attributed to CARLO CRIVELLI

κ72 : Figure 82

ST. FRANCIS RECEIVING THE STIGMATA

κ73 : Figure 83

THE BLESSED ANDREA GALLERANI

Portland, Ore., Portland Art Museum (61.30 and 61.31), since 1952.<sup>1</sup> Wood. Each, 20×6 in. (51×15 cm.). Both in good condition; cleaned 1952.

It is customary to associate these two panels with ten others of similar size and composition: *Sts. Anthony Abbot, Christopher, Sebastian, and Thomas Aquinas* (Denver Art Museum), *Augustine, Nicholas of Bari, Margaret, and Lucy* (Musée des Beaux-Arts, Lille), *Dominic and Catherine of Alexandria* (Museo Stibbert, Florence). The twelve panels must once have decorated altarpiece pilasters, and if they were all in the same altarpiece, six would have been on one side and six on the other, since half of the cherubim in the cusps are turned to the left and half to the right. It has been suggested<sup>2</sup> that they belonged to the altarpiece for which the *Madonna della Candeletta*, now in the Brera, Milan, served as central panel. The date would probably be about 1490. The twelve panels vary somewhat in quality and the attribution to Crivelli himself of κ72 and κ73, among others, is sometimes doubted.<sup>3</sup> Formerly called Nicodemus, the subject of κ73 is more plausibly identified as the Blessed Andrea Gallerani of Siena, for whom the rayed halo (indicating the status of 'blessed') is appropriate, as well as are the praying attitude and rosary.

*Provenance:* Comte Grégoire Stroganoff, Rome. Contini Bonacossi, Rome. Kress acquisition, 1930 – exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 1932, Atlanta, Ga., through June 1935, Charlotte, N.C., p. 42 of catalogue, as Carlo Crivelli; National Gallery of Art, Washington, D.C. (147, 148), 1941–51.<sup>4</sup>

*References:* (1) Catalogue by W. E. Suida, 1952, p. 30, as Carlo Crivelli. (2) By F. Zeri (letter of March 31, 1949). (3) G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, A. Venturi (in ms. opinions), M. Laclotte (in *Arte Veneta*, vol. X, 1956, p. 228), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 70) attribute κ72 and κ73 to Carlo Crivelli. H. Tietze and E. Tietze-Conrat (in ms. opinion) believed them to be school work and P. Zampetti (*Crivelli e i crivelleschi*, 1961, p. 118) suggests bottega assistance, although he includes them in *Carlo Crivelli*, 1961, p. 95, without comment regarding bottega assistance. (4) *Preliminary Catalogue*, 1941, p. 49, as Carlo Crivelli.

### VITTORE CRIVELLI

Venetian School. Active 1481–1501, first in Zara and later in the Marches. He was the son of Jacopo Crivelli (probably a painter) and is believed to have been a brother of Carlo, whose style he reflects throughout his career without reaching that master's vitality of expression and harmony of colors.

κ562 : Figures 85–87

PIETÀ. Tucson, Ariz., University of Arizona (61.105), since 1951.<sup>1</sup> Wood. Side panels each, 22½×9½ in. (56.7×23.7 cm.); center, 23¾×10¾ in. (59.5×27.8 cm.). Inscribed at top of cross: INRI (Jesus of Nazareth, King of the Jews). Very good condition.

As in other groups of three panels by Vittore showing the Dead Christ flanked by the Virgin and St. John, κ562<sup>2</sup> must have been framed originally to form a tabernacle projecting like a canopy above the main panel of a polyptych. The Virgin and St. John would then have formed the receding sides of the tabernacle. It has recently been proposed<sup>3</sup> to connect κ562 in this fashion with the Wilstach polyptych in the Philadelphia Museum of Art, and to finish the upper register of the polyptych with panels of four half-length saints, two now in the Victoria and Albert Museum, London, and two in the van Heck Collection, s' Heerenberg. The date would then be 1481, if this reported reading of the inscription which is now invisible on the Wilstach triptych is correct. It should be noted, however, that the association of κ562 with the polyptych in question is not altogether convincing. The

figures in K562 seem further than the other panels from Vittore's model, Carlo, and there are some discrepancies in ornamental details.

*Provenance:* Mortimer L. Schiff, New York (sold, Christie's, London, June 24, 1938, no. 66 of catalogue, as Carlo Crivelli; bought by Bellesi). Contini Bonacossi, Florence. Kress acquisition, 1939.

*References:* (1) Catalogue by W. E. Suida, 1951, no. 8, and 1957, no. 7, as Vittore Crivelli. (2) K562 has been attributed to Vittore Crivelli by G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 73), and F. Zeri (in *Bollettino d'Arte*, vol. XLVI, 1961, p. 235). (3) By Zeri, *loc. cit.* in note 2, above.

## VITTORE CRIVELLI

### K1140 : Figure 88

THE CORONATION OF THE VIRGIN. Bloomington, Ind., Indiana University (L62.157), since 1962. Wood.  $29\frac{1}{2} \times 27$  in. ( $75.1 \times 70.7$  cm.). Fair condition; abraded throughout.

Although similar in the composition of the figures to the main panel of Vittore's altarpiece in the Palazzo Comunale, Sant'Elpidio a Mare, the size and proportions of K1140 suggest that it comes from the middle of the upper register of an altarpiece. Stylistically it is close to the altarpiece dated 1490 in Monte San Martino (Macerata). There was probably bottega assistance in the execution of K1140.<sup>1</sup>

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1938.

*Reference:* (1) B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 72), G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions) attribute K1140 to Vittore Crivelli.

## VITTORE CRIVELLI

### K377 : Figure 89

ST. FRANCIS. El Paso, Tex., El Paso Museum of Art (1961-6/23), since 1961.<sup>1</sup> Transferred from wood to masonite.  $45\frac{5}{8} \times 15\frac{3}{8}$  in. ( $116 \times 39.2$  cm.). Very blistering surface; transferred and cleaned 1966.

### K1141 : Figure 90

ST. LOUIS OF TOULOUSE. Nashville, Tenn., George Peabody College for Teachers, Study Collection (A-61-

10-12), since 1961.<sup>2</sup> Wood.  $46 \times 16\frac{1}{2}$  in. ( $117 \times 41.5$  cm.). Fair condition; some losses of paint.

That the saint represented in K1141 is Louis of Toulouse rather than Bonaventura, as sometimes stated, seems evident from comparison with representations of both saints in a number of altarpieces by Vittore Crivelli, for example, the Wilstach polyptych, Philadelphia Museum, from which K562 (Figs. 85-87) may have come, and where there is also a St. Francis similar to K377. Since the saints in both K377 and K1141 are turned toward the left they must come from the right side of a polyptych. The date would seem to be late in Vittore's career, probably after 1490.<sup>3</sup>

*Provenance:* Sir Archibald Buchan-Hepburn, Smeaton-Hepburn, Prestonkirk, East Lothian (sold, Puttick and Simpson's, London, July 31, 1929, no. 142, including both K377 and K1141; bought by Fenouil).<sup>4</sup> Contini Bonacossi, Florence. Kress acquisition, 1935 (K377) and 1938 (K1141) - exhibited (K377 only): National Gallery of Art, Washington, D.C. (320), 1941-51.<sup>5</sup>

*References:* (1) Catalogue by F. R. Shapley, 1961, no. 23, as Vittore Crivelli. (2) Peabody acquisitions report, 1961, p. 16, as Vittore Crivelli. (3) G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida (in ms. opinions), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 72) attribute K377 and K1141 to Vittore Crivelli. (4) In the Puttick and Simpson catalogue the panels are said to have been bought in Rome in 1845 and to have come from a triptych in the Franciscan convent at Amandola (Marches) signed *Carlus Crivelli* and dated 1483. There is now no means of checking this statement since we have no trace of other panels from the altarpiece. Also we now have no knowledge of the leaf of contemporary music which the catalogue mentions as being on the back of K377. (5) *Preliminary Catalogue*, 1941, p. 50, as Vittore Crivelli.

## NORTH ITALIAN SCHOOL

### Second Half of XV Century

### K1845 : Fig. 91

PORTRAIT OF A MAN. Washington, D.C., National Gallery of Art (1150), since 1951. Wood.  $22\frac{1}{4} \times 15\frac{3}{4}$  in. ( $56.5 \times 40$  cm.). Good condition; cleaned 1951.

This unusual portrait was first published, some forty years ago, as by Carlo Crivelli,<sup>1</sup> an attribution which cannot be lightly dismissed. The rich color scheme, the watered-silk hanging, the brocaded velvet design, and the bony hand find fairly close parallels in Crivelli's oeuvre, which offers, however, no independent portraits for comparison. Critics have suggested Ferrara or Padua,<sup>2</sup> and Piedmont,<sup>3</sup>

as the source of K1845, and an attribution to Girolamo di Giovanni da Camerino has been tentatively proposed.<sup>4</sup> Giovanni Boccati also could be considered.<sup>5</sup> About 1460 is a likely date.

*Provenance:* Duke of Anhalt, Dessau. Clarence H. Mackay, Roslyn, N.Y. — exhibited: 'Fifteenth Century Portraits,' Knoedler's, New York, April 15–27, 1935 (no. 15 of catalogue, as Carlo Crivelli). Paul Drey's, New York (1951). Kress acquisition, 1951.

*References:* (1) K1845 has been attributed to Carlo Crivelli by R. Cortisoz (in *International Studio*, Dec. 1929, p. 34), L. Venturi (in *L'Arte*, vol. XXXIII, 1930, pp. 384 ff.; *Italian Paintings in America*, vol. II, 1933, no. 372), B. Berenson (*Pitture italiane del rinascimento*, 1936, p. 139), R. van Marle (*Italian Schools of Painting*, vol. XVIII, 1936, pp. 18 ff.). M. Meiss (verbally) suggests very early Crivelli, under some Flemish influence. (2) G. Fiocco (in *Pantheon*, vol. X, 1932, p. 340) connects K1845 with Ferrara or Padua, and suggests the work of a miniaturist, near Parenzano. (3) W. E. Suida, verbally. (4) By Berenson (in ms. opinion, 1951). (5) As this volume is being printed I have received a copy of F. Anzelewsky's fascinating article (in *Jahrbuch der Berliner Museen*, vol. IX, 1967, pp. 156 ff.) attributing K1845 to a Tyrolese master and suggesting as sitter Sigmund of Tyrol.

## GIOVANNI BELLINI

Called also Giambellino. Venetian School. Born c. 1430; died 1516. Giovanni was the son of Jacopo Bellini and the brother of Gentile. He was probably taught chiefly by his father; but he was early influenced by his brother-in-law, Andrea Mantegna, and by Donatello. His long career was one of the most significant for Venetian art, and it is impossible to tell how much, in later life, he was influenced by Giorgione and Titian in the transition from sculptural to pictorial, lyrical style, and how much he influenced them. His employment of assistants heightens the difficulty of distinguishing the paintings executed entirely or largely by him from those to which he contributed little more than his supervision and, at times, also his signature.

### K1077 : Figure 94

MADONNA AND CHILD. Washington, D.C., National Gallery of Art (445), since 1941.<sup>1</sup> Wood. 21 × 16 $\frac{3}{4}$  in. (53.3 × 42.5 cm.). Abraded throughout, especially in flesh tones; cleaned 1960.

Echoes of Byzantine style in the type of Virgin and influence of Mantegna in her close embrace of the Child

have suggested an early dating, about 1475, for this composition. Parallels are offered by Bellini's *Madonna* with Greek inscription in the Brera, Milan, and the *Madonna* (cut down) in the Rijksmuseum, Amsterdam. Recent cleaning of K1077 has made its comparison with those two examples less unfavorable than it appeared formerly, although some parts of K1077, such as the white veil beneath the Virgin's mantle, still give but a vague idea of the original painting and make it difficult to judge how much, if any, studio participation there may have been.<sup>2</sup>

*Provenance:* Conte Niccolò d'Attimis Maniago, Spilimbergo, Italy. Duveen's, New York (by 1921; *Duveen Pictures in Public Collections of America*, 1941, no. 80, as Bellini) — exhibited: 'Early Italian Paintings,' Duveen Galleries, New York, Apr.–May 1924, no. 44 of catalogue of 1926 by W. R. Valentiner, as Bellini; Wadsworth Atheneum, Hartford, Conn., 1932, no. 8. Kress acquisition, 1937.

*References:* (1) *Preliminary Catalogue*, 1941, p. 21, as Bellini. (2) G. Gronau (*Giovanni Bellini*, 1930, p. 204 n. 62), L. Venturi (*Italian Pictures in America*, vol. II, 1933, no. 388), C. Gamba (*Giovanni Bellini*, French ed., n.d. [1937?], p. 78), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 36), F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, p. 4), G. Fiocco, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions) treat K1077 as by Bellini. L. Dussler (*Giovanni Bellini*, 1935, p. 149) assigns it to his workshop, while R. Pallucchini (*Giovanni Bellini*, 1959, p. 64) sees studio assistance in it.

## GIOVANNI BELLINI

### K406 : Figure 96

ST. JEROME READING. Washington, D.C., National Gallery of Art (328), since 1941.<sup>1</sup> Wood. 19 $\frac{1}{2}$  × 15 $\frac{1}{2}$  in. (49 × 39.4 cm.). Inscribed at lower left: . . . s . Mccccv. Very good condition except for a few restorations.

Beginning in the 1890's this painting was attributed to Basaiti; Bellini was gradually credited with more and more of the work until now most critics have attributed it to him.<sup>2</sup> The inscription, usually quoted as *Johannes Bellinus Mccccv*, has generally, though not always, been accepted as authentic. Only one letter of the name remains and the date is far from clear. In any case, the minutiae of detail in the landscape, some of it repeating motives in Bellini paintings of about 1480/90<sup>3</sup> would seem to witness against so late a date as 1505; possibly this is an early painting to which finishing touches and the date were added in 1505.<sup>4</sup> Another, frequently cited, version of the composition is

(or was) in the Lobkowitz Collection, Castle Raudnitz, Czechoslovakia, attributed to Basaiti. Some remarkable parallels may be noted also in the composition of the *St. Jerome Reading* attributed to Bellini in the Contini Bonacossi Collection, Florence.

*Provenance:* Frederick John, Lord Monson, Reigate, Surrey (sold, Christie's, London, May 12, 1888, no. 12, as Bellini; bought by Murray). Charles Butler, London. Robert H. and Evelyn Benson, London (catalogue by T. Borenius, 1914, no. 73, as Bellini and Basaiti) – exhibited: New Gallery, London, 1894–95, no. 169; 'National Loan Exhibition,' Grafton Galleries, London, 1909–10, no. 78, as Bellini; 'Early Venetian Pictures,' Burlington Fine Arts Club, London, 1912, no. 27, as Bellini; Manchester Art Gallery, 1927. Benson sale (1927) to the following. Duveen's, New York (*Duveen Pictures in Public Collections of America*, 1941, no. 89, as Bellini). Clarence H. Mackay, Roslyn, N.Y. – exhibited: 'Italian Art,' Royal Academy, London, 1930, no. 292, as Bellini. Duveen's, New York. Kress acquisition, 1936.

*References:* (1) *Preliminary Catalogue*, 1941, p. 20, as Bellini. (2) B. Berenson at first (*Venetian Painters of the Renaissance*, 1894, p. 82; *Study and Criticism of Italian Art*, 1903, p. 113) attributed K406 to Basaiti. Later (*Venetian Painting in America*, 1916, pp. 238 f.) he attributed the design of the figure to Bellini and the rest of the work to an anonymous assistant and Basaiti. Subsequently (*Italian Pictures... Venetian School*, vol. I, 1957, p. 36, and 1932 and 1936 lists) he gives K406 to Bellini, in part. R. Fry (in *Rassegna d'Arte*, vol. X, 1910, p. 36), F. Monod (in *Gazette des Beaux-Arts*, vol. III, pt. I, 1910, p. 59), and T. Borenius (in Crowe and Cavalcaselle, *History of Painting in North Italy*, vol. I, 1912, p. 273 n. 5) give it to Basaiti. But Borenius in his catalogue of the Benson Collection (1914, pp. 143 f.) gives it to Bellini and Basaiti, while L. Dussler (*Giovanni Bellini*, 1949, p. 100) gives the figure tentatively to Bellini, but the landscape to his atelier. G. Gronau (*Giovanni Bellini*, 1930, p. 215 n. 159), L. Venturi (*Italian Paintings in America*, vol. II, 1933, no. 401), R. van Marle (*Italian Schools of Painting*, vol. XVII, 1935, pp. 313, 315, 514 f.), C. Gamba (*Giovanni Bellini*, n.d. [1937?], p. 157), P. Hendy and L. Goldscheider (*Giovanni Bellini*, 1945, p. 34), R. Pallucchini (*Giovanni Bellini*, 1959, p. 153), and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, p. 67) accept K406 as by Bellini. (3) E.g. the *Resurrection*, Berlin Museum; *St. Francis in a Landscape*, Frick Collection, New York; and the *Christ in a Swiss* private collection recently attributed to Bellini by A. Morassi in *Arte Veneta*, vol. XII, 1958, pp. 45 ff. The pair of rabbits is an especially favorite motive in the circle of Bellini. It occurs again in the *Noli Me Tangere* attributed to Girolamo da Santa Croce formerly in

the Locker-Lampson Collection, England. (4) As suggested by Heinemann (*loc. cit.* in note 2, above).

## GIOVANNI BELLINI

### K413 : Figure 95

PORTRAIT OF A CONDOTTIERE. Washington, D.C., National Gallery of Art (335), since 1941.<sup>1</sup> Transferred from wood to canvas, and again to wood. 19¼ × 13¾ in. (48.9 × 35.3 cm.). Good condition except for some restorations.

When this painting was first published, in 1912, Giovanni Bellini's portrait production was little understood and K413 was attributed to Gentile Bellini<sup>2</sup> and to Alvise Vivarini.<sup>3</sup> Soon an attribution to Giovanni Bellini was widely accepted<sup>4</sup> and only the dating of the portrait and the identification of the sitter were disputed, problems which have not yet been conclusively solved. Suggested dating ranges from about 1475 to 1500 or later. The popular identification of the sitter as Bartolommeo Colleoni (1400–75) may be due chiefly to the familiarity of the name among Renaissance condottieri, that class of soldiers of fortune suggested by the stern expression of the sitter in K413. That he may be Giacomo Marcello (d. 1484), Captain General of the Republic of Venice, known to have been painted by Bellini,<sup>5</sup> has been stoutly defended,<sup>6</sup> while more plausible evidence points to Bartolommeo d'Alviano (1445–1515), prominent Venetian Captain, of whom Vasari records a portrait by Bellini.<sup>7</sup> This last identification would point to a date of about 1500, which, stylistically also, seems reasonable for K413. Another version of the portrait, formerly in the collection of Carlo Foresti, Milan, is now in the Bertelè Collection, Rome.<sup>8</sup>

*Provenance:* Sir Abraham Hume (acquired personally at Venice, 1786, from a physician, Pellegrini<sup>9</sup>). The Earls Brownlow (by inheritance from the Hume family), Ashbridge, Berkhamsted, England (sold, Christie's, London, May 4, 1923, no. 12 of catalogue, as Gentile Bellini) – exhibited: 'Early Venetian Pictures,' Burlington Fine Arts Club, London, Jan.–Mar. 1912, no. 68 of catalogue, attributed tentatively to Gentile Bellini. Duveen's, New York (*Duveen Pictures in Public Collections of America*, 1941, no. 87, as Bellini) – exhibited, always as Bellini: 'Old Masters,' Detroit Institute of Arts, Detroit, Mich., Mar. 8–30, 1933, no. 95 of catalogue; 'Fifteenth Century Portraits,' Knoedler Galleries, New York, Apr. 15–27, 1935, no. 8. Kress acquisition, 1936 – exhibited always as Bellini: 'Venetian Paintings, XV and XVI Centuries,' Knoedler Galleries, New York, Apr. 11–30, 1938, no. 3 of catalogue; 'Italian Renaissance Portraits,' Knoedler Galleries, New York, Mar. 18–Apr. 6, 1940, no. 5 of catalogue.

*References:* (1) *Preliminary Catalogue*, 1941, pp. 20 f., as Giovanni Bellini. (2) Attributed to Gentile by R. Fry (in *Burlington Magazine*, vol. XXI, 1912, p. 48), followed by L. Venturi (*Italian Pictures in America*, vol. II, 1933, no. 383). C. Gamba (*Giovanni Bellini*, n.d. [1937?], p. 97) thinks K413 may have been begun by Gentile but finished by Giovanni. L. Dussler (*Giovanni Bellini*, 1935, p. 157; 1949, p. 98) thinks it by neither Gentile nor Giovanni and leaves it anonymous. F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, p. 224) attributes it to Gentile Bellini and identifies the sitter as Vittore Pavoni. (3) By B. Berenson, *Study and Criticism of Italian Art*, 1916, pp. 58 f. Berenson later (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 36) attributes it to Giovanni Bellini. (4) D. von Hadeln (in *Burlington Magazine*, vol. LI, 1927, p. 4) seems to have been the first to give K413 to Giovanni Bellini, dating it c. 1500. His attribution has been followed by, among others, G. Gronau (*Giovanni Bellini*, 1930, p. 205 n. 72), and R. van Marle (*Italian Schools of Painting*, vol. XVII, 1935, p. 301); see also citations to Berenson, above, and to Suida and Tietze, below. (5) The Anonimo (ed. by G. C. Williamson, London, 1903, p. 106) recorded a 'ritratto piccolo' of this sitter in the Casa Marcello, Venice, in 1525; but Suida (see note 7, below) contends that K413 cannot be described as a 'ritratto piccolo.' (6) By H. Tietze (in *Gazette des Beaux-Arts*, vol. XXXI, 1947, pp. 145 ff.), following the more tentative suggestion of G. Gronau (*loc. cit.* in note 4, above). (7) G. Vasari, *Le Vite*, Milanese ed., vol. III, p. 170. W. Suida (in *Art Quarterly*, vol. XIII, 1950, pp. 49 ff.) defends this identification of the sitter in K413. (8) Reproduced by Suida (*loc. cit.* in note 7, above), who considers it an old copy. See also T. Bertelè (in *Bergomum*, vol. XLIV, 1950, pp. 3 ff.), who defends the identification of the sitter as Colleoni and attributes this version to Gentile Bellini. (9) According to Bertelè, *loc. cit.* in note 8, above.

## GIOVANNI BELLINI

### K467 : Figure 97

PORTRAIT OF A VENETIAN GENTLEMAN. Washington, D.C., National Gallery of Art (365), since 1941.<sup>1</sup> Wood. 11 $\frac{3}{8}$  × 8 in. (29.8 × 20.3 cm.). Signed: · IOANNES · BELLINVS ·<sup>2</sup> Good condition.

This painting has been unanimously accepted as an autograph work by Giovanni Bellini<sup>3</sup> and is usually dated about 1500. It is paralleled with the artist's portrait of a young man in the Capitoline Museum, Rome, and is considered even superior to the latter in quality.<sup>4</sup> An identification of K467 with a portrait by Bellini listed in the 1654 inventory of the Arundel Collection has been suggested.<sup>5</sup>

*Provenance:* Lord Alfred de Rothschild, London. Countess Almira of Carnarvon, London (inherited from Alfred de Rothschild; sold, Christie's, London, May 22, 1925, no. 50, as Bellini). Mrs. J. Horace Harding, New York - exhibited: 'Fifteenth Century Portraits,' Knoedler Galleries, New York, Apr. 15-27, 1935, no. 6 of catalogue, as Bellini (it seems to have been exhibited at Knoedler's in 1927, also). Simmons, New York. Kress acquisition, 1937.

*References:* (1) *Preliminary Catalogue*, 1941, p. 21, as Bellini. (2) At the left of this signature is the number '98' and at the right, '44' (not visible in reproductions made before the painting was cleaned). These were probably inventory numbers in former collections. (3) Among those who have included K467 in the oeuvre of Giovanni Bellini are D. von Hadeln (in *Burlington Magazine*, vol. LI, 1927, p. 7 n. 8), G. Gronau (*Giovanni Bellini*, 1930, p. 213 n. 139), L. Venturi (*Italian Paintings in America*, vol. II, 1933, no. 398), L. Dussler (*Giovanni Bellini*, 1935, p. 137, and 1949, p. 45, dating it in the late 1480's), V. Moschini (*Giambellino*, 1943, p. 29), P. Hendy and L. Goldscheider (*Giovanni Bellini*, 1945, p. 83), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 36, and earlier lists), R. Pallucchini (*Giovanni Bellini*, 1959, pp. 92, 150), and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, p. 77). (4) Moschini, *loc. cit.* in note 3, above. (5) See the inventory published by L. Cust, in *Burlington Magazine*, vol. XIX, 1911, p. 286. The identification is suggested by Gronau, *loc. cit.* in note 3, above.

## GIOVANNI BELLINI

### K331 : Figure 98

PORTRAIT OF A YOUNG MAN. Washington, D.C., National Gallery of Art (293), since 1941.<sup>1</sup> Wood. 12 $\frac{3}{8}$  × 9 $\frac{3}{8}$  in. (30.8 × 24.8 cm.). Signed on parapet below: *Joannes bellinus*. Good condition except for a few restorations.

Since its first publication, in 1931, this has been unanimously accepted as by Bellini.<sup>2</sup> Other known paintings which Bellini signed in miniscule script belong to his late period; K331 also is dated by most critics about 1500.<sup>3</sup> Its good preservation contributes to the high rank given the painting in Bellini's oeuvre.

*Provenance:* Barthold Georg Niebuhr, Berlin.<sup>4</sup> Marcus Niebuhr, London. Mrs. J. M. Tod, London (sold, J. Leger & Son, London, Feb. 17, 1931). Frank Oldham, London (sold, Sotheby's, London, May 21, 1935, no. 103, as Bellini; bought by C. Huggins). Contini Bonacossi, Florence. Kress acquisition, 1935 - exhibited: 'Seven Centuries of Painting,' California Palace of the Legion of

Honor, San Francisco, Calif., Dec. 29, 1939-Jan. 28, 1940, no. L.2 of catalogue, as Bellini.

*References:* (1) *Preliminary Catalogue*, 1941, p. 19, as Bellini. (2) First published by D. von Hadeln (in *Burlington Magazine*, vol. LVIII, 1931, p. 219), as by Giovanni Bellini. He has been followed by C. Gamba (*Giovanni Bellini*, French ed., n.d. [1937?], p. 121), P. Hendy and L. Goldscheider (*Giovanni Bellini*, 1945, pl. 80), L. Dussler (*Giovanni Bellini*, 1949, p. 45), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 36), R. Pallucchini (*Giovanni Bellini*, 1959, pp. 92, 150), G. Fiocco, G. Gronau, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). (3) Only Longhi (in ms. opinion) suggests a date as early as 1480/85. (4) Prussian Ambassador to Papal Court in Rome, 1816-23, he may have acquired the painting in Italy.

## GIOVANNI BELLINI

### K1628 : Figure 99

AN EPISODE FROM THE LIFE OF PUBLIUS CORNELIUS SCIPIO. Washington, D.C., National Gallery of Art (1090), since 1951.<sup>1</sup> Canvas.  $29\frac{3}{8} \times 140\frac{1}{4}$  in. ( $74.6 \times 356.2$  cm.). Inscribed on a plaque near the center: TVRPVVS IMPER VENERE · Q · A · MIS AI. Left side in good condition; right side very much abraded; cleaned 1948.

Painted after 1506 if, as has been plausibly proposed, this was commissioned of Bellini after the death of Mantegna to complete the latter's order from Francesco Cornaro, Venice.<sup>2</sup> A letter of early January 1506 from Bembo to Isabella d'Este complains of Mantegna's not having completed the order and, following the death of Mantegna, letters to Isabella and her husband from the artist's two sons indicate that the unused, but prepared, canvases were returned by them to the Cornaro family and that Cardinal Sigismondo Gonzaga, Isabella's brother-in-law, wanted to keep the canvas which was finished. The completed canvas, the *Introduction of the Cult of Cybele at Rome*, now in the National Gallery, London, eventually went to the Cornaro Palace, where it remained until the early nineteenth century. Presumably K1628, the same height as the one completed by Mantegna and painted like it in monochrome against a reddish marbled background, was there also, though no confirmatory document has yet come to light. Since the Cornaro family traced their ancestry to the Roman family of the Cornelii, it is presumed that the present canvas, as well as the one in London, deals with an episode in the life of the family's famous ancestor, though the inscription on the marble tablet shown in K1628 has not yet been satisfactorily interpreted.<sup>3</sup> The format and the perspective indicate that both K1628 and Mantegna's canvas in London were painted to serve as a frieze or friezes placed rather high in relation to the spectator.

The attribution of K1628 to Bellini is not unanimous.<sup>4</sup> Yet only Bellini, it would seem, could have painted the woman at the right, for example, who follows the man with a vase on his shoulder. Her expression, gestures, and especially the treatment of the folds of her drapery are in keeping with parts of Bellini's *Feast of the Gods* which were not altered by Titian. The truth may lie in a compromise attribution of K1628, to Bellini with studio assistance, an attribution which applies to many of the paintings connected with Bellini, even when they bear his genuine signature.

*Provenance:* Probably Francesco Cornaro, Venice. Bought in 1873 from Sir J. Charles Robinson for the Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. 1, 1913, p. 158, no. 133, as by school of Bellini) - exhibited: 'Early Venetian Pictures,' Burlington Fine Arts Club, London, 1912, no. 31, as school of Bellini. Contini Bonacossi, Florence. Kress acquisition, 1949.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 82 (catalogue by W. E. Suida), as Bellini. (2) First proposed by R. Longhi (in ms. opinion), the association of K1628 with the Cornaro decoration has been accepted by E. Tietze-Conrat (*Mantegna*, 1955, p. 186) and by Suida (*loc. cit.* in note 1, above). M. Davies (*National Gallery Catalogues: Earlier Italian Schools*, 1961, p. 333) feels that the proposal cannot be accepted without supporting records, a comment which he applies also to the proposed association with the Cornaro frieze of the two small monochrome panels, usually attributed to a follower of Mantegna, in the National Gallery, London. (3) Some of the words in the inscription are so abbreviated that reading of the expanded form is only guesswork. Even fewer letters appear in older reproductions (see Borenius, *loc. cit.* under *Provenance*, above). The most plausible reading thus far offered comes from E. Panofsky (in a letter of Dec. 19, 1950): TVRPVVS IMPER VENEREM QVAM ALIENA MISERICORDIA ADIVVARI, the whole sentence meaning: 'To exact love is more degrading than to be aided by the compassion of others.' This interpretation would indicate that the subject represented by the scene is the Continnence of Scipio. (4) T. Borenius (*loc. cit.* under *Provenance*) assigns K1628 to the school of Bellini. R. van Marle (*Italian Schools of Painting*, vol. XVIII, 1936, p. 423) cites it as a Mantegnesque work by Mocetto. L. Dussler (*Giovanni Bellini*, 1949, p. 75) denies it to Bellini, while recognizing Bellinesque style in it. E. Tietze-Conrat (*Mantegna*, 1955, p. 186) thinks it may have been painted by Mantegna's son Francesco, and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. 1, 1962, p. 259) finds it closer to Mantegna than to Bellini. Suida (*loc. cit.* in note 1, above), R. Longhi (in ms. opinion), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 36, and earlier lists), and R. Pallucchini (*Giovanni Bellini*, 1959, pp. 154 f.; also in *Paragone*, no. 167, 1963, p. 76) attribute it to Bellini.

## GIOVANNI BELLINI

## K1659 : Figure 100

THE INFANT BACCHUS. Washington, D.C., National Gallery of Art (1362), since 1956.<sup>1</sup> Transferred from wood to muslin on wood. 18 $\frac{7}{8}$  × 14 $\frac{1}{2}$  in. (48 × 36.8 cm.). Flesh tones and sky abraded; landscape in good condition; transferred and cleaned 1953–54.

The similarity of this figure, painted probably about 1505/10, to the Bacchus in Bellini's *Feast of the Gods*, in the National Gallery of Art, Washington, has frequently been noted. The conception of Bacchus as a child, not uncommon in Classical literature,<sup>2</sup> is explained in late fifteenth-century publications of Macrobius' *Saturnalia* as related to the progress of the seasons: the young (small) Bacchus parallels the winter solstice (shortest day of the year).<sup>3</sup> Bacchus is shown as a boy – indeed his pose seems to be taken from K1659 – in a sixteenth-century Italian marble bas relief in the North Carolina Museum, Raleigh.<sup>4</sup> Although one time attributed to Basaiti, K1659 is now generally accepted as by Bellini,<sup>5</sup> and identified with the painting seen in the mid-seventeenth century by Ridolfi in the house of Bartolo Dafino, Venice, 'a little Bacchus with a vase in his hand, by Giorgione.'<sup>6</sup> Another version of the composition, variously attributed to Caroto, Giolfino, Oliverio, Titian, and circle of Girolamo da Treviso, is now in the Palazzo Venezia, Rome.

*Provenance:* Frederick Richards Leyland, London (sold, Christie's, London, May 28, 1892, no. 107, as Giolfino). Robert H. and Evelyn Benson, London (catalogue by T. Borenius, 1914, no. 75, as Bellini) – exhibited, always as Bellini: New Gallery, London, 1894–95, no. 167; 'National Loan Exhibition,' Grafton Galleries, London, 1909–10, no. 79; 'Early Venetian Pictures,' Burlington Fine Arts Club, London, 1912, no. 29; Manchester Art Gallery, 1927. Benson sale, 1927, to the following. Duveen's, New York – exhibited: 'Four Centuries of Venetian Painting,' Toledo Museum of Art, Toledo, Ohio, 1940, no. 9, as Bellini. Kress acquisition, 1949 – exhibited: Philadelphia Museum of Art, 1950–53.<sup>7</sup>

*References:* (1) *Painting and Sculpture from the Kress Collection*, 1956, p. 30 (catalogue by W. E. Suida and F. R. Shapley), as Bellini. (2) E.g., Ovid, *Metamorphoses* iii, 555 ff., 607. (3) Attention was called to this by E. Tietze-Conrat (in ms.). (4) G. de Tervarent, in *Gazette des Beaux-Arts*, vol. LV, 1960, p. 314. (5) B. Berenson (*Venetian Painters of the Renaissance*, 1894, p. 82, and *Study and Criticism of Italian Art*, 1903, p. 113) attributed K1659 to Basaiti, but later (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 32) he gave it to Bellini. L. Cust (in *Les Arts*, no. 70, 1907, p. 4), G. Gronau (*Giovanni Bellini*, 1930, p. 217 n. 174), L. Venturi (*Italian Paintings in America*, vol. II, 1933, no. 407), C. Gamba (*Giovanni Bellini*, French ed., n.d.

[1937?], p. 183), V. Moschini (*Giambellino*, 1943, p. 34), R. Pallucchini (*Giovanni Bellini*, 1959, pp. 110, 157), and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, pp. 73 f.) attribute K1659 to Bellini. L. Dussler (*Giovanni Bellini*, 1949, p. 96) assigns it to his atelier. (6) C. Ridolfi, *Le Maraviglie dell'arte*, 1648, ed. by D. von Hadeln, vol. II, 1924, p. 201. (7) Suida, in *Philadelphia Museum Bulletin*, vol. XLVI, 1950, pp. 5 f., as Bellini.

## GIOVANNI BELLINI

## K1905 : Figure 104

MADONNA AND CHILD. Kansas City, Mo., William Rockhill Nelson Gallery (61–66), since 1952.<sup>1</sup> Transferred from wood to canvas. 29 $\frac{1}{8}$  × 22 $\frac{1}{4}$  in. (74 × 56.5 cm.). Inscribed on parapet: IOANNES BELLINVS. Good condition except for some abrasion in flesh tones.

Of the several versions of this composition, K1905 is most similar to K479 (Fig. 103).<sup>2</sup> However, one detail of K1905, the castle in the background, finds a much closer parallel in the *Madonna and Child* from the Mond Collection, in the National Gallery, London: the castles in these two paintings are almost identical.<sup>3</sup> The attribution of K1905 has varied from workshop copy to Bellini autograph.<sup>4</sup> The signature seems to be genuine, a circumstance which does not preclude studio assistance in the execution. The date is probably about 1490/1500.

*Provenance:* Conte di Collalto, Castello di Collalto. Conde de Montijo, Madrid (until 1870). Otto Mündler, Paris. Grand-Duc d'Oldenburg, no. 64 (as early as 1888; as late as 1912).<sup>5</sup> Böhler's, Munich. Mrs. Nicholas F. Brady, Manhasset, Long Island, N.Y. (by 1926) – exhibited: 'Inaugural Exhibition,' Art Gallery of Toronto, Jan. 20–Feb. 28, 1926; 'Loan Exhibition of Religious Art,' Jacques Seligmann Gallery, New York, Mar.–Apr. 1927; 'Primitives,' Knoedler Galleries, New York, Feb. 16–Mar. 2, 1929, no. 2, as Bellini; also for several years in the Fogg Museum, Cambridge, Mass. Duveen's, New York. Acquavella's, New York. Kress acquisition, 1952. Exhibited, after entering the William Rockhill Nelson Gallery: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 4, as Bellini.

*References:* (1) Catalogue by W. E. Suida, 1952, p. 46, as Bellini. (2) See the catalogue note to K479, p. 44, Fig. 103) for identification of other versions. (3) This similarity is noted by M. Davies, *National Gallery Catalogues: Earlier Italian Schools*, 1961, p. 65. (4) W. von Bode (*Die Grossherzogliche Gemälde-galerie zu Oldenburg*, 1888, p. 19) and D. von Hadeln (in *Zeitschrift für Bildende Kunst*, vol. XXI, 1910, pp. 139 ff.) think this is a workshop copy of a lost original. L. Dussler (*Giovanni Bellini*, 1935, p. 149) also



places it in Bellini's workshop; but later (1949 ed., no. 66) gives it to Bellini. B. Berenson (*Venetian Painters of the Renaissance*, 1894, p. 128) at first attributed it to Rondinelli; but see below. G. F. Hartlaub (1912 ed. of Oldenburg catalogue, pl. 30) also attributes it to Rondinelli. T. Borenius (in *Burlington Magazine*, vol. xxxiii, 1913, pp. 25 f.), B. Berenson (*Venetian Painting in America*, 1916, pp. 91 f.; in *Art in America*, vol. iv, 1916, pp. 83 f.; in *Dedalo*, vol. iv, 1923, p. 112; *Three Essays in Method*, 1927, p. 120; *Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 31, and 1932 and 1936 lists), G. Gronau (*Giovanni Bellini*, 1930, p. 212 n. 128), L. Venturi (*Italian Paintings in America*, vol. ii, 1933, no. 396), R. van Marle (*Italian Schools of Painting*, vol. xvii, 1935, pp. 293 f., tentatively), C. Gamba (*Giovanni Bellini*, French ed., n.d. [1937?], p. 123), L. Puppi (in *Critica d'Arte*, Mar.–Apr. 1961, p. 37) attribute κ1905 to Bellini himself. R. Pallucchini (*Giovanni Bellini*, 1959, p. 151) cites it as similar in composition to κ479, and presumably accepts the attribution to Bellini. E. Tietze-Conrat (in *Gazette des Beaux-Arts*, vol. xxxiii, 1948, pp. 379 ff.) gives it to Bellini and studio, as does F. Heinemann (*Giovanni Bellini e i belliniani*, vol. 1, 1962, p. 13). (5) See Bode, *loc. cit.* in note 4, above, and Hartlaub, *loc. cit.* in note 4, above.

## GIOVANNI BELLINI and Assistant

### κ479 : Figure 103

MADONNA AND CHILD IN A LANDSCAPE. Washington, D.C., National Gallery of Art (373), since 1941.<sup>1</sup> Wood. 29½ × 23 in. (75 × 58.5 cm.). Inscribed on parapet: IOANNES · BELLINVS · Very much restored, especially the Child and the Virgin's hands; landscape and garments in fair condition.

This is one of several versions of almost identical figure composition, four of them usually ascribed to Bellini himself: κ479, κ1905 (Fig. 104), one in the Clowes Collection, Indianapolis,<sup>2</sup> and one from the Salomon Collection, New York.<sup>3</sup> Another version, formerly Goudstikker, Amsterdam, is signed by a Bellini follower, Pasqualino Veneto.<sup>4</sup> κ479 and the version in the Clowes Collection are closest in figure types, the fluffy hair of the Child, and the arrangement of drapery. The attribution of κ479, as well as of the other versions, has varied from workshop copy to Bellini autograph.<sup>5</sup> In view of the practice of that time, an attribution to the master with studio assistance seems most likely to meet with approval; no doubt has been cast on the signature. The style points to a date of about 1490/1500.

*Provenance:* Otto Wesendonk, Berlin – exhibited: Provincialmuseum, Bonn (from before 1896 to 1935). Sold, Lempertz, Cologne, Nov. 27, 1935, no. 4, as Bellini. Duveen's, New York (*Duveen Pictures in Public Collections of America*, 1941, no. 88, as Bellini. Kress acquisition, 1937.

*References:* (1) *Preliminary Catalogue*, 1941, p. 21, as Bellini. (2) Reproduced and discussed by E. Tietze-Conrat in *Gazette des Beaux-Arts*, vol. xxxiii, 1948, pp. 379 ff. (3) Reproduced by G. Gronau, *Giovanni Bellini*, 1930, p. 127. (4) Reproduced by L. Puppi, in *Critica d'Arte*, Mar.–Apr., 1961, p. 37. It is to be noted that some details of this painting, e.g. the Child's hair and the Virgin's dress, resemble κ479 more closely than κ1905, which Puppi cites as Pasqualino's source, while the background echoes the Salomon version. A *Madonna between Sts. Jerome and Catherine* in the Correr Museum, Venice, attributed to Marconi, also makes use of the design of κ479. (5) D. von Hadeln (in *Zeitschrift für Bildende Kunst*, vol. xxi, 1910, pp. 139 ff.) refers to κ479 as a studio copy (of a lost original) by a much better artist than Pietro da Saliba, who had been tentatively suggested by W. Cohen (in *ibid.*, vol. xxi, 1909, p. 66, where some earlier bibliography is cited). T. Borenius (in *Burlington Magazine*, vol. xxxiii, 1913, pp. 25 f.) labels κ479 a school version. B. Berenson (*Venetian Painting in America*, 1916, pp. 91 f.; in *Art in America*, vol. iv, 1916, pp. 83 f.; in *Dedalo*, vol. iv, 1923, p. 112; and *Three Essays in Method*, 1927, p. 120) refers to κ479 as a studio copy; but later (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 36) he gives it to Bellini himself. G. Gronau (p. 212 of *op. cit.* in note 3, above) and R. van Marle (*Italian Schools of Painting*, vol. xvii, 1935, p. 294) seem to accept the attribution to Bellini; but on p. 385 of his same volume van Marle speaks of it as a workshop production of the master's last manner. L. Dussler (*Giovanni Bellini*, 1935, p. 149) and F. M. Perkins (in ms. opinion) attribute κ479 to the Bellini studio. F. Heinemann (*Giovanni Bellini e i belliniani*, vol. 1, 1962, p. 13) gives it tentatively to Previtali in Bellini's studio. C. Gamba (*Giovanni Bellini*, French ed., n.d. [1937?], p. 123) and R. Pallucchini (*Giovanni Bellini*, 1959, p. 151) give it to Bellini, as do G. Fiocco, W.E. Suida, and A. Venturi (in ms. opinions), while R. Longhi (in ms. opinion) and E. Tietze-Conrat (*loc. cit.* in note 2, above) give it to Bellini and assistants.

## GIOVANNI BELLINI and Assistant

### κ1244 : Figure 107

MADONNA AND CHILD WITH SAINTS. Washington, D.C., National Gallery of Art (538), since 1941.<sup>1</sup> Transferred from wood to wood. 29¾ × 20 in. (75.5 × 50.8 cm.). Inscribed on the parapet: IOANNES BELLINVS P. Slightly abraded throughout.

Because the composition of the central figures repeats in a measure that of the *Madonna and Child* in the Frari altarpiece at Venice, κ1244 has usually been dated about 1488.<sup>2</sup> Since, however, there would seem to have been studio assistance in some parts of the painting, especially in the Sts. Peter and Margaret,<sup>3</sup> the date may well be later.

Perhaps an assistant is responsible also for the awkward arrangement of the Virgin's hand on the parapet, with no apparent space left for the back of the Child's foot. X-ray shows that the headdress of the Virgin was altered, probably during the original execution.

*Provenance:* Walter Wysard, Pangbourne, Buckinghamshire. John R. Thompson, Lake Forest, Ill. (catalogue, 1924). Duveen's, New York (*Duveen Pictures in Public Collections of America*, 1941, no. 86, as Giovanni Bellini) – exhibited: 'Early Italian Paintings,' Duveen Galleries, New York, Apr.–May 1924, no. 43 of 1926 catalogue by W. R. Valentiner, as Bellini. Kress acquisition, 1940.

*References:* (1) *Preliminary Catalogue*, 1941, p. 22, as Bellini. (2) K1244 is attributed to Bellini by G. Gronau (*Giovanni Bellini*, 1930, p. 208 n. 103, without seeing the painting itself), L. Venturi (*Italian Paintings in America*, vol. II, 1933, no. 393), R. van Marle (*Italian Schools of Painting*, vol. XVII, 1935, p. 283), C. Gamba (*Giovanni Bellini*, 1935, p. 104), and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, p. 29). It is given to Bellini and assistant by L. Dussler (*Giovanni Bellini*, 1949, p. 78) and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 36); the latter had in his lists of 1932 and 1936 recorded it as a late work by Bellini. H. Tietze and E. Tietze-Conrat (in ms. opinion) give it to the school of Bellini. (3) This figure has usually been referred to as St. Clare, for whom, however, the dress in K1244 is scarcely suitable.

## GIOVANNI BELLINI and Assistant

### K2188 : Figure 105

MADONNA AND CHILD. Atlanta, Ga., High Museum of Art (58.33), since 1958.<sup>1</sup> Wood.  $37\frac{1}{8} \times 28\frac{3}{4}$  in. ( $94.3 \times 73$  cm.). Signed in middle of parapet: · IOANNES · BELLINVS · Fair condition; some abrasion in flesh tones and green curtain; cleaned 1957–58.

The contemporary success of this Bellini composition, dating from about 1510, is attested not only by variations on it by Bellini himself but also by at least six repetitions which vary in their relations to Bellini. One of these six is in the Ajata Gallery, Crespano. Two show the Madonna flanked by saints: K1904 (Fig. 106), and the *Madonna with Sts. Paul and Francis* in the Redentore, Venice. Three are signed by Bellini's pupil Rocco Marconi: one in the Strasbourg Museum; one formerly in the Czernin Collection, Vienna (now Meissner Collection, Zurich); and one in Breslau. It has been presumed that K2188 was the model for these six paintings since it not only bears Bellini's signature but is closer to Bellini in style than any of the six.<sup>2</sup> Based on Marconi's connection with the repetitions and on such peculiarities of his style in K2188 as the Child's tiny features

and both figures' fixed gaze, a fair case has been made for believing that Marconi assisted Bellini in the execution of this painting.<sup>3</sup>

*Provenance:* Jean-Baptiste-Pierre Lebrun, Paris (1809; reported to have been acquired from a gallery in Venice<sup>4</sup>). Sir Thomas Baring, Stratton Park, Hampshire (sold to the following). Robert Holford, 1843. William Coningham, London (sold, Christie's, London, June 9, 1849, no. 47, as Bellini, to Smith, Bond St., London, for the following). Thomas Baring, Stratton Park, Hampshire (1854;<sup>5</sup> to the following by inheritance). Earl of Northbrook, Pursers Hall, Bramdean, Hampshire (Northbrook catalogue by J. P. Richter, 1889, no. 154, as ascribed to Bellini) – exhibited: Royal Academy, London, 1894, no. 143, wrongly reported in A. Graves, *Century of Loan Exhibitions*, vol. I, 1913, p. 55, as *Virgin and Child and Saints*; 'Venetian Art,' New Gallery, London, 1894–95. Northbrook sale (Christie's, London, Dec. 12, 1919, no. 111, as school of Bellini). Duveen's, New York, 1925. Ralph Booth, Detroit (by 1928). Duveen's, New York – exhibited: 'Twentieth Anniversary Exhibition,' Cleveland Museum of Art, Cleveland, Ohio, June 26–Oct. 4, 1936, no. 114, as Bellini; Flint Institute of Arts, Flint, Mich., Sept. 15–Oct. 7, 1945, no. 2, as Bellini. Kress acquisition, 1957.

*References:* (1) Catalogue by W. E. Suida, 1958, pp. 43 f., as Bellini. (2) F. Gibbons (in *Art Bulletin*, vol. XLIV, 1962, pp. 127 ff.) concludes that K2188 may have been the model for the other six paintings and that it was painted by Bellini and Marconi. See also Heinemann, *loc. cit.* in note 3, below. (3) See note 2, above. A. Venturi (*Storia dell'arte italiana*, vol. VII, pt. IV, 1915, p. 586) gives K2188 to Rocco Marconi. It is included in Bellini's oeuvre, in most cases apparently without reservations, by G. F. Waagen (*Art Treasures in Great Britain*, vol. II, 1854, p. 178), Crowe and Cavalcaselle (*History of Painting in North Italy*, vol. I, 1871, p. 187 n. 2), G. Gronau (*Giovanni Bellini*, 1930, p. 215 n. 157), L. Venturi (*Italian Paintings in America*, vol. II, 1933, no. 402), R. van Marle (*Italian Schools of Painting*, vol. XVII, 1935, p. 326), L. Dussler (*Giovanni Bellini*, 1935, p. 146), C. Gamba (*Giovanni Bellini*, French ed., n.d. [1937?], p. 163), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 32), and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, pp. 19 f.). (4) J.-B.-P. Lebrun, *Recueil de gravures au trait après un choix de tableaux de toutes les écoles*, vol. I, 1809, p. 28. (5) See Waagen, *loc. cit.* in note 3, above.

## Attributed to GIOVANNI BELLINI

### K1710 : Figure 102

PORTRAIT OF A BEARDED MAN. Tulsa, Okla., Philbrook Art Center (3371), since 1953.<sup>1</sup> Wood.  $5\frac{3}{8} \times 4\frac{1}{4}$  in. ( $13.7 \times$

10.8 cm.). Good condition except for minor restorations; cleaned 1951.

Listed as by Antonello da Messina in old inventories,<sup>2</sup> this has been widely attributed to Giovanni Bellini since it was first published in 1950, as the only known example by Bellini of a portrait of the very small size called 'ritratto piccolo' by contemporary writers such as Michiel.<sup>3</sup> Neither the suggestion that the sitter in K1710 may be identical with the sitter in a portrait attributed to Basaiti in the Johnson Collection, Philadelphia Museum, nor that he may be Francesco Gonzaga is based on significant resemblance beyond the hairdress,<sup>4</sup> which would point to a date toward 1500. While K1710 offers considerable stylistic resemblance to such a Bellini portrait as K331 (Fig. 98), it seems advisable, in view of the less firm modeling of K1710, to record its attribution in this catalogue as tentative.

*Provenance:* Serbelloni family, Milan. Conte Pier Luigi Sola (by inheritance), Palazzo Serbelloni, Milan. Seligmann's New York. Kress acquisition, 1950 – exhibited: National Gallery of Art, Washington, D.C., 1951.<sup>5</sup>

*References:* (1) Catalogue by W. E. Suida, 1953, p. 22, as Bellini. (2) Baedeker, *Italie septentrionale*, 1913, p. 141, where a portrait by Antonello da Messina (presumably K1710) is listed in the art collection of the Serbelloni Palace (see *Provenance*, above). (3) Suida in *Art Quarterly*, vol. XIII, 1950, p. 55. K1710 has been attributed to Bellini also by G. Frizzoni, P. Hendy, G. M. Richter, W. R. Valentiner, L. Venturi (in ms. opinions), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 34), and R. Pallucchini (*Giovanni Bellini*, 1959, pp. 92, 149). F. Heinemann (*Giovanni Bellini e i belliniani*, vol. 1, 1962, p. 305), denying it to Bellini, places it close to Basaiti. (4) Suida, *loc. cit.* in note 1, above. (5) *Paintings and Sculpture from the Kress Collection*, 1951, p. 80 (catalogue by W. E. Suida), as Bellini.

### Follower of GIOVANNI BELLINI

#### K1212 : Figure 109

MADONNA AND CHILD IN A LANDSCAPE. Bloomington, Ind., Indiana University, Study Collection (L62.160), since 1962. Wood.  $23\frac{3}{4} \times 19\frac{3}{4}$  in. (60.3 × 50.2 cm.). Virgin abraded throughout; landscape in good condition; cleaned 1961.

Painted probably about 1515, this is one of a number of repetitions of a composition which was undoubtedly invented by Bellini. The best example, probably painted in part, at least, by the master himself, is one in the Städelches

Kunstinstitut, Frankfurt, which shows the Madonna flanked by Sts. John the Baptist and Elizabeth. K1212 has been attributed to Lattanzio da Rimini;<sup>1</sup> whose signed version of the same composition formerly in the Schlossmuseum, Berlin, does not, however, seem to be by the same hand as K1212, which may more likely be by Rocco Marconi.

*Provenance:* English Collection. Contini Bonacossi, Florence. Kress acquisition, 1939.

*Reference:* (1) G. Fiocco, R. Longhi, W. E. Suida tentatively, A. Venturi (in ms. opinions), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 96, tentatively), and F. Gibbons (in *Pantheon*, vol. XXIII, 1965, p. 147 and n. 5) attribute K1212 to Lattanzio da Rimini. F. M. Perkins (in ms. opinion) attributes it to an anonymous follower of Bellini.

### Follower of GIOVANNI BELLINI

#### K1904 : Figure 106

MADONNA AND CHILD WITH ST. JOHN THE BAPTIST AND ST. PETER. New Orleans, La., Isaac Delgado Museum of Art (61.71), since 1953.<sup>1</sup> Wood.  $32\frac{7}{8} \times 43\frac{7}{8}$  in. (83.5 × 111.4 cm.). Fair condition; some abrasion in flesh tones; cleaned 1952.

The design of the Madonna and Child, possibly also of the attendant saints, comes from Bellini. The model for the Madonna is thought to be K2188 (Fig. 105), the catalogue note for which cites other repetitions. Sources for the designs of the saints are less certain. The Baptist, however, may have been taken, with slight change of type and pose, from Bellini's composition of the Madonna and Child between the Baptist and a female saint in the Venice Academy. An X-ray reveals at the right edge of K1904 a male head, on a smaller scale, looking over the shoulder of St. Peter. It recalls the head at the extreme right in Mantegna's *Presentation in the Temple* in the Berlin Museum. Attributions of K1904 have kept within the studio or immediate following of Bellini and the first third of the sixteenth century; they give the execution to Vincenzo da Treviso,<sup>2</sup> to Catena,<sup>3</sup> to Rocco Marconi,<sup>4</sup> to Ingannati,<sup>5</sup> and, in part or entirely, to Bellini himself.<sup>6</sup>

*Provenance:* Principe Giovanelli, Venice. Dedalo Gallery, New York. Kress acquisition, 1952.

*References:* (1) Catalogue by W. E. Suida, 1953, p. 28, and by P. Wescher, 1966, p. 28, as by Bellini and Catena. (2) G. Gronau, tentatively (in *Rassegna d'Arte*, 1911, pp. 96 f.; *Giovanni Bellini*, 1930, p. 215 n. 157), and C. Gamba (*Giovanni Bellini*, French ed., n.d. [1937?], p. 163). (3) G. Bernardini (in *Rassegna d'Arte*, vol. x, 1910, p. 142) and

L. Dussler (*Giovanni Bellini*, 1935, p. 146); see also Suida in note 1, above, and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, p. 20). (4) R. van Marle, *Italian Schools of Painting*, vol. xvii, 1935, p. 326 n. 2. (5) B. Berenson, *Italian Pictures . . . Venetian School*, vol. I, 1957, p. 92. (6) Suida in note 1, above. P. Toesca and A. de Rinaldis (in ms. opinions) give κ1904 to Bellini.

## VENETIAN SCHOOL

### Early XVI Century

#### κ594 : Figure 93

A PAGAN RITE. Berea, Ky., Berea College, Study Collection (140.12), since 1961.<sup>1</sup> Wood. 13 $\frac{5}{8}$  × 25 in. (34.5 × 63.5 cm.). Fair condition; some restorations; cleaned 1942.

In attributing this to Giovanni Bellini,<sup>2</sup> it has been compared to the subordinate monochromes in Bellini's early painting of *The Blood of the Redeemer*, in the National Gallery, London. But the resemblance lies chiefly in the use of monochrome figures against a marbled ground and in the subjects, which appear to be pagan sacrificial scenes. The grace and elegance of Bellini's drawing is missing in κ594, which seems to have been executed by a lesser artist under the influence of Bellini and Mantegna,<sup>3</sup> probably for the decoration of a chest or other piece of furniture.

*Provenance*: Art Market (1911).<sup>4</sup> Private collection, Milan (c. 1927).<sup>5</sup> Contini Bonacossi, Florence. Kress acquisition, 1941 – exhibited: National Gallery of Art, Washington, D.C. (712), 1946–52, as Giovanni Bellini.

*References*: (1) Catalogue, 1961, p. 14, as by Giovanni Bellini. (2) F. M. Perkins (in ms. opinion) and R. Longhi (in *Vita Artistica*, vol. II, 1927–28, pp. 134 f.) attribute κ594 to Giovanni Bellini, Longhi dating it c. 1475/80. B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 32) attributes it to Bellini's studio. (3) P. Kristeller (in *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, vol. xxx, 1911, p. 47) attributes the painting to the school of Mantegna, an opinion in which H. Tietze and E. Tietze-Conrat (in ms. opinion) concur. (4) According to Kristeller, *loc. cit.* in note 3, above. (5) According to Longhi, *loc. cit.* in note 2, above.

## GIOVANNI MANSUETI

Venetian School. Active from 1485; died 1526/27. He was a pupil of Gentile Bellini, in whose manner he painted, for example, several large scenes for the Scuola di San Marco, Venice. He seems to have studied with Giovanni Bellini also.

## Attributed to GIOVANNI MANSUETI

### κ370 : Figure 101

PORTRAIT OF A MAN. Portland, Ore., Portland Art Museum (61.33), since 1952.<sup>1</sup> Wood. 9 $\frac{3}{8}$  × 7 $\frac{1}{2}$  in. (23.8 × 19 cm.). Fair condition; some restorations across face.

For an attribution of this portrait to Giovanni Bellini some similarity to his signed portrait in the Capitoline Gallery, Rome, has been cited;<sup>2</sup> for an attribution to Gentile Bellini, similarity to portrait heads in this artist's *Procession of the Cross* in the Accademia, Venice, is perhaps equally close.<sup>3</sup> Alvisè Vivarini also has been proposed as the painter;<sup>4</sup> and the most likely attribution is to Mansueti,<sup>5</sup> whose considerable number of signed paintings includes groups of portraits that offer parallels to κ370. The treatment of the hair in this portrait recalls that of the St. Lawrence in a signed painting, no. 878 in the Accademia, Venice; and the peculiarly deep eyesockets<sup>6</sup> are even more pronounced in the portrait of a man wearing a hat, no. 446 in the Borghese Gallery, Rome, a portrait accepted as Mansueti's work. The date of κ370 would be about 1500.

*Provenance*: Marchese Calbo-Crotta, Venice. Stefano Bardini, Florence (sold, Christie's, London, May 27, 1902, no. 674 of catalogue, as Bellini, where the measurements quoted apparently include the frame). Agnew's, London (1930, as Gentile Bellini). Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: National Gallery of Art, Washington, D.C. (316), 1941–51.<sup>7</sup>

*References*: (1) Catalogue by W. E. Suida, 1952, p. 57, as Giovanni Bellini. (2) Suida, *loc. cit.* in note 1, above. B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 33), G. Fiocco, R. van Marle tentatively, and A. Venturi (in ms. opinions) attribute κ370 to Giovanni Bellini. (3) A. L. Mayer (in *Pantheon*, vol. v, 1930, pp. 17 ff.) makes this comparison in attributing κ370 to Gentile Bellini; he does not go into the question of Giovanni's part in the completion of the portraits in the *Procession*. (4) R. Longhi (in ms. opinion) suggests Alvisè. F. M. Perkins and H. Tietze and E. Tietze-Conrat (in ms. opinions) treat κ370 as anonymous work of the late fifteenth century. (5) F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, p. 248) gives κ370 tentatively to Mansueti. (6) The upper part of the face in κ370 is reasonably well preserved. A horizontal break running through the mouth and across the full width of the panel has taken away a considerable amount of pigment in this area. (7) *Preliminary Catalogue*, 1941, p. 20, as Bellini.

## ANTONELLO DE SALIBA

Siculo-Venetian School. Active 1480–1535. He was a pupil of Antonello da Messina's son Jacobello, and was

largely trained in Sicily, in the style of Antonello da Messina, but he visited Venice and was influenced by Giovanni Bellini and Cima da Conegliano.

### K 58 : Figure 108

MADONNA AND CHILD WITH THE INFANT ST. JOHN. Lincoln, Nebr., University of Nebraska, Study Collection (U-361-K), since 1962. Wood.  $31\frac{3}{4} \times 23\frac{3}{4}$  in. (80.6 × 60.3 cm.). Very much abraded and restored throughout; cleaned 1955.

The composition of this *Madonna of Humility* suggests a derivation, perhaps indirectly, from Leonardo's *Madonna of the Rocks* and Bernardino de'Conti's *Madonna and Child with the Infant St. John*, of 1522, in the Brera, Milan. K 58 may have been painted not long after this. It finds stylistic parallels in a number of paintings signed by Antonello de Saliba and has regularly been attributed to him.<sup>1</sup>

*Provenance*: Art Market, Rome (1924)?<sup>2</sup> Conte Giuseppe Galli, Piacenza. Contini Bonacossi, Rome. Kress acquisition, 1929 – exhibited: National Gallery of Art, Washington, D.C. (144), 1941–53.<sup>3</sup>

*References*: (1) Attributed to Antonello de Saliba by S. Bottari (*La pittura del quattrocento in Sicilia*, 1954, p. 88), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 8), W. Bode, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and also by R. van Marle (*Italian Schools of Painting*, vol. xv, 1934, p. 567) if, as seems likely, this is the painting he refers to as 'a Madonna seated lowly with the little St. John, which was for sale in Rome in 1924.' (2) R. van Marle; see note 1, above. (3) *Preliminary Catalogue*, 1941, pp. 7 f., as Antonello de Saliba.

## JACOMETTO VENEZIANO

Venetian School. Active from 1472; died before 1498. From a mid-sixteenth-century description of his work, we know that Jacometto was active chiefly as a miniaturist, painting portraits especially. A pair of small portraits from the Liechtenstein Collection and now in the Metropolitan Museum, New York,<sup>1</sup> are believed to be identical with the only paintings described in early sources as by Jacometto. They therefore serve as touchstone for further attributions. Their style shows the influence of Antonello da Messina and a relationship to the early work of Giovanni Bellini – two artists to whom they have sometimes been attributed.

## Attributed to JACOMETTO VENEZIANO

### K 2072 : Figure 115

A VENETIAN SENATOR. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.40), since 1961.<sup>2</sup> Wood.  $12\frac{7}{8} \times 9\frac{3}{4}$  in. (32.7 × 24.8 cm.). The inscription on the cartello is indecipherable. Good condition; cleaned 1960–61.

In spite of the temptation to read the name *Jacometto* on the cartello below the bust, the inscription is practically illegible and the attribution to that master is a tentative proposal, supported, to a degree, by resemblance to the much smaller portraits from the Liechtenstein Collection, now in the Metropolitan Museum, New York. Nearer the size of K 2072 are three paintings in England which have recently been attributed to Jacometto, one belonging to Sir Kenneth Clark and two in the National Gallery, London, the latter two formerly ascribed to Alvise Vivarini. It is to one of these, the *Portrait of a Man*,<sup>3</sup> that K 2072 may most reasonably be compared; even here the relationship is not so close as to dispel the suspicion that K 2072 may be by another, unidentified, follower of Antonello da Messina. The date would seem to fall, in any case, within the period of Jacometto's known activity, 1472–about 1498.

*Provenance*: Stefano Bardini, Florence. Contini Bonacossi, Florence (bought after Bardini's death from his sister Emma). Kress acquisition, 1954.

*References*: (1) Reproduced by R. van Marle, *Italian Schools of Painting*, vol. xvii, 1935, fig. 229. (2) Catalogue by F. R. Shapley, 1961, p. 54, as attributed to Jacometto. (3) National Gallery, London, no. 3121; reproduced in *Burlington Magazine*, vol. L, 1927, p. 23, pl. 1B.

## ALVISE VIVARINI

Known also as Luigi Vivarini. Venetian School. First mentioned 1457; died 1503/05. He was the son of Antonio Vivarini, but was probably trained by his uncle Bartolomeo and was influenced by Antonello da Messina and Giovanni Bellini. Jacopo de' Barbari and possibly also Lotto and Bartolomeo Montagna began their careers under Alvise.

### K 538 : Figure 110

ST. JEROME READING. Washington, D.C., National Gallery of Art (422), since 1941.<sup>1</sup> Wood.  $12\frac{3}{8} \times 9\frac{3}{8}$  in. (31 × 25 cm.). Inscribed, with the artist's signature, on a

cartello at lower right: LVDVICVS VIVARINVS PINXIT. Very good condition except for a few restorations in landscape.

The combination of the retardataire saint and stylized rock formations with the amazingly sensitive, lyrical landscape in the middle distance has aroused much interest in this painting.<sup>2</sup> The quiet water, delicate trees, and long shadows constitute the recipe for the best of the landscapes in the paintings of Alvisè's follower, Jacopo da Valenza, who never attained the very sensitive effect, however, of K538. The signature, though not in pristine state, is accepted as original. The spelling differs from Alvisè's usual signature but is close to the LVDVICVS VIVARINVS on his Montefiorentino altarpiece of 1476. K538 also shows close similarities in rock formation to one of the panels in that altarpiece. Like other small paintings of St. Jerome at this time – about 1475/80 – K538 may have been intended as an independent devotional picture.

*Provenance:* Mameli, Rome. Thomas Harris, London (1930). Godfrey Locker-Lampson, London (catalogue by R. Langton Douglas, n.d. [1937?], p. 44, no. XIX, as Alvisè Vivarini). Contini Bonacossi, Florence. Kress acquisition, 1938 – exhibited: 'Four Centuries of Venetian Painting,' Toledo Museum of Art, Toledo, Ohio, Mar. 1940, no. 70, as Alvisè Vivarini.

*References:* (1) *Preliminary Catalogue*, 1941, pp. 213 f., as Alvisè Vivarini. (2) K538 was first published by T. Borenius (in *Der Cicerone*, vol. XXII, 1930, p. 500) as Alvisè. B. Berenson at first (in ms. opinion) thought it more like Bastiani or even the early Giovanni Bellini than Alvisè Vivarini; but later (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 196) he accepts the Alvisè attribution, as do G. Fiocco, F. M. Perkins, W. E. Suida, H. Tietze and E. Tietze-Conrat, A. Venturi (in ms. opinions), R. Longhi (*Viatico per cinque secoli di pittura veneziana*, 1946, pp. 14, 59), R. Pallucchini (*I Vivarini*, n.d. [1962], pp. 58, 131), and R. Marini (in *Emporium*, vol. CXXXVIII, 1963, p. 198), all with high regard for the landscape.

## ALVISE VIVARINI

K1018 : Figure III

ST. JOHN THE BAPTIST

K1017 : Figure II2

ST. JEROME

Denver, Colo., Denver Art Museum (E-IT-18-XV-932 and E-IT-18-XV-933), since 1954.<sup>1</sup> Wood. K1017, 46×15 in. (116·8×38·1 cm.); K1018, 46 $\frac{3}{8}$ ×15 in. (117·8×38·1 cm.). K1017, fair condition; some restoration in gold

background; cleaned 1954. K1018, slight damages throughout, especially in flesh tones and gold background; cleaned 1954.

The *St. John* finds its closest parallel in Alvisè's Montefiorentino altarpiece, dated 1476. K1017 and K1018 must also have once been parts of an altarpiece, dating probably about 1480.<sup>2</sup> The landscape background in the *St. John* panel recalls that of K538 (Fig. 110).

*Provenance:* Contessa Eleonora Reppi, Rome. Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited: National Gallery of Art, Washington, D.C. (438, 439), 1941–51.<sup>3</sup>

*References:* (1) Catalogue by W. E. Suida, 1954, p. 24, as Alvisè Vivarini. (2) G. Fiocco, R. van Marle, F. M. Perkins, A. Venturi (in ms. opinions), R. Longhi (*Viatico per cinque secoli di pittura veneziana*, 1946, p. 59), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 196), and R. Pallucchini (*I Vivarini*, n.d. [1962], pp. 58, 133) attribute K1017 and K1018 to Alvisè. (3) *Preliminary Catalogue*, 1941, p. 214, as Alvisè.

## ALVISE VIVARINI

K1080 : Figure 117

PORTRAIT OF A SENATOR. Washington, D.C., National Gallery of Art (448), since 1941.<sup>1</sup> Wood. 13 $\frac{3}{4}$ ×12 $\frac{1}{8}$  in. (35×30·8 cm.). Slightly abraded; restoration of face due especially to vertical crack; drapery folds hardened by restoration.

About the turn of the last century this portrait was discussed by critics as the work of Alvisè Vivarini, an attribution which has been retained by some students in the field, rejected by others in favor of Bellini.<sup>2</sup> The attribution to Alvisè, with a date about 1500, still seems the more convincing, a good parallel being the signed and dated (1497) portrait by Alvisè in the National Gallery, London.

*Provenance:* Comtesse de Béarn, Paris. Duveen's, New York (*Duveen Pictures in Public Collections of America*, 1941, no. 84, as Bellini). Kress acquisition, 1937.

*References:* (1) *Preliminary Catalogue*, 1941, pp. 21 f., as Giovanni Bellini. (2) B. Berenson (*Venetian Painters of the Renaissance*, 1894, p. 148; and *Lorenzo Lotto*, 1901, p. 89) at first cited the portrait as a typical example of Alvisè, but later (in ms. opinion and *Italian Pictures . . . Venetian School*, vol. I, 1957, p. 36) transferred it, along with various other paintings, from the list of Alvisè's work to Bellini's. A. Venturi (*Storia dell'arte italiana*, vol. VII, pt. IV, 1915, p. 432) attributed it to Alvisè and later (in ms. opinion)

changed to Bellini. L. Venturi (*Origini della pittura veneziana*, 1907, p. 248) also at first attributed the portrait to Alvise; later (*Italian Paintings in America*, vol. II, 1933, no. 381) he gave it to Antonello da Messina. L. Dussler (*Giovanni Bellini*, 1935, p. 157), H. Tietze and E. Tietze-Conrat (in ms. opinion), and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, p. 274) attribute it to Alvise. D. von Hadeln (in *Burlington Magazine*, vol. LI, 1927, p. 7), G. Gronau (*Giovanni Bellini*, 1930, p. 205, tentatively, not having seen the original - cf. Gronau's reproduction, p. 71, for differences from the present appearance of the painting), R. van Marle (*Italian Schools of Painting*, vol. XVII, 1935, p. 303), C. Gamba (*Giovanni Bellini*, French ed., n.d. [1937?], p. 91, tentatively), G. Fiocco, F. M. Perkins, and W. E. Suida (in ms. opinions) have attributed it to Bellini. L. Coletti (in *Le Arti*, vol. I, 1939, p. 351) has given it to Lotto.

### GIROLAMO DA TREVISO THE ELDER

Venetian School. Mentioned 1455-97. Probably a member of the Pennacchi family. He was early influenced by the Paduan circle of Squarcione, later by Bellini, Antonello da Messina, and the Vivarini, and was possibly the teacher of Cima da Conegliano.

#### K1144 : Figure 128

MADONNA AND CHILD. Portland, Ore., Portland Art Museum (61.43), since 1952.<sup>1</sup> Wood. 30×21½ in. (76.4×54.2 cm.). An inscription, at bottom, *HIERONIMUS TARVISIO P.*, apparently a later addition, disappeared when the painting was cleaned in 1957. Good condition except for some restoration in background.

Since Girolamo da Treviso's paintings are usually signed and dated, K1144 may be located in his stylistic development fairly accurately, about 1490.<sup>2</sup> Similarity to Montagna's *Madonna and Child* K45 (Fig. 136), of about the same date, is one of the indications of relationship between the two masters.

*Provenance:* Duke of Anhalt-Dessau, Dessau, Germany (1912), Böhler's, Munich (1932). Contini Bonacossi, Florence. Kress acquisition, 1938 - exhibited: National Gallery of Art, Washington, D.C. (484), 1941-52.<sup>3</sup>

*References:* (1) Catalogue by W. E. Suida, 1952, p. 44, as Girolamo da Treviso. (2) K1144 was first brought to attention by T. Borenius (in Crowe and Cavalcaselle, *History of Painting in North Italy*, vol. II, 1912, p. 61 n.) when the painting was at Dessau. It has been attributed to Girolamo da Treviso by F. M. Perkins, A. Venturi (in ms.

opinions), G. Fiocco (in *Rivista del R. Istituto d'Archeologia e Storia dell'Arte*, vol. VII, 1929, p. 99; in Thieme-Becker, *Allgemeines Lexikon*, vol. XXVI, 1932, p. 381), E. Zocca (in *Bollettino d'Arte*, vol. XXV, 1932, pp. 392 ff.), R. Longhi (*Viatico per cinque secoli di pittura veneziana*, 1946, p. 58), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 89), and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, p. 42). (3) *Preliminary Catalogue*, 1941, p. 88, as Girolamo da Treviso.

### JACOPO DE'BARBARI

Venetian School. Active at least from 1500; died by 1516. He was probably a pupil of Alvise Vivarini and was influenced by Antonello da Messina, Dürer, and Cranach. He was an engraver as well as a painter and he worked chiefly at the courts of Germany and the Netherlands.

#### Attributed to JACOPO DE'BARBARI

##### K1791 : Figure 118

CHRIST BLESSING. Notre Dame, Ind., University of Notre Dame, Study Collection (61.47.14), since 1961.<sup>1</sup> Wood. 25×20¾ in. (63.5×52.8 cm.). Abraded throughout; cleaned 1950.

Perhaps one of the earliest (about 1500/05) of several versions of this subject by Jacopo de'Barbari, K1791 is to be compared with the version in the Schlossmuseum, Weimar, and especially with the one in the Dresden Gallery. The influence of Bellini, strong in these two, is yet more dominant in K1791.<sup>2</sup>

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1950.

*References:* (1) Catalogue, 1962, unnumbered p., as Jacopo de'Barbari. (2) K1791 has been attributed to Jacopo de'Barbari by R. Longhi (in ms. opinion) and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 10, noting that it has been restored).

#### Attributed to JACOPO DE'BARBARI

##### KX-8 : Figure 113

PORTRAIT OF A MAN. New York, N.Y., Mrs. Rush H. Kress. Wood. 9¾×7¼ in. (24.8×18.4 cm.). Face in good condition; background abraded.

Artists of the Florentine School - Ridolfo Ghirlandaio and Bacchiacca - have been credited with KX-8; but relationship to Jacopo de'Barbari, about 1510, seems more plaus-

ible.<sup>1</sup> The dour expression is characteristic of Jacopo's paintings and the peculiar treatment of the eyes recalls, for example, the signed *Bust of Christ* in the Schlossmuseum, Weimar.

*Provenance:* Contini Bonacossi, Rome. Kress acquisition, 1929.

*Reference:* (1) KX-8 has been attributed (in ms. opinions) to Ridolfo Ghirlandaio by G. Fiocco, R. Longhi, W. E. Suida, and A. Venturi; to Bacchiacca by R. van Marle; to the Florentine School by F. M. Perkins. It is attributed tentatively to Jacopo de'Barbari by B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 10).

## GIOVANNI PAOLO DE AGOSTINI

Venetian School. Active from c. 1510; died shortly before 1524. Reported to have been a pupil of Giovanni Bellini, he appears in his two signed paintings as a provincial follower of that master and of Antonello da Messina and Mantegna. He was active in Naples shortly before his death and probably worked also in Milan.

### K1268 : Figure 114

JACOPO SANNAZARO. New Orleans, La., Isaac Delgado Museum of Art (61.76), since 1953.<sup>1</sup> Wood. 13 $\frac{3}{4}$  × 11 in. (35 × 28 cm.). Fair condition; some restorations in the face.

Stylistic resemblance to a signed *Pietà* in Santa Maria alla Porta, Milan,<sup>2</sup> and to a signed double portrait in the Museum of Fine Arts, Detroit,<sup>3</sup> supports the attribution of K1268 to Giovanni Paolo de Agostini.<sup>4</sup> Pietro Summonte writing in 1524 to Marc Antonio Michiel about art in Naples mentions a portrait of the Neapolitan poet Sannazaro (1458–1530) painted by the recently deceased Giovanni Paolo de Agostini.<sup>5</sup> K1268 is one of what are believed to be several versions of that portrait.<sup>6</sup> The date would probably be about 1520, when the poet was around 60.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1941.

*References:* (1) Catalogue by W. E. Suida, 1953, p. 38, and by P. Wescher, 1966, p. 38, as Giovanni Paolo de Agostini. (2) Reproduced by G. Nicodemi, in *Rassegna d'Arte*, vol. II, 1915, p. 182. (3) Reproduced by B. Berenson, in *Rassegna d'Arte*, vol. III, 1916, p. 73. (4) The attribution of K1268 to Giovanni Paolo de Agostini is accepted by Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 2, as *Bust of Elderly Man*) and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, p. 236). (5) See Suida, *loc. cit.* in note 1, above. (6) One version is reproduced,

without indication of its location, in *Cultura Moderna*, Apr. 1961, p. 15.

## VITTORE CARPACCIO

Venetian School. Born c. 1460/65, of the Venetian family Scarpazza; died 1523/26. He was influenced chiefly by Giovanni Bellini, of whom he may have been at one time an assistant. Influence of Antonello da Messina probably came mainly through Bellini. Carpaccio was a master of narrative in rich harmonious coloring.

### K1585 : Figure 116

PORTRAIT OF A LADY. Denver, Colo., Denver Art Museum (E-IT-18-XVI-939), since 1954.<sup>1</sup> Wood. 16 × 11 $\frac{7}{8}$  in. (40.6 × 30.2 cm.). Slightly abraded; small restorations; partially cleaned 1949.

There seems to be no independent portrait signed by Carpaccio or conclusively documented as his. Among those attributed to him, K1585 is one of the most widely accepted.<sup>2</sup> Because the sitter holds a book, the suggestion has been made<sup>3</sup> that she may be the poetess Girolama Corsi Ramos, who wrote a sonnet on Carpaccio's portrait of her. Stylistic comparison with portraits that appear in Carpaccio's large compositions dates K1585 about 1495/1500. Closely similar to K1585 is a *Portrait of a Lady* in the Museum of Fine Arts, Boston, usually accepted as by Carpaccio.

*Provenance:* Private Collection, Milan. Van Gelder, Uccle, near Brussels. Matthiesen Gallery, Berlin (from c. 1928). Capt. Norman Colville, London – exhibited: 'Venetian Paintings,' Matthiesen Gallery, London, 1939, no. 14. Paul Drey's, New York – exhibited: 'Giorgione and His Circle,' Johns Hopkins University, Baltimore, Md., Feb. 23–Mar. 21, 1942, no. 28, as Carpaccio. Kress acquisition, 1948 – exhibited: Philadelphia Museum, Philadelphia, Pa., 1950–52, no. 3;<sup>4</sup> after entering Denver Art Museum: 'Vittore Carpaccio,' Palazzo Ducale, Venice, June 15–Oct. 6, 1963, catalogue by P. Zampetti, no. 22, as Carpaccio, between 1495 and 1500.

*References:* (1) Catalogue by W. E. Suida, 1954, p. 36, as Carpaccio. (2) K1585 has been attributed to Carpaccio by P. Wescher (in *Pantheon*, vol. II, 1928, p. 510), A. L. Mayer (in *ibid.*, vol. VII, 1931, p. 69, saying that W. von Bode and B. Berenson had recognized it as characteristic work by Carpaccio), G. Fiocco (*Carpaccio*, 1931 p. 73; 1958 ed., pp. 34 f.), R. van Marle (*Italian Schools of Painting*, vol. XVIII, 1936, p. 242), Suida (see note 1, above), Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 57), G. Perocco (*Carpaccio*, 1960, p. 55), J. Lauts (*Carpaccio*, 1962, pp. 28, 241, 258), and G. Robertson (in *Burlington Magazine*,



vol. cv, 1963, p. 385). (3) By Lauts (*loc. cit.* in note 2, above). (4) Suida, in *Philadelphia Museum Bulletin*, vol. XLVI, Autumn, 1950, pp. 6 ff., as Carpaccio.

## VITTORE CARPACCIO

### K1079 : Figure 129

THE VIRGIN READING. Washington, D.C., National Gallery of Art (447), since 1941.<sup>1</sup> Transferred from wood to canvas. 30 $\frac{3}{4}$  × 20 in. (78·1 × 50·8 cm.). Good condition except for some restoration in hands and sky.

Well known since the late nineteenth century, K1079 has usually been labeled *A Lady Reading* or *A Saint Reading*. A halo, now more visible than formerly, indicates a holy personage, and old reproductions show that the function of the tasseled cushion on the parapet in front of her was to support the seated Christ Child; part of His halo is still visible at the top of the cushion.<sup>2</sup> The panel has therefore been cut down at the left and it has sometimes been assumed that it is a fragment of a *Sacra Conversazione*, perhaps along the lines of the sketch at Donnington Priory.<sup>3</sup> This would have resulted in an inordinately large painting and the more likely interpretation is that the original composition to which K1079 belonged showed only the Virgin reading to the Christ Child. A probable first thought for the composition has been recognized in a drawing of about 1490 in Count Seilern's collection, London.<sup>4</sup> K1079 is sometimes dated in the early 1490's but more plausibly, perhaps, about 1505.<sup>5</sup> A painting in the Berlin Museum, perhaps a copy of a lost Carpaccio, shows the Virgin reading while the Child lies asleep on the parapet, and a painting in the Ashmolean Museum, Oxford, now usually attributed to Giorgione or Cariani, interprets the subject as K1079 must have interpreted it originally, the Child supported by the cushion but attentive to the reading.

*Provenance*: Marquis of Exeter,<sup>6</sup> Burghley House, near Stamford, Lincolnshire (sold, Christie's, London, June 9, 1888, no. 297, as Cima; bought by the following). Robert H. and Evelyn Benson, London (catalogue by T. Borenius, 1914, pp. 151 f., as Carpaccio) – exhibited: New Gallery, London, 1894–95, no. 49, as Carpaccio; 'Old Masters,' Royal Academy, London, 1910, no. 14, as Carpaccio; 'Early Venetian Exhibition,' Burlington Fine Arts Club, London, 1912, no. 17 of catalogue, as Carpaccio. Benson sale (1927) to the following. Duveen's, New York (*Duveen Pictures in Public Collections of America*, 1941, no. 93, as Carpaccio). Kress acquisition, 1937 – exhibited: 'Masterpieces of Art,' New York World's Fair, May–Oct., 1939, p. 20, no. 36 of catalogue, as Carpaccio.

*References*: (1) *Preliminary Catalogue*, 1941, pp. 35 f., as *A Saint Reading*, by Carpaccio. (2) In early photographs (reproduced, e.g., by L. Cust in *Les Arts*, no. 70, 1907,

p. 14, and by G. Fiocco, *Carpaccio*, 1958, pl. 63a) part of the Child's left arm and foot are visible. It seems possible that some other details in the picture may have been misunderstood by an early restorer: e.g., what now appears as a ruffle protruding from the Virgin's V-shaped collar would seem more reasonable as termination of the semitransparent veil. (3) Suggested by Fiocco (*Carpaccio*, 1931, pp. 36, 77; 1958, p. 32). P. G. Molmenti (*Vittore Carpaccio*, 1907, p. 22) had thought K1079 a repetition by Vittore or by his son Benedetto of the closely similar figure in the *Nativity of the Virgin* in the Accademia Carrara, Bergamo. However, Fiocco (*loc. cit.*) and later critics (including J. Lauts, *Carpaccio*, 1962, p. 253) see K1079, by Vittore, as the model for the similar figure in the Bergamo painting, which they attribute, at least in part, to assistants. (4) A. Seilern, *Italian Paintings and Drawings at 56 Princes Gate, London*, vol. II, 1959, pp. 27 f. The verso of the drawing is a direct study for the *Virgin Adoring the Christ Child* in the Städelsches Kunstinstitut, Frankfurt. (5) T. Borenius (in *Rassegna d'Arte*, vol. XII, 1912, p. 90) assigns K1079 to Carpaccio's early maturity, as does A. Venturi (*Storia dell'arte italiana*, vol. VII, pt. IV, 1915, p. 730). L. Venturi (*Italian Paintings in America*, vol. II, 1933, no. 410), R. van Marle (*Italian Schools of Painting*, vol. XVIII, 1936, pp. 280 ff.), T. Pignatti (*Carpaccio*, 1958, p. 84; later, in *Master Drawings*, vol. I, 1963, p. 49, he dates it before 1496), and J. Lauts (*loc. cit.* in note 3, above) date it c. 1505. M. Muraro (*Carpaccio*, 1966, p. CLIV, mislocating Count Seilern's drawing) dates K1079 c. 1507. G. Gronau (in *Gazette des Beaux-Arts*, vol. XIII, 1895, p. 259), G. Perocco (*Carpaccio*, 1960, p. 68), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 59) attribute it to Carpaccio without suggesting a date. (6) Said in the Benson catalogue (cited under *Provenance*) to have been acquired by 'the travelling Earl of Exeter' in Italy between 1690 and 1700.

## VITTORE CARPACCIO

### K2044 : Figure 121

MADONNA AND CHILD. Washington, D.C., National Gallery of Art (1365), since 1956.<sup>1</sup> Wood. 33 $\frac{3}{8}$  × 26 $\frac{7}{8}$  in. (84·8 × 68·3 cm.). Fair condition; some abrasion in flesh tones; cleaned about 1952.

That this painting must date from about 1505 is suggested by its close similarity to the Madonna and Child surrounded by winged angel heads in the upper zone of the *St. Thomas Aquinas* panel in Stuttgart, dated 1507.<sup>2</sup> The far-reaching landscape in K2044 is characteristic of the artist and is of the same detailed but idyllic character as the background of the *Adoration of the Child*, dated 1505, in the Gulbenkian Collection, Lisbon. The use of a low parapet to frame the composition at the bottom is also a familiar device with Carpaccio.<sup>3</sup> Here a goldfinch, a bird rich in symbolic significance, is perched on the parapet.

*Provenance:* M. Nathan, Marseilles. Wildenstein's, New York. Kress acquisition, 1954.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1956, p. 46 (catalogue by W. E. Suida and F. R. Shapley), as Carpaccio. (2) This is the period to which K2044 is generally assigned by critics who have published it in the few years since it first became known: T. Pignatti (*Carpaccio*, 1955, pp. 86 f.; 1958, pp. 84, 90), M. Laclotte (in *Arte Veneta*, vol. x, 1956, p. 231 n. 3, suggesting that K2044 is a later, exquisite reworking of the central theme of the *Santa Conversazione* in the Caen Museum), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 58, without suggesting a date), G. Fiocco (*Carpaccio*, 1958, p. 32, dating it c. 1505), G. Perocco (*Carpaccio*, 1960, p. 69, dating it c. 1505/10), J. Lauts (*Carpaccio*, 1962, pp. 34, 253), and M. Muraro (*Carpaccio*, 1966, p. clvi, dating it c. 1507). (3) The arrangement of this parapet and the wall on which the Virgin sits has something of the effect of an enclosure. Could there be here, as well as in K1079 (Fig. 129), a vague reference to the *hortus conclusus* or the *fons signatus* of the Song of Solomon 4: 12?

## VITTORE CARPACCIO

K295 : Figure 122

ST. PETER MARTYR

K294 : Figure 123

K355 : Figure 124

ST. JOHN THE BAPTIST

A BISHOP SAINT BLESSING

K354 : Figure 125

ST. STEPHEN

Tulsa, Okla., Philbrook Art Center (3353, 3352, 3356, and 3355, respectively), since 1953 (3352 and 3353) and 1960 (3355 and 3356).<sup>1</sup> Wood. K294, 44 × 15½ in. (112 × 39 cm.); K295, 43¾ × 15½ in. (111.3 × 39 cm.); K354, 44⅝ × 15½ in. (113.5 × 39.5 cm.); K355, 44⅝ × 15½ in. (113.5 × 39.5 cm.). K294 and K295, fair condition; cleaned 1953. K354, fair condition; some restoration in sky along edges; cleaned 1953. K355, fair condition; some restorations in sky and in flesh tones; cleaned 1953.

These four panels are closely similar to three that are known to have come from the signed and dated (1514) polyptych which was originally in the Church of Santa Fosca, Venice.<sup>2</sup> K294, 295, 354, 355 must have a similar date and similar provenance. How they were arranged in the polyptych from which they come is now uncertain.

Possibly it was an altarpiece in two tiers, with *John the Baptist* and *Peter Martyr* at the left of a now-lost center panel and the *Bishop Saint* and *Stephen* at the right; possibly the *Bishop Saint* was in the center.<sup>3</sup> The authorship of the panels is not disputed;<sup>4</sup> there is some disagreement as to date.<sup>5</sup>

*Provenance:* Private Collection, Berlin. C. Foresti, Milan. Contini Bonacossi, Florence. Kress acquisition, 1934 (K294, 295) and 1935 (K354, 355) – exhibited: 'California Pacific International Exposition,' Palace of Fine Arts, San Diego, Calif., Feb. 12–Sept. 9, 1936, nos. 437, 438, as Carpaccio (K354, 355 only); 'Venetian Painting,' Palace of the Legion of Honor, San Francisco, Calif., June 25–July 24, 1938, nos. 16, 17, as Carpaccio (K354, 355 only); 'Venetian Paintings from the Samuel H. Kress Collection' (K354, 355 only), Seattle, Wash., Aug. 1–25, 1938, Portland, Ore., Sept. 1–26, 1938, Montgomery, Ala., Oct. 1–31, 1938; National Gallery of Art, Washington, D.C. (260, 261, 304, 305), 1941–52;<sup>6</sup> William Rockhill Nelson Gallery of Art, Kansas City, Mo., 1952–60 (K354, 355 only);<sup>7</sup> after entering Philbrook Art Center: 'Vittore Carpaccio,' Palazzo Ducale, Venice, June 15–Oct. 6, 1963, catalogue by P. Zampetti, nos. 26–29, as Carpaccio, with a tentative date between 1500 and 1505.

*References:* (1) Catalogue by W. E. Suida, 1953, p. 30 (for K294 and K295), as Carpaccio; catalogue by Suida, 1952, p. 42 (for K354 and K355), when they were exhibited in Kansas City, as Carpaccio. (2) *St. Sebastian*, now in the Zagreb Museum; *St. Roch*, in the Accademia Carrara, Bergamo; and *St. Peter Martyr*, in the Correr Museum, Venice. (3) Suggested by R. Longhi (in *Vita Artistica*, vol. III, 1932, pp. 6 f.) when he published the panel of St. Peter Martyr. (4) Except possibly by W. von Bode, who is said to have attributed the panels to Alvise Vivarini. (5) Suida (see note 1, above) dates them c. 1490, as does G. Fiocco (*Carpaccio*, 1931, p. 88, where he wrongly – since the fourth panel, *Peter Martyr*, was not known to him – suggests their identity with a lost triptych, a mistake which he corrects in *Bollettino d'Arte*, vol. xxvi, 1932, pp. 119 f.; in *Art in America*, vol. xxii, 1934, p. 114; and in his 1958 ed. of *Carpaccio*, p. 31). R. van Marle (*Italian Schools of Painting*, vol. xviii, 1936, p. 300) favors a date of c. 1515/20; T. Pignatti (*Carpaccio*, 1955, p. 114) suggests c. 1510, as does E. Brunetti (in *Bollettino d'Arte*, vol. XLVIII, 1963, p. 352). G. Perocco (*Carpaccio*, 1960, pp. 74 f.) dates the panels c. 1514, as does J. Lauts (*Carpaccio*, 1962, pp. 243, 248 f.); and M. Muraro (*Carpaccio*, 1966, p. clxviii) dates them c. 1507. B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, pp. 57 f.), F. M. Perkins, A. Venturi (in ms. opinions), and F. Bologna (in *Arte Antica e Moderna*, no. 5, 1959, p. 76) also have attributed the four panels to Carpaccio. (6) *Preliminary Catalogue*, 1941, pp. 34 f., as Carpaccio. (7) See 1952 catalogue cited in note 1, above.

## VITTORE CARPACCIO

K25 : Figure 126

TEMPERANCE

K21 : Figure 127

PRUDENCE

Atlanta, Ga., High Museum of Art (58.35 and 58.36), since 1958.<sup>1</sup> Wood. K21, 42 $\frac{5}{8}$  × 21 $\frac{3}{4}$  in. (108.5 × 55.5 cm.); K25, 42 $\frac{5}{8}$  × 21 $\frac{5}{8}$  in. (108.5 × 55.1 cm.). Both in fair condition; abraded throughout; cleaned 1955.

These two allegories, in the guise of a woman pouring water with restrained movement into a crystal bowl and a woman with the mirror of truth and a wand, have usually been dated early in Carpaccio's career because of the presumed early dating, about 1480, of an altarpiece at Zara with which they show close stylistic relationship. However, reasons for a late dating, toward 1520, are more convincing: the early date attributed to the Zara altarpiece is probably a mistake<sup>2</sup> and, in any case, an even closer parallel to K21 and K25 is Carpaccio's *St. Paul*, in Chioggia, which is signed and dated 1520. At this late period it would not be surprising if Carpaccio employed assistance in the execution of paintings for which he furnished the designs, and it is possible that he had some assistance in the execution of K21 and K25. His son Benedetto, who is presumed to have inherited Vittore's drawings, modified the design for *Temperance* only slightly to serve for the *St. Lucy* in his altarpiece at Pirano, dated 1541.

*Provenance:* Bernasconi, Milan. Contini Bonacossi, Rome. Kress acquisition, 1928 – exhibited: National Gallery of Art, Washington, D.C. (129, 133), 1941–56.<sup>3</sup>

*References:* (1) Catalogue by W. E. Suida, 1958, p. 45, as early Carpaccio. (2) R. van Marle (*Italian Schools of Painting*, vol. xviii, 1936, pp. 318 ff.) argues for a late dating of the Zara altarpiece, as do H. Tietze and E. Tietze-Conrat (*Drawings of the Venetian Painters*, 1944, p. 153, no. 621). In ms. opinions, W. von Bode, G. Gronau, D. von Hadeln, R. Longhi, R. van Marle, and F. M. Perkins have attributed K21 and K25 to Carpaccio, as does G. Perocco (*Carpaccio*, 1960, pp. 69 f.). G. Fiocco (in *Bollettino d'Arte*, vol. xxvi, 1932, p. 125; in *Art in America*, vol. xxii, 1934, pp. 117 f.; *Carpaccio*, 1958, p. 34) considers them good examples of Carpaccio, of about 1490; B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 59) places them late in his career, as do T. Pignatti (*Carpaccio*, 1958, p. 84; *La Provincia di Treviso*, vol. v, July–Oct., 1962, p. 11, calling attention to Cima's influence on K21 and K25, which are dated by Pignatti c. 1510), J. Lauts (*Carpaccio*, 1962, p. 29), M. Muraro (*Carpaccio*, 1966, p. clxxx, dating them c. 1510), and the Tietzes (in ms. opinion). (3) *Preliminary Catalogue*, 1941, pp. 33 f., as Carpaccio.

## VITTORE CARPACCIO

K245 : Figure 120

MADONNA AND CHILD WITH SAINTS. Tucson, Ariz., University of Arizona (61.98), since 1957.<sup>1</sup> Wood. 19 $\frac{1}{2}$  × 30 $\frac{7}{8}$  in. (49.1 × 78.6 cm.). Fair condition; some restoration; cleaned 1955–56.

A former identification of the flanking figures as Simeon and the Prophetess Anna, as in Luke 2:25–38,<sup>2</sup> would seem to be untenable. Against it are the landscape (instead of temple) setting, the comparative youth of the female figure, and the provision of both figures with halos. The date is probably about 1515, but Carpaccio may well have had assistance in the execution.<sup>3</sup>

*Provenance:* Baron Suardi, Bergamo. Contini Bonacossi, Florence. Kress acquisition, 1933 – exhibited: National Gallery of Art, Washington, D.C. (227), 1941–56;<sup>4</sup> after acquisition by University of Arizona: 'Vittore Carpaccio,' Palazzo Ducale, Venice, June 15–Oct. 6, 1963, catalogue by P. Zampetti, no. 62, as Carpaccio.

*References:* (1) Catalogue by W. E. Suida, 1957, no. 10, as Carpaccio. (2) The subject of K245 is thus interpreted by Suida, *loc. cit.* in note 1, above. (3) K245 has been attributed to Vittore Carpaccio by R. Longhi, F. M. Perkins, O. Sirén, A. Venturi (in ms. opinions), G. Fiocco (in *Art in America*, vol. xxii, 1934, p. 118; *Carpaccio*, 1958, p. 33, as of late date), R. van Marle (*Italian Schools of Painting*, vol. xviii, 1936, p. 280), G. Perocco (*Carpaccio*, 1960, p. 88), J. Lauts (*Carpaccio*, 1962, p. 248, dating it c. 1515/20), and M. Muraro (*Carpaccio*, 1966, p. cl, dating it c. 1507). B. Berenson (*Pitture italiane del rinascimento*, 1936, p. 115) attributes it to Benedetto Carpaccio; but later (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 58) in great part to Vittore. H. Tietze and E. Tietze-Conrat (in ms. opinion) think it is school work after a design by Carpaccio. (4) *Preliminary Catalogue*, 1941, p. 34, as Carpaccio.

## Attributed to VITTORE CARPACCIO

K1125 : Figure 119

CHRIST BLESSING. New Orleans, La., Isaac Delgado Museum of Art (61.72), since 1938.<sup>1</sup> Transferred from wood to masonite. 22 $\frac{3}{4}$  × 18 $\frac{1}{2}$  in. (58.3 × 46.5 cm.). Poor condition; very much restored throughout; transferred and cleaned 1952.

The subject, painted frequently by Venetian artists in the wake of Antonello da Messina, is shown here in a type of Christ which in Carpaccio finds its closest parallel in the

upper zone of the *Death of the Virgin* in the Ferrara Pinacoteca, signed by the artist and dated 1508. K1125 is presumably of approximately the same date; but though it has been repeatedly attributed to Carpaccio,<sup>2</sup> the painting in its present state is less typical than the corresponding Christ in the Ferrara altarpiece and suggests the possibility of assistant or school execution.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1937.

*References:* (1) Catalogue by W. E. Suida, 1953, p. 30, and by P. Wescher, 1966, p. 30, as Carpaccio. (2) K1125 has been attributed to Carpaccio by R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 58), G. Fiocco (*Carpaccio*, 1958, p. 32), G. Perocco (*Carpaccio*, 1960, p. 88), J. Lauts (*Carpaccio*, 1962, p. 246), and M. Muraro (*Carpaccio*, 1966, p. cxlvi, dating it c. 1510).

## LAZZARO BASTIANI

Venetian School. First mentioned, 1449; died 1512. An eclectic artist, he developed under the influence of Gentile Bellini, the Vivarini, and the Squarcionesque painters of Padua, and was later influenced by Carpaccio.

### K1185 : Figure 138

ST. LUCY AND KNEELING DONOR. Portland, Ore., Portland Art Museum (61.45), since 1952.<sup>1</sup> Wood. 16 $\frac{3}{8}$  × 15 $\frac{1}{4}$  in. (42.4 × 39 cm.). Very good condition.

The composition, a full-length saint crowned by a pair of floating angels, seems to have been popular in fifteenth-century Venice: Quirizio da Murano used it<sup>2</sup> and, yet more frequently, Girolamo da Santa Croce.<sup>3</sup> The angels in these paintings are enough to distinguish between the artists. In K1185 the two angels are closely similar to the pairs that hover in paintings by Bastiani. The saint, too, and her large-figured robe, the kneeling donor, and details of the landscape find close parallels in this artist's work, so that the attribution of K1185 to Bastiani seems justified.<sup>4</sup> This artist's chronology has been much disputed. But since Bastiani is now believed to have been influenced by Carpaccio, rather than vice versa, the Carpacciesque landscape in K1185 would indicate a date for the picture as late as 1480/90.

*Provenance:* Cav. Enrico Marinucci, Rome (as late as 1934). Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: National Gallery of Art, Washington, D.C. (878), 1945–51.

*References:* (1) Catalogue by W. E. Suida, 1952, p. 54, as Venetian Master, third quarter of fifteenth century. (2)

For the *St. Lucy* in his polyptych in the Pinacoteca, Rovigo. (3) E.g.: for the *St. Stephen* in the Istituto d'Arti Grafiche, Bergamo; *St. Lawrence*, in the Lord Lee Collection, Courtauld Institute, London; and *St. Agnes*, Lockinge House, Wantage. (4) K1185 was attributed to Carpaccio by Suida (in *Apollo*, vol. xx, 1934, pp. 122 ff.); later (*loc. cit.* in note 1, above) he sees it as anticipating Carpaccio and as more likely by Quirizio da Murano than by Bastiani. It has been attributed to Bastiani by G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), and B. Berenson (*Italian Pictures . . . Venetian School*, 1957, vol. 1, p. 26), and to the school of Bastiani by H. Tietze and E. Tietze-Conrat (in ms. opinion).

## LAZZARO BASTIANI

### K1553 : Figure 137

JOSEPH INTERPRETING PHARAOH'S DREAM. Columbia, S.C., Columbia Museum of Art (62–92), since 1962.<sup>1</sup> Wood. 41 $\frac{5}{8}$  × 62 $\frac{3}{8}$  in. (105.7 × 158.5 cm.). Abraded throughout; many restorations; sky cleaned 1962.

The subject, sometimes called a judgment scene, but more likely the story of Joseph told in Genesis 41 : 14–36, afforded opportunity for the inclusion of numerous figures in a ceremonial scene somewhat as in Bastiani's *Offering of the Relic of the True Cross*, now in the Accademia, Venice, a painting which dates near the end of the century. K1553 is probably as late as 1500. It has even been attributed to Bastiani's presumptive pupil, Benedetto Diana.<sup>2</sup>

*Provenance:* Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. 1, 1913, no. 130, as Bastiani and a pupil). Contini Bonacossi, Florence. Kress acquisition, 1948 – exhibited: Honolulu Academy of Arts, 1952–60.<sup>3</sup>

*References:* (1) Catalogue by A. Contini Bonacossi, 1962, pp. 88 f., as Bastiani. (2) R. Longhi (in ms. opinion) and A. Paolucci (in *Paragone*, no. 199, 1966, pp. 6 f.) attribute K1553 to Diana. The figures and architecture find close parallels in the Diana predella with scenes from the life of the Virgin (K1790; Figs. 130–132). R. van Marle (*Italian Schools of Painting*, vol. xviii, 1936, p. 190 n. 2) lists K1553 as by Bastiani, probably early. B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 26) lists it as by Bastiani and in earlier lists notes that he considers it late. (3) Catalogue by W. E. Suida, 1952, p. 30, as Bastiani.

## BENEDETTO DIANA

Benedetto Rusconi, called Diana. Venetian School. Active from 1482; died 1525. He may have been a pupil of Lazzaro Bastiani; he was influenced by Gentile and Giovanni Bellini and by Carpaccio.

## K276 : Figure 133

MADONNA AND CHILD WITH ST. JEROME. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.11), since 1961.<sup>1</sup> Wood. 13 × 22 $\frac{3}{4}$  in. (33 × 57.8 cm.). Horizontal split across panel; flesh tones very much abraded, especially on Child's face; clothing and landscape in fair condition.

Probably painted about 1505, K276 is important as offering a happy solution of a grouping of the Virgin and Child with which Diana<sup>2</sup> had experimented in a painting belonging to the Duke of Portland. In K276 the grouping is more compact and is in pleasing harmony with the horizontal lines of the background. The gestures of St. Jerome in K276 are better explained, however, by his counterpart in the other picture, St. Luke, who holds a book in his left hand and introduces a donor with his right. The strange impression Jerome gives, as of a figure rising out of the earth, is not uncommon in Diana's compositions, an effect which results from placing the main group on higher ground than the subordinate figures and then terminating the composition immediately below the main group.

*Provenance:* Mrs. Frederic S. van Urk, Kalamazoo, Mich. (mentioned here 1916). Contini Bonacossi, Florence. Kress acquisition, 1933 – exhibited: 'Italian Pictures Lent by Mr. Samuel H. Kress, Sept. 1933, Seattle, Wash., through June 1935, Charlotte, N.C., p. 44 of catalogue, as Diana; National Gallery of Art, Washington, D.C. (249), 1941–52.<sup>3</sup>

*References:* (1) Catalogue by F. R. Shapley, 1961, p. 60, as Diana. (2) K276 has been attributed to Diana by Berenson (*Venetian Paintings in America*, 1916, pp. 155 f.; *Italian Pictures . . . Venetian School*, vol. I, 1957, p. 74, and earlier lists), R. van Marle (*Italian Schools of Painting*, vol. XVIII, 1936, pp. 410 ff.), G. Robertson (*Vincenzo Catena*, 1954, p. 73), G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). (3) *Preliminary Catalogue*, 1941, p. 56, as Diana.

## BENEDETTO DIANA

## K1790 : Figures 130–132

THE PRESENTATION AND MARRIAGE OF THE VIRGIN AND THE ANNUNCIATION. Washington, D.C., National Gallery of Art (1622), since 1951.<sup>1</sup> Wood. 14 $\frac{5}{8}$  × 64 $\frac{1}{2}$  in. (37.1 × 163.8 cm.). Very good condition; cleaned 1948.

Probably the best support for the attribution of this panel to Diana<sup>2</sup> is its stylistic relationship to the artist's signed *Assumption* in Santa Maria della Croce, Crema, with its

slender, striding figures, their diminutive extremities, and their sweeping drapery.<sup>3</sup> One might even wonder whether K1790 had not been planned to serve as predella for the Crema altarpiece, of about 1520/25, were it not that the architecture in K1790 is much simpler, suggesting an earlier date, perhaps about 1510. Almost like a water color in its clear, blond coloring, K1790 was left unfinished, the three scenes, each with its independent architectural background, painted on a single panel, which was presumably intended to be sawed into three parts to be set into a framework, probably of pilasters. It is possible that two much smaller panels, one at Polesden Lacey, Surrey, representing *Joachim and Anna at the Golden Gate*,<sup>4</sup> the other in the collection of Roberto Longhi, Florence, representing the *Visitation*,<sup>5</sup> are fragments of the same predella.

*Provenance:* William Graham, London – exhibited: Royal Academy, London, 1879, no. 209, as Cima da Conegliano. Graham sale, Christie's, London, Apr. 9, 1886, no. 330, as Cima, to Agnew's, London. Sir Kenneth Muir Mackenzie, London – exhibited: 'Early Venetian School,' Burlington Fine Arts Club, London, 1912, no. 40 of catalogue, as Diana. Mrs. Mark Hambourg, London (mentioned as here in 1936). Contini Bonacossi, Florence. Kress acquisition, 1950.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 108 (catalogue by W. E. Suida), as Diana. (2) K1790 has been attributed to Diana by T. Borenius (in Crowe and Cavalcaselle, *History of Painting in North Italy*, vol. I, 1912, p. 229 n. 2), R. van Marle (*Italian Schools of Painting*, vol. XVIII, 1936, p. 415 n. 1), R. Longhi (in ms. opinion), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 74), and J. Gore (in *Burlington Magazine*, vol. XCIX, 1957, p. 176). (3) See van Marle, pp. 417 f. of *op. cit.* in note 2, above. (4) Reproduced by Berenson, fig. 376 of *op. cit.* in note 2, above. (5) See Berenson, *op. cit.*, p. 73, and A. Paolucci (in *Paragone*, no. 199, 1966, pp. 9 f.), who suggests (in his note 8) that a small *Nativity* formerly in the Berlin Museum storeroom may have belonged to the same complex. He reports having seen a photograph at the Cini Foundation, Venice, of the Berlin *Nativity*.

## VENETIAN SCHOOL, c. 1500

## K2141 : Figure 140

THE SAVIOUR. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.44), since 1961.<sup>1</sup> Wood. 27 $\frac{7}{8}$  × 18 $\frac{5}{8}$  in. (70.8 × 47.3 cm.). Good condition; cleaned 1961.

Attempts to determine the authorship of K2141 are complicated by the fact that the composition is derivative. It is a

detailed copy (even though tight and archaic in style) of the Christ in Giovanni Bellini's *Transfiguration* in the Capodimonte, Naples. It came to the Kress Collection with an attribution to Carpaccio and it has been attributed to Benedetto Diana.<sup>2</sup> Another possibility is Vincenzo da Treviso (active 1490-1537), an artist active in Venice who is known to have made copies from Giovanni Bellini and who painted in such an intarsialike manner as K2141 suggests.<sup>3</sup>

*Provenance:* Private Collection, London. International Financing Co., Panama City, Panama. Kress acquisition, 1957.

*References:* (1) Catalogue by F. R. Shapley, 1961, p. 56, as Venetian, c. 1500. (2) This attribution is offered by A. Paolucci (in *Paragone*, no. 199, 1966, pp. 4 f.), who also calls attention to the composition's being copied from the Naples painting, an important fact which I had unhappily overlooked in the catalogue cited in note 1, above. Paolucci seems to be mistaken however in saying that B. Berenson in his last edition of the lists attributes K2141 to Diana. (3) See R. van Marle, *Italian Schools of Painting*, vol. xviii, 1936, pp. 456 ff.

## BARTOLOMEO MONTAGNA

Bartolomeo Cincani, called Montagna. Vicentine-Venetian School. Born probably 1453/54; died 1523. He was probably trained in the studio of Alvise Vivarini in Venice, but was settled in Vicenza by 1480. The influence of Antonello da Messina and Giovanni Bellini, as well as of Alvise Vivarini is prominent in his early work. Later, as proven by his frescoes in the Scuola del Santo at Padua, his style became more Giorgionesque.

### K45 : Figure 136

MADONNA AND CHILD. Washington, D.C., National Gallery of Art (140), since 1941.<sup>1</sup> Wood. 22 $\frac{3}{8}$  × 18 in. (56.2 × 45.7 cm.). Fair condition; cleaned 1960.

Unmistakably characteristic of Montagna yet reflecting the influences of his early Venetian years, this panel is most plausibly dated early in his career, in the 1480's.<sup>2</sup> The composition, with the Child standing, one arm round the Virgin's neck and the other reaching across her breast, is repeated in the artist's panel in the Museo Civico, Belluno; the type of Virgin in K45 is close to that in the altarpiece in the Carrara Gallery, Bergamo, documented 1487. It may be remarked that Montagna's drawing of a head at Windsor Castle, which has been cited in connection with the Bergamo painting,<sup>3</sup> corresponds even more closely to the Virgin's head in K45. When in Lord Zouche's Collec-

tion<sup>4</sup> and later at Agnew's, London, K45 showed the Virgin's close-fitting white veil brought low over her forehead, halfway to her eyebrows.

*Provenance:* Lord Zouche, Pelham Park, Pulborough, Sussex. Thomas Agnew's, London. Contini Bonacossi, Rome. Kress acquisition, 1929.

*References:* (1) *Preliminary Catalogue*, 1941, p. 135, as Montagna. (2) B. Berenson (*Venetian Painting in America*, 1916, p. 176; *Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 118, dating it early), G. Fiocco, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), R. Longhi (*Viatico per cinque secoli di pittura veneziana*, 1946, p. 60, dating it early), L. Puppi (*Bartolomeo Montagna*, 1962, pp. 43, 140 f., dating it early), A. M. Romanini (in *Commentari*, vol. XIII, 1962, pp. 42 f., dating it late), F. Heinemann (*Giovanni Bellini e i belliniani*, vol. 1, 1962, p. 261, dating it c. 1490/95), and F. Barbieri (in *Emporium*, vol. CXXXIX, 1964, p. 285) consider K45 characteristic of Montagna. (3) Puppi, p. 153 and fig. 19 of *op. cit.* in note 2, above. (4) Reproduced in *Arundel Club Portfolio*, 1913, no. 4, as in Lord Zouche's collection.

## BARTOLOMEO MONTAGNA

### K1638 : Figure 135

THE TEMPTATION OF ST. ANTHONY. Columbia, Mo., University of Missouri, Study Collection (61.84), since 1961. Wood. 9 $\frac{1}{2}$  × 13 $\frac{5}{8}$  in. (24.3 × 34.8 cm.). Fair condition; slightly abraded throughout.

With its richly detailed landscape setting and freely drawn figures, K1638 recalls the frescoes in the Chapel of San Biagio, Santi Nazario e Celso, Verona. Like the frescoes, K1638 belongs to Montagna's late period; it may be as late as 1517, for it has been plausibly suggested that, together with a possible companion panel, *St. Anthony and the Centaur*, Lanckoroński Collection, Vienna, K1638 may have been a predella panel for the Breganze altarpiece, now lost but formerly in the Museo Civico at Vicenza, in which St. Anthony figured prominently.<sup>1</sup>

*Provenance:* Paul Bottenwieser's, Berlin (1927). Ludwig Furst, New York (1949). Kress acquisition, 1949.

*Reference:* (1) T. Borenius (in *Apollo*, vol. v, 1927, pp. 109 ff.), who publishes K1638 as a late work by Montagna, makes this suggestion and reproduces the Lanckoroński panel. L. Puppi (*Bartolomeo Montagna*, 1962, p. 162, confusing the measurements and the provenance) agrees with Borenius as to date and possible derivation from the Breganze altarpiece. In *Emporium*, vol. CXXXIX, 1964, pp. 202, 204 n. 29, he corrects the error in the measurement but not that in the provenance. The altarpiece is

described by Crowe and Cavalcaselle (*History of Painting in North Italy*, vol. I, 1871, p. 434 n. 1; see also 1912 ed., vol. II, p. 135 n. 12). B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 118) lists the Lanckoroński panel as an early Montagna; he seems to have overlooked K1638.

## BARTOLOMEO MONTAGNA

K557 : Figure 134

MADONNA AND CHILD. Allentown, Pa., Allentown Art Museum, Study Collection (60.24.KBS), since 1960. Wood.  $25\frac{1}{4} \times 19\frac{3}{4}$  in. ( $64.3 \times 50.4$  cm.). Abraded throughout; much loss of paint in flesh tones; much restored; cleaned 1960.

Stylistic relationship between this and Montagna's *Madonna* now in the Cini Collection, Venice, has been cited as evidence that K557 dates about 1490.<sup>1</sup> But closer parallels may be found among the artist's later paintings. Moreover, the unusual genre-like motive of the Virgin's scarf serving as support for the Child's arm seems especially late. A date of 1515/20 would be acceptable. A *Madonna and Saints* attributed to Montagna in the Museo Civico, Vicenza, follows almost the same composition as K45 except for the pose of the Child's head.<sup>2</sup>

*Provenance*: Dan Fellows Platt, Englewood, N.J. (sold by estate trustee to the following). Kress acquisition, 1939.

*References*: (1) B. Berenson (*Venetian Painting in America*, 1916, pp. 182 f.) points out this relationship and also the reflections of Antonello da Messina and Bellini in the work. He includes K557 also in his various lists, e.g., *Italian Pictures . . . Venetian School*, vol. I, 1957, p. 116. (2) L. Puppi (*Bartolomeo Montagna*, 1962, pp. 114 f.) dates K557 c. 1512 or later and cites as a variant, perhaps by Buonconsiglio, the *Madonna and Saints* in the Museo Civico, Vicenza. F. Barbieri (*Il Museo Civico di Vicenza*, vol. I, 1962, pp. 180 ff.) accepts an early dating for K557 and thinks the variant in Vicenza dates c. 1515 and is by Montagna. Already F. M. Perkins (in *Rassegna d'Arte*, vol. XI, 1911, p. 148) had published K557 as characteristic of Montagna; and T. Borenius (*The Painters of Vicenza*, 1909, p. 83) had listed it as Montagna without having seen it or a reproduction of it; information about it was given him by Professor Cavenaghi.

## GIOVANNI BUONCONSIGLIO

Called Il Marescalco. Venetian School. Documented in Venice 1495–1535/37. He was a pupil of Montagna and was strongly influenced also by Bellini and, later, by Giorgione.

## Attributed to GIOVANNI BUONCONSIGLIO

K389 : Figure 139

ST. LUKE AND A CARMELITE SAINT. El Paso, Tex., El Paso Museum of Art (1961–6/24), since 1961.<sup>1</sup> Wood.  $32 \times 16$  in. ( $81.3 \times 40.6$  cm.). Inscribed on the book held by the saint at right: SA. LVCHA (St. Luke). Abraded throughout, especially on St. Luke's cloak; cleaned 1960.

The gesture of St. Luke would seem to indicate a donor kneeling, probably before the Madonna in an adjacent panel. K389 was therefore very likely the left wing of a triptych. The saint at the right has been tentatively identified as the fourteenth-century Carmelite St. Peter Thomas,<sup>2</sup> whose feast appears for the first time in a missal dated 1509. An acceptance of this identification would lend support to the attribution of K389 to Buonconsiglio, by whom there are signed pictures painted in this Bellinesque manner in the early years of the sixteenth century. K389 formerly bore an inscription with Buonconsiglio's name; this was apparently not contemporary with the painting, for it disappeared when the picture was cleaned. Although the inscription was early considered to be false, the panel was nevertheless attributed to Buonconsiglio, and its conformity to his early style defended.<sup>3</sup> More recently an attribution to Bellini<sup>4</sup> or to his studio<sup>5</sup> has been proposed.

*Provenance*: J. Annan Bryce, London – exhibited: 'Early Venetian Pictures,' Burlington Fine Arts Club, London, 1912, no. 22 of catalogue, as Buonconsiglio. Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: Honolulu Academy of Arts, Honolulu, Hawaii, 1952–60.<sup>6</sup>

*References*: (1) Catalogue by F. R. Shapley, 1961, p. 24, as Bellini. (2) E. Beck, in *Burlington Magazine*, vol. XXI, 1912, pp. 228 f. The Carmelite saint is labeled St. Albert of Sicily in the Frick Art Reference Library, New York; but St. Albert would be expected to carry a lily instead of the Crucifix. (3) T. Borenius (collaborating with R. Fry), in *Burlington Magazine*, vol. XXI, 1912, p. 96; in *Rassegna d'Arte*, vol. XII, 1912, p. 90; and in his edition of Crowe and Cavalcaselle's *History of Painting in North Italy*, vol. II, 1912, p. 140 n. 1. (4) R. Longhi (in *Vita Artistica*, vol. II, 1927, p. 134), and G. Fiocco, R. van Marle, F. M. Perkins, and A. Venturi (in ms. opinions). (5) B. Berenson (in ms. opinion). The painting does not seem to be included in any of Berenson's editions of *Italian Pictures of the Renaissance*. (6) Catalogue by W. E. Suida, 1952, p. 24, as Bellini.

## CIMA DA CONEGLIANO

Giovanni Battista Cima da Conegliano. Venetian School. Born 1459/60; died 1517/18. He is presumed to have lived

in Conegliano until he went to Venice, as early as 1492, where he was influenced chiefly by Bellini and where he was active until 1516. An altarpiece at Vicenza which he signed and dated 1489 shows the influence of Bartolomeo Montagna. Followers repeated Cima's compositions and he himself frequently painted more than one version.

#### K2001 : Figure 143

ST. HELENA. Washington, D.C., National Gallery of Art (1369), since 1956.<sup>1</sup> Wood. 16×12 $\frac{3}{4}$  in. (40.6×32.4 cm.). Perfect condition.

The style of the landscape (probably a view in the region of Conegliano), as well as that of the figure, places K2001 with a group of paintings by Cima dating near 1495:<sup>2</sup> compare especially the landscape in the *Baptism of Christ*, of 1494, in the Church of San Giovanni in Bragora, Venice, and the figure of St. Catherine in the altarpiece in the Duomo at Conegliano, dated 1493. A companionpiece to K2001 has recently been published.<sup>3</sup> This panel (39×31 cm.), in an Austrian private collection, shows St. Catherine of Alexandria in a landscape, the figure in the same proportions and placed in the same relation to its background as is the case with K2001.

*Provenance:* Ellen Sydney (daughter of the Sixth Viscount of Strangford), who gave it to the following. George John Browne, Third Marquess of Sligo (husband of the preceding, whom he married in 1847; he died 1896), Westport House, County Mayo, Ireland. Lady Isabel Mary Peyronnet Browne, Mount Browne, Guildford (sold, Christie's, London, Mar. 12, 1948, no. 81 of catalogue, as Cima, to the following). Dr. James Hasson, London. Knoedler's, New York. Kress acquisition, 1954.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1956, p. 48 (catalogue by W. E. Suida and F. R. Shapley), as Cima. (2) K2001 has been dated in this period in Cima's career by R. Pallucchini (in *Arte Antica e Moderna*, nos. 13-16, 1961, p. 187), and L. Menegazzi (in catalogue of the exhibition 'Cima da Conegliano,' Venice, 1962, under no. 24); F. Heinemann (in *Kunstchronik*, vol. xv, 1962, p. 317, fig. 2) assigns the companionpiece to this period; he does not mention K2001; B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 66) and L. Coletti (*Cima da Conegliano*, 1959, p. 74) list K2001 under Cima, without suggestion as to date; T. Pignatti (in *La Provincia di Treviso*, vol. v, 1962, p. 11) cites K2001 among the paintings which indicate contact between Cima and Carpaccio. (3) Heinemann, *loc. cit.* in note 2, above.

## CIMA DA CONEGLIANO

### K2070 : Figure 141

ENTHRONED MADONNA AND CHILD WITH TWO VIRGIN MARTYRS. Memphis, Tenn., Brooks Memorial Art Gallery (61.211), since 1958.<sup>1</sup> Wood. 23 $\frac{1}{2}$ ×17 $\frac{1}{4}$  in. (59.7×43.8 cm.). Inscribed at lower left: *Joannis . baptista . Coneglian . opus*. Fair condition; a few losses of paint.

The figures of the Virgin and Child follow Cima's composition in the Mellon Collection, National Gallery of Art, Washington (about 1495); the St. Catherine, at the right, repeats in reverse the same saint in Cima's altarpiece in the Duomo, Conegliano (1493); and the other saint appears in half-length in the *Madonna with St. Ursula and St. Anthony* in the Hage Collection, Nivaagard.<sup>2</sup> K2070 probably dates from the same period, about 1495.<sup>3</sup> The saint at the right, Catherine of Alexandria, has been incorrectly identified because the broken wheel on which she leans has been wrongly interpreted as part of the Madonna's throne. The arrow held by the saint at the left probably symbolizes Ursula (or Christina?).

*Provenance:* Private Collection, Paris.<sup>4</sup> Contini Bonacossi, Florence. Kress acquisition, 1954.

*References:* (1) Catalogue by W. E. Suida, 1958, p. 36, and by M. Milkovich, 1966, p. 42, as Cima. (2) Reproduced by L. Coletti (*Cima da Conegliano*, 1959, fig. 24). (3) L. Menegazzi (in catalogue of the exhibition 'Cima da Conegliano,' Venice, 1962, pp. 4, 25) refers to K2070 as by Cima; he dates it between 1490 and 1495. (4) R. Pallucchini (in *Arte Antica e Moderna*, nos. 13-16, 1961, pp. 186 ff.), attributing K2070 to Cima, mentions having seen it about 1950 in a Parisian collection; he dates it between 1490 and 1495.

## CIMA DA CONEGLIANO

### K317 : Figure 142

ST. JEROME IN THE WILDERNESS. Washington, D.C., National Gallery of Art (279), since 1941.<sup>1</sup> Canvas. 19×15 $\frac{3}{4}$  in. (48.3×40 cm.). Inscribed on a scroll at lower right: *Joannis b[a]pt[ista] C[o]n[e]glianensis*. Good condition except for some restoration in sky.

Of the dates (from about 1495 to about 1505) in Cima's career which have been suggested for K317,<sup>2</sup> the earliest



is supported by comparison, especially of the landscape, with the group of small paintings which are very close stylistically to the *Baptism of Christ*, of 1494, in the Church of San Giovanni in Bragora. The subject of K317 was painted a number of times by Cima. The closest parallel to K317 is his panel in the Brera, Milan, although the influence of Antonello da Messina is stronger in K317, especially remarkable in the monumental figure of Christ on the cross.

*Provenance:* Orlóff-Davidoff, Leningrad (sold, London, 1930).<sup>3</sup> Viscount Lee of Fareham, London. Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: 'Venetian Paintings from the Fifteenth Century through the Eighteenth Century,' California Palace of the Legion of Honor, San Francisco, Calif., June 25–July 24, 1938, no. 22, as Cima; 'Venetian Paintings from the Samuel H. Kress Collection,' Seattle, Wash., Aug. 1–25, 1938, Portland, Ore., Sept. 1–26, 1938, Montgomery, Ala., Oct. 1–31, 1938; 'Four Centuries of Venetian Painting,' Toledo Museum of Art, Toledo, Ohio, Mar. 1940, no. 19, as Cima.

*References:* (1) *Preliminary Catalogue*, 1941, p. 40, as Cima. (2) K317 has been attributed to Cima by G. Fiocco, G. Gronau, R. Longhi, R. van Marle, A. L. Mayer, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 68), and L. Coletti (*Cima da Conegliano*, 1959, no. 75, dating it shortly after 1500). R. Burckhardt (see National Gallery of Art archives) is said to have dated it in the period between 1496 and 1504. For a dating about 1500 see *loc. cit.* in note 1, above. (3) E. K. Waterhouse has kindly informed me that he saw K317 in London when it was being sold from this collection in 1930.

## CIMA DA CONEGLIANO

### K1069 : Figure 144

MADONNA AND CHILD. Macon, Ga., Wesleyan College, since 1936. Wood. 20 $\frac{3}{8}$  × 18 in. (51.8 × 45.7 cm.). Fair condition; restoration in flesh tones and background.

K1069 is one of at least five versions of this composition; only the backgrounds differ appreciably.<sup>1</sup> K1069 is accepted as a characteristic example of Cima; a dating of about 1505 seems acceptable.<sup>2</sup> The figure composition may derive from the Bellini design represented by K479 (Fig. 103) and K1905 (Fig. 104).

*Provenance:* Stefano Bardini, Florence (sold, Christie's, London, May 30, 1902, no. 648 of catalogue, as Cima). Eugenio Ventura (sold, Galleria Scopinich, Milan, Apr. 6, 1932, no. 29, as Cima). Contini Bonacossi, Florence. Kress acquisition, 1935.

*References:* (1) Several versions are discussed and reproduced by L. Coletti (*Cima da Conegliano*, 1959, nos. 4a, b, c, d, and 5), who seems to have confused some of the locations: in citing the Brady Collection, New York, for his no. 4b, is he thinking of the provenance of the similar composition by Bellini now in Kansas City (K1905)? And his no. 5 was never in the Kress Collection, but his no. 4d now is (K1069). (2) K1069 is attributed to Cima by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), R. van Marle (*Italian Schools of Painting*, vol. xvii, 1935, p. 397), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 66), and Coletti (*loc. cit.* in note 1, above), suggesting dates from the earliest years of his career to the latest.

## LATTANZIO DA RIMINI

Venetian School. Active c. 1495–1524. He came from Rimini but was trained in Venice under Giovanni Bellini and was influenced also by Cima and Carpaccio.

### K322 : Figure 145

MADONNA ADORING THE SLEEPING CHILD. Notre Dame, Ind., University of Notre Dame, Study Collection (61.47.5), since 1961.<sup>1</sup> Wood. 23 $\frac{3}{8}$  × 30 $\frac{5}{8}$  in. (59.4 × 77.8 cm.). Very blistering surface; landscape in good condition; Madonna and Child in fair condition.

The figure types and the landscape are thoroughly typical of Lattanzio as seen in his signed and dated paintings of the first decade of the century.<sup>2</sup> Here too is Lattanzio's typical combination of influences. The composition follows, with minor variations, that of Giovanni Bellini's *Madonna of the Meadow*, of about 1505, in the National Gallery, London. The figures in K322 are influenced by Cima as well as Bellini, and the landscape, with the small figures passing silently across the background, pays homage to Carpaccio. The date is probably about 1510.

*Provenance:* Private Collection, Bergamo. Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: National Gallery of Art, Washington, D.C. (286), 1941–51;<sup>3</sup> Birmingham Museum of Art, Birmingham, Ala., 1952–58.<sup>4</sup>

*References:* (1) Catalogue, 1962, p. unnumbered, as Lattanzio. (2) K322 has been attributed to Lattanzio by G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 95), and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. 1, 1962, pp. 18, 98); see also note 4, below. (3) *Preliminary Catalogue*, 1941, p. 104, as Lattanzio. (4) Catalogue by W. E. Suida, 1952, p. 53, as Lattanzio.

## GIOVANNI BATTISTA DA UDINE

Giovanni Martini, called Giovanni da Udine. Venetian School. c. 1453–1535. He was of Friulian derivation, the son of Martino da Tolmezzo. He was a follower of Cima and Alvise Vivarini. His oeuvre includes carved retables as well as paintings.

## K1196 : Figure 147

MADONNA AND CHILD ENTHRONED. Alexander City, Ala., Alexander City Public Library, since 1964. Wood.  $21\frac{3}{4} \times 17\frac{1}{4}$  in. (55.2 × 43.8 cm.). Inscribed on arm of throne at left: IOANES · BATISTA · DE · VTINO · P 1499 [?] The date is unclear. Very bad condition; abraded throughout; cleaned 1962.

If the reading of the date is correct, K1196 is only one year later than a *Madonna and Child with Two Saints* in the Correr Museum, Venice, which is inscribed IOANES DE UTINO P 1498. The more or less superficial appearance of K1196 may be explained partly by the fact that the artist<sup>1</sup> was here making a copy: the central group of Alvise Vivarini's late, rather dull altarpiece of the *Madonna and Four Saints* now in the Berlin Museum was his model.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1939.

*Reference:* (1) K1196 has been attributed (in ms. opinions) to Giovanni Battista da Udine by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi; to an unidentified early Venetian, by B. Berenson. Berenson later (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 91) lists K1196 as Giovanni Battista Grassi da Udine (the inclusion of the name *Grassi* seems to represent a confusion of the designation Giovanni Battista da Udine with that of a later artist in Udine, Giovanni Battista Grassi di Raffaello).

## CRISTOFORO CASELLI

Cristoforo Caselli, called Cristoforo da Parma or Il Temperello (or dei Temperelli). Parmese-Venetian School. Born 1461; died 1521. From as early as 1488 until 1495 he was working under Giovanni Bellini in Venice, where, along with Alvise Vivarini and others, he assisted with decorations in the Ducal Palace. Aside from these artists, Cima da Conegliano and Antonello da Messina influenced Caselli's style.

## K338 : Figure 150

PORTRAIT OF A BOY. Allentown, Pa., Allentown Art Museum (60.19.KB), since 1960.<sup>1</sup> Wood. 9 × 7 in. (23 × 17.8 cm.). Fair condition; a few restorations; cleaned 1960.

Although other artists – Jacopo da Valenza, Carpaccio, and Filippo Mazzola – have been cited in connection with K338, and a similarity to Andrea da Murano has been reasonably suggested, its attribution to Caselli is supported by its striking similarity to the heads of musical angels in Cristoforo's altarpiece signed and dated 1499 in the Gallery at Parma.<sup>2</sup> K338 also probably dates from the end of the fifteenth century. It seems to be, aside from the donor in a religious painting, Caselli's only known work in portraiture.

*Provenance:* G. Frizzoni, Bergamo. Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: 'Twenty-five Paintings from the Collection of the Samuel H. Kress Foundation,' University of Arizona, Tucson, Ariz., 1951–60.<sup>3</sup>

*References:* (1) Catalogue by F. R. Shapley, 1960, p. 50, as Caselli. (2) K338 has been attributed to Jacopo da Valenza by B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 95), to the Venetian School by F. M. Perkins and A. Venturi, to Filippo Mazzola by R. van Marle, to Carpaccio by G. Fiocco, and to Caselli by R. Longhi and W. E. Suida (in ms. opinions). F. Zeri (quoted in the Frick Art Reference Library) notes a close relationship to the paintings of Andrea da Murano; and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. 1, 1962, p. 308), judging from a reproduction, doubts the attribution to Caselli and (*ibid.*, p. 285) thinks K338 is probably by a Romagnol artist. (3) Catalogue by W. E. Suida, 1951, no. 10, as Caselli.

## Attributed to CRISTOFORO CASELLI

## K1027 : Figure 148

MADONNA AND CHILD. Atlanta, Ga., High Museum of Art (38.3), since 1938. Wood.  $22\frac{1}{2} \times 18$  in. (57.1 × 45.7 cm.). Fair condition; flesh tones slightly abraded.

The Child seems to have been modeled on such a painting by Bellini as the one from the Booth Collection in the National Gallery of Art, while the Virgin is more suggestive of Cima da Conegliano. Among the paintings by Caselli, to whom K1027 has been attributed,<sup>1</sup> the *Madonna* of the triptych in Santa Maria della Salute, Venice, may be cited for comparison. The Salute painting is signed and dated 1495, the approximate date of K1027.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1936.

*Reference:* (1) K1027 has been attributed to Caselli by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and tentatively by B.

Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 60), who had formerly (in ms. opinion) noted the possibility of early Bartolommeo Veneto.

## FILIPPO MAZZOLA

Parmese-Venetian School. Born c. 1460; died 1505. Perhaps a pupil of Francesco Tacconi, of Cremona, Mazzola was chiefly influenced by Giovanni Bellini in the composition and figure types of his religious paintings, and by Antonello da Messina in his portraits. He was the father of the more famous painter Parmigianino.

### K1792 : Figure 153

PORTRAIT OF A MAN. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.34), since 1961.<sup>1</sup> Wood. 18×13 in. (45.7×33 cm.). Inscribed on parapet with artist's signature: FILI . MAZOLA; on the sitter's collar with a now indecipherable legend, which in 1871 was read as . . . ME DEVS ET SIT FORT . . . Good condition, except for a few abrasions in flesh tones; cleaned 1950.

This is one of Mazzola's best-known paintings and it has long been considered one of his most successful.<sup>2</sup> His dated pictures are from 1491 to 1504; K1792 probably belongs to the end of this period. The coloring is unusually rich and the white band at the neck is painted with great delicacy. The fragmentary inscription on the collar and the lamb emblem of the badge on the cap may eventually help in identifying the sitter, whose character and physical appearance must be faithfully represented in this forthright portrait.

*Provenance:* Palazzo Doria, Rome (as early as 1871).<sup>3</sup> Principe Doria Pamphilj, Rome – exhibited: 'Italian Art,' Royal Academy, London, Jan.–Mar., 1930, no. 305 of catalogue, as Mazzola. Knoedler's, New York – exhibited: 'Venetian Paintings of the 15th and 16th Centuries,' Knoedler's, New York, Apr. 11–30, 1938, no. 12 of catalogue, as Mazzola. Clendenin J. Ryan, New York (sold, Parke-Bernet, New York, Jan. 19–20, 1940, no. 230, as Mazzola, to the following). Knoedler's, New York. Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: National Gallery of Art, Washington, D.C. (1148), 1951–60.<sup>4</sup>

*References:* (1) Catalogue by F. R. Shapley, 1961, p. 30, as Mazzola. (2) K1792 has been noted as Mazzola's by Crowe and Cavalcaselle (*History of Painting in North Italy*, vol. I, 1871, p. 587 n. 3, reading the inscriptions as quoted above and citing relationship to Melozzo da Forlì), G. Lafenestre (*La Pienture en Europe*, vol. II, 1905, pp. 228 f.), W. von

Bode (ed. of J. Burckhardt, *Der Cicerone*, vol. III, 1910, p. 759), A. Venturi (*Storia dell'arte italiana*, vol. VII, pt. IV, 1915, pp. 605 f., noting adherence to Antonello), N. Pellicelli (in Thieme-Becker, *Allgemeines Lexikon*, vol. XXIV, 1930, p. 309), F. Wittgens (in *Apollo*, vol. XI, 1930, p. 86), B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 356; *Italian Pictures . . . Venetian School*, vol. I, 1957, p. 114), A. Sorrentino (in *Enciclopedia italiana*, vol. XXII, 1934, pp. 655 f.), R. Longhi (in ms. opinion, dating it c. 1500), and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, p. 253). (3) Cited here at this time by Crowe and Cavalcaselle, *loc. cit.* in note 2, above. (4) *Paintings and Sculpture from the Kress Collection*, 1951, p. 78 (catalogue by W. E. Suida), as Mazzola.

## MARCO MARZIALE

Venetian School. Active 1493–1507. He inscribed himself as a pupil of Gentile Bellini and was influenced also by Giovanni Bellini. He was early employed on decorative work for the Venetian state, but he seems to have lived in Verona from 1500 to 1507. His signed paintings vary widely in style and in quality.

### K1124 : Figure 151

PORTRAIT OF A YOUNG MAN. Lewisburg, Pa., Bucknell University, Study Collection (BL-K14), since 1961.<sup>1</sup> Wood. 12¾×9⅝ in. (32.5×24.5 cm.). Good condition except for a few restorations.

Attributed to both Marziale and Previtali,<sup>2</sup> this portrait may be classified most convincingly with Marziale's best work, painted around 1505, after he had left Venice.<sup>3</sup> Marziale's signed portrait in the gallery at Mainz<sup>4</sup> has been cited as a parallel. Even more pertinent for comparison are some of the heads in his *Deposition* in the Museum at Budapest, especially the one immediately to the right of the cross.

*Provenance:* Matthiesen's, Berlin. G. Bellesi, London (1929). Contini Bonacossi, Florence. Kress acquisition, 1937 – exhibited: William Rockhill Nelson Gallery of Art, Kansas City, Mo., 1952–60.<sup>5</sup>

*References:* (1) Catalogue by B. Gummo, 1961, p. 32, as Previtali. (2) K1124 has been attributed (in ms. opinions) to Previtali by G. Fiocco, R. Longhi, and F. M. Perkins (see also Suida, note 4, below); and to an artist close to Giovanni Bellini by B. Berenson, who later lists it tentatively as Previtali (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 148). It has been attributed to Marziale by A. Venturi (in ms. opinion), I. R. Tatlock (in *Burlington*

*Magazine*, vol. LV, 1929, pl. 16 of advertisement supplement following p. 332), and tentatively by R. van Marle (*Italian Schools of Painting*, vol. XVIII, 1936, p. 512), and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, p. 125). (3) The strong modeling and forceful expression of K1124 are best revealed by X-ray. (4) Reproduced by B. Geiger, in *Jahrbuch der Preussischen Kunstsammlungen*, vol. XXXIII, 1912, p. 8). (5) Catalogue by W. E. Suida, 1952, p. 50, as Previtali.

## ANDREA PREVITALI

Bergamask-Venetian School. Active from 1502; died 1528. He was a native of Bergamo, but a pupil of Giovanni Bellini, as is witnessed by inscriptions on his early paintings. He also signed himself 'Andreas Cordelle Agi' and 'Andreas Bergomensis.'<sup>1</sup> While the style of Bellini is dominant in his early work, he was strongly influenced by Lotto in Bergamo later in life.

### K2139 : Figure 146

MADONNA AND CHILD. El Paso, Tex., El Paso Museum of Art (1961-6/25), since 1961.<sup>2</sup> Transferred from wood to masonite. 31×24 $\frac{7}{8}$  in. (78.8×63.2 cm.). Very good condition.

The composition derives from Bellini, especially as his *Madonnas* were interpreted by Cima da Conegliano. But the strong colors show the influence of Lotto, who settled in Bergamo as early as 1515. Also the type of Child, the border decorations of draperies, and the use of the cushion connect K2139 with Previtali's Bergamask period, suggesting a date of about 1515.<sup>3</sup> The figure composition is almost the same in a number of his paintings. But he varied his backgrounds. He seems to have taken special delight in these, studying the formation of trees and foliage and, in certain lyrical details, suggesting Giorgione.

*Provenance*: Robert A. D. Fleming, Bigadon, Buckfastleigh, South Devon (sold, Christie's, London, July 13, 1928, no. 131, as Cima; bought by Lane). Arthur L. Nicholson, Llandaff House, Weybridge-on-Thames, Surrey (sold, American Art Association, New York, May 18, 1933, no. 42, as Previtali, to the following). Ehrich Galleries, New York. R. M. Wyatts, London (sold, Christie's, London, Apr. 9, 1954, no 126, as Previtali; bought by the following). Koetser's, London. Salocchi, Florence. International Financing Co., Panama City, Panama. Kress acquisition, 1956.

*References*: (1) I. Kunze (in *Burlington Magazine*, vol. LXXI, 1937, pp. 261 ff.) shows that these signatures were used by

Previtali himself. (2) Catalogue by F. R. Shapley, 1961, no. 25, as Previtali. (3) F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, p. 135) attributes K2139 to Previtali, between 1510 and 1512.

## ANDREA PREVITALI

### K1118 : Figure 152

THE ANNUNCIATION. Memphis, Tenn., Brooks Memorial Art Gallery (61.197), since 1958.<sup>1</sup> Wood. 61 $\frac{1}{4}$ ×63 $\frac{3}{8}$  in. (155.6×161 cm.). Fair condition; many losses of paint, especially in the angel's dress and on the floor; cleaned 1957-58.

In the careful rendering of details, such as the round window panes, the basket of fruit, the stalk of lilies, and other still life, K1118 recalls the *Annunciation* at Vittorio Veneto (Ceneda) which Previtali signed as a disciple of Bellini. But the treatment of the figures in K1118, with their fluttering drapery and jeweled adornment, suggests a later, Lottesque period in the artist's career, probably about 1520/25.<sup>2</sup> A good stylistic parallel is his *Madonna with Two Saints and Casotti and Wife* in the Carrara Gallery, Bergamo, likewise a late work.

*Provenance*: Contini Bonacossi, Florence. Kress acquisition, 1937 - exhibited: Philadelphia Museum, Philadelphia, Pa., 1950-53.<sup>3</sup>

*References*: (1) Catalogue by W. E. Suida, 1958, p. 38, and by M. Milkovich, 1966, p. 44, as Previtali. (2) K1118 has been attributed to Previtali by G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 149), and tentatively by F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, p. 139). (3) Suida, in *Philadelphia Museum Bulletin*, vol. XLVI, Autumn, 1950, pp. 10 f., as Previtali.

## GIOVANNI DI GIACOMO GAVAZZI

Giovanni di Giacomo Gavasio. Venetian School. Active first quarter of sixteenth century, in and around Bergamo, the region in which he was born. He was chiefly influenced by Cima da Conegliano and Previtali.

### K1214 : Figure 149

MADONNA AND CHILD. Tulsa, Okla., Philbrook Art Center (3366), since 1961. Wood. 31 $\frac{1}{4}$ ×24 $\frac{7}{8}$  in. (79.5×63.2 cm.). Good condition.

The composition is so characteristic of Cima da Conegliano that K1214 has been attributed to him or to a follower.<sup>1</sup> Except for a different tilt of the Virgin's head, the group of Madonna and Child follows precisely that group in Cima's *Sacra Conversazione* in the Gulbenkian Collection, Lisbon. For the St. Jerome, farther back in K1214, Cima's picture in the Contini Bonacossi Collection, Florence, offered a model;<sup>2</sup> and for the walled hill town at the left parallels may be found in other paintings by Cima. But the servile adherence to Cima's compositions, coupled with an interpretation of the forms that is considerably less sensitive and delicate than Cima's, points to a follower or imitator even less expert than Girolamo da Santa Croce, to whom K1214 has been attributed.<sup>3</sup> The manner of modeling with strong contrasts of light and shade, the curious drapery folds, the type of Christ Child, and the mountainous landscape with distant buildings are so strikingly paralleled in a *Madonna and Child with Saints* (location unknown)<sup>4</sup> signed by Gavazzi as to make the suggested attribution to this artist most plausible.<sup>5</sup> The date may be toward 1525.

*Provenance:* Sir Augustus Fitz George.<sup>6</sup> Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: National Gallery of Art, Washington, D.C. (853), 1945–52.

*References:* (1) K1214 has been attributed (in ms. opinions) to Cima by G. Fiocco and A. Venturi, to his school by R. Longhi and F. M. Perkins, to a follower by W. E. Suida. (2) This picture is reproduced by B. Berenson, *Italian Pictures . . . Venetian School*, vol. 1, 1957, fig. 476. (3) K1214 has been attributed to Santa Croce by Berenson (in ms. opinion; but see note 5, below) and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. 1, 1962, p. 162). (4) Reproduced by Berenson, fig. 572 of *op. cit.* in note 2, above. Probably this is the painting mentioned by Tassi (*Vite de' pittori . . . Bergamaschi*, vol. 1, 1793, p. 44) as in the Carlo Apiani Collection in Bergamo. (5) The attribution of K1214 to Gavazzi is made by Berenson, p. 81 of *op. cit.* in note 2, above. (6) According to the dealer's dossier at the Kress Foundation.

# FERRARESE, BOLOGNESE, AND PARMESE SCHOOLS

## XV-XVI CENTURY

### LORENZO COSTA

Ferrarese-Bolognese School. Born c. 1460; died 1535. Probably trained in the milieu of Tura and Ercole Roberti, Costa was early influenced also by Bellini and Antonello da Messina and later by Perugino and by Correggio and Leonardo. His protracted activity in Bologna began no later than 1483 and included some collaboration with Francia and Aspertini. Finally, he succeeded Mantegna as court painter at Mantua, where he worked during the last twenty-five years of his life.

#### K 502A, B, C : Figures 154-156

THE MIRACLE OF THE CATAFALQUE. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.36, 37, and 38), since 1960.<sup>1</sup> Wood. K 502A,  $10\frac{1}{2} \times 27\frac{7}{8}$  in. ( $25.7 \times 70.8$  cm.); K 502B,  $10\frac{1}{2} \times 12\frac{1}{2}$  in. ( $26 \times 31.8$  cm.); K 502C,  $10\frac{1}{2} \times 27\frac{3}{4}$  in. ( $25.7 \times 70.5$  cm.). All in fair condition; K 502A, some restorations in flesh tones and landscape. K 502B, faces abraded; K 502C, abraded throughout; all cleaned 1955.

The three panels form a continuous composition, depicting an apocryphal story of the funeral of the Virgin. According to this legend, a Jewish priest, angered by the devotion of the apostles, attempted to overturn the bier; but when he touched it St. Michael appeared out of the heavens and cut off his hands, which remained attached to the bier. Since the Virgin is frequently likened to the Ark of the Lord, this legend is an obvious allusion to the punishment of Uzzah's sacrilegious act in touching that ark (II Samuel 6: 6-7).<sup>2</sup>

Following an attempt to identify the three panels as the predella of the Rondini altarpiece, of which the main panel is now in the Berlin Museum,<sup>3</sup> they have been convincingly associated, as predella, with the altarpiece of the *Assumption* in the Abbey of Monteveglio.<sup>4</sup> This altarpiece, for which Costa was paid in 1506 by the commissioner, Ipolito de Grassi,<sup>5</sup> was painted some years earlier, perhaps in the 1490's. Although similar in style to the main panel, K 502A, B, C are less precise in execution, possibly indicating studio assistance. A drawing, usually attributed to Bellini, in the Uffizi, Florence, has been identified as a study for the apostle seen from the rear.<sup>6</sup>

*Provenance:* Briganti, Rome. Contini Bonacossi, Florence. Kress acquisition, 1937 - exhibited: National Gallery of Art, Washington, D.C. (395, 396, 397), 1941-54.<sup>7</sup>

*References:* (1) Catalogue by F. R. Shapley, 1960, pp. 78 f., as Costa, to whom B. Berenson, G. Fiocco, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions) attribute the work. (2) L. Réau, *L'Art chrétien*, vol. II, pt. II, 1957, pp. 611 ff. (3) R. Longhi (*Ampliamenti nell'officina ferrarese*, 1940, pp. 15 f.), attributing the panels to Costa, proposes a reconstruction of the Rondini altarpiece with K 502A, B, C as predella, having already (*Officina ferrarese*, 1934, pp. 87 ff.) associated K 319 A-D (Figs. 157-160) with the same altarpiece as pilaster decorations. Longhi himself recognized inconsistencies in his reconstruction, the total length of the predella panels exceeding the width of the Berlin Madonna panel and also being later in style. Suida (in a tentative catalogue note) believed the differences to be so great as to disqualify Longhi's reconstruction. Moreover, Longhi's attribution of the Berlin Madonna panel to Costa is not very convincing and seems not to have been confirmed by any other scholar. (4) This reconstruction is offered by E. Arslan (in *Rivista d'Arte*, vol. XXXIV, 1959, pp. 49 ff.), who dates K 502 A, B, C c. 1500/05, a decade later than the *Assumption* panel. Such a date might explain the tardy payment for the altarpiece (1506). (5) See F. Malaguzzi Valeri, in *Rassegna d'Arte*, vol. IX, 1909, p. 94. (6) See Longhi, *Ampliamenti . . .*, fig. 41. (7) *Preliminary Catalogue*, 1941, p. 47, as Costa.

### LORENZO COSTA

#### K 466 : Figure 161

ST. PAUL. Memphis, Tenn., Brooks Memorial Art Gallery (61.194), since 1958.<sup>1</sup> Wood.  $13\frac{1}{2} \times 10\frac{3}{8}$  in. ( $34.3 \times 26.3$  cm.). Good condition except for a few restorations; cleaned 1957.

The soft shading in this painting, which is now unanimously accepted as by Costa,<sup>2</sup> betrays the influence of Correggio and so places the work in Costa's Mantuan period, as late, probably, as 1515. The difference that Correggio had made in his style may be seen by comparing K 466 with the otherwise similar *St. Peter* in Costa's altarpiece of 1505 in the National Gallery, London. The gesture

of the saint's right hand in K466 may have been inspired by Leonardo, and the serene landscape probably indicates Umbrian influence.

*Provenance:* D. Botto, Milan.<sup>3</sup> Achillito Chiesa, Milan. Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited: National Gallery of Art, Washington, D.C. (364), 1941–51.<sup>4</sup>

*References:* (1) Catalogue by W. E. Suida, 1958, pp. 52 f., and by M. Milkovich, 1966, p. 60, as Costa. (2) Suida (*loc. cit.* in note 1, above) says that K466 was formerly attributed to Boccaccio Boccaccino; see note 3, below. R. Longhi (*Ampliamenti nell'officina ferrarese*, 1940, pp. 19 f.), publishing K466 for the first time, attributes it to the late Costa, as do B. Berenson, G. Fiocco, R. van Marle, F. M. Perkins, A. Venturi (in ms. opinions), and A. Puerari (*Boccaccino*, 1957, p. 164). (3) Suida (*loc. cit.* in note 1, above), who traces K466 to the Botto Collection, was told by Botto that the panel had formed part of a large altarpiece attributed to Boccaccino, with figures of all the apostles in the predella. (4) *Preliminary Catalogue*, 1941, p. 47, as Costa.

### Attributed to LORENZO COSTA

K319A : Figure 157

ST. JULIAN, ST. NICHOLAS OF TOLENTINO

K319B : Figure 158

ST. SEBASTIAN, ST. CATHERINE OF ALEXANDRIA

K319C : Figure 159

ST. ROCH, ST. LUCY

K319D : Figure 160

ST. VINCENT FERRER, ST. CHRISTOPHER

Atlanta, Ga., High Museum of Art (58.38, 39, 40, 41), since 1958.<sup>1</sup> Wood. Each of the eight panels, 15½ × 6 in. (39 × 15 cm.). Inscribed under the respective saints: S. ZVLIANO, S. NICHOLAVS DE TOLENTINO, S. SEBASTIANVS, S. CHATERINA, S. ROCHVS, S. LVICIA, S. VICENCIVS, S. CHRISTFARO. All in fair condition; some restorations, mostly in backgrounds; cleaned 1957.

The perspective in these panels indicates that the saints were intended to be seen in pairs at four different levels, four of them from the right, four from the left, with the light directed upon all the figures and niches from the left. Most likely, therefore, they come from the pilasters of an altarpiece, but that altarpiece has not yet been conclusively identified.<sup>2</sup> Moreover, the unusually attenuated proportions of the figures and the secondary quality of the execution have cast doubt on the attribution to Costa.<sup>3</sup> There can be little question that they are, in any case, by the

hand that painted the Argonaut panel, likewise attributed to Costa, in the Musée des Arts Décoratifs, Paris.<sup>4</sup> Perugin-esque influence may point to a date after the transfer of Costa's shop to Bologna, in the 1480's.

*Provenance:* Private Collection, Italy (1928). Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: National Gallery of Art, Washington, D.C. (281–284), 1941–56.<sup>5</sup>

*References:* (1) Catalogue by W. E. Suida, 1958, pp. 28 ff., as Costa, instead of Bramantino, to whom Suida had formerly (in *Der Cicerone*, vol. xx, 1928, p. 552) attributed the panels. (2) R. Longhi (*Officina ferrarese*, 1934, pp. 87 f., fig. 119), in his reconstruction of the Rondini altarpiece (now in Berlin; see catalogue note to K502 A–C (Figs. 154–156), attributes all the parts to Costa and places the eight saints in the pilasters. G. Fiocco and A. Venturi (in ms. opinions) accept the attribution of the saints to Costa. Suida (*loc. cit.* in note 1, above), F. M. Perkins (in ms. opinion), and F. Zeri (in *Proporzioni*, vol. II, 1948, p. 171) accept this attribution and also Longhi's association of the panels with the Rondini altarpiece (it is interesting to note that the light comes from the left in its main panel as well as in K319A, B, C, D). But E. Arslan (in *Rivista d'Arte*, vol. xxxiv, 1961, p. 51) objects to an identity of authorship for the main panel of the Rondini altarpiece and the saints. Whether or not the saints are to be associated with that altar, the relative perspective of their niches (note especially the relative views of arches and floors) indicates that Longhi's arrangement of them with relationship to each other is probably correct: Julian and Christopher at the top; next, Nicholas and Vincent; next, Sebastian and Roch; and, at the bottom, Catherine and Lucy. (3) Arslan (*loc. cit.* in note 2, above). (4) Zeri (*loc. cit.* in note 2, above) attributes the Argonaut panel, as well as K319A, B, C, D, to Costa. (5) *Preliminary Catalogue*, 1941, pp. 46 f., as Costa.

### FERRARESE SCHOOL, c. 1500

K1748 : Figure 166

MYTHOLOGICAL SCENE. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.32), since 1961.<sup>1</sup> Wood. 26 × 29½ in. (66 × 75 cm.). Inscribed on the canopy: AVRO CONCIL[i]ATVR AMOR. Fair condition; restorations in sky and sea.

Ercole Roberti has been proposed as author of K1748;<sup>2</sup> Maineri is another possible candidate.<sup>3</sup> That the painting is either Ferrarese or Emilian<sup>4</sup> has not been doubted. The inscription on the canopy, 'Love is won with gold,' from Ovid,<sup>5</sup> should give a clue to the puzzling subject of the picture. Attempts to connect it with the story of Danaë,<sup>6</sup> or with some episode in the story of the Argonauts<sup>7</sup> have been unsuccessful. The banners, one decorated with three

crescents, the other with the cross of St. George (red cross on white field) may eventually help identify the commissioner.

*Provenance:* Otto Lanz, Amsterdam. Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: Seattle Art Museum, Seattle, Wash., 1952–54.<sup>8</sup>

*References:* (1) Catalogue by F. R. Shapley, 1961, pp. 40 f., as Ferrarese, c. 1500. (2) B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 484; Italian ed., 1936, p. 416) gives K1748 to Ercole. S. Ortolani (*Cosmè Tura, Francesco del Cossa, Ercole de' Roberti*, 1941, pl. 196a) labels it as the *Ship of Love*, attributed to Ercole. (3) *Loc. cit.* in note 1, above. (4) R. Longhi (in ms. opinion) classifies K1748 as Ferrarese or Emilian. (5) *Ars Amatoria* ii, 278. (6) E. Panofsky is quoted by W. E. Suida (see note 8, below) as saying that among Classical myths only the story of Danaë is an emphatic illustration of the inscription from Ovid. (7) Suida (in ms. opinion) suggested this subject, citing the somewhat similar composition in a painting usually attributed to the circle of Ercole Roberti in the Museo Civico, Padua. F. Zeri (in *Bollettino d'Arte*, vol. L, 1965, pp. 74 f., fig. 137) reproduces the painting in Padua and attributes it to Ercole and bottega. (8) Catalogue by W. E. Suida, 1952, pp. 16 f., as Emilian painter, c. 1500.

## GIAN FRANCESCO DE'MAINERI

Ferrarese School. He is first mentioned as being at the Ferrarese court in 1489; he continued active there until 1498, when he was employed in Mantua. Again in Ferrara by 1502, he is last mentioned in 1506. Possibly he had part of his training in Parma, whence he came to Ferrara and developed as a follower of Ercole Roberti. He was active as miniaturist as well as painter and shows a miniaturist's fondness for profuse decoration.

Attributed to

GIAN FRANCESCO DE'MAINERI

K1231 : Figure 162

ST. SEBASTIAN. Memphis, Tenn., Brooks Memorial Art Gallery (61.199), since 1958.<sup>1</sup> Wood. 13¼ × 8¾ in. (33.7 × 22.2 cm.). Mutilated inscription below the saint's feet seems to read: SANCTE SEBASTIANE. Good condition except for some restoration in architecture; cleaned 1958.

Variouly attributed, but usually with reference to the Ferrarese or a related school,<sup>2</sup> K1231 finds its most striking parallels in paintings now accepted as by Maineri. Such relief decoration as that on pilasters and arch in K1231 is found in most of his compositions. Characteristic also is the

placing of subordinate figures against a mosaic background. Here, against the mosaic wall of the curved niche, two small figures of executioners are shown, just beyond the farther edge of the altar table, to right and left of the saint and partly hidden by his body. A similar example of subordinate figures against a mosaic background is seen in the Cook Collection (Richmond) *Flagellation*, where the arrangement of Christ's loincloth is like that of the saint's in K1231. St. Sebastian's expression is frequent in Maineri's paintings, as is the modeling of the body, derived, probably, from Costa. Parallels with Maineri's share (dating probably from 1497) in the Maineri-Costa altarpiece in the National Gallery, London,<sup>3</sup> suggests a date of about 1500 for K1231.

*Provenance:* Contessa Avogli-Trotti, Paris – exhibited: 'Pittura Ferrarese del Rinascimento,' Ferrara, May–Oct. 1933, no. 131 of catalogue, tentatively as Roberti. Contini Bonacossi, Florence. Kress acquisition, 1939.

*References:* (1) Catalogue by W. E. Suida, 1958, p. 56, and by M. Milkovich, 1966, p. 64, as Emilian, early sixteenth century, probably Maineri. (2) K1231 has been attributed (in ms. opinions) to Ferrarese School by B. Berenson; to School of Romagna, possibly Francesco Zaganelli, by G. Fiocco; to North Italian School, probably Venetian, by F. M. Perkins; to Costa by A. Venturi; see also note 1, above. R. Longhi (*Officina ferrarese*, 1934, pp. 77 f.) gives it to an anonymous Emilian imitator of Cima da Conegliano, an imitator to whom Longhi later (in ms. opinion, 1939) alludes as Giovanni (apparently meaning *Antonio*) Maria da Carpi. This attribution is probably based on a comparison with the *Madonna and Child* in the Budapest Museum which is signed by Antonio Maria da Carpi and dated 1495; in this painting the expression of the Child is especially close to that of the saint in K1231. (3) See P. Pouncey in *Burlington Magazine*, vol. LXX, 1937, pp. 161 ff.

Attributed to

GIAN FRANCESCO DE'MAINERI

K1182 : Figure 167

EX VOTO. Columbia, Mo., University of Missouri, Study Collection (61.80), since 1961. Wood. 11¼ × 12¾ in. (28.6 × 32.4 cm.). Inscribed on the tablet in the foreground:

A[nn]o S[alutis]

MDI

Erravi fateor Par<c>as mi h<odi>erna precantem  
Sol<o> det genitrix Virgo sopitus af<a>m<e>n  
Ehiu planctu lacrimis gemitu precibus <que> superba  
Hactenus in <ri>pam Nimpha pr<e>cata mihi est



Fatebar novi: dubio nam principe vite  
 Febre: semel suplex me ad tua vota tuli  
 Protinus auditis precibus pia Virgo: dedisti  
 Incolumem qui iam semisepultus erat

Quare age deducere mea donec stamina Parce  
 Reliquiasque mei pulueris urna reget  
 Tu requies tranquilla mihi tu portus et aura  
 Principium medium semita finis cris<sup>1</sup>

Abraded throughout.

This small panel, dated by the inscription 1501, probably commemorates a vow offered up to the Virgin in supplication for the recovery of the old man in the bed. It is presumably his son who kneels in prayer at the foot of the bed while a servant leaves the room at the right. The emphasis upon ornament and the echo of Roberti's style in the earnest actors in the scene lend credence to the attribution of the miniaturelike painting to Maineri.<sup>2</sup>

*Provenance:* Private Collection, Ferrara. Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: National Gallery of Art, Washington, D.C. (523), 1941–52.<sup>3</sup>

*References:* (1) For this transcription I am indebted to Professor Robert P. Sonkowsky, who notes that the first four lines, parts of which have been erased and rewritten, are somewhat fragmentary and considerably garbled. Professor Sonkowsky has also kindly suggested the following translation of the inscription:

A.D. 1501

I have sinned, I confess. Have mercy on me. Let the Virgin Mother only grant the approach of sleep to me as I pray for daily things. Up to this point, on the shore, the proud Nymph, with oh lamentation, tears, groaning, and prayers, was prayed to by me. I confessed, I acknowledge: for when the foundation of my life wavered with fever, as soon as I came as a suppliant in prayer to Thee, hearing my prayers at once thou hast granted, Holy Virgin, safety to one who had already been half buried. Therefore, then, until the funeral urn spins out my threads of Destiny and rules over the remains of my dust, Thou shalt be my peaceful rest, my harbor and breeze, the beginning, the middle, the pathway, the end.

(2) R. Longhi (*Officina ferrarese*, 1956, p. 153, and 1940 ed., p. 26), G. Fiocco, F. M. Perkins tentatively, W. E. Suida, and A. Venturi (in ms. opinions) attribute K1182 to Maineri; B. Berenson (in ms. opinion) calls it North Italian. (3) *Preliminary Catalogue*, 1941, p. 121, as Maineri.

## BERNARDINO ZAGANELLI DA COTIGNOLA

Romagnol-Ferrarese School. Active 1499–1509. He and his brother Francesco, with whom he very often collaborated, came from Cotignola, as their signatures indicate, but they seem to have been trained in Ferrara, under the strong influence of Ercole Roberti, Costa, and Francia.<sup>1</sup>

K 579 : Figure 165

MADONNA AND CHILD WITH THE MAGDALEN AND ST. CHRISTINA.<sup>2</sup> New York, N.Y., Samuel H. Kress Foundation, since 1939. Wood. 6 $\frac{7}{8}$  × 6 $\frac{3}{8}$  in. (17.5 × 16.2 cm.). Overcleaned, especially in the flesh tones.

The Ferrarese characteristics which have promoted the attribution of K 579 to Maineri and to L'Ortolano are sufficiently recognized by the attribution of the painting to one of the Zaganelli brothers, about 1500.<sup>3</sup> Moreover, it is in the Zaganelli paintings, especially those associated with Bernardino, that K 579 finds parallels for its facial types and expressions, the treatment of the hair, and the sketchily drawn hands: compare, for example, the *Deposition* in the Rijksmuseum, Amsterdam, and the *Madonna and Child with Saints and Angels* in the Brera, Milan – the latter signed by both brothers and dated 1499. Closely similar in composition and style to K 579 is a painting in the Austrian Embassy at Rome which is attributed to Bernardino.<sup>4</sup> Yet another, formerly in the Lederer Collection, Vienna, and only somewhat less like K 579, is attributed to Francesco Zaganelli.<sup>5</sup>

*Provenance:* Private Collection, Ferrara, as Francia. Richard von Kaufmann, Berlin (as early as 1888; catalogue, *Gemälde des XIV–XV Jahrhunderts*, 1901, no. 103; sold, Cassirer & Helbing's, Berlin, Dec. 4, 1917, no. 34 of catalogue, as Ercole Grandi).<sup>6</sup> Contini Bonacossi, Florence. Kress acquisition, 1939.

*References:* (1) Biographical details concerning the two brothers, and their distinguishing stylistic features, are studied by C. Ricci in *Rassegna d'Arte*, vol. IV, 1904, pp. 49 ff. (2) This saint has usually been called Catherine of Alexandria, but she is uncrowned and her attribute looks less like the wheel on which St. Catherine was tortured than the millstone with which St. Christina's martyrdom was attempted. (3) K 579 has been attributed (in ms. opinions) to an unidentified Ferrarese by F. M. Perkins, to Maineri by B. Berenson and A. Venturi, to Bernardino Zaganelli by W. E. Suida, and to L'Ortolano by G. Fiocco. R. Longhi (*Officina ferrarese*, 1956, p. 156) also gives it to

L'Ortolano, dating it about 1503/05 and emphasizing its Ferrarese characteristics. C. Gnudi (in catalogue of *Mostra di Melozzo*, Forlì, June-Oct. 1938, p. 129), discussing the *Deposition* in the Rijksmuseum, refers to K 579 as painted by Bernardino Zaganelli at about the same time – that is, in his first period. R. Roli, in *Arte Antica e Moderna*, nos. 31–32, 1965, p. 232, accepts this attribution. (4) See Roli, *loc. cit.* in note 3, above, and his fig. 80b. (5) Roli, *op. cit.* in note 3, above, p. 235, fig. 84b. (6) The catalogue credits F. Harck (see *Archivio Storico dell'Arte*, vol. I, 1888, p. 103) and Berenson (see *North Italian Painters*, 1907, p. 211) with the Ercole Grandi attribution but suggests that Francesco Zaganelli also should be taken into consideration.

### FRANCESCO ZAGANELLI DA COTIGNOLA

Romagnol-Ferrarese School. Active from 1499; died 1531/32. Both he and his brother Bernardino, with whom he collaborated until the latter's death, about 1510, were apparently trained in Ferrara, under the influence of Ercole Roberti, Costa, and Francia; Francesco was especially influenced by Palmezzano.

#### K 1263 : Figure 174

PIETÀ. Tucson, Ariz., University of Arizona, Study Collection (62.156), since 1962. Canvas. 36 $\frac{3}{4}$  × 36 in. (93.4 × 91.5 cm.). Fair condition for tempera on unprepared canvas.

Comparison with the altarpiece of the *Baptism* in the National Gallery, London, which is signed and dated 1514, locates K 1263 at about the same time in the oeuvre of Francesco Zaganelli.<sup>1</sup> Tree and rock formations, pothook drapery folds, inherited from Palmezzano, and the anatomical drawing are similar in the two paintings. The present appearance of the much-worn lower part of Christ's face in K 1263 is somewhat misleading.

*Provenance:* Private Collection, Florence. Contini Bonacossi, Florence. Kress acquisition, 1941 – exhibited, after acquisition by the University of Arizona: 'Religion in Painting,' Arkansas Arts Center, Little Rock, Ark., Dec. 7, 1963–Jan. 30, 1964, no. 23, as Francesco Zaganelli; 'Italian Paintings from the Samuel H. Kress Collection,' Mesa Community College, Mesa, Ariz., Jan. 1967, no. 7 of catalogue by W. E. Steadman, as Zaganelli.

*Reference:* (1) R. Longhi (*Officina ferrarese*, 1956, pp. 145 f.) gives K 1263 to Francesco Zaganelli, c. 1510. Longhi's fig. 346 (fig. 49 in the 1940 ed.) shows the painting before restoration: the damaged condition of Christ's face may account for the present unsatisfactory effect. Longhi's attribution is accepted by R. Roli (in *Arte Antica e Moderna*,

nos. 31–32, 1965, p. 237) and A. Paolucci (in *Paragone*, no. 193, 1966, p. 64, noting the influence of Montagna and Dürer).

### FERRARESE SCHOOL, c. 1500

#### K 1834 : Figure 164

CHRIST, THE MAN OF SORROWS. Athens, Ga., University of Georgia, Study Collection (R-7), since 1961.<sup>1</sup> Wood. 11 $\frac{3}{8}$  × 8 $\frac{1}{4}$  in. (28.9 × 21 cm.). Good condition except for a few losses of paint; cleaned 1956.

The pose of Christ, similar to that in the Ferrarese painting K 1218 (Fig. 163), is almost identical with the pose in the painting entitled *Mystic Figure of Christ* in the National Gallery, London.<sup>2</sup> The latter, like K 1834, has sometimes been referred to the Paduan School, but is more likely Ferrarese.<sup>3</sup> K 1834 is by a less skillful hand. The Magdalen, kneeling at Christ's feet, is not included in other versions of the subject.

*Provenance:* Possibly Canonici, Ferrara.<sup>4</sup> Heinrich Freiherr Tucher, Vienna (as early as 1908;<sup>5</sup> sold 1950). Kress acquisition, 1950.

*References:* (1) Catalogue by L. Dodd, 1962, p. unnumbered, as Bernardo Parentino. (2) M. Davies, *National Gallery Catalogues: The Earlier Italian Schools*, 1961, pp. 177 f., tentatively as Ferrarese School. There is another version in the Liechtenstein Collection, Vaduz. (3) F. Wickhoff (in *Münchener Jahrbuch der Bildenden Kunst*, vol. III, 1908, pp. 27 f.) publishes K 1834 as by Parentino. See also note 1, above. (4) Davies, *loc. cit.* in note 2, above; and Crowe and Cavalcaselle, *History of Painting in North Italy*, vol. I, 1871, p. 375 n. 6. (5) See Wickhoff, *loc. cit.* in note 3, above.

### FERRARESE SCHOOL, c. 1515

#### K 1218 : Figure 163

ECCHE HOMO. Claremont, Calif., Pomona College, Study Collection (61.1.8), since 1961. Wood. 20 $\frac{5}{8}$  × 11 $\frac{1}{8}$  in. (52.4 × 29.5 cm.). Good condition; cleaned 1940.

K 1218 has been attributed to an anonymous Ferrarese precursor of Michele Coltellini<sup>1</sup> and it may prove to have been painted by this little-known artist himself. Coltellini was active in Ferrara, under the influence of Ercole Roberti, at the beginning of the sixteenth century and later in Bologna, under the influence of Francia. K 1218, if by him, would belong to his Bolognese period. The pose must have a derivation similar to that of the Ferrarese painting K 1834 (Fig. 164).

*Provenance:* Sambon, Paris. Contini Bonacossi, Florence. Kress acquisition, 1939.

*Reference:* (1) R. Longhi (in *Officina ferrarese*, 1956, p. 140 n.) makes this suggestion, associating K1218 with a *St. Jerome* in the Gallery at Ferrara. There is scarcely enough similarity of architectural background in the two paintings to support Longhi's assumption that they may have come from the same altarpiece; nor is his case for their identity of authorship very convincing, the *Jerome* being more closely related to Roberti and the *Christ* to Francia. G. Fiocco, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions) have classified K1218 as Ferrarese. B. Berenson (in ms. opinion) labels it sixteenth-century Hispano-Ferrarese.

## AMICO ASPERTINI

Bolognese School. Born 1474/75; died 1552. Perhaps trained in the studio of Francia, he was early influenced by Filippino Lippi and then by Classical art on a trip to Rome as early as about 1500. He was influenced also by Perugino, Pintoricchio, and Raphael. Most imaginative and original are his grotesque interpretations of subordinate figures, which even anticipate Callot. His extensive oeuvre includes paintings, drawings, and sculpture.

### K 529 : Figure 175

ST. SEBASTIAN. Washington, D.C., National Gallery of Art (414), since 1941.<sup>1</sup> Wood. 45½ × 26 in. (115 × 66 cm.). Fair condition; saint's legs and feet and the lower part of painting very much restored.

Once attributed to Perugino,<sup>2</sup> K 529 is now fully accepted as an early example of Aspertini, about 1505,<sup>3</sup> characteristic of his style in its cool, lavender color scheme and in its contemplative, melancholy mood. Its stylistic similarity to Aspertini's signed *Nativity* of the same period in the Pinacoteca, Bologna, is obvious, while the young St. John the Baptist in a *Holy Family* of which a fragment is in a private collection in Milan<sup>4</sup> offers a striking parallel with the head of the lyre player on the bas relief in K 529. The subject of this bas relief has been much discussed. An earlier interpretation, as the story of Cephalus and Procris,<sup>5</sup> has been rejected and an attempt has been made to connect the scene with Aspertini's study of the Borghese Pan sacrifice.<sup>6</sup> The prominence of the relief in the picture would seem to indicate that contemporary humanists paralleled in some fashion the martyrdom of Sebastian with the story of Pan. Corroborating evidence is offered by a painting of *St. Sebastian* of about the same time, tentatively attributed to the young Sodoma, in the Jacquemart-André Museum, Paris. There again a scene from the myth of Pan is the subject of a bas relief behind the saint. Stylistic features of the

grisaille figures in K 529 suggest a relationship to Filippino Lippi, and it would seem that one might hope to find a clue to the subject of the bas relief in some painting by Filippino, perhaps in one of his simulated bas reliefs. A direct derivation from Filippino of one of Aspertini's sculptures has been pointed out: his group of *Christ in the Arms of Nicodemus* in the lunette of the right door on the façade of San Petronio, Bologna, dating from the 1520's, is modeled on Filippino's *Pietà* in the Kress Collection, National Gallery of Art, Washington.<sup>7</sup>

*Provenance:* Private Collection, Milan.<sup>8</sup> Contini Bonacossi, Florence. Kress acquisition, 1938.

*References:* (1) *Preliminary Catalogue*, 1941, pp. 9 f., as Aspertini. (2) R. Longhi (*Officina ferrarese*, 1931, p. 102), locating K 529 in a private collection in Milan and attributing it to Aspertini, says it was formerly attributed to Perugino. E. Camesasca (*loc. cit.* in note 3, below) says that R. van Marle attributed it to Perugino. (3) K 529 has been attributed to Aspertini by B. Berenson, G. Fiocco, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), R. Longhi (see note 2, above), P. P. Bober (*Drawings after the Antique by Amico Aspertini*, 1957, pp. 33 f. and n. 4), E. Camesasca (*Perugino*, 1959, pp. 168 f.), C. Volpe (in *Arte Antica e Moderna*, no. 9, 1960, pp. 167 f.), and L. Grassi (in *Arte Antica e Moderna*, no. 25, 1964, p. 51). The dating, when discussed by these critics, has been placed about 1505. (4) See F. Zeri, in *Proporzioni*, vol. II, 1948, pp. 177 f., fig. 213a. (5) See catalogue cited in note 1, above. (6) See Bober, *loc. cit.* in note 3, above. Bober suggests that if the background had not been painted out, it might give a clue to the identification of the grisaille. X-ray reveals nothing in the background. (7) K 1889, Fig. 371 of F. R. Shapley, *Paintings from the Samuel H. Kress Collection: Italian Schools, XIII-XV Century*, 1966. Aspertini's debt to this painting by Filippino has been observed by M. G. C. Dupré, in *Paragone*, no. 189, 1965, p. 20, fig. 7, reproducing the San Petronio group. (8) See note 2, above.

## FERRARESE-BOLOGNESE SCHOOL

### Early XVI Century

#### K 78 : Figure 168

A BAPTISMAL CEREMONY. Nashville, Tenn., George Peabody College for Teachers, Study Collection (A-61-10-6), since 1961.<sup>1</sup> Wood. 24¾ × 29 in. (62.9 × 73.7 cm.). Fair condition; some restorations around edges and a few on the figures.

Some similarity of style to the frescoes in San Frediano, Lucca, painted by Amico Aspertini soon after 1506, has

suggested a tentative attribution of κ78 to him.<sup>2</sup> The work is probably that of a follower of Costa and Aspertini.

*Provenance:* Volterra, Florence. Kress acquisition, 1930.

*References:* (1) Peabody acquisitions report, 1961, p. 12, as Aspertini. (2) R. Longhi (verbally) has tentatively attributed κ78 to Aspertini, c. 1515/20.

## FRANCESCO FRANZIA

Francesco di Marco di Giacomo Raibolini, called Francia, perhaps from the name of a goldsmith to whom he was presumably apprenticed. Bolognese School. Born c. 1450; died 1517/18. He entered the goldsmith's guild in 1482 and is first mentioned as a painter in 1486. Possibly a pupil of Cossa, he was strongly influenced by the Ferrarese, by Lorenzo Costa especially. Perugino and Raphael also affected his style.

### κ2158 : Figure 170

MADONNA AND CHILD WITH TWO ANGELS. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.39), since 1960.<sup>1</sup> Transferred from wood to plywood. 34 $\frac{3}{4}$  × 22 $\frac{1}{4}$  in. (88.3 × 56.5 cm.). Inscribed at lower right: FRANCIA AVRIFEX BONŌ (Francia, Bolognese goldsmith). Perfect condition.

A high rank in Francia's oeuvre is regularly accepted for κ2158, with a date of about 1500.<sup>2</sup> This is a period in his career when his goldsmith's training is attested by the firm modeling of forms and the precise, clear-cut drawing of details. A pupil's version of the composition was formerly in the Sterbini Collection, Rome.<sup>3</sup> One less well known was owned by Bachstitz in 1932, and a third, in which saints are substituted for the angels, is in the Huntington Art Gallery, San Marino, California.

On the back of the panel is a long Latin inscription, which may be translated:

This work of Francesco Francia which was darkened by great age Ferdinando Boudard of Parma, a painter, restored to its original splendor out of respect and affection for the most reverend abbot Remigio Crescinio and the monks in the year 1820.<sup>4</sup>

The restorer, Ferdinando Boudard (1760–1825), was himself a respected artist, who painted portraits and religious pictures, especially for Dominican churches in Sicily. Identification of the Abbot Remigio Crescinio may help in identifying the monastery from which κ2158 came.

*Provenance:* Prince Parma Bourbon, Schloss Frohsdorf, Austria. Art Market, Vienna (1921).<sup>5</sup> Baron Heinrich Thyssen-Bornemisza, Schloss Rohoncz, Villa Favorita,

Lugano-Castagnola (catalogue by R. Heinemann, vol. 1, 1937, p. 54, no. 142, as Francia) – exhibited: 'Italian Art,' Royal Academy, London, Jan.–Mar. 1930, no. 253 of catalogue published in 1931, as Francia; 'Sammlung Schloss Rohoncz,' Neue Pinakothek, Munich, July–Oct. 1930, no. 114 of catalogue, as Francia; temporary loan, Alte Pinakothek, Munich, 1931, as Francia. Knoedler's, New York (1957). Kress acquisition, 1957 – exhibited, after entering the North Carolina Museum of Art: 'Art Treasures for America,' National Gallery of Art, Washington, Dec. 10, 1961–Feb. 4, 1962, no. 27, as Francia.

*References:* (1) Catalogue by F. R. Shapley, 1960, p. 80, as Francia. (2) κ2158 has been included in Francia's oeuvre by A. Venturi (in *L'Arte*, vol. xxiv, 1921, pp. 185 f.; *Studi dal vero*, 1927, pp. 184 ff.), T. Borenius (in *Pantheon*, vol. v, 1930, p. 143), A. L. Mayer (in *Pantheon*, vol. vi, 1930, p. 314), B. Berenson (*Pitture italiane del rinascimento*, 1936, p. 179), and G. Gronau (in ms. opinion). (3) Reproduced by A. Venturi, *Storia dell'arte italiana*, vol. vii, pt. iii, 1914, fig. 712. (4) OPVS FRANCISCI FRANZIAE AEVO LONGIORE INFVSCATVM FERDINANDVS BOVDARD PARM PICTOR AD NITOREM PRISTINVM REVOCAVIT OBSEQVII ADFECTVSQVE CAVSSA ERGA ABBATEM REVERENDISS REMIGIVM CRESCINIVM ET MONACHOS ANNO MDCCCXX. (5) See Venturi, in *L'Arte*, loc. cit. in note 2, above.

## FRANCESCO FRANZIA

### κ1531 : Figure 169

BISHOP ALTOBELLO AVEROLDO. Washington, D.C., National Gallery of Art (1143), since 1951.<sup>1</sup> Wood. 20 $\frac{3}{4}$  × 15 $\frac{5}{8}$  in. (52.7 × 39.7 cm.). Inscribed at bottom: ALTOBELLVS + AVEROLDVS + BR̄IX + EFVS (Altobello Averoldo, a Brescian and a Bishop). Good condition except for minor restorations.

The attribution to Francesco Francia is generally accepted although the name of his son Giacomo has been suggested,<sup>2</sup> probably because the features seem somewhat hard as compared to characteristic paintings by Francia and the colors unusually dominated by a Bacchiacca-like blue. The composition, however, is paralleled in Francia's portrait of Scappi, in the Uffizi, Florence, and in his portrait of Federico Gonzaga, in the Metropolitan Museum, New York. κ1531 probably dates midway between these two, about 1505. In that year Averoldo, who had been Bishop of Pola (Istria) since 1497, was Governor of Bologna for the first time. Later portraits of him, in profile, are known in two medals<sup>3</sup> and in Titian's altarpiece of Santi Nazzaro e Celso, Brescia (1522), where Averoldo appears as donor, again in profile. An earlier portrait of him, similar to κ1531, is said to appear in a missal in the Bishop's Palace in Brescia.<sup>4</sup> Averoldo died in 1531.

*Provenance:* Graf Samuel von Festetics, Vienna (sold to the following). Heinrich Adamberger, Vienna (sold, Posonyi's, Vienna, Apr. 24-28, 1871, no. 1, as Francia, to the following).<sup>5</sup> F. J. Gsell, Vienna (sold, G. Plach's, Vienna, Mar. 14, 1872, no. 152, as Francia, to the following). Baron Nathaniel de Rothschild, Tring, Hertfordshire, and heirs. Frederick Mont's, New York. Kress acquisition, 1948.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 84 (catalogue by W. E. Suida), as Francia. (2) By B. Berenson (verbally). (3) Examples of these medals are in the Dreyfus-Kress Collection at the National Gallery of Art, Washington: A898.161A, attributed to Olivieri but probably by an anonymous Venetian of the third decade of the sixteenth century; A1208.470A, by Antonio Vicentino. (4) Suida, *loc. cit.* in note 1, above. (5) T. von Frimmel, *Lexikon der wiener Gemäldesammlungen*, vol. 1, 1913, pp. 2 f.

## FRANCESCO FRANCIA

### K165 : Figure 173

MADONNA AND CHILD. Columbia, S.C., Columbia Museum of Art (54-402/12), since 1954.<sup>1</sup> Wood. 17×12 $\frac{3}{8}$  in. (43.2×31.5 cm.). Good condition except for a few restorations.

Typical compositions by Francia, such as the one in K165, are known in so many variations and Francia was so popular a model for early followers that the problem of authorship is complicated. The most obvious counterpart in the present case is a painting in the Borghese Gallery, Rome,<sup>2</sup> which is recognized as the work of a follower. It shows the composition of K165 in reverse. K165 is closer in mood to such paintings by Francia as the *Madonna and Child with St. Francis* in the Bologna Pinacoteca and the *Madonna and Child with Two Saints* in the National Gallery, London. In spite of its somewhat less firm modeling, K165 has been classified as a late work, about 1515, by Francia himself.<sup>3</sup>

*Provenance:* Possibly Crespi Collection, Milan. Contini Bonacossi, Florence. Kress acquisition, 1931 - exhibited: National Gallery of Art, Washington, D.C. (184), 1941-51.<sup>4</sup>

*References:* (1) Catalogue by W. E. Suida, 1954, pp. 22 f., and by A. Contini Bonacossi, 1962, pp. 49 f., as Francia. (2) Reproduced by P. della Pergola, *Galleria Borghese*, vol. 1, 1955, no. 50. (3) B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, and A. Venturi (in ms. opinions) attribute it to Francia. (4) *Preliminary Catalogue* 1941, pp. 67 f., as Francia.

## Follower of FRANCESCO FRANCIA

### K356 : Figure 172

MADONNA AND CHILD WITH THE INFANT ST. JOHN. Berea, Ky., Berea College, Study Collection (140.10), since 1961.<sup>1</sup> Wood covered with linen. 28 $\frac{3}{4}$ ×22 $\frac{5}{8}$  in. (73×57.5 cm.). Inscribed on parapet, below: BENEDICTA TV IN MVLIERIBVS ET BENEDICTVS FRVCTVS VENTRIS TVI (from Elizabeth's salutation of Mary, Luke 1 : 42); on the open book: *dominum*. Fair condition.

The composition and figure types of K356 obviously derive from Francesco Francia, but tentativeness of opinions about the picture is indicated by the fact that in attributions to Francesco himself dates varying from the beginning to the end of his career have been suggested.<sup>2</sup>

*Provenance:* Count Orloff-Davidoff, Leningrad (1914). Contini Bonacossi, Florence. Kress acquisition, 1935 - exhibited: National Gallery of Art, Washington, D.C. (306), 1941-51.<sup>3</sup>

*References:* (1) Catalogue, 1961, p. 18, as Jacopo (Giacomo) Francia. (2) K356 has been attributed to Francesco Francia by A. Venturi (*Storia dell'arte italiana*, vol. VII, pt. III, 1914, pp. 872, 874, dating it 1494), and (in ms. opinions) by B. Berenson, G. Fiocco (dating it in Francia's last period), R. Longhi (dating it shortly after 1494), R. van Marle, F. M. Perkins, and W. E. Suida. The attribution to Jacopo (Giacomo) Francia was suggested by M. Modestini. (3) *Preliminary Catalogue*, 1941, p. 68, as Francesco Francia.

## Follower of FRANCESCO FRANCIA

### K134 : Figure 171

MADONNA AND CHILD. New York, N.Y., Mrs. Rush H. Kress. Wood. 25 $\frac{1}{2}$ ×22 $\frac{1}{2}$  in. (64.8×57.2 cm.). Fair condition.

Another version of K134 is in the Liechtenstein Collection, Vaduz, where it has been catalogued as by Giacomo Francia,<sup>1</sup> son and follower of Francesco Francia. Perhaps a now unknown painting by Francesco served as model for both K134 and the Liechtenstein version and also for a third version which is (or was) in the Piccinelli Collection, Seriate (Bergamo). K134 may date before 1520.

*Provenance:* Salvadori, Florence. Kress acquisition, 1930.

*Reference:* (1) Catalogue by A. Kronfeld, 1927, no. 37; size 70×65 cm.

## DOSSO DOSSI

Giovanni de Lutero, called Dosso, probably from his presumed birthplace, the Mantuan village of Dosso, where his father owned property. The double name, Dosso Dossi, came into use only at the end of the eighteenth century. Ferrarese School. Active from 1512; died 1542. He was active chiefly in Ferrara but he seems to have developed under the influence of Giorgione and Titian. It is from the idyllic pastoral visions of Giorgione that Dosso's most significant contribution, his romantic landscape, takes its inspiration.

## K1323 : Figure 176

CIRCE AND HER LOVERS IN A LANDSCAPE. Washington, D.C. National Gallery of Art (716), since 1946. Canvas.  $39\frac{5}{8} \times 53\frac{1}{2}$  in. ( $100.6 \times 135.8$  cm.). Good condition except for minor restoration in body of Circe; slightly cleaned 1942-43.

The influence of Giorgione, especially noticeable in the sober treatment of light and shade and in the dreamy mood of suspended action, may account for the usual assignment of K1323 to Dosso Dossi's earliest period, about 1515/20.<sup>1</sup> Attention must be given, however, to a recent tendency to date it a decade later<sup>2</sup> because of its highly accomplished composition and drawing; the *contrapposto* pose of Circe, while it might have been inspired by that of the nude figure in Titian's *Sacred and Profane Love* (Borghese Gallery, Rome), is more drastic, more advanced toward Mannerism. The treatment of the animals in K1323 suggests Pisanello and Dürer. The interpretation of the Circe myth seems to be more dependent upon Ariosto's *Orlando furioso*<sup>3</sup> than upon the Classics: some of the animals that play an important role in Homer's version are missing in K1323, and here instead of the magic wand are a tablet and a book opened to a page depicting a horoscope. These implements of sorcery are the *imagini* of Ariosto's Alcina type of Circe.<sup>4</sup>

*Provenance:* William Graham, London (sold, Christie's, London, Apr. 10, 1886, no. 417, as Dosso; bought by Colnaghi). Robert H. and Evelyn Benson, London (catalogue by T. Borenius, 1914, no. 60, as Dosso) – exhibited, always as Dosso: 'School of Ferrara-Bologna,' Burlington Fine Arts Club, London, 1894, no. 54; 'Works of Old Masters,' Royal Academy, London, 1896, no. 110; 'National Loan Exhibition,' Grafton Galleries, London, 1909-10, no. 87; 'Benson Collection,' Manchester Art Gallery, Apr. 27-Sept. 3, 1927, no. 17. Duveen's, New York (purchased from the preceding 1927) – exhibited, always as Dosso: 'Italian Art,' Royal Academy, London, 1930, no. 407; 'Masterpieces of Three Centuries,' Wilmington Society of Fine Arts, Wilmington, Del., 1931, no. 7; 'Italian Renaissance Art,' Wadsworth Atheneum, Hartford,

Conn., 1932, no. 19; 'Old Masters,' Albright Gallery, Buffalo, N.Y., 1932; 'Italian Paintings from the XIV to the XVI Century,' Institute of Fine Arts, Detroit, Mich., 1933, no. 83; 'Pittura Ferrarese del Rinascimento,' Ferrara, May-Oct. 1933, no. 184; 'Masterpieces of Art,' World's Fair, New York, 1939, no. 82; 'Classics of the Nude,' Knoedler Galleries, New York, Apr. 10-29, 1939, no. 7. Kress acquisition, 1942.

*References:* (1) Among the many critics who have discussed K1323, as Dosso, are the following: F. Harck (in *Repertorium für Kunstwissenschaft*, vol. xvii, 1894, p. 315). W. C. Zwanziger (*Dosso Dossi*, 1911, pp. 65 f.), H. Mendelsohn (in *Jahrbuch der Preussischen Kunstsammlungen*, vol. xxxiii, 1912, p. 240; *Das Werk der Dossi*, 1914, pp. 64 ff.), L. Venturi (*Giorgione e il giorgionismo*, 1913, p. 195; *Italian Paintings in America*, vol. iii, 1933, no. 499), A. Venturi (*Storia dell'arte italiana*, vol. ix, pt. iii, 1928, pp. 937 ff.; in *L'Arte*, vol. xxxvi, 1933, p. 386), W. E. Suida (in *Gazette des Beaux-Arts*, vol. xxxv, 1949, p. 284), R. Longhi (*Officina ferrarese*, 1956, pp. 83 f.), and P. Dreyer (in *Pantheon*, vol. xxii, 1964, p. 230 and n. 57). (2) L. Puppi (*Dosso Dossi*, 1965, p. unnumbered) dates K1323 between 1515 and 1520; but M. G. A. Trenti (in *Arte Antica e Moderna*, no. 28, 1964, p. 413) assigns it to about 1525, and A. Mezzetti (*Il Dosso e Battista ferraresi*, 1965, p. 125) urges a date in the 1530's, when Dosso had become calmer, more classical than in his earlier work. (3) *Orlando furioso*, vi, 354 ff.; viii, 97 ff. (4) Mendelsohn, *loc. cit.* in note 1, above. See also M. Y. Hughes, in *Journal of the History of Ideas*, vol. iv, 1943, pp. 381 ff.

## DOSSO DOSSI

## K448 : Figure 183

AENEAS AND ACHATES ON THE LIBYAN COAST. Washington, D.C., National Gallery of Art (361), since 1941.<sup>1</sup> Canvas.  $23\frac{1}{2} \times 35\frac{1}{4}$  in. ( $59.8 \times 89.7$  cm.). Fair condition; slightly overcleaned; some restorations.

The attribution of K448 to Dosso is not contested and the date is usually placed about 1520; but the subject has attracted varied speculation. The suggestion that K448 might be a fragment taken from the background of a much larger painting<sup>2</sup> was almost immediately rejected.<sup>3</sup> *Departure of the Argonauts* and *Scene from a Legend* are the titles which have generally been given to the picture. The title at the head of this catalogue note, referring to events described in Virgil's *Aeneid*, Book I, was hinted at as early as 1927, when K448 was first published,<sup>4</sup> and it is now strongly supported by the discovery of two paintings depicting scenes from the *Aeneid*. One of these paintings, interpreted as *Aeneas at Eryx in Sicily* (described in Book v), is in the Barber Institute, Birmingham, England; the other, *Aeneas*

*Arriving in the Elysian Fields* (described in Book vi), is in the National Gallery of Canada, Ottawa. These two paintings, each on canvas, measuring 23 by 66 inches, prove, on documentary evidence,<sup>5</sup> to have been painted by Dosso along with eight others of the same size, as a frieze for the studio of Alfonso I d'Este in the Castle at Ferrara. This studio is the one for which Bellini painted *The Feast of the Gods* now in the National Gallery of Art, Washington, and Titian painted the three companion canvases, two of them now in the Prado, Madrid, and the third in the National Gallery, London. In the spoliation of the famous studio at the end of the sixteenth century Dosso's frieze fell to the lot of the Borghese, in Rome, where at least one of the sections (the one now at the Barber Institute) was still described in an inventory of 1693.<sup>6</sup> Payments to Dosso for his work in this part of the castle are recorded during 1518–21. A recent stylistic analysis of the frieze<sup>7</sup> places it in the latter part of this period, after Dosso's visit to Rome.

Publications of the Birmingham and Ottawa paintings<sup>8</sup> have made no reference to a possible association of K448 with them originally. Yet the stylistic affinity is admittedly close,<sup>9</sup> the height is approximately the same, and the worn and frayed left edge of the canvas allows for the possibility that K448 may once have been wider, may, that is, have been part of one of the ten long sections of the frieze, a possibility which had, indeed, been suggested when the two long sections first came to notice.<sup>10</sup>

*Provenance:* Probably Studio of Alfonso I d'Este, Castello, Ferrara. Böhler's, Munich. Contini Bonacossi, Florence (from early 1920's) – exhibited: 'Pittura Ferrarese del Rinascimento,' Ferrara, May–Oct., 1933, no. 198, as Dosso. Kress acquisition, 1936 – exhibited: 'Masterpieces of Art,' New York World's Fair, May–Oct. 1939, no. 83, as Dosso.

*References:* (1) *Preliminary Catalogue*, 1941, p. 59, as *Scene from a Legend*, by Dosso. (2) E. Tietze-Conrat, in *Gazette des Beaux-Arts*, vol. XXXIII, 1948, pp. 129 ff. (3) W. E. Suida, in *Gazette des Beaux-Arts*, vol. XXXV, 1949, p. 284 n. 16. (4) R. Longhi, in *Vita Artistica*, vol. II, 1927, pp. 92 ff. See also his *Officina ferrarese*, 1956, p. 86. Some others who have discussed K448 are F. Antal (in *Art Bulletin*, vol. XXX, 1948, p. 101 n. 126), C. Gilbert (in *Art Bulletin*, vol. XXXIV, 1952, p. 205), E. Arslan (in *Commentari*, vol. VIII, 1957, p. 260), M. G. A. Trenti (in *Arte Antica e Moderna*, no. 28, 1964, p. 410), and P. Dreyer (in *Pantheon*, vol. XXII, 1964, pp. 365, 371). (5) For documents relative to the frieze see A. Mezzetti, in *Paragone*, no. 189, 1965, pp. 71 ff., and *Il Dosso e Battista ferraresi*, 1965, pp. 58 ff., 74. (6) *Ibid.* (7) *Ibid.* (8) *Ibid.* See also F. Gibbons and L. Puppi, in *Arte Antica e Moderna*, nos. 31–32, 1965, pp. 311 ff. (9) If the light effects in K448 are slightly more scintillating than in the Birmingham and Ottawa canvases, this may suggest that K448 was a part of the frieze begun before Dosso's visit to Rome in 1520 introduced a classical note into his

style, affecting later parts of the frieze. (10) I. Kühnel, in giving me information regarding the two long sections of the frieze, in April 1964, before they had been published, suggested the possibility that K448 had been connected with them. Also the dealer's dossier for the two long sections suggests this connection.

## DOSSO DOSSI

### K1129 : Figure 178

ST. LUCRETIA. Washington, D.C., National Gallery of Art (481), since 1941.<sup>1</sup> Wood. 20 $\frac{7}{8}$  × 16 $\frac{1}{2}$  in. (53 × 42 cm.). Inscribed on the parapet at right: S · LVCRETIA. Good condition except for small restorations in the face.

The attribution to Dosso is unanimous and there is little variation in opinions as to dating, about 1520.<sup>2</sup> The identification of the saint (and consequently the authenticity of the inscription) has been doubted<sup>3</sup> but also has been well defended.<sup>4</sup> It has been suggested that St. Lucretia, a Spanish martyr rare in art, may have a special significance in this case, as a memorial to the wife of Duke Alfonso I d'Este, Lucrezia Borgia, who had died in 1519.<sup>5</sup> A pendant to K1129, showing St. Paula in a similar landscape setting, has likewise been tentatively connected with Duke Alfonso: he gave the name of St. Paula's daughter, Eustochia, to Laura Dianti, Lucrezia Borgia's successor.<sup>6</sup>

*Provenance:* Principe Barberini, Rome. Ugo Ferraguti, Rome (sold, along with the Rospigliosi Collection, at Rospigliosi Palace, Rome, Dec. 12–24, 1932, no. 390 of catalogue by E. Sestieri, as Dosso). Dr. A. Porcella, Rome – exhibited: 'La Pittura Ferrarese del Rinascimento,' Ferrara, May–Oct., 1933, no. 197, as Dosso. Jacob Heimann, New York. Kress acquisition, 1938.

*References:* (1) *Preliminary Catalogue*, 1941, p. 59, as Dosso. (2) K1129 has been attributed to Dosso Dossi by B. Berenson, G. Fiocco, F. M. Perkins (in ms. opinions), A. Venturi (in *L'Arte*, vol. IV, 1933, p. 389, with especially high praise), W. E. Suida (in *Gazette des Beaux-Arts*, vol. XXXV, 1949, pp. 275 ff.), E. Waterhouse (in *Burlington Magazine*, vol. XCIV, 1952, p. 359), R. Longhi (*Officina ferrarese*, 1956, p. 88, who believed the painting to be considerably restored), E. Arslan (in *Commentari*, vol. VIII, 1957, p. 260), P. Dreyer (in *Pantheon*, vol. XXII, 1964, p. 366, dating it c. 1522), and A. Mezzetti (*Il Dosso e Battista ferraresi*, 1965, pp. 124 f.), dating it before 1520. (3) G. Glück, in *Art Quarterly*, vol. VIII, 1945, p. 136 and n. 41. (4) See note 5, below. (5) Suida (*loc. cit.* in note 2, above) and Waterhouse (*loc. cit.* in note 2, above). (6) Waterhouse, *loc. cit.*; see his fig. 73 for a reproduction of Dosso's *St. Paula*, belonging to the Earl of Haddington, Tynninghame, East Lothian.

## DOSSO DOSSI

## K226 : Figure 177

THE STANDARD BEARER. Allentown, Pa., Allentown Art Museum (60.13.KB), since 1960.<sup>1</sup> Canvas.  $30\frac{3}{4} \times 20\frac{1}{4}$  in. ( $78.1 \times 51.4$  cm.). Fair condition; some restorations; cleaned 1953.

Parallels among Dosso's well-known paintings place K226 securely in his oeuvre. The date would seem to be around 1520.<sup>2</sup> The figure should be compared with the two similarly dressed soldiers in the right foreground of K448 (Fig. 183), by Dosso, which is generally dated around 1520 and is painted on the same kind of canvas and in the same technique as K226; even X-rays<sup>3</sup> reveal the same effects in the two paintings. The pose of the figure in K226 may well have been derived from that of the young knight in Giorgione's *Tempest*, a picture which Dosso had undoubtedly seen in Venice, for its landscape background, with buildings, trees, and stream seen in the eerie light of an approaching storm, indicates the inspiration for the romantic landscape that came to be typical of Dosso.

*Provenance:* Principe Barberini, Rome. Contini Bonacossi, Florence. Kress acquisition, 1932 – exhibited: 'Italian Renaissance Portraits,' Knoedler Gallery, New York, Mar. 18–Apr. 6, 1940, no. 14 of catalogue, as Dosso; Philbrook Art Center, Tulsa, Okla., 1953–54.<sup>4</sup>

*References:* (1) Catalogue by F. R. Shapley, 1960, p. 68, as Dosso. (2) K226 has been attributed, in ms. opinions, to Dosso by B. Berenson, G. Fiocco, R. van Marle, F. M. Perkins, W. E. Suida (dating it early), and A. Venturi; R. Longhi (*Officina ferrarese*, 1956, p. 159) gives it to Dosso in his maturity, but before 1530, and A. Mezzetti (*Il Dosso e Battista ferraresi*, 1965, p. 71) finds it characteristic of his work in the first half of the 1520's. (3) The X-ray indicates some changes made by the artist in K226, especially in the pose of the head, which was originally shown more nearly full face. (4) Catalogue by Suida, 1953, p. 60, as Dosso Dossi.

## DOSSO DOSSI and Assistant

## K1123A : Figure 180

ST. PHILIP. Tucson, Ariz., St. Philip's in the Hills, since 1962. Wood.  $40\frac{1}{4} \times 27\frac{1}{2}$  in. ( $102.2 \times 69.9$  cm.). Very bad condition; surface blistering.

For the commentary, etc., see K1123B, below.

## K1123B : Figure 181

ST. JAMES MAJOR. Amherst, Mass., Amherst College,

Study Collection (1961–77), since 1961.<sup>1</sup> Wood.  $40\frac{3}{4} \times 27\frac{1}{2}$  in. ( $103.5 \times 70.2$  cm.). Fair condition; many restorations.

Especially in their rich coloring and in their romantic landscape K1123A and B are very close to the style of Dosso Dossi.<sup>2</sup> But they seem to be largely studio work; it has been plausibly suggested that in this case Battista Dossi acted as Dosso's assistant, at a date between 1530 and 1540.<sup>3</sup> The two panels are probably fragments from the sides of a large altarpiece, perhaps of an enthroned Madonna and Child, toward whom the two saints looked. But K1123A indicates that the saints are adjacent to balustrades rather than the base of the throne.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1937 – exhibited (K1123B only): Texas Centennial Museum, College of Mines and Metallurgy, El Paso, Tex., Dec. 7, 1940–Jan. 1, 1941.

*References:* (1) Catalogue, 1961, p. 14, as Dosso Dossi. (2) K1123A and B have been attributed (in ms. opinions) to Dosso Dossi by B. Berenson, G. Fiocco, F. M. Perkins, W. E. Suida, and A. Venturi. (3) R. Longhi (*Officina ferrarese*, 1956, p. 159. A. Mezzetti (*Il Dosso e Battista ferraresi*, 1965, pp. 71, 121) shares this opinion.

## Attributed to DOSSO DOSSI

## K210 : Figure 182

THE STANDARD BEARER. Washington, D.C., National Gallery of Art (209), since 1941.<sup>1</sup> Canvas.  $33 \times 28$  in. ( $83.8 \times 71.1$  cm.). Very good condition except for a few restorations; even the high-light decoration in gold relief is still intact.

An attribution to the early period of Tintoretto, about 1545, is stoutly defended by some critics, while others believe the work to be that of Dosso, dating it from 1520 to 1540.<sup>2</sup> The rich colors, especially the green of the table cover, the comparatively smooth technique, and the Giorgionesque mood of the portrait recommend the attribution to Dosso, with a dating in the early 1520's. Consideration should be given also to the proposal that the work may be a product of the romantic revival of Dosso's style around 1600.<sup>3</sup> X-ray reveals that *The Standard Bearer* is painted over another portrait of a man, his head at the bottom of the canvas and his right arm extending in front of the standard bearer's face. Prominence given in K210 to the dragon and to the banner decorated with a cross probably indicates that St. George was the patron saint of the standard bearer.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition,



1932 – exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 23, 1932, Athens, Ga., through June 2, 1935, Charlotte, N.C., p. 45 of catalogue, as Dosso; 'Venetian Painting,' Palace of the Legion of Honor, San Francisco, Calif., June 25–July 28, 1938, no. 24 of catalogue, as Dosso; 'Venetian Paintings from the Samuel H. Kress Collection,' Aug. 1, 1938, Seattle, Wash., through Oct. 31, 1938, Montgomery, Ala., as Dosso.

*References:* (1) *Preliminary Catalogue*, 1941, p. 59, as Dosso, c. 1540. (2) K210 has been attributed to Dosso by G. Fiocco, R. van Marle (in ms. opinions), B. Berenson (*Pittura italiana del rinascimento*, 1936, p. 151), E. Arslan (tentatively, in *Commentari*, vol. VIII, 1957, p. 260, dating it c. 1520); to Parmigianino by A. Venturi (in ms. opinion); and to Jacopo Tintoretto by F. M. Perkins (in ms. opinion), W. E. Suida (in *Pantheon*, vol. XXVI, 1940, p. 280), R. Longhi (*Viatico per cinque secoli di pittura veneziana*, 1946, p. 67, dating it c. 1545), R. Pallucchini (*La Giovinezza del Tintoretto*, 1950, p. 107, dating it before 1548), A. Mezzetti (*Il Dosso e Battista ferraresi*, 1965, p. 124), and P. Pouncey (verbally). (3) According to C. Gilbert (*The Works of Girolamo Savoldo*, microfilmed dissertation, New York University, 1955, pp. 476 f.), G. Fiocco has attributed K210 to Giorgio Calletti. Gilbert doubts the connection with Calletti, but agrees that the style belongs to the Dosso revival, a view which has been expressed also by H. Tietze and E. Tietze-Conrat, in ms. opinion.

### Attributed to DOSSO DOSSI

#### K1070 : Figure 179

PORTRAIT OF A MAN. Wichita, Kans., Wichita Art Association (B-22-1), since 1937. Canvas.  $22\frac{1}{2} \times 16\frac{1}{2}$  in. ( $57.2 \times 42$  cm.). Very good condition except for some restoration in background.

Thought by some critics to be by the Cremonese painter Gian Francesco Bembo, K1070 represents fairly convincingly the characteristics of Dosso Dossi:<sup>1</sup> in the play of light and shadow, especially over the fur at the neck; in the sensitive treatment of the sprig of laurel; and in the pensive expression. A useful parallel is offered by the *Portrait of a Man* in the National Museum, Stockholm, which is shown against a typical Dosso landscape. The date of K1070 may be about 1520/25.

*Provenance:* Contini Bonacossi, Rome. Kress acquisition, 1930.

*Reference:* (1) K1070 has been attributed, in ms. opinions, to Gian Francesco Bembo by G. Fiocco, R. van Marle, F. M. Perkins, and W. E. Suida; tentatively to Dosso, by

A. Venturi. R. Longhi, who had, in ms. opinion, attributed it to Gian Francesco Bembo, later (*Officina ferrarese*, 1956, p. 190) gives it to Dosso, and it is listed by A. Mezzetti (*Il Dosso e Battista ferraresi*, 1965, p. 125) without comment as to the accuracy of the attribution to Dosso.

### DOSSO DOSSI and BATTISTA DOSSI

#### K1529 : Figure 185

THE FLIGHT INTO EGYPT. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.26), since 1961.<sup>1</sup> Wood.  $24\frac{1}{2} \times 31\frac{3}{4}$  in. ( $62.2 \times 80.7$  cm.). Fair condition; some losses of paint; landscape abraded; cleaned 1960–61.

The entire setting of the scene is so characteristic of Dosso Dossi that the chief responsibility for K1529 would seem to have been his, while Battista probably collaborated in the foreground figures.<sup>2</sup> The head of St. Joseph should be compared in type with that of St. Jerome in Dosso's signed painting in the Vienna Gallery; the background, especially, is strikingly paralleled in the latter picture. The date of K1529 is probably about 1530. A version formerly in the Harck Collection, near Dresden,<sup>3</sup> is regularly attributed to Battista; its most noticeable divergence from K1529 is in the background scenes. The arrangement of the chief protagonists is the same in both versions. Surprising liberties have been taken with their iconography: both Mary and Joseph are mounted and it is Joseph, not Mary, who carries the Child.

*Provenance:* Conte Giovanni Battista Costabili, Ferrara.<sup>4</sup> French Art Galleries, New York. Julius Loeb, New York (sold, Parke-Bernet's, New York, May 8, 1947, no. 20, as Dosso Dossi). Julius Weitzner's, New York. Kress acquisition, 1948.

*References:* (1) Catalogue by F. R. Shapley, 1961, p. 42, as Dosso Dossi. (2) K1529 has been attributed to Dosso Dossi by O. Sirén (quoted in the sale catalogue cited under *Provenance*, above) and L. Puppi (*Dosso Dossi*, 1965, fig. 3); it is listed (presumably by W. E. Suida) in the Kress Foundation archives as Battista Dossi, to whom it is attributed, with the intervention of Dosso, by A. Mezzetti (*Il Dosso e Battista ferraresi*, 1965, pp. 76 f., dating it c. 1535). (3) The Harck version is reproduced and discussed as the work of Battista by H. Mendelsohn, *Das Werk der Dossi*, 1914, pp. 134 f. (4) C. Laderchi (*Descrizione della quadreria Costabili*, pt. 1, 1838, no. 110) describes a Dosso which would seem to be identical with K1529. Boschini (in G. Baruffaldi (*Vite de' pittori e scultori ferraresi*, 1844, p. 293) also cites the Costabili painting as by Dosso.

## BATTISTA DOSSI

Battista de Lutero, called Battista Dossi. Ferrarese School. Mentioned from 1517; died 1548. He visited Rome but was chiefly influenced by his brother Dosso Dossi and like him was trained in Venice in the Giorgione-Titian circle. Even more than Dosso, Battista seems to have been influenced by the landscape in Northern paintings, such as those of Scorel. He was active in Ferrara.

## K1749 : Figure 184

THE HUNT OF THE CALYDONEAN BOAR. El Paso, Tex., El Paso Museum of Art (1961-6/19), since 1961.<sup>1</sup> Wood. 19 $\frac{3}{8}$  × 31 in. (49.2 × 78.8 cm.). Fair condition; blistering surface; partially cleaned 1961.

Comparison with Battista Dossi's *Holy Family* in the Borghese, Rome, and his *Nativity* in the Modena Pinacoteca supports the attribution of K1749 to Battista.<sup>2</sup> Stylistic dependence on such a painting by his brother as K448 (Fig. 183) suggests a dating after 1520 for K1749, in which, however, the buildings and mountains in the background are somewhat more fantastic, possibly under the influence of Scorel. In the scene, taken from Ovid,<sup>3</sup> swift-footed Atalanta has wounded the monstrous boar, braggart Ancaeus raises his axe in vain, and Meleager plunges his spear into the boar's side and shares the glory with Atalanta.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: Museum of Fine Arts, Houston, Tex., 1953-58;<sup>4</sup> Philbrook Art Center, Tulsa, Okla., 1960-61, as Battista Dossi.

*References:* (1) Catalogue by F. R. Shapley, 1961, no. 19, as Battista Dossi. (2) R. Longhi (in ms. opinion, 1950) attributes K1749 to Battista, in the period of Dosso's K448 (Fig. 183). A Mezzetti (*Il Dosso e Battista ferraresi*, 1965, pp. 107 f.) gives it to Battista and school, c. 1535. (3) Ovid, *Metamorphoses* viii, 267 ff. (4) Catalogue by W. E. Suida, 1953, no. 14, as Battista Dossi.

## LODOVICO MAZZOLINO

Ferrarese School. Active 1504-24. He developed under the influence of Ercole Roberti, Costa, and Dosso Dossi and seems also to have been attracted by Dürer's engravings. He was active chiefly in Ferrara, in the employ of the Este, and he is known to have painted an altarpiece in Bologna in 1524.

## K1205 : Figure 195

GOD THE FATHER. Ponce, Puerto Rico, Museo de Arte

de Ponce, Study Collection (62.0262), since 1962.<sup>1</sup> Transferred from wood to canvas.<sup>2</sup> 28 $\frac{5}{8}$  × 23 $\frac{1}{2}$  in. (72.7 × 59.7 cm.). Fair condition; retouching in sky and robe.

The figure type and the drapery treatment alone are enough to classify K1205 as by Mazzolino.<sup>3</sup> Indeed the vaselike sleeves are almost equivalent to his signature: compare, for example, his much smaller *God the Father* above the *Holy Family with Nicholas of Tolentino* in the National Gallery, London. Although Mazzolino usually painted small pictures, often crowded with figures, K1205 was probably the crowning member of a very large polyptych, as was the lunette of *God the Father* in the Bologna Museum, which was originally associated with the large panel of *Christ among the Doctors* in the Berlin Museum dated 1524. K1205 is believed to date a little earlier, probably between 1510 and 1520.

*Provenance:* Orloff-Davidoff, Leningrad. Prince Gargarine, Russia.<sup>4</sup> Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: National Gallery of Art, Washington, D.C. (861), 1945-52, as Mazzolino.

*References:* (1) Catalogue by J. S. Held, 1962, no. 7, and 1965, p. 113, as Mazzolino. (2) A Russian inscription on the back is translated: 'Transferred from wood to canvas in the City of Petersburg, 1848 (1878?). Tagan.' (See the 1965 catalogue cited in note 1, above.) (3) K1205 has been attributed to Mazzolino by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). (4) The provenance remains problematic. *God the Father* was painted a number of times by Mazzolino. There are early references to at least two in private collections in Ferrara. One *God the Father* answering the description, in general, of K1205 is cited by Baruffaldi (*Vite de' pittori e scultori ferraresi*, written before 1753, published 1844, vol. 1, p. 130 n.); it had been in the Agnelli Collection, Ferrara, and had gone to the Pasini Collection, Rome. Held (1965 catalogue cited in note 1, above) notes a version almost identical with K1205 in the collection of Dr. Giacomo Bargellesi, Milan.

## L'ORTOLANO

Giovanni Battista Benvenuti, called L'Ortolano. Ferrarese School. Born by 1487; still active 1524. He was influenced by Costa, Raphael, and Dosso Dossi. No known paintings are signed or documented as by him and some paintings now included in his oeuvre were formerly attributed to Garofalo.

## K1752 : Figure 196

THE DEAD CHRIST SUSTAINED BY JOSEPH OF ARIMATHEA. Lewisburg, Pa., Bucknell University, Study

Collection (BL-K4), since 1961.<sup>1</sup> Wood.  $23\frac{1}{4} \times 26\frac{1}{4}$  in. ( $59.1 \times 66.7$  cm.). Fair condition; abraded, especially in flesh tones; cleaned 1952.

Relationship to the style of such a Brescian master as Moretto accounts for an attribution of K1752 to Bernardino da Asola;<sup>2</sup> but parallels with details of the *Pietà* in Naples, which is accepted as by L'Ortolano and is inscribed 1521, convincingly place K1752 in the last years of this artist's activity.<sup>3</sup> Joseph of Arimathea is almost the same in the two pictures, as are the crown and the loincloth, while the decorations of Christ's halo and the drapery borders are repeated in other paintings given to this artist.

*Provenance:* Achillito Chiesa, Milan. Principessa di Walden (sold, Geri's, Milan, Jan. 7, 1930, no. 29, as L'Ortolano). Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: Honolulu Academy of Arts, Honolulu, Hawaii, 1952–60.<sup>4</sup>

*References:* (1) Catalogue by B. Gummo, 1961, p. 28, as L'Ortolano. (2) B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 88. (3) K1752 is attributed to L'Ortolano by R. Longhi (*Officina ferrarese*, 1956, p. 76) and G. Frabetti (*L'Ortolano*, 1966, pp. 25, 50, suggesting the possible identification of K1752 with L'Ortolano's '*Dio Padre con un Christo morto nelle braccia*,' recorded by M. A. Guarini, *Compendio storico . . . di Ferrara*, 1621, p. 230, as in the Oratorio of the Madonna di Castelnuovo in Ferrara). (4) Catalogue by W. E. Suida, 1952, p. 42, as L'Ortolano.

## L'ORTOLANO

### K1048 : Figure 194

THE PRESENTATION IN THE TEMPLE. Tempe, Ariz., Arizona State University (102), since 1962. Wood.  $12\frac{5}{8} \times 9\frac{3}{8}$  in. ( $32.1 \times 23.8$  cm.). Fair condition; minor restorations.

The strong influence of Costa in this painting tends to place it in the early years of L'Ortolano's activity, around 1510/15; only the lack of precision in drawing suggests that there may possibly have been studio assistance in the execution.<sup>1</sup>

*Provenance:* Graham Charles Somervell, Edinburgh – exhibited: 'Old Masters and Scottish National Portraits,' Edinburgh, 1883, no. 324, as L'Ortolano. Somervell sale, Christie's, London, Apr. 23, 1887, no. 150, as L'Ortolano.<sup>2</sup> Charles Butler, London (sold, Christie's, London, May 26, 1911, no. 134, as L'Ortolano; bought by Cox). Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited:

National Gallery of Art, Washington, D.C. (442), 1941–52.<sup>3</sup>

*References:* (1) K1048 has been attributed, in ms. opinions, to L'Ortolano by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi; to an artist close to Costa by B. Berenson. G. Frabetti (*L'Ortolano*, 1966, pp. 12, 64 f.) seems to accept the attribution to L'Ortolano; he suggests a possible identification of K1048 with a painting cited as L'Ortolano's in a catalogue (by N. Barbantini, 1906, p. 78) of the Canonici Collection: '*La Madonna in piedi ha il Putino in braccio e lo appresenta al beato Simeone . . .*' (2) This sale information comes from a label on the back of K1048. Lot 150 in the sale catalogue corresponds as to title and artist but is not identified by size or reproduction; the title is followed by the phrase: 'Mentioned in the History of Ferrara.' (3) *Preliminary Catalogue*, 1941, pp. 146 f., as L'Ortolano.

## GAROFALO

Benvenuto Tisi, called Garofalo from his ancestral village in the duchy of Ferrara. Ferrarese School. Born 1481; died 1559. He was early influenced by Costa and Boccaccino and by Giorgione, who is said to have been his friend. Later, in Rome, Raphael made a strong impression on his style. He was active chiefly in Ferrara, sometimes along with the Dossi brothers. There has been some confusion between his oeuvre and that of L'Ortolano.

### K1032 : Figure 187

MADONNA AND CHILD WITH ST. JEROME. Dallas, Tex., Museum of Fine Arts (1939.2), since 1938. Wood.  $15\frac{3}{4} \times 21\frac{1}{2}$  in. ( $40 \times 54.6$  cm.). Fair condition; blistering surface; some restorations.

The fresh, Dossesque charm of the landscape view has led to a dating as early as about 1520, but the somewhat mannered style of the figures, especially of the saint, makes a date of ten or fifteen years later more acceptable.<sup>1</sup> The work may be compared with Garofalo's *Madonna Enthroned with Saints* in the Modena Gallery, which dates from 1532.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1936.

*Reference:* (1) K1032 has been attributed to Garofalo by B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions, suggesting datings from 1530 to 1535), and G. Mazzariol (*Il Garofalo*, 1960, p. 23, dating it about 1520).

## GAROFALO

## K214 : Figure 191

THE BAPTISM OF CHRIST. Birmingham, Ala., Birmingham Museum of Art (61.94), since 1952.<sup>1</sup> Wood.  $23\frac{1}{2} \times 15\frac{3}{4}$  in. ( $59.7 \times 40$  cm.). Inscribed at lower left: 77 (probably an old inventory number). Good condition except for some restorations; cleaned 1952.

Attention has been called to the relationship of K214 to paintings by both L'Ortolano and Raphael,<sup>2</sup> but landscape details in the immediate background suggest Giorgione, while the distant buildings and trees are more in the style of Dosso Dossi. A date of about 1520/25 is generally agreed upon. The kneeling donor is dressed as a Dominican nun.

*Provenance:* Principe Barberini, Rome. Contini Bonacossi, Florence. Kress acquisition, 1932 – exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 23, 1932, Atlanta, Ga., through June 2, 1935, Charlotte, N.C., p. 34 of catalogue, as Garofalo; National Gallery of Art, Washington, D.C. (212), 1941–51.<sup>3</sup>

*References:* (1) Catalogue by W. E. Suida, 1952, p. 49, and 1959, p. 78, as Garofalo. (2) See R. Longhi (*Officina ferrarese*, 1956, p. 156), who attributes K214 to Garofalo, as do G. Fiocco, R. van Marle, F. M. Perkins, A. Venturi (in ms. opinions), B. Berenson (*Pitture italiane del rinascimento*, 1936, p. 188), A. Neppi (*Il Garofalo*, 1959, p. 26), and G. Mazzariol (*Il Garofalo*, 1960, pp. 22 f.). (3) *Preliminary Catalogue*, 1941, p. 73, as Garofalo.

## GAROFALO

## K1111 : Figure 186

THE MEDITATION OF ST. JEROME. New Orleans, La., Isaac Delgado Museum of Art (61.78), since 1953.<sup>1</sup> Wood.  $20\frac{1}{4} \times 23\frac{3}{4}$  in. ( $51.1 \times 60.3$  cm.). Good condition except for some restorations and blistering surface.

The influence of L'Ortolano has been credited for the unusual display of furnishings in the saint's out-of-door retreat,<sup>2</sup> while Dosso Dossi's style characterizes the trees and distant view. K1111 probably dates from Garofalo's early maturity, about 1520/25; the treatment of the figure is more accomplished and suave, yet no less sincere, than is that of the same saint in Garofalo's *Madonna of the Clouds* (Pinacoteca, Ferrara), of 1514.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1937 – exhibited: National Gallery of Art, Washington, D.C. (473), 1941–51;<sup>3</sup> after entering the Isaac Delgado

Museum: 'Religion in Painting,' Arkansas Arts Center, Little Rock, Ark., Dec. 7, 1693–Jan. 30, 1964, no. 14, as Garofalo.

*References:* (1) Catalogue by W. E. Suida, 1953, p. 42, and by P. Wescher, 1966, p. 42, as Garofalo. (2) R. Longhi, *Officina ferrarese*, 1956, pp. 156 f. Except that the picture of the *Madonna and Child* is missing, essentially the same accessories are shown in Garofalo's *Penitent St. Jerome*, dated 1524, in the Berlin Museum. Other critics who have attributed K1111 to Garofalo are B. Berenson, G. Fiocco, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), A. Neppi (*Il Garofalo*, 1959, p. 29), and G. Mazzariol (*Il Garofalo*, 1960, pp. 23 f.). (3) *Preliminary Catalogue*, 1941, pp. 73 f., as Garofalo.

## GAROFALO

## K1750 : Figure 188

THE ADORATION OF THE MAGI. Atlanta, Ga., High Museum of Art (58.44), since 1958.<sup>1</sup> Wood.  $15\frac{1}{8} \times 23$  in. ( $38.4 \times 58.4$  cm.). Fair condition; flesh tones abraded; cleaned 1956.

The setting of the scene, before an arched entrance to a cave, with wide landscape view opening out at the left, recalls Giorgione's *Adoration of the Shepherds* (K 509, Fig. 367), as the turbaned Magus recalls Giorgione's *Three Philosophers* (Vienna Picture Gallery). But there is much influence of Raphael also in the other figures. In a number of details K1750 corresponds so closely to the *Resurrection of Lazarus*, of 1534, in the Ferrara Pinacoteca, as to indicate approximately the same date for it.<sup>2</sup>

*Provenance:* Comtesse de Lambert, Paris. Contini Bonacossi, Florence. Kress acquisition, 1950.

*References:* (1) Catalogue by W. E. Suida, 1958, p. 33, as Garofalo. (2) K1750 is attributed to Garofalo, c. 1520/30, by R. Longhi (in ms. opinion).

## GAROFALO

## K 60 : Figure 193

MADONNA AND CHILD IN GLORY. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.7), since 1961.<sup>1</sup> Wood.  $15\frac{1}{2} \times 10\frac{1}{4}$  in. ( $39.4 \times 26$  cm.). Very good condition except for a few restorations.

The Madonna floating on cloud banks over a wide landscape was a favorite subject with Garofalo, usually painted in larger size than K60. The paintings were probably votive

offerings, invoking the Virgin's protection for a district with its city and outlying villas. K60 is thoroughly characteristic of Garofalo's style,<sup>2</sup> and is probably to be dated about 1535 since it is comparable to his large version of the subject assigned to this period in the Capitoline Gallery, Rome. Landscape seems to have interested the artist as much as the figures in these paintings and it is not surprising to find the lower half of K60 reproduced in a book on landscape painting.<sup>3</sup>

*Provenance:* Sir Thomas Baring, Stratton Park, Hampshire (sold 1843 to the following).<sup>4</sup> Sir George Lindsay Holford, Dorchester House, London (catalogue by R. Benson, vol. 1, 1927, no. 59,<sup>5</sup> as Garofalo) – exhibited: 'School of Ferrara-Bologna,' Burlington Fine Arts Club, 1894, no. 46, as Garofalo. Holford sale (Christie's, London, July 15, 1927, no. 58, as Garofalo; bought by Buttery). Contini Bonacossi, Rome. Kress acquisition, 1929 – exhibited: 'Golden Gate International Exposition,' San Francisco, Calif., 1940, no. 124 of catalogue, as Garofalo; National Gallery of Art, Washington, D.C., 1951–56.<sup>6</sup>

*References:* (1) Catalogue by F. R. Shapley, 1961, p. 44, as Garofalo. (2) K60 has been attributed to Garofalo by G. F. Waagen (*Treasures of Art in Great Britain*, vol. II, 1854, p. 195), B. Berenson (*North Italian Painters of the Renaissance*, 1907, p. 226), G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi (in ms. opinions). (3) *Paesaggi inattesi nella pittura del rinascimento*, 1952, pl. 158 (preface by B. Berenson). (4) This provenance is indicated as tentative in Benson's catalogue cited in *Provenance*, above. (5) The reproduction on pl. IV of Benson's catalogue shows additions at upper left and right, to give the panel a rectangular shape. When owned by Contini Bonacossi the picture had again its arched top. (6) *Paintings and Sculpture from the Kress Collection*, 1951, p. 53 (catalogue by W. E. Suida), as Garofalo.

## GAROFALO

### K2143 : Figure 190

THE CIRCUMCISION. El Paso, Tex., El Paso Museum of Art (1961–6/18), since 1961.<sup>1</sup> Wood. 19¼ × 23⅞ in. (48.9 × 60.7 cm.). Fair condition; some losses of paint; blistering surface; cleaned 1960–61.

Along with the *Adoration of the Magi*, of 1549, in the Pinacoteca at Ferrara and the *Annunciation*, of 1550, in the Brera at Milan, this is one of Garofalo's last works, probably of about 1550, shortly before he lost his eyesight.<sup>2</sup> The closely peopled composition bears eloquent testimony to the influence of Raphael. There are reminiscences, for example, of the splendid figures and vigorous movement of Raphael's *Deposition* and *School of Athens*, although the

pertinence of these borrowings to Garofalo's subject may be questioned. The pagan decoration of the altar, also, with reliefs of fauns and griffins, recalls Garofalo's Roman sojourns. A similarly decorated altar and a similar classical interior, with statuettes in arched wall niches, was used by Garofalo as setting for his earlier *Circumcision*, of 1537, in the Bargellesi Collection, Milan. But there, instead of an apse, a distant Dossesque landscape is seen through the opening in the middle. What seems most unusual for so early a date as the mid-sixteenth century is the placing of the Child's head in K2143 so that it almost completely conceals the face of the Virgin, who holds Him.

*Provenance:* Palazzo Borghese, Rome. Sir Richard Worsley (d. 1805); inherited by the following, his niece. Hon. Henrietta Bridgeman Simpson, wife of First Earl of Yarborough, Earl of Yarborough, London – exhibited: British Institution, London, 1849, no. 32, as Garofalo; 'Art Treasures,' Manchester, 1857, no. 236, as Garofalo. Yarborough sale (Christie's, London, July 12, 1929, no. 30, as Garofalo). Dr. Seymour Maynard, London. International Financing Co., Panama City, Panama (1956). Kress acquisition, 1957.

*References:* (1) Catalogue by F. R. Shapley, 1961, no. 18, as Garofalo. (2) G. F. Waagen (*Treasures of Art in Great Britain*, Supplement, 1857, p. 66) cites K2143, then in the Yarborough Collection, as by Garofalo.

## Attributed to GAROFALO

### K580 : Figure 189

MADONNA AND CHILD WITH ST. FRANCIS. New York, N.Y., Mrs. Rush H. Kress. Wood. 17¾ × 14 in. (45.1 × 35.6 cm.). Fair condition; some restorations in flesh tones, especially on Child's face; heavily varnished.

The wide variation of attributions – to Giacomo Francia, to Garofalo, and to Girolamo da Treviso the Younger<sup>1</sup> – may be explained by the equivocal condition of the painting. X-ray shows the Virgin's eyes lowered, her right hand accurately proportioned and placed across the Child's torso just below His breast; it indicates His head as turned to the left and shows traces of what may be a veil over the Virgin's hair. It is the landscape especially which gives weight to the Garofalo attribution; the rich floral decoration on the parapet recalls Garofalo's preoccupation with simulated sculptural relief, and the figures correspond reasonably well to the types characteristic of his early paintings, toward 1515, such as the *Madonna in Glory with Saints and Donors*, in the Ferrara Gallery.

*Provenance:* Private Collection, Ferrara. Contini Bonacossi, Florence. Kress acquisition, 1939.

*Reference:* (1) K580 has been attributed (in ms. opinions) by B. Berenson to Girolamo da Treviso the Younger; by G. Fiocco tentatively, R. Longhi, and A. Venturi to Giacomo Francia; by F. M. Perkins to an anonymous follower of Francesco Francia; and by W. E. Suida to Garofalo.

### Follower of GAROFALO

#### K1227 : Figure 192

THE PRESENTATION OF THE VIRGIN. Brunswick, Me., Walker Art Museum, Bowdoin College, Study Collection (1961.190.5), since 1961.<sup>1</sup> Wood.  $26\frac{1}{4} \times 18\frac{3}{8}$  in. (66.7 × 46.7 cm.). Fair condition; abraded throughout.

This has been attributed to Garofalo himself, in his late period.<sup>2</sup> It may have been painted in his lifetime, about the middle of the century, but the rather weak drawing suggests the work of a follower.

*Provenance:* Private Collection, Milan. Contini Bonacossi, Florence. Kress acquisition, 1939.

*References:* (1) *Walker Art Museum Bulletin*, vol. 1, no. 1, 1961, p. 7, as Garofalo, c. 1535. (2) K1227 has been attributed to Garofalo by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions).

### GIROLAMO DA CARPI

Girolamo Sellari, called Girolamo da Carpi. Ferrarese School. Born 1501; still alive 1557. He was a pupil of his father and then of Garofalo and was influenced by Dosso Dossi, Correggio, Raphael, Giulio Romano, and Parmigianino. He was active chiefly in Ferrara, Bologna, and Rome.

#### K1113 : Figures 197, 199

THE APPARITION OF THE VIRGIN. Washington, D.C., National Gallery of Art (475), since 1941.<sup>1</sup> Wood.  $78\frac{1}{2} \times 51\frac{5}{8}$  in. (199.4 × 131.1 cm.). Good condition except for blistering surface, some restoration in Virgin's dress and in the sky.

As early as 1568 Vasari<sup>2</sup> records Girolamo da Carpi's having painted in the Church of San Francesco, Ferrara, an altarpiece which has been easily identified as K1113. It is next recorded by Baruffaldi (d. 1753),<sup>3</sup> who says that it was taken from the church and sent to Rome at the time the state of Ferrara passed to the Papacy, and that a copy by Ippolito Scarsellino (1551-1620) was substituted in the church for the original.<sup>4</sup> Both Vasari and Baruffaldi note

that a portrait of the donor of the altarpiece, Giulia Muzzarelli,<sup>5</sup> is included in the composition. Neither Vasari nor Baruffaldi refers to K1113 as an *Assumption*; the former describes the Virgin as 'in the sky, with two angels'; the latter refers to her as 'on the clouds, sustained by angels.' *The Apparition of the Virgin* would seem to be a more accurate title than the one by which K1113 has come to be known - *The Assumption* - since the tomb is not included in the scene and since the only apostle shown is St. Thomas, who hurries along the edge of a cliff to receive the girdle out of the clouds.<sup>6</sup> Similarity of the angel at the left to Girolamo's *Occasione*, of 1541, in the Dresden Pinakothek, suggests a date of about 1540 for K1113, although a date as early as 1530 can be argued from the reminiscences of Giorgione and Dosso Dossi in the landscape and buildings of the middle distance.<sup>7</sup>

*Provenance:* San Francesco, Ferrara. Possibly Cardinal Luigi d'Este, Tivoli.<sup>8</sup> Contini Bonacossi, Florence. Kress acquisition, 1937.

*References:* (1) *Preliminary Catalogue*, 1941, pp. 87 f., as the *Assumption* by Carpi. (2) Vasari, *Le Vite*, Milanese ed., vol. VI, 1881, p. 475. (3) G. Baruffaldi, *Vite de' pittori e scultori ferraresi*, vol. 1, 1844, pp. 385 f. (4) A. Serafini (*Girolamo da Carpi*, 1915, pp. 136 ff.; Scarsellino's copy is reproduced in fig. 38; Serafini did not know whether the original, K1113, still existed) suggests that rather than with the general transfer of Ferrarese property to Rome (in 1598) K1113 may have been taken a few years earlier by Cardinal Luigi d'Este. It is just possible that this is the 'Assunzione della Madonna' listed in the inventory of the cardinal's effects at Tivoli in 1573 and the 'Assunzione della Madonna grande' listed in 1580 (see *Archivio di Stato, Modena, Libro del Card. Luigi d'Este: Inventario generale*, p. 131 - Spoglio, A. Venturi, Doc. VI - cited by Serafini, *op. cit.*, p. 138 n. 1). 360 inscribed in the lower right corner of K1113 is probably an inventory number, but of what inventory? (5) Spelled by Vasari *Muzzerella* in referring to the portrait in K1113 and *Muzzarelli* in referring to the family house of which Carpi helped decorate the façade. Baruffaldi, whose book was published in Ferrara, uses the spelling *Muzzarelli* in both instances. (6) Legend dates the Virgin's apparition to Thomas, when she dropped her girdle to him, three days after her assumption, which had taken place in view of all the apostles except Thomas. The two events are sometimes conflated in art but then all the apostles are shown. (7) The attribution of K1113 is not questioned. R. Longhi (*Officina ferrarese*, 1956, pp. 165 f.) dates the painting shortly before 1530, and emphasizes its extraordinary importance for the handling of light and distance and for one of the most 'stupendous' portraits of the sixteenth century. F. Antal (in *Art Bulletin*, vol. XXX, 1948, p. 100 n. 122) and A. O. Quintavalle (*Parmigianino*, 1948, p. 109) also recognize the significance of the portrait. Serafini (*loc. cit.* in note 4, above) dates K1113 about 1540. B. Berenson,

G. Fiocco, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions) all recognize K1113 as Carpi's altarpiece for San Francesco, Ferrara. (8) See note 4, above.

### Attributed to GIROLAMO DA CARPI

#### K1436 : Figure 200

PORTRAIT OF A MAN. Seattle, Wash., Seattle Art Museum (It37/R6616.1), since 1952.<sup>1</sup> Canvas. 43 × 32½ in. (109.2 × 82.6 cm.). Face slightly abraded.

Although an attribution to Romanino has been accepted for many years,<sup>2</sup> a recent association of K1436 with the circle of Girolamo da Carpi deserves serious consideration.<sup>3</sup> Comparison with a portrait of a man in the Galleria Nazionale, Palazzo Barberini, Rome,<sup>4</sup> plausibly attributed to Girolamo da Carpi, indicates the possibility that K1436 also may be by him, but of a later period: about 1540/45, to judge from the style of the costume, with its voluminous sleeves inset with narrow strips of fur.<sup>5</sup>

*Provenance:* Earl of Wemyss, Gosford House, Longniddry, Scotland. Wildenstein's, New York – exhibited: 'Italian Old Masters and German Primitives,' Art Gallery, Toronto, Jan. 1931, no. 23 of catalogue, as Romanino; 'European Paintings by Old and Modern Masters,' Los Angeles County Museum, Los Angeles, Calif., June 13–Aug. 5, 1934, no. 2 of catalogue, as Romanino. Kress acquisition, 1947.

*References:* (1) Catalogue by W. E. Suida, 1952, p. 19, and 1954, p. 46, as Romanino, c. 1550. (2) K1436 has been attributed to Romanino by B. Berenson (*North Italian Painters of the Renaissance*, 1907, p. 285), G. Nicodemi (*Gerolamo Romanino*, 1925, p. 158, dating it before 1540), and W. E. Suida (in Thieme-Becker, *Allgemeines Lexikon*, vol. xxviii, 1934, p. 551. (3) See M. L. Ferrari, *Il Romanino*, 1961, p. 311, rejecting the attribution to Romanino. (4) Reproduced by A. Venturi, *Storia dell'arte italiana*, vol. ix, pt. vi, 1933, fig. 398. (5) Cf. the portrait of Pier Luigi Farnese in the Palazzo Reale, Naples, painted about 1543; reproduced by A. Venturi, vol. ix, pt. iii, 1928, fig. 159, of *op. cit.* in note 4, above.

### Attributed to GIROLAMO DA CARPI

#### K1202 : Figure 198

RUGGIERO SAVING ANGELICA. El Paso, Tex., El Paso Museum of Art (1961-6/20), since 1961.<sup>1</sup> Wood. 16½ × 13½ in. (42.9 × 34.3 cm.). Good condition except for some restoration in sky.

Because of the widespread vogue of Mannerism in the mid-sixteenth century K1202 has been attributed to such a variety of artists as Lelio Orsi (School of Parma), Girolamo da Carpi (Ferrarese School), and Maso da San Friano (Florentine School).<sup>2</sup> Its peculiar brand of the fantastic is hard to classify but would seem most at home in Parma or Ferrara; hence the association with the Ferrarese Girolamo da Carpi, whose style was partly molded by Parmigianino. The distant background in K1202 recalls that in Girolamo's documented *Apparition of the Virgin* (K1113, Fig. 197) and the subject, taken from Ariosto's *Orlando Furioso*, with its humorous, melodramatic implications, also points toward Ferrara. The episode of Ruggiero's rescue of Angelica is Ariosto's parody on the classical story of Perseus freeing Andromeda.

*Provenance:* Private Collection, Ferrara. Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: National Gallery of Art, Washington, D.C. (865), 1945–59, as Lelio Orsi.

*References:* (1) Catalogue by F. R. Shapley, 1961, no. 20, as Girolamo da Carpi. (2) K1202 has been attributed to Lelio Orsi by B. Berenson and A. Venturi (in ms. opinions), tentatively to Maso da San Friano by F. Antal (in *Art Bulletin*, vol. xxx, 1948, p. 101 n. 127, definitely rejecting the attribution to Girolamo da Carpi), and to Girolamo da Carpi by G. Fiocco, F. M. Perkins, W. E. Suida (in ms. opinions), and R. Longhi (tentatively in *Officina ferrarese*, 1956, pp. 167 f., noting kinship of the painting to work of such Flemish artists as Patinir – very popular in Ferrara – and to the Roman Mannerist paintings, such as the *Andromedas* of Cavaliere d'Arpino and his circle at the end of the century).

## CORREGGIO

Antonio Allegri, called Correggio from his birthplace. School of Parma. Born 1489/94; died 1534. He was probably a pupil of Francesco Bianchi Ferrari, but he was influenced chiefly by Mantegna, Francia, Costa, Dosso Dossi, and Leonardo. He was active in Correggio and Parma and ranks as an important High Renaissance precursor of Baroque decorators.

#### K196 : Figure 204

THE MYSTIC MARRIAGE OF ST. CATHERINE. Washington, D.C., National Gallery of Art (194), since 1941.<sup>1</sup> Wood. 11 × 8½ in. (28 × 21.5 cm.). Good condition except for a few restorations in faces of the Virgin and St. Francis, the steps, and around the edges; cleaned 1959.

At one time attributed to Fra Bartolommeo,<sup>2</sup> K196 has long been accepted as an early work by Correggio, about

1510, painted under the influence of Mantegna.<sup>3</sup> The most obvious echoes of Mantegna are seen in the garlands in the background and in the figure (especially the hand) of St. Francis, at the left. St. Dominic, with a stalk of lilies, stands at the right, while St. Catherine of Alexandria kneels to receive the ring.

*Provenance:* Conte Giovanni Battista Costabili, Ferrara (said to be in catalogue by C. Laderchi, vol. III, 1841, p. 60, as Fra Bartolommeo, with the notice that T. Geysler attributed it to the young Correggio). G. Frizzoni, Milan (as early as 1896). Alberto Ginoulhiac, Milan (by inheritance from the preceding, 1919) – exhibited: 'Italian Art,' Royal Academy, London, 1930, no. 173, as Correggio. Ing. Bonomi, Milan (bought from the preceding). Contini Bonacossi, Florence. Kress acquisition, 1932 – exhibited: 'Mostra del Correggio,' Palazzo della Pilotta, Parma, Apr. 21–Oct. 28, 1935, no. 24 of catalogue, as youthful Correggio.

*References:* (1) *Preliminary Catalogue*, 1941, p. 44, as Correggio. (2) See *Provenance*, above. (3) K196 was first ascribed to Correggio about 1840 (see *Provenance*, above), an opinion that has found general acceptance. It has been published as by Correggio by, among others, I. Lermolieff, i.e. Morelli (*Die Galerie Borghese*, 1875, p. 330; English ed., 1900, pp. 225 f.), C. Ricci (*Correggio*, 1896, pp. 99 f., 396; 1930 ed., pp. 23, 149), H. Thode (*Correggio*, 1898, fig. 3), G. Gronau (*Correggio*, 1907, pl. 2), A. Venturi (*Storia dell'arte italiana*, vol. VII, pt. III, 1914, pp. 1156 ff.; in *L'Arte*, vol. XIX, 1916, pp. 1 f.), S. de Vito Battaglia (*Correggio*, 1934, p. 121), A. O. Quintavalle (in *Emporium*, vol. LXXXI, 1935, p. 351), L. Serra (in *Bollettino d'Arte*, vol. XXIX, 1935, p. 191, with reservations), B. Berenson (*Pitture italiane del rinascimento*, 1936, p. 132), R. Longhi (in *Paragone*, no. 101, 1958, p. 35), S. Bottari (*Correggio*, 1961, pp. 10, 113 f.), and G. Testori (in *Paragone*, no. 199, 1966, p. 45, noting Correggio's attempt here to sweeten Mantegna's style).

## CORREGGIO

### K2186 : Figure 201

SALVATOR MUNDI. Washington, D.C., National Gallery of Art (1620), since 1959. Wood. 16 $\frac{3}{4}$  × 13 $\frac{1}{8}$  in. (42.6 × 33.3 cm.). Very good condition; cleaned 1959.

Once attributed to Leonardo da Pistoia,<sup>1</sup> K2186 now seems to be fully accepted as an early work by Correggio, about 1515.<sup>2</sup> Its most striking parallel among paintings by the master is the figure of John the Baptist in the *Madonna of St. Francis* in the Dresden Gallery, which is documentarily dated 1514/15. It is very similar also to the St. John in *Christ Taking Leave of His Mother*, National Gallery,

London, which is believed to date about 1515, while a similar bust recently attributed to Correggio, in the same period, is in a private collection in Bologna.<sup>3</sup> K2186 should be compared also with the *Madonna and St. Elizabeth and the Infant John the Baptist* in the Johnson Collection, Philadelphia Museum, which is accepted as an early Correggio.

*Provenance:* Lord Kinnaird, Rossie Priory, Inchtute, Perthshire, Scotland. Colnaghi's, London – exhibited: 'Paintings by Old Masters,' Colnaghi's, London, Nov.–Dec. 1947, no. 3 of catalogue, as Correggio. Schwabe, Manchester. Schaeffer's, New York. Kress acquisition, 1957.

*References:* (1) B. Berenson, *Italian Pictures of the Renaissance*, 1932, p. 278; Italian ed., 1936, p. 239; K2186 is omitted from the 1963 edition of the Florentine School, probably indicating that the attribution had been changed to Correggio. (2) K2186 is published as an early Correggio by R. Longhi (in *Paragone*, no. 101, 1958, pp. 38, 42 f., adding that the painting was so published by C. Ricci in 1930, but I have found no reference to K2186 in any of the Ricci editions available to me) and S. Bottari (*Correggio*, 1961, p. 116, under no. 12); it is given to Correggio's early period by H. Voss (in ms. opinion) also. (3) Reproduced by Longhi, fig. 18 of *op. cit.* in note 2, above.

## Attributed to CORREGGIO

### K427 : Figure 202

PORTRAIT OF A YOUNG GIRL. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.16), since 1961.<sup>1</sup> Wood. 17 $\frac{1}{2}$  × 13 $\frac{1}{4}$  in. (44.5 × 33.7 cm.). Fair condition; some restorations.

Puligo has been suggested and even some Flemish artist under the influence of Correggio; but the attribution to the young Correggio, perhaps shortly after 1515, still seems more satisfactory than any other that has been offered.<sup>2</sup> The startled expression, delicate chiaroscuro, and sensitive rendering of decorative details are characteristic of the master.

*Provenance:* Conte Giuseppe Galli, Piacenza. Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited: National Gallery of Art, Washington, D.C. (346), 1941–57.<sup>3</sup>

*References:* (1) Catalogue by F. R. Shapley, 1961, p. 32, as Correggio. (2) K427 has been attributed to a Flemish artist under the influence of Correggio by F. Winkler (verbally); to Domenico Puligo by B. Berenson (in ms. opinion); and to Correggio by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins (in ms. opinions), A. Venturi (in *L'Arte*, vol. XL, 1937, p. 133), and W. E. Suida (in *Pantheon*, vol.



xxvi, 1940, p. 280). (3) *Preliminary Catalogue*, 1941, p. 44, as Correggio.

### Follower of CORREGGIO

K 442 : Figure 203

MADONNA AND CHILD. Portland, Ore., Portland Art Museum (61.34), since 1952.<sup>1</sup> Wood.  $13\frac{1}{8} \times 10\frac{1}{2}$  in. (33.3 × 26.7 cm.). Fair condition; few restorations.

Comparison with such a painting as Correggio's *Holy Family* in the Museo Civico Malaspina, Pavia, has led to the classification of K 442 in Correggio's oeuvre of about 1515.<sup>2</sup> More convincing, because of the strong Northern

flavor of the work, is the suggestion that it may have been painted by a Flemish follower working in Italy.<sup>3</sup>

*Provenance*: Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited: National Gallery of Art, Washington, D.C. (356), 1941–52.<sup>4</sup>

*References*: (1) Catalogue by W. E. Suida, 1952, p. 48, as Flemish, first quarter of sixteenth century. (2) K 442 has been attributed to Correggio by G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), and W. E. Suida (in *Pantheon*, vol. xxvi, 1940, p. 280; but see note 1, above). (3) B. Berenson (in ms. opinion) tentatively suggested an artist between Marco d'Oggiono and Correggio, possibly Flemish, long resident in Lombardy. (4) *Preliminary Catalogue*, 1941, pp. 44 f., tentatively as Correggio.

# CREMONESE, BRESCIAN, AND VERONESE SCHOOLS

## XVI CENTURY

### BOCCACCIO BOCCACCINO

Cremonese School. Active from 1493; died 1524/25. Boccaccino's family came from Cremona and was settled at Ferrara about the time of his birth. He seems to have had his earliest training there and in Cremona but was also much influenced by the Venetians, especially by Alvise Vivarini, Bellini, and Cima. He himself was very influential on other artists, especially the Ferrarese L'Ortolano and Garofalo. He was active chiefly in Cremona.

#### K 1753 : Figure 205

MADONNA ADORING THE CHILD. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.33), since 1961.<sup>1</sup> Wood. 20×15 $\frac{5}{8}$  in. (50.8×39.7 cm.). Good condition except for a few restorations in flesh tones; cleaned 1960-61.

The close stylistic connection between Boccaccino and his Ferrarese admirer L'Ortolano is attested by the fact that K 1753 may be almost as persuasively attributed to L'Ortolano as to Boccaccino.<sup>2</sup> The composition, the Child lying on the adoring Virgin's lap, goes back to the Vivarini and Bellini, who usually support the Child's head on a pillow. Boccaccino's similar composition in the Correr Museum, Venice, shows the Child in the same pose as in K 1753 but lying on a parapet and supported by a pillow.<sup>3</sup> The Virgin in K 1753 is wholly typical of Boccaccino; a close parallel is his Virgin in the *Annunciation* in the Boncompagni Ludovisi Collection, Rome, which is believed to date toward 1510.<sup>4</sup> This would seem to be a suitable date for K 1753 also.

*Provenance:* Otto Beit, Tewin Water, Welwyn, Hertfordshire (catalogue by W. Bode, 1913, no. 112, as possibly L'Ortolano). Mrs. Arthur Bull (from the preceding; sold, Christie's, London, Oct. 25, 1946, no. 7, as Boltraffio, to Bellesi). Contini Bonacossi, Florence. Kress acquisition, 1950.

*References:* (1) Catalogue by F. R. Shapley, 1961, p. 38, as Boccaccino. (2) See *Provenance*, above. Also R. Longhi (in ms. opinion) attributes K 1753 to L'Ortolano, in his earliest phase, first decade of the century, very closely related to

Boccaccino. G. Frabetti (*L'Ortolano*, 1966, pp. 17, 52) accepts the attribution to L'Ortolano. B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 88, and other lists) and A. Puerari (*Boccaccino*, 1957, p. 234) list K 1753 in Boccaccino's oeuvre. F. Zeri is said to have attributed it (verbally) to Johannes Hispanus, no doubt chiefly on the basis of the landscape, which does indeed look much like that in Johannes Hispanus' only signed painting, the *Entombment* in the Saibene Collection, Milan. But both landscape and figures find parallels in Boccaccino also. (3) Puerari (p. 118, fig. 72, of *op. cit.* in note 2, above) discusses and reproduces the Correr painting. (4) See Puerari, p. 227 and fig. 59 of *op. cit.* in note 2, above.

### BOCCACCIO BOCCACCINO

#### K 1056 : Figure 206

MADONNA AND CHILD. Helena, Ark., Phillips County Museum (A 368b), since 1938. Canvas. 24 $\frac{3}{4}$ ×20 in. (62.9×50.8 cm.). Fair condition; some restorations in Child's face and foot; cleaned 1953-54.

A date toward 1525, at the end of Boccaccino's career, is assigned to K 1056, a painting which has been given a high rank in his oeuvre.<sup>1</sup> The figure types and poses were obviously influenced by such paintings by Raphael as the *Sistine Madonna* and the *Madonna of the Chair*, while Dosso Dossi and especially Giorgione are recalled by the coloring and by the face of the Virgin. X-ray reveals that the artist first used the canvas with what is now the bottom as the top, painting a Madonna composition in which the pose of the Virgin and her relationship to the Child seem to have derived from Raphael's *Madonna and Child Enthroned with Saints* in the Metropolitan Museum, New York.

*Provenance:* Private Collection, Rome. Contini Bonacossi, Florence. Kress acquisition, 1936.

*Reference:* (1) R. Longhi (*Officina ferrarese*, 1934, p. 120; 1956 ed., p. 71) attributes K 1056 to Boccaccino, emphasizing its relation to Raphael and Giorgione. His conclusions have been accepted by B. Berenson, G. Fiocco, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and A. Puerari (*Boccaccino*, 1957, pp. 176 ff.).

## CREMONESE SCHOOL

## Early XVI Century

## K1207 : Figure 207

MADONNA AND CHILD WITH THE INFANT ST. JOHN. Lawrence, Kans., University of Kansas, Study Collection (60.50), since 1960.<sup>1</sup> Wood. 26 $\frac{1}{8}$  × 20 $\frac{1}{8}$  in. (66.4 × 51.1 cm.). Very good condition.

The various attributions of K1207 have kept the painting within or closely related to the Cremonese School; a tentative attribution to Altobello Melone, with a date near 1515, deserves consideration.<sup>2</sup> The influence of Boccaccino<sup>3</sup> may be seen in the smooth oval of the Virgin's face, framed by the flat-lying hair, and Lotto is suggested by the penitent St. Jerome in the Giorgionesque wooded background. Closest parallels to Melone himself are found in the little St. John and in the brocade draped over the wall.

*Provenance:* English Private Collection. Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: 'Leonardo da Vinci,' Los Angeles County Museum, 1949, no. 13, as Lombard, beginning of sixteenth century.

*References:* (1) Catalogue by R. L. Manning (in *Register of the Museum of Art*, vol. II, no. 4, 1960, pp. 25 f.), as Lombard, beginning of sixteenth century. (2) The attribution of K1207 to Melone is suggested by M. Gregori (in *Paragone*, no. 69, 1955, pp. 13 f.). It had earlier been tentatively given (in ms. opinions) to Giovanni Francesco Bembo by R. Longhi, to Gian Francesco de'Maineri by A. Venturi, to Macrino d'Alba by B. Berenson, and to the sixteenth-century Lombard School by G. Fiocco, F. M. Perkins, and W. E. Suida (see catalogue cited in note 1, above, for Suida's opinion that K1207 might be a very early work by Martino Piazza da Lodi). (3) Like K1753 (Fig. 205), here catalogued as Boccaccino, K1207 recalls Johannes Hispanus, especially in the minutely treated landscape background.

## ALTOBELLO MELONE

Cremonese School. Active probably c. 1505–c. 1530/40. His dated frescoes in Cremona, commissioned in 1516, indicate a reciprocal influence between him and Romanino. Earlier attributable paintings show the influence of Ercole Roberti and Boccaccino. At times he was influenced by Lotto, by Dürer's engravings, and by other Northern artists, such as Altdorfer, and at all times he reflected something of the lyricism of Giorgione.

## K1097 : Figure 210

MADONNA AND CHILD. Columbia, Mo., University of Missouri, Study Collection (61.77), since 1961.<sup>1</sup> Trans-

ferred from wood to masonite. 44 × 18 $\frac{3}{4}$  in. (111.8 × 47.6 cm.). Good condition; faces slightly abraded.

Formerly attributed to Romanino, K1097 has been recognized as the middle panel of a triptych by Melone of which the side panels, *Tobias and the Angel* on one and *St. Helena* on the other, are in the Ashmolean Museum, Oxford.<sup>2</sup> The triptych is described as having been intact when it hung in the Galleria delle Torri de'Picenardi, Cremona, before 1869,<sup>3</sup> a collection from which the painting takes the designation, *Triptych of the Picenardi*, used in the considerable literature that has dealt with it in the last fifteen years. A small painting of the *Finding of the True Cross*, in the Museo Nazionale, Algiers, is the only panel that has thus far been associated with the triptych as part of its predella.<sup>4</sup> Here, and especially in K1097 and its two side panels, Melone reaches his closest approximation to Romanino; thus the date may be about 1520, a little later than Melone's dated frescoes (1517) in the Duomo at Cremona.

*Provenance:* Galleria delle Torri de'Picenardi, Cremona, before 1869.<sup>5</sup> English dealer (1872).<sup>6</sup> Contini Bonacossi, Florence. Kress acquisition, 1937 – exhibited: National Gallery of Art, Washington, D.C. (465), 1941–51.<sup>7</sup>

*References:* (1) F. R. Shapley, in *Missouri Alumnus*, May, 1961, pp. 3 f., as Melone. (2) According to M. Gregori (in *Paragone*, no. 69, 1955, p. 4), K1097 had been attributed, when in the Picenardi Collection, to Gian Francesco Bembo. In the 1930's it was attributed to Romanino by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). L. Grassi (in *Proporzioni*, vol. III, 1950, pp. 153 ff. and n. 25), giving credit to Longhi for associating K1097 with the Oxford panels, published them as by Melone and identified them with the triptych described by F. Sacchi in 1872 (*Notizie pittoriche cremonesi*, 1872, p. 134) as 'La Vergine ed il Bambino in trono, nel mezzo, S. Elena e Tobia coll'Angelo, ai lati. Trittico dipinto in tavola ad olio; alto un metro e 12 centim., largo un metro e 42 centim. Questo dipinto, proveniente dalla Galleria delle Torri de'Picenardi, fu nel 1869 venduto ad un antiquario Inglese.' Sacchi thought the triptych to be by Melone (according to Gregori, *loc. cit.*, above). Grassi's attribution to Melone has been followed by F. Zeri (in *Paragone*, no. 39, 1953, p. 43), M. Gregori (p. 4 and n. 24 of *op. cit.*, above), and F. Bologna (in *Burlington Magazine*, vol. xcVII, 1955, pp. 242, 249), all dating the work around 1520 or shortly before. (3) See the quotation from Sacchi in note 2, above. (4) F. Zeri, *loc. cit.* in note 2, above. (5) See the quotation from Sacchi in note 2, above. The formation of the Picenardi Collection is discussed by Gregori (*loc. cit.* in note 2, above, and by M. Davies (in *National Gallery Catalogues: Earlier Italian Schools*, 1961, pp. 346, 347). K1097 was probably originally in one of the churches in Cremona. (6) Sacchi, *loc. cit.* in note 2, above. (7) *Preliminary Catalogue*, 1941, p. 173, as Romanino.

## GIROLAMO ROMANINO

Brescian-Venetian School. Born c. 1485; died c. 1560. He was stylistically related to Altobello Melone, but was dependent less than the latter upon the Ferrarese School and much more exclusively upon the Venetian – Giovanni Bellini, Giorgione, and Titian. He was active through his long career, from 1510 to 1558, in Brescia.

## K1630 : Figure 209

MADONNA AND CHILD WITH ST. JAMES MAJOR AND ST. JEROME. Atlanta, Ga., High Museum of Art (58.45), since 1958.<sup>1</sup> Wood.  $58\frac{5}{8} \times 54\frac{1}{2}$  in. (148.9 × 138.4 cm.). Fair condition; few losses of paint along joints of panel; cleaned 1957.

Doubts as to Romanino's execution of K1630<sup>2</sup> have been rejected in the light of the more thorough present-day understanding of the artist.<sup>3</sup> Only the proposed dating varies, and that only within the early period – about 1510 to 1515/20. K1630 would seem to be approximately contemporary with the altarpiece which was commissioned in 1513 for the Church of Santa Giustina, Padua. The Virgin and St. James and the landscape and rich coloring are strongly influenced by Bellini, Giorgione, and the early Titian; St. Jerome has repeatedly been cited as a prototype of Moretto da Brescia's figures of this saint. The foliate decoration on the base of the throne has been paralleled with the frame moldings designed by Romanino's Lombard contemporary Lamberti; the same applies to the fantastic design on the upper step of the throne, a design found also at the back of the vault in the Santa Giustina altarpiece.<sup>4</sup>

*Provenance:* Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. I, 1913, no. 156, as school of Romanino, possibly executed by Melone after design by Romanino; catalogue by M. W. Brockwell, 1932, no. 156 as attributed to Romanino). Contini Bonacossi, Florence. Kress acquisition, 1949 – exhibited: Philadelphia Museum of Art, Philadelphia, 1950–52.<sup>5</sup>

*References:* (1) Catalogue by W. E. Suida, 1958, pp. 35 f., as Romanino. (2) See T. Borenius under *Provenance*, above, and W. E. Suida in note 5, below. (3) K1630 has been attributed to Romanino by G. Nicodemi (*Gerolamo Romanino*, 1925, p. 200), R. Longhi (in *L'Arte*, vol. xxix, 1926, p. 149; and in ms. opinion, dating it c. 1515/20), B. Berenson (*Pitture italiane del rinascimento*, 1936, p. 419; and earlier lists), M. Gregori (in *Paragone*, no. 93, 1957, pp. 19 f., dating it no earlier than 1516 because of a possible relationship to Lotto's St. Bartholomew altarpiece of that date), M. L. Ferrari (*Il Romanino*, 1961, p. 23, pl. 23, agreeing with Gregori's dating), and E. Arslan (in *Arte Lombarda*, vol. ix, 1964, p. 103, dating it c. 1510). (4) See

Ferrari, *loc. cit.* in note 3, above. (5) W. E. Suida, in *Philadelphia Museum Bulletin*, vol. XLVI, Autumn, 1950, pp. 12 f., as Moretto; but see also note 1, above.

## GIROLAMO ROMANINO

## K1769 : Figure 213

PORTRAIT OF A MAN IN ARMOR. New Orleans, La., Isaac Delgado Museum of Art (61.75), since 1954.<sup>1</sup> Canvas.  $31\frac{3}{8} \times 26\frac{3}{4}$  in. (79.7 × 68 cm.). Face and background abraded; cleaned 1948.

K1769 is usually placed in Romanino's early period, about the time of the Santa Giustina altarpiece of 1513, in Padua. The heads in the predella roundels of this altarpiece are especially pertinent for comparison.<sup>2</sup>

*Provenance:* Count Ruprecht Hohenlohe, Bavaria. Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: National Gallery of Art, Washington, D.C. 1951–52;<sup>3</sup> 'Giorgione e i Giorgioneschi,' Palazzo Ducale, Venice, June 11–Oct. 23, 1955, no. 106 of catalogue by P. Zampetti, as Romanino.

*References:* (1) Catalogue by P. Wescher, 1966, p. 50, as Romanino. (2) K1769 has been attributed to Romanino by R. Longhi (in ms. opinion), W. E. Suida (in *Arte Veneta*, vol. VIII, 1954 p. 166), M. Gregori (in *Paragone*, no. 69, 1955, p. 24), M. L. Ferrari (*Il Romanino*, 1961, pp. 17, 29) and M. G. A. Trenti (in *Arte Antica e Moderna*, no. 28, 1964, p. 409); see also under *Provenance*, above. E. Arslan (in *Arte Lombarda*, vol. ix, 1964, p. 105 n. 2), praising K1769, says he formerly thought it to be by Romanino but now agrees with R. Bossaglia (in *Storia di Brescia*, vol. II, pp. 1040 f.) in doubting this attribution. F. Kossoff (in *Burlington Magazine*, vol. cv, 1963, p. 77) says K1769 has been attributed to A. Melone; by whom this attribution is made, Kossoff does not say. (3) *Paintings and Sculpture from the Kress Collection*, 1951, p. 100 (catalogue by W. E. Suida), as Romanino.

## GIROLAMO ROMANINO

## K524 : Figure 214

PORTRAIT OF A GENTLEMAN. Allentown, Pa., Allentown Art Museum (60.23.KB), since 1960.<sup>1</sup> Canvas.  $30 \times 25\frac{5}{8}$  in. (76.2 × 65.1 cm.). Very good condition except for a few restorations; cleaned 1960.

The sumptuous coloring and lyrical expression have ranked K524 as one of Romanino's most Giorgionesque portraits, dating probably toward 1520.<sup>2</sup>

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1938 – exhibited: 'La Pittura Bresciana del Rinascimento,' Palazzo Tosio-Martinengo, Brescia, May–Sept. 1939 (no. 154 of catalogue by F. Lechi, as Romanino); Isaac Delgado Museum of Art, New Orleans, La., 1953–54.<sup>3</sup>

*References:* (1) Catalogue by F. R. Shapley, 1960, p. 64, as Romanino. (2) K524 has been attributed to Romanino by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi (in ms. opinions); F. Lechi (cited under *Provenance*, above) says K524 has been attributed also to Pordenone. (3) Catalogue by W. E. Suida, 1953, p. 34, as Romanino.

## GIROLAMO ROMANINO

### K1067 : Figure 208

MADONNA AND CHILD. Savannah, Ga., Telfair Academy of Arts and Sciences (P-102), since 1936. Canvas. 25¼ × 19¾ in. (64.1 × 50.2 cm.). Fair condition.

Especially similar in composition to such Romaninos as the *Madonna and Child* in the Doria Gallery, Rome, or the one in the Lechi Collection, Brescia, K1067 has been accepted as by that master himself, with a date about 1525/30.<sup>1</sup> The execution, however, of hands and drapery and other details hardly seems up to his standards, so that one may suspect some studio assistance.

*Provenance:* Contini Bonacossi, Rome. Kress acquisition, 1930.

*Reference:* (1) K1067 has been attributed to Romanino by G. Nicodemi (*Gerolamo Romanino*, 1925, p. 81), G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and M. L. Ferrari (*Il Romanino*, 1961, in connection with pl. 46).

## GIROLAMO ROMANINO

### K1551 : Figure 211

THE MYSTIC MARRIAGE OF ST. CATHERINE. Memphis, Tenn., Brooks Memorial Art Gallery (61.202), since 1958.<sup>1</sup> Canvas. 60¼ × 81¾ in. (153 × 207.7 cm.). Good condition except for some restoration in background and in face of kneeling saint at right.

A prominent position in the mature period of the artist is regularly assigned to K1551.<sup>2</sup> That the commission may have been given in connection with the founding in Brescia on November 25, 1535, of the Order of the Orsolino Dimesse is a plausible suggestion,<sup>3</sup> based on the in-

clusion of St. Ursula directly behind the Virgin and the identification of the kneeling nun beside Ursula as Sant'Angela Merici. The saint at the extreme left is identified by his attribute, the gridiron, as St. Lawrence.

*Provenance:* Signori Erizzo-Maffei, Brescia (as early as 1760, until 1871).<sup>4</sup> Cook Collection, Richmond, Surrey (from 1871; catalogue by T. Borenius, vol. 1, 1913, no. 154, as Romanino). Contini Bonacossi, Florence. Kress acquisition, 1948 – exhibited, after entering the Brooks Memorial Art Gallery: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 79, as Romanino; 'Mostra del Romanino,' Duomo Vecchio, Brescia, May–Sept. 1965, no. 59, as Romanino.

*References:* (1) Catalogue by W. E. Suida, 1958, p. 54, and by M. Milkovich, 1966, p. 62, as Romanino. (2) K1551 has been attributed to Romanino by G. B. Carboni (*Le Pitture e sculture di Brescia . . .*, 1760, p. 153), F. Odorici (*Guida di Brescia*, 1853, p. 183), Crowe and Cavalcaselle (*History of Painting in North Italy*, vol. II, 1871, p. 389), G. Nicodemi (*Gerolamo Romanino*, 1925, pp. 231, 234, referring to K1551 as listed by Carboni and Odorici, but Nicodemi seems not to have been aware that the painting still existed and was in the Cook Collection), R. Longhi (in *L'Arte*, vol. XXIX, 1926, p. 149), A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. III, 1928, p. 856), B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 488, and other lists), W. E. Suida (in Thieme-Becker, *Allgemeines Lexikon*, vol. XXVIII, 1934, pp. 549 f.), M. L. Ferrari (*Il Romanino*, 1961, pp. 46, 47, 74, pls. 91 f.), and R. Bossaglia (in *Arte Lombarda*, vol. X, pt. II, 1965, p. 169, noting the possible influence of Savoldo in the figure of St. Lawrence). (3) See Ferrari, *op. cit.* in note 2, above. C. Boselli (in *Arte Veneta*, vol. XIX, 1965, p. 208) groups K1551 with Romanino's oeuvre of c. 1540. (4) Listed in this collection by Carboni, Odorici, and Crowe and Cavalcaselle (see references in note 2, above).

## Attributed to GIROLAMO ROMANINO

### K1033 : Figure 212

CHRIST BLESSING. Columbia, Mo., University of Missouri, Study Collection (61.76), since 1961.<sup>1</sup> Wood. 21⅝ × 16 in. (55 × 40.6 cm.). Fair condition; abraded throughout.

The shadowgraph of K1033 reveals the original composition as considerably different from the present one: Christ's left hand was raised against the left side of His chest and held the staff of a banner, which was partly unfurled in the right background. But, what is more important, the modeling of the hands and head appears there as more precise and firm and the face as nobler in expression.

This lends support to the Romanino attribution.<sup>2</sup> K1033 was probably painted between 1510 and 1520, under the influence of Titian and Giorgione.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1936—exhibited: 'Giorgione and His Circle,' Johns Hopkins University, Baltimore, Md., Feb. 23—Mar. 21, 1942, no. 35 of catalogue, as Romanino.

*References:* (1) F. R. Shapley in *Missouri Alumnus*, May 1961, p. 3, as attributed to Romanino. (2) K1033 has been attributed (in ms. opinions) to Romanino by G. Fiocco, R. Longhi, R. van Marle, W. E. Suida, and A. Venturi; to Pietro degli Ingannati, by B. Berenson; and to a Brescian or Cremonese artist, by F. M. Perkins. F. Heinemann (*Giovanni Bellini e i belliniani*, vol. 1, 1962, p. 110) follows Berenson's attribution to Pietro degli Ingannati.

## GIOVANNI GIROLAMO SAVOLDO

Brescian-Venetian School. Active by 1508; still alive 1548. He seems to have lived chiefly in Venice, where he was influenced especially by Giorgione. Probable residence in Milan in the early 1530's may explain Leonardesque echoes in his work.

### K1846 : Figure 216

PORTRAIT OF A KNIGHT. Washington, D.C., National Gallery of Art (1153), since 1951. Canvas.  $34\frac{3}{4} \times 28\frac{7}{8}$  in. (88.3 × 73.4 cm.). Good condition except for some abrasion in sky; cleaned 1955.

There is enough of the idyllic mood of Giorgione here to account for a tentative attribution a century ago to this master. That K1846 is, however, a characteristic work by Savoldo has never since been questioned.<sup>1</sup> Only its approximate dating is disputed,<sup>2</sup> as is the chronology of a large part of Savoldo's oeuvre. Of the periods to which K1846 has been assigned — from about 1520 to 1540 — the early period seems preferable and a date of about 1525, a few years after the Treviso altarpiece of 1521, may be reasonable. There are marked similarities of style also with the Berlin *Deposition* (destroyed in World War II), where even the rather awkward pose of the knight's left hand is twice repeated. A drawing of a youth's head in the Uffizi, Florence, is, though the head is beardless, very plausibly cited as a drawing for K1846.<sup>3</sup> There seems to be no evidence, however, to support the suggestion that K1846 may represent Gaston de Foix, although it is stylistically quite comparable to the *Portrait of a Warrior*, very tentatively identified as Gaston de Foix, in the Louvre, Paris. The scene of *St. George and the Dragon* in the landscape background of K1846 may be a clue to the sitter's given name.

*Provenance:* The Princes of Liechtenstein, Vienna and Vaduz (first mentioned in the inventory of 1805)<sup>4</sup> — exhibited: 'Meisterwerke aus den Sammlungen des Fürsten von Liechtenstein,' Kunstmuseum, Lucerne, 1948, no. 29, as Savoldo. Frederick Mont's, New York. Kress acquisition, 1951.

*References:* (1) G. F. Waagen (*Die vornehmsten Kunstdenkmäler in Wien*, Vienna, pt. 1, 1866, p. 261) tentatively attributes K1846 to Giorgione. Crowe and Cavalcaselle (*History of Painting in North Italy*, vol. II, 1871, p. 429) were apparently the first to give it to Savoldo; they note that 'it also goes under Giorgione's name.' For some of the subsequent discussions of the painting see W. E. Suida (in *Pantheon*, vol. XIX, 1937, pp. 51, 54, dating it in the 1530's; in *Art Quarterly*, vol. IX, 1946, pp. 287 f., connecting with it the Uffizi drawing 572 F, mentioned below; *ibid.*, vol. XV, 1952, p. 169, reproducing the Uffizi drawing as his fig. 7), C. Gilbert (*The Works of Girolamo Savoldo*, microfilmed dissertation, New York University, 1955, pp. 168 f., 193, dating it c. 1524/25, and doubting its connection with the Uffizi drawing), G. N. Fasola (in *L'Arte*, vol. XI, 1940, p. 75), and A. Boschetto (*Giovan Gerolamo Savoldo*, 1963, p. opp. pl. 32, dating it about 1521 and accepting the connection of the Uffizi drawing). K1846 is listed by, among others, A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. III, 1928, p. 791) and B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 159). (2) See note 1, above, for various dates that have been suggested. (3) See references to Suida in note 1, above. (4) According to E. V. Strohmer, *Die Gemäldegalerie des Fürsten Liechtenstein in Wien*, 1943, p. 90, no. 7.

## GIOVANNI GIROLAMO SAVOLDO

### K2062 : Figure 215

ELIJAH FED BY THE RAVEN. Washington, D.C., National Gallery of Art (1397), since 1956.<sup>1</sup> Transferred from wood to canvas.  $66\frac{1}{8} \times 53\frac{3}{8}$  in. (168 × 135.6 cm.). Good condition except for a few losses of paint in background; cleaned 1954.

This has been recognized as a companion to a panel of the same size in the Accademia, Venice, representing the hermits Anthony and Paul being fed in precisely the same way by a raven. A study<sup>2</sup> of the remarkable activity of the Carmelite Order in Brescia in the late fifteenth and early sixteenth century has led to the plausible conclusion that the iconography of K2062 and its pendant was of Carmelite significance and that the panels were painted for the Carmelite monastery in Brescia. In this connection the phrase *Brixia Donavit*, inscribed on the panel in Venice, is interpreted as meaning that the city of Brescia paid for the paintings, as an expression of the city's interest in the fame

which the Order was bringing it. On the Venice panel there is also a repainted signature and date, the latter now reading 1570, obviously wrong. About 1510 is the date to which the panels are usually assigned; but if a Milanese period in the early 1530's is accepted for Savoldo, the grottolike formation of rocks behind Elijah and the fantastic mountains in the middle distance, over which Elijah is taken up in a chariot of fire, may, in their recollection of Leonardo's *Madonna of the Rocks*, suggest a date in the 1530's for K2062. Elijah's pose goes back to a much earlier source, to Squarcione's altarpiece of St. Jerome in the Museo Civico, Padua.<sup>3</sup> Among Northern influences on K2062, that of Dürer's engraving of *Sts. Anthony and Paul* (c. 1504) has been suggested. As to how K2062 and its pendant were intended to be shown – whether, for example, there was a larger panel between them, to form a triptych – there seems to remain no evidence. It has been suggested,<sup>4</sup> however, that a now-lost lunette representing David (bust-length) may have been part of the complex, since in 1871 Crowe and Cavalcaselle mention such a lunette and K2062 together as by Savoldo and in the same collection.<sup>5</sup> Further, there are in the Biblioteca Marciana, Venice, hasty sketches by Cavalcaselle of the *Elijah* and the lunette, both labeled as in the Manfrin Collection.<sup>6</sup> The subject of K2062 is taken from I Kings, chapter 17.

*Provenance:* Probably Carmelite Monastery, Brescia. Manfrin, Venice (Stanza B, no. 35 of ms. catalogue of 1851;<sup>7</sup> but no longer listed in the 1857 catalogue, so probably had been sold to the following). Marquis A.-M. Plattis, Padua (sold, Hôtel Drouot, Paris, May 13–14, 1870, no. 73, as Savoldo, from the Palazzo Manfrin, Venice). Charles Loeser, Florence (bought in the 1890's<sup>8</sup>) – exhibited: 'La Pittura Bresciana del Rinascimento,' Palazzo Tosio-Martinengo, Brescia, May–Sept. 1939, no. 156, as Savoldo. Mrs. Ronald Calnan, Milan (daughter of the preceding; sold 1954). Contini Bonacossi, Florence. Kress acquisition, 1954.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1956, p. 162 (catalogue by W. E. Suida and F. R. Shapley), as Savoldo. (2) By C. Gilbert, *The Works of Girolamo Savoldo* (microfilmed dissertation), New York University, 1955, pp. 407 ff. (3) This was first noted by C. Gamba, p. 382 of *op. cit.* in note 5, below. (4) By Gilbert, pp. 172, 200 of *op. cit.* in note 2, above. (5) Crowe and Cavalcaselle, *History of Painting in North Italy*, vol. II, 1871, p. 430 n. They derive K2062, its pendant, and the David lunette from the Manfrin Collection; but by what has been explained as a slip of the pen they speak of K2062 and the lunette as at this time nos. 88 and 161 in the Venice Academy along with K2062's pendant, which actually was there then. However, Borenius' comment on this passage in Crowe and Cavalcaselle (see Borenius' 1912 ed., vol. III, p. 319 n.) must be noted: 'Both numbers [88 and 161] are those of the catalogue of 1867. These pictures are

not now exhibited in the Venice Academy.' This would seem to indicate that they were exhibited there in 1867. S. M. Marconi (*Galleria dell'Accademia di Venezia: . . . Secolo XVI*, 1962, p. 189) says, in the note to the pendant, that K2062 was never in the Accademia collections. S. Moschini writes me (letter of Dec. 28, 1966) that although she does not have a catalogue of 1867, those of 1865 and 1875, where the numbering is identical, use nos. 88 and 161 for other paintings; that the catalogue of 1857, which contains the Manfrin paintings for the first time exhibited in the Accademia, does not mention the *David* and *Elijah*; and that she finds no evidence that they were ever there. Other critics who have been concerned with K2062, always as the work of Salvoldo, are C. de Fabriczy (in *Archivio Storico dell'Arte*, vol. III, 1897, p. 487, mentioned), S. Ortolani (in *L'Arte*, vol. XXXVIII, 1925, pp. 163 ff.), R. Longhi (in *Vita Artistica*, vol. II, 1927, p. 75, dating it soon after 1510), A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. III, 1928, pp. 749 f.), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 158, and earlier lists), C. Gamba (in *Emporium*, vol. LXXXIX, 1939, pp. 378 ff.), U. Capelli (in *Emporium*, vol. CXIV, 1951, pp. 14 ff., tentatively dating it a little later than the Accademia picture, for which he accepts the date 1510), and A. Boschetto (*Giovan Gerolamo Savoldo*, 1963, p. 38, and opp. pl. 13, dating it tentatively 1515/20). (6) These sketches are reproduced by Gilbert as figs. 68 and 69 of *op. cit.* in note 2, above. (7) This ms. catalogue, or inventory, is in the archives of the National Gallery, London. Information regarding entry no. 35 was kindly conveyed to me by Mr. Gilbert (letter of Apr. 11, 1960). (8) P. 172 of Gilbert, *op. cit.* in note 2, above. See M. Davies, *National Gallery Catalogues: Earlier Italian Schools*, 1961, p. 135, for further information regarding the formation and dispersion of the Manfrin Collection.

Attributed to

GIOVANNI GIROLAMO SAVOLDO

K1770 : Figure 217

THE ADORATION OF THE SHEPHERDS. Washington, D.C., National Gallery of Art (1638), since 1951.<sup>1</sup> Wood. 33½ × 47½ in. (84.5 × 119.7 cm.). Good condition except for slight abrasion of the Child's body; cleaned 1948.

Of the several scenes of the *Nativity* and *Adoration of the Shepherds* by Savoldo the painting at Hampton Court is dated 1527. This is probably a few years earlier than his versions of the subjects which are treated as night scenes, since he is known to have painted night scenes, with firelight, in the early 1530's.<sup>2</sup> In K1770 the light radiates from the Child and from the announcing angel in the sky. The 1530's therefore would probably be the period to which K1770 belongs if it was painted by Savoldo; but there is some doubt as to whether strong

Flemish influence on this master is enough to account for the somewhat leathery effect of the hands and faces and for the tedious treatment of the drapery folds. The possibility must be entertained that the picture may be a Northern copy after Savoldo.<sup>3</sup>

*Provenance:* Don Bartolo Bremuda, near Brescia. Contini Bonacossi, Florence. Kress acquisition, 1950.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 275 (catalogue by W. E. Suida), as Savoldo. (2) See C. Gilbert in *Art Bulletin*, vol. xxvii, 1945, pp. 124 ff. (3) K1770 has been attributed to Savoldo by R. Longhi (in ms. opinion), W. E. Suida (in *Art Quarterly*, vol. xv, 1952, pp. 165 ff.; see also note 1, above), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 158), and A. Boschetto (*Giovan Gerolamo Savoldo*, 1963, p. opp. pl. 62). C. Gilbert (*The Works of Girolamo Savoldo*, microfilmed dissertation, New York University, 1955, p. 493) denies K1770 to Savoldo and suggests it may be a composite copy by a Caravaggiesque Northerner after Savoldo.

### CALISTO PIAZZA DA LODI

Brescian School. Active 1514–62. He was trained under his father, Martino Piazza, and his uncle, Albertino Piazza, and then became a follower of Romanino. He was influenced also by the Venetians, especially Pordenone.

#### Attributed to CALISTO PIAZZA DA LODI

K 520 : Figure 219

THE ASSUMPTION OF THE VIRGIN. Stockton, Calif., University of the Pacific, since 1944. Wood. 102 $\frac{5}{8}$  × 51 $\frac{7}{8}$  in. (260.7 × 131.8 cm.). Condition not checked since 1944.

Attempts to identify the painter of K 520 have consistently pointed to the Brescian School.<sup>1</sup> Comparison with Calisto Piazza's work of about 1530, such as the *Madonna with the Baptist and St. Jerome*, in the Brera, Milan (note especially the emphasis upon details of muscles and tendons in the bodies and the echo of Romanino in the facial types), furnishes a tentative attribution and date for K 520.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1938.

*Reference:* (1) K 520 has been attributed (in ms. opinions) to Calisto Piazza by R. Longhi and, tentatively, F. M.

Perkins; to Calisto Piazza and Paolo Cavagna by W. E. Suida; to G. B. Moroni and Paolo Cavagna by A. Venturi; to the Brescian School, possibly Pietro Morone, by G. Fiocco; and to a Brescian artist, c. 1550, by B. Berenson.

### MORETTO DA BRESCIA

Alessandro Bonvicino, called Moretto. Brescian-Venetian School. Born c. 1498; died 1554. He was Venetian in style, the influence coming chiefly from Titian and Lotto, indirectly in part through his older fellow Brescians Savoldo and Romanino.

K 1428 : Figure 220

PIETÀ. Washington, D.C., National Gallery of Art (1093), since 1951.<sup>1</sup> Wood. 69 $\frac{1}{8}$  × 38 $\frac{3}{4}$  in. (175.6 × 98.5 cm.). Good condition except for having been cut down at sides and then extended to supposed original size; cleaned 1947–48.

Although nothing is known of its early history, K 1428 is now recognized as one of Moretto's finest paintings,<sup>2</sup> dating from the 1520's, at the end of his early period. In its emphasis upon structure it has been cited as a harbinger of Caravaggio.<sup>3</sup> It has also been cited as the model for a *Pietà* presumably by Civerchio in Sant' Afra, Brescia.<sup>4</sup> However this may be, Civerchio's *Pietà* in the lunette of his altarpiece of 1495 now in the Brescia Gallery anticipates K 1428 to a considerable extent in composition, although the movement is much more unified in K 1428 and the expression of feeling more intense and convincing. The Magdalen in Moretto's *Christ in the House of the Pharisee*, Church of Santa Maria in Calchera, Brescia, harks back to the version of the figure in K 1428.

*Provenance:* Earl of Egremont. Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. 1, 1913, no. 157, as Moretto) – exhibited: 'National Loan Exhibition,' Grafton Gallery, London, 1909–10, no. 80, as Moretto. Paul Drey's, New York. Kress acquisition, 1947.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 112 (catalogue by W. E. Suida), as Moretto. (2) The attribution is questioned by C. J. Ffoulkes (in *L'Arte*, vol. XIII, 1910, p. 301), but it seems to be accepted by all other critics, including A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. IV, 1929, p. 144), B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 375, and other editions), and G. Gombosi (*Moretto da Brescia*, 1943, p. 112). (3) See Venturi, *loc. cit.* in note 2, above. (4) See G. Gombosi, *loc. cit.* in note 2, above.



## MORETTO DA BRESCIA

K 24 : Figure 218

MADONNA AND CHILD WITH ST. STEPHEN AND ST. JEROME. Columbia, S.C., Columbia Museum of Art (54-402/14), since 1954.<sup>1</sup> Wood. 18×23½ in. (45.7×59.1 cm.). Generally good condition except for a few restorations.

A strong similarity of mood and of composition (especially of the group of Madonna and Child before a curtain) with Moretto's altarpiece in the Church of the Hospital of Orzinuovi, near Brescia, points to a date about 1525.<sup>2</sup> A parallel to the half-length St. Stephen in K 24 has been cited in the Frizzoni Collection, Milan.<sup>3</sup>

*Provenance:* Piccoli, Venice.<sup>4</sup> Contini Bonacossi, Rome. Kress acquisition, 1927 – exhibited: National Gallery of Art, Washington, D.C. (132), 1941–52.<sup>5</sup>

*References:* (1) Catalogue by W. E. Suida, 1954, p. 37, and by A. Contini Bonacossi, 1962, p. 76, as Moretto. (2) K 24 has been attributed to Moretto by B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, A. Venturi (in ms. opinions), W. E. Suida (in *Critica d'Arte*, Jan.–Mar. 1940, p. 118), and G. Gombosi (*Moretto da Brescia*, 1943, p. 110). (3) Gombosi, *loc. cit.* in note 2, above. (4) This collection, otherwise unknown, was cited by S. Pichetto for K 24. (5) *Preliminary Catalogue*, 1941, pp. 136 f., as Moretto.

## MORETTO DA BRESCIA

K 421 : Figure 221

PORTRAIT OF A LADY IN WHITE. Washington, D.C., National Gallery of Art (341), since 1941.<sup>1</sup> Canvas. 41⅞×34½ in. (106×88 cm.). Good condition except for the face, which has a vertical restoration on the right side of the mouth and extending through the neck and the collar.

The bad condition of the face may account for adverse criticism of K 421 and the suggestion that it may be by Moretto's mediocre assistant Mombello.<sup>2</sup> At the same time, the excellent condition of the hands and most of the dress may explain the high rank some critics have given the painting within Moretto's oeuvre.<sup>3</sup> For whatever one may think of the fashion of the dress, the shimmering satin is beautifully painted, and the hand with gloves and rose resting on the rug could almost be a passage out of Lotto. The costume would seem to date the painting about 1540.

*Provenance:* Rocca, Como (near Milan). Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited: 'La Pittura Bresciana del Rinascimento,' Palazzo Tosio-Martinengo, Brescia, May–Sept. 1939, no. 108 of catalogue by F. Lechi, as by Moretto at his best as portraitist; 'Italian Renaissance Portraits,' Knoedler's, New York, Mar. 18–Apr. 6, 1940, no. 19, as Moretto; 'Masterpieces of Art,' New York World's Fair, May–Oct. 1940, no. 9, as Moretto.

*References:* (1) *Preliminary Catalogue*, 1941, p. 137, as Moretto. (2) G. Gombosi (*Moretto da Brescia*, 1943, p. 120) lists K 421 as falsely ascribed to Moretto. C. Boselli (in *Arte Veneta*, vol. II, 1948, pp. 96 ff.) rejects the attribution to Moretto and suggests his pupil Mombello. (3) K 421 has been attributed to Moretto by B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, A. Venturi (in ms. opinions), and W. E. Suida (in *Pantheon*, vol. XXVI, 1940, p. 278, and *Critica d'Arte*, Jan.–Mar. 1940, p. 119). See also *Provenance*, above.

## MORETTO DA BRESCIA

K 458 : Figure 223

ANGEL IN ADORATION. Bloomington, Ind., Indiana University, Study Collection (L62.164), since 1962. Wood. 22¼×9¼ in. (56.5×23.6 cm.). Good condition except for a few restorations.

Since two somewhat similar panels of angels in the National Gallery, London, which were formerly catalogued as Moretto,<sup>1</sup> are now ascribed to Moroni, some weight is given to the attribution of K 458 to this master.<sup>2</sup> A closer parallel, however, is offered by the Magdalen kneeling to the right in Moretto's high altar in San Clemente, Brescia, in the upper zone of which are such ribbons as those in K 458, entwined in garlands.<sup>3</sup> The date of the altarpiece, probably 1548, would be suitable also for K 458.

*Provenance:* Piccinelli, Seriate (Bergamo). Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited: 'La Pittura Bresciana del Rinascimento,' Palazzo Tosio-Martinengo, Brescia, May–Sept. 1939, no. 93 of catalogue by F. Lechi, as Moretto.

*References:* (1) Nos. 2090–91. (2) K 458 has been attributed to Moroni by G. Gombosi, *Moretto da Brescia*, 1943, p. 67. (3) K 458 has been attributed to Moretto by B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). See also *Provenance*, above.

Attributed to  
MORETTO DA BRESCIA

K128 : Figure 222

ST. JEROME PENITENT. Washington, D.C., Howard University, Study Collection (61.150.P), since 1961.<sup>1</sup> Canvas. 32×25½ in. (81.3×64.1 cm.). Fair condition except for two tears in canvas on left side and some restoration.

The attribution to Moretto,<sup>2</sup> with a date of about 1530/40, is supported by comparison with such an accepted painting as the *Christ and the Woman at the Well*, Carrara Gallery, Bergamo; most obviously similar in the two paintings is the representation of the foliage, with bright, almost round, spots of paint. An attribution of K128 to Paris Bordone has also been considered.<sup>3</sup>

*Provenance:* Monti, Rome. Contini Bonacossi, Florence. Kress acquisition, 1930 – exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 1932, Atlanta, Ga., through June 1935, Charlotte, N.C., p. 36 of catalogue, as Moretto; National Gallery of Art, Washington, D.C. (172), 1941–52.<sup>4</sup>

*References:* (1) Catalogue by J. A. Porter, 1961, no. 7, as Moretto. (2) K128 has been attributed to Moretto by B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). G. Gombosi (*Moretto da Brescia*, 1943, p. 119) lists it as falsely ascribed to Moretto. (3) Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 47) attributes it tentatively to Bordone. G. Canova (*Paris Bordone*, 1964, p. 127) doubts that it is by Bordone. (4) *Preliminary Catalogue*, 1941, p. 137, as Moretto.

FRANCESCO MORONE

Veronese School. Born c. 1471; died 1529. He was a pupil of his father, Domenico Morone, and was influenced by Antonello da Messina, Montagna, and Mantegna, but chiefly by Carpaccio.<sup>1</sup>

K1164 : Figure 224

TWO OLIVETAN MONKS. Tucson, Ariz., University of Arizona, Study Collection (62.155), since 1962. Canvas. 17¾×22¼ in. (44.2×56.5 cm.). Abraded throughout.

In spite of its very poor preservation, K1164 is convincingly attributed to this artist on the basis of comparison with Francesco Morone's frescoes of about 1505 in Santa Maria in Organo, Verona, a date which would appear suitable for K1164 also. Vasari<sup>2</sup> praises some of the half-length portraits of Benedictine monks of Monte Oliveto in the frescoes as excellent portraits from life. Their animated

expressions and gestures are echoed in K1164,<sup>3</sup> which seems to be a fragment.

*Provenance:* Dan Fellows Platt, Englewood, N.J. (sold by estate trustee to the following). Kress acquisition, 1939. Exhibited, after acquisition by the University of Arizona: 'Religion in Painting,' Arkansas Arts Center, Little Rock, Ark., Dec. 7, 1963–Jan. 30, 1964, no. 22, as Francesco Morone.

*References:* (1) A good analysis of the stylistic influences on Francesco Morone is made by C. del Bravo, in *Paragone*, no. 151, 1962, pp. 3 ff. (2) *Le Vite*, Milanesi ed., vol. v, 1880, pp. 311 f. (3) K1164 has been attributed to Francesco Morone by B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 378) and the attribution is apparently accepted by E. Tietze-Conrat (in *Art in America*, vol. xxxi, 1943, p. 84).

LIBERALE DA VERONA

Veronese School. Born c. 1445; died 1526/29. He developed under the influence of Bellini, Girolamo da Cremona, and Mantegna. He was a miniaturist as well as a painter of frescoes and panels.

Follower of LIBERALE DA VERONA

K1267 : Figure 225

ST. SEBASTIAN. Nashville, Tenn., George Peabody College for Teachers, Study Collection (A-61-10-11), since 1961.<sup>1</sup> Wood. 26½×19 in. (67.3×48.3 cm.). Abraded throughout.

The model for K1267 seems to have been Liberale's full-length *St. Sebastian* in the Brera Gallery, Milan, which, in turn, derives from Antonio Rizzo's statue of Adam for the courtyard of the Ducal Palace, Venice. Both the Brera *St. Sebastian* and Liberale's slightly different version in the Berlin Gallery are more precise in modeling than K1267: compare, for example, the crisp leaves in the Berlin picture with the summarily drawn foliage in K1267. A more subtle demonstration of Liberale's superiority is offered by the half-length *St. John the Evangelist* in the Johnson Collection, Philadelphia Museum: the pose of the head parallels almost exactly that of K1267 but the expression is inspired and the modeling firm. K1267 may date in the first quarter of the sixteenth century.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1941.

*Reference:* (1) Peabody acquisitions report, 1961, p. 15, as

Liberale da Verona, following the attribution with which K1267 was acquired by the Kress Foundation.

### GIAN MARIA FALCONETTO

Veronese School. Born 1458; died 1534. He was influenced by Pisanello and Liberale da Verona, by Mantegna, and especially by his early study of antique monuments in Rome. He was a better architect than painter.

#### Attributed to GIAN MARIA FALCONETTO

K120 : Figure 228

ST. ONUPHRIUS AND ST. JOHN THE BAPTIST. Helena, Ark., Phillips County Museum (A 368a), since 1934. Wood.  $43\frac{3}{4} \times 23\frac{7}{8}$  in. (111.2 × 60.7 cm.). Inscribed above St. Onuphrius: s · [O]NUPHRIVS ·; above the Baptist: · s · IOHES BA · . . .; and on the Baptist's scroll: ECCE AGNVS DEI (from John 1: 29). Condition not checked since 1934.

If the altarpiece of the *Madonna and Child with Saints* in San Fermo Maggiore, Verona,<sup>1</sup> is correctly attributed to Falconetto, so too may be K120, which has been paralleled also with Falconetto's *Augustus and the Sibyl* in the Museo Civico, Verona.<sup>2</sup> The St. Onuphrius in K120 would seem to have been inspired by the *Hermit Saint* sometimes attributed to Pisanello in the Musée Jacquemart-André, Paris. Yet the style of K120 suggests Piedmont and Lombardy also.<sup>3</sup> X-ray indicates some changes in the composition, notably in the Baptist's gaze, originally directed to the left.

*Provenance:* Contini Bonacossi, Rome. Kress acquisition, 1930.

*References:* (1) Reproduced by A. Venturi (*Storia dell'arte italiana*, vol. VII, pt. IV, 1915, fig. 526). (2) K120 has been tentatively attributed to Falconetto by R. Longhi (in ms. opinion), suggesting that the background may have been inspired by Northern engraving. (3) G. Fiocco, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions) favor a Lombard-Piedmontese attribution, possibly to Francesco da Milano.

### NICCOLÒ GIOLFINO

Veronese School. Born 1476/77; died 1555. He is generally believed to have been a pupil of Liberale da Verona, with whom he seems to have collaborated briefly. He was influenced also by Raphael and by Northern styles.

K593 : Figure 226

LUCRETIA. Oberlin, Ohio, Oberlin College, Study Collection (61.82), since 1961.<sup>1</sup> Wood.  $16\frac{1}{2} \times 12\frac{7}{8}$  in. (41.3 × 32.7 cm.). Good condition except for a few restorations; cleaned 1961.

Stylistic parallels are offered by some of the figures in Giolfino's *Madonna in Glory with Saints* in the Berlin Museum and by the frescoed allegorical figures, especially the *Music*, in the Verona Museum.<sup>2</sup> The fact that the panel has been trimmed on all sides and that recent cleaning has revealed the branches of a tree at upper right suggests that the figure may have been full-length originally. The date may be about 1520.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1941 – exhibited: National Gallery of Art, Washington, D.C. (849), 1945–56.

*References:* (1) Catalogue by W. Stechow (in *Allen Memorial Art Museum Bulletin*, vol. XIX, 1961, p. 29), as Giolfino. (2) K593 has been attributed to Giolfino by F. M. Perkins (in ms. opinion).

### NICCOLÒ GIOLFINO

K1199 : Figure 227

THE MYTH OF DEUCALION AND PYRRHA. Bloomington, Ind., Indiana University, Study Collection (L 62.159), since 1962. Wood.  $39\frac{3}{4} \times 57$  in. (101 × 144.8 cm.). Fair condition.

The attribution to Giolfino<sup>1</sup> is supported by comparison with such accepted paintings as the Achilles scene in the Verona Museum. The sketchily indicated buildings in the background of K1199 find a close parallel in one of Giolfino's Bacchic scenes in the Philadelphia Museum. The strong Northern influence, especially in the Cranachlike types of children, have been cited in dating K1199 about 1520/30. The costume and pose of Deucalion seem to reflect a traditional type for the subject: compare the scene once in the Vendramin Collection, Venice, attributed to Schiavone.<sup>2</sup> The subject is taken from Ovid, *Metamorphoses* i, 381 ff.

*Provenance:* Comm. M. Guggenheim, Venice (sold by Helbing's of Munich, at Palazzo Balbi, Venice, Sept. 30–Oct. 4, 1913, no. 883, as Giolfino). Contini Bonacossi, Florence. Kress acquisition, 1939.

*References:* (1) K1199 has been attributed to Giolfino by B. Berenson (*North Italian Painters of the Renaissance*, 1907, p. 236), P. Schubring (*Cassoni*, 1923, p. 377, no. 689),

G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions); Longhi dates it about 1520/30. (2) Reproduced by T. Borenius, *The Picture Gallery of Andrea Vendramin*, 1923, pl. 59. The costume and pose are to be found again in a painting attributed to Girolamo da Treviso, the *Anti-Papal Allegory* at Hampton Court (see P. Pouncey in *Burlington Magazine*, vol. xcv, 1953, pp. 208 ff).

## GIOVANNI FRANCESCO CAROTO

Veronese School. Born c. 1480; died 1555/58. To the early impression of Liberale da Verona on Caroto's style there were added in the course of Caroto's career influences of Mantegna, Montagna, Francia, Raphael, Giulio Romano, Dosso Dossi, and the Lombard artists, notably Luini.

### K1117 : Figure 230

THE ENTOMBMENT. Portland, Ore., Portland Art Museum (61.42), since 1952.<sup>1</sup> Wood. 11 $\frac{3}{4}$  × 14 in. (29.9 × 35.6 cm.). Very good condition.

A date of about 1510/15 may reasonably be assigned to K1117, the period of the artist's predella panels for the triptych of San Giorgio in Braida, Verona,<sup>2</sup> in which Mantuan influence and a familiarity with Costa are evident. The central group, Nicodemus and Joseph of Arimathea lowering the body into the tomb while two holy women mourn over the body and two other women support the fainting Virgin, is taken from an engraving by Mantegna (Bartsch 2); St. John the Evangelist, standing at the foot of the tomb, is taken from another engraving, of which at least the invention is Mantegna's (Bartsch 3). The St. Veronica, kneeling at the left and displaying a napkin on which the crown of thorns is imprinted, is apparently Caroto's own addition to the composition. St. Jerome on the hill of Golgotha, the miraculous draught of fishes in the middle of the placid lake, and the conversion of St. Paul at the right appear in the far-reaching landscape background.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1937 – exhibited: National Gallery of Art, Washington, D.C. (478), 1941–52.<sup>3</sup>

*References:* (1) Catalogue by W. E. Suida, 1952, p. 14, as Caroto. (2) Reproduced by C. del Bravo, in *Paragone*, no. 173, 1964, figs. 7–8. K1117 has been attributed to Caroto by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi (in ms. opinions). (3) *Preliminary Catalogue*, 1941, p. 33, as Caroto.

## Attributed to GIOVANNI FRANCESCO CAROTO

### K1058 : Figure 229

MADONNA AND CHILD. Augusta, Ga., Gertrude Herbert Memorial Art Institute (007), since 1938. Canvas. 23 $\frac{1}{4}$  × 28 $\frac{1}{4}$  in. (59.1 × 71.8 cm.). Abraded throughout; painted on unprepared canvas.

Comparison with another version in the Museo Civico, Pavia, suggests that while K1058 may have been painted in Caroto's studio, it could scarcely have been executed by Caroto alone.<sup>1</sup> In the Pavia example the features of the Mother and Child and the details of the landscape are more clearly defined, the perspective is more convincing, and the saints in the landscape background, John the Baptist at the left and St. Christopher at the right, are more carefully drawn than the corresponding figures, a bishop saint and St. Jerome, in K1058. The figures of the Madonna and Child, evidently inspired by Raphael's *Madonna di Foligno*, suggest comparison stylistically with such a painting as Caroto's altarpiece, dated 1535, of St. Ursula in San Giorgio Maggiore, Venice, and would seem to date about 1535/40.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1936.

*Reference:* (1) The painting in Pavia is reproduced by C. del Bravo, in *Paragone*, no. 173, 1964, fig. 16. K1058 has been attributed to Caroto himself by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions), and by M. T. Franco Fiorio (in *Arte Lombarda*, vol. xi, pt. 1, 1966, p. 38), who cites, but does not reproduce, a painting in a Milanese private collection as a second variant of the painting in Pavia.

# UMBRIAN AND SIENESE SCHOOLS

## XV–XVI CENTURY

### LUCA SIGNORELLI

Umbrian School. Born c. 1441; died 1523. He is believed to have been a pupil of Piero della Francesca and he was also strongly influenced by Verrocchio and Antonio Pollaiuolo. His chief production was a series of frescoes in the Cathedral of Orvieto; elsewhere he worked mainly in Cortona, Arezzo, Florence, and Rome.

### LUCA SIGNORELLI and Assistant

#### K2123 : Figure 231

THE MARRIAGE OF THE VIRGIN. Washington, D.C., National Gallery of Art (1401), since 1956.<sup>1</sup> Wood. 8½ × 19 in. (21.6 × 48.2 cm.). Good condition except for minor restorations; cleaned 1955.

Although opinions as to its dating differ widely, from about 1490 to about 1510, K2123 has been generally attributed to Signorelli alone or with studio assistance.<sup>2</sup> Assistance in a predella panel is reasonably expected in his busy atelier. The plausible suggestion that the panel may have formed part of a predella of the *Annunciation* altarpiece now in the Volterra Pinacoteca would point to an early dating, since the altarpiece is dated 1491.<sup>3</sup> Equally suitable in subject matter for such a predella is K2123's companion panel, the *Presentation of the Virgin*, which is now in the Virginia Museum at Richmond,<sup>4</sup> having parted company with K2123 in 1922. Two comparable panels in the collection of the Earl of Crawford and Balcarres, London, dating perhaps a little earlier, have been cited as possible models for the compositional scheme of the predella to which K2123 and its companion belonged.<sup>5</sup> The slightly larger size of Lord Crawford's panels, the *Birth of the Baptist* and the *Meeting of Joachim and Anna*, argues against their having been associated in a predella with K2123.<sup>6</sup>

*Provenance:* H. E. Habich, Cassel, Germany. Gemäldegalerie, Cassel (acquired c. 1903).<sup>7</sup> Rudolf Chillingworth, Lucerne (sold, Galerie Fischer, Lucerne, Sept. 5, 1922, no. III, together with the *Presentation of the Virgin*, as Signorelli). Jacques Goudstikker, Amsterdam – exhibited: Amsterdam, Nov. 9–Dec. 13, 1930, no. 69 of catalogue, as

Signorelli; Rotterdam, Dec. 20, 1930–Jan. 3, 1931, no. 69 of catalogue, as Signorelli. Tozzi's, New York. Kress acquisition, 1955.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1956, p. 168 (catalogue by W. E. Suida and F. R. Shapley), as Signorelli. (2) K2123 has been attributed to Signorelli by B. Berenson (*Central Italian Painters of the Renaissance*, 1909, p. 248, and verbally, 1955, dating it c. 1510) and R. van Marle (*Italian Schools of Painting*, vol. XVI, 1937, p. 54, dating it c. 1498). A Venturi (*Storia dell'arte italiana*, vol. VII, pt. II, 1913, p. 409 n., and *Luca Signorelli*, 1921/22, p. 64) lists it as a Signorelli school work or Signorelli with collaborator. L. Dussler (*Signorelli*, 1927, no. 168, p. 211) classifies it as school work or of uncertain attribution to Signorelli, after 1510. M. Salmi (*Luca Signorelli*, 1953, pp. 50 f.) catalogues K2123 and its companion panel, the *Presentation of the Virgin* (see below), as by Signorelli with collaboration, noting that K2123 is the weaker of the two panels. (3) The connection with the *Annunciation* altarpiece is suggested by Salmi (*loc. cit.* in note 2, above). (4) Reproduced in the catalogue of the Cortona 'Mostra di Luca Signorelli,' 1953, no. 13. (5) See M. Salmi, in *Commentari*, vol. IV, 1953, pp. 110 f. (6) See also p. 42 of the catalogue by St. John Gore of the exhibition 'The Art of Painting in Florence and Siena from 1250 to 1500,' Wildenstein's, New York, Feb. 24–Apr. 10, 1965. (7) G. Mancini (*Vita di Luca Signorelli*, 1903, p. 182) cites the painting as recently acquired by the Cassel Gallery.

### LUCA SIGNORELLI and Assistant

#### K1566 : Figure 232

CALVARY. Washington, D.C., National Gallery of Art (1154), since 1951.<sup>1</sup> Wood. 28¾ × 39½ in. (72.1 × 100.4 cm.). Fair condition; some restoration in the background and some of the faces; cleaned 1949–50.

That this is a fragment from the background of a large painting of the *Deposition* is accepted, on the basis of comparison with a closely similar part of Signorelli's *Deposition* in the museum at Cortona, which is signed, and dated 1502. But whether K1566 is earlier or later than the Cortona altarpiece is a disputed question.<sup>2</sup> The somewhat

rough, sketchy execution might be explained by the originally subordinate position of K1566 in an altarpiece; but such a detail as the awkward arrangement of the legs of the white horse in the foreground suggests a misunderstanding of the corresponding horse in the Cortona painting, thus suggesting a later date (perhaps about 1505) and an assistant's participation in the work.

*Provenance:* Sir J. Charles Robinson, London – exhibited: 'The Work of Luca Signorelli and His School,' Burlington Fine Arts Club, London, 1893, no. 15 of catalogue, as Signorelli. Sold. c. 1894, to the following. Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. 1, 1913, no. 53, as Signorelli). Contini Bonacossi, Florence. Kress acquisition, 1948.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 64 (catalogue by W. E. Suida), as Signorelli. (2) A. Venturi (*Luca Signorelli*, 1921/22, p. 64) lists K1566 as a work of collaboration or of the school of Signorelli. L. Dussler (*Signorelli*, 1927, p. 211) considers it a school work. B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 533; Italian ed., 1936, p. 458, and in later ms. opinion) attributes it to Signorelli, as does M. Salmi (in *Commentari*, vol. IV, 1953, p. 113; *Luca Signorelli*, 1953, p. 31), who dates it before the Cortona *Deposition*. R. Longhi (in ms. opinion, 1948) gives it to Signorelli and suggests that two other fragments, one in the Louvre, representing five attendant figures, the other formerly in the Mackenzie Collection, London, of an executioner on a ladder, may have come from the same altarpiece as K1566.

## LUCA SIGNORELLI and Assistant

### K1657 : Figure 233

MADONNA AND CHILD WITH SAINTS AND ANGELS. Washington, D.C., National Gallery of Art (1639), since 1960. Wood.  $61\frac{3}{8} \times 53\frac{3}{8}$  in. (155.7 × 135.6 cm.). Very good condition; cleaned 1952.

The attribution of this altarpiece to Signorelli, with studio assistance in the execution, is accepted, as is a dating of about 1515.<sup>1</sup> There are close parallels for the composition among Signorelli's large altarpieces of the period, and individual figures were used with little variation in a number of his paintings. The Virgin and Child are especially typical, and even an entirely different scene, the *Deposition* in San Niccolò, Cortona (about 1510), includes facial types that are used in K1657 for the angels, St. Michael, the bishop saint, and the two Evangelists seated at the foot of the throne. Part of the predella for K1657 has been tentatively identified in K1736 (Fig. 234), a panel representing the *Flight into Egypt and Christ among the Doctors*.

*Provenance:* Sold by the heirs of Francesco Lombardi, Florence, 1875, to the following.<sup>2</sup> Villa Palmieri, Florence – exhibited: 'The Work of Luca Signorelli and His School,' Burlington Fine Arts Club, London, 1893, no. 29\* and p. xvii of catalogue (only a photograph was exhibited), as school piece, or possibly Luca's nephew Francesco Signorelli. Earl of Crawford and Balcarres, London. Wildenstein's, New York. Kress acquisition, 1949 – exhibited: Honolulu Academy of Arts, Honolulu, Hawaii, 1952–60.<sup>3</sup>

*References:* (1) K1657 is attributed to Signorelli and assistants by L. Dussler (in *Burlington Magazine*, vol. XLVII, 1925, p. 3, dating it toward 1515; see also his *Signorelli*, 1927, p. 138), B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 533; Italian ed. 1936, p. 459), and M. Salmi (in *Commentari*, vol. IV, 1953, pp. 117 f.; see also his *Luca Signorelli*, 1953, p. 65, dating it c. 1515). (2) According to an entry in an old inventory of the Earl of Crawford's collection. (3) Catalogue by W. E. Suida, 1952, p. 38, as Signorelli.

## LUCA SIGNORELLI and Assistant

### K1736 : Figure 234

THE FLIGHT INTO EGYPT AND CHRIST AMONG THE DOCTORS. Kansas City, Mo., William Rockhill Nelson Gallery of Art (61–65), since 1952.<sup>1</sup> Wood.  $8\frac{1}{2} \times 26\frac{3}{4}$  in. (21.6 × 68 cm.). Good condition except for a few restorations.

For freshness of colors and competent representation of space K1736 has been ranked among the more attractive of the panels which come from the predellas of Signorelli's altarpieces. Dating about 1515, K1736 is plausibly thought to have belonged to the predella for the altarpiece of the *Madonna* K1657 (Fig. 233).<sup>2</sup> As commonly in a predella, the composition is more animated than that of the main panel; there would seem to have been less studio assistance here than was usual in this period of the artist's career.

*Provenance:* Contessa Vosdari, Ferrara. Contini Bonacossi, Florence. Kress acquisition, 1950 – exhibited: National Gallery of Art, Washington, D.C. 1951;<sup>3</sup> 'Mostra di Luca Signorelli,' Palazzo Pretorio, Cortona, May–Aug. 1953, and Palazzo Strozzi, Florence, Sept.–Oct. 1953, no. 56 of catalogue, as Signorelli.

*References:* (1) Catalogue by W. E. Suida, 1952, p. 36, as Signorelli. (2) This was suggested by M. Salmi, in *Commentari*, vol. IV, 1953, pp. 117 f.; see also his *Luca Signorelli*, 1953, p. 65. B. Berenson and R. Longhi (in ms. opinions) and W. Mostyn-Owen (in *Burlington Magazine*, vol. xcvi, 1953, p. 274) consider K1736 a fine example of Signorelli. (3) *Paintings and Sculpture from the Kress Collection*, 1951, p. 66 (catalogue by W. E. Suida), as Signorelli.

## Studio of LUCA SIGNORELLI

K494 : Figure 235

THE BIRTH OF ST. NICHOLAS OF BARI

K499 : Figure 236

A MIRACLE OF ST. NICHOLAS OF BARI

Atlanta, Ga., High Museum of Art (58.53 and 58.54), since 1958.<sup>1</sup> Wood. Each, 9 $\frac{7}{8}$  × 8 in. (25.1 × 20.3 cm.). K494, fair condition; split on left side; a few restorations; cleaned 1957. K499, good condition except for a few restorations; cleaned 1957.

Although the coarse drawing seems to indicate studio work, the lively compositions and sincere expression in these two panels have won from some critics an attribution to Signorelli himself.<sup>2</sup> The date suggested is about 1500 or a little later. The panels, no doubt from the predella of an altarpiece in which St. Nicholas figured prominently, illustrate two episodes from his legend: in K494 the saint stands alone in his bath on the day of his birth; in K499 he appears after his death to rescue the young Adeodatus from servitude to a pagan king; at the left he picks the boy up by his hair; in the right background he delivers the boy to the kneeling parents.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1937 – exhibited: National Gallery of Art, Washington, D.C. (387, 392), 1941–54.<sup>3</sup>

*References:* (1) Catalogue by W. E. Suida, 1958, pp. 21 f., as Signorelli. (2) In ms. opinions the panels have been attributed by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi to Signorelli; by B. Berenson, doubtfully to Signorelli, 'late and poor.' (3) *Preliminary Catalogue*, 1941, pp. 185 f., as Signorelli.

MASTER OF THE GRISELDA  
LEGEND

Umbrian-Sienese School. Active late fifteenth century. So-called from three cassone paintings in the National Gallery, London, illustrating Boccaccio's story of the Patient Griselda. A follower of Signorelli's, he was influenced also by Pintoricchio and by Neroccio de'Landi, with the latter of whom he collaborated. His style is characterized by attenuated figures and stiff, mannered movement.

K1400 : Figure 237

EUNOSTOS OF TANAGRA. Washington, D.C., National Gallery of Art (782), since 1945. Wood. 34 $\frac{7}{8}$  × 20 $\frac{5}{8}$  in.

(88.5 × 52.5 cm.). Fair condition; some restoration in sky; cleaned 1955.

For the commentary on the series of *Virtuous Men and Women* (painted about 1495–1500) to which this belonged see the catalogue note to Matteo di Giovanni, K496.<sup>1</sup>

Like several other panels in the series, K1400 has lost the inscribed pedestal which was originally painted beneath the figure. Also like several others in the series, K1400 has a background which is always recognized as having been painted by the follower and collaborator of Signorelli's known as the Master of the Griselda Legend. The main figure, of Eunostos, has sometimes been attributed to Signorelli himself: it has been so labeled since 1945 in the National Gallery of Art. The exaggerated height of the figure, however, and the distortion of its members and its pose are much more in the style of the collaborator, who would seem, therefore, to have executed the whole panel, freely interpreting, perhaps, a cartoon by Signorelli for the large foreground figure.<sup>2</sup>

That Eunostos, a hero of Tanagra, is the subject of K1400 is evident even though the identifying inscription is missing: the scenes in the background illustrate his legend as recounted in Plutarch's *Moralia*, Greek Question 40, a Classical parallel to the Biblical story of Joseph and Potiphar's wife. Eunostos repulses the amorous advances of his cousin Ochnê, who then accuses him of having attacked her. Less fortunate in the end than his Biblical counterpart, Eunostos is set upon by Ochnê's three brothers and slain.

*Provenance:* Morland Agnew, London. Édouard Kann, Paris (sold, Paris, 1895). Lord Northampton. Earl of Ashburnham (possibly sold, Christie's, London, July 13, 1901, no. 94, as Early Italian).<sup>3</sup> Dowdeswell Bros. (before 1917).<sup>4</sup> Scott & Fowles, New York – exhibited: 'A Century of Progress Exhibition,' Art Institute, Chicago, June 1–Nov. 1, 1934, no. 37, as Signorelli; 'Twentieth Anniversary Exhibition,' Cleveland Museum of Art, June 27–Oct. 4, 1936, no. 147, as Signorelli. Anonymously exhibited – 'Masterpieces of Art,' New York World's Fair, May–Oct., 1939, no. 355, as Signorelli. Knoedler's, New York. Kress acquisition, 1945.

*References:* (1) For catalogue note to K496 see F. R. Shapley, *Paintings from the Samuel H. Kress Collection: Italian Schools, XIII–XV Century*, 1966, pp. 157 f. (2) G. de Nicola (in *Burlington Magazine*, vol. xxxi, 1917, pp. 224 ff.), R. van Marle (*Italian Schools of Painting*, vol. xvi, 1937, p. 128), and F. Zeri (in ms. opinion, 1948, and, implicitly, in *Apollo*, vol. lxxxiv, 1966, p. 448) attribute the main figure in K1400, as well as the background, to the Master of the Griselda Legend. B. Berenson (in *Dedalo*, vol. xi, 1931, p. 753) thinks the commission for the whole series may have been given to Signorelli and that he designed four of the panels, including K1400. L. Venturi (*Italian Paintings in America*, vol. II, 1933, no. 280) attributes K1400 to

Signorelli. F. Russoli (catalogue of the Poldi Pezzoli, Milan, 1955, p. 210) mentions K1400 as from the design of Signorelli. (3) This item was reported in the Chicago exhibition catalogue as identical with K1400; but in the sale catalogue no. 94 is described as 'Tobit and the Angel - arched top, on panel - 41 × 22½ in.' This would be a strange interpretation of the subject, and the height, if applying to K1400, would seem to indicate that at this time (1901) the painted pedestal for the figure was still part of the panel. (4) See G. de Nicola, *loc. cit.* in note 2, above.

## PIETRO PERUGINO

Pietro Vannucci, called Perugino from the city, Perugia, in which he was active. Umbrian School. Born probably 1445; died 1523. He may have been a pupil of Piero della Francesca and also a pupil or assistant of Verrocchio. He was much in Florence, where he was listed in the Company of St. Luke in 1472. He headed an active studio; Raphael was almost certainly one of his pupils. His most important activity outside of Perugia and Florence was in Rome, where he had a share in the decorations carried out in 1481/82 in the Sistine Chapel.

### K498 : Figure 238

ST. JEROME IN THE WILDERNESS. Washington, D.C., National Gallery of Art (391), since 1941.<sup>1</sup> Wood. 24½ × 16½ in. (62.5 × 42 cm.). Good condition except for a few minor restorations.

Suggestions of Pintoricchio's style in K498 indicate that it was probably painted about the time Perugino was working with that master on the decoration of the Sistine Chapel, 1481-82. There are other versions of the composition; especially close, even in the detail of the meeting of the infant St. John and the Christ Child, is the version in the Galleria Nazionale, Palazzo Barberini, Rome, which, although formerly attributed to Pintoricchio, is probably a replica by Perugino or his studio of K498 - the latter accepted as by Perugino himself.<sup>2</sup>

*Provenance:* Sir Giles Sebright, Beechwood, Boxmoor, and London (sold, Christie's, London, July 2, 1937, no. 139, as Venetian School; bought by Volterra). Contini Bonacossi, Florence. Kress acquisition, 1937.

*References:* (1) *Preliminary Catalogue*, 1941, pp. 151 f., as Perugino. (2) K498 has been attributed to Perugino by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi, F. Zeri (in ms. opinions), and E. Camesasca (*Tutta la pittura del Perugino*, 1959, p. 55). B. Berenson (in ms. opinion) attributes the head of the saint to Perugino; the rest to his studio.

## PIETRO PERUGINO

### K403 : Figure 239

MADONNA AND CHILD. Washington, D.C., National Gallery of Art (326), since 1941.<sup>1</sup> Wood. 27½ × 20 in. (70.2 × 50.8 cm.). Fair condition; flesh tones, especially the Child's body, abraded throughout; cleaned 1954.

Close in style to Perugino's *Virgin Adoring the Child* in the National Gallery, London, K403 probably dates about the same time, soon after 1500.<sup>2</sup> Several versions of the composition exist; one of the closest to K403 is no. 1220 in the National Gallery, London, attributed to Andrea di Aloigi. A copy of K403, formerly in the Benson Collection, London, is signed by the Cremonese Tommaso Aleni.<sup>3</sup> It has been suggested that K403 may have served as model for the Magdalen in the anonymous painting of *Christ in the House of the Pharisee* in the storeroom of the Vatican Gallery, Rome.<sup>4</sup>

*Provenance:* Probably the Marchesi di Villafranca, Madrid. Marquès de la Romana, Madrid (bequeathed to the following). Marquès de Villamayor, Madrid (sold to the following). Duveen's New York (*Duveen Pictures in Public Collections of America*, 1941, no. 132, as Perugino). Clarence H. Mackay, Roslyn, N.Y. (catalogue by W. R. Valentiner, 1926, no. 8, as Perugino; sold to the following). Kress acquisition, 1936.

*References:* (1) *Preliminary Catalogue*, 1941, p. 151, as Perugino. (2) See M. Davies, *National Gallery Catalogues: Earlier Italian Schools*, 1961, pp. 403 ff., for the attribution and dating of the London painting. K403 has been attributed to Perugino by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 437; Italian ed., 1936, p. 376), L. Venturi (*Italian Paintings in America*, vol. II, 1933, no. 327), and E. Camesasca (*Tutta la pittura del Perugino*, 1959, pp. 94 f.). (3) Reproduced by R. van Marle (*Italian Schools of Painting*, vol. XIV, 1933, fig. 326). It was in a sale at Christie's, Feb. 26, 1937, no. 152. (4) See F. Zeri, in *Burlington Magazine*, vol. xcvi, 1954, p. 148 and fig. 19.

## PIETRO PERUGINO

### K544 : Figure 240

ST. BARTHOLOMEW. Birmingham, Ala., Birmingham Museum of Art (61.103), since 1952.<sup>1</sup> Wood. 35½ × 28½ in. (89.5 × 71.8 cm.). Overcleaned at some time, especially in flesh tones; some restorations; last cleaned 1958.



This has been convincingly identified as coming from one of the two decorated faces of the large altarpiece which was commissioned of Perugino for Sant'Agostino, Perugia, was well under way in 1512, and was still unfinished when the artist died.<sup>2</sup> At least as early as the mid-seventeenth century the altarpiece was being dismembered and its panels were being hung in various parts of the church. Many of them are now in the Pinacoteca at Perugia; some are in other museums; some have been lost. Our first clear reference to the St. Bartholomew panel locates it in a private collection in Paris in 1850, when it is listed as one of the companionpieces of a *tondo* of a saint usually interpreted as Paul in the Louvre, Paris.<sup>3</sup> K 544 itself has sometimes been incorrectly mentioned as being in the Louvre.<sup>4</sup> The belief that the Louvre *tondo* has been cut down from a shape corresponding to that of K 544 is proven untenable by the measurements of the panels. The St. Paul *tondo* is 102 cm. in diameter and we must conclude that K 544 has been cut down from a *tondo* of the same size. The most complete reconstruction thus far offered for the altarpiece of Sant'Agostino places the *tondo* of St. Bartholomew in the upper zone of the right wing of the side of the altarpiece that faced the church nave,<sup>5</sup> and the Louvre *tondo* in the corresponding place in the left wing. The parapet in the background of K 544 is repeated in its pendant and in the corresponding *tondi* on the face of the altarpiece toward the choir. The sketchy technique points to a date of about 1515/20.

*Provenance:* Sant'Agostino, Perugia. Private Collection, Paris (1850). Contini Bonacossi, Florence. Kress acquisition, 1938 – exhibited: National Gallery of Art, Washington, D.C. (428), 1941–51.<sup>6</sup>

*References:* (1) Catalogue by W. E. Suida, 1952, p. 41, and 1959, p. 53, as Perugino. (2) K 544 has been attributed, in ms. opinions, to Perugino by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi. (3) O. Müндler, *Essai d'une analyse critique de la notice des tableaux italiens du Musée . . . du Louvre . . .* 1850, p. 161. (4) E. Camesasca (*Tutta la pittura del Perugino*, 1959, p. 131) cites this error. (5) Reconstruction by Camesasca (pp. 124 f. of *op. cit.* in note 4, above). (6) *Preliminary Catalogue*, 1941, p. 152, as Perugino.

## Studio of PIETRO PERUGINO

K 1153A : Figure 242

THE MOURNING VIRGIN

K 1153B : Figure 243

ST. JOHN THE EVANGELIST

Raleigh, N.C., North Carolina Museum of Art (GL.60.17.33 and GL.60.17.34), since 1960.<sup>1</sup> Wood. K 1153A, diameter,

8 in. (20.3 cm.); K 1153B, diameter, 8 $\frac{3}{8}$  in. (21.3 cm.). Good condition; very thinly painted.

These small, sketchily painted panels are in the style of Perugino's last years, about 1520,<sup>2</sup> in the period of the vast polyptych of Sant'Agostino, Perugia, which was still unfinished at the time of the artist's death. The *St. Bartholomew*, K 544 (Fig. 240), believed to have come from that altarpiece, offers a close stylistic parallel to K 1153A and B, which may be compared also to Perugino's frescoed *Pietà* in Santa Maria Maggiore, Spello, signed, and dated 1521. K 1153A and B probably once flanked a figure of the dead Christ.

*Provenance:* Sir Frederick Cook, Richmond, Surrey. Sir J. Charles Robinson and his son, Charles Newton Robinson, London (sold, R. Lepke's, Berlin, Mar. 31, 1914, no. 55, as Perugino. Contini Bonacossi, Florence. Kress acquisition, 1938.

*References:* (1) Catalogue by F. R. Shapley, 1960, p. 74, as Perugino. (2) K 1153A and B have been attributed to Perugino by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions).

## Follower of PIETRO PERUGINO

K 1557 : Figure 241

ST. SEBASTIAN. Trenton, N.J., State Museum, since 1963. Transferred from wood to canvas on masonite. 29 $\frac{7}{8}$  × 20 $\frac{3}{4}$  in. (75.9 × 52.7 cm.). Inscribed on loincloth, at right: SACIO (?)<sup>1</sup> Good condition except for minor restorations.

Attributed to Raphael when in the Solly Collection, K 1557 has more recently been given to Giannicola di Paolo by some critics; by others to Eusebio da San Giorgio; yet others hesitate to deny it to Raphael.<sup>2</sup> The attributions to Giannicola and Eusebio point to Perugino's following – possibly even to his studio about the time of Raphael's presence there. In a painting which was in the 1937 Berlin Museum sale,<sup>3</sup> a *St. Sebastian* corresponding to K 1557 appears in full length between two executioners and the head is used with no essential variation as angel head in a *Madonna and Child with Angels* in the Pinacoteca Estense, Modena,<sup>4</sup> and again in a *tondo* of the same subject in the Bob Jones University Collection, Greenville, South Carolina.<sup>5</sup> The two latter paintings are included in an oeuvre which has been suggested<sup>6</sup> for a follower of Perugino tentatively called, from the Bob Jones painting, the Master of the Greenville Tondo. The Berlin *St. Sebastian* referred to above would seem to belong to the same master's oeuvre,<sup>7</sup> and this may be said also of K 1557,<sup>8</sup> the date of which must be, in any case, around 1500. On the back of the panel from which K 1557 was transferred

was inscribed, reportedly in a seventeenth- or eighteenth-century hand:<sup>9</sup> QUESTO S. BASTIANO È STATO DA RAFFAELLO SANZIO DA URBINO DIPINTO PER I SIGNORI CONTI DEGLI ODDI PERUGIA. I.A.D.S.P. (This St. Sebastian was painted by Raphael Sanzio of Urbino for the Conti degli Oddi, Perugia). The last five letters are unexplained.

*Provenance:* The Conti degli Oddi, Perugia.<sup>10</sup> Edward Solly, London (*Descriptive Catalogue*, n.d., no. xxxviii, as Raphael; sold, Christie's, London, May 8, 1847, no. 38, as Raphael; bought by the following). Lord Northwick, Thirlestane House, Cheltenham, Gloucestershire (catalogue, 1853, no. 570, as Raphael; until 1873, when bought, through Sir J. Charles Robinson, by the following). Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. 1, 1913, no. 58, as Giannicola, although Herbert Cook adds a footnote suggesting defense of the Raphael attribution) – exhibited: 'Old Masters,' Royal Academy, London, 1875, no. 178, as Raphael. Contini Bonacossi, Florence. Kress acquisition, 1948 – exhibited: Philadelphia Museum, Philadelphia, Pa., 1950–53.<sup>11</sup>

*References:* (1) Whether or not original, this inscription would seem to be intended to stand as Raphael's signature. (2) K1557 has been attributed to Giannicola by T. Borenius (see *Provenance*, above, and Borenius' edition of Crowe and Cavalcaselle, *History of Painting in Italy*, vol. v, 1914, p. 459), U. Gnoli (*Pittori e miniatori nell'Umbria*, 1923, p. 140), R. van Marle (*Italian Schools of Painting*, vol. xiv, 1933, p. 430); tentatively to Eusebio da San Giorgio by B. Berenson (*Pitture italiane del rinascimento*, 1936, p. 154); and to Raphael by W. E. Suida (see note 11, below), H. Cook (tentatively, see *Provenance*, above), and R. Longhi (tentatively, in ms. opinion, 1948). (3) Sale, Julius Böhler's, Munich, June 1 and 2, 1937, no. 669, as Giannicola di Paolo; reproduced in sale catalogue, pl. 54. (4) Reproduced by W. Bombe, *Perugino*, 1914, p. 196, as doubtfully or wrongly attributed to Perugino. (5) Reproduced in catalogue of the Italian paintings in the Bob Jones Collection, 1962, p. 55, as Studio of Perugino. It is reproduced and attributed by W. Burger (in *Burlington Magazine*, vol. lv, 1929, pp. 87 f.) to the Peruginesque Sinibaldo Ibi. (6) In ms. opinion by F. Zeri quoted on p. 54 of the catalogue cited in note 5, above. (7) The Berlin painting even helps prove that the work on the *tondo* in Greenville need not be divided, as has been suggested, between two artists. (8) The inclusion of K1557 in the oeuvre of the Master of the Greenville Tondo has been suggested by E. P. Fahy, Jr. (in a letter of Dec. 15, 1966). (9) According to Borenius (*loc. cit.* under *Provenance*) and Suida (*loc. cit.* in note 11, below). (10) According to the inscription formerly on the back of the painting and according to Christie's catalogue of the Solly sale, May 8, 1847, no. 38. (11) Catalogue by Suida (in *Philadelphia Museum Bulletin*, vol. xlvi, Autumn, 1950), no. 4, as Raphael.

## PINTORICCHIO

Bernardino di Betto of Perugia. Umbrian School. Born c. 1454; died 1513. He joined the painters' guild in Perugia in 1481. Possibly a pupil of Fiorenzo di Lorenzo, he was also a close follower and assistant of Perugino, with whom he worked in the Sistine Chapel. His chief paintings are frescoes in the Vatican Borgia Apartments and in the Piccolomini Library, Siena Cathedral. He was active also in Orvieto, Spoleto, and Spello.

## K1375 : Figure 245

MADONNA AND CHILD. Denver, Colo., Denver Art Museum (E-IT-18-XV-936), since 1954.<sup>1</sup> Transferred from wood to masonite. 23½ × 15⅞ in. (59.1 × 40.3 cm.). Good condition except for some restoration in flesh tones.

The composition, popular in Umbrian painting of the time, seems to have been derived from Verrocchio. Verrocchio tended, however, to treat his entire landscape background as a distant view. The attribution of K1375 to Pintoricchio is accepted<sup>2</sup> and the date is probably about 1485.

*Provenance:* Major T. L. C. Curtis, Langford Hall, Newark, Nottinghamshire (sold, Christie's, London, July 9, 1937, no. 71, as Perugino; bought by Lumley). Wildenstein's, New York. Kress acquisition, 1943 – exhibited: National Gallery of Art, Washington, D.C. (816), 1945–51, as Pintoricchio; University of Arizona, Tucson, 1951–52;<sup>3</sup> after entering the Denver Art Museum: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 75, as Pintoricchio.

*References:* (1) Catalogue by W. E. Suida, 1954, p. 30, as Pintoricchio. (2) B. Berenson (in ms. opinion) and E. Carli (*Il Pintoricchio*, 1960, pp. 18 f.) attribute K1375 to Pintoricchio. (3) Catalogue by W. E. Suida, 1951, no. 7, as Pintoricchio.

## PINTORICCHIO

## K47 : Figure 244

MADONNA AND CHILD. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.35), since 1960.<sup>1</sup> Wood. 13¼ × 10 in. (33.7 × 25.4 cm.). Good condition except for a few restorations.

Classed with such well-known *Madonnas* by Pintoricchio as the one in San Severino Cathedral and the one in the Fitzwilliam Museum, Cambridge, K47 is believed to be an autograph work of about 1490 or perhaps after the artist's return from Rome to Perugia in 1495.<sup>2</sup>

*Provenance:* Conte Camillo Borgia-Mandolini, Perugia (1902).<sup>3</sup> Comte Grégoire Stroganoff, Rome (A. Muñoz, *Pièces de choix de la collection du Comte Grégoire Stroganoff*, vol. II, 1911, p. 25, as Pintoricchio). Seized by the Bolshevik Government in 1919.<sup>4</sup> L. Grassi, Florence (1926). Contini Bonacossi, Rome. Kress acquisition, 1929 – exhibited: National Gallery of Art, Washington, D.C. (141), 1941–52.<sup>5</sup>

*References:* (1) Catalogue by F. R. Shapley, 1960, p. 76, as Pintoricchio. (2) C. Ricci (*Pintoricchio*, English ed., 1902, p. 238), B. Berenson (*Central Italian Painters of the Renaissance*, 1909, p. 230), E. Hutton (in Crowe and Cavalcaselle, *New History of Painting in Italy*, vol. III, 1909, p. 295 n. 1), A. Venturi (*Storia dell'arte italiana*, vol. VII, pt. II, 1913, p. 661 n. 1, tentatively), U. Gnoli (*Pittori e miniatori nell'Umbria*, 1923, p. 295), R. van Marle (*Italian Schools of Painting*, vol. XIV, 1933, p. 255), and E. Carli (*Il Pintoricchio*, 1960, pp. 56 f.) have published κ47 as by Pintoricchio. In ms. opinions it has been given to Pintoricchio by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (later than published opinion). (3) According to Ricci, *loc. cit.* in note 2, above. (4) This information and the following item in the *Provenance* are contributed by F. M. Perkins in a ms. notation of 1926. (5) *Preliminary Catalogue*, 1941, p. 157, as Pintoricchio.

### PINTORICCHIO and Assistant

#### κ542 : Figure 246

MADONNA ADORING THE CHILD. Honolulu, Hawaii, Honolulu Academy of Art (2988.1), since 1952.<sup>1</sup> Wood. 17 $\frac{7}{8}$  × 13 $\frac{5}{8}$  in. (45.4 × 34.6 cm.). Fair condition; flesh tones slightly overcleaned; some restorations.

The composition, as indicated by X-ray, seems to have been first planned to show the Child nude (or possibly with a thin scarf as in κ1375, Fig. 245). The date may be around 1490/95, not long after the San Severino Madonna.<sup>2</sup> A small figure of the penitent St. Jerome is seen in the background to the left of the Child, while the procession of the Magi appears high on the cliff.

*Provenance:* Private Collection (Kuno Kocherthaler?) (sold, Sotheby's, London, June 9, 1932, no. 105, as Pintoricchio; bought by Coulette for the following). Godfrey Locker-Lampson (catalogue by R. Langton Douglas, n.d. [1937?], p. 38, no. XVI, as Pintoricchio, early work). Contini Bonacossi, Florence. Kress acquisition, 1938 – exhibited: National Gallery of Art, Washington, D.C. (426), 1941–52.<sup>3</sup>

*References:* (1) Catalogue by W. E. Suida, 1952, p. 28, as Pintoricchio. (2) κ542 is attributed (in ms. opinions) to Pintoricchio by B. Berenson, G. Fiocco, R. Longhi,

F. M. Perkins, W. E. Suida, and A. Venturi. E. Carli (*Il Pintoricchio*, 1960, p. 57) believes it was painted by Pintoricchio with some assistance, placing it in the period shortly after 1490. (3) *Preliminary Catalogue*, 1941, p. 158, as Pintoricchio.

### Follower of PINTORICCHIO

#### κ81 : Figure 247

MADONNA AND CHILD IN A LANDSCAPE. Alexander City, Ala., Alexander City Public Library, since 1964. Wood. 20 $\frac{1}{2}$  × 15 $\frac{1}{2}$  in. (52.1 × 39.4 cm.). Poor condition; abraded throughout; cleaned 1961.

The composition would seem to have derived from Fiorenzo di Lorenzo, passed on by Pintoricchio and Antoniazio Romano, perhaps, to the painter of κ81. In connection with a recent study of Umbrian paintings in the Lindenau Museum, Altenburg,<sup>1</sup> κ81 has been taken as an early example of the style of an anonymous Umbrian artist with Roman connections: a passage in the Signorellesque *Testament of Moses* in the Sistine Chapel is seen as the inspiration of the composition of the Virgin in κ81. It should be noted, however, that a parallel for this Virgin may be found also in Pintoricchio's share of the Sistine Chapel story of Moses. The head of the Virgin in κ81 is reminiscent, too, of a drawing of a head (the Virgin or a saint) formerly in the Oppenheimer Collection, London.<sup>2</sup> The date of κ81 may be near the turn of the century.

*Provenance:* Church of Santa Caterina a Magnanapoli, Rome.<sup>3</sup> Possibly Volterra, Florence. Kress acquisition, 1924(?).

*References:* (1) F. Zeri, in *Bollettino d'Arte*, vol. XLIX, 1964, pp. 52 f. (2) The drawing is reproduced by R. van Marle, *Italian Schools of Painting*, vol. XIV, 1933, fig. 190, where it is labeled as by Pintoricchio. (3) This provenance is indicated by a notation which is reported by F. Zeri (letter of Apr. 4, 1962) to have been found recorded on an old photograph of κ81 in the Gabinetto Fotografico Nazionale, Rome.

### ANTONIO DA VITERBO

Antonio del Massaro da Viterbo, called Il Pastura. Umbrian School. Active 1478–1509 in Rome, Tarquinia, Orvieto, and Viterbo. He was influenced by Perugino and Pintoricchio.

#### κ362 : Figure 248

PIETÀ. Atlanta, Ga., High Museum of Art (58.50), since

1958.<sup>1</sup> Wood. 11 $\frac{1}{2}$  × 17 in. (29.5 × 43.2 cm.). Good condition except for a few restorations.

Clearly this painting is by an artist close to Perugino if not by that master himself, as some critics have believed.<sup>2</sup> It has also been attributed to Pintoricchio.<sup>3</sup> But the attribution to Antonio da Viterbo remains most convincing.<sup>4</sup> In keeping with his style is the bulky drapery, the elaborately looped gauzes, the opaque highlights on noses and lips, and the somewhat vague modeling of the figures (note especially the lack of emphasis on third dimension in the body of Christ). The date may be soon after 1500.

*Provenance:* Mr. Robert Holford (1808–92), Westonbirt, Gloucestershire. Sir George Lindsay Holford, Westonbirt, Gloucestershire (catalogue by C. Phillips and A. Venturi, 1924, no. 18, as attributed to Perugino) – exhibited: Burlington Fine Arts Club, London, 1910, no. 53, as Umbrian School; 'Pictures and Other Objects of Art from the Collections of Mr. Robert Holford,' Burlington Fine Arts Club, London, 1921–22, no. 5, as possibly early Perugino. Holford sale (Christie's, London, July 15, 1927, no. 81, as Perugino; bought by Colnaghi). Private Collection (sold, Sotheby's, London, June 19, 1935, no. 154, as Pintoricchio; bought by Dubois). Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: National Gallery of Art, Washington, D.C. (312), 1941–51;<sup>5</sup> after entering the High Museum of Art: 'Religion in Painting,' Arkansas Arts Center, Little Rock, Ark., Dec. 7, 1963 – Jan. 30, 1964, no. 11, as Perugino.

*References:* (1) Catalogue by W. E. Suida, 1958, p. 37, as Perugino. (2) K362 has been attributed to Perugino by A. Venturi (*Storia dell'arte italiana*, vol. VII, pt. II, 1913, pp. 511 f.), G. Fiocco, R. Longhi, R. van Marle (in ms. opinions), and Suida (see note 1, above). (3) R. Fry (in *Burlington Magazine*, vol. XVI, 1910, p. 268), following the opinion of C. Phillips, attributes it to Pintoricchio. (4) B. Berenson (in ms. opinion) and F. Zeri (verbally) attribute K362 to Antonio da Viterbo. E. Camesasca (*Tutta la pittura del Perugino*, 1959, p. 150) finds this opinion convincing. U. Gnoli (*Pittori e miniatori nell'Umbria*, 1923, p. 191) lists K362 in the oeuvre of Mariano di Ser Austerio (for the style of this assistant of Perugino see U. Gnoli in *Bollettino d'Arte*, vol. I, 1921, pp. 124 ff.); but on p. 274 Gnoli lists it as by Perugino. (5) *Preliminary Catalogue*, 1941, p. 9, as Antonio da Viterbo.

## LO SPAGNA

Giovanni di Pietro, called Lo Spagna, from his Spanish origin. Umbrian School. First mentioned 1470; died 1528. He was a follower of Perugino and was strongly influenced by Raphael. He was active in Perugia, Spoleto, Todi, Macerata, and Trevi.

## K1186 : Figure 249

PIETÀ. Tucson, Ariz., St. Philip's in the Hills (School), Study Collection, since 1962. Wood. 14 $\frac{3}{4}$  × 18 $\frac{1}{2}$  in. (37.5 × 47 cm.). Fair condition; some restoration in sky; cleaned 1960.

The attribution to Lo Spagna<sup>1</sup> is supported by the stylistic resemblance of K1186 to this artist's Todi *Coronation* altarpiece of 1511 and, specifically, to the similar composition of one of the Todi predella panels, now in the Louvre, Paris. K1186 may be a little later, about 1515, since its figure types are in some respects closer to those in Lo Spagna's altarpiece of the *Madonna and Saints* in the Assisi Pinacoteca, dated 1516.

*Provenance:* Cav. Enrico Marinucci, Rome. Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: National Gallery of Art, Washington, D.C. (525), 1941–52;<sup>2</sup> 'Traveling Exhibition,' University of Arizona, Tucson, Ariz., Apr.–Sept. 1960.

*References:* (1) K1186 has been attributed (in ms. opinions) to Lo Spagna by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi, generally dating it toward 1515. (2) *Preliminary Catalogue*, 1941, p. 189, as Lo Spagna.

## UMBRIAN SCHOOL

### Early XVI Century

#### K1154 : Figure 250

MADONNA AND CHILD WITH THE INFANT SAINT JOHN. Tulsa, Okla., Philbrook Art Center (3363), since 1961. Wood. 21 $\frac{3}{4}$  × 17 $\frac{1}{4}$  in. (55.2 × 43.8 cm.). Inscribed on the scroll: ECCE[Agnus Dei] (from John 1 : 29). Very good condition except for some restoration at bottom edge.

Someone in the following of Perugino and Pintoricchio must have painted this characteristically Umbrian composition; but attempts to identify the follower have not been successful.<sup>1</sup> In the background are St. Jerome, at the right, and St. John the Baptist (?), at the left.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1938 – exhibited: National Gallery of Art (871), 1945–57, as Umbrian School, early sixteenth century.

*Reference:* (1) In ms. opinions R. Longhi and F. M. Perkins have attributed K1154 to a follower of Perugino, W. E. Suida and A. Venturi have noted that it is close to Pintoricchio, and B. Berenson and G. Fiocco have attributed it tentatively to Matteo Balducci.

## GIOVANNI BATTISTA BERTUCCI

Umbrian School. Active 1495–1516. He has been identified with the painter recorded in documents as Giovanni Battista Utili, Braceschi, and Dei Pittori, active in Faenza. Under the name of Utili he has been confused with Biagio d'Antonio da Firenze.<sup>1</sup> He was influenced by Costa, Francia, and the Umbrians, especially Perugino and Pintoricchio.

## K 1229B : Figure 251

ST. MARY MAGDALENE. Brunswick, Me., Walker Art Museum, Bowdoin College, Study Collection (1961.100.6), since 1961.<sup>2</sup> Wood. 19½ × 16⅜ in. (49.5 × 41 cm.). Inscribed on halo: S. MARIAM . . . Fair condition.

For the commentary, etc., see K 1229A, below.

## K 1229A : Figure 252

ST. SEBASTIAN. Nashville, Tenn., George Peabody College for Teachers, Study Collection (A-61-10-10), since 1961.<sup>3</sup> Wood. 19⅝ × 16⅜ in. (49.8 × 41 cm.). Inscribed on halo: S. [S]EBASTIA[N]. Fair condition.

The combination of influences in the style seems to justify an attribution to Bertucci,<sup>4</sup> whose paintings in the Faenza Gallery offer parallels for figure types and landscape and suggest a date of about 1510 for K 1229A and B. Even the diminutive figures of driver and laden ass in the background of K 1229A reappear in the background of Bertucci's *Incredulity of Thomas* in the National Gallery, London. K 1229A and B may have been cut down from full-length figures. The painted colonnettes at the sides indicate that the panels are fragments of an altarpiece.

*Provenance:* English Collection. Contini Bonacossi, Florence. Kress acquisition, 1939.

*References:* (1) See F. R. Shapley, *Paintings from the Samuel H. Kress Collection: Italian Schools, XIII–XV Century*, 1966, pp. 131 ff. (2) *Walker Art Museum Bulletin*, vol. 1, 1961, p. 8, as Central Italian, second half of fifteenth century. (3) Peabody acquisitions report, 1961, p. 14, as Central Italian, fifteenth century. (4) K 1229A and B have been attributed (in ms. opinions) to a Tuscan painter by G. Fiocco; to the Ferrarese-Bolognese School by F. M. Perkins and A. Venturi; tentatively to Timoteo Viti by W. E. Suida; and tentatively to Bertucci by R. Longhi.

## RAPHAEL

Raffaello Sanzio. Umbrian School. Born 1483; died 1520. He was perhaps a pupil of Timoteo Viti, but his style was chiefly formed by Perugino. In 1504 he was active in

Florence, where he was influenced by Leonardo and Fra Bartolommeo. A few years later, while carrying out decorations in the Vatican, he came under the influence of Michelangelo, and in 1514 he was appointed architect of St. Peter's.

## K 302 : Figure 254

THE ANNUNCIATION. Washington, D.C., National Gallery of Art (266), since 1941.<sup>1</sup> Wood. 15⅞ × 14⅜ in. (40 × 36 cm.). Good condition.

Critics have usually attributed this panel to Perugino, dating it between about 1500 and 1510 and almost always noting a close relationship to Raphael.<sup>2</sup> The less frequent attribution to Raphael himself now appears to be more convincing.<sup>3</sup> Strong evidence is offered by the distant views in the backgrounds of the roundels; such delicate atmospheric gradations, not paralleled in Perugino, are characteristic of Raphael about 1500, as in his *Holy Trinity Adored by Sts. Sebastian and Roch*, in Città di Castello, or the *Dream of a Knight*, in the National Gallery, London. The former of these offers good parallels also to the hands in K 302. Typical of Raphael are the classical profile of the angel and the strong coloring of his drapery, as well as the masterly handling of the folds, which the *Dream of a Knight* again parallels. As for the sensitive arabesques in the ground surrounding the *tondi*, and the pairs of nude winged figures, this is the kind of ornamental work to be expected of Raphael when, in 1500, he was probably taking some part in Perugino's decoration of the Cambio, Perugia. It has been plausibly suggested that K 302 may have been the cover for a painting of a religious subject.<sup>4</sup> The winged figures (*Erotes*)<sup>5</sup> may be intended as merely decorative motives; but since they are asleep it is tempting to think that their presence here – asleep – below the *Annunciation to the Virgin* may be intended to emphasize the subordination of carnality to chastity.

*Provenance:* W. G. Coesvelt, Carlton Terrace, London (catalogue – with engraving by F. Joubert – by Mrs. Jameson, 1836, no. 80, as Raphael, but attribution doubted by Mrs. Jameson on p. vii; sold, Christie's, London, June 13, 1840, no. 37, as Raphael; bought by Farquhar). Granville Edward Harcourt Vernon, Grove Hall, Nottinghamshire – exhibited: 'Art Treasures,' Manchester, 1857, no. 144, as Raphael. Lady Selina Hervey (widow of preceding) – exhibited: 'Old Masters,' Royal Academy, London, 1883, no. 176, as Raphael; New Gallery, London, 1893–94, no. 246, as Raphael. Contini Bonacossi, Florence. Kress acquisition, 1935.

*References:* (1) *Preliminary Catalogue*, 1941, p. 151, as Perugino. (2) K 302 has been attributed to Perugino by G. Fiocco, G. Gronau, R. Longhi, A. L. Mayer, W. E. Suida, A. Venturi (in ms. opinions), and E. Camesasca

(*Tutta la pittura del Perugino*, 1959, p. 93, tentatively). B. Berenson (*Central Italian Painters of the Renaissance*, 1909, p. 193) attributes it to Giannicola Manni (i.e. Giannicola di Paolo), but later (in ms. opinion) gives it to Perugino's studio. (3) K1239 was attributed to Raphael when in the Coesvelt and Vernon collections (see under *Provenance*, above, and S. Reinach, *Répertoire de peintures*, vol. I, 1905, p. 40). F. M. Perkins (in ms. opinion) inclined toward an attribution to Raphael. More recently R. van Marle (in ms. opinion, 1935) defended the attribution to Raphael. (4) Suggested by F. Zeri (in letter of Sept. 20, 1948). (5) Camesasca (*loc. cit.* in note 2, above) suggests that the paired nudes may be identified as Eros and Anteros.

## RAPHAEL

### K1239 : Figures 255-256

BINDO ALTOVITI. Washington, D.C., National Gallery of Art (534), since 1941.<sup>1</sup> Wood.  $23\frac{1}{2} \times 17\frac{1}{4}$  in. (59.7 × 43.8 cm.). Very good condition except for a few restorations in the blue mantle.

Generally identified as the portrait mentioned by Vasari of the Roman banker Bindo Altoviti, when he was young, by Raphael,<sup>2</sup> K1239 has nevertheless been the subject of much dispute regarding the identification of sitter as well as painter. Contentions that Vasari referred to a self-portrait<sup>3</sup> have lost favor; but the doubts cast on Vasari's attribution to Raphael (assuming that K1239 is, as seems very likely, the painting to which he referred) have grown into certainties for some critics, who attribute the painting to Giulio Romano.<sup>4</sup> However, Raphael's claim to execution as well as design has had its champions.<sup>5</sup> The Mannerist characteristics of the work are not without parallels in other portraits by Raphael: one of the figures in the double portrait at the Doria Gallery in Rome shows an almost equally sharp *contrapposto*; and the strong coloring, a characteristic introduced into the Roman School by Sebastiano del Piombo<sup>6</sup> is not uncommon in Raphael's late period: K1239 probably dates no earlier than 1515, when Bindo Altoviti was about twenty-five years of age. It should be further noted that in K1239 the flesh seems less like enamel and the hair less metallic than in paintings by Giulio Romano. The classification of the portrait in Raphael's oeuvre, therefore, even if with Giulio Romano's participation, seems preferable at present. Several copies of K1239 are known.<sup>7</sup>

*Provenance*: Palazzo Altoviti, Rome (until shortly before 1790). Palazzo Altoviti, Florence (sold, 1808, to Johann Georg von Dillis<sup>8</sup> for the following). Crown Prince Ludwig of Bavaria (who presented it to the following). Alte Pinakotek, Munich (catalogue, 1853, no. 581, as self-portrait by Raphael;<sup>9</sup> sold, late 1930's, to the following).

Duveen's, New York (*Duveen Pictures in Public Collections of America*, 1941, no. 136, as Raphael). Kress acquisition, 1940.

*References*: (1) *Preliminary Catalogue*, 1941, p. 165, as Raphael. (2) Vasari, *Le Vite*, Milanese ed., vol. IV, 1879, p. 351. (3) This interpretation of Vasari's passage seems to have been suggested first by G. Bottari (notes to Vasari, vol. III, 1781, p. 158) and was followed by some nineteenth-century writers. (4) A number of critics, among them G. Morelli (*Italian Masters in German Galleries*, 1883, pp. 84 f.) and O. Fischel (*Raphael*, vol. I, 1948, p. 365) have doubted the attribution to Raphael. H. Dollmayr (in *Jahrbuch der Kunsthistorischen Sammlungen*, vol. XVI, 1895, p. 357) was perhaps the first to attribute K1239 unreservedly to Giulio Romano; but he based his attribution on a portrait at that time in the Corsini Gallery, which seems now to have dropped out of the Giulio Romano literature. S. Ortolani (*Raffaello*, 1945, p. 65), while retaining K1239 in the oeuvre of Raphael, finds characteristics of Giulio Romano in the coloring, light, and shade. The picture has been attributed to this artist, with a date between 1520 and 1524, by F. Hartt (*Giulio Romano*, vol. I, 1958, pp. 51 ff.). S. Freedberg (*Painting of the High Renaissance in Rome and Florence*, vol. I, 1961, pp. 338 ff., dating it c. 1516 and giving the design for it tentatively to Raphael) and L. Dussler (*Raffaello*, 1966, p. 75) follow the attribution to Giulio Romano. (5) Among those who have accepted the attribution to Raphael are J.-D. Passavant (*Raphaël d'Urbain*, vol. II, 1860, pp. 117 ff.), F.-A. Gruyer (*Raphaël, peintre de portraits*, vol. II, 1881, pp. 5 ff.), Crowe and Cavalcaselle (*Raphael*, vol. II, 1885, pp. 170 ff.), A. Venturi (*Raffaello*, 1920, p. 184), and B. Berenson (*Pitture italiane del rinascimento*, 1936, p. 413), although he had earlier (in *Gazette des Beaux-Arts*, vol. XXXVII, 1907, p. 209) followed Morelli in doubting the attribution to Raphael and had suggested Baldassare Peruzzi. When C. Brandi, whose understanding of Raphael's late style is especially penetrating, had occasion to examine K1239 in 1954, he defended the attribution to Raphael. In response to my recent inquiry, Prof. Brandi writes (Nov. 27, 1967): "Effettivamente io ritengo di Raffaello il ritratto di Bindo Altoviti, che ha una qualità superiore ai ritratti di Giulio Romano, soprattutto nel trattamento dei capelli e nel chiaroscuro vellutato del volto. Inferiore è la qualità del pannello, e qui può darsi che abbia avuto mano qualche aiuto." E. Camesasca (*Tutta la pittura di Raffaello*, vol. I, 1962, pp. 89 f.) enters K1239 as attributed to Raphael, possibly executed by Giulio Romano, but in a style modified, perhaps, by contact with Andrea del Sarto. (6) Suggested by G. M. Richter in *Burlington Magazine*, vol. LXXVIII, 1941, p. 178 n. 9. (7) Among these copies, one belonging to Marchese Umberto Strozzi, whose family intermarried with the Altoviti, has recently been called to my attention by J. Pope-Hennessy (letter of Aug. 25, 1965) as probably dating from the seventeenth century. (8) Passavant (*loc. cit.* in note 5, above) credits Jean Metzger

with this acquisition for the prince. (9) According to Passavant (*loc. cit.*). Later Munich catalogues refer to the painting as a portrait of a young man and attribute it, now to Raphael, now to his school, and now to Giulio Romano.

### Follower of RAPHAEL

K1782 : Figure 258

THE MASSACRE OF THE INNOCENTS. Amherst, Mass., Amherst College, Study Collection (1961-82), since 1961.<sup>1</sup> Wood.  $8\frac{1}{2} \times 22\frac{7}{8}$  in. ( $20.6 \times 58.1$  cm.). Fair condition; some abrasion.

Many of the figures in this composition are found in an engraving of the subject by Marcantonio Raimondi (Bartsch 18) and in drawings by Raphael at Windsor Castle and the Albertina, Vienna. Possibly Raimondi (c. 1480-c. 1530) worked from a more complete composition by Raphael for which the Windsor and Vienna drawings were studies. The engraving furnished the painter of K1782 with some figures which are omitted or barely suggested in the Windsor drawing; yet one figure, at least, the woman in the right background of K1782 running to the right with upraised hands, finds a closer model in the drawing than in the engraving. Some of the figures in K1782 are strongly reminiscent of Perino del Vaga, especially of his decorations in the Vatican Loggie. The studio of Baldassare Peruzzi has been suggested<sup>2</sup> as a possible source of K1782, which has also been tentatively attributed to Pirro Ligorio.<sup>3</sup>

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1950.

*References:* (1) Catalogue, 1961, as follower of Raphael, early sixteenth century. (2) R. Longhi (in ms. opinion). (3) B. Berenson (verbally). It was as by Ligorio that K1782 was acquired by the Kress Foundation; the attribution was changed by W. E. Suida to follower of Raphael.

### Circle of RAPHAEL

K1550 : Figure 259

PUTTI WITH A WINE PRESS. Washington, D.C., National Gallery of Art (1151), since 1956.<sup>1</sup> Wood. Diameter,  $13\frac{1}{8}$  in. ( $33.3$  cm.). Slightly abraded throughout; cleaned 1949-50.

Attempts to assign K1550 to a definite artist have led to Raphael and to Perugino<sup>2</sup> at a date of about 1500. Distinction between the two at this period and in this subject is

especially difficult: Perugino and Raphael were painting almost identical types of infants. Parallels are especially abundant in the Cambio decorations, Perugia, and the early *Madonnas* by Raphael. There is a Raphaelesque decoration of dancing *putti* on a majolica plate from Urbino now in the Museo Estense, Modena, and a vintage scene with *putti* is known in a slightly earlier engraving, probably Ferrarese.<sup>3</sup> One of the *putti* in K1550 reigns, as Infant Bacchus, over the vintage.

*Provenance:* Prof. Pietro Toesca, Rome (sold c. 1933 to the following). Contini Bonacossi, Florence. Kress acquisition, 1948.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1956, p. 146 (catalogue by W. E. Suida and F. R. Shapley), as circle of Raphael, c. 1500. (2) K1550 has been attributed to Perugino by G. Gronau, to Raphael by B. Berenson (in ms. opinions), and to the Florentine circle of Raphael by E. Camesasca (*Perugino*, 1959, p. 168). (3) Prints of this engraving are in Vienna and Chatsworth (see A. M. Hind, *Early Italian Engraving*, vol. I, catalogue, pt. I, 1938, p. 258, no. 18; vol. IV, pl. 410).

## UMBRIAN SCHOOL

Early XVI Century

K1567 : Figure 253

THE FLAGELLATION OF CHRIST. Washington, D.C., National Gallery of Art (1160), since 1951.<sup>1</sup> Wood.  $22 \times 18\frac{7}{8}$  in. ( $55.9 \times 48.1$  cm.). Good condition except for some restoration in the vertical cracks.

Raphael, Perugino, Raphael and Perugino collaborating, Lo Spagna, Bacchiacca, and Genga have been credited with this painting.<sup>2</sup> The last of these attributions might be the most convincing if Genga's known oeuvre were equal in quality to K1567. Striking parallels for the types of figures, the squarish hands, the fluttering drapery, and the stylized tree foliage are found in Genga's *Martyrdom of St. Sebastian* in the Uffizi, Florence. The influence of the Cambio frescoes at Perugia and of Perugino's *Martyrdom of St. Sebastian* (painted 1505) at Panicale supports the suggestion that K1567 may have been painted by Genga while he was in the studio of Perugino, and the borrowing of the profile face of the flagellator at the left from Leonardo's *Battle of Anghiari* also points to a date of about 1505.

*Provenance:* George Morland, London (said to have been acquired in Milan). A. Hope, London. Lord Northwick, Thirlestane House, Cheltenham, Gloucestershire - exhibited: British Institution, London, 1839, no. 41, as Raphael. Auctioned by Phillip's at Thirlestane House, July 26, 1859,

no. 62, as Raphael, to the following. John Watkins Brett, London (sold, Christie's, London, Apr. 5-18, 1864, no. 827, as Raphael, to Morland).<sup>3</sup> Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. I, 1913, no. 54, as school of Perugino, probably Bacchiacca - exhibited: 'National Exhibition of Works of Art,' Leeds, 1868, no. 53, as Lo Spagna; 'Old Masters,' Royal Academy, London, 1902, no. 19, as Perugino. Contini Bonacossi, Florence. Kress acquisition, 1948.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 96 (catalogue by W. E. Suida), as Umbrian School, c. 1505, possibly Raphael. (2) K1567 was attributed to Raphael as early as 1839, when it was in Lord Northwick's collection (see *Provenance*, above). Crowe and Cavalcaselle (*History of Painting in Italy*, vol. III, 1866, p. 228 n. 3) assign it to the studio of Perugino, painted by some pupil of Perugino other than Raphael. J. C. Robinson (*Memoranda on Fifty Pictures*, 1868, no. 7) thinks it by Lo Spagna. T. Borenius (vol. V, p. 341 n. 2, of 1914 edition of Crowe and Cavalcaselle's book cited in note 2, above) says he follows Umberto Gnoli in favoring an attribution to Bacchiacca (see also *Provenance*, above), an attribution which is tentatively accepted by L. Dussler (*Raffaello*, 1966, p. 76). R. Longhi (in ms. opinion, 1948) suggests collaboration between Perugino and Raphael and later (in *Paragone*, no. 65, 1955, p. 21), without discussing the entire composition, he cites the flagellator at the left as an early work by Raphael. B. Berenson (in ms. opinion, 1951) says K1567 is not possibly by Raphael but perhaps by Genga in Perugino's studio. W. E. Suida (in *Festschrift W. Sas-Zaloziecky*, 1956, pp. 165 f.) defends Longhi's opinion, that the work is a collaboration of Raphael and Perugino; he credits Raphael with painting the two flagellators, the landscape, the four spandrel medallions, and possibly the capital of the column; the figure of Christ he thinks especially typical of Perugino. O. Fischel (*Die Zeichnungen der Umbrier*, 1917, p. 156, no. 93, fig. 159), noting that K1567 has been attributed to Bacchiacca, cites as source of the pose of Christ a drawing of St. Sebastian in the Berlin Kupferstichkabinett which he attributes to Perugino. E. Camesasca (*Tutta la pittura di Raffaello*, vol. I, 1962, pp. 81 f.) catalogues K1567 as attributed to Raphael. (3) G. Redford, *Art Sales*, vol. II, 1888, p. 248.

## GIROLAMO GENGA

Umbrian School. Born c. 1476; died 1551. He was a pupil of Signorelli and Perugino and was influenced also by Raphael and Sodoma. He was sculptor and architect, as well as painter, and was active in Urbino, Cortona, Siena, Rome, and Mantua.

### K144 : Figure 257

MADONNA AND CHILD ENTHRONED WITH SAINTS.

Phoenix, Ariz., Arizona Museum, since 1933. Wood. 66×50 in. (167.6×127 cm.). Condition not checked since 1933.

The combination of influences of Signorelli and Raphael support the attribution of K144 to Genga with a date of about 1515.<sup>1</sup> The saints represented are Pantaleon, with pill box and with his name inscribed on his purse; Joseph the husband of Mary, with a blossoming rod; Prisca, with cross and eagle; and Anthony Abbot, with staff and bell.

*Provenance:* Conti, Rome. Baron André Sigmond von Lemhény, Switzerland (sold, Anderson Galleries, New York, Jan. 22, 1931, no. 70, as Genga). Kress acquisition, 1931.

*Reference:* (1) K144 has been attributed (in ms. opinions) to Genga by G. Fiocco, R. Longhi (suggesting a date of c. 1510/20), R. van Marle, A. L. Mayer, W. E. Suida, and A. Venturi. B. Berenson (in ms. opinion) places it close to Pacchiarotto.

## GIROLAMO GENGA

### K113 : Figure 260

ST. AUGUSTINE GIVING THE HABIT OF HIS ORDER TO THREE CATECHUMENS. Columbia, S.C., Columbia Museum of Art (54-402/13), since 1954.<sup>1</sup> Wood. 18½×34½ in. (47.3×86.7 cm.). Fair condition; some restoration at bottom and in background.

The attribution of K113 to Genga is accepted,<sup>2</sup> as is the identification of its original location, along with a panel of *St. Augustine Baptizing the Catechumens*, in the predella of an altarpiece which Genga painted for Sant'Agostino, Cesena, receiving part payment in 1516 and final payment in 1518. The very large main panel of the altarpiece, the *Madonna with Saints and Angels and God the Father*, is now in the Brera, Milan, and the other known predella panel is in the Carrara Gallery, Bergamo. The influence of Signorelli is evident in the emphasis on the anatomical modeling and vigorous movement of the nude figures, but some of the other figures are more suggestive of Raphael.

*Provenance:* Sant'Agostino, Cesena. Private Collection, Milan.<sup>3</sup> Contini Bonacossi, Rome. Kress acquisition, 1930 - exhibited: 'Italian Pictures Lent by Mr. Samuel H. Kress,' Oct. 1932, Atlanta, Ga., through June 1935, Charlotte N.C., p. 30 of catalogue, as Genga; National Gallery of Art, Washington, D.C. (167), 1941-52.<sup>4</sup>

*References:* (1) Catalogue by W. E. Suida, 1954, p. 35, and by A. Contini Bonacossi, 1962, pp. 63 f., as Genga. (2) K113 is attributed to Genga by G. Fiocco, R. Longhi, R.



van Marle, F. M. Perkins, A. Venturi (in ms. opinions), M. Salmi (in *Rassegna Marchigiana per le Arti Figurative . . .*, vol. VI, 1928, p. 235), and B. Berenson (*Pittura italiana del rinascimento*, 1936, p. 190. (3) According to Salmi, *loc. cit.* in note 2, above. (4) *Preliminary Catalogue*, 1941, p. 74, as Genga.

### GIANNICOLA DI PAOLO

Wrongly called Manni. Umbrian School. Active, 1484–1544. He was probably a pupil of Perugino, was influenced also by Raphael and Sodoma, and was active chiefly in Perugia.

#### κ 533 : Figure 264

THE CRUCIFIXION. Portland, Ore., Portland Art Museum (61.37), since 1952.<sup>1</sup> Wood. 23½ × 16 in. (58.8 × 40.6 cm.). Good condition except for a few restorations.

Comparison with documented paintings supports the attribution to Giannicola di Paolo.<sup>2</sup> The group of three Holy Women on the ground at the left is based on the group in Perugino's fresco of the *Deposition*, painted in 1517, in Santa Maria dei Servi, Città della Pieve, or, more directly perhaps, on the small version at Bassano.<sup>3</sup> κ 533 therefore probably dates about 1520 even though the Crucified and the kneeling Magdalen are modeled on a considerably earlier painting by Perugino, the *Crucifixion* in Santa Maria Maddalena dei Pazzi, Florence, finished in 1496.

*Provenance*: Contini Bonacossi, Florence. Kress acquisition, 1938 – exhibited: National Gallery of Art, Washington, D.C. (418), 1941–46.<sup>4</sup>

*References*: (1) Catalogue by W. E. Suida, 1952, p. 16, as Giannicola di Paolo. (2) κ 533 has been attributed (in ms. opinions) to Giannicola di Paolo by G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi, and, tentatively, by B. Berenson. (3) The Bassano version is listed by Berenson (*Pittura italiana del rinascimento*, 1936, p. 374) as Perugino's study for the fresco of 1517. It is attributed to the school of Perugino by U. Middeldorf (in *Rivista d'Arte*, vol. XVIII, 1936, p. 252, fig. 5), who believes that a wax group of the *Deposition*, attributed to Jacopo Sansovino, in the Victoria and Albert Museum, London, is probably the one which Vasari says Sansovino made as a model for Perugino. The Bassano *Deposition* is attributed to Bacchiacca by A. McComb (in *Art Bulletin*, vol. VIII, 1926, p. 149, fig. 2), who (*ibid.*, p. 162, fig. 11) gives to Bacchiacca still another similar version in the Seminario at Venice. The latter is assigned by F. Abbate (in *Paragone*, no. 189, 1965, p. 46 n. 30) to the young Andrea del Sarto. (4) *Preliminary Catalogue*, 1941, p. 78, as Giannicola di Paolo.

### PERINO DEL VAGA

Piero Buonaccorsi, called Perino (or Pierino) del Vaga. Central Italian School. Born 1501; died 1547. He developed under the influence of Michelangelo and, more especially, Raphael, with whose pupils he worked in the decoration of the Vatican Loggia. He was also active in Florence, Genoa, and Pisa.

#### κ 1621 : Figure 261

THE NATIVITY. Washington, D.C., National Gallery of Art (1392), since 1956. Transferred from wood to canvas. 108¼ × 87½ in. (274.4 × 221.1 cm.). Inscribed on tablet at lower center: · M · D · XXXIII · PERINO BONACCORSSI · FLORĒTINŪ OPVS FACEBA[t] (followed by a double monogram combining the letters of PIERO). Good condition except for some losses of paint caused by the joints of the panels before the painting was transferred; cleaned 1949–50.

The inscription admits of no question as to attribution or date of this altarpiece, which, moreover, is recorded from the first edition of Vasari (1550) onward<sup>1</sup> as painted by Perino at the order of a member of the Baciadonne family for the Church of Santa Maria della Consolazione, Genoa. The altarpiece is believed to have had a predella of six panels, all still extant: *Christ in the Garden of Gethsemane*, the *Capture of Christ*, *Christ before Pilate*, the *Flagellation*, *Christ Shown to the People* (these five acquired by the Brera, Milan, 1952), and the *Marys at the Tomb* (acquired in the late 1950's by the Palazzo Bianco, Genoa).<sup>2</sup> These episodes of the Passion were presumably supplemented originally by the *Crucifixion* or *Deposition* in a panel, now lost, at the top of the altarpiece.<sup>3</sup> In the main panel itself is a symbol of the Resurrection, a snail, inconspicuously placed in the lower right corner.<sup>4</sup> Kneeling round the Child in κ 1621 are, from left to right, Sts. John the Baptist, Catherine of Alexandria, and the Virgin, and standing behind are Sts. Sebastian, James Major, Joseph, and Roch. A red-chalk drawing in the Rijksmuseum, Amsterdam ('48: 525), formerly attributed to Raphael but now to Perino del Vaga, is a study for the torso, arms, and hands of St. Sebastian. A drawing in the Albertina, Vienna (n. 522), formerly attributed to Zuccari but now to Perino, is a study for nearly the whole composition of κ 1621.<sup>5</sup>

*Provenance*: Church of Santa Maria della Consolazione, Genoa, which occupied two different sites in the city (until the end of the eighteenth century). Cardinal Joseph Fesch (Napoleon's uncle), Paris (listed as no. 656 in the Fesch catalogue of 1841; sold, George's, Rome, Mar. 17–18, 1845, no. 813, to M. George). Lord Ward, London<sup>6</sup> (acquired, 1849) – exhibited: 'Art Treasures,' Manchester, 1857, no. 188. Earl of Dudley (formerly Lord Ward) – exhibited: 'Old Masters,' Royal Academy, London, 1871,

no. 361. Dudley sale (Christie's, London, June 25, 1892, no. 91, to Sir J. Charles Robinson for the following). Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. I, 1913, no. 71). Contini Bonacossi, Florence. Kress acquisition, 1949 - exhibited: Philadelphia Museum, Philadelphia, Pa., 1950-53.<sup>7</sup>

*References:* (1) Vasari, *Le Vite*, Milanese ed., vol. v, 1880, pp. 616 f. (from the editions of 1550 and 1568); R. Soprani, *Le Vite . . . genovesi*, 1674, p. 272; C. G. Ratti, *Istruzione di quanto può vedersi . . . in Genova*, vol. I, 1780, pp. 337 f.; etc. See M. Labò (*Opere d'arte emigrate da chiese genovesi*, in *Il Comune di Genova*, no. 7, July 31, 1924) for an account of the peregrinations of K1621. (2) B. S. Manning (in *Art Quarterly*, vol. xv, 1952, pp. 215 f., proposes the five panels in the Brera as the predella of K1621. G. Frabetti (in *Emporium*, vol. cxxvii, 1958, pp. 201 f.) adds the Palazzo Bianco panel to complete the predella (all six panels are here reproduced). P. Torriti (in *Studies in the History of Art Dedicated to William E. Suida*, 1959, pp. 200 f. n. 14) notes as remarkable the fact that two of the Brera panels, as well as the main panel, K1621, are signed. Perhaps more remarkable is the fact that the main panel is signed twice, i.e., with the full name and with the double monogram. (3) Suggested by Frabetti, *loc. cit.* in note 2, above. (4) See H. Friedmann, in *Smithsonian Miscellaneous Collections*, vol. 149, no. 8, 1966, p. 16. (5) K. Oberhuber's verbal identification of the Albertina drawing as a study for K1621 is cited by B. F. Davidson (*Mostra di disegni di Perino del Vaga*, 1966, no. 24, fig. 24), who notes important differences in composition between the drawing, which is also more Parmigianesque in style, and K1621, which shows more influence of Giulio Romano. A drawing, in pen, bistre, and gouache recently in the market (see the catalogue, *Dessins anciens et modernes de diverses collections*; sold, Nicolas Rauch, Geneva, June 13-15, 1960, no. 304, 402×341 mm.; reproduced, as Perino del Vaga) conforms in detail to the composition of K1621 and is apparently a copy after the painting. (6) Listed in this collection by G. F. Waagen, *Treasures of Art in Great Britain*, vol. II, 1854, p. 233. (7) Catalogue by W. E. Suida (in *Philadelphia Museum Bulletin*, vol. XLVI, Autumn, 1950, pp. 13 f., as Perino del Vaga, with extensive bibliography).

## BERNARDINO FUNGAI

Bernardino Cristofano di Nicholo d'Antonio di Pietro da Fonghaia (or Fungaia, a village near Siena). Sieneese School. Born 1460; died 1516 or later. He was a pupil of Benvenuto di Giovanni; but he was also influenced by the Florentines and by Pintoricchio, Signorelli, and Sodoma.

K 248 : Figure 271

THE MARTYRDOM OF ST. LUCY. New Orleans, La., Isaac Delgado Museum of Art (61.68), since 1953.<sup>1</sup> Wood.

16×23 $\frac{3}{4}$  in. (40.6×60.3 cm.). Fair condition; some restoration.

The attribution to Fungai is accepted<sup>2</sup> and a date of about 1490 is suggested; but the altarpiece with which K 248 must once have been associated as a predella panel has not been identified. Cited as comparable to this painting is a scene from the life of St. Clement by Fungai now in the City of York Art Gallery.<sup>3</sup>

*Provenance:* Sir Francis Ewan, London. Contini Bonacossi, Florence. Kress acquisition, 1933 - exhibited: National Gallery of Art, Washington, D.C. (230), 1941-51.<sup>4</sup>

*References:* (1) Catalogue by W. E. Suida, 1953, p. 22, and by P. Wescher, 1966, p. 22, as Fungai. (2) K 248 has been attributed (in ms. opinions) to Fungai by B. Berenson, G. Fiocco (as youthful), R. Longhi (as c. 1490), R. van Marle, F. M. Perkins, and A. Venturi. (3) Letter of Mar. 12, 1957, from J. Jacob, City of York Art Gallery, York, England. (4) *Preliminary Catalogue*, 1941, p. 69, as Fungai.

## BERNARDINO FUNGAI

K 378 : Figure 263

ST. SIGISMUND (?). Columbia, Mo., University of Missouri, Study Collection (61.74), since 1961. Wood. 48 $\frac{3}{4}$ ×18 $\frac{1}{2}$  in. (123.8×47 cm.). Fair condition; some restorations in background and a few in the figure.

The attribution to Fungai is not doubted.<sup>1</sup> Although a date as late as 1510 has been suggested, the artist's earlier, less sophisticated style, probably of about 1490, seems recognizable here. Formerly labeled *St. Louis of France*, the painting more likely represents St. Sigismund,<sup>2</sup> King of Burgundy, who was popular in Sieneese art of the period.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1935 - exhibited: National Gallery of Art, Washington, D.C. (321), 1941-55.<sup>3</sup>

*References:* (1) K 378 has been attributed (in ms. opinions) to Fungai by B. Berenson, G. Fiocco, R. Longhi (dating it 1485/90), R. van Marle, F. M. Perkins, W. E. Suida, and A. Venturi. (2) As suggested by Perkins in his ms. opinion cited in note 1, above. Cf. G. Kaftal (*Saints in Tuscan Art*, 1952, no. 284 n. 2) for an explanation of the popularity of St. Sigismund's cult in fifteenth-century Tuscany. A later version of the saint by Fungai appears in the *Coronation of the Virgin* in the Church of Fontegiusta, Siena. Cf. also Neroccio de'Landi's version in K1346 (Fig. 421 of F. R. Shapley, *Paintings from the Samuel H. Kress Collection: Italian Schools, XIII-XV Century*, 1966). (3) *Preliminary Catalogue*, 1941, p. 69, as *St. Louis of France* by Fungai, c. 1510.

## BERNARDINO FUNGAI

K1341 : Figure 262

MADONNA AND CHILD WITH SAINTS AND ANGELS. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.23), since 1961.<sup>1</sup> Wood. Diameter, 48½ to 49¼ in. (123.2 to 125.1 cm.). Very good condition except for a few restorations.

Probably painted about 1510/15,<sup>2</sup> this *tondo* is related, in both landscape and figures, to the altarpiece of the *Madonna and Saints* in the Pinacoteca, Siena, which is signed, and dated 1512.<sup>3</sup> The *tondo* is saved, however, from the mediocrity of the artist's late style by a playful freedom of composition, by the motive, for example, of the Christ Child borne by angels on a flower-decked litter and clinging to the head of one of the angels to steady Himself. Mary of Egypt, whose prayer for clothing in her desert life was answered by a miraculous growth of her hair, kneels at the right. Two other saints who experienced life in the desert, John the Baptist and Jerome, stand behind a parapet at the left; Franciscans, among whom St. Francis is receiving the stigmata, are shown in the distance at the right; and a little to their left St. Christopher, carrying the Christ Child, fords a stream.

*Provenance:* Said to have come from the collection of Prince Orloff, Paris (could it be the *tondo* of Fungai's *Madonna and Child and Saints* bought in Siena in 1827 by my friend Fauslinere [or Faushnere], who went to London,' as reported by E. Romagnoli in his early-nineteenth-century manuscript on Sieneese artists?<sup>4</sup>). Private Collection, England (sold, Sotheby's, London, May 18, 1938, no. 103, as Fungai; bought by the following). Wildenstein's, New York (*Italian Paintings*, 1947, list in Introduction). Kress acquisition, 1942 - exhibited: National Gallery of Art, Washington, D.C. (800), 1945-55, as Fungai.

*References:* (1) Catalogue by F. R. Shapley, 1961, p. 28, as Fungai. (2) R. van Marle (*Italian Schools of Painting*, vol. XVI, 1937, p. 476) classifies this as a late work by Fungai, c. 1510/12. B. Berenson (in *Dedalo*, vol. XI, 1931, p. 760; *International Studio*, vol. XCVIII, 1931, p. 22), while attributing it to Fungai, notes the influence of Signorelli in the figure of St. Jerome, and of Umbrian painting and Sodoma in the landscape. (3) This altarpiece is reproduced by P. Bacci, *Bernardino Fungai*, 1947, fig. 17. (4) *Ibid.*, p. 120. M. Davies (*National Gallery Catalogues: Earlier Italian Schools*, 1961, p. 207) suggests that this quotation may refer to no. 1331 in the National Gallery, London; the description suits K1341 better.

## BERNARDINO FUNGAI

K1163A : Figure 265

ST. JAMES MAJOR

K1163B : Figure 266

A BISHOP SAINT

K1163C : Figure 267

ST. APOLLONIA

K1163D : Figure 268

ST. ANTHONY OF PADUA

Washington, D.C., Howard University, Study Collection (61.152.P, for A and C, and 61.153.P, for B and D), since 1961.<sup>1</sup> Wood. A, 9¼×9⅞ in. (23.5×23.2 cm.); B, 9⅜×8⅞ in. (23.8×22.6 cm.); C, 9⅜×8⅞ in. (23.8×22.6 cm.); D, 9½×8¼ in. (24.1×22.2 cm.). All in fair condition.

Many parallels for the poses, expressions, and general character of these four figures are offered in accepted paintings by Fungai.<sup>2</sup> The less firm modeling here than is normally expected may be due, if not to the hand of an assistant, at least to the subordinate position for which the panels were designed, in the predella of an altarpiece, where they were probably arranged to left and right of a three-quarter-length *Christ in the Tomb*, like the saints in the predella of Andrea di Niccolò's altarpiece in San Martino, Sarteano.<sup>3</sup> The date of K1163A-D is probably shortly after 1500.

*Provenance:* Dan Fellows Platt, Englewood, N.J. (sold by estate trustee to the following). Kress acquisition, 1939.

*References:* (1) Catalogue by J. A. Porter, 1961, nos. 2-5, as Fungai. (2) The four panels are attributed to Fungai by B. Berenson (in ms. opinion); they are listed by R. van Marle (*Italian Schools of Painting*, vol. XVI, 1937, p. 484) as by or attributed to Fungai. (3) Altarpiece reproduced by van Marle, *ibid.*, fig. 258.

## SIENESE SCHOOL, c. 1500

K1076 : Figure 269

ST. COSMAS AND ST. DAMIAN. Charlotte, N.C., Mint Museum of Art (38.1), since 1937. Wood. 12⅜×11 in. (31.4×28 cm.). Fair condition.

The attribution to Fungai, which has been accepted by several critics,<sup>1</sup> at least places the panel in its stylistic milieu.

But the firm stance of the figures and, as shown especially in the X-ray, the solid modeling are not characteristic of Fungai. Influences of Vecchietta and of Cozzarelli are evident. The two figures are identified as Cosmas and Damian, patron saints of doctors, by their pill boxes, which they carry along with their palms of martyrdom.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1931.

*Reference:* (1) G. Fiocco, R. Longhi, W. E. Suida, and A. Venturi (in ms. opinions) attribute K1076 to Fungai. R. van Marle (*Italian Schools of Painting*, vol. XVI, 1937, p. 484) lists it as by or attributed to Fungai. F. M. Perkins (in ms. opinion) thinks it by a Sieneese artist in the immediate entourage of Fungai.

## GIACOMO PACCHIAROTTO

Sieneese School. Born 1474; died probably 1540. He was a pupil of Matteo di Giovanni and was influenced by Fungai, Francesco di Giorgio, and Perugino. His eclecticism, together with the lack of dated paintings, makes it impossible to chart his career with any precision.

### K1095 : Figure 270

MADONNA AND CHILD. Nashville, Tenn., George Peabody College for Teachers, Study Collection, since 1961.<sup>1</sup> Wood.  $14\frac{3}{8} \times 10\frac{3}{4}$  in. (36.5 × 27.3 cm.). Fair condition; slightly abraded.

Pacchiarotto's blending of the influences of Matteo di Giovanni and Fungai is noted in K1095,<sup>2</sup> which probably dates from about 1500.

*Provenance:* Mendoza, Italy (sold, Milan, Galleria Pesaro, Dec. 25, 1936-Jan. 2, 1937, no. 259 of catalogue by G. Botta, *Le Collezioni Agosti e Mendoza*, as Benvenuto di Giovanni). Contini Bonacossi, Florence. Kress acquisition, 1937 - exhibited: National Gallery of Art, Washington, D.C. (463), 1941-52.<sup>3</sup>

*References:* (1) Peabody acquisitions report, 1961, pp. 8 f., as Pacchiarotto. (2) K1095 has been attributed to Pacchiarotto by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). (3) *Preliminary Catalogue*, 1941, p. 147, as Pacchiarotto.

## GIACOMO PACCHIAROTTO

### K1329, 1330 : Figures 272, 274

ANGEL MUSICIANS. El Paso, Tex., El Paso Museum of Art (1961-6/9a and b), since 1961.<sup>1</sup> Wood. Each, 14 ×

17 $\frac{1}{4}$  in. (35.5 × 43.8 cm.). Fair condition; minor losses of paint.

Similarity - perhaps more of subject than of style - to the well-known angels from the apse of Santi Apostoli, Rome (now in the Vatican Pinacoteca), led some years ago to the attribution of K1329 and K1330 to Melozzo da Forlì.<sup>2</sup> But their style is much more closely paralleled in paintings by Pacchiarotto, notably one in the Palmieri Nuti (now Palmieri Mocenni) Collection, near Siena. There the upturned faces of the angels surrounding the Madonna almost duplicate the faces in K1329 and K1330; the short broad hands, also, and even the costumes are closely similar. It has long been realized that K1329 and K1330 are fragments of a large altarpiece of about 1500, an *Ascension* or an *Assumption*, and that the upward glances of the angels are directed toward the central figure, while the red wing at the right of the lute player belonged to one of the cherubim encircling the central scene. More recently the altarpiece to which K1329 and K1330 belonged has been convincingly identified as an *Assumption* by Pacchiarotto.<sup>3</sup> The central motive of the altarpiece, the Virgin standing on clouds with seven cherubim clinging closely to her, was once in the Speyer Collection.<sup>4</sup> Beyond missing sections at left and right of this central motive were K1329 and K1330, and lower down was another musical angel, which has gone from a New York private collection to the Baltimore Museum of Art.<sup>5</sup> Two fragments of groups of saints, one fragment belonging to Judge Murnaghan, Dublin, the other belonging to Anthony Post, London, are recognized as coming from the lower left and right of the same panel of the *Assumption*, and several scenes from the life of Christ are tentatively proposed as parts of the predella and pilasters.<sup>6</sup>

*Provenance:* Paul Mersh (who brought them to the United States c. 1885). Blakeslee Galleries, New York (sold, American Art Association, New York, Apr. 21, 1915, no. 5 of catalogue by O. Sirén, as Pacchiarotto and incorrectly described as transferred from wood to canvas). Bought by the following. S. S. Carvalho, Plainfield, N.J. Knoedler's, New York. Kress acquisition, 1942 - exhibited: National Gallery of Art, Washington, D.C. (730, 731), 1945-1957, as Melozzo da Forlì (?).

*References:* (1) Catalogue by F. R. Shapley, 1961, no. 9, as Pacchiarotto. (2) K1329 and K1330 have been attributed to Melozzo da Forlì by G. M. Richter, L. Venturi (in ms. opinions), and W. E. Suida (in *Art in America*, vol. XXXIV, 1946, p. 72); to Pacchiarotto, by O. Sirén (*loc. cit.* under *Provenance*, above), B. Berenson (in *Dedalo*, vol. III, 1931, pp. 756 f.), F. Zeri (in communication of Sept. 20, 1948), C. Brandi (*Quattrocentisti senesi*, 1949, p. 166 and n. 135), and C. L. Ragghianti (in *Critica d'Arte*, May 1949, p. 81). (3) G. Coor, in *Gazette des Beaux-Arts*, vol. LXV, 1965, pp. 132 ff. (published posthumously). (4) Reproduced,

*ibid.*, figs. 3 and 4. The present whereabouts of the Speyer fragment, which measures  $56 \times 18\frac{1}{2}$  in., is unknown. It was sold at Parke-Bernet's, New York, Nov. 12, 1952, no. 15 of catalogue, as Matteo di Giovanni. (5) Coor, *ibid.*, fig. 8, and Suida, *loc. cit.* in note 2, above. (6) L. Vertova, in *Gazette des Beaux-Arts*, vol. LXIX, 1967, pp. 159 ff.

### GIROLAMO DEL PACCHIA

Sieneese School. Born 1477; died probably 1535. Probably a pupil of Fungai, he was influenced by Pacchiarotto, Fra Bartolommeo, Andrea del Sarto, Perugino, and Raphael, among others.

#### K1008 : Figure 273

MADONNA AND CHILD. Washington, D.C., Washington Cathedral, since 1961. Wood. Diameter,  $26\frac{3}{4}$  in. (68 cm.). Abraded, especially in flesh tones.

This was probably painted at least as late as 1520, after the eclectic Pacchia<sup>1</sup> had exchanged his slender Peruginesque figures and the fluttering movement of Pacchiarotto for fuller and calmer Raphaellesque forms. He has even managed to adapt to the chubby Christ Child the pose of Michelangelo's *Adam* of the Sistine ceiling.

*Provenance*: Contini Bonacossi, Florence. Kress acquisition, 1936 - exhibited: National Gallery of Art, Washington, D.C. (435), 1941-52.<sup>2</sup>

*References*: (1) K1008 has been attributed (in ms. opinions) to Pacchia by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, and A. Venturi; to Andrea da

Salerno, by B. Berenson. (2) *Preliminary Catalogue*, 1941, p. 147, as Pacchia.

### ANDREA DEL BRESCIANINO

Andrea Piccinelli, called Andrea del Brescianino, from his Brescian origin. Sieneese School. Active 1507-after 1525. Probably a pupil of Pacchia, he was also influenced by Andrea del Sarto, Fra Bartolommeo, Beccafumi, and Raphael.

Attributed to

### ANDREA DEL BRESCIANINO

#### K1733 : Figure 275

MADONNA AND CHILD WITH AN ANGEL. Allentown, Pa., St. John's Evangelical Lutheran Church, Allentown Civic Center, since 1956. Wood. Diameter,  $34\frac{1}{2}$  in. (87 cm.). Good condition except for some restoration in flesh tones.

Figure types, poses, and expressions class K1733 with paintings (such as the *Madonna and Child in a Landscape* in the Museum at Montpelier) which are attributed interchangeably to Brescianino and his Florentine counterpart, Domenico Puligo.<sup>1</sup> Whether by the first of these artists or the second, K1733 probably dates from about 1520.

*Provenance*: Contessa Eleonora Reppi, Rome. Contini Bonacossi, Florence. Kress acquisition, 1950.

*Reference*: (1) K1733 has been attributed to Puligo by R. Longhi (in ms. opinion).

# FLORENTINE SCHOOL

## XV-XVI CENTURY

### LEONARDO DA VINCI

Florentine School (but closely associated also with the Milanese, since it was in Milan that Leonardo attracted his closest pupils and followers). Born 1452; died 1519. He seems to have spent several years, around 1470/76, in Verrocchio's studio and to have had a hand in some of his master's paintings, notably the *Baptism* in the Uffizi, Florence. He remained in Florence until about 1482. Then came his first sojourn in Milan, lasting until his return to Florence, about 1500. From 1506 until 1513 he was again in Milan. Finally, after three years in Rome and brief trips elsewhere in Italy, he went to Amboise, where he spent the last two years of his life. He was painter, sculptor, architect, musician, and an innovator in engineering and natural sciences. Artistic remains of unquestioned authenticity consist of many drawings (in manuscript treatises and on separate sheets) and a very few paintings.

### Attributed to LEONARDO DA VINCI

#### K1850 : Figure 280

MADONNA AND CHILD WITH A POMEGRANATE. Washington, D.C., National Gallery of Art (1144), since 1956.<sup>1</sup> Wood.  $6\frac{1}{2} \times 5$  in. (15.7 × 12.8 cm.). Abraded in flesh tones and hair of the Virgin and Child; the mantle and the landscape have suffered from drastic cleaning.

In the many studies dealing with K1850 its close connection in one way or another with Verrocchio around 1470/80 has never been doubted. Attribution to Verrocchio himself has found little favor. Most frequently accepted, although often only tentatively, has been the attribution to Lorenzo di Credi. But in spite of the hesitancy there has been in ascribing the picture to Leonardo, suggestions of his sensitivity of expression and delicacy of execution are generally recognized in the painting<sup>2</sup> – such sensitivity and delicacy as cannot be matched in any of Credi's documented work. With the picture continually available for study during the past ten years, belief in its attribution to

Leonardo has grown. If by him, it is one of his earliest paintings, with a date about 1470/75, when he was probably still in Verrocchio's studio. The composition corresponds to Verrocchio's inventions. The Virgin's left hand and the drapery folds find parallels in Leonardo's paintings and drawings, as does the type of her face, its delicate *sfumato*, and the zephyr-light ringlets of hair.<sup>3</sup> Substantiation of the attribution of K1850 to Leonardo may possibly affect opinion also regarding the silver-point drawing in Dresden which is very similar to K1850 in composition and has usually been attributed to Lorenzo di Credi, but sometimes also to Verrocchio and to Leonardo.

*Provenance:* John Watkins Brett, London (sold, Christie's, London, Apr. 5–18, 1864, no. 832 of catalogue, as Leonardo). Louis Charles Timbal, Paris (sold 1872 to the following). Gustave Dreyfus, Paris (acquired 1872; sold by his heirs, 1930, to the following). Duveen's New York – exhibited: Wadsworth Atheneum, Hartford, Conn., 1932, no. 7 of catalogue, as Leonardo; 'Mostra di Leonardo da Vinci,' Palazzo dell'Arte, Milan, May 9–Oct. 20, 1939, p. 173 of catalogue, as attributed to Leonardo or Credi; 'Leonardo da Vinci,' Los Angeles County Museum, June 3–July 17, 1949, no. 15 of catalogue by W. E. Suida, as Leonardo. Kress acquisition, 1951.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1956, pp. 198 ff. (catalogue by W. E. Suida and F. R. Shapley), as circle of Verrocchio, possibly Leonardo. (2) K1850 has been attributed to Verrocchio by R. van Marle (*Italian Schools of Painting*, vol. XI, 1929, p. 547 n. 1; although later, *ibid.*, vol. XIII, 1931, p. 315 n., he attributes it to Credi under the strong influence of Verrocchio), L. Venturi (*Italian Paintings in America*, vol. II, 1933, no. 239), and J. Shearman (in *Burlington Magazine*, vol. CIX, 1967, p. 127). It has been attributed to Credi by J. Guiffrey (in *Les Arts*, no. 73, 1908, p. 10), G. Gronau (in Thieme-Becker, *Allgemeines Lexikon*, vol. VIII, 1913, p. 75), T. Borenius (in Crowe and Cavalcaselle, *History of Painting in Italy*, vol. VI, 1914, p. 42 n. 1), S. Reinach (*Répertoire de peintures*, vol. IV, 1918, p. 305), O. Sirén (*Leonardo da Vinci*, vol. I, 1928, p. 21), and E. Möller (in *Münchener Jahrbuch*

*der Bildenden Kunst*, vol. XII, 1937, p. 27). It has been attributed to Leonardo by W. E. Suida (*Leonardo und sein Kreis*, 1929, pp. 15 ff.; in *Burlington Magazine*, vol. LXXXII, 1943, pp. 155 f.), B. Degenhart (in *Rivista d'Arte*, vol. XIV, 1932, pp. 273 ff., 403 ff.), R. L. Douglas (in *Burlington Magazine*, vol. LXXXI, 1942, pp. 242 ff.; *Leonardo da Vinci*, 1944, pp. 50 ff.), C. L. Raghianti (in *Critica d'Arte*, May 1954, p. 312, implicitly), G. Coor (1960, verbally, but emphatically), L. H. Heydenreich (in *Encyclopedia of World Art*, vol. IX, 1964, col. 212; his earlier opinion is cited below), and G. Dalli Regoli (*Lorenzo di Credi*, 1966, pp. 113, 197). W. R. Valentiner (in *Art Bulletin*, vol. XII, 1930, pp. 53 f.) cites it as close to Leonardo. Among those who seem to have felt that Verrocchio's studio is about as definite an attribution as can be reached are A. Venturi (*Storia dell'arte italiana*, vol. VII, pt. I, 1911, p. 783 f.) and A. de Hevesy (in *Pantheon*, vol. I, 1928, p. 26). Heydenreich (*Leonardo da Vinci*, vol. I, 1954, p. 31) gives it to the studio of Verrocchio under the influence of Leonardo and perhaps with his participation; for Heydenreich's more recent opinion see above. B. Berenson (*Florentine Painters of the Renaissance*, 1912, p. 132; in *Bollettino d'Arte*, vol. XXVII, 1933, pp. 260 f.; *Drawings of the Florentine Painters*, vol. I, 1938, p. 66) formerly favored an attribution to the youthful Credi, suggesting that K1850 might be his version of a very early Leonardo; more recently in Berenson's posthumous *Italian Pictures . . . Florentine School*, vol. I, 1963, p. 212) it is given to Verrocchio's studio, without further specification. G. Passavant (in *Kunstschronik*, vol. XX, 1967, pp. 317 ff.) suggests, perhaps too emphatically, a relationship between K1850 and the half-length *Madonna and Child* in the Gambier-Parry Collection, Courtauld Institute, London, which he attributes to a pupil of Verrocchio (Passavant's fig. 1a). (3) An old photograph (Gabinetto Fotografico Nazionale, Rome, Series F, no. 9197) of K1850 before restoration reveals more subtle modeling than is now to be seen in the painting: the restorer has exaggerated the shadows under the eyes and nose and has appreciably flattened the once exquisitely rounded cheek. Also, the sky seems to have been more luminous originally. Presumably the restoration took place after 1929, since a reproduction of the painting in its unrestored state was published in that year by Suida (fig. 5 of *Leonardo und sein Kreis* cited in note 2, above). Suida's reproduction corresponds to the one published by Guiffrey in 1908 (fig. on p. 7 of *op. cit.* in note 2, above).

## LORENZO DI CREDI

Florentine School. Born 1456/60; died 1537. He was the son of a goldsmith and was trained as sculptor as well as painter. He was in Verrocchio's studio from about 1480 (or possibly as early as 1473) to 1488 and was influenced there not only by Verrocchio but also by the young Leonardo. His style seems to have remained fairly constant,

and his own and his followers' slightly varied repetitions of his compositions make problems of attribution sometimes difficult.

## Studio of LORENZO DI CREDI

K1149 : Figure 276

MADONNA AND CHILD. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.19), since 1961.<sup>1</sup> Wood. 32½ × 24 in. (82.6 × 61 cm.). Fair condition; restoration in Virgin's mantle and in background; cleaned 1961.

Whether or not Credi had a part in the execution of this painting, his invention is recognizable in the composition.<sup>2</sup> It is known in a number of variants. Among them, the one most similar in detail to K1149 – even the landscape is almost exactly repeated – is a slightly smaller painting in the Accademia Carrara, Bergamo.<sup>3</sup> A *tondo* in the Pinacoteca of the Capitoline Museum, Rome, which is possibly by Lorenzo di Credi's pupil Sogliani, shows the same group of Madonna and Child, but flanked by adoring angels. K1149 differs chiefly in the head of the Virgin, more gracefully posed, more Leonardesque in feature than in the other two paintings cited. This head is the type found in a drawing by Lorenzo di Credi in the Uffizi, Florence.<sup>4</sup> Relationship to compositions deriving from the studio of Verrocchio tends to date K1149 about 1500.

*Provenance*: Contini Bonacossi, Florence. Kress acquisition, 1938 – exhibited: National Gallery of Art, Washington, D.C. (856), 1945–52.

*References*: (1) Catalogue by F. R. Shapley, 1961, p. 46, as Credi and assistant. (2) In ms. opinions, G. Fiocco, W. E. Suida, and A. Venturi have attributed K1149 to Lorenzo di Credi; R. Longhi assumes that Credi left it unfinished; F. M. Perkins attributes it to Credi and an assistant. B. Berenson (*Italian Pictures . . . Florentine School*, vol. I, 1963, p. 115) and G. Dalli Regoli (*Lorenzo di Credi*, 1966, p. 186, no. 195) classify it as studio of Credi. (3) The Bergamo picture, which in spite of its near identity in composition is very different in style from K1149, is attributed by B. Degenhart (in *Münchener Jahrbuch*, 1932, p. 145, fig. 40) to Cianfanini, a pupil of Lorenzo di Credi. (4) Reproduced by R. van Marle, *Italian Schools of Painting*, vol. XIII, 1931, fig. 225.

## Follower of LORENZO DI CREDI

KB-I : Figure 279

MADONNA AND CHILD WITH ST. JOHN. Memphis, Tenn., Brooks Memorial Art Gallery (1928.1), since 1928.<sup>1</sup>

Wood. Diameter, 50 $\frac{7}{8}$  in. (129.2 cm.). Good condition; cleaned 1957-58.

Possibly by the same follower of Credi as κ99 (Fig. 278), this is in any case closely related to it in composition, style, and date, about 1500.<sup>2</sup> The head of the Virgin in both pictures may have been modeled on a drawing in the Uffizi attributed to Credi's follower 'Tommaso.'<sup>3</sup> The inspiration of the central group, of the Virgin adoring the Child, may have been one of the well-known drawings by Leonardo for the subject; Credi's *Adoration of the Child* formerly in the Berlin Museum offered a model for the group of St. Joseph leading the ass in the left background.

*Provenance:* John Stogdon, Harrow-on-the-Hill, Middlesex (sold, Christie's, London, July 14, 1922, no. 39, as Piero di Cosimo; bought in; sold again, Christie's, London, Feb. 12, 1926, no. 39, as Piero di Cosimo; bought by Sampson). Contini Bonacossi, Rome. Kress acquisition, 1927.

*References:* (1) Catalogue by W. E. Suida, 1958, p. 28, and by M. Milkovich, 1966, p. 34, as Master of the Tondi. (2) In ms. opinions, κB-1 has been attributed to Raffaellino del Garbo by W. von Bode, G. Fiocco, and A. Venturi; to the school of Credi by R. Offner; to a follower of Credi by R. Longhi, F. M. Perkins, and W. E. Suida. Later Suida (see note 1, above) designated the follower as the Master of the Tondi since so many compositions in the group are circular. It was probably κB-1 which B. Berenson at one time (*Florentine Painters of the Renaissance*, 1909, p. 164) listed as an early Piero di Cosimo. Later (in *Rivista d'Arte*, vol. XIV, 1932, pp. 255 f.; *Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 208) he attributes it to the Credi follower whom he designates 'Tommaso.' (3) Reproduced by Berenson in *Rivista d'Arte*, vol. XIV, 1932, fig. 5.

### Follower of LORENZO DI CREDI

#### κ99 : Figure 278

THE HOLY FAMILY. Seattle, Wash., Henry Art Gallery, University of Washington (32.5), since 1932.<sup>1</sup> Wood. Diameter, 35 in. (88.9 cm.). Fair condition; some restoration.

Like a number of other *tondi* of similar composition and style, κ99 has been attributed to one and then another of the artists who were associated with Credi as pupils or imitators.<sup>2</sup> It is convincingly included in a group of paintings now listed as by an artist provisionally called 'Tommaso,' who was influenced primarily by Credi but also by Piero di Cosimo.<sup>3</sup> The date is probably about 1500.

*Provenance:* Contini Bonacossi, Rome. Kress acquisition, 1930.

*References:* (1) Exhibited as by the Master of the Czartoryski Tondo. (2) In ms. opinions, G. Fiocco, R. Longhi, W. E. Suida, and A. Venturi have attributed κ99 to the Master of the Czartoryski Madonna, so-called from the Cracow collection to which a similar *tondo* belongs; F. M. Perkins attributed it to an artist close to that master. (3) B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 208) attributes it to the Credi follower 'Tommaso,' distinguishing him from Tommaso di Stefano Lunetti. In the Frick Art Reference Library, New York, κ99 is filed as Master of the Fitzwilliam St. Sebastian, the name given by R. Offner to the author of some of the 'Tommaso' paintings.

### MASTER OF SANTO SPIRITO

Florentine School. Active early sixteenth century. This anonymous master derives his pseudonym from the location of three altarpieces attributed to him, in the Church of Santo Spirito, Florence. His style was traditional, in the manner of such artists as Cosimo Rosselli with some Umbrian overtones, but little influenced by the contemporary trend toward Mannerism.

#### κ1083 : Figure 277

MADONNA AND CHILD. Birmingham, Ala., Birmingham Museum of Art (61.106), since 1952.<sup>1</sup> Wood. 31×23 in. (78.8×58.4 cm.). Vertical split to right of Virgin's head; some restoration on her forehead and hand and on the blue dress.

Attributed to Cosimo Rosselli or to Domenico Ghirlandaio or his following,<sup>2</sup> κ1083 is so similar to the *Madonna and Child* (accompanied by two angels and Sts. Bartholomew and John the Evangelist) in an altarpiece in Santo Spirito, Florence, as to indicate that the same artist must have painted both pictures. The Santo Spirito altarpiece has been attributed to, among others, Raffaellino del Garbo.<sup>3</sup> A more satisfactory attribution for it and for κ1083 has recently been proposed,<sup>4</sup> to an anonymous painter tentatively dubbed the Master of Santo Spirito. Besides the Santo Spirito altarpiece mentioned above there are two others by the same hand in this church, and among the considerable number of paintings which can be plausibly included in his oeuvre is κ514 (Fig. 284), the *Portrait of a Youth* formerly attributed to Pintoricchio chiefly because of the Umbrian features of its landscape background, which very closely resembles that of κ1083. κ1083 has, nevertheless, many connections with Florence: details like the brooch come from Verrocchio's milieu, and Antonio Rossellino's marble relief in Santa Croce, Florence, could have suggested the pose of the Virgin, with her



outstretched hand, and also the action of the Child. The date is probably near the beginning of the sixteenth century.

*Provenance:* James Stirling Dyce, Edinburgh – exhibited: 'Old Masters,' Royal Academy, 1891, no. 149, as Domenico Ghirlandaio. Sir George Donaldson, Brighton, Sussex (bought by the following). James G. Mann, Castle-craig, Dolphinton, Peeblesshire, Scotland – exhibited: 'International Exhibition,' Glasgow, 1901, p. 107 of catalogue, as Domenico Ghirlandaio. Mann sale, Sotheby's, London, July 3, 1929, no. 24, as Ghirlandaio; bought by Leopold Davis. Duveen's, New York (by 1932; *Duveen Pictures in Public Collections of America*, 1941, no. 98, as Cosimo Rosselli). Kress acquisition, 1937 – exhibited: National Gallery of Art, Washington, D.C. (451), 1941-51;<sup>5</sup> after entering the Birmingham Museum: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961-Feb. 4, 1962, no. 22, as Florentine, workshop of Domenico Ghirlandaio.

*References:* (1) Catalogue by W. E. Suida, 1952, p. 39, as Florentine painter, pupil of Domenico Ghirlandaio; 1959, p. 56, as Florentine painter, workshop of Domenico Ghirlandaio. (2) K1083 has been attributed to the Florentine School by H. Cook (in *L'Arte*, vol. XI, 1908, p. 59); to the Florentine School, follower of Ghirlandaio, by G. Fiocco, R. Longhi, and F. M. Perkins (in ms. opinions); tentatively to Davide Ghirlandaio by R. van Marle (*Italian Schools of Painting*, vol. XIII, 1931, p. 160 n. 3); to Domenico Ghirlandaio by A. Venturi (in ms. opinion), L. Venturi (in *L'Arte*, vol. XXXV, 1932, p. 421; *Italian Paintings in America*, vol. II, 1933, no. 269), C. L. Raghianti (in *Critica d'Arte*, vol. VIII, 1949, p. 82), and P. Zampetti (in *Emporium*, vol. CXIII, 1951, pp. 159, 161); and to Cosimo Rosselli by B. Berenson (in *Bollettino d'Arte*, vol. XXVI, 1933, pp. 537 ff.; *Italian Pictures . . . Florentine School*, vol. I, 1963, p. 189). (3) Berenson (*ibid.*, p. 187) attributes this to Garbo; van Marle (vol. XIII, 1931, p. 128, fig. 80, of *op. cit.* in note 2, above) reproduces it and attributes it tentatively to Garbo or Benedetto Ghirlandaio; C. Gamba (in *L'Arte*, vol. LVI, 1957, p. 112) thinks it by Graffione; see also Suida, *op. cit.* in note 1, above. (4) By F. Zeri (in *Bollettino d'Arte*, vol. XLVII, 1962, pp. 217 f., 236 n. 2), who lists several paintings by the same hand and promises a detailed study of the master in the near future. See also P. Pouncey, in *Master Drawings* vol. II, 1964, p. 285. (5) *Preliminary Catalogue*, 1941, p. 175, as Cosimo Rosselli.

## MASTER OF SANTO SPIRITO

K514 : Figure 284

PORTRAIT OF A YOUTH. Washington, D.C., National Gallery of Art (405), since 1941.<sup>1</sup> Transferred from wood to canvas, and then to novaply. 20½ × 13¾ in. (52 × 34 cm.). Figure abraded throughout; landscape in good con-

dition; face in fair condition; hands and red dress in bad condition; transferred and cleaned 1955.

Along with two similar portraits of youths, one in the Dresden Gallery, the other in the Berlin Museum (formerly Göttingen University), K514 has generally been attributed to Pintoricchio.<sup>2</sup> But parallels may be found among Florentine portraits also, such as the *Self-Portrait* of Lorenzo di Credi from the Widener Collection, in the National Gallery of Art, Washington. K514 is more strikingly related to paintings recently grouped under the so-called Master of Santo Spirito.<sup>3</sup> With his round face and prominent eyes the youth seems like an elder brother of the Child in K1083 (Fig. 277), while the landscape backgrounds of the two pictures are amazingly similar in tree and rock formations and in coloring. If, as has been suggested, the pose of the hands in K514 is derived from Leonardo's *Mona Lisa*, the date of K514 is probably reasonably set at about 1505.<sup>4</sup> Old reproductions of K514 show the face more slender than it is now and the background slightly extended at both sides; the repaint which had hidden the original left contour of the face has now been cleaned away and the additions to the background have been removed.

*Provenance:* Onnes von Nijenrode, Château de Nijenrode, Holland (catalogue by M. J. Friedländer, 1923, no. 20, as Pintoricchio). Duveen's, New York – exhibited: Art Gallery, Toronto, Canada, 1926. Ernst Rosenfeld, New York – exhibited: 'Primitives,' Knoedler's, New York, Feb. 16-Mar. 2, 1929, no. 17, as Pintoricchio. Duveen's, New York. Kress acquisition, 1938.

*References:* (1) *Preliminary Catalogue*, 1941, pp. 157 f., as Pintoricchio. (2) G. Fiocco, F. M. Perkins, W. E. Suida (in ms. opinions), B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 460; Italian ed., 1936, p. 395), L. Venturi (*Italian Paintings in America*, vol. II, 1933, no. 332), R. van Marle (*Italian Schools of Painting*, vol. XIV, 1933, pp. 247 ff., discussing the period around 1495), A. Hentzen (in *Berliner Museen*, vol. LXI, 1940, p. 30, seeming to favor a date of about 1505), and E. Carli (*Il Pintoricchio*, 1960, p. 18, discussing the period around 1485) attribute K514 to Pintoricchio. R. Longhi (in ms. opinion) gives it to a Florentine, probably Lorenzo di Credi, about 1480; and A. Venturi (in *L'Arte*, vol. XXXI, 1928, pp. 204 f.) attributes it to the young Perugino. (3) F. Zeri (in *Bollettino d'Arte*, vol. XLVII, 1962, pp. 217 f., 236 n. 2), has undertaken to reconstruct the oeuvre of this master, including K514 in it. (4) Suida (in ms. opinion) sees the influence of Leonardo in K514.

## RAFFAELLINO DEL GARBO

Florentine School. Born 1466; died 1524. His oeuvre, as now reconstructed, comprises paintings formerly believed

to have belonged to at least two artists. His earlier work, strongly influenced by Filippino Lippi and Botticelli, was formerly ascribed to Garbo; his later, influenced by Piero di Cosimo, Ghirlandaio, Credi, and the Umbrians, was given to Raffaele dei Carli or Raffaele dei Capponi, names that appear in his later signatures. He was probably the teacher of Andrea del Sarto.

### K 1028 : Figure 281

THE ADORATION OF THE CHILD. Faulkner, Md., Loyola Retreat House (II), since 1961. Canvas on wood.  $31\frac{1}{2} \times 19\frac{1}{2}$  in. (79.4 × 48.9 cm.). Poor condition; very much restored; cleaned 1955.

The Filippinesque derivation of Raffaellino's style of about 1490/1500 is especially evident in the composition of K 1028; even the subject was a favorite with Filippino.<sup>1</sup>

*Provenance:* Contini Bonacossi, Florence. Kress acquisition 1936.

*Reference:* (1) K 1028 has been attributed to Raffaellino del Garbo, or dei Carli, by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 186).

## RAFFAELLINO DEL GARBO

### K 1299 : Figure 283

MADONNA ENTHRONED WITH SAINTS AND ANGELS. San Francisco, Calif., M. H. De Young Memorial Museum (61-44-12), since 1955.<sup>1</sup> Wood.  $78 \times 84\frac{1}{2}$  in. (198.1 × 214.7 cm.). Inscribed on base of throne, at right: RAPHAEL DE KROLIS. PIXIT. A.D. MCCCCII. Very good condition except for a few minor restorations.

Like other paintings dated by the artist in this period, such as the altarpiece of 1505 in Santo Spirito, Florence, K 1299 is predominantly Umbrian in its decorative detail and in the graceful poses of the figures and their sweet, gentle expression.<sup>2</sup> Such pairs of adoring angels, for example, were painted frequently by Perugino, whose *tondo* in the Louvre offers a parallel. The saints at the foot of the throne in K 1299 are clearly identified as Jerome and Bartholomew.

*Provenance:* Corsini Chapel, Santo Spirito, Florence. Corsini Gallery, Florence (no. 200, from c. 1875). Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: National Gallery of Art, Washington, D.C. (539), 1941–52.<sup>3</sup>

*References:* (1) Catalogue by W. E. Suida, 1955, p. 48, as

Raffaellino del Garbo. (2) K 1299 has been published as Raffaellino del Garbo or dei Carli by Vasari (*Le Vite*, 1568; Milanesi ed., vol. IV, 1879, p. 237, with Milanesi's commentary on p. 252), B. Vittadini (in *Archivio Storico dell'Arte*, vol. 1, 1895, p. 208), M. Gerspach (in *Les Arts*, no. 52, 1906, pp. 18 ff., while in the Corsini Gallery), G. Frizzoni (in *Rassegna d'Arte*, vol. XII, 1912, p. 115), R. van Marle (*Italian Schools of Painting*, vol. XII, 1931, pp. 431 f.), K. B. Neilson (*Filippino Lippi*, 1938, pp. 186, 189, 202 ff.), C. H. Smyth (in *Art Bulletin*, vol. XXXI, 1949, pp. 187 n. 28, 188 n. 31), B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 188, and earlier lists). (3) *Preliminary Catalogue*, 1941, pp. 163 f., as Raffaele dei Carli.

### Follower of

## RAFFAELLINO DEL GARBO

### K 1137 : Figure 282

MADONNA AND CHILD IN GLORY. Stolen from Collection, Dec. 15, 1940. Wood.  $17\frac{1}{2} \times 12\frac{1}{2}$  in. (44.5 × 31.8 cm.).

The former attribution of K 1137 to Fiorenzo di Lorenzo has not found favor because of the picture's lack of Verrocchiesque characteristics. It is closely related to, if not by, Raffaellino in his earlier, more Filippinesque phase, probably about 1495.<sup>1</sup>

*Provenance:* German noble family. Godfrey Locker-Lampson, London (catalogue by R. L. Douglas, 1937 [?], p. 14, as Fiorenzo di Lorenzo). Contini Bonacossi, Florence. Kress acquisition, 1938 – exhibited: Texas Centennial Museum, College of Mines and Metallurgy, El Paso, Tex., Dec. 7–15, 1940.

*Reference:* (1) K 1137 has been attributed to Raffaellino del Garbo by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). B. Berenson (in ms. opinion) attributed it tentatively to Raffaellino, and later (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 187) he lists it definitely as by that artist. For attribution to Fiorenzo di Lorenzo see Douglas' catalogue cited under *Provenance*, above, where R. van Marle is cited as concurring in this attribution.

## PIERO DI COSIMO

Piero di Lorenzo. Florentine School. Born 1462; died 1521 (?). He was a pupil of Cosimo Rosselli, whose name he adopted and whom he assisted with frescoes in the Sistine Chapel, Rome. Although his coloring and especially his imaginative interpretation of subjects are remarkably original, his style was strongly influenced by Filippino Lippi, Signorelli, Leonardo, and by the Portinari altarpiece of Hugo van der Goes.

## K1086 : Figure 286

THE VISITATION WITH ST. NICHOLAS AND ST. ANTHONY ABBOT. Washington, D.C., National Gallery of Art (454), since 1941.<sup>1</sup> Wood.  $72\frac{1}{2} \times 74\frac{1}{4}$  in. ( $184 \times 189$  cm.). Inscribed on St. Nicholas' open book: *Diligite iustitiam qui indicatis terram sentite de domino in bonitate et in simplicitate cordis querite illum<sup>2</sup> quoniā in maliuolam animam non introibit sapientia nec habitabit in cōpore subdito p̄cis s̄ sap̄ie p̄ ē.<sup>3</sup> spiritus enim sāctus discipline effugiet fictū et auferet se a cogitationib, que sūt sine intellectu et corripietur a superveniente iniquit[ate] benign[us]* (excerpts from the Wisdom of Solomon 1:1-6). Good condition except for some restoration in Virgin's blue mantle, in sky, and at bottom edge of painting.

This is one of the most firmly documented of the paintings by Piero di Cosimo.<sup>4</sup> Vasari,<sup>5</sup> who describes it in the Chapel of Gino Capponi in Santo Spirito, Florence, for which it was painted, was impressed by the *trompe-l'oeil* effect of such accessories as St. Nicholas' golden balls and St. Anthony's spectacles and parchment-bound book. This and the realistic treatment of the saints themselves are recognized by modern critics as evidence of the influence of Hugo van der Goes' Portinari altarpiece, which had arrived in Florence by 1485, some ten years, perhaps, before K1086 was painted.<sup>6</sup> Strong influence of Filippino Lippi also is seen in the figure of the Virgin, which finds its prototype in Filippino's Badia *Vision of St. Bernard*. This derivation is especially clear in Piero's pen sketch for the group of the Virgin and St. Elizabeth in the Uffizi, Florence, where there are also drawings for several of the heads. The *Annunciation*, the *Adoration of the Shepherds*, the *Procession of the Magi*, and the *Massacre of the Innocents* are shown in the background of K1086.

*Provenance:* Gino Capponi Chapel, Santo Spirito, Florence. Villa Capponi a Legnaia, near Florence (1713 - not later than c. 1850).<sup>7</sup> The Hon. Mrs. Frederick West, Chirk Castle, Denbigh.<sup>8</sup> Frederick Richard West, Ruthin Castle, Denbigh. Colonel W. Cornwallis-West (later Lord Lascelles), Newlands Manor, Hampshire - exhibited: 'Old Masters,' Royal Academy, 1891, no. 154, as Piero di Cosimo. Agnew's, London. Duveen's, New York - exhibited: 'Italian Paintings of the XIV to XVI Century,' Detroit Institute of Arts, Mar. 8-30, 1933, no. 40, as Piero di Cosimo. Kress acquisition, 1937 - exhibited: 'Masterpieces of Art,' New York World's Fair, May-Oct., 1939, no. 284 of catalogue, as Piero di Cosimo.

*References:* (1) *Preliminary Catalogue*, 1941, p. 155, as Piero di Cosimo. (2) An omission, of verses 2 and 3, follows *illum*. (3) The scribe has made this insertion after *p̄cis* to cite his source (assuming one interpretation of the decoratively crossed s): *Solomonis sapientiae primo capitulo*

(first chapter of Wisdom). The vulgate omitted the name of Solomon from the title of the book, calling it *Liber Sapientiae*. (4) K1086 has been given a prominent place in Piero di Cosimo's oeuvre by, among others, F. Knapp (*Piero di Cosimo*, 1898, pp. 35 ff.), H. Haberfeld (*Piero di Cosimo*, 1900, pp. 54 ff.), A. Venturi (*Storia dell'arte italiana*, vol. VII, pt. I, 1911, p. 706), T. Borenius (in Crowe and Cavalcaselle, *History of Painting in Italy*, vol. VI, 1914, p. 48), R. van Marle (*Italian Schools of Painting*, vol. XIII, 1913, p. 350 f.), L. Venturi (*Italian Paintings in America*, vol. II, 1933, no. 287), B. Degenhart (in Thieme-Becker, *Allgemeines Lexikon*, vol. XXVII, 1933, p. 15), C. Gamba (in *Bollettino d'Arte*, vol. XXX, 1936, p. 45), R. L. Douglas (*Piero di Cosimo*, 1946, pp. 42 f.), P. Morselli (in *L'Arte*, vol. LVII, 1958, p. 86), F. Zeri (in *Paragone*, no. 115, 1959, p. 46), B. Berenson (*Italian Pictures . . . Florentine School*, vol. I, 1963, p. 177), L. Grassi (*Piero di Cosimo*, 1963, pp. 53 f., 57 ff.), and M. Bacci (*Piero di Cosimo*, 1966, pp. 71 f., etc.). (5) Vasari, *Le Vite*, Milanese ed., vol. IV, 1879, p. 133. (6) Grassi (*loc. cit.* in note 4, above) summarizes reasons for dating K1087 between 1495 and 1500. (7) According to G. Richa (*Notizie storiche delle chiese fiorentine*, vol. IX, 1761, pp. 22 f.) the painting was removed from the chapel in Santo Spirito and replaced on the 6th of Nov., 1713, by a *Marriage of the Virgin* by Giovanni Sagrestani. According to a footnote in the Lemonnier edition of Vasari (1846-70), the Villa Capponi had by this time (c. 1850) passed to the Benucci family and the whereabouts of Piero di Cosimo's painting was unknown (see Vasari, Milanese ed., vol. IV, 1879, p. 133 n. 4). (8) Borenius (*loc. cit.* in note 4, above) says that K1086 was acquired in the early nineteenth century from the Capponi family by the grandmother of Col. Cornwallis-West.

## PIERO DI COSIMO

## K307 : Figure 287

THE PROPAGATION OF CORAL. Washington, D.C., National Gallery of Art (271), since 1941.<sup>1</sup> Wood.  $22\frac{1}{8} \times 17\frac{3}{8}$  in. ( $56.2 \times 44.1$  cm.). Poor condition; panel badly wormeaten; cleaned 1955.

The attribution offers no problem: Piero's fantastic inventiveness and his style of painting are evident in this panel, which comes, perhaps, from the end of a cassone painted about 1500.<sup>2</sup> The subject is more puzzling. Attempts have been made to identify it as *Allegory of Aurora* and *Allegory of Chastity* and, much more convincingly, as the *Propagation of Coral*,<sup>3</sup> a subject which falls into a category with the *Discovery of Honey* and the *Origin of Fire*, for example, treated in other paintings by Piero. K307 would then be an illustration of Ovid's *Metamorphoses* IV, 745-750: coral, into which seaweed has been transformed through contact with the head of Medusa, is propagated by sea nymphs who scatter sprigs of the coral in the water.

For the fact that one of the nymphs is winged and that Pegasus (like coral, he was born of the slain Medusa) is without wings, only the wayward imagination of Piero can at present be offered as explanation.<sup>4</sup> The model for his amazing stallion Piero would seem to have found in one of Apollonio di Giovanni's illustrations to the Virgil Manuscript in the Riccardiana, which date from about 1460. There the stallion, almost precisely as Piero has taken it over, appears, curiously enough, as one of the four horses in the scene *Achilles Sees the Four Mares*.<sup>5</sup>

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: 'Piero di Cosimo,' Schaeffer Galleries, New York, Nov. 8–Dec. 6, 1938, no. 6, as *Allegory*, by Piero di Cosimo.

*References:* (1) *Preliminary Catalogue*, 1941, pp. 154 f., as *Allegory* by Piero di Cosimo. (2) K 307 has been attributed to Piero di Cosimo by G. Fiocco, R. Longhi, A. L. Mayer, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), R. L. Douglas (*Piero di Cosimo*, 1946, p. 119), P. Morselli (in *L'Arte*, vol. LVII, 1958, p. 86), B. Berenson (*Italian Pictures . . . Florentine School*, vol. I, 1963, p. 177), L. Grassi (*Piero di Cosimo*, 1963, pp. 70 ff.), and M. Bacci (*Piero di Cosimo*, 1966, p. 78). (3) This identification of the subject is offered by G. de Tervarent (*Les Énigmes de l'art*, vol. IV, 1947, pp. 21 ff.), citing as parallel Vasari's much later fresco of the *Origin of Coral* in the 'studiolo' of Francesco de' Medici in the Palazzo Vecchio, Florence (reproduced *ibid.*, fig. 14). (4) Tervarent (*loc. cit.* in note 3, above), thought the nymph's wings might be a later addition; but technical examination does not support this interpretation. (5) Reproduced by E. H. Gombrich in *Journal of the Warburg and Courtauld Institutes*, vol. XVIII, 1955, pl. 13 f.

## PIERO DI COSIMO

K 1096 : Figure 288

THE NATIVITY WITH THE INFANT ST. JOHN. Washington, D.C., National Gallery of Art (464), since 1941.<sup>1</sup> Canvas. Diameter, 57 $\frac{3}{8}$  in. (145.7 cm.). Very good condition except for a few restorations in ground and in architecture.

Although formerly attributed to Ridolfo Ghirlandaio and to the following of Signorelli, this is now accepted as a mature work, about 1500, by Piero di Cosimo.<sup>2</sup> The kneeling angel could have been painted from the same model as Piero's *Portrait of a Young Woman as the Magdalen* in the Galleria Nazionale, Palazzo Barberini, Rome, and his characteristic penchant for imaginative detail is exhibited in the background: St. Joseph descending the stairs, the angel on the landing, the still life of shelves and utensils below. The landscape at the left is of the more

conventional type, with the Magi coming up out of the valley and two nimbed figures – Christ and the Baptist, perhaps – in conversation.

*Provenance:* Grand-Duchess Marie of Leuchtenberg, Florence (c. 1852–76).<sup>3</sup> Duke Nicholas (or Eugene?) of Leuchtenberg (son of preceding), Bavaria (1876–91). Duke Nicholas of Leuchtenberg (son of preceding), St. Petersburg – exhibited: 'Starye Gody Exhibition,' St. Petersburg, 1909.<sup>4</sup> A.-B. Nordiska Kompaniet, Stockholm (*Leuchtenbergska Tavel-samlingen* by R. de Liphart-Rathshoff, 1917, no. 9, as Ridolfo Ghirlandaio). Contini Bonacossi, Florence. Kress acquisition, 1937 – exhibited: 'Piero di Cosimo,' Schaeffer Galleries, New York, Nov. 8–Dec. 6, 1938, no. 1 of catalogue, as Piero di Cosimo.

*References:* (1) *Preliminary Catalogue*, 1941, pp. 155 f., as Piero di Cosimo. (2) Crowe and Cavalcaselle (*New History of Painting in Italy*, vol. III, 1866, p. 31) attribute K 1096 to the school of Signorelli; corrected to Piero di Cosimo in T. Borenius' edition (vol. V, 1914, p. 116 n. 7, and vol. VI, 1914, p. 48). It was catalogued as Ridolfo Ghirlandaio in 1917 (see *Provenance*, above). It has been given to Piero di Cosimo by L. Venturi (in *L'Arte*, vol. XV, 1912, pp. 127 f.), R. van Marle (*Italian Schools of Painting*, vol. XIII, 1931, p. 356), R. L. Douglas (*Piero di Cosimo*, 1946, pp. 119 f.), F. Zeri (in *Paragone*, no. 115, 1959, p. 44), B. Berenson (*Italian Pictures . . . Florentine School*, vol. I, 1963, p. 177), L. Grassi (*Piero di Cosimo*, 1963, pp. 72 ff., 77 f.), and (in ms. opinions) by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi. P. Morselli (in *L'Arte*, vol. LVII, 1958, p. 92), in his tentative catalogue, cites the attribution of K 1096 to Piero as doubtful. (3) K 1096 is not in the catalogue compiled in 1851. It was therefore probably among the acquisitions made by the Grand Duchess after her removal from St. Petersburg to Florence, in 1852. Crowe and Cavalcaselle (see note 2, above) describe it as in her collection in 1866, which they, presumably by mistake, locate in St. Petersburg. (4) According to L. Venturi, *loc. cit.* in note 2, above.

## PIERO DI COSIMO

K 1433 : Figure 285

ST. JOHN THE EVANGELIST. Honolulu, Hawaii, Honolulu Academy of Arts (2989.1), since 1957. Wood. 32 $\frac{3}{4}$  × 23 $\frac{1}{2}$  in. (83.2 × 59.1 cm.). Abraded throughout; superficially cleaned 1957.

Similarity of K 1433 to Piero's *Portrait of a Young Woman as the Magdalen* in the Galleria Nazionale, Palazzo Barberini, Rome, and to the kneeling angel in K 1096 (Fig. 288) points, in spite of the mediocre preservation of K 1433, to Piero's authorship of it, at least in large part, and to a date

of about 1500 or a little later. The picture has been repeatedly cited as evidence of the influence of Leonardo on Piero's mature work.<sup>1</sup> St. John with the chalice refers to the miraculous purification of the poisoned cup which had been given him to drink: at the sign of the cross (here interpreted as a sign of blessing) the poison issues forth in the shape of a serpent.

*Provenance:* Thomas Humphry Ward, London (1909).<sup>2</sup> Charles Sedelmeyer, Paris – exhibited: 'Paintings by the Old Masters,' 1913, no. 36, as Piero di Cosimo. F. Kleinberger's, New York – exhibited: 'Italian Primitives,' Nov. 1917, no. 34 of catalogue by O. Sirén and M. W. Brockwell, as Piero di Cosimo. Harold I. Pratt, New York (by 1931) – exhibited: 'Piero di Cosimo,' Schaeffer Galleries, New York, Nov. 8–Dec. 6, 1938, no. 2, as Piero di Cosimo; 'Masterpieces of Art,' New York World's Fair, May–Oct., 1939, no. 285 of catalogue by G. H. McCall, as Piero di Cosimo. Wildenstein's, New York – exhibited: 'Italian Paintings,' Wildenstein's, New York, 1947, no. 18 of catalogue, as Piero di Cosimo. Kress acquisition, 1947 – exhibited: Philadelphia Museum of Art, Philadelphia, Pa., 1950–53.<sup>3</sup>

*References:* (1) K1433 has been attributed to Piero di Cosimo by T. Borenus (in Crowe and Cavalcaselle, *History of Painting in Italy*, vol. VI, 1914, p. 48 n.), R. van Marle (*Italian Schools of Painting*, vol. XIII, 1931, pp. 369 f.), L. Venturi (*Italian Paintings in America*, vol. II, 1933, no. 289), R. L. Douglas (*Piero di Cosimo*, 1946, p. 75), P. Morselli (in *L'Arte*, vol. LVI, 1957, p. 146), B. Berenson (*Italian Pictures . . . Florentine School*, vol. I, 1963, p. 176, as in part by Piero and restored), L. Grassi (*Piero di Cosimo*, 1963, p. 75), and M. Bacci (*Piero di Cosimo*, 1966, p. 86). B. Degenhart (in Thieme-Becker, *Allgemeines Lexikon*, vol. XXVII, 1933, p. 16) lists it as at least close to Piero di Cosimo. (2) For location in this collection see T. Borenus, *loc. cit.* in note 1, above. The identification of K1433 as a *St. John* attributed to Leonardo in the Brentano sale at Amsterdam May 13, 1822, cannot be verified. (3) W. E. Suida, in *Philadelphia Museum Bulletin*, vol. XLVI, Autumn, 1950, p. 6, as Piero di Cosimo.

## PIERO DI COSIMO

### K169 : Figure 289

MADONNA AND CHILD WITH SAINTS AND ANGELS. Tulsa, Okla., Philbrook Art Center (3598), since 1963. Wood. Diameter, 54½ in. (137.8 cm.). Very much abraded; much restoration on Christ Child and St. John and on all the faces; cleaned 1959–60.

The soft modeling of the faces and hair – more hazy, less clear-cut than in most of Piero's well-known paintings –

has suggested the attribution of this *tondo* to Granacci or Bugiardini.<sup>1</sup> But such a late work by Piero as the *Andromeda* panel in the Uffizi speaks for the inclusion of K169 in his oeuvre, with a date of about 1520. The group in the right background – St. Martin dividing his cloak with the beggar – is seen, with only slight changes, in the background of Piero's late *Pietà* in the Pinacoteca, Perugia. There are parallels even among earlier works: for example, the angel with a book in Piero's *Madonna* in the Cini Collection, Venice,<sup>2</sup> is recalled by St. Margaret and the angels in K169.

*Provenance:* Prof. Publio Podio, Bologna. Contini Bonacossi, Florence. Kress acquisition, 1931 – exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 1932, Atlanta, Ga., through June 1935, Charlotte, N.C., p. 21 of catalogue, as Piero di Cosimo; National Gallery of Art, Washington, D.C. (186), 1941–52;<sup>3</sup> Museum of Fine Arts of Houston, Houston, Tex., 1953–58.<sup>4</sup>

*References:* (1) K169 was once attributed by B. Berenson (in ms. opinion) to a Florentine artist 'between Bugiardini, Granacci, and Jacopo del Indaco,' and later (*Italian Pictures . . . Florentine School*, vol. I, 1963, p. 99) tentatively to Granacci. It has been attributed to Piero di Cosimo by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida (in ms. opinions; but see note 4, below, for modification of Suida's opinion), A. Venturi (in *L'Arte*, vol. XXXIII, 1930, p. 46), L. Venturi (*Italian Paintings in America*, vol. II, 1933, no. 290), F. Zeri (in *Paragone*, no. 115, 1959, p. 44), E. P. Fahy, Jr. (in *Gazette des Beaux-Arts*, vol. LXV, 1965, p. 208), and M. Bacci (*Piero di Cosimo*, 1966, p. 101). (2) Reproduced by F. Zeri, fig. 27 of *op. cit.* in note 1, above. (3) *Preliminary Catalogue*, 1941, p. 156, tentatively as Piero di Cosimo. (4) Catalogue by W. E. Suida, 1953, pl. 3, as Piero di Cosimo and Granacci.

## Follower of PIERO DI COSIMO

### K1049 : Figure 290

THE ADORATION OF THE CHILD. Seattle, Wash., Seattle Art Museum (It 37/R 7347.1), since 1952.<sup>1</sup> Wood. Diameter, 37½ in. (94.6 cm.). Excellent condition except for a few restorations.

Attributions to both Cosimo Rosselli and Piero di Cosimo have been proposed for this *tondo*. It is more convincingly ascribed to an unidentified painter, working around 1500, who was stylistically related to both these masters.<sup>2</sup> His hand has been recognized in another painting, a similar *tondo* formerly in the Fairfax Murray Collection, Florence.<sup>3</sup> A relationship may be suggested also to the Master of the Lathrop Tondo (K270, Fig. 292).

*Provenance:* Private Collection, Milan, as Piero di Cosimo.<sup>4</sup> Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited: Texas Centennial Museum, College of Mines and Metallurgy, El Paso, Tex., Dec. 7, 1940–Jan. 1, 1941, as Cosimo Rosselli.

*References:* (1) Catalogue by W. E. Suida, 1952, no. 14, and 1954, p. 38, as Cosimo Rosselli. (2) K1049 has been attributed to Cosimo Rosselli by G. Fiocco, R. Longhi, and tentatively by F. M. Perkins (in ms. opinions); to Piero di Cosimo by A. Venturi (in ms. opinion); and to an unidentified Florentine between Rosselli and Piero di Cosimo by B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 222). (3) Reproduced by Berenson (*op. cit.*, vol. II, pl. 1024), who notes the identity of authorship (*ibid.*, vol. 1, p. 222). (4) Information given by F. M. Perkins (in ms.).

### Follower of PIERO DI COSIMO

#### K1215 : Figure 291

MADONNA AND CHILD. Washington, D.C., Saint John's Church, since 1962. Wood. Diameter, 16½ in. (41.9 cm.). Poor condition; abraded throughout; cleaned 1961.

There is too little influence of Lorenzo di Credi here to recommend the previous attribution to 'Tommaso',<sup>1</sup> a Florentine who worked with Credi and was perhaps more influenced by him than by Piero di Cosimo. The date is probably about 1520.

*Provenance:* English Private Collection.<sup>2</sup> Contini Bonacossi, Florence. Kress acquisition, 1939.

*References:* (1) K1215 has been attributed (in ms. opinions) to 'Tommaso' by G. Fiocco, R. Longhi tentatively, W. E. Suida, and A. Venturi; to an early-sixteenth-century Florentine under the influence of Piero di Cosimo by F. M. Perkins; and to an artist close to Piero di Cosimo by B. Berenson. (2) According to Berenson (in ms. opinion).

### MASTER OF THE LATHROP TONDO

Lucchese-Florentine School. Active early sixteenth century, probably chiefly in Lucca. The above pseudonym is explained by the fact that there was formerly in the collection of Francis Lathrop, New York, a typical painting by the master, a circular panel of the *Madonna and Child with Saints and Donor*. The artist is also referred to as the Master

of the House of Mazzarosa, from the ownership of two panels belonging to Marchese Mazzarosa, Lucca. The paintings now ascribed to the master are characterized by the influence of Ghirlandaio, Filippino Lippi, Piero di Cosimo, and Aspertini, modified by Northern influence.

#### K270 : Figure 292

MADONNA AND CHILD WITH ST. JOSEPH AND ST. CATHERINE. Charleston, S.C., Gibbes Art Gallery (36.6.1), since 1936. Wood. Diameter, 27 in. (68.6 cm.). Condition not checked since 1936.

A relationship to Piero di Cosimo together with Northern influence has been recognized in K270, the inclusion of which in the oeuvre compiled for the Master of the Lathrop Tondo seems justified, even if Northern influence is somewhat stronger here than usual.<sup>1</sup> Compared with the key paintings cited in the biography above (the Lathrop tondo and the Mazzarosa panels),<sup>2</sup> the broader figure types and more ample draperies in K270<sup>3</sup> point to a somewhat later date, but still probably early in the sixteenth century.

*Provenance:* Franz Richter, Vienna. Contini Bonacossi, Florence. Kress acquisition, 1933.

*References:* (1) K270 has been attributed by R. van Marle, F. M. Perkins, and A. Venturi (in ms. opinions) to a follower of Piero di Cosimo under German or Flemish influence or of Flemish birth. R. Longhi, followed by G. Fiocco, and W. E. Suida (in ms. opinions), has suggested the designation Master of the House of Mazzarosa. B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 143) suggests for a group of paintings, including those mentioned in the biography above, the designation Master of the Lathrop Tondo, but without listing K270. (2) These paintings and others in the group are reproduced by Berenson, figs 1173–77 of *op. cit.* in note 1, above. See also Berenson (in *Rassegna d'Arte*, vol. VI, 1906, pp. 37 ff.), C. L. Ragghianti (in *Critica d'Arte*, Mar. 1955, pp. 137 ff., calling the master the Pittore dei Guinigi), and E. P. Fahy, Jr. (in *Paragone*, no. 185, 1965, pp. 9 ff., tentatively identifying the master as Antonio Corsi). (3) X-ray shows that the Virgin's sleeves first followed the design of those worn by the crowned saint.

### GIULIANO BUGIARDINI

Giuliano di Piero di Simone Bugiardini. Florentine School. Born 1475; died 1554. He was a pupil of Domenico Ghirlandaio and an assistant of Albertinelli. He was influenced by Piero di Cosimo, Perugino, Francia, Raphael, Leonardo, and Giorgione.

## K162 : Figure 294

MADONNA AND CHILD WITH ST. JOHN. Allentown, Pa., Allentown Art Museum (60.10.KB), since 1960.<sup>1</sup> Wood.  $44\frac{1}{2} \times 32$  in. ( $113 \times 81.3$  cm.). Inscribed at lower center with the abbreviated signature: .IVL .FL .F. (Julianus Florentinus Faciebat). Good condition except for a few restorations; cleaned 1960.

The attribution to Bugiardini is accepted<sup>2</sup> and the date is believed to be about 1510, a little later than Raphael's *Madonna of the Palm*, to which it is related, and a decade earlier than the elaborated version of K162 in the Uffizi, Florence, which is dated 1520 and signed in full by Bugiardini. The genrelike motive – the Virgin is about to pass a date from the Christ Child to St. John – may refer to the Virgin's role as mediatrix between her Son and mankind.

*Provenance:* Charles Fairfax Murray, London. Contini Bonacossi, Florence. Kress acquisition, 1931 – exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 1932, Atlanta, Ga., through June 1935, Charlotte, N.C., p. 24 of catalogue, as Bugiardini; 'Golden Gate International Exposition,' San Francisco, Calif., 1940, no. 104 of catalogue, as Bugiardini.

*References:* (1) Catalogue by F. R. Shapley, 1960, p. 56, as Bugiardini. (2) K162 has been attributed to Bugiardini by W. von Bode, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), S. J. Freedberg (*Paintings of the High Renaissance*, vol. 1, 1961, p. 486), and B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 44, and 1936 list).

## GIULIANO BUGIARDINI

## K1172 : Figure 295

ST. SEBASTIAN. New Orleans, La., Isaac Delgado Museum of Art (61.90), since 1960.<sup>1</sup> Canvas.  $65\frac{3}{8} \times 42$  in. ( $166 \times 106.6$  cm.). Good condition except for a few restorations in background; cleaned 1961.

The large, smooth, loosely-articulated nude figure is typical of Bugiardini's style of about 1520.<sup>2</sup> Both figure and landscape setting suggest comparison with the signed *St. John the Baptist* in the Bologna Pinacoteca, a canvas of approximately the same size as K1172. The peculiarly mannered design of the branches of the dead tree in both pictures is repeated in a number of Bugiardini's paintings of the period, as, for example, in the *Madonna and Child with St. John* in the Uffizi, Florence, which is signed and dated 1520.

*Provenance:* Grand-Duc d'Oldenburg (sold, Muller's, Amsterdam, June 25, 1924, no. 114, as pupil of Perugino).<sup>3</sup> Contini Bonacossi, Florence. Kress acquisition, 1939.

*References:* (1) Catalogue by P. Wescher, 1966, p. 32, as Bugiardini. (2) K1172 has been attributed to Bugiardini by G. Fiocco, R. Longhi (dating it c. 1510/15), F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), S. J. Freedberg (*Painting of the High Renaissance*, vol. 1, 1961, p. 485, dating it c. 1517), B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 45), and F. S. Santoro (in *Paragone*, no. 163, 1963, pp. 22 f., dating it after 1520). (3) Not in the 1888 and 1906/12 editions of the Oldenburg catalogue.

## GIULIANO BUGIARDINI

## K49 : Figure 296

PORTRAIT OF A YOUNG WOMAN. Washington, D.C., National Gallery of Art (142), since 1941.<sup>1</sup> Wood.  $23 \times 19\frac{1}{4}$  in. ( $58.4 \times 48.9$  cm.). Very good condition except for the hand and the bottom edge of picture.

The attribution to Bugiardini,<sup>2</sup> about 1525, is supported by comparison with figures in his signed *Marriage of St. Catherine*, in the Pinacoteca, Bologna, and with his various portraits, especially the one of Michelangelo, in Casa Buonarroti, Florence. The influence upon Bugiardini of portraits by Raphael is nowhere more evident than in K49.

*Provenance:* Charles Fairfax Murray, London. Contini Bonacossi, Rome. Kress acquisition, 1929.

*References:* (1) *Preliminary Catalogue*, 1941, p. 31, as Bugiardini. (2) K49 has been attributed to Bugiardini by B. Berenson tentatively, W. von Bode, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and L. Venturi (*Italian Paintings in America*, vol. III, 1933, no. 451). K49 was omitted, by error, from Berenson's 1963 lists of the Florentine School.

## Attributed to GIULIANO BUGIARDINI

## K1063 : Figure 293

THE HOLY FAMILY. San Antonio, Tex., Witte Memorial Museum (37.6785.269), since 1936. Wood. Diameter,  $38\frac{1}{4}$  in. (97.2 cm.). Fair condition.

The composition derives from *tondi* of the *Nativity* by Piero di Cosimo (compare, for example, K1096, Fig. 288), but the figures are sufficiently typical of Bugiardini to indicate a possible attribution to him.<sup>1</sup> If by him, K1063

dates early in his career, soon after 1500, when the influence of Piero was strongly felt in his work.

*Provenance:* Contini Bonacossi, Rome. Kress acquisition, 1930.

*Reference:* (1) K1063 has been attributed to Bugiardini by G. Fiocco, R. Longhi, R. van Marle, O. Sirén, W. E. Suida, and A. Venturi (in ms. opinions). B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 221) lists it as unidentified Florentine between Bugiardini and Piero di Cosimo.

### Attributed to GIULIANO BUGIARDINI

KX-3 : Figure 297

PORTRAIT OF A PATRICIAN. Portland, Ore., Portland Art Museum (61.29), since 1952.<sup>1</sup> Wood. 23×19 in. (58.4×48.3 cm.). Very good condition.

It is generally agreed that KX-3 is Florentine, about 1520, with a touch of Northern influence. Of the two artists suggested, Ridolfo Ghirlandaio and Bugiardini,<sup>2</sup> the latter offers the more convincing parallels, for the landscape background as well as for the style of the portrait. Possibly the little-known Zacchia il Vecchio of Lucca, who combined Florentine and Northern characteristics, should also be considered. The former identification of the sitter as Taddeo Taddei, patron of Raphael, seems to have little more support than the portrait's concurrent attribution to Raphael.<sup>3</sup>

*Provenance:* Said to have been sold in 1787 by Gaetano Taddei to the following. Senatore Adami, Florence.<sup>4</sup> M. P. Casali (1857). Monsignore Manni, Rome.<sup>5</sup> Cardinale Bertocci, Rome – exhibited: Raphael exhibition, Urbino, 1897, as Raphael. Contini Bonacossi, Rome. Kress acquisition, 1929 – exhibited: National Gallery of Art, Washington, D.C. (113), 1941–51;<sup>6</sup> after entering the Portland Museum: 'Bacchiacca and His Friends,' Baltimore Museum of Art, Baltimore, Md., Jan. 10–Feb. 19, 1961, no. 84 of catalogue, as unidentified artist.

*References:* (1) Catalogue by W. E. Suida, 1952, p. 58, as Florentine, c. 1520. (2) KX-3 has been attributed (in ms. opinions) to Ridolfo Ghirlandaio by G. Fiocco, G. Gronau, D. von Hadeln, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida (but see note 1, above), and A. Venturi. B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 45) attributes it tentatively to Bugiardini. (3) J. D. Passavant (*Raphaël d'Urbain*, 1860, p. 371) reports that KX-3 had been considered to be a portrait of Taddeo Taddei by Raphael. (4) Passavant (*loc. cit.* in note 3, above) cites the report that the portrait was sold in 1787 by Gaetano

Taddei to Senatore Adami, Florence, as certified by Elio Adami 26 Dec. 1855, Florence. (5) *Ibid.* for Casali and Manni as owners. (6) *Preliminary Catalogue*, 1941, p. 77, as *Taddeo Taddei* by Ridolfo Ghirlandaio.

### FRANCESCO GRANACCI

Francesco d'Andrea di Marco, called Granacci. Florentine School. Born 1469; died 1543. He was trained in the studio of Domenico Ghirlandaio, where he was influenced by his fellow pupil Michelangelo. Fra Bartolommeo, Leonardo, Raphael, and Pontormo also affected his style.

K1294 : Figure 298

MADONNA AND CHILD WITH TWO ANGELS. Portland, Ore., Portland Art Museum (61.46), since 1952.<sup>1</sup> Wood. Diameter, 45½ in. (116.2 cm.). Very good condition except for minor restorations.

The attribution to Granacci has generally been accepted<sup>2</sup> and a date of about 1495 is suggested by comparison with the Santa Maria Novella altarpiece in the Munich Gallery, on which Granacci was working soon after Ghirlandaio's death.

*Provenance:* William Fuller Maitland, Stanstead Hall, Essex – exhibited: 'Art Treasures,' Manchester, 1857, no. 79, as Granacci; Royal Academy, London, 1872, no. 231, as Granacci; New Gallery, London, 1893–94, no. 90, as Granacci. Maitland sale, Christie's, London, July 14, 1922, no. 60, as Granacci, bought by S. T. Smith. Private Collection, possibly Kuno Kocherthaler (sold, Sotheby's, London, June 9, 1932, no. 96, as Granacci; bought by James).<sup>3</sup> Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: National Gallery of Art, Washington, D.C. (515), 1941–52.<sup>4</sup>

*References:* (1) Catalogue by W. E. Suida, 1952, p. 46, as Granacci. (2) K1294 has been attributed to Granacci by G. F. Waagen (*Treasures of Art in Great Britain*, vol. III, 1854, p. 4), C. J. Ffoulkes (in *Archivio Storico dell'Arte*, vol. VII, 1894, pp. 166 ff., writing of the exhibition at the New Gallery, London – reference to Ffoulkes kindly brought to my attention by C. von Holst), G. Fiocco, R. Longhi, F. M. Perkins tentatively, A. Venturi (in ms. opinions), and B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 100). C. von Holst (verbally) suggests that K1294 may have been painted by some other follower of Ghirlandaio, not by Granacci, and E. P. Fahy, Jr. (in ms. list of Oct. 30, 1967) classifies it as by the 'Master of the Spiridon Story of Joseph,' to whom he gives also K298, in the Mint Museum of Art, Charlotte, N.C., which in *Paintings from the Samuel H. Kress Collection: Italian*



*Schools, XIII-XV Century*, 1966, pp. 126 f., fig. 341, I have catalogued as by a follower of Domenico Ghirlandaio. (3) That the anonymous owner may have been Kocherthaler was suggested (in undated communication) by E. K. Waterhouse, who also kindly cited the two sales. (4) *Preliminary Catalogue*, 1941, pp. 91 f., as Granacci.

## FRANCESCO GRANACCI

K 532 : Figure 299

THE ADORATION OF THE CHILD. Honolulu, Hawaii, Honolulu Academy of Arts (2987.1), since 1952.<sup>1</sup> Wood. Diameter, 34½ in. (87.6 cm.). Good condition except for some restorations in garments and background.

Painted probably about 1500, this *tondo* shows the essentially *quattrocento* character of most of Granacci's work, with intimations, however, of the High Renaissance in the broad masses of the figures.<sup>2</sup>

*Provenance*: Possibly Granville Edward Harcourt Vernon, Grove Hall, Nottinghamshire (d. 1861) – exhibited: 'Treasures of the United Kingdom,' Manchester, 1857, no. 77, as Granacci.<sup>3</sup> Anonymous sale (Christie's, London, July 5, 1937, no. 11, as Verrocchio;<sup>4</sup> bought by Nicholls). Contini Bonacossi, Florence. Kress acquisition, 1938 – exhibited: National Gallery of Art, Washington, D.C. (417), 1941–51.<sup>5</sup>

*References*: (1) Catalogue by W. E. Suida, 1952, p. 32, as Granacci. (2) K 532 has been attributed to Granacci by G. Fiocco, R. Longhi, F. M. Perkins tentatively, A. Venturi (in ms. opinions), S. J. Freedberg (*Paintings of the High Renaissance*, vol. 1, 1961, p. 75), and B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 99). (3) The painting exhibited here in 1857 as no. 77 is described as a circular *Holy Family*, but the size is not recorded. (4) Information kindly conveyed by E. K. Waterhouse. (5) *Preliminary Catalogue*, 1941, p. 91, as Granacci.

## MASTER OF THE KRESS LANDSCAPES

Florentine School. Active c. 1505–c. 1530. The designation is derived from K 1012A, B, C, which have served as a nucleus around which an oeuvre has been reconstructed for an anonymous master who developed in the milieu of Fra Bartolommeo and has commonly been confused with Granacci and Beccafumi.<sup>1</sup> He is distinguished by a very personal interpretation of landscape peopled by fantastic little figures suggestive of Bellange or Callot.

K 1012A, B, C : Figures 300–302

SCENES FROM A LEGEND. Washington, D.C., National Gallery of Art (437A, B, C), since 1941.<sup>2</sup> Canvas. K 1012A, 11 × 35 in. (27.9 × 88.9 cm.); K 1012B, C: each, 11 × 16½ in. (27.9 × 41.9 cm.). Good condition except for a few restorations.

These panels have long been recognized as by the master who painted a cassone panel of the same height now in the Chrysler Museum, Provincetown, Massachusetts.<sup>3</sup> But attempts to integrate them in the oeuvre of any of the known Florentines of the period have not been entirely satisfactory.<sup>4</sup> Now they, together with a group of religious subjects and a battle scene, have been attributed to an independent and original, but anonymous, artist, dubbed the Master of the Kress Landscapes.<sup>5</sup> K 1012B and C were probably originally the right (with city view) and left sides of the same panel, which was the length of K 1012A (about 2 inches seem to have been lost when K 1012B and C were separated). Since the panels were painted primarily for the landscape and architectural views, it is not surprising that the significance of the figures – if they have any apart from that of enlivening the landscape – has not been deciphered. The city may be intended as a fantastic view of Florence. The date is probably about 1515/20 and the style goes far in the direction of Mannerism.

*Provenance*: Niccolini, Florence. Contini Bonacossi, Florence. Kress acquisition, 1936.

*References*: (1) The designation was coined and the oeuvre outlined by F. Zeri, in *Bollettino d'Arte*, vol. XLVII, 1962, pp. 216 ff.; see also p. 315. Whether all the paintings grouped together by Zeri were painted by the same artist may be questioned, especially some of those which are mainly figure subjects rather than landscapes. (2) *Preliminary Catalogue*, 1941, p. 91, as Granacci. (3) The stylistic identity of K 1012 and the Chrysler panel (formerly Lanz, Amsterdam) was noted in the National Gallery files many years ago; notice of it was first published by B. S. Manning (*Chrysler Art Museum of Provincetown, Inaugural Exhibition*, 1958, pp. 14 f.), who attributed the panels to Granacci. (4) K 1012 has been attributed to Granacci by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 100) attributes it tentatively to Granacci. The name of Rosso Fiorentino also has been several times suggested. (5) See the article by Zeri cited in note 1, above.

## MARIOTTO ALBERTINELLI

Mariotto di Biagio di Bindo Albertinelli. Florentine School. Born 1474; died 1515. In the shop of Cosimo Rosselli he was a fellow pupil of Fra Bartolommeo, whom he emu-

lated throughout his career and with whom he worked in partnership for a few years preceding 1513. He was strongly influenced also by Piero di Cosimo.

### K1146 : Figure 303

MADONNA AND CHILD. Lewisburg, Pa., Bucknell University, Study Collection (BL-K1), since 1961.<sup>1</sup> Wood.  $26\frac{1}{2} \times 19\frac{5}{8}$  in. ( $67.3 \times 49.8$  cm.). Good condition except for a few restorations.

The attribution to Albertinelli seems convincing although the names also of Rosso Fiorentino and Sogliani have been proposed.<sup>2</sup> Albertinelli's small triptych in the Museo Poldi Pezzoli, Milan, dated 1500, offers a close parallel for the figures; but the extraordinarily sensitive landscape treatment in K1146, so like that of Fra Bartolommeo's landscape drawings, would seem to point to about 1510, the period of the two artists' partnership.

*Provenance:* Prince Ludwig Wittgenstein, Vienna. Contini Bonacossi, Florence. Kress acquisition, 1938 – exhibited: National Gallery of Art, Washington, D.C. (485), 1941–52;<sup>3</sup> Finch College, New York, Dec. 18, 1959–Apr. 20, 1960, as Albertinelli.

*References:* (1) Catalogue by B. Gummo, 1961, p. 14, as Albertinelli. (2) K1146 has been attributed to Albertinelli by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). S. J. Freedberg (*Paintings of the High Renaissance*, vol. 1, 1961, pp. 248 f.) attributes it to the first period of Rosso, while B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 201) lists it tentatively as an early Sogliani. (3) *Preliminary Catalogue*, 1941, p. 1, as Albertinelli.

## FRA BARTOLOMMEO

Bartolommeo di Paolo, called in his youth Baccio della Porta, and later (after he had taken Dominican orders, in 1500) Fra Bartolommeo. Florentine School. Born 1472 (or 1475); died 1517. He was a pupil of Cosimo Rosselli, and was much influenced by Piero di Cosimo, Leonardo, Raphael, and Michelangelo, and, through his trip to Venice in 1508, by the Venetians. He worked in partnership with Albertinelli for a number of years preceding 1513 and later he was at times assisted by Fra Paolino and Sogliani.

### K1100 : Figure 304

THE CREATION OF EVE. Seattle, Wash., Seattle Art Museum (It 37/B2854.1), since 1954.<sup>1</sup> Wood.  $12\frac{5}{8} \times 9\frac{3}{4}$  in.

( $32.1 \times 24.8$  cm.). Fair condition; abraded throughout; cleaned 1954.

The attribution to Fra Bartolommeo has been usually accepted<sup>2</sup> for K1100, and a number of his drawings have been cited in connection with it.<sup>3</sup> Possibly the background group of Adam and Eve and their children derives ultimately from a print by Cranach: Eve and the standing child recall the composition of Venus and Cupid frequent in Cranach's work, and the whole group, of Adam and Eve and the two children, is found in very similar composition in a Cranach painting exhibited in the City Art Museum, Birmingham, England, in 1953.<sup>4</sup> The group was popular with Fra Bartolommeo; it is made the independent subject of an unfinished painting in the Johnson Collection, Philadelphia Museum of Art,<sup>5</sup> which has been reasonably identified in the list of paintings which fell to the lot of Fra Bartolommeo when he and Albertinelli dissolved their partnership early in 1513, a *terminus ante quem*, no doubt, for K1100. The Giorgionesque character of the landscape in the latter, like that of Fra Bartolommeo's delicate landscape drawings, must have been inspired by his Venetian visit in 1508. K1100 probably dates about 1510. A more finished version, which has been variously attributed, was lately in the possession of Martin Randén, Falkenberg, Sweden.<sup>6</sup> Another version, by Bacchiacca, was in the New Palace at Potsdam in 1937.<sup>7</sup>

*Provenance:* Mme. La Durée, Paris (1924). Contini Bonacossi, Florence. Kress acquisition, 1937 – exhibited: National Gallery of Art, Washington, D.C. (467), 1941–53;<sup>8</sup> after entering the Seattle Art Museum: 'Bacchiacca and His Friends,' Baltimore Museum of Art, Jan. 10–Feb. 19, 1961, no. 25, as Fra Bartolommeo.<sup>9</sup>

*References:* (1) Catalogue by W. E. Suida, 1954, p. 40, as Fra Bartolommeo. (2) K1100 has been attributed to Fra Bartolommeo by G. Fiocco (but see below), R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), L. Sambon (in *Le Musée*, vol. VII, 1924, pp. 8 ff.), R. Fry (in *Burlington Magazine*, vol. XLIV, 1924, p. 114, as owned by Mme. La Durée; *Transformations*, 1926, p. 91), A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. I, 1925, p. 262), and B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 24). A. Scharf (in *Burlington Magazine*, vol. LXX, 1937, p. 65) assigns it to the studio of Fra Bartolommeo. G. Fiocco (in *Rivista d'Arte*, vol. XXIX, 1954, pp. 45 ff.) calls it an early copy of the version, discussed below, in a Swedish collection, which he attributes to Raphael. L. Dussler (*Raffael*, 1966, p. 71) also calls K1100 a copy of this version in Sweden and relates K1100 to the studio of Ridolfo Ghirlandaio. (3) Among drawings by Fra Bartolommeo cited in this connection are nos. 212A, 253 verso, 375, and 459F of Berenson's *Drawings of the Florentine Painters*, vol. II, 1938. (4) The Cranach is reproduced in *Art News*, Sept. 1953, p. 44. (5) Reproduced by Fiocco, *loc. cit.* in note 2, above.

(6) Reproducing this as in a 'private collection in Stockholm,' F. Abbate (in *Paragone*, no. 189, 1965, p. 36) cites it as a copy by Bacchiacca after K1100. In this attribution of the version in Sweden to Bacchiacca, Abbate was following Scharf (*op. cit.* in note 2, above) and S. Freedberg (*Paintings of the High Renaissance*, vol. 1, 1961, p. 502). (7) Reproduced by Scharf, pl. II c of *op. cit.* in note 2, above. The figure of God the Father is used again in *The Naming of the Beasts*, sold, as Bacchiacca, at Christie's, London, July 1, 1966, no. 101 of catalogue, where reproduced. (8) *Preliminary Catalogue*, 1941, p. 14, as Fra Bartolommeo. (9) *Baltimore Museum of Art News*, vol. XXIV, 1961, p. 45.

### Attributed to FRA BARTOLOMMEO

K148 : Figure 305

MADONNA AND CHILD WITH SAINTS AND ANGELS. Columbia, S.C., Columbia Museum of Art (54-402/11), since 1954.<sup>1</sup> Wood. Diameter, 46 in. (116.9 cm.). Very good condition except for some restoration.

Relationship of K148 to some of Fra Bartolommeo's drawings, especially one in the Uffizi, Florence,<sup>2</sup> has been noted. The composition is, in any case, so characteristic of his style that there would seem to be no need of hesitancy in attributing the design to him (about 1510), whether or not the painting was executed by another, either Albertinelli or a pupil.<sup>3</sup> The adoring saint at the left is Francis; the Infant St. John, at the right, offers a pomegranate to the Christ Child.

*Provenance:* Charles Fairfax Murray, London. Achillito Chiesa, Milan (sold, American Art Galleries, New York, Apr. 16, 1926, no. 49 of catalogue, as by Fra Bartolommeo in collaboration with Albertinelli; bought by D. W. Walters). Contini Bonacossi, Florence. Kress acquisition, 1931 - exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 1932, Atlanta, Ga., through June 1935, Charlotte, N.C., p. 22 of catalogue, as Fra Bartolommeo; National Gallery of Art, Washington, D.C. (176), 1941-52.<sup>4</sup>

*References:* (1) Catalogue by W. E. Suida, 1954, p. 31, and by A. Contini Bonacossi, 1962, pp. 83 f., as Fra Bartolommeo. (2) The Uffizi drawing is reproduced by B. Berenson, *Drawings of the Florentine Painters*, vol. III, 1938, fig. 437. Suida (see note 1, above) thinks that X-ray shows the artist's original design to have been even closer to the Uffizi drawing than is the finished painting. (3) G. Fiocco, R. Longhi, R. van Marle, and A. Venturi (in ms. opinions) attribute K148 to Fra Bartolommeo. F. M. Perkins (in ms. opinion) believes the design to be by Fra Bartolommeo, the execution by a pupil, while Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 1) attributes the painting

to Albertinelli. (4) *Preliminary Catalogue*, 1941, p. 1, as Albertinelli and Fra Bartolommeo.

### FRA PAOLINO

Florentine School. Born c. 1490; died 1547. He was the pupil, assistant, and imitator of Fra Bartolommeo.

### Attributed to FRA PAOLINO

K1105 : Figure 306

THE HOLY FAMILY WITH SAINTS. Notre Dame, Ind., University of Notre Dame, Study Collection (61.47.7), since 1961.<sup>1</sup> Wood. 47 $\frac{1}{4}$  × 41 $\frac{5}{8}$  in. (120 × 105.7 cm.). Good condition except for a few abrasions in the figure of St. Joseph.

Details of the composition are more or less closely paralleled in several paintings by Fra Bartolommeo and in a drawing attributed by some critics to him, by others to Fra Paolino.<sup>2</sup> The design of K1105 seems to be by Fra Bartolommeo, about 1515; the execution may well be, entirely or in great part, by Fra Paolino.<sup>3</sup> The saint accompanying the Holy Family seems young for Elizabeth; is the crown at her feet intended to identify her as St. Catherine? Far in the background is the Flight into Egypt.

*Provenance:* Duke of Marlborough, Blenheim Palace (sold, Christie's, London, Aug. 7, 1886, no. 631, as Albertinelli; bought by Martin Colnaghi). E. T. Crewe. Anonymous sale (Christie's, London, June 11, 1926, no. 76, as Fra Bartolommeo; bought by Mase). Contini Bonacossi, Florence. Kress acquisition, 1937 - exhibited: National Gallery of Art, Washington, D.C. (470), 1941-52.<sup>4</sup>

*References:* (1) Catalogue, 1962, p. unnumbered, as Fra Bartolommeo and Fra Paolino. (2) Pertinent for comparison are paintings of the *Holy Family* in the Pitti, Florence, the National Gallery, London, the Galleria Nazionale, Palazzo Barberini, Rome, and the Cook Collection, Richmond, and the drawing no. 5078 in the Berlin Print Room. The paintings are reproduced by A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. 1, 1925, figs. 245 ff.; for the drawing see B. Berenson, *Drawings of the Florentine Painters*, vol. III, 1938, fig. 463). (3) K1105 has been attributed (in ms. opinions) to Fra Bartolommeo by W. von Bode, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi. Berenson (in ms. opinion) attributed the Madonna and two Children to Fra Bartolommeo, the rest to Fra Paolino; but later (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 164) he gives the whole painting to Fra Paolino. (4) *Preliminary Catalogue*, 1941, pp. 14 f., as Fra Bartolommeo and Fra Paolino.

## FRANCIABIGIO

Francesco di Cristofano, called Franciabigio. Florentine School. Born c. 1482; died 1525. He was a pupil of Piero di Cosimo and pupil or assistant of Albertinelli. He was influenced by Leonardo, by the early *Madonnas* of Raphael, and by Andrea del Sarto, with whom he collaborated.

## K1110 : Figure 307

MADONNA AND CHILD. Birmingham, Ala., Birmingham Museum of Art (61.109), since 1959.<sup>1</sup> Wood.  $34\frac{1}{8} \times 26\frac{7}{8}$  in. (86.7 × 68.2 cm.). Inscribed on edge of book, left of hand: A. S. M.; right of hand: . D . . . (Anno Salutis 15 . . .).<sup>2</sup> Fair condition; abraded in flesh tones; cleaned 1956.

Except for a different landscape background, the composition is almost the same, but in reverse, as that of a painting in the Galleria Nazionale, Palazzo Barberini, Rome, which has been attributed to Andrea del Sarto and also to Franciabigio.<sup>3</sup> The fragmentary inscription on K1110, which came to light in a recent cleaning,<sup>4</sup> is completed in the painting in Rome to give the date 1509. Because of some elaboration in detail – the addition of a veil, e.g., draped round the Virgin's shoulders<sup>5</sup> – K1110 would seem to be the later of the two, probably dating therefore about 1510.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1937 – exhibited: National Gallery of Art, Washington, D.C. (472), 1941–51.<sup>6</sup>

*References:* (1) Catalogue by W. E. Suida, 1959, pp. 65 f., as Franciabigio. (2) Old reproductions were made before the inscription was revealed by cleaning. (3) K1110 has been attributed to Franciabigio by G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 64, calling it a replica of the version in Rome, which he attributes to Franciabigio), S. J. Freedberg (*Andrea del Sarto: Catalogue Raisonné*, 1963, p. 232, likewise attributing both versions to Franciabigio), and F. S. Santoro (in *Paragone*, no. 163, 1963, pp. 7 f., noting it as a replica of the version in Rome, which, however, she attributes to Andrea del Sarto). (4) See Suida, *op. cit.* in note 1, above. (5) X-ray shows the veil to have been omitted, however, in the first draft of K1110. (6) *Preliminary Catalogue*, 1941, pp. 68 f., as Franciabigio.

## FRANCIABIGIO

## K1060 : Figure 309

SELF-PORTRAIT. New York, N.Y., Hunter College, since 1943. Wood.  $22\frac{3}{4} \times 17\frac{1}{2}$  in. (57.8 × 44.4 cm.). Fair condition; some abrasions in face and hands.

The attribution to Franciabigio<sup>1</sup> is supported by comparison with fully accepted portraits by the artist, such as the *Portrait of a Man*, dated 1514, in the Uffizi, Florence, which, moreover, may give a clearer idea of the original arrangement of the hands in K1060 suggested by X-ray. The change to the present arrangement, however, with palette and brush, was made by the artist himself. That the artist's tools – the palette and the disposition of the pigments on it, and the brushes – as well as the manner of holding them are characteristic of the period is shown by the self-portrait of Marco Palmezzano in the Pinacoteca at Forlì. That K1060 is a self-portrait is attested by the fixed gaze and by similarity of the features to those which Vasari identifies as the artist's in the John the Baptist of Franciabigio's *St. Job Altarpiece* now in the Uffizi. The latter is dated 1516; K1060 was probably painted about the same time.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1936.

*Reference:* (1) K1060 has been attributed to Franciabigio by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), S. J. Freedberg (*Painting of the High Renaissance*, vol. 1, 1961, p. 482), and F. S. Santoro (in *Paragone*, no. 163, 1963, p. 14). B. Berenson (in ms. opinion) once attributed it to Jacopino del Conte, but later (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 65) he gives it tentatively to Franciabigio.

## FRANCIABIGIO

## K212 : Figure 308

PORTRAIT OF A YOUNG MAN. Tulsa, Okla., Philbrook Art Center (3350), since 1953.<sup>1</sup> Wood.  $31\frac{1}{8} \times 23\frac{7}{8}$  in. (79.1 × 60.8 cm.). Fair condition; some restoration; cleaned 1953.

Generally accepted as by Franciabigio, K212 is dated stylistically about 1520.<sup>2</sup> It has been cited for its preservation of the subtle play of light and shade which time has gravely impaired in other portraits by the artist.<sup>3</sup>

*Provenance:* Barberini, Rome (1925). Contini Bonacossi, Florence. Kress acquisition, 1932 – exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 1932, Atlanta, Ga., through June 1935, Charlotte, N.C., p. 23 of catalogue, as Franciabigio; 'Italian Renaissance Portraits,' Knoedler's, New York, Mar. 18–Apr. 6, 1940, no. 16 of catalogue, as Franciabigio; National Gallery of Art, Washington, D.C. (210), 1941–52.<sup>4</sup>

*References:* (1) Catalogue by W. E. Suida, 1953, p. 50, as Franciabigio. (2) K212 has been attributed to Franciabigio by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins

(in ms. opinions), A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. I, 1925, p. 452), and F. S. Santoro (in *Paragone*, no. 163, 1963, p. 14). B. Berenson formerly (*Italian Pictures of the Renaissance*, 1932, p. 210; Italian ed., 1936, p. 181) attributed it to Franciabigio, but recently (*Italian Pictures . . . Florentine School*, vol. I, 1963, p. 208) he has listed it tentatively as Tommaso di Stefano Lunetti, a suggestion which deserves further consideration. (3) Santoro (*loc. cit.* in note 2, above). (4) *Preliminary Catalogue*, 1941, p. 68, as Franciabigio.

## ANDREA DEL SARTO

Andrea d'Agnolo, called del Sarto from his father's trade as tailor. Florentine School. Born 1486; died 1530. Vasari says he was a pupil of Piero di Cosimo, but the Anonimo Magliabecchiano's assignment of the teacher role to Raffaellino del Garbo has recently been convincingly defended.<sup>1</sup> For a few years, possibly from 1506, Andrea was in partnership with Franciabigio. He was influenced by Raphael and Leonardo and by Fra Bartolommeo and Michelangelo. He was active in Florence and briefly (1518-19) at the court of Francis I at Fontainebleau.

### K1992 : Figure 314

CHARITY. Washington, D.C., National Gallery of Art (1483), since 1956.<sup>2</sup> Wood.  $47\frac{1}{2} \times 36\frac{1}{2}$  in. ( $120 \times 92.7$  cm.). Very good condition; cleaned 1954.

Andrea del Sarto's authorship of K1992 is attested both by the style of the painting and by Vasari's account of the commission.<sup>3</sup> He speaks of Andrea's *Charity* as a masterpiece commissioned by Giovambattista della Palla, agent for the King of France, for whom the painting was apparently intended before the exile of della Palla. Vasari describes it as a very beautiful *Charity* with three *putti*. That he was referring to K1992 is evident from his statement that the Borgherini *Holy Family* was closely similar to it; this is the *Holy Family* which is now in the Metropolitan Museum, New York, and is indeed very close in composition and style to K1992.<sup>4</sup> Pentimenti show that K1992 itself was at first planned as a *Holy Family* along the lines of the Borgherini composition: most distinctly visible (between the two older children in K1992) is the hand of the little St. John resting on a globe. The book, pertinent to a *Holy Family* but not to a *Charity*, was allowed to remain in the final version of K1992, although there is no book in the Borgherini *Holy Family*. The style of the two paintings dates them shortly before 1530. Which was painted first is not known; Vasari discusses the *Charity* first; but its pentimenti have been taken as an indication that it was planned as a replica of the *Holy Family*.<sup>5</sup> Indeed if a symbol of Charity, burning coals, had not been added, at the upper right, K1992 might well be entitled *Madonna and Child*

with the Infant St. John and an Angel. Some evidence that there was originally a third version of the composition, perhaps from Andrea's studio, is offered by a *Holy Family* which was recently on the New York art market with an attribution to Scorel.<sup>6</sup> Its Northern connotations are displayed chiefly in its background landscape with buildings. The group of four figures follows the general composition of the *Holy Family* in the Metropolitan Museum; but some of the details, notably the Virgin's headdress and the arrangement of her bodice, leaving her right breast undraped, repeat the corresponding details in K1992. Several copies of K1992 are known.<sup>7</sup> In the Uffizi, Florence, is a drawing by Andrea (no. 631 E) for the hand of the child at the left.

*Provenance*: Wife of the artist,<sup>8</sup> Florence (sold to the following). Domenico Conti, Florence (sold to the following). Niccolò Antinori, Florence (as early as 1550; as late as 1568). Bastiano Antinori (1584).<sup>9</sup> Principe Rospigliosi, Rome (sold to the following, 1827). John Proctor Anderdon, Farley Hall, Berkshire - exhibited: British Institution, London, 1828, no. 29, as Andrea del Sarto. Anderdon sale (Christie's, London, May 15, 1847, no. 34, as Andrea del Sarto; bought in). Anderdon sale (Christie's, London, May 24, 1851, no. 66; bought in). Sale, 1856 (bought in). Possibly P. Hinds (sold, 1859). Possibly sold anonymously, 1860, to Ripp.<sup>10</sup> Hugh Andrew Johnstone Munro of Novar, Ross-shire, Scotland (sold, Christie's, London, June 1, 1878, no. 101, as Andrea del Sarto; bought by Permain). T. Ward, Cheltenham, Gloucestershire (sold to the following). Koetser's, New York. Kress acquisition, 1954.

*References*: (1) J. Shearman, *Andrea del Sarto*, vol. I, 1965, pp. 21 ff. (2) *Paintings and Sculpture from the Kress Collection*, 1956, p. 22 (catalogue by W. E. Suida and F. R. Shapley), as Andrea del Sarto. (3) Vasari, *Le Vite*, Milanese ed., vol. V, 1880, pp. 50 f., 52, from the earlier editions of 1550 and 1568. (4) A notice in *Art-Union* (Dec. 1846, p. 328) identifies K1992, at that time owned by Anderdon (see *Provenance*, above), as the masterly *Charity* discussed by Vasari. S. J. Freedberg (*Andrea del Sarto, Catalogue Raisonné*, 1963, pp. 154, 165 f.) notes the relationship of K1992 to the Borgherini *Holy Family* as proof that Vasari was writing of this particular *Charity*. (5) Freedberg (*loc. cit.* in note 4, above) dates the Borgherini panel first, c. 1527, and K1992 second, 1528. Shearman (vol. II, p. 278 of *op. cit.* in note 1, above) also places the Borgherini panel first; he thinks 1529 the most likely date of della Palla's commission. (6) Sold, Parke-Bernet's, New York, Feb. 23, 1968, no. 50 of catalogue (where reproduced), as attributed to Jan van Scorel (wood,  $40\frac{1}{2} \times 30$  in.). (7) Freedberg (p. 166 of *op. cit.* in note 4, above) lists four copies: one in the Cenacolo di San Salvi, Florence; one on deposit from Poggio Imperiale, in the Uffizi storeroom, Florence; one in the storeroom of the Galleria Nazionale, Naples; and one in the Palazzo

Madama, Rome. A fifth, in a private collection in Florence, is published in *Il Vasari*, vol. XXI, 1963, p. 93, pl. XLVIII, as by Brescianino; in this copy the heads are nimbed and the burning coals are missing. (8) This and the two following owners are cited by Vasari, *loc. cit.* in note 3, above. (9) According to R. Borghini (*Il Riposo*, vol. II, 1807, p. 226; first ed. 1584) a 'very beautiful *Charity* with three children' by Andrea was, at the time Borghini wrote, in the house of Bastiano Antinori. (10) These sales are reported by G. Redford (*Art Sales*, vol. II, 1888, p. 251) and A. Graves (*Art Sales*, vol. III, 1921, p. 140).

### Follower of ANDREA DEL SARTO

#### K1572 : Figure 311

THE HOLY FAMILY. Tucson, Ariz., University of Arizona (61.113), since 1952.<sup>1</sup> Wood. 55¼ × 41¼ in. (140.3 × 104.8 cm.). Very good condition.

A painting, presumably of about 1525/30, now in the Galleria Nazionale, Palazzo Barberini, Rome, is accepted as the original by Andrea del Sarto which served as model for K1572 and a number of other copies and variants.<sup>2</sup> The quality of K1572 has suggested the probability of the master's direct supervision of its execution.<sup>3</sup>

*Provenance:* Mme. Caratozzolo, Paris (sold, 1870, to the following). Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. I, 1913, no. 35, as copy after Andrea del Sarto) – exhibited: 'Old Masters,' Royal Academy, London, 1875, no. 172, as Andrea del Sarto. Contini Bonacossi, Florence. Kress acquisition, 1948. Exhibited, after acquisition by the University of Arizona: 'Bacchiacca and His Friends,' Baltimore Museum of Art, Baltimore, Md., Jan. 10–Feb. 19, 1961, no. 32, as Andrea del Sarto.

*References:* (1) Catalogue by W. E. Suida, 1957, no. 18, as Andrea del Sarto, with the comment that it was probably done under the supervision of the master, perhaps with his cooperation. (2) The copies and variants, including K1572, are catalogued by S. J. Freedberg (*Andrea del Sarto, Catalogue Raisonné*, 1963, pp. 179 f.) and by J. Shearman (*Andrea del Sarto*, vol. II, 1965, pp. 263 f.), who consider the example in the Galleria Nazionale to be the original by Andrea del Sarto. A copy the same size as K1572 was sold at Christie's, July 2, 1965, no. 50, as Andrea. (3) See note 1, above. T. Borenius (in 1914 ed. of Crowe and Cavalcaselle, *History of Painting in Italy*, vol. VI, p. 195 n. 3) calls K1572 a copy of the Galleria Nazionale original (see also under *Provenance*). R. Longhi (in ms. opinion) suggests that it is by an artist close to Rosso Fiorentino if not by that master himself. B. Berenson (*Italian Pictures . . . Florentine School*, 1963,

does not list K1572 but attributes the Galleria Nazionale version to Andrea del Sarto.

### Follower of ANDREA DEL SARTO

#### K1081 : Figure 313

MADONNA AND CHILD WITH THE INFANT ST. JOHN. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.17), since 1961.<sup>1</sup> Transferred from wood to canvas. Diameter, 26¾ in. (67 cm.). Very good condition except for some restoration in background; cleaned 1961.

The attribution to Andrea himself has been widely accepted; but the quality of the execution more satisfactorily classifies K1081 as the work of a follower.<sup>2</sup> The composition of the Madonna and Child is taken from Andrea's large Sarzana altarpiece, dated 1528, formerly in the Berlin Museum. K1081 may have been painted before the Sarzana altarpiece left Andrea's studio or from the cartoon afterward.

*Provenance:* George Watson Taylor, London (sold, Christie's, London, June 14, 1823, no. 49, as Andrea, to Thwaites). Princess Woronzow, Florence (sold by Sambon's at Villa Woronzow, Montughi, near Florence, Apr. 30, 1900, no. 413, as Giulio Romano, to the following). Robert H. and Evelyn Benson, London (catalogue by T. Borenius, 1914, no. 38, as Andrea del Sarto) – exhibited: Burlington Fine Arts Club, London, 1902–03, no. 32, as Andrea; 'Old Masters,' Royal Academy, London, 1910, no. 16, as Andrea. William Randolph Hearst, New York. Duveen's, New York – exhibited: 'Sixteenth Loan Exhibition of Italian Paintings . . .,' 1933, no. 41, as Andrea. Kress acquisition, 1937 – exhibited: National Gallery of Art, Washington, D.C. (449), 1941–57.<sup>3</sup>

*References:* (1) Catalogue by F. R. Shapley, 1961, p. 48, as Andrea del Sarto. (2) K1081 has been attributed to Andrea del Sarto by C. Phillips (in *Daily Telegraph*, London, Dec. 26, 1902), L. Cust (in *Les Arts*, Oct. 1907, p. 28), T. Borenius (in 1914 ed. of Crowe and Cavalcaselle, *History of Painting in Italy*, vol. VI, p. 191 n. 3; see also under *Provenance*, above), L. Venturi (*Italian Paintings in America*, vol. III, 1933, no. 452), G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and B. Berenson (*Italian Pictures . . . Florentine School*, vol. I, 1963, p. 7, and earlier lists). I. Fraenckel (*Andrea del Sarto*, 1935, p. 229) considers it a copy from the Berlin picture. S. J. Freedberg (*Andrea del Sarto, Catalogue Raisonné*, 1963, p. 174) and J. Shearman (*Andrea del Sarto*, vol. II, 1965, p. 292) treat it as studio work, of about 1529. Two copies are cited by Shearman. (3) *Preliminary Catalogue*, 1941, p. 5, as Andrea del Sarto.

## Follower of ANDREA DEL SARTO

K253 : Figure 312

MADONNA AND CHILD. Allentown, Pa., Allentown Art Museum (60.14.KB), since 1960.<sup>1</sup> Wood.  $35\frac{5}{8} \times 26\frac{1}{4}$  in. (90.5 × 66.7 cm.). Fair condition; some restorations in Virgin's red dress, the green curtain, and the flesh tones; cleaned 1952.

The figures, although more characteristic of Andrea del Sarto in expression,<sup>2</sup> are somewhat similar in type to those in K1110 (Fig. 307) by Franciabigio. K253 may be later, about 1530, and may be by someone in Andrea's circle other than Franciabigio. The three-quarter-length figure of the Virgin must have been influenced by Raphael's *St. Catherine* in the National Gallery, London; it is in some respects even closer in pose to Leonardo's standing *Leda*. In the background is a classical reference to chastity: Daphne fleeing from Apollo.

*Provenance:* Contessa Eleonora Reppi, Rome. Contini Bonacossi, Florence. Kress acquisition, 1933 – exhibited: 'Golden Gate International Exposition,' Palace of Fine Arts, San Francisco, Calif., 1940, no. 101 of catalogue, as Andrea del Sarto; Honolulu Academy of Arts, Honolulu, Hawaii, 1952–54.<sup>3</sup>

*References:* (1) Catalogue by F. R. Shapley, 1960, p. 58, as Andrea del Sarto. (2) K253 has been attributed to Andrea del Sarto by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, O. Sirén, and A. Venturi (in ms. opinions), and tentatively to Andrea by B. Berenson (*Italian Pictures . . . Florentine School*, vol. 1, 1963, p. 7). S. J. Freedberg (*Andrea del Sarto, Catalogue Raisonné*, 1963, p. 219), dating it in the 1530's, attributes it to a pupil or imitator of Andrea, perhaps the one who painted a *Holy Family* formerly attributed to Andrea in the Doria Gallery, Rome. (3) Catalogue by W. E. Suida, 1952, p. 36, as Andrea del Sarto.

## After ANDREA DEL SARTO

K1731 : Figure 310

MADONNA AND CHILD WITH ST. JOHN THE BAPTIST AND THREE ANGELS. Waco, Tex., Baylor University,

Study Collection (552A), since 1961.<sup>1</sup> Canvas.  $29\frac{3}{8} \times 23\frac{3}{8}$  in. (74.6 × 59.4 cm.). Slightly abraded; some restorations; slightly cleaned 1960.

Along with more than a dozen other versions of the same composition, this monochrome painting is recognized as a copy after a lost original by Andrea del Sarto, perhaps the picture of about 1515 which Vasari reports Andrea's having painted for Alessandro Corsini.<sup>2</sup> The best-known copies are the one on loan from Petworth at the Courtauld Institute, London,<sup>3</sup> and the one in the Toronto Gallery.<sup>4</sup> Perhaps the most spirited is the one (more accurately described as an adaptation than as a copy) recently sold in London as by Jan van Scorel.<sup>5</sup> K1731 is somewhat Mannerist in style; the suggested attribution to G. B. Naldini may point in the right direction.<sup>6</sup> If by Naldini, it is one of his earliest works, perhaps of about 1560, when he was most influenced by Andrea del Sarto.

*Provenance:* Anonymous sale – C. D. Rotch<sup>7</sup> (sold, Christie's, London, Jan. 28, 1949, no. 70, as Andrea del Sarto; bought by Manenti). Contini Bonacossi, Florence, 1950. Kress acquisition, 1950 – exhibited: 'Traveling Exhibition,' University of Arizona, Tucson, Ariz., Apr.–Sept. 1960.

*References:* (1) *Some Recent Additions to the Art Collection . . . Baylor University*, Dec. 12, 1961, p. unnumbered, as Andrea del Sarto. (2) For a discussion of the whole problem and a list of copies see S. J. Freedberg, *Andrea del Sarto, Catalogue Raisonné*, 1961, pp. 36 f.; and J. Shearman, *Andrea del Sarto*, vol. II, 1965, pp. 217 ff. To the copies listed by Freedberg and Shearman may be added a Bronzinesque version in an American private collection in 1952 and the 'Scorel' adaptation mentioned below. Shearman suggests that K1731 may have been copied from the engraving of the composition, with which it corresponds in all respects. (3) Reproduced by Freedberg, fig. 40, of text vol. of *op. cit.* in note 2, above. (4) Reproduced, *ibid.*, fig. 5 of catalogue volume. (5) Sold, Christie's, July 12, 1963, no. 85, from the collection of Richard E. O. Cavendish, Holker Hall, Lancashire; reproduced in sale catalogue. (6) Suggested by R. Longhi (in ms. opinion). (7) According to Freedberg, p. 37 of *op. cit.* in note 2, above.

# MILANESE AND VERCELLESE SCHOOLS

## XVI CENTURY

### LEONARDO DA VINCI

(For biographical sketch see p. 113.)

#### Studio of LEONARDO DA VINCI

K430 : Figure 315

MADONNA AND CHILD WITH COLUMBINES. Denver, Colo., Denver Art Museum (E-IT-18-XV-937), since 1954.<sup>1</sup> Wood.  $19\frac{3}{4} \times 15\frac{1}{8}$  in. ( $50.2 \times 38.4$  cm.). Abraded in flesh tones; bottom corners added and picture restored c. 1935.

A close relationship of K430 to Leonardo's style was noted by critics thirty years ago, when the painting entered the Kress Collection.<sup>2</sup> An old photograph, made in London before the picture was studied by these critics,<sup>3</sup> proves that it was originally of even finer quality than they could guess. It was at that time an oval, cut down presumably from a rectangular shape. The retouching which brought the painting to its present state, weakened the modeling of the forms and produced a more superficial expression, while additions at the bottom gave the composition a straight lower edge.<sup>4</sup> A particularly ugly detail in the restoration was the obliteration of the third finger on the Virgin's right hand and the distortion of the index finger,<sup>5</sup> perhaps as a conscious effort to imitate hands in certain paintings by Ambrogio de Predis, to whom there was a tendency to attribute K430. Whether or not Leonardo had a part in the execution of the painting, as has been suggested,<sup>6</sup> the work may well have been done in his studio soon after his return to Milan in 1506.

*Provenance:* Possibly English Private Collection.<sup>7</sup> Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited: National Gallery of Art, Washington, D.C. (349), 1941–52.<sup>8</sup>

*References:* (1) Catalogue by W. E. Suida, 1954, p. 32, as studio of Leonardo. (2) K430 was at this time attributed (in ms. opinions) by G. Fiocco, R. Longhi, and A. Venturi to Ambrogio de Predis, based on a design or the immediate inspiration of Leonardo; by F. M. Perkins to a close pupil of Leonardo after a design by the latter; by B. Berenson tentatively to Francesco Napoletano. R. van Marle (in a telegram) suggested it was very probably an early Leonardo. (3) Photograph by A. C. Cooper, London, in Richter Archives, National Gallery of Art. It is probably this

photograph which is reproduced by E. Camesasca (*Artisti in bottega*, 1966, pl. xxxiv-a-c), who reproduces the picture also after restoration, which he indicates was carried out by Pelliccioli of Bergamo. (4) Suida (*loc. cit.* in note 1, above) says the corners were added by M. Pelliccioli. (5) An X-ray photograph of K430 shows up original details and also the generally fine state of the painting before its restoration. (6) By Suida (in ms. opinion of 1936) and van Marle (see note 2, above). (7) This suggestion is based on the fact that the painting was once photographed in London (see note 3, above). (8) *Preliminary Catalogue*, 1941, pp. 161 f., as Ambrogio de Predis.

#### Follower of LEONARDO DA VINCI

K1558 : Figure 320

PORTRAIT OF A YOUNG LADY. Columbia, S.C., Columbia Museum of Art (61-810), since 1961.<sup>1</sup> Wood.  $22\frac{1}{8} \times 17\frac{1}{4}$  in. ( $56.2 \times 43.8$  cm.). Abraded throughout.

At one time attributed to Boltraffio,<sup>2</sup> K1558 has more recently been grouped with the *Vierge aux Balances* in the Louvre, which, in turn, after an attempted attribution to Cesare da Sesto,<sup>3</sup> is now given to an anonymous Leonardesque painter commonly referred to as the Master of the *Vierge aux Balances*. For this close follower of the style of Leonardo's second Milanese period an oeuvre has been tentatively compiled which includes two portraits of women very similar to K1558, one now in the St. Louis Museum,<sup>4</sup> the other formerly in the collection of E. d'Eichtal, Paris.<sup>5</sup> That at least K1558 and the St. Louis portrait are by one artist cannot be doubted, and the two sitters are enough alike to have been sisters. Less convincing as a member of the group is the Louvre painting, for in it the heavy eyelids and wide mouth, for example, follow more usual Leonardesque types than do these features in the portraits, which may well date about 1520/30.

The sitter in K1558, as well as her artist, would seem to have been intrigued by Leonardo: the double scorpion clasp of the richly ornamented chain across her breast recalls Leonardo's interlace designs.<sup>6</sup> That the double scorpion may have been the sitter's family device is rendered the more probable by the fact that a related design decorates a round seal on the back of the panel.



*Provenance:* Count M. Potocki, Joblonna (Warsaw). Contini Bonacossi, Florence. Kress acquisition, 1948 – exhibited: William Rockhill Nelson Gallery of Art, Kansas City, Mo., 1952–60.<sup>7</sup>

*References:* (1) Catalogue by A. Contini Bonacossi, 1962, pp. 73 f., as Master of the Vierge aux Balances. (2) K1558 was attributed to Boltraffio by E. Schaeffer (*Kunstgeschichtliches Jahrbuch der Zentralkommission* . . . , vol. III, 1909, *Beiblatt für Denkmalpflege*, p. 170); W. E. Suida (*Leonardo und sein Kreis*, 1929, p. 224), without having seen the original, associated it tentatively with Cesare da Sesto, but later (*loc. cit.* in note 7, below), following Longhi's ms. opinion, he designated its painter the Master of the Vierge aux Balances. (3) B. Berenson (*North Italian Painters of the Renaissance*, 1907, p. 194, and later editions of the lists) gives the Louvre painting to Cesare da Sesto. (4) Reproduced in the catalogue of the exhibition 'Leonardo da Vinci,' Los Angeles County Museum, 1949, no. 21, as Leonardo studio. (5) See Suida, *loc. cit.* in note 2, above, and *loc. cit.* in note 7, below. The former Eichthal portrait is reproduced by S. Reinach (in *Raccolta Vinciana*, May 1919, p. 62) tentatively as Timoteo Viti. The painting is known to me only in this unclear reproduction. (6) I find it difficult to follow the statements in the catalogues cited in note 1, above, and note 7, below, that X-rays reveal the omission of the ornamental details from the first draft of K1558 and that, moreover, the first draft might plausibly be attributed to Leonardo. (7) Catalogue by Suida, 1952, p. 52, as Master of the Vierge aux Balances.

## Follower of LEONARDO DA VINCI

### K1526 : Figure 322

PORTRAIT OF A YOUNG LADY. Washington, D.C., National Gallery of Art (1145), since 1951.<sup>1</sup> Transferred from wood to masonite. 18 $\frac{5}{8}$  × 13 $\frac{1}{2}$  in. (47.3 × 34.3 cm.). Fair condition; chest and sleeves slightly abraded.

Specific followers of Leonardo – Bernardino de'Conti, Boltraffio, and Ambrogio de Predis – have been credited by various critics with K1526 since its first publication, in 1930.<sup>2</sup> But a more widely shared opinion has given it to Leonardo himself.<sup>3</sup> In the light of further familiarity with the painting, attribution to Leonardo or to any one of his known pupils is untenable. The combination of profile head with a three-quarters view of the bust is, indeed, a composition perfected by Leonardo, as witness a number of his drawings, notably the presumed portrait of Isabella d'Este in the Louvre. But not only is the superficial prettiness of K1526 out of keeping with Leonardo's practice and teaching; the modeling lacks his definition of basic structure in head and bust and his unflinching sense of perspective in forms seen in three-quarter view. His *Lady with an Ermine*

in Cracow offers a demonstration of his mastery in these respects. The attribution and dating of K1526 remain uncertain. Portraits of Beatrice d'Este (for example, a marble bust in the Louvre,<sup>4</sup> a Milanese coin of 1496,<sup>5</sup> and a detail of an illuminated act of donation in the British Museum<sup>6</sup>) lend credence to the theory that K1526 may represent this duchess, wife of Lodovico il Moro and sister of Isabella d'Este. It is also possible, though without documentary proof, that Leonardo painted Beatrice and that K1526 is based on such a portrait.<sup>7</sup> If so, Leonardo's portrait was probably three-quarter length, to include the hands: compare the picture in the Musée Jacquemart-André, Paris, which is closely related to K1526 and like it is attributed to the circle of Leonardo. The edges of K1526 give no indication of the painting's having been cut down. The jeweled pendant, which appears in old reproductions, was not originally part of the painting; it had been added, presumably in imitation of the Jacquemart-André painting, and had come away in some cleaning before the picture was acquired by the Kress Foundation.<sup>8</sup>

*Provenance:* Conte di Castel-Pizzuto, Milan. Cesare Caneva, Naples. Duveen's, New York (sold 1916, as Bernardino de'Conti, to the following). William Salomon, New York. Duveen's, New York (from before 1930). Kress acquisition, 1947.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 90 (catalogue by W. E. Suida), as Leonardo studio. (2) K1526 has been attributed by A. L. Mayer (in *Pantheon*, vol. VI, 1930, pp. 433 f.) to Bernardino de'Conti; by B. Berenson (verbally, 1951) tentatively to Boltraffio, or Bernardino de'Conti, or, more likely, Ambrogio de Predis, and (in a letter of Mar. 18, 1948) he suggests it may be a copy after a lost Leonardo. L. Venturi (in ms. opinion) attributes it to Ambrogio de Predis. (3) K1526 has been attributed to Leonardo by W. E. Suida (in *Art in America*, vol. XXIX, 1941, pp. 62 ff.), G. M. Richter (in *ibid.*, pp. 164 ff.), R. L. Douglas (in *Burlington Magazine*, vol. LXXXI, 1942, pp. 270 ff.; *Leonardo da Vinci*, 1944, pp. 82 f.), F. J. Mather, Jr. (in *Art in America*, vol. XXXIII, 1945, p. 38, tentatively), and G. Nicodemi and G. Swarzenski (in ms. opinions). (4) Reproduced by Douglas in *Burlington Magazine*, vol. LXXXI, 1942, pl. III. (5) *Ibid.* (6) *Ibid.* (7) Less likely, however, in view of the fact that Beatrice had died in 1497. (8) An old photograph, showing the pendant, was reproduced through error in the catalogue cited in note 1, above.

## GIOVANNI ANTONIO BOLTRAFFIO

Milanese School. Born 1466/67; died 1516. He was the chief pupil of Leonardo, whom he probably assisted and who may have had a hand in finishing some of his paintings.

He is mentioned in Leonardo's studio in 1491 and he seems to have been working independently by 1498.

K2190 : Figure 321

PORTRAIT OF A GIRL CROWNED WITH FLOWERS. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.40), since 1960.<sup>1</sup> Wood. 15 $\frac{3}{8}$  × 11 $\frac{3}{8}$  in. (39.1 × 28.9 cm.). Good condition; cleaned 1960.

There has been some uncertainty about both the artist and the subject of K2190. Similarity to Boltraffio's *Portrait of a Boy* in the Chatsworth Collection or his *Portrait of a Youth* in the National Gallery of Art, Washington, D.C., favors the inclusion of K2190 in his oeuvre, perhaps about 1500.<sup>2</sup> On the other hand, comparison with the National Gallery portrait, in which it seems possible to recognize Leonardo's assistance, tends to discredit the suggestion<sup>3</sup> that Leonardo may have had a hand in the execution of K2190 also. The former portrait is more subtly modeled than the latter. K2190 has sometimes been thought to represent a boy and the X-ray seems to indicate that the hair hanging over the shoulders was at first omitted and probably also the wreath of flowers. But with or without the frame of rippling locks, the young faces portrayed by both Boltraffio and Leonardo often leave us guessing as to whether they are male or female.

*Provenance:* Ferencz Szarvady, Budapest (sold, Hôtel Drouot, Paris, Feb. 21, 1874, no. 5 of catalogue, as Boltraffio, to the following). Gustave Dreyfus, Paris—exhibited: Société Philanthropique, École des Beaux-Arts, Paris, 1897, no. 1, as Ambrogio de Predis. Sold 1930 to the following. Duveen's, New York—exhibited: 'Old Masters,' Duveen's, New York, Jan.—Mar., 1946, no. 8, as Boltraffio; 'Portrait Panorama,' Virginia Museum of Fine Arts, Richmond, Va., Sept. 10—Oct. 12, 1947, no. 2, as Boltraffio; 'Leonardo da Vinci,' Los Angeles County Museum, June 3—July 17, 1949, no. 42 of catalogue by W. E. Suida, as Boltraffio. Kress acquisition, 1957.

*References:* (1) Catalogue by F. R. Shapley, 1960, p. 82, as Boltraffio. (2) K2190 has been attributed to Boltraffio by B. Berenson (*North Italian Painters of the Renaissance*, 1907, p. 171), S. Reinach (*Répertoire de peintures*, vol. III, 1910, p. 106; earlier, in his *Tableaux inédits ou peu connus*, 1906, pp. 43 ff., he had been uncertain as to which pupil of Leonardo painted the picture), W. E. Suida (*Leonardo und sein Kreis*, 1929, pp. 193, 288, tentatively; *Leonardo da Vinci, edizione curata della mostra di Leonardo da Vinci in Milano*, 1939/40, pp. 317, 320, suggesting participation of Leonardo). It has been attributed to the Lombard School by J. Guiffrey (in *Les Arts*, Jan. 1908, p. 14), and it is labeled as manner of Boltraffio by F. Malaguzzi-Valeri (*La Corte di Lodovico il Moro*, vol. III, 1917, p. 94, fig. 86). (3) See the 1939/40 publication by Suida cited in note 2, above.

Follower of GIOVANNI ANTONIO  
BOLTRAFFIO

K1183 : Figure 316

MADONNA AND CHILD. El Paso, Tex., El Paso Museum of Art (1961-6/17), since 1961.<sup>1</sup> Wood. 18 $\frac{1}{4}$  × 13 $\frac{1}{4}$  in. (46.3 × 33.7 cm.). Abraded throughout except in Virgin's face; cleaned 1960.

Since the attribution of K1183 to Boltraffio himself<sup>2</sup> has seemed unsatisfactory, an attempt has been made to include the picture in a group assigned to a single follower, a 'Pseudo Boltraffio.'<sup>3</sup> But there are stylistic discrepancies within this group. For example, the related *Madonna and Child* in the National Gallery, London,<sup>4</sup> was not necessarily painted by the same Boltraffio follower as K1183, although the compositions are similar: the London example, of which a number of variants exist, shows the figures turned in the opposite direction, the Virgin's head in profile, and landscape views at right and left. The pose of the Child as in K1183 is repeated with slight variation in paintings by other artists in the circle of Leonardo and probably reflects a composition by Leonardo. K1183 was presumably painted within the first quarter of the sixteenth century.

*Provenance:* Antonio Grandi's, Milan. Contini Bonacossi, Florence. Kress acquisition, 1939—exhibited: National Gallery of Art, Washington, D.C. (524), 1941-52.<sup>5</sup>

*References:* (1) Catalogue by F. R. Shapley, 1961, no. 17, as school of Leonardo. (2) K1183 has been attributed to Boltraffio by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi (in ms. opinions). (3) In ms. opinion W. E. Suida has attributed K1183 to a Pseudo Boltraffio whom he discusses in *Leonardo und sein Kreis*, 1929, pp. 194 ff. (4) No. 2496 in the National Gallery, London, now catalogued as follower of Boltraffio. (5) *Preliminary Catalogue*, 1941, p. 26, as Boltraffio.

BERNARDINO DE'CONTI

Milanese School. Signed and dated paintings 1496-1523. He probably studied first under Zenale but was strongly influenced by Leonardo, whom he may have served as assistant.

K1591 : Figure 319

CHARLES D'AMBOISE. Seattle, Wash., Seattle Art Museum (It 37/C7677.1), since 1952.<sup>1</sup> Wood. 13 $\frac{3}{4}$  × 12 $\frac{1}{2}$  in. (35 × 31.8 cm.). Inscribed at top, in what appears to be a seventeenth-century hand: THE EARLE OF DOUGLAS SURNAMED BLACK; at lower left: 109. Good condition except for minor restorations; cleaned 1948.

Comparison of the style with that of signed and dated paintings by Bernardino de'Conti – the profile portrait, for example, of Francesco Sforza (dated 1496), in the Vatican Pinacoteca, or of a man (dated 1500), in the Musée Jacquemart-André, Paris – place κ1591 convincingly in the oeuvre of this artist, about 1500. And comparison of the sitter with portraits of Charles d'Amboise – the one in the Louvre, for example, usually attributed to Andrea Solario – leaves no doubt as to the identification of the sitter as Charles d'Amboise, Duc de Chaumont. κ1591 may well have been painted to celebrate the duke's appointment, in 1500, as Governor of Milan. Both κ1591 and the Louvre portrait show the duke wearing the great collar, of shells and knots, of the Order of St. Michael, an order created by Louis XI at Amboise in 1469. The collar in κ1591 should originally have had suspended from it, as in the Louvre example, a medallion decorated with an image of St. Michael: the panel has apparently been cropped at the bottom. The letters CR surmounted by a crown (see p. 149) visible on the reverse, apparently in relief, of the panel before it was cradled, would seem to indicate that κ1591 once belonged to King Charles I of England.<sup>2</sup> It seems possible to connect an item in an inventory of the collection of Henry VIII and one in an inventory of the collection of Edward VI, as well as an item in the inventory of the collection of Charles I,<sup>3</sup> with κ1591. The last of these three inventories wrongly identifies the sitter as the Earl of Douglas, thus agreeing with the inscription which is still visible along the top of the panel, while in Edward VI's inventory the pertinent item is numbered 109, thus agreeing with the number inscribed at the lower left in κ1591.

*Provenance:* King Henry VIII of England.<sup>4</sup> King Edward VI of England.<sup>5</sup> King Charles I of England.<sup>6</sup> Marquis of Queensberry – exhibited: 'National Portrait Exhibition,' South Kensington Museum, London, 1866, no. 12, as portrait of James, Earl of Douglas, by an unknown artist. Earl of Home, Douglas Castle<sup>7</sup> – exhibited: Burlington Fine Arts Club, London, 1909, no. 47, as *An Italian Nobleman*, by Bernardino de'Conti. Frank T. Sabin's, London.<sup>8</sup> Paul Drey's, New York (sold to the following). Kress acquisition, 1948 – exhibited: 'Themes and Variations,' Baltimore Museum of Art, Baltimore, Md., Apr. 15–May 23, 1948, p. 12 of catalogue, as Bernardino de'Conti; 'Leonardo da Vinci,' Los Angeles County Museum, Los Angeles, Calif., June 3–July 17, 1949, no. 45 of catalogue by W. E. Suida, as Bernardino de'Conti.

*References:* (1) Catalogue by W. E. Suida, 1952, no. 12, and 1954, p. 42, as Bernardino de'Conti. (2) The letters and crown correspond to the mark reproduced by M. Levey, *Later Italian Pictures in the Collection of Her Majesty the Queen*, 1964, fig. III of *Introduction*. A photograph of the reverse of κ1591 before cradling is in the archives of the Kress Foundation. Cf. the commentary on Titian's Portrait of Doge Andrea Gritti (κ2040) for a discussion of

the same mark of Charles I. (3) See notes 4, 5, and 6, below. (4) Unnumbered entry in the 1542 inventory of the collection of Henry VIII in the Palace of Westminster (as published in *Three Inventories of Pictures in the Collections of Henry VIII and Edward VI*, edited by W. A. Shaw, 1937, p. 43): 'Item oone table [i.e. panel] with a picture having a blac cappe with a browche and a coller of scalop shells.' (5) Entry 109 in the 1547 inventory of Edward VI's collection at Westminster (Shaw, *loc. cit.* in note 4, above): '109. Item a table [i.e. panel] with a picture having a blacke cappe with a browche and a coller of scalop shells.' (6) In the 1639 inventory of Charles I's collection (as published by G. Vertue, *A Catalogue and Description of King Charles the First's Capital Collection*, 1757, p. 108), no. 6 in the Privy Gallery at Whitehall: 'Item. Above the door of the Coffe Chamber, the picture of the valiant Scottish Earl Douglas, also called the black Dudley, in a black cap with a little medal, being side-faced.' It is possible that consultation of the records of Charles I's sale (discussed by W. L. F. Nuttall, in *Apollo*, vol. LXXXII, 1965, pp. 302 ff.) may reveal the name of the purchaser of κ1591 at that sale. (7) The painting may have come into this collection as part of a gift of Douglas portraits from the Marquis of Queensberry family. (8) This ownership is deduced from the dealer's stamp on the back of a photograph of κ1591 in the Richter Archives at the National Gallery of Art, Washington, D.C.

## FRANCESCO NAPOLETANO

Milanese School. Active c. 1500. He is presumed to have been a pupil of Ambrogio de Predis. To the strong influence of Leonardo he added a preoccupation with detail that may have been derived from Northern artists working in Naples, whence he presumably came. He is not to be identified, as was once thought, with Francesco Pagano of Naples.

### κ1763 : Figure 317

THE REST ON THE FLIGHT INTO EGYPT. Hartford, Conn., Trinity College, Study Collection, since 1961.<sup>1</sup> Wood. 31 $\frac{3}{8}$  × 21 $\frac{1}{2}$  in. (79.7 × 54.6 cm.). Fair condition; restored in vertical split through middle of panel.

The heavy-featured figures find sufficiently close parallels in signed paintings by Francesco Napoletano to recommend the attribution of κ1763 to this follower of Leonardo,<sup>2</sup> about 1500. Further, stylistic relationship to paintings by Spanish Leonardesque artists such as Llanos and Yañez, whom Francesco Napoletano may have known in Naples, has been cited.<sup>3</sup> In the oeuvre thus far attributed to Francesco Napoletano κ1763 seems to offer the most conspicuous example of the type of landscape setting with fantastic rock formations widespread in art at the time and made especially popular by Leonardo.

*Provenance:* Han Coray, Erlenbach, Switzerland (sold, Wertheim's, Berlin, Oct. 1, 1930, no. 17 of catalogue by O. Fischel, as Francesco Napoletano). Zerman, Zurich. Contini Bonacossi, Florence. Kress acquisition, 1950.

*References:* (1) J. C. E. Taylor in *Cesare Barbieri Courier*, vol. IV, no. 1, 1961, p. 19, as unknown artist. (2) For reproductions of comparable paintings see notes 4 and 5 to K1565 (Fig. 318). K1763 was, according to the Coray sale catalogue of 1930, attributed by G. Gronau to the Master of the Pala Sforzesca. It is indeed closely related to a *Madonna with St. James and a Donor*, in the F. Cora Collection, Turin, which is attributed to this master by W. E. Suida (*Leonardo und sein Kreis*, 1929, fig. 183). R. Longhi (in ms. opinion) attributes K1763 emphatically to Francesco Napoletano. (3) Longhi, opinion cited in note 2, above.

## FRANCESCO NAPOLETANO

### K1565 : Figure 318

PORTRAIT OF A YOUNG MAN. Kansas City, Mo., William Rockhill Nelson Gallery of Art (61-63), since 1952.<sup>1</sup> Transferred from wood to masonite. 15½ × 13⅜ in. (38.6 × 34 cm.). Good condition except for a few restorations; cleaned 1948.

That the painter of K1565 was a Milanese follower of Leonardo, active about 1500, is not doubted. Of the attributions offered – for example, to Boltraffio, Ambrogio de Predis, the Master of the Archinto Portrait, and Francesco Napoletano,<sup>2</sup> the last carries conviction. The Archinto portrait, in the National Gallery, London, which has been proposed as the closest parallel to K1565 and which may actually be by Ambrogio de Predis,<sup>3</sup> is more delicately modeled, with much more of a Leonardesque *sfumato*. The few paintings which have thus far been firmly connected with Francesco Napoletano, beginning with his signed *Madonna and Child Enthroned with Saints* in the Kunsthau, Zurich,<sup>4</sup> are strikingly similar to K1565 in facial types, with their heavy features and their emphasis upon the folds of flesh around the eyes. The artist seems to have had a predilection also for showing bull's-eye glass in his pictures. Here it is used as background, while windows are glazed with it in the Zurich picture mentioned above and in a signed half-length *Madonna* also in the Zurich Kunsthau.<sup>5</sup>

*Provenance:* Principe Ercolani, Bologna, as Francesco Francia. Sir J. Charles Robinson, London – exhibited: 'Old Masters,' British Institution, London, 1863, no. 38, as Francia. Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. 1, 1913, no. 105, as Ambrogio de Predis; by M. W. Brockwell, 1932, pp. 53 f., as Francesco Napoletano) – exhibited: 'National Exhibition of Works of Art,' Leeds, 1868, no. 46, as Boltraffio; 'Old Masters,' Royal Academy, London, 1875, no. 171, as Boltraffio;

'Milanese and Allied Schools of Lombardy,' Burlington Fine Arts Club, London, 1898, no. 50, as Ambrogio de Predis. Contini Bonacossi, Florence. Kress acquisition, 1948 – exhibited: 'Leonardo da Vinci,' Los Angeles County Museum, Los Angeles, Calif., June 3–July 17, 1949, no. 40 of catalogue by W. E. Suida, as Master of the Archinto Portrait; National Gallery of Art, Washington, D.C., 1951–52.<sup>6</sup>

*References:* (1) Catalogue by W. E. Suida, 1952, pp. 54 ff., as Milanese pupil of Leonardo. (2) K1565 was attributed to Boltraffio by Waagen (his verbal opinion is quoted by J. C. Robinson, *Memoranda on Fifty Pictures*, 1868, no. 8); to Ambrogio de Predis by H. Cook (*Reviews and Appreciations of Some Old Italian Masters*, 1913, p. 32), W. von Seidlitz (in *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, vol. XXVI, 1906, p. 25), B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 472; Italian ed., 1936, p. 406), and R. Longhi (in ms. opinion); to the Master of the Archinto Portrait by W. E. Suida (*loc. cit.* in note 6, below), who had earlier (*Leonardo und sein Kreis*, 1929, p. 179) given it to Francesco Napoletano, and who later (*loc. cit.* in note 1, above) found insufficient evidence for determining which follower of Leonardo painted it. (3) See M. Davies, *National Gallery Catalogues: Earlier Italian Schools*, 1961, p. 448. (4) Reproduced by Suida, *Leonardo und sein Kreis*, 1929, fig. 189. (5) Reproduced by S. de Ricci, in *Burlington Magazine*, vol. XVIII, 1910, pl. C., opposite p. 24. (6) *Paintings and Sculpture from the Kress Collection*, 1951, p. 92 (catalogue by Suida), as Master of the Archinto Portrait.

## CESARE DA SESTO

Milanese School. Born probably 1477; died 1523. He was a follower of Leonardo's late style, but he borrowed also from others, chiefly Raphael, whose work he must have seen in Rome when on his way to Naples and Messina. His lack of inventiveness showed particularly in his frequent repetition of details from his own compositions.

### K1625 : Figure 323

MADONNA AND CHILD WITH ST. JOHN THE BAPTIST AND ST. GEORGE. San Francisco, Calif., M. H. De Young Memorial Museum (61-44-15), since 1955.<sup>1</sup> Transferred from wood to pressed wood. 100½ × 81 in. (254.7 × 205.8 cm.). Poor condition; abraded throughout; transferred and cleaned 1953–54.

While the playful pose and expression of the Child may have been inspired by Leonardo, Raphael's *Parnassus* seems to have furnished the model for the Apollo in the bas relief below the Madonna; and the reliefs of the Judgment

of Solomon, the St. Lucy (or Agatha ?), and the various arabesques may owe something to Raphael's *stanze*. Further, the St. George is sometimes thought to reflect an acquaintance with Giorgione's Castelfranco *Madonna* or with Sebastiano del Piombo's work in Rome.<sup>2</sup> Very likely the display of marble fragments, as well as the reliefs of Classical subjects on the base of the throne, are intended to pay homage to ancient Rome. K1625 was probably painted around 1515/20, certainly before 1521, the date on Giampietrino's altarpiece in the Duomo at Pavia, which is obviously influenced by K1625 throughout.<sup>3</sup> A number of drawings by Cesare da Sesto have been identified as studies for K1625.<sup>4</sup> In his three-quarter-length *Madonna and Child with St. Catherine and St. Joseph* in the Hermitage Gallery, Leningrad, the central group exactly duplicates that in K1625; but which of the two paintings is the earlier is a disputed question.<sup>5</sup>

*Provenance:* San Domenico, Messina.<sup>6</sup> Sold after 1775 to the following.<sup>7</sup> Sir John Acton (1736–1811), Prime Minister of Naples under Ferdinand IV. Sir John Acton (probably son of the preceding) – exhibited: British Institution, 1849, no. 76, as Cesare da Sesto. Anonymous sale (Christie's, London, June 20, 1896, no. 77, as Italian School; bought by the following). Cook Collection, Richmond, Surrey (catalogue by T. Borenus, vol. 1, 1913, no. 108, as Cesare da Sesto).<sup>8</sup> Contini Bonacossi, Florence. Kress acquisition, 1949.

*References:* (1) Catalogue by W. E. Suida, 1955, p. 56, as Cesare da Sesto. (2) See H. F. Cook, in *Gazette des Beaux-Arts*, vol. XXI, 1899, p. 26, and in *Les Arts*, no. 44, 1905, p. 8; Suida, *Leonardo und sein Kreis*, 1929, p. 221. (3) Giampietrino's altarpiece is reproduced by F. Malaguzzi Valeri, in *Rassegna d'Arte*, vol. VIII, 1908, p. 23. B. Berenson (*North Italian Painters of the Renaissance*, 1907, p. 195, and later editions) lists K1625 as late; R. Longhi (in ms. opinion) thinks it at least before 1521. (4) These drawings, in the J. Pierpont Morgan Collection, New York (reproduced in *Two Lombard Sketch Books*, 1910, edited by C. Fairfax Murray) are discussed by Suida, in the catalogue cited in note 1, above. (5) The Leningrad version is reproduced by Malaguzzi Valeri, p. 22 of *op. cit.* in note 3, above, where it is presumed to antedate K1625. This seems to be the order once accepted also by Suida (*Leonardo und sein Kreis*, 1929, p. 221), although later (*loc. cit.* in note 1, above) he reverses the order. (6) K1625 answers the description of the painting which P. Samperi (*Messina illustrata*, vol. 1, 1742, p. 613) says was painted by Cesare da Sesto for San Domenico (citation taken from Suida, *loc. cit.* in note 1, above, and Borenus' catalogue cited under *Provenance*, above). (7) See (according to Suida, *loc. cit.* in note 1, above, and Borenus' catalogue) *Memorie de' pittori messinesi . . .*, 1821. (8) K1625 was not in the Lombard exhibition at the Royal Academy in 1898, as frequently stated, although it was mentioned in the exhibition catalogue.

## GIAMPIETRINO

Milanese School. Active first half of sixteenth century. Attempts to explain this name as a reference to Giovanni Pedrino or to Gian Pietro Rizzo have not reached a definite conclusion. The paintings which have been grouped together as probably by Giampietrino are strongly Leonardesque and are so close in style to those of Marco d'Oggiono as to lead to great uncertainty of attribution.

## K1021 : Figure 330

ST. MARY MAGDALENE. Portland, Ore., Portland Art Museum (61.38), since 1952.<sup>1</sup> Wood. 26½ × 20½ in. (66.3 × 52.1 cm.). Fair condition; hands very much abraded.

Probably painted at about the same time as the one dated work assigned to him, an altarpiece of 1521 in the Cathedral at Pavia, K1021 is taken as a touchstone for Giampietrino's style, since it is considered one of his best productions.<sup>2</sup> It gives an excellent idea of his strong emulation of Leonardo – in the expression, the delicate gradations of light and shade, and the airy treatment of wavy hair; even the composition derives from the master, as is witnessed by two of Leonardo's drawings for the Magdalen on a sheet in the Fenwick Collection, Cheltenham.<sup>3</sup>

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited: National Gallery of Art, Washington, D.C. (440), 1941–51.<sup>4</sup>

*References:* (1) Catalogue by W. E. Suida, 1952, p. 62, as Giampietrino. (2) K1021 has been attributed to Giampietrino by B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, and A. Venturi (in ms. opinions). It is also reproduced as Giampietrino by W. E. Suida in *Leonardo da Vinci, edizione curata della mostra di Leonardo da Vinci in Milano*, 1939/40, p. 325. (3) Reproduced by A. E. Popham, *The Drawings of Leonardo da Vinci*, 1945, pl. 29A. (4) *Preliminary Catalogue*, 1941, p. 78, as Giampietrino.

## GIAMPIETRINO

## K346 : Figure 324

LUCRETIA. Madison, Wis., University of Wisconsin, Study Collection (61.4.6), since 1961.<sup>1</sup> Wood. 37½ × 27½ in. (95.6 × 70.8 cm.). Fair condition; some restoration.

For the commentary, etc., see K347, below.

## K347 : Figure 326

CLEOPATRA. Lewisburg, Pa., Bucknell University, Study Collection (BL-K12), since 1961.<sup>2</sup> Wood. 37½ ×

27 $\frac{5}{8}$  in. (94.3 × 70.1 cm.). Fair condition; some restoration, mostly in background.

Since they are related in subject, are almost identical in size, and were together when they first came to attention in this century, K346 and K347 are presumed to have been painted as pendants.<sup>3</sup> Like K1238 (Fig. 327), K346 seems based on a composition by Leonardo, probably his *Leda*. Less obvious Leonardesque prototypes of K347 can be found. The pair may date about 1525.

*Provenance:* Guidi, Lucca. Simonetti, Rome. Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: 'Leonardo da Vinci,' Milan, May 9–Oct. 20, 1939, pp. 203 f. of catalogue by W. E. Suida, both as Giampietrino; 'Leonardo da Vinci,' Los Angeles County Museum, Los Angeles, Calif., June 3–July 17, 1949, nos. 48 and 49 of catalogue by W. E. Suida, both as Giampietrino; Honolulu Academy of Arts, Honolulu, Hawaii (K346 only), 1952–60.<sup>4</sup>

*References:* (1) Catalogue by D. Loshak, 1961, p. unnumbered, as Giampietrino. (2) Catalogue by B. Gummo, 1961, p. 30, as Giampietrino. (3) They have been attributed to Giampietrino by B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, A. Venturi (in ms. opinions), and W. E. Suida (in Thieme-Becker, *Allgemeines Lexikon*, vol. xxvi, 1932, p. 343). (4) Catalogue by Suida, 1952, p. 44, as Giampietrino.

## GIAMPIETRINO

### K1159 : Figure 325

ST. JOHN THE BAPTIST. Ponce, Puerto Rico, Museo de Arte, Study Collection (62.0263), since 1962.<sup>1</sup> Wood. 28 × 21 $\frac{1}{4}$  in. (71.1 × 54 cm.). Fair condition; restorations in red robe and a few in flesh tones.

Pose and modeling are thoroughly characteristic of this follower of Leonardo,<sup>2</sup> and the expression is almost duplicated in many of the figures attributed to him; compare, for example, K346 (Fig. 324) and K1216 (Fig. 328). The date may be about 1530.

*Provenance:* Prince Piscicelli, Naples. Contini Bonacossi, Florence. Kress acquisition, 1938 – exhibited: Birmingham Museum of Art, Birmingham, Ala., 1952–59.<sup>3</sup>

*References:* (1) Catalogue by J. S. Held, 1962, no. 8, and 1965, pp. 74 f., as Giampietrino. (2) K1159 has been attributed to Giampietrino by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi (in ms. opinions). See also notes 1 and 3. (3) Catalogue by W. E. Suida, 1952, p. 47, as Giampietrino.

## GIAMPIETRINO

### K1238 : Figure 327

CLEOPATRA. Oberlin, Ohio, Allen Memorial Art Museum, Oberlin College, Study Collection (61.81), since 1961.<sup>1</sup> Wood. 29 $\frac{7}{8}$  × 21 $\frac{1}{8}$  in. (75.9 × 53.7 cm.). Fair condition; shadows on body slightly abraded and restored.

Giampietrino showed special preference for this Leonardesque *contrapposto* pose of the figure, with torso and hands motivated in one direction and face turned away to look over the shoulder in the opposite direction.<sup>2</sup> His *Salome* in the National Gallery, London, is almost a duplicate of the *Cleopatra* in K1238, but clothed, while his *Cleopatra* in the Louvre, Paris, varies only slightly from K1238, and even then the variation is confined almost wholly to the architectural view through the window at the right, more distinctly and complexly elaborated in the Louvre example.<sup>3</sup> It is tempting to speculate on a possible relationship between K1238 and the early Titian composition illustrated in K476 (Fig. 436). Giampietrino may have painted his picture around 1530/40.

*Provenance:* Conte Ferroni, Florence. Contini Bonacossi, Florence. Kress acquisition, 1939.

*References:* (1) *Allen Memorial Art Museum Bulletin*, vol. xix, no. 1, 1961, pp. 25 ff. (catalogue by W. Stechow), as Giampietrino. (2) K1238 has been attributed to Giampietrino by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). See also Stechow (cited in note 1, above), who parallels the composition with that of Leonardo's *Leda*, known now in copies and in the master's drawings. (3) The Louvre example, with a detail of the architectural view, is reproduced by Stechow (see note 1, above).

## GIAMPIETRINO

### K1216 : Figure 328

CHRIST, THE MAN OF SORROWS. Waco, Tex., Baylor University, Study Collection (551A), since 1961.<sup>1</sup> Wood. 22 $\frac{1}{4}$  × 17 $\frac{1}{2}$  in. (56.5 × 44.5 cm.). Good condition except for some restoration in the hands; face in perfect condition.

While the style accepted as Giampietrino's is here perhaps somewhat less pronounced than usual, the painting is clearly by some follower of Leonardo, probably around 1540, and the attribution to Giampietrino seems the most satisfactory.<sup>2</sup>

*Provenance:* English Private Collection. Contini Bonacossi, Florence. Kress acquisition, 1939.

*References:* (1) See *The Baylor Line*, vol. xxiv, 1962, p. 3, as Giampietrino. (2) K1216 has been attributed to Giampietrino by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions).

### Attributed to GIAMPIETRINO

#### K1064 : Figure 329

MADONNA AND CHILD WITH ST. JOHN THE BAPTIST. Seattle, Wash., Seattle Art Museum (It 37/G3478.1), since 1936.<sup>1</sup> Wood.  $28\frac{1}{2} \times 22\frac{5}{8}$  in. ( $72.4 \times 57.5$  cm.). Good condition except for a few abrasions and minor restorations.

The difficulty in choosing between Marco d'Oggiono and Giampietrino as painter of K1064 is emphasized by the fact that W. E. Suida, who was perhaps more familiar than anyone else with Leonardo's followers, attributed the picture to one and then the other of these two. It is Dr. Suida's later conclusion that is tentatively followed here, and his dating, about 1510/15.<sup>2</sup> Leonardo was presumably inventor of the composition, which was used by various followers. The arrangement of the figures was most closely matched in a now-lost *tondo* by Marco d'Oggiono.<sup>3</sup>

*Provenance:* Charles Butler, London (bought from Christie's as Aurelio Luini; sold, 1891, to the following). Robert H. and Evelyn Benson, London (catalogue by T. Borenius, 1914, no. 67, as attributed to Giampietrino) – exhibited: New Gallery, London, 1894, no. 175, as Marco d'Oggiono; Royal Academy, London, 1895, no. 145, as Marco d'Oggiono; and 1910, no. 31, as Leonardo; 'Milanese and Allied Schools of Lombardy,' Burlington Fine Arts Club, London, 1898, no. 65, as probably Albertino Piazza da Lodi. Duveen's, New York (bought 1927 from the preceding). Contini Bonacossi, Florence. Kress acquisition, 1935. Exhibited after entering the Seattle Art Museum: 'Leonardo da Vinci,' Los Angeles County Museum, 1949, no. 54 of catalogue by W. E. Suida, as Marco d'Oggiono.

*References:* (1) Catalogue by W. E. Suida, 1952, no. 15a, and 1954, p. 44, as Giampietrino. (2) K1064 has been attributed to Marco d'Oggiono by C. J. Ffoulkes (in *Archivio Storico dell'Arte*, vol. vii, 1894, p. 258; in *L'Arte*, vol. xiii, 1910, p. 305), G. Gronau (in *Repertorium für Kunstwissenschaft*, vol. xviii, 1895, p. 230), G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, and A. Venturi (in ms. opinions); to Giampietrino by W. E. Suida (see note 1, above; Suida had previously, in *Leonardo und sein Kreis*, 1929, p. 294, in ms. opinion, and in *Raccolta Vinciana*, 1939, pp. 136 ff., attributed it to Marco d'Oggiono). See also T. Borenius cited under *Provenance*. (3) Engraving reproduced by Suida in *Leonardo und sein Kreis*, 1929, fig. 65.

### Attributed to GIAMPIETRINO

#### K1230 : Figure 331

ST. MARY MAGDALENE. Washington, D.C., Howard University, Study Collection (61.154.P), since 1961.<sup>1</sup> Wood.  $25 \times 19\frac{1}{8}$  in. ( $63.5 \times 48.6$  cm.). Abraded throughout except in face.

While the proportions of the figure – the unusually long neck, small head, and small hands – are not quite typical of the figures in the generally accepted oeuvre of Giampietrino, K1230 must be by one of the followers of Leonardo, about 1530, most likely Giampietrino,<sup>2</sup> although it shows a similarity also to paintings attributed to Melzi. K1230 should, like K1021 (Fig. 330), be compared with a drawing for the Magdalen by Leonardo.<sup>3</sup>

*Provenance:* English Private Collection.<sup>4</sup> Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: Columbia Museum of Art, Columbia, S.C., 1954–61.<sup>5</sup>

*References:* (1) Catalogue by J. A. Porter, 1961, no. 8, as Giampietrino. (2) K1230 has been attributed to Giampietrino by G. Fiocco, R. Longhi, F. M. Perkins, tentatively, W. E. Suida, and A. Venturi (in ms. opinions). (3) Compare the commentary to K1021, p. 136. (4) Perhaps this is the collection of Mr. Archibald Stirling, Cawder House, Scotland, who is mentioned in 1899 – p. lxii of the catalogue of the 1898 exhibition 'Milanese and Allied Schools of Lombardy,' Burlington Fine Arts Club, London – as owning a variant of the Giampietrino *St. Mary Magdalene* included as no. 56 in that exhibition. The latter painting, lent to the exhibition by Mr. Wickham Flower and reproduced on pl. 20 of the catalogue, shows the figure as in K1230 but bedecked with jewels and with a porphyry sarcophagus (later additions?) in front of her. (5) Catalogue by Suida, 1954, p. 39, as Giampietrino.

### ANDREA SOLARIO

Milanese School. Active from 1495; died 1524. He was a brother of two other artists, the more famous of whom was the sculptor-architect Cristoforo Solario. In Milan he was early influenced by Foppa and later by Leonardo. A trip to Venice, probably in 1490, may explain his indebtedness to Antonello da Messina and Alvise Vivarini. Perhaps it was in Venice also that he got his knowledge of Northern technique, which, in turn, fitted him as an intermediary to introduce Leonardo's style to such Northerners as Quentin Massys.

#### K1374 : Figure 333

MADONNA AND CHILD. Columbia, S.C., Columbia Museum of Art (62-925), since 1962.<sup>1</sup> Wood.  $18\frac{7}{8} \times 14$  in. ( $48 \times 35.5$  cm.). Good condition except for minor losses.

Known sometimes as the 'Pitti Madonna,' from the tradition that it once belonged to the Pitti family, K1374 has been assigned a significant place in Solario's oeuvre since its first publication, in 1900.<sup>2</sup> Comparing it with a similar composition of the Madonna in the National Gallery, London, which is signed by Alvise Vivarini, one sees how in Solario's work Alvise's style was softened and sweetened by the influence of Leonardo's linear rhythm and delicate modulation of light and shade. K1374 was probably painted about 1500, the first in a series of versions on the theme of the Madonna nursing the Child, and some fifteen years earlier, probably, than Solario's more obviously Leonardesque version of the composition, the *Madonna of the Green Cushion*, in the Louvre.

*Provenance:* Pitti family, Florence (?). E. Finzi, Cremona. Cristoforo Benigno Crespi, Milan (catalogue by A. Venturi, 1900, p. 230, as Solario; sold, Petit Gallery, Paris, June 4, 1914, no. 57 of catalogue by Marcel Nicolle, as Solario, to the following). Kleinberger's, New York. Harold I. Pratt, New York - exhibited: 'Italian Primitives,' Kleinberger Galleries, New York, Nov. 1917, no. 86 of catalogue by O. Sirén and M. W. Brockwell, as Solario; 'Masterpieces of Art,' New York World's Fair, May-Oct. 1939, no. 357, as Solario. Wildenstein's, New York ('Italian Paintings,' 1947, list in Introduction). Kress acquisition, 1943 - exhibited: National Gallery of Art, Washington, D.C. (824), 1945-57, as Solario; 'Leonardo da Vinci,' Los Angeles County Museum, Los Angeles, Calif., June 3-July 17, 1949, no. 61 of catalogue by W. E. Suida, as Solario.

*References:* (1) Catalogue by A. Contini Bonacossi, 1962, p. 42, as Solario. (2) See *Provenance*, above, for 1900 publication. K1374 has been published as the work of Andrea Solario by B. Berenson (*Study and Criticism of Italian Art*, 1901, p. 107; *North Italian Painters of the Renaissance*, 1907, p. 294, and later lists), T. Borenius (in Crowe and Cavalcaselle, *History of Painting in North Italy*, vol. II, 1912, p. 385 n.), L. de Schlegel (in *Rassegna d'Arte*, vol. XIII, 1913, pp. 91 f.), K. Badt, *Andrea Solario*, 1914, pp. 70 ff., 202 f.), A. Venturi (*Storia dell'arte italiana*, vol. VII, pt. IV, 1915, pp. 958 ff.), W. E. Suida (in *Monatshefte für Kunstwissenschaft*, vol. XIII, 1920, p. 34; *Leonardo und sein Kreis*, 1929, pp. 56, 198), L. Venturi (*Italian Paintings in America*, vol. III, 1933, no. 473). André de Hevesy (in *Gazette des Beaux-Arts*, vol. IV, 1930, p. 172) thinks K1374 could be attributed to either Antonio or Andrea Solario.

## ANDREA SOLARIO

### K2061 : Figure 332

PIETÀ. Washington, D.C., National Gallery of Art (1402), since 1956.<sup>1</sup> Wood. 66 $\frac{3}{8}$  × 59 $\frac{7}{8}$  in. (168.6 × 152 cm.). Inscribed, in nearly effaced letters, on cartello at lower

right: ANDREAS . . . .<sup>2</sup> Good condition except for minor restorations.

The attribution of K2061 to Solario, first suggested in 1857,<sup>3</sup> has been fully accepted.<sup>4</sup> But suggested datings have ranged between the first decade of the century to shortly before the artist's death. Basing the dating on parallels of K2061 with dated paintings by related artists or by Solario himself has not proven safe since it is not clear in which direction the influence ran between K2061 and, for example, Bramantino's *Crucifixion* of about 1515 (Brera, Milan) or Luini's *Pietà* of 1516 (San Giorgio al Palazzo, Milan); and as for Solario's repetition of his own motives from one picture to another, the Leonardesque St. John supporting Christ's shoulders in K2061 is strikingly like the Magdalen supporting the Virgin in Solario's *Crucifixion* of 1503 in the Louvre, while the man who stands at the left in K2061 is like the one who stands at the left in the artist's presumably last work, the *Assumption* in the Certosa at Pavia. Moreover, the landscape in K2061 finds parallel passages in both the Louvre and Pavia paintings. A date around 1515 seems to be reasonably favored for K2061.<sup>5</sup> Two drawings of multi-figure compositions of the *Pietà* attributed to Solario are known, related but far from identical in arrangement to K2061. One is in the Malcolm Collection at the British Museum; the other is at Windsor Castle.<sup>6</sup>

*Provenance:* Lord Kinnaird, Rossie Priory, Inchtute, Perthshire, Scotland. Contini Bonacossi, Florence (from 1935). Kress acquisition, 1954.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1956, no. 67 (catalogue by W. E. Suida and F. R. Shapley), as Solario. (2) The number 374 is in the corner below, probably some inventory number. (3) G. F. Waagen, *Treasures of Art in Great Britain*, Supplement, 1857, p. 448), describing K2061 as 'the most important work I know by this master.' (4) K2061 has been included in the oeuvre of Solario by H. Cook (*Catalogue of Pictures by Masters of the Milanese and Allied Schools of Lombardy*, 1898, pp. lxii f., dating it c. 1506/07; because of its size it could not be shown in the exhibition at the Burlington Fine Arts Club, London), B. Berenson (*North Italian Painters of the Renaissance*, 1907, p. 205; and later editions of the lists), T. Borenius (in Crowe and Cavalcaselle, *History of Painting in North Italy*, vol. II, 1912, p. 385 n.), L. de Schlegel (in *Rassegna d'Arte*, vol. XIII, 1913, pp. 106 f., dating it at the end of the artist's career), K. Badt (*Andrea Solario*, 1914, pp. 118 ff., 216, dating it c. 1512), and W. E. Suida (in *Monatshefte für Kunstwissenschaft*, vol. XIII, 1920, p. 34; *Leonardo und sein Kreis*, 1929, p. 292; in Thieme-Becker, *Allgemeines Lexikon*, vol. XXXI, 1937, p. 223, where it is dated c. 1515; see also catalogue cited in note 1, above). (5) See references cited in note 4, above. (6) See Badt, *loc. cit.* in note 4, above, and Suida (note in Kress Foundation archives).



## BERNARDINO LUINI

Milanese School. Born probably c. 1480; died 1532. He seems to have developed under the influence of Foppa, Borgognone, and Bramantino. There is some evidence that he also studied paintings by Raphael;<sup>1</sup> but what has been most widely noted in modern criticism is his indebtedness to Leonardo. This influence affected the work of his mature period and is chiefly evident in his treatment of facial expression. Yet his style retained to the end of his career a native Lombard flavor, which distinguishes him from more dependent followers of Leonardo.

## K297 : Figure 335

THE MADONNA OF THE CARNATION. Washington, D.C., National Gallery of Art (263), since 1941.<sup>2</sup> Wood.  $17\frac{1}{4} \times 15\frac{7}{8}$  in. (43.8 × 40.3 cm.). Very good condition except for a few restorations.

Unanimously accepted as a typical example of Luini,<sup>3</sup> K297 is one of the most simply and at the same time most successfully composed of his half-length *Madonnas*, and probably one of the earliest, from about 1515. In spite of the *contrapposto* pose of the Child, there is no strain in the movement of the figures; the composition is balanced and the quiet, pensive expression harks back to Luini's Lombard seniors, to Foppa, for example, and Borgognone.

*Provenance:* Leuchtenberg Gallery, Munich and St. Petersburg (catalogue by J. D. Passavant, 1852, no. 44, as Luini). Contini Bonacossi, Florence. Kress acquisition, 1934 – exhibited: 'Leonardo da Vinci,' Palazzo dell'Arte, Milan, May 9–Oct. 20, 1939, p. 208 of catalogue, as Luini.

*References:* (1) See A. Ottino della Chiesa (*Bernardino Luini*, 1956, pp. 54 ff.) for a study of the possible influence of Raphael on Luini. (2) *Preliminary Catalogue*, 1941, p. 118, as Luini. (3) K297 has been attributed to Luini by, among others, F. Harck (in *Repertorium für Kunstwissenschaft*, vol. XIX, 1896, p. 428, where it is mentioned in a discussion of the Leuchtenberg Collection and dated late), A. Néoustroïeff (in *L'Arte*, vol. VI, 1903, p. 341, where it is mentioned in a discussion of the Leuchtenberg Collection), B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and Ottino della Chiesa (pp. 33, 141 f. of *op. cit.* in note 1, above).

## BERNARDINO LUINI

## K1764 : Figure 337

PIETÀ. Houston, Tex., Museum of Fine Arts (61–67), since 1953.<sup>1</sup> Wood.  $33\frac{7}{8} \times 23\frac{3}{4}$  in. (86.1 × 60.3 cm.). Fair condition; abraded in flesh tones; cleaned 1950.

Little known to Luini specialists until recently, K1764 would seem to be of special importance in the artist's oeuvre, since the composition is unusually original (note especially the small angel at lower left) and the quality of execution superior. It is assigned a date about 1515, preceding slightly the artist's *Pietà*, or *Crowning with Thorns*, in the Church of San Giorgio al Palazzo, Milan, of 1516.<sup>2</sup> The coloring has been noted as related to Solario's and the central motive of the composition is paralleled with that of a small painting by Borgognone in the Cagnola Collection, Milan.<sup>3</sup> The figure at upper left in K1764 is probably to be interpreted as John the Evangelist rather than, as has been suggested,<sup>4</sup> a fourth holy woman.

*Provenance:* Borromeo Monti, Milan (no. 303 of the inventory of 1830).<sup>5</sup> Contini Bonacossi, Florence. Kress acquisition, 1950.

*References:* (1) Catalogue by W. E. Suida, 1953, no. 12, as Luini. (2) K1764 is dated c. 1515 in Luini's oeuvre by Suida (*loc. cit.* in note 1, above), and A. Ottino della Chiesa (*Bernardino Luini*, 1956, pp. 21 f., 77, emphasizing the importance of the picture). R. Longhi (in ms. opinion) dates it too late in Luini's career, 1525/30. (3) See citations of Suida and Ottino della Chiesa in notes 1 and 2, above. (4) By Suida, *loc. cit.* in note 1, above. (5) This source is cited by a note in the archives of the Kress Foundation.

## BERNARDINO LUINI

## K584 : Figure 336

MADONNA AND CHILD WITH THE INFANT ST. JOHN. New York, N.Y., Mrs. Rush H. Kress. Transferred from wood to canvas.  $44\frac{3}{4} \times 34$  in. (103.7 × 86.4 cm.). Abraded throughout except in Virgin's face, which is in good condition; extensive losses of paint in Virgin's torso.

In spite of losses of paint which necessitated extensive restoration when it was still owned in Europe,<sup>1</sup> K584 is convincingly included in Luini's oeuvre, as the original of a copy owned by the Brera, Milan (no. 292).<sup>2</sup> It is one of several similar compositions of the subject and probably dates between 1515 and 1520. The influence of Leonardo is especially evident in the face of the Virgin.

*Provenance:* Prince Lucien Bonaparte. Sir Thomas Baring, Stratton Park, Hampshire (died 1848). Mr. Thomas Baring (son of the preceding, with same address; died 1873). Earl of Northbrook, Purser's Hall, Bramdean, Hampshire (nephew of the preceding; catalogue by J. P. Richter, 1889, no. 191, as Luini) – exhibited: 'Old Masters,' Royal Academy, London, 1902, no. 34, as Luini. R. Langton Douglas, London – exhibited: 'Leonardo da Vinci,' Palazzo dell'Arte, Milan, May 9–Oct. 20, 1939, p. 206 of catalogue, as Luini. Kress acquisition, 1940 – exhibited:

Hunter College, New York, Dec. 1944, as Luini; Philbrook Art Center, Tulsa, Okla., 1953-63.<sup>3</sup>

*References:* (1) According to A. Ottino della Chiesa (*Bernardino Luini*, 1956, p. 139), K584 was restored by M. Pelliccioli while it was owned by R. Langton Douglas. (2) The Brera painting is reproduced by L. Beltrami, *Luini*, 1911, p. 542. Ottino della Chiesa (p. 103 of *op. cit.* in note 1, above) catalogues the Brera painting as a copy of K584; she says another copy is in the Munich Pinacoteca, attributed to the school of Luini. Presumably this is the one listed as no. 1046, a copy after Luini, in the Munich catalogue of 1884. J. P. Richter (p. 214 of *op. cit.* in *Provenance*, above) also refers to the Brera copy. K584 has been attributed to Luini by G. F. Waagen (*Treasures of Art in Great Britain*, vol. II, 1854 p. 178), Richter (see *Provenance*, above), B. Berenson (*North Italian Painters of the Renaissance*, 1907, p. 247), and Ottino della Chiesa (p. 139 of *op. cit.* in note 1, above). (3) Catalogue by W. E. Suida, 1953, p. 36, as Luini.

## BERNARDINO LUINI

K1314 : Figure 339

PROCRIS' PRAYER TO DIANA

K1315 : Figure 340

CEPHALUS HIDING THE JEWELS

K1321 : Figure 341

THE MISFORTUNES OF CEPHALUS

K1320 : Figure 342

THE DESPAIR OF CEPHALUS

K1317 : Figure 343

THE PUNISHMENT OF CEPHALUS

K1318 : Figure 344

THE DEATH OF PROCRIS

K1319 : Figure 345

CEPHALUS AND THE NYMPHS

K1316 : Figure 346

THE TEMPLE OF DIANA

K1322 : Figure 347

PROCRIS AND THE UNICORN

Washington, D.C., National Gallery of Art (720, 721, 727, 726, 723, 724, 725, 722, 728), since 1945. Fresco transferred to canvas. K1314, 90×55½ in. (228.6×140.3 cm.); K1315, 87½×59½ in. (221.6×150.2 cm.); K1316, 89×40¾ in.

(226×103.5 cm.); K1317, 83¼×43⅝ in. (211.4×110.3 cm.); K1318, 56¾×48½ in. (144.1×123.2 cm.); K1319, 89¾×49 in. (228×124.5 cm.); K1320, 71⅝×46⅝ in. (181.9×118.4 cm.); K1321, 69⅜×42¼ in. (176.2×107.3 cm.); K1322, 90×42½ in. (228.6×108 cm.). Fair condition; some paint has flaked off.

That these frescoes were painted by Luini and that they once decorated a residence of the Milanese Rabia family are matters of general agreement. But which of the Rabia houses did they decorate and what are their subjects? The Rabia country house, La Pelucca, near Monza, was claimed as their source by Duveen's, who sold the series to the Kress Foundation.<sup>1</sup> Although no mention of Luini's frescoes in this country house seems to have turned up in the literature before the early nineteenth century, the style extensively represented by frescoes definitely from La Pelucca and now in the Brera Gallery, Milan, is clearly Luini's. Moreover, certain details – notably vegetation, costumes, and even figures – in some of the Brera frescoes are so nearly duplicated in K1314-22 as would make the Pelucca derivation seem plausible were it not that the earliest inventories of the Pelucca frescoes (soon after 1800) do not include K1314-22 and the method known to have been used in removing the Pelucca frescoes from the walls was not used in the case of the Kress series. The Pelucca frescoes were transferred in 1821-22 directly from the plaster walls to supports consisting of canvas pasted to wooden panels. K1314-22 were transferred from plaster to canvas only as late as 1911, when owned by Duveen's; for many years before that they had been on blocks (several centimeters thick) of the plaster on which they had been originally painted. This method of removal (sawing the blocks of frescoed plaster from the walls) corresponds to that used in the case of a series of frescoes by Luini, the *Myth of Europa*, now in the Berlin Museum, which are known to have come from the Casa Rabia in Piazza San Sepolcro, Milan. It is this derivation that is most successfully claimed for K1314-22.<sup>2</sup> The Casa Rabia was built for Gerolamo Rabia by Cristoforo Solari, almost certainly between 1516 and 1521,<sup>3</sup> and the frescoes were undoubtedly executed in the next year or two, contemporaneously with the frescoes in the country villa, La Pelucca; the frescoes in the two houses represent an identical period in Luini's stylistic development.<sup>4</sup> Casa Rabia passed out of the family about 1530, but the frescoes – such as survived the occupancy of private families, pharmacy, and hotel – were not removed until about 1800.<sup>5</sup> They must have been very extensive originally: Vasari says that Luini painted the façade, loggia, salons, and private rooms, representing many of the Metamorphoses of Ovid and other fables.<sup>6</sup>

K1314-22 would seem to fall into this subject program; K1318 makes it clear that at least part of the series is concerned with Ovid's story of Cephalus and Procris. To fit the whole series into the story requires considerable imagination even if we accept the plausible theory that Luini's

literary source was less Ovid's account than a free Renaissance version of it, the play *Cefalo*, written by Luini's contemporary Niccolò da Correggio.<sup>7</sup> The play lays special emphasis on the dire consequences of jealousy to conjugal happiness, and the series of paintings may possibly be interpreted as follows. Procris, revolted by her husband's having come to her in disguise to tempt her virtue with rich treasures, has fled from home and is shown in Fig. 339 praying to Diana, who receives her into the chaste band of huntresses. Cephalus, bitterly regretting the loss of his beloved wife, buries the unlucky treasure (Fig. 340),<sup>8</sup> refuses to be consoled by a kindly shepherd (Fig. 341), and tries to kill himself in his despair (Fig. 342). In further punishment Diana sets her dogs upon him (Fig. 343). Then, after a reconciliation, celebrated by Procris's giving Cephalus her gifts from Diana, a magic javelin and dog, it is Procris whose jealousy is aroused by false rumors. She hides to spy on Cephalus, who mistakes her presence for that of an animal and transfixes her with the magic javelin (Fig. 344). Cephalus wanders desolately through the landscape and comes upon two nymphs (Fig. 345), before whom he bemoans his fate. Eventually Procris is resuscitated by the goddess, and everybody, including the satyr who had been in love with Procris, enters rejoicing into Diana's temple (Fig. 346). In Fig. 347 Procris is shown with a unicorn, symbol of chastity. If the connection of some of the frescoes with the story in the versions of both Ovid and Niccolò da Correggio seems precariously tenuous, it is well to remember that Vasari includes in the frescoes by Luini in the Casa Rabia 'many' of Ovid's metamorphoses and 'other fables.' Not all of the Kress series necessarily illustrate one story and, by the same token, some of the frescoes originally included in the Cephalus and Procris cycle may now be missing.

*Provenance:* Casa Rabia, Milan (probably until about 1800). Michele Cavaleri, Milan.<sup>9</sup> Enrico Cernuschi (Milanese emigrant), Paris (acquired 1874; seen here by A. Venturi, 1895). Sedelmeyer's, Paris (1897). Rodolphe Kann, Paris (catalogue, 1907, pp. 41 ff., as Luini). Duveen's, Paris and New York (1911, when the frescoes were transferred from plaster to canvas by the restorer Annoni of Milan). Kress acquisition, 1942.

*References:* (1) Also G. C. Williamson (*Luini*, 1907, p. 113; first printing, 1899), listing the series, without subject interpretation, indicates La Pelucca as derivation. (2) L. Beltrami (*Luini*, 1911, pp. 188 ff.), suggesting that some of the subjects are merely pastoral, while some show episodes in the myth of Cephalus and Procris, offers evidence in favor of the derivation of K1314-22 from the Casa Rabia in Milan, the derivation accepted by I. Lavin (in *Journal of the Warburg and Courtauld Institutes*, vol. xvii, 1954, pp. 260 ff., interpreting all nine frescoes as derived from Niccolò da Correggio's *Cefalo* - see note 7, below), and A. Ottino della Chiesa (*Bernardino Luini*, 1956, pp. 27 ff.,

100, 114 f., offering no objection to interpreting the whole series as illustrating Ovid's story of Cephalus and Procris). (3) See the passages cited in note 2, above from Beltrami and Ottino della Chiesa. (4) *Ibid.* (5) *Ibid.* (6) Vasari, *Le Vite*, Milanese ed., vol. vi, 1881, pp. 519 f. The myth of Cephalus and Procris is in Book vii of Ovid's *Metamorphoses*. (7) Following a suggestion offered him by E. Panofsky, I. Lavin (*loc. cit.* in note 2, above) defends and elaborates this theory. (8) This scene is very problematical; it is interpreted by Lavin (*loc. cit.* in note 2, above) as Cephalus digging up the treasure. (9) Beltrami (*loc. cit.* in note 2, above) goes extensively into the provenance and vicissitudes of the Casa Rabia frescoes in the nineteenth and early twentieth centuries.

## BERNARDINO LUINI

### K2159 : Figure 338

THE MAGDALEN. Washington, D.C., National Gallery of Art (1608), since 1957. Wood. 23½ × 18¾ in. (58.8 × 48 cm.). Very good condition.

Although K2159 has for many years been recognized as a typical example of Luini, it was once, like some of his other paintings, thought to be by Leonardo.<sup>1</sup> This is easily explained by the Leonardesque type of features and smile. Considerable similarity to the St. Barbara in Luini's altarpiece in the Brera, Milan, of the *Madonna and Saints and a Musical Angel*, which is signed and dated 1521, helps locate K2159 in the artist's career. Its greater sophistication may indicate a slightly later date, about 1525. It has been aptly paralleled also with Luini's *Salome* in the Louvre, and the same model may have served for both pictures. The usual assumption, that K2159 was painted primarily as a portrait, may well be correct. Even in the one example of unmistakable portraiture among Luini's known easel paintings, the *Portrait of a Lady* in the Mellon Collection of the National Gallery of Art, Washington, the features are somewhat idealized, and they appear without great variation in subject pictures by Luini.

*Provenance:* Prince Lucien Bonaparte (catalogue, 1812, no. 71, as Leonardo; sold, Stanley's, London, May 14, 1816, no. 165, as Leonardo). The Marquesses of Lansdowne, Bowood Park (Calne), Wiltshire (catalogue by G. E. Ambrose, 1897, no. 116, as portrait of a lady apparently in the character of Pandora, by Leonardo; reported as in this collection as late as 1936) - exhibited: 'Old Masters,' Royal Academy, London, 1876, no. 185, as Leonardo; 'Milanese and Allied Schools of Lombardy,' Burlington Fine Arts Club, London, 1898, no. 35, as attributed to Leonardo. Knoedler's, New York. Kress acquisition, 1957.

*References:* (1) For attributions of K2159 to Leonardo see *Provenance*, above. It has been recognized as Luini by G. F.

Waagen (*Treasures of Art in Great Britain*, vol. III, 1854, p. 159, in account of the Lansdowne Collection), G. Frizzoni (in *Gazette des Beaux-Arts*, vol. XX, 1898, p. 399), G. Pauli (in *Zeitschrift für Bildende Kunst*, vol. X, 1898/99, p. 149), A. Venturi (in *L'Arte*, vol. I, 1898, p. 317, calling it, however, a late copy after Luini), G. C. Williamson (Luini, 1907, p. 107), F. Schottmüller (in *Zeitschrift für Bildende Kunst*, vol. XXI, 1910, p. 116, tentatively), L. Beltrami (Luini, 1911, p. 581), B. Berenson (*Pittura italiana del rinascimento*, 1936, p. 270, and earlier lists), and A. Ottino della Chiesa (*Bernardino Luini*, 1956, pp. 45, 60, 124).

## BERNARDINO LUINI

K1087 : Figure 334

THE ADORATION OF THE CHILD. New Orleans, La., Isaac Delgado Museum of Art (61.77), since 1953.<sup>1</sup> Transferred from wood to canvas. 69½ × 47 in. (177.2 × 119.4 cm.). Poor condition; abraded throughout; cleaned 1958–60.

The attribution to Luini has generally not been contested,<sup>2</sup> although one may be uncertain as to how much studio assistance Luini may have had in the execution. About 1525 is the period agreed upon, and similarity of style to Luini's Saronno frescoes of that date is commonly cited in discussions of K1087. The composition was used with variations in several smaller panel paintings by Luini. They too usually show the *Annunciation to the Shepherds* through a horizontal opening in the stable wall.

*Provenance*: Maestri family, Milan. Conte Giovan Battista Lucini Passalacqua, Milan and Villa Montrasio, Como (sold, Foyer of the Teatro alla Scala, Milan, Apr. 14, 1885, no. 1, as Luini). Charles Butler, London – exhibited: Royal Academy, London, 1891, no. 140, as Luini. Sold, 1891, to the following. Robert H. and Evelyn Benson, London (catalogue by T. Borenius, 1914, p. 121, as Luini) – exhibited: New Gallery, London, 1893–94, no. 212, as Luini; 'Old Masters,' Royal Academy, London, 1910, no. 8, as Luini. Sold, 1927, to the following. Duveen's, New York (*Duveen Pictures in Public Collections of America*, 1941, no. 141, as Luini) – exhibited: 'Italian Paintings, XIV–XVI Century,' Detroit Institute of Arts, Detroit, Mich., Mar. 8–30, 1933, no. 87, as Luini. Kress acquisition, 1937 – exhibited: National Gallery of Art, Washington, D.C. (455), 1941–52.<sup>3</sup>

*References*: (1) Catalogue by W. E. Suida, 1953, p. 40, and by P. Wescher, 1966, p. 40, as Luini. (2) K1087 has been given to Luini by C. J. Ffoulkes (in *Archivio Storico dell'Arte*, vol. VII, 1894, p. 258; but in *L'Arte*, vol. XIII, 1910, p. 304, Ffoulkes gives it to the school of Luini), G. Frizzoni (in *Gazette des Beaux-Arts*, vol. XX, 1898, p. 399), G. C. Williamson (Luini, 1907, p. 103), B. Berenson (*North*

*Italian Painters of the Renaissance*, 1907, p. 247), L. Cust (in *Les Arts*, no. 70, 1907, p. 22), L. Beltrami (Luini, 1911, p. 339), L. Venturi (*Italian Paintings in America*, vol. III, 1933, no. 489), G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), and A. Ottino della Chiesa (*Bernardino Luini*, 1956, pp. 38, 122 f.). (3) *Preliminary Catalogue*, 1941, pp. 118 f., as Luini.

## BERNARDINO LUINI

K249 : Figures 348–349

VENUS. Washington, D.C., National Gallery of Art (231), since 1941.<sup>1</sup> Wood. 42 × 53½ in. (106.7 × 136 cm.). Very much abraded throughout; cleaned 1955.

Not long after K249 first came to notice, without a definite attribution,<sup>2</sup> it was recognized as a mature painting by Luini.<sup>3</sup> It is convincingly dated shortly after 1525, on the basis of stylistic similarity to the artist's frescoes at Saronno.<sup>4</sup> But the identification of the subject is open to question. Instead of Venus, this nude figure reclining in a flowering meadow beside a small grotto from which a stream of water issues, might perhaps better be labeled, like a contemporary painting by Cranach in the National Gallery of Art (no. 1497), *Nymph of the Spring*. A water nymph, guardian of springs sacred to Diana,<sup>5</sup> would seem to be appropriately personified in this guileless, chaste woman; and the personification would be appropriate also if, as has been reasonably argued,<sup>6</sup> this is a portrait of a woman, commissioned perhaps by her husband for the private apartments of the home. Not only the reference to Cranach in the subject, but also the buildings in the background and the Leonardesque mountains<sup>7</sup> suggest Northern inspiration. A somewhat similar nude figure by Luini, but shown indoors, was formerly in the Mond Collection, London, and now belongs to Conte Gerli, Milan.<sup>8</sup>

*Provenance*:<sup>9</sup> Lord Kingsdale, England (?). Probably Sir Charles Robinson, London (sold, Robinson, Fisher, & Harding's, London, Mar. 19, 1925, no. 5, as Luini). Ing. Gianfranceschi, Bergamo. Signora Anna Barbato, Naples, and Gino Longhi, antiquarian, Bergamo (1926, when restored by M. Pelliccioli). Contini Bonacossi, Florence. Kress acquisition, 1933 – exhibited: 'Classics of the Nude,' Knoedler's, New York, Apr. 10–29, 1939, no. 6, as Luini; 'Masterpieces of Art,' New York World's Fair, 1940, no. 8, as Luini.

*References*: (1) *Preliminary Catalogue*, 1941, p. 118, as Luini, c. 1530. (2) A. Ottino della Chiesa (*Bernardino Luini*, 1956, p. 142) says that K249 first appeared in London, without a definite attribution. (3) A. Venturi, *Studi dal vero*, 1927, pp. 364 f. Among others who have included K249 in Luini's oeuvre are W. E. Suida (*Leonardo und sein Kreis*,

1929, p. 236), B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, O. Sirén (in ms. opinions), and Ottino della Chiesa (*loc. cit.* in note 2, above). It may be noted that U. Ruggieri (in *Critica d'Arte*, Aug. 1966, p. 64) suggests that the influence of Lotto is to be seen in K249, basing the suggestion on a *Venus in a Landscape* in a private collection in Bergamo (attributed to Lotto by R. Longhi, *Viatico per cinque secoli di pittura veneziana*, 1946, p. 62; reproduced by A. Banti and A. Boschetto, *Lorenzo Lotto*, n.d. [1953], fig. 7). There is indeed some similarity of pose, but perhaps not enough to indicate direct relationship between the paintings. Moreover, Longhi's attribution of the one in Bergamo does not seem to have met with general acceptance. (4) Ottino della Chiesa, pp. 44 f., 142 of *op. cit.* in note 2, above. (5) A pair of partridges, a bow, and a quiver of arrows included by Cranach in the setting of the painting cited and in some of his other versions of the subject are no doubt references to Diana. (6) Ottino della Chiesa, pp. 44 f. of *op. cit.* in note 2, above. (7) The setting is probably imaginary; attempts to identify it with some definite place on Lake Como have not been convincing. (8) Reproduced by Ottino della Chiesa, fig. 156 of *op. cit.* in note 2, above. (9) A Lord Kingsdale as owner is listed only in the dealer's data recorded at the Kress Foundation. The identification of K249 with the *Venus* in the Robinson sale seems reasonable but not beyond doubt since the sale catalogue furnishes neither measurements nor reproduction. Venturi (*loc. cit.* in note 3, above) mentions K249 as in Bergamo. Pelliccioli is reported (in *Art News*, Nov. 6, 1926, p. 1) as restoring the picture and as having given the information that it had been bought at auction in England (after about two centuries' ownership there) by Ingegnere Gianfranceschi and then acquired by Signora Barbato and Gino Longhi. The *Art News* (*loc. cit.*) reporter expresses belief that the *Venus* is a portrait of the Contessa di Challant who was beheaded in 1528 in the Castello Sforzesco, Milan.

## SODOMA

Giovanni Antonio Bazzi, called Sodoma. School of Vercelli. Born 1477; died 1549. He was a pupil of Martino Spanzotti in Vercelli but was more influenced by Signorelli, Raphael, and Leonardo. He worked chiefly in Siena, was facile and popular, with a tendency toward mannered sentiment.

### K 531 : Figure 354

MADONNA AND CHILD WITH THE INFANT ST. JOHN. Washington, D.C., National Gallery of Art (416), since 1941.<sup>1</sup> Wood. 31×25½ in. (79×65 cm.). Very good condition except for a few restorations.

Among the paintings generally accepted as by Sodoma,

the *Madonna and Child with a Lamb* in the Brera, Milan, is cited as support for the attribution of K531 to this master.<sup>2</sup> Both *Madonnas* derive from compositions by Leonardo and both are shown in idyllic landscape settings, characteristic of Sodoma. Leonardo's model for K531 has disappeared, but several extant paintings by his followers reflect parts of the composition, notably the *Madonna and Child with a Cross* from the collection of Prince Ruprecht of Bavaria.<sup>3</sup> Leonardo's original is believed to have been painted immediately after 1500; K531 probably dates about 1505.

*Provenance:* Sir Giles Sebright, Beechwood, Boxmoor and London (sold, Christie's, London, July 2, 1937, no. 110, as Leonardo; bought by Bellesi). Contini Bonacossi, Florence. Kress acquisition, 1938.

*References:* (1) *Preliminary Catalogue*, 1941, pp. 416 f., as Sodoma. (2) K531 has been attributed to Sodoma by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). (3) Reproduced by Suida, *Leonardo und sein Kreis*, 1929, fig. 132.

## SODOMA

### K 1426 : Figures 350-351

ST. GEORGE AND THE DRAGON. Washington, D.C., National Gallery of Art (1155), since 1951.<sup>1</sup> Wood. 55¼×38¾ in. (140.3×97.5 cm.). Good condition except for minor restorations; cleaned 1947-48.

In a letter of May 3, 1518, to Alfonso I d'Este, Duke of Ferrara, Sodoma writes: 'Some time ago, when I was with His Holiness Pope Leo in Florence, your ambassador gave me a commission for your Lordship to make a St. George on horseback killing the dragon; therefore I have made it and am holding it at your Lordship's pleasure.' K1426 is reasonably thought to be the painting in question.<sup>2</sup> Stylistically the date, 1518, is suitable; the size and superior quality of the painting are in keeping with so important a commission; and, moreover, the eagle on the front of St. George's helmet is an Este emblem. A unique feature of the composition is the angel appearing in the sky above the saint. Only one other known *St. George and the Dragon*, the one in the National Gallery, London, painted by Tintoretto half a century later, includes a heavenly apparition, in that case without wings, probably God the Father.<sup>3</sup> The strange appearance of St. George's horse has usually been imputed to 'bad drawing.' But the faultless sketches of horses in the background and the fact that Sodoma was a horse fancier and entered his own horses in the races call for another explanation: Sodoma may well have felt that the fairy-tale spirit of the story of the rescue of the Princess Cleodolinda called for a fantastic horse to match the fantastic dragon. A study for the painting is seen in a drawing by

Sodoma in the British Museum,<sup>4</sup> including princess, saint, horse, and dragon. Recent removal of repaint from K1426 has revealed victims' remains in the immediate foreground.

*Provenance:* Seventeenth Earl of Shrewsbury, Alton Towers, Staffordshire (bought in Siena; sold by Christie's at the Alton Towers sale, July 7, 1857, no. 151, as Sodoma). Cook Collection, Richmond, Surrey (J. C. Robinson, *Memoranda on Fifty Pictures*, 1868, no. 9, as Sodoma; catalogue by T. Borenius, vol. 1, 1913, no. 109, as Sodoma) – exhibited: 'National Exhibition,' Leeds, 1868, no. 42, as Sodoma; 'Milanese and Allied Schools of Lombardy,' Burlington Fine Arts Club, London, 1898, no. 37, as Sodoma; 'Old Masters,' Grafton Galleries, 1910–11, no. 25, as Sodoma. Paul Drey's, New York. Kress acquisition, 1947 – exhibited: 'Leonardo da Vinci,' Los Angeles County Museum, Los Angeles, Calif., June 3–July 17, 1949, no. 63 of catalogue by W. E. Suida, as Sodoma.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 94 (catalogue by W. E. Suida), as Sodoma. (2) The letter, quoted by Borenius (*loc. cit.* in *Provenance*, above) was first connected with K1426 by G. Frizzoni (*L'Arte italiana del rinascimento*, 1891, pp. 156 f.). The attribution of K1426 to Sodoma has been accepted by all critics who have discussed it, e.g.: G. Frizzoni (in *Gazette des Beaux-Arts*, vol. xx, 1898, p. 396), A. Venturi (in *L'Arte*, vol. 1, 1898, p. 317; *Storia dell'arte italiana*, vol. vii, pt. iv, 1915, p. 1140, and vol. ix, pt. ii, 1926, p. 784), W. von Seidlitz (in *Repertorium für Kunstwissenschaft*, vol. xxi, 1898, p. 407), G. Pauli (in *Zeitschrift für Bildende Kunst*, vol. x, 1898/99, p. 150), Contessa Priuli-Bon (Sodoma, 1900, p. 52), H. Cook (in *Les Arts*, no. 44, 1905, p. 8), R. H. H. Cust (*Giovanni Antonio Bazzi*, 1906, pp. 163 f.), and B. Berenson (*Pitture italiane del rinascimento*, 1936, p. 461, and earlier lists). (3) See C. Gould, *National Gallery Catalogues: Sixteenth-Century Venetian School*, 1959, p. 85. (4) This drawing (1952–5–10–8) was kindly called to our attention by Sir Thomas Kendrick.

## SODOMA and Assistant

### K1059 : Figure 353

THREE SAINTS. Portland, Ore., Portland Art Museum (61.39), since 1952.<sup>1</sup> Canvas. 65 $\frac{5}{8}$  × 30 $\frac{1}{2}$  in. (166.7 × 76.5 cm.). Fair condition; many restorations; cleaned 1952.

The frescoes which Sodoma painted in the Villa Farnesina, Rome, in 1513–14, and the large *Madonna and Child Enthroned with Saints* in the Turin Pinacoteca, of about the same date, are cited as parallels for the style and dating of K1059;<sup>2</sup> and the dragon here is similar to the one in K1426 (Fig. 351). The somewhat less precise drawing and

modeling of K1059 suggests studio assistance in its execution. The canvas is a fragment from the left side of a large altarpiece which probably featured as center the Madonna raised on a high throne: the left edge of the throne's base is seen here at the right. St. Margaret, with the dragon at her feet, St. Sebastian, and an unidentified personage are grouped beside the throne.

*Provenance:* Achillito Chiesa, Milan. Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited: National Gallery of Art, Washington, D.C. (444), 1941–52.<sup>3</sup>

*References:* (1) Catalogue by W. E. Suida, 1952, p. 36, as Sodoma, c. 1515/20. (2) K1059 has been attributed to Sodoma by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). (3) *Preliminary Catalogue*, 1941, p. 189, as Sodoma.

## Attributed to SODOMA

### K426 : Figure 352

LEDA AND THE SWAN. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.32), since 1960.<sup>1</sup> Wood. 22 $\frac{5}{8}$  × 14 $\frac{1}{2}$  in. (57.5 × 36.8 cm.). Very good condition except for a few restorations.

The composition derives from one by Leonardo which is now known only in paintings by his contemporaries and followers and in his own sketches. K426 differs slightly in size and minor details of composition and somewhat more in expression from Sodoma's well-known version formerly in the Somzée Collection, Brussels,<sup>2</sup> with which K426 has been mistakenly identified. Whether Sodoma repeated himself so nearly or whether the two paintings are by different hands remains an open question.<sup>3</sup> The head of Leda is inclined to the right in the otherwise closely similar composition of a drawing in the Louvre (Archives 2996) attributed to Sodoma. The babes tumbling out of eggshells at Leda's feet are Helen and Clytemnestra and the Dioscuri, all, according to some versions of the myth, born of the union of Leda and Zeus, who courted her in the guise of a swan.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited: National Gallery of Art, Washington, D.C. (345), 1941–56.<sup>4</sup>

*References:* (1) Catalogue by F. R. Shapley, 1960, p. 72, as Sodoma. (2) The Somzée version (size reported as 54 × 38 cm.) is reproduced in the catalogue of the Somzée sale in Brussels, May 24 ff., 1904, no. 385, when it was sold to Josef Cremer; again in the catalogue of the Cremer sale in Berlin, May 29, 1929, p. 115. See also P. Wescher, in *Pantheon*, vol. iii, 1929, pp. 234, 237. (3) The Somzée

version is accepted as by Sodoma; K426 has been attributed to him by B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). (4) *Preliminary Catalogue*, 1941, p. 188, as Sodoma.

### BARTOLOMMEO NERONI

Bartolommeo Neroni, called Il Riccio. Siennese, but trained by Sodoma of Vercelli. Active from about 1520; died 1571. He was the son-in-law and closest follower of Sodoma. His work, chiefly done in Siena, included miniature, panel, and fresco painting, and furniture and architectural design.

#### Attributed to BARTOLOMMEO NERONI

K1055 : Figure 355

HOLY FAMILY WITH ST. JOHN AND ST. CATHERINE. Berea, Ky., Berea College, Study Collection (140.14), since 1961.<sup>1</sup> Wood.  $40\frac{1}{8} \times 27$  in. (102 × 68.6 cm.). Good condition except for a few restorations.

Attributed by some critics to Sodoma,<sup>2</sup> K1055 shows some such adaptation of his late style as was exhibited by Bartolommeo Neroni in frescoes of about 1540 in Montecoliveto Maggiore, Siena. K1055 may date from about the same time.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1936.

*References:* (1) *Catalogue*, 1961, p. 24, as Bartolommeo Neroni. (2) K1055 has been attributed (in ms. opinions) to Sodoma by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi; to Neroni, by B. Berenson.

### GAUDENZIO FERRARI

School of Vercelli. Born c. 1480; died 1546. He was influenced by Bramantino, the Central Italians (especially Perugino), and Leonardo, and his style never lost its Northern flavor, derived partly from North European prints.

#### Circle of GAUDENZIO FERRARI

K2144 : Figure 356

K2145 : Figure 357

K2146 : Figure 358

K2147 : Figure 359

SCENES FROM LEGENDS. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.45A, B, C, D), since 1961.<sup>1</sup> Wood. Each,  $7\frac{3}{4} \times 22\frac{1}{2}$  in. (19.7 × 57.2 cm.). All in good condition.

That a relationship to Gaudenzio Ferrari has been recognized in these panels, which may come from the predella of an altarpiece, is evidenced by the fact that they were requested for the Gaudenzio Ferrari exhibition held in Vercelli in 1956.<sup>2</sup> Both Gaudenzio himself and Girolamo Giovenone have been tentatively credited with the paintings;<sup>3</sup> but no definite attribution seems to be possible at present and no more precise date than the first half of the sixteenth century. The subjects, also, are perplexing. They seem to involve a bishop saint (Nicholas of Myra?) and a warrior saint (George of Cappadocia?).

*Provenance:* Marchetti, Avignon. International Financing Co., Panama City, Panama. Kress acquisition, 1956.

*References:* (1) *Catalogue* by F. R. Shapley, 1961, p. 36, as Circle of Gaudenzio Ferrari. (2) The panels were being cradled at the time of the 1956 exhibition and so could not be sent. (3) They were acquired by the Kress Foundation as Girolamo Giovenone. M. Modestini (verbally) has expressed the opinion that they are by Gaudenzio Ferrari. Is there, perhaps, a stylistic relationship with the painting belonging to Mrs. Julius Weitzner, New York, which B. Berenson (*Italian Pictures . . . Venetian School*, vol. II, 1957, fig. 1145) publishes as by Bonifazio Veronese? *The Martyrdom of a Saint* (9 × 14 in.) which was no. 82 in the Achillito Chiesa sale of Nov. 22-23, 1927, and was later acquired by Mrs. W. Murray Crane is evidently by the artist who painted K2144-47.

### GIROLAMO GIOVENONE

School of Vercelli. Active from 1513; died 1555. Believed to have studied under Spanzotti, he early worked in a style parallel to that of Defendente Ferrari, while he was later strongly influenced by Gaudenzio Ferrari.

K1627 : Figure 362

MADONNA AND CHILD WITH ST. APOLLONIA AND ANOTHER SAINT. Nashville, Tenn., George Peabody College for Teachers, Study Collection (A-61-10-7), since 1961.<sup>1</sup> Wood.  $51\frac{1}{8} \times 28$  in. (129.9 × 71.1 cm.). Inscribed, on a cartello on the Virgin's footstool, with the artist's signature: HIERONI[mi] IVVENONIS OPIFICIS. Fair condition; some restoration in flesh tones.

The ample forms of the figures in K1627 and their resemblance to types used by Gaudenzio Ferrari would assign the work to Giovenone's maturity.<sup>2</sup> That the date is around 1527 is indicated by close similarity of style and composition to the Madonna and Child in the artist's triptych in the Carrara Gallery, Bergamo,<sup>3</sup> which is signed and dated in that year. Another repetition of the Madonna and Child group, but in reverse, is in the Church of San Lorenzo, Mortara<sup>4</sup> and is likewise assigned to this period. Here the Madonna and Child are flanked by Sts. Roch and Sebastian, while in the Bergamo example pairs of saints are relegated to side panels.

*Provenance:* Sir Charles L. Eastlake (acquired 1862).<sup>5</sup> Lady Eastlake sale (Christie's, London, June 2, 1894, no. 70, as Giovenone; bought by J. C. Robinson). Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. 1, 1913, no. 115, as Giovenone) — exhibited: 'Milanese and Allied Schools of Lombardy,' Burlington Fine Arts Club, London, 1898, no. 75, as Giovenone. Contini Bonacossi, Florence. Kress acquisition, 1949.

*References:* (1) Peabody acquisitions report, 1961, pp. 12 f., as Giovenone. (2) K1627 has been noted among Giovenone's paintings by B. Berenson (*North Italian Painters of the Renaissance*, 1907, p. 238; *Italian Pictures of the Renaissance*, 1932, p. 251), W. von Seidlitz (in *Repertorium für Kunstwissenschaft*, vol. XXI, 1898, p. 409), G. Pauli (in *Zeitschrift für Bildende Kunst*, vol. x, 1898–99, p. 154), W. E. Suida (in *Bollettino della Società Piemontese di Archeologia e di Belle Arti*, vol. VIII–XI, 1954–57, p. 90 f.), and R. Longhi (in ms. opinion, dating it c. 1530). (3) Reproduced in the catalogue of the Gaudenzio Ferrari exhibition at Vercelli, 1956, pl. 114. (4) Reproduced by V. Viale, *Gotico e rinascimento in Piemonte*, 1939, pl. 149. (5) According to a letter to Herbert Cook from Dr. Frizzoni, who quotes Morelli as saying that in 1862 the picture 'was then in a deplorable condition and was restored by Giuseppe Molteni, who repainted two thirds of it.' The restoration was much less drastic than Morelli thought, as noted by Longhi in ms. opinion.

Attributed to

GIROLAMO GIOVENONE

K221 : Figure 364

THE ADORATION OF THE CHILD. Madison, Wis., University of Wisconsin, Study Collection (61.4.4), since 1961.<sup>1</sup> Wood. 18 $\frac{3}{4}$  × 10 $\frac{7}{8}$  in. (47.6 × 27.6 cm.). Very good condition except for a few restorations; cleaned 1961.

The Peruginese type of the Virgin, rather more characteristic of Defendente or Gaudenzio Ferrari than of Giovenone, may account for former attributions of K221

to these artists.<sup>2</sup> But the St. Joseph and the tiny nude angels are Giovenone types and the composition as a whole is almost the same as that of Giovenone's signed *Adoration of the Child* in the Museo Borgogna, Vercelli,<sup>3</sup> a picture which is about twice the size of K221 and is preserved complete with predella and spandrel paintings. It has been suggested that K221 may have served as *modello* for the painting at Vercelli.<sup>4</sup> But the more spirited effect of the latter, its more adequate perspective, and its more delicately rendered details, such as the pilaster arabesques, argue that K221 may be a replica executed with studio assistance. Like the Vercelli painting, K221 probably dates about 1515, when Giovenone's stylistic parallel was Defendente Ferrari: compare, for example, Defendente's *Adoration of the Child* in the Cathedral of Susa.<sup>5</sup>

*Provenance:* Freiherr Detlev von Hadeln. Contini Bonacossi, Florence. Kress acquisition, 1932 — exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 1932, Atlanta, Ga., through June 1935, Charlotte, N.C. (p. 35 of catalogue, as Gaudenzio Ferrari); National Gallery of Art, Washington, D.C. (216), 1941–51;<sup>6</sup> 'Paintings and Objects of Art,' Finch College Art Gallery and Museum, New York, Dec. 7, 1959–Apr. 15, 1960, no. 11, as Gaudenzio Ferrari.

*References:* (1) Catalogue, 1961, p. unnumbered, as Girolamo Giovenone. (2) K221 has been attributed to Gaudenzio by G. Fiocco, R. Longhi, R. van Marle, and A. Venturi (in ms. opinions); to Spanzotti by B. Berenson (*Pitture italiane del rinascimento*, 1936, p. 469); tentatively to Defendente Ferrari by F. M. Perkins (in ms. opinion); and to Girolamo Giovenone by W. E. Suida (in *Bollettino della Società Piemontese di Archeologia e di Belle Arti*, vol. VIII–XI, 1954–57, p. 90). (3) Reproduced by V. Viale, *Gotico e rinascimento in Piemonte*, 1939, pl. 108. Cf. also the *Adoration of the Child with a Bishop Saint*, Museo Civico, Turin (catalogue by L. Mallé, 1963, pl. 70), where the type of the Virgin is more like the one in K221. (4) Suida, *loc. cit.* in note 2, above. (5) Reproduced by Viale, pl. 62 of *op. cit.* in note 3, above. (6) *Preliminary Catalogue*, 1941, p. 74, as Gaudenzio Ferrari.

BERNARDINO LANINO

School of Vercelli. Born c. 1512; died 1583. His early style developed under the example of Gaudenzio Ferrari. Later the influence of Leonardo and his circle subdued his strong, bright coloring, giving a more uniform tonality to his pictures.

K1570 : Figure 360

MADONNA ENTHRONED WITH SAINTS AND DONORS. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.45), since 1960.<sup>1</sup> Wood. 92 $\frac{3}{8}$  × 60 $\frac{1}{2}$  in. (234.7 × 153.7 cm.).



Inscribed with signature and date on the cartello affixed at left to the lower step of the throne: BERNARDINVS . LANINVS . VCELLEN . F. 1552.<sup>2</sup> Fair condition; some restoration along joints of panels; minor restorations in figures.

The mature style of Lanino is here fully displayed.<sup>3</sup> The type of the Virgin points, whether directly or through such an intermediary as Luini, to Leonardo, as in his *St. Anne Cartoon*, in the National Gallery, London. For the musical angel at the base of the throne Leonardo's pupil Boltraffio may well have furnished the model, in such a painting as the *Madonna and Child* in the Museo Poldi Pezzoli, Milan. The form of the baldachin above the Virgin, with curtains drawn back by angels, is almost a trade-mark of Lanino's, and the display of still-life details is equally characteristic. It is surprising that they have not led to the identification of the place for which the picture was painted; for the red and white roses scattered about and the rosaries held by the female donors kneeling opposite the male donors undoubtedly indicate a connection with the Dominican confraternity of the rosary, and the saints standing behind the donors are all Dominicans: Dominic, with lilies and the model of a church; Anthony of Florence (?), emptying a money bag; Thomas Aquinas, marked by a star on his breast and holding a book and a lily; Vincent Ferrer, holding a flame; Peter Martyr, his head cleft by a hatchet; and Catherine of Siena, holding a Crucifix and lilies.

*Provenance:* Edward Solly, London (sold, Christie's, London, May 8, 1847, no. 31, as Lanino). Mrs. Lync Stephens, Lynford Hall, Norfolk, and Paris (sold, Christie's, London, May 11, 1895, no. 317, as Lanino, to the following). Cook Collection, Richmond (catalogue by T. Borenius, vol. I, 1913, no. 116, as Lanino) – exhibited: 'Old Masters,' Royal Academy, 1902, no. 153, as Lanino. Contini Bonacossi, Florence. Kress acquisition, 1948.

*References:* (1) Catalogue by F. R. Shapley, 1960, p. 92, as Lanino. (2) Abbreviations in the initial parts of the first and last words are indicated by a decorative line drawn through the B of the first word and another through the V of the last word. (3) K1570 has been published by, among others, W. von Seidlitz (in *Repertorium für Kunstwissenschaft*, vol. XXI, 1898, p. 409), H. Cook (in *L'Arte*, vol. V, 1902, pp. 119 ff.), B. Berenson (*North Italian Painters of the Renaissance*, 1907, p. 243, and later editions of his lists), A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. II, 1926, p. 882), W. E. Suida (in *Bollettino della Società Piemontese di Archeologia e di Belle Arti*, vol. VIII–XI, 1954–57, p. 91), and A. Griseri (in *Paragone*, no. 173, 1964, p. 20).

## BERNARDINO LANINO

K1210, K1211 : Figures 361, 363

KNEELING ANGELS. Notre Dame, Ind., University of Notre Dame, Study Collection (61.47.8 and 9), since 1961.<sup>1</sup> Wood. K1210, 17½ × 39 in. (44.5 × 99.1 cm.); K1211, 17¾ × 39 in. (44.1 × 99.1 cm.). Both in good condition.

Almost unanimously attributed to Gaudenzio Ferrari, these two monochrome paintings are nevertheless characteristic of Lanino, in his advanced period, about 1565.<sup>2</sup> Unmistakable parallels are offered by the kneeling angels in Lanino's monochrome study, in the Brera, Milan, for his *Adoration* in the Church of San Paolo, Vercelli, documented to 1565.<sup>3</sup> Equally pertinent for comparison are the kneeling figures in the study of about the same date, in the Biblioteca Reale, Turin, for a *Crucifixion*.<sup>4</sup> K1210 and K1211 also are apparently studies, details for a now unknown altarpiece in which they would have flanked a central figure group protected by baldachin curtains. The lower parts of these curtains are preserved in K1210 and K1211.

*Provenance:* Aldo Nosedà, Milan. Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: 'Leonardo da Vinci,' Los Angeles County Museum, Los Angeles, Calif., June 3–July 17, 1949, no. 67 of catalogue by W. E. Suida, as Gaudenzio Ferrari.

*References:* (1) Catalogue, 1962, pp. unnumbered, as Gaudenzio Ferrari. (2) K1210 and K1211 have been attributed to Gaudenzio Ferrari by B. Berenson (*North Italian Painters of the Renaissance*, 1907, p. 230), G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), and W. E. Suida (in *Bollettino della Società Piemontese di Archeologia e di Belle Arti*, vol. VIII–XI, 1954–57, p. 83, dating them 1512/13). A. Griseri (in *Paragone*, no. 173, 1964, p. 20) seems to be the only critic who has observed that the panels should be attributed to Lanino. (3) The Brera study is reproduced in the catalogue of the 'Mostra di Gaudenzio Ferrari,' Museo Borgogna, Vercelli, Apr.–June, 1956, pl. 136. (4) Reproduced, *ibid.*, pl. 135.

## Follower of BERNARDINO LANINO

K1126 : Figure 365

MADONNA AND CHILD. Bloomington, Ind., Indiana University, Study Collection (L62.165), since 1962. Wood.

20×13½ in. (50.8×34.3 cm.). Very good condition except for a few restorations.

This seems to be a somewhat later version of a painting by Lanino in the Museo Civico Filangeri, Naples.<sup>1</sup> On comparison with κ1570 (Fig. 360), the Naples painting is probably to be dated about 1550/55. Aside from being more competently executed throughout, the latter differs from κ1126 chiefly in the arrangement of the veil over the Virgin's shoulder and in showing a veil (omitted in κ1126) over her hands. This last detail is a recurrent feature in Lanino's Madonna paintings, emphasizing the sanctity of the Child.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition,

1937 – exhibited: 'Leonardo da Vinci,' Los Angeles County Museum, Los Angeles, Calif., June 3–July 17, 1949, no. 68 of catalogue by W. E. Suida, as Lanino.

*Reference:* (I) The Naples picture has been attributed to Giulio Campi (A. Venturi, *Storia dell'arte italiana*, vol. ix, pt. vi, 1933, p. 867, and Anderson photograph no. 26322). It is correctly attributed to Lanino by B. Berenson (*Pitture italiane del rinascimento*, 1936, p. 238, and earlier lists). κ1126 has been attributed to Lanino by G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), and W. E. Suida (in *Bollettino della Società Piemontese di Archeologia e di Belle Arti*, vol. viii–xi, 1954–57, p. 91, adding that there is an equally pleasing version in a private collection in New York; see also *Provenance*, above).



The mark of King Charles I of England, on the back of Bernardino de'Conti's portrait of Charles d'Amboise (κ1591, see page 133).

# VENETIAN SCHOOL

## XVI CENTURY

### GIORGIONE

Zorzi da Castelfranco, called Giorgione. Venetian School. Active from about 1500; died 1510. He developed under the influence of Giovanni Bellini, whose lyricism became the prevailing mood in Giorgione's paintings. In turn, he exerted a strong influence upon Venetian artists of the first half of the sixteenth century, especially upon the young Titian, who finished some of Giorgione's paintings. No extant painting is fully documented as by Giorgione but there is enough evidence in favor of several (notably *The Tempest*, in the Accademia, Venice, and the altarpiece in Castelfranco) to qualify them as touchstones for a considerable oeuvre.

#### K1660 : Figure 366

THE HOLY FAMILY. Washington, D.C., National Gallery of Art (1091), since 1951.<sup>1</sup> Transferred from wood to masonite. 14 $\frac{5}{8}$  × 17 $\frac{7}{8}$  in. (37.2 × 45.4 cm.). Good condition except that the Child is slightly abraded.

Ever since this painting came to light, about eighty years ago, it has figured extensively in the Giorgione literature, attributed usually to that master himself or to Catena.<sup>2</sup> In the last ten years or more the attribution to Giorgione has been generally accepted, even by critics who had been most stoutly opposed to it formerly. This near unanimity is due in part to the recognition that K1660 is probably to be dated no later than 1500; half a decade or more earlier than the Allendale *Nativity* (K509, Fig. 367), with which attempts had repeatedly been made to group it. K1660 is to be grouped with *The Adoration of the Magi* in the National Gallery, London, and *The Tempest* (an undisputed touchstone for Giorgione), in the Accademia, Venice.<sup>3</sup> *The Tempest* has been dated both early and late in Giorgione's career; a study of magnified details supports the early dating. The three paintings are strikingly similar in types of heads, details of features, hairdress, drapery folds, and the treatment of hands, with strangely flattened fingers. It has been suggested that K1660 may have been painted as part of a predella.<sup>4</sup>

*Provenance:* Possibly King James II of England (died 1688).<sup>5</sup> Possibly Allard van Everdingen (sold, Amsterdam, Apr. 19, 1709, no. 2).<sup>6</sup> French Private Collection, as

Cima.<sup>7</sup> Anonymous dealer, Brighton, England (sold 1887, to the following). Henry Willett (tendered by exchange, 1894, to the following). Robert H. and Evelyn Benson, London (catalogue by T. Borenius, 1914, no. 83, as Giorgione) – exhibited (always as Giorgione): New Gallery, London, 1894–95; Burlington Fine Arts Club, London, 1905–06, 1912, no. 148; 'National Loan Exhibition,' Grafton Galleries, London, 1909–10, no. 81; 'Benson Collection,' Manchester, Apr. 27–July 30, 1927. Duveen's, New York (bought from Benson Collection, 1927) – exhibited: 'Masterpieces of Art,' New York World's Fair, 1939, no. 44; Detroit Institute of Arts, Detroit, Mich., 1941, no. 21; 'Royal Cortissoz Exhibition,' Knoedler Galleries, New York, Dec. 1–20, 1941, no. 8; 'Giorgione and His Circle,' Johns Hopkins University, Baltimore, Md., Feb. 23–Mar. 21, 1942, no. 2. Kress acquisition, 1949.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 98 (catalogue by W. E. Suida), as Venetian School, c. 1500, possibly Giorgione. But see Suida, *op. cit.* in note 2, below. (2) K1660 was attributed to Catena by B. Berenson (*Venetian Painters of the Renaissance*, 1894, p. 103, and in ms. opinions down to 1951, dating it late; but in *Italian Pictures . . . Venetian School*, vol. I, 1957, p. 85, he lists it as early Giorgione) and L. Venturi (*Giorgione e il giorgionismo*, 1913, p. 230). T. Borenius (in *Rassegna d'Arte*, 1912, p. 92) attributed it tentatively to Cariani. It was given to an anonymous artist close to Catena and Giorgione by G. Gronau (in *Gazette des Beaux-Arts*, vol. XIII, 1895, pp. 261 f.; but in *Art in America*, vol. XXVI, 1938, pp. 97, 101, he concludes that it is by Giorgione). C. J. Holmes (in *Burlington Magazine*, vol. XVI, 1909, p. 72), A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. III, 1928, pp. 58 ff.), R. van Marle (*Italian Schools of Painting*, vol. XVIII, 1936, p. 398), and D. Phillips (*The Leadership of Giorgione*, 1937, pp. 37 ff.) label it Giorgionesque; and L. Baldass (*Giorgione und der Giorgionismus*, 1964, pp. 10 f.; see the catalogue note no. 4, by the co-author, G. Heinz) thinks it to be by an imitator of the young Giorgione. Among the early champions of the attribution to Giorgione were H. Cook (*Giorgione*, 1900, p. 96), L. Cust (in *Les Arts*, Oct. 1907, p. 12), and L. Justi (*Giorgione*, vol. I, 1908, p. 120). Defense of this attribution has been carried on by W. E. Suida (in *Gazette des Beaux-Arts*, vol. XIV, 1935, pp. 79 f., and in *Arte Veneta*, vol. VIII, 1954, p. 153), G. M. Richter (in *Art Bulletin*, vol. XVI, 1934, pp. 273 f., and *Giorgio da Castelfranco*, 1937, pp. 75, 230 f., suggesting that the landscape may have been finished by Sebastiano del Piombo;

in *Art in America*, vol. xxx, 1942, p. 143), A. Morassi (*Giorgione*, 1942, pp. 62 f., 162; in *Burlington Magazine*, vol. xciii, 1951, p. 212; in *Emporium*, vol. cxxi, 1955, pp. 148 ff., publishing a drawing in a private collection in Zurich as a study by Giorgione for κ1660, a drawing which seems more likely, however, to be connected with the *Adoration of the Child* formerly in the Cook Collection, Richmond), G. Fiocco (in *Arte Veneta*, vol. i, 1947, pp. 141 f.), R. Pallucchini (in *Arte Veneta*, vol. iii, 1949, pp. 178 ff.), R. L. Douglas (in *Art Quarterly*, vol. xiii, 1950, pp. 29 f.), C. Gamba (in *Arte Veneta*, vol. viii, 1954, p. 173), P. Zampetti (in *Arte Veneta*, vol. ix, 1955, p. 59), L. Coletti (*Tutta la pittura di Giorgione*, 1955, p. 54), T. Pignatti (*Giorgione*, 1955, pp. 37 ff.), and R. Salvini (in *Pantheon*, vol. xix, 1961, p. 230); see also citations to Berenson and Gronau in earlier part of this note. (3) For a discussion of these problems see F. R. Shapley, in *Art Quarterly*, vol. xviii, 1955, pp. 383 ff. (4) In my correspondence in 1955 with Berenson regarding the article cited in note 3, above, he wrote me: 'I should like you to emphasize the fact that it [κ1660] is a predella. Now a predella implies an altarpiece. Is it likely that the London National Gallery *Adoration of the Magi* was companion to yours? Then which altarpiece – scarcely the only one we know – that of Castelfranco? You see that opens up horizons.' Two years earlier Berenson wrote to congratulate me on coming to the conclusion that *The Holy Family* was by Giorgione, adding: 'I came to the same conclusion some time ago.' (5) 'The Virgin and Child, and St. Joseph, Mantuan Collection' appears in the James II inventory, as by Giorgione; it almost certainly came from the collection of Charles I (see G. F. Waagen, *Treasures of Art in Great Britain*, vol. II, 1854, p. 471). (6) The catalogue entry reads: '*Maria Joseph en het kindetje van Gyor Gyone da Castel Franco, klein Leven't beste hier te Lande beken't*' (Mary, Joseph, and the Child by Giorgione da Castelfranco, small figures the best known in this country). I am grateful to Dr. A. van Schendel for suggestions regarding the translation. (7) According to Richter, *Giorgio da Castelfranco*, 1937, p. 231.

## GIORGIONE

### κ 509 : Figures 367–370

THE ADORATION OF THE SHEPHERDS. Washington, D.C., National Gallery of Art (400), since 1941.<sup>1</sup> Wood. 35 $\frac{3}{4}$  × 43 $\frac{1}{2}$  in. (90.8 × 110.5 cm.). Very good condition except for some restoration in the sky; a few abrasions on the clothes of the shepherds and along the edges of the panel.

Now generally accepted as by Giorgione and dated between 1505 and 1510, this painting nevertheless continues to attract a variety of opinions regarding its attribution. It has been assigned to Catena, to Bellini, to Bellini and assistants,

to an assistant of Giorgione under the influence of Bellini, to Titian, and to Giorgione and Titian, as well as to Giorgione alone.<sup>2</sup> Reciprocal influences between Giorgione and the young Titian account for the persistent uncertainty as to whether Titian had at least some part in the painting. A number of changes from the original composition are revealed by X-ray: the tree stump at lower left has taken the place of what was originally an extension of the clump of foliage in the foreground; the small tree stumps with the wickerwork in front of Joseph have been added; the cliff originally extended less far to the left and had no overhang, leaving more sky visible; and the tree beside the cliff extended farther to the right. As in the Bellini-Titian *Feast of the Gods* in the National Gallery of Art, so in κ 509, the first draft of the painting shows much more clearly in the X-ray than does the final draft. The alterations were probably made very soon after the first draft, but whether they were made by Giorgione himself or by Titian, we do not know. Whether the drawing in Windsor Castle of the central group, the Virgin, Joseph, the Child, and the kneeling shepherd, was made after the painting or is a study for it, is still disputed,<sup>3</sup> and a painting of the whole composition in Vienna is believed to be an old, fairly faithful copy, the only significant changes from the present composition of κ 509 being a different tree formation at the upper left and the omission of the Announcing Angel in this area.

*Provenance*:<sup>4</sup> Cardinal Joseph Fesch, Rome (died 1839; sale catalogue, 1841, no. 644, as Giorgione; sold, Palazzo Ricci, Rome, March 17–18, 1845, no. 874, where it is noted as having been brought from France). Claudius Tarral, Paris (sold, Christie's, London, June 11, 1847, no. 55, as Giorgione, through Banting, to the following). Thomas Wentworth Beaumont (d. 1848), Bretton Hall, Yorkshire – exhibited: British Institution, London, 1848, no. 20. Wentworth Blackett Beaumont, later First Lord Allendale (d. 1907; son of the preceding) – exhibited: British Institution, London, 1862, no. 121; 'Old Masters,' Royal Academy, London, 1876, no. 201, and 1892, no. 112, as Giorgione. First Viscount Allendale, London (by inheritance from the preceding) – exhibited: 'Early Venetian Pictures,' Burlington Fine Arts Club, London, 1912, no. 58, as Giorgione. Second Viscount Allendale, London – exhibited: 'Italian Art,' Royal Academy, London, 1930, no. 395, as Giorgione. Duveen's, New York (from 1937; *Duveen Pictures in Public Collections of America*, 1941, no. 147, as Giorgione). Kress acquisition, 1938.

*References*: (1) *Preliminary Catalogue*, 1941, p. 79, as Giorgione. (2) κ 509 was attributed to Giorgione by Crowe and Cavalcaselle (*History of Painting in North Italy*, vol. II, 1871, pp. 127 f.) and then tentatively to Catena by B. Berenson (*Venetian Painters*, 1894, p. 103), who later (in ms. opinions) called it Titian's earliest painting, and finally (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 85) listed it as 'Giorgione (Virgin and Landscape

probably finished by Titian).’ Some other critics who have changed their various attributions to one in favor of Giorgione are G. Gronau (in *Gazette des Beaux-Arts*, vol. XIII, 1895, p. 262, as an anonymous artist close to Catena and Giorgione; in *Art in America*, vol. XXVI, 1938, pp. 95 ff., as Giorgione), L. Venturi (*Giorgione e il giorgionismo*, 1913, pp. 230 f., as Catena; in later ms. opinions, as Giorgione), G. M. Richter (*Giorgio da Castelfranco*, 1937, pp. 257 ff., as a Giorgione assistant under the influence of Bellini; in *Art in America*, vol. XXX, 1942, pp. 142 f., as Giorgione), and D. Phillips (*The Leadership of Giorgione*, 1937, pp. 37 ff., as Giorgione and an unknown assistant of Bellini; in later ms. opinion, as Giorgione). The attribution of the painting to Giorgione has been rejected by R. Fry (in *Burlington Magazine*, vol. XXI, 1912, p. 96, tentatively giving it to Cariani), C. Holmes (in *Burlington Magazine*, vol. XLII, 1923, pp. 232 ff., giving it to Bonifazio Veronese), A. Venturi (*Storia dell’arte italiana*, vol. IX, pt. III, 1928, p. 60, giving it to a Giorgionesque master), H. Tietze and E. Tietze-Conrat (*Drawings of the Venetian Painters*, 1944, p. 176, denying it to Giorgione; in *Art Bulletin*, vol. XXXI, 1949, pp. 11 ff., giving it to Bellini), S. J. Freedberg (*Painting of the High Renaissance . . .*, vol. I, 1961, p. 622, giving it to Titian), F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, p. 25, suggesting that it is a copy after Bellini, in which two or more of his pupils collaborated), and L. Baldass (*Giorgione und der Giorgionismus*, 1964, pp. 10 ff.). Other critics who have attributed K 509 to Giorgione are H. Cook (*Giorgione*, 1900, pp. 20 ff.), R. Longhi (in *Vita Artistica*, vol. II, no. 11–12, 1927, pp. 218 f.; *Vaticano per cinque secoli di pittura veneziana*, 1946, p. 19), W. E. Suida (in *Gazette des Beaux-Arts*, vol. XIV, 1935, p. 81; in *Pantheon*, vol. XXVI, 1940, pp. 277 f.; in *Arte Veneta*, vol. VIII, 1954, p. 154), L. Justi (*Giorgione*, vol. I, 1936, pp. 90 f.), A. Morassi (*Giorgione*, 1942, pp. 66 ff., 163 f.), G. Fiocco (in *Arte Veneta*, vol. I, 1947, pp. 141 f., and vol. VII, 1953, p. 45), R. L. Douglas (in *Art Quarterly*, vol. XIII, 1950, pp. 26 ff.), P. Zampetti (in *Arte Veneta*, vol. IX, 1955, pp. 58 f.), R. Salvini (in *Pantheon*, vol. XIX, 1961, p. 229, citing K 509 as exemplifying the influence of Flemish artists – specifically Bosch – on Giorgione’s earliest paintings), L. Coletti (*Tutta la pittura di Giorgione*, 1955, p. 54), and R. Pallucchini apparently (in *Paragone*, no. 167, 1963, p. 77). (3) See A. E. Popham and J. Wilde, *Italian Drawings at Windsor Castle*, 1949, no. 343. (4) It is frequently suggested that K 509 may be the *Nocte* by Giorgione which is mentioned in the correspondence between Isabella d’Este and Taddeo Albano in 1510 as belonging to Vittorio Beccaro; that it may be the *Nativity* by Giorgione mentioned in Paris Bordone’s appraisal of the Giovanni Grimani Collection in 1563; and that it may be the ‘Adoration of the Shepherds; small figures’ listed as no. 182 in Bathoe’s catalogue of the collection of James II of England (d. 1688), in which case it would likely have been earlier in the collection of Charles I. But the first certain notice of K 509 is in the collection of Cardinal Fesch.

## Follower of GIORGIONE

K 284 : Figure 371

VENUS AND CUPID IN A LANDSCAPE. Washington, D.C., National Gallery of Art (253), since 1941.<sup>1</sup> Wood. 4 $\frac{3}{8}$  × 8 in. (10.6 × 20.3 cm.). Good condition except for a few abrasions and a few restorations.

Attributed by some critics to Giorgione, by others to a close follower,<sup>2</sup> this is one of a group of small Giorgionesque paintings, of about 1505, classed as furniture decoration. Most closely related to it are the *Allegory of Time* in the Phillips Collection, Washington, and *Leda and the Swan* and a *Pastoral Scene* in the Museo Civico, Padua, all about the same size. A hole (now filled) a little above the center of K 284 is in the shape of a keyhole, perhaps indicating that the panel was designed as the lid for a jewel casket.<sup>3</sup> The picture would seem to have been painted as an expression of lyrical mood, with perhaps little concern as to whether the female figure is interpreted as Venus, a nymph, or a young woman: what is being exchanged between her and Cupid is unclear.

*Provenance:* Contessa Falier, Asolo (near Castelfranco). Contini Bonacossi, Florence. Kress acquisition, 1932.

*References:* (1) *Preliminary Catalogue*, 1941, pp. 79 f., as Giorgione (?). (2) In ms. opinions K 284 has been attributed to Giorgione by G. Fiocco tentatively, D. von Hadeln, R. Longhi, and R. van Marle, to a close follower of Giorgione by F. M. Perkins, to Bellini by A. Venturi, and tentatively to Previtali by F. J. Mather, Jr., A. Morassi (*Giorgione*, 1942, p. 147) accepts the Previtali attribution. Others who have attributed K 284 to Giorgione are W. E. Suida (in *Pantheon*, vol. XXVI, 1940, p. 278), T. Pignatti (*Giorgione*, 1955, pp. 83 f., 147, tentatively), and L. Coletti (*All the Paintings of Giorgione*, 1961, no. 19, tentatively). G. Robinson (in *Burlington Magazine*, vol. XCVII, 1955, p. 275) classifies it and the small panels in Padua and the Phillips Collection as the most plausible of all the minor works ascribed to Giorgione. B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 86) attributes it to a Giorgionesque furniture painter. H. Tietze and E. Tietze-Conrat (in ms. opinion) consider it the work of a furniture painter around 1510, ‘reflecting the style of Previtali and others.’ (3) The plugged keyhole, over which a restorer has painted a bush, is clearly revealed by X-ray.

## Follower of GIORGIONE

K 1533 : Figure 372

PORTRAIT OF A YOUNG WOMAN. Washington, D.C., Howard University, Study Collection (61.156.P), since

1961.<sup>1</sup> Wood.  $13\frac{1}{8} \times 11\frac{1}{8}$  in. (33.4 × 28.3 cm.). Poor condition; very much abraded; partially cleaned 1953.

Comparison with the head of the young page behind the third king in Giorgione's *Adoration of the Magi*, National Gallery, London, gives an idea of how strongly K1533, even in its damaged condition, evokes the style of Giorgione. It is one of a number of versions of a presumably lost ideal portrait by Giorgione of Petrarch's Laura<sup>2</sup> – the name suggested by the sprig of laurel in the lady's hand. K1533 is believed to be closer than the other versions to Giorgione. Surely it is not by Boccaccio Boccaccino, as has been suggested.<sup>3</sup> A much more plausible proposal would be Domenico Mancini,<sup>4</sup> a little-known, close follower of Giorgione active about 1510.

*Provenance:* E. and A. Silberman's, New York – exhibited: 'Giorgione and His Circle,' Johns Hopkins University, Baltimore, Md., Feb. 23–Mar. 21, 1942, no. 22 of catalogue by G. de Batz, as *Laura*, by Boccaccio Boccaccino. S. F. Aram's, New York. Kress acquisition, 1948 – exhibited: Museum of Fine Arts, Houston, Tex., 1953–58.<sup>5</sup>

*References:* (1) Catalogue by J. A. Porter, 1961, no. 9, tentatively as Boccaccio Boccaccino. (2) For nine versions see G. M. Richter, *Giorgio da Castelfranco*, 1937, p. 237. (3) K1533 has been attributed to Boccaccio Boccaccino by G. Gronau (in ms. opinion) and tentatively to Pietro degli Ingannati by F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, pp. 110 f.). (4) Cf. especially *The Lovers* in the Dresden Gallery, reproduced by B. Berenson, *Italian Pictures . . . Venetian School*, vol. II, 1957, fig. 695. (5) Catalogue by W. E. Suida, 1953, pl. 4, as follower of Giorgione.

## FRANCESCO TORBIDO

Francesco Torbido, called Il Moro. Veronese-Venetian School. Born c. 1482/83; died 1562. He was associated with Liberale da Verona and was strongly influenced by Giorgione, with whom he may have had contact before he went to live in Verona, probably about 1500. He was active in both Verona and Venice.

### K1778 : Figure 373

DOUBLE PORTRAIT OF A MAN AND A WOMAN. Berea, Ky., Berea College, Study Collection (140.18), since 1961.<sup>1</sup> Canvas.  $21\frac{1}{2} \times 27\frac{1}{2}$  in. (55.6 × 70.2 cm.). Abraded throughout.

Attributions to both Domenico Mancini and Torbido<sup>2</sup> witness the Giorgionesque influence in K1778, an influence especially noticeable in the lyrical mood of the subject. The faces, nevertheless, seem to be strikingly individual

portraits, indicating a capability in the painter attested by such portraits as that of an unknown man in the Brera, Milan, signed by Torbido, and the portrait of a young man with a rose in the Munich Pinakothek, which Torbido signed and dated 1516, a date which would seem to be approximately correct for K1778.

*Provenance:* Giuliani, Verona. Contini Bonacossi, Florence. Kress acquisition, 1950.

*References:* (1) Catalogue, 1961, p. 26, as Torbido. (2) K1778 has been attributed in ms. opinions to Domenico Mancini by R. Longhi, to Torbido by W. E. Suida.

## MARCO BASAITI

Venetian School. Active 1496–1530. He finished a painting by Alvise Vivarini after the latter's death and was influenced by that master, whether or not he was Alvise's pupil. He was influenced also by Giovanni Bellini and Giorgione.

### K91 : Figure 375

MADONNA AND CHILD. Allentown, Pa., Allentown Art Museum, Study Collection (60.08.KBS), since 1960. Wood.  $24\frac{3}{8} \times 19\frac{1}{4}$  in. (63.2 × 48.9 cm.). Poor condition; very much abraded; cleaned 1960.

Probably painted about 1505, K91 is a somewhat simplified version of the middle group in Basaiti's *Madonna and Child with Two Saints* which was formerly in the Crespi Collection, Milan.<sup>1</sup> Another version of the Crespi painting, with the two saints different and with the group of Madonna and Child closer to K91 than to the Crespi version, was sold from the James Mann Collection, Dolphinton, at Sotheby's, London, July 3, 1929. But however often Basaiti might repeat a figure composition, he seems never to have repeated a landscape background, for it is in landscape painting that he shows most inventiveness and sensitivity. The landscape in K91, with its picturesque tree forms, its pensive shepherds and resting deer, recalls Carpaccio.

*Provenance:* Contini Bonacossi, Rome. Kress acquisition, 1930 – exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 23, 1932, Atlanta, Ga., through June 2, 1935, Charlotte, N.C., p. 43, of catalogue, as Basaiti.

*Reference:* (1) K91 has been attributed to Basaiti by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 14), and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, p. 289).

## MARCO BASAITI

K 323 : Fig. 376

MADONNA AND CHILD. Athens, Ga., University of Georgia, Study Collection (R-10), since 1961.<sup>1</sup> Wood. 25½ × 20 in. (64.2 × 50.8 cm.). Inscribed on parapet at lower left: MARCHVS · BAXAITI · Very much abraded; many restorations throughout; cleaned 1956.

The figures are typical of Basaiti, confirming, in spite of the badly chipped pigment, the authenticity of the signature.<sup>2</sup> A date of about 1510 has usually been accepted, although the style of the landscape background seems advanced for this period. The composition of the two figures derives from the Bellini milieu: it is found, for example, in a *Madonna and Child*, by Cima in the Johnson Collection, Philadelphia Museum.

*Provenance*: Manfrin, Venice (?).<sup>3</sup> Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: National Gallery of Art, Washington, D.C. (287), 1941–53.<sup>4</sup>

*References*: (1) Catalogue, 1962, p. unnumbered, as Basaiti. (2) The figure types find close parallels in Basaiti's *Madonna and Saints* in the Museum at Padua. K 323 has been accepted as Basaiti by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, H. Tietze, E. Tietze-Conrat, A. Venturi (in ms. opinions), Crowe and Cavalcaselle (*History of Painting in North Italy*, vol. 1, 1871, p. 262; T. Borenius, vol. 1, p. 267 n. 2 of 1912 edition, reports the location of the picture at this time as unknown), R. van Marle (*Italian Schools of Painting*, vol. xvii, 1935, p. 511), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 14), and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. 1, 1962, p. 290). (3) The description in the Manfrin catalogue (the Child lying on the mother's lap, playing prettily with a bird. . . . On a cartello to the left: 'Marcus Baxaiti' . . .; from the notations of Crowe and Cavalcaselle, p. 262 n. 2 of *loc. cit.* – 1871 ed. – in note 1, above) does not correspond precisely to K 323, but 'Galleria Manfrin' is printed on a stamp from the back of the panel and 'P. Manfrin' is written in ink on the back of the panel. (4) *Preliminary Catalogue*, 1941, p. 17, as Basaiti.

## MARCO BASAITI

K 287 : Figure 374

MADONNA ADORING THE CHILD. Washington, D.C., National Gallery of Art (255), since 1941.<sup>1</sup> Wood. 8½ × 6½ in. (20.6 × 16.5 cm.). Inscribed at lower right: MARCHVS BAXAITI P. Very good condition.

The attribution to Basaiti has not been doubted,<sup>2</sup> but icon-

ographical questions have been raised. It has even been suggested that because of the uncovered head the adoring figure may be John the Evangelist instead of the Virgin.<sup>3</sup> By the time he painted this picture, probably about 1520, Basaiti may well have seen paintings by Leonardo and his Lombard followers in which the Virgin is shown with loose, uncovered hair, as here. The *Madonna and Child* K 1850 (Fig. 280), which was probably painted as early as 1475 by Leonardo while he was still in Verrocchio's studio, shows the head of the Virgin, as in K 287, uncovered, the veil having dropped to her shoulders, leaving her hair hanging loose. K 287 may show one of the first instances of the motif in Venetian art. Another break with tradition is in the color scheme; but a Venetian, Giorgione, set the example in this: the green mantle, instead of blue, which the Virgin wears over her red dress in K 287 finds a precedent in Giorgione's Castelfranco *Madonna*.<sup>4</sup> The sleeping Child is thoroughly traditional and in this case He is taken directly from Alvisé Vivarini, who used the same composition more than once, for example in the *Enthroned Madonna and Child with Angels* in the Kunsthistorisches Museum, Vienna, which is signed and dated 1488. X-ray shows some revisions in the background of K 287 and it shows that some of Basaiti's subtle shading in the drapery folds has now been lost. The composition is probably intended as the *Madre Pia*, the Virgin who sees the slumber of her Child as a symbol of the death of Christ.

*Provenance*: Contessa di Breganze, Venice. Contini Bonacossi, Florence. Kress acquisition, 1934.

*References*: (1) *Preliminary Catalogue*, 1941, pp. 16 f., as Basaiti. (2) K 287 has been attributed to Basaiti by G. Fiocco, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), R. Longhi (*Viatico per cinque secoli di pittura veneziana*, 1946, pp. 61 f.), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 15, as late), and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. 1, 1962, p. 289). (3) Heinemann, *loc. cit.* (4) This was called to my attention by E. Tietze-Conrat, who accepted the attribution of K 287 to Basaiti.

## MARCO BASAITI

K 126 : Figure 377

PORTRAIT OF A WARRIOR. Cambridge, Mass., Fogg Art Museum, Study Collection (1962.159), since 1962. Canvas. 29 × 22 in. (73.7 × 55.9 cm.). Bad condition; abraded throughout; very much restored.

The derivation of this portrait from the lyrical style of Giorgione is obvious, but a former attribution to Domenico Mancini, close follower of Giorgione, has been abandoned in favor of Basaiti,<sup>1</sup> about 1520/25, one sug-

gestion being that K126 may be a copy by Basaiti of Giorgione's lost portrait of Gerolamo Marcello.<sup>2</sup> Cited as an especially fine feature of K126 is the view through the window, of a fight between a foot soldier and a Turkish horseman in a picturesque landscape. Varying reproductions which have appeared in publications cited under *References*, below, have suggested that there were at least two – possibly three – versions of the composition of K126.<sup>3</sup> The discrepancies may possibly be due to different conditions of the picture when the old reproductions were made.

*Provenance:* Julius Böhler's, Munich – exhibited: 'Renaissance Art,' Munich, 1901, no. 35, as Giorgione. Graf Preti, Vienna. W. B. Paterson, London (1904). Dr. Paul Mersh, Paris (sold, Keller & Reiner's, Berlin, Mar. 1–2, 1905, no. 66, as Cavazzola). Anonymous sale, along with Armstrong Collection (Christie's, London, Mar. 14, 1924, no. 80, as Basaiti; bought by Layton). Conte Trotti, Paris. Contini Bonacossi, Rome. Kress acquisition, 1930.

*References:* (1) G. Fiocco (in *Rivista del Reale Istituto d'Archeologia e Storia dell'Arte*, vol. 1, 1929, pp. 130 f.) attributes K126 tentatively to Mancini, but later (in ms. opinion, 1933) he gives it to Basaiti. It has been attributed to Basaiti by R. Fry, tentatively (in *Burlington Magazine*, vol. v, 1904, p. 574), T. Borenius (in Crowe and Cavalcaselle, *History of Painting in North Italy*, vol. 1, 1912, p. 276 n.), J. Wilde, tentatively (in *Jahrbuch der Kunst-historischen Sammlungen in Wien*, vol. VII, 1933, p. 132), R. Longhi, F. M. Perkins, O. Sirén, W. E. Suida, A. Venturi (in ms. opinions), R. van Marle (*Italian Schools of Painting*, vol. XVII, 1935, p. 509), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 14), and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. 1, 1962, p. 301). (2) Heinemann, *loc. cit.* in note 1, above. (3) Heinemann, *loc. cit.*, believes there were two versions.

### Attributed to MARCO BASAITI

#### K1274 : Figure 378

ST. ANTHONY OF PADUA. Lewisburg, Pa., Bucknell University, Study Collection (BL-K3), since 1961.<sup>1</sup> Wood. 22½ × 11¾ in. (57.1 × 29.8 cm.). Poor condition; abraded throughout.

The attribution remains uncertain because of the poor preservation of the painting.<sup>2</sup> The closest parallel for K1274 is the left-foreground saint (whether Anthony or Francis) in Basaiti's *Christ in the Garden*, in the Accademia, Venice, which is signed and dated 1516, possibly the approximate date of K1274.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1941.

*References:* (1) Catalogue by B. Gummo, 1961, p. 34, as attributed to Basaiti. (2) K1274 has been attributed to Basaiti by W. E. Suida (in ms. opinion).

### Follower of MARCO BASAITI

#### K1165 : Figure 379

MADONNA AND CHILD. Faulkner, Md., Loyola Retreat House (III), since 1961. Wood. 21½ × 27 in. (54.6 × 68.6 cm.). Fair condition; many losses of paint.

Close relationship to Basaiti is recognized in this painting, which probably dates from about 1530. The only attempt to identify the artist involves Pietro Duia, whose known work seems less competent than K1165.<sup>1</sup> The composition corresponds fairly closely to that of the middle group in a *Sacra Conversazione*, apparently by the same artist, which was formerly in the Sterbini Collection, Rome, attributed variously to Basaiti and to Catena.<sup>2</sup>

*Provenance:* Dan Fellows Platt, Englewood, N.J. (as early as 1911; sold by estate trustee to the following). Kress acquisition, 1939.

*References:* (1) K1165 has been placed in the circle of Basaiti by the following: F. M. Perkins (in *Rassegna d'Arte*, vol. XI, 1911, pp. 146 f.) says it has been attributed to Basaiti, but is by a lesser artist strongly influenced by Basaiti; B. Berenson (*Venetian Paintings in America*, 1916, p. 243) attributed it to a follower of Basaiti, about 1515, and later (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 75, and earlier lists) tentatively to Pietro Duia; R. van Marle (*Italian Schools of Painting*, vol. XVII, 1935, p. 515), assigns it to the immediate milieu of Basaiti. F. Heinemann (*Giovanni Bellini e i belliniani*, 1962, p. 303) attributes it to a follower of Alvise Vivarini. (2) Reproduced by A. Venturi, *La Galleria Sterbini*, 1906, fig. 67.

### VINCENZO CATENA

Venetian School. Born c. 1480; died 1531. Possibly a pupil of Cima da Conegliano, he was influenced by Giovanni Bellini and Giorgione and was, around 1506, in some kind of partnership with the latter. He was an eclectic in his relationship to contemporary artists and he was an associate of prominent humanists of his day.

#### K1104 : Figure 381

SACRA CONVERSAZIONE. Houston, Tex., Museum of Fine Arts (61-60), since 1953.<sup>1</sup> Canvas. 30½ × 40¾ in. (76.8 × 103.5 cm.). Fair condition; abraded throughout; cleaned 1953.



Close similarity to well-known paintings by Catena confirms the present attribution and indicates a date of about 1525.<sup>2</sup> Derivation of the composition from Bellini is obvious and there is stylistic relationship also to Previtali and Boccaccio Boccaccino. The figures of Sts. John the Baptist and Joseph are closely akin to those of the apostles in Catena's *Supper at Emmaus*.<sup>3</sup>

*Provenance:* George H. Winterbottom, London (sold, Christie's, London, Dec. 20, 1935, no. 131, as Catena; bought by W. H. G. Turner).<sup>4</sup> Contini Bonacossi, Florence. Kress acquisition, 1937 – exhibited: Honolulu Academy of Arts, Honolulu, Hawaii, 1938–52.

*References:* (1) Catalogue by W. E. Suida, 1953, no. 7, as Catena. (2) K1104 has been attributed to Catena by G. Fiocco, D. von Hadeln, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), G. Robertson (*Vincenzo Catena*, 1954, pp. 64, 72), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 62). It is classified as close to Catena by F. Heinemann (*Giovanni Bellini e i belliniani*, vol. 1, 1962, p. 131). (3) The two versions of this are reproduced by Robertson, pl. 35 of *op. cit.* in note 2, above. (4) Robertson (*loc. cit.* in note 2, above) mistakenly records K1104 as still in the Winterbottom Collection.

### Attributed to VINCENZO CATENA

K2071 : Figure 382

NICOLAUS FABRIS. Columbia, S.C., Columbia Museum of Art (62–922), since 1962.<sup>1</sup> Wood. 18 $\frac{5}{8}$  × 16 $\frac{1}{2}$  in. (47.3 × 42 cm.). Inscribed at upper right: NICOLAUS FABRIS MCCCCLX. Good condition except for abrasion in background; cleaned 1955.

Attributions to Giovanni Bellini and Vittore Belliniano, as well as to Catena, have been suggested<sup>2</sup> and there are reasonable parallels to be found in documented paintings by each of these artists. For comparison with the least well-known of the three, Belliniano, portrait heads in the *Martyrdom of St. Mark*, of 1526, in the Accademia, Venice, are especially pertinent. The inscribed date, 1460, is obviously too early for the style of the portrait. It has been suggested that it may indicate that this is a posthumous portrait.<sup>3</sup> Also it has been assumed that the L was originally a fifth C:<sup>4</sup> the resulting date, 1510, corresponds to the style of the painting.

*Provenance:* Böhler's, Lucerne (1948).<sup>5</sup> Contini Bonacossi, Florence. Kress acquisition, 1954.

*References:* (1) Catalogue by A. Contini Bonacossi, 1962, p. 91, as Catena. (2) K2071 has been attributed to Bellini by B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 32), tentatively to Vittore Belliniano by F. Heinemann (*Giovanni Bellini e i belliniani*, vol. 1, 1962, p. 199), to Catena by W. E. Suida (in ms. opinion), and tentatively to Catena by G. Robertson (verbally, 1963). (3) See catalogue cited in note 1, above. (4) Heinemann, *loc. cit.* in note 2, above. (5) *Ibid.*

### Attributed to VINCENZO CATENA

K1006 : Figure 380

CHRIST AND THE SAMARITAN WOMAN. Columbia, S.C., Columbia Museum of Art (62–923), since 1962.<sup>1</sup> Canvas. 39 × 51 in. (99 × 129.5 cm.). Fair condition; dress of woman abraded and restored.

The figure types, characteristic of Catena's work of about 1520, find especially close parallels in his *Altarpiece of Santa Cristina* in Santa Maria Mater Domini, Venice, and his *Noli Me Tangere* in the Brera, Milan. Compare also the drapery folds in the former picture with the lining of the Samaritan woman's sleeve.<sup>2</sup>

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited: National Gallery of Art, Washington, D.C. (433), 1941–51;<sup>3</sup> Honolulu Academy of Arts, Honolulu, Hawaii, 1952–60;<sup>4</sup> after entering the Columbia Museum of Art: 'Religion in Painting,' Arkansas Arts Center, Little Rock, Ark., Dec. 7, 1963 – Jan. 30, 1964, no. 8, as Catena.

*References:* (1) Catalogue by A. Contini Bonacossi, 1962, pp. 78 f., as Catena. (2) K1006 has been attributed to Catena by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 62). F. Heinemann (*Giovanni Bellini e i belliniani*, vol. 1, 1962, p. 303) considers it close to Catena. G. Robertson (*Vincenzo Catena*, 1954, p. 76) expresses uncertainty about the attribution, suggesting that the painting may have been left unfinished by Catena and completed by another hand. The softness which Robertson notes in the figures and especially the 'insubstantial' character of the landscape may be due to retouching necessitated by losses in the original pigment. (3) *Preliminary Catalogue*, 1941, p. 38, as Catena. Due to confusion with another painting of the same subject, K1006 is here incorrectly reported as coming from the Butler Collection (London). (4) Catalogue by W. E. Suida, 1952, p. 46, as Catena.

## Attributed to VINCENZO CATENA

K 87 : Figure 383

PORTRAIT OF A WOMAN. El Paso, Tex., El Paso Museum of Art (1961-6/27), since 1961.<sup>1</sup> Canvas.  $21\frac{5}{8} \times 17\frac{1}{2}$  in. ( $55 \times 44.5$  cm.). Fair condition; overcleaned at some time; last cleaned 1960.

The head is a variant of one included prominently in Catena's *Christ Delivering the Keys to St. Peter*, which is known in two versions, one in the Prado, Madrid, the other in the Gardner Museum, Boston. These are generally dated about 1520 and 1525, the approximate period, therefore, of K 87 if it is by Catena.<sup>2</sup> An addition in K 87 is the blue snood on the hair, which is left almost free in the religious composition; the eyes, which are there directed toward another woman in the scene, are here turned coquettishly toward the spectator. Costume and pose also have been changed. For the pose another model has been used, Giorgione's *Portrait of a Young Man* in the Budapest Museum; to explain the position of the right hand a gold ornament has been placed between the lady's thumb and forefinger.

*Provenance:* Clark, England. Contessa Giustiniani, Genoa. Contini Bonacossi, Rome. Kress acquisition, 1930 - exhibited: National Gallery of Art, Washington, D.C. (155), 1941-59.<sup>3</sup>

*References:* (1) Catalogue by F. R. Shapley, 1961, no. 27, as Catena. (2) K 87 has been attributed to Catena by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), L. Venturi (*Italian Paintings in America*, vol. II, 1933, no. 422), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 63). G. Robertson (*Vincenzo Catena*, 1954, p. 75), on the basis of a photograph, doubts the attribution to Catena, suggesting that K 87 may be 'a pastiche of a much later period,' a suspicion not altogether dispelled by the painting itself. (3) *Preliminary Catalogue*, 1941, p. 37, as Catena.

## LORENZO LOTTO

Venetian School. Born c. 1480; died no earlier than 1556. The influences on his style were chiefly Venetian, coming from Giovanni Bellini, Giorgione, and Titian. But he was continually moving from one place to another, subject to new impressions while he worked in Rome, Treviso, Bergamo, and the Marches, as well as in Venice. Even Northern artists, especially Dürer, whose work could be seen in Venice, affected Lotto's style. Yet his originality is phenomenal, and as a portraitist he is perhaps more modern, more congenial to the taste of our time than any other Renaissance artist.

K 303 : Figure 385

ALLEGORY. Washington, D.C., National Gallery of Art (267), since 1941.<sup>1</sup> Wood.  $22\frac{1}{4} \times 16\frac{5}{8}$  in. ( $56.5 \times 42.2$  cm.), exclusive of narrow strips added later at sides but inclusive of c. 5 mm. of unpainted surface at top and c. 5 mm. at bottom of panel. Good condition.

Unanimously accepted by authorities on Lotto as an early work by this master, K 303 was first mentioned in 1791,<sup>2</sup> when the scene on the front of the panel was described and an inscription was reported as painted on the back, reading as follows:

BERNARD. RVBEVS

BERCETI COM. PONT

TARVIS. NAT.

ANN. XXXVI. MENS. X.D.V.

LAVRENT. LOTVS P. CAL.

IVL. M.D.V.

(Bernardo Rossi of Berceto, Papal Count [Bishop] of Treviso, age 36 years, 10 months, 5 days. Painted by Lorenzo Lotto. July 1, 1505). The inscription was quoted again (with minor differences in the reading) in 1803<sup>3</sup> as still on the back of the picture, where it seems to have remained as late as about 1880.<sup>4</sup> In 1910, at which time the whereabouts of the picture was unknown, a study of the inscription, reported as on the back of the panel, in connection with the scene described as on the front led to the recognition<sup>5</sup> that K 303 was painted as the cover<sup>6</sup> for Lotto's portrait of Bernardo de' Rossi which is now in the Naples Gallery and must therefore, like K 303, date from 1505. When K 303 again came to light, included in a London sale of 1934,<sup>7</sup> the inscription on the back of the panel had disappeared, probably having been planed away when the panel was prepared for the armature which had by 1934 been applied to it. There was at this time, however, a paper attached to the armature repeating almost exactly the inscription as reported in 1791. Even this paper had disappeared by the time K 303 entered the National Gallery of Art.<sup>8</sup>

Couched in terms of allegory, this cover for Rossi's portrait is presumed to set forth the guiding principle of his life, his choice of virtue as opposed to vice. On the side of vice a wine-guzzling satyr is sprawled among his jugs in a flowering meadow; but clouds gather above him, and a ship founders off the nearby shore. On the side of virtue a naked child is picking up instruments. Compass, square, and flute refer to cultural pursuits, which for Renaissance man represent virtue. And on this side stands Rossi's coat of arms, a rampant lion on a blue shield.<sup>9</sup> The ground is stony, the sparse vegetation is brambly, and the path is steep; but a tiny winged genius, on this side of the picture, climbs swiftly up toward the clearing sky,

with its sunshine on the side of virtue driving back the dark clouds on the side of vice.<sup>10</sup>

*Provenance:* Possibly Garden Palace of the Farnese, Parma (seventeenth century).<sup>11</sup> Avvocato Antonio Bertoli, Parma (mentioned here in 1791 and 1803).<sup>12</sup> Giacomo Gritti, Bergamo (c. 1880).<sup>13</sup> Private Collection, London (from 1891; sold Sotheby's, London, May 9, 1934, no. 129, as Lotto; bought by Asscher). Contini Bonacossi, Florence. Kress acquisition, 1935.

*References:* (1) *Preliminary Catalogue*, 1941, pp. 115 f., as Lotto. (2) I. Affò, *Memorie degli scrittori e letterati parmigiani*, vol. III, 1791, pp. 197 ff., in section on Bernardo de' Rossi. Affò describes the picture, which he says was at this time owned by Avvocato Antonio Bertoli, Parma, as symbolizing the noble taste (*gusto*) of the brilliant (*virtuoso*) prelate. (3) D. M. Federici, O. P., *Memorie trevigiane sulle opere di disegno*, vol. II, 1803, pp. 5 f. (as cited by T. Borenius, *op. cit.* in note 7, below), as still in the Bertoli Collection. (4) See Morelli, *loc. cit.* in note 13, below. (5) By G. Glück in *Kunstgeschichtliches Jahrbuch der Zentralkommission . . .*, 1910, pp. 212 ff., which was reprinted in *Aus drei Jahrhunderten europäischer Malerei*, 1933, pp. 272 ff. Glück's conclusions are accepted by subsequent writers, whom it seems unnecessary to cite here. (6) Among the examples which might be cited of the use, in the Renaissance period, of covers for portraits is one recorded by Lotto himself. In his book of accounts, under date of Sept. 23, 1547, he refers to a portrait he has painted *with its cover* (see Borenius, *loc. cit.* in note 7, below). (7) See *Provenance*. The picture was reproduced at this time (before it was cleaned) in *Burlington Magazine*, vol. LXIV, 1934, near end of May issue, and was published by T. Borenius in *ibid.*, vol. LXV, 1934, pp. 228 ff. (8) When I questioned the restorer S. Pichetto about this in 1945, he said that when K303 came to him, in 1935, the panel was very thin, with numerous cracks, and that he removed the old armature and replaced it by the present cradle but found no inscription or copy of inscription. It should be noted that X-ray and infrared show few cracks. (9) This coat of arms appears also on the signet ring worn by Rossi in the Naples portrait. (10) Drawn from F. R. Shapley, *Later Italian Painting: National Gallery of Art*, 1960, p. 26. In general, it is the interpretation given the scene by scholars who have discussed it. G. de Tervarent (*Attributs et symboles dans l'art profane*, vol. I, 1958, cols. 389 ff.) convincingly explains the large dead tree trunk from which a live branch springs as a reference to Athena, goddess of wisdom, whose gorgon-head shield is suspended on the trunk. Tervarent takes his cue from R. Wittkower, in *Journal of the Warburg Institute*, vol. II, 1939, pp. 194 ff. (11) The portrait of Rossi was included here in the inventory of 1680; possibly the cover, K303, was separated from the portrait when the latter went to Naples. (12) See notes 2 and 3, above. (13) Seen here by Morelli, who (*Italian Masters in German*

*Galleries*, 1883, p. 33 n. 1) reports the inscription 'on the back of this much damaged picture' essentially as it is quoted above.

## LORENZO LOTTO

### K291: Frontispiece and Figure 386

PLUTUS AND THE NYMPH RHODOS. Washington, D.C., National Gallery of Art (258), since 1941.<sup>1</sup> Wood, 16 $\frac{7}{8}$  × 13 $\frac{1}{4}$  in. (43 × 33.6 cm.). Good condition.

Although there was some division of opinion about the authorship of K291 when the picture came to notice near the end of last century, it was soon unanimously accepted as an early Lotto, proposed dates ranging from about 1498 to about 1505.<sup>2</sup> Because of similarity in style and mood to Lotto's *Allegory* (K303, Fig. 385), the date of the latter, 1505, is now generally accepted as the approximate date of K291 also. It is thought, further, that K291 may have been, like K303, designed as cover for a portrait. Only the subject remains in dispute. Petrarch's vision of Laura<sup>3</sup> fails to account for the presence of the satyrs. Nor do satyrs and a landscape have a place in the story of Danaë,<sup>4</sup> who was imprisoned in an underground chamber when Jupiter came to her in a shower of gold. As for *A Maiden's Dream*,<sup>5</sup> not only is the vagueness of the subject unsuited to the spirit of the Italian Renaissance, so prone to draw definite themes from Classical authors, but the young woman is not asleep; her eyes are open and look through the shower of blossoms into the grove beyond. Except for leaving the blossoms unaccounted for, there is something to be said for applying to the scene an interpretation similar to that accepted for K303. We should then think of the picture as divided horizontally between luxury, or evil (represented by the satyrs) in the foreground, and virtue (represented by the maiden leaning on an emblem of Athena, a dead tree trunk from which sprouts a live branch) in the middle ground.<sup>6</sup> That the subject is *Plutus and the Nymph Rhodos* seems to be the most satisfactory conclusion.<sup>7</sup> The pleasant setting is, then, the Island of Rhodes, which rose from the sea, with its height of Atabyrium (note the lofty crags in the distance); the island beloved of Athena (represented here by her emblem, a tree trunk with sprouting branch,<sup>8</sup> against which the nymph, her votary, leans); the island where the sun god was wedded to the local nymph, Rhodos, child of Aphrodite; the island with which Plutus is associated, winged and descending from the clouds; the island to which Zeus sent a snowfall of gold.<sup>9</sup> Lotto's representation of the gold as tiny white flowers would reflect the Classical descriptions of the event not as a *rain* of gold but as a *snowfall* of gold. Moreover, there may be here a subtle reference to the old Florentine gold coin *fiorino* (little flower). Finally, the presence of the satyrs, one of whom is

female, is appropriate since in one of her roles, as a nurse of Dionysus, Rhodos was closely associated with Silene (a female silenus).<sup>10</sup>

X-ray reveals some of Lotto's first thoughts for the composition. What is now the top of the panel was at first intended for the bottom. There the nymph is shown leaning as now on a tree trunk but in a more reclining position and gazing upward. Even the more upright figure in the final draft was at first drawn with her left arm a little extended, holding out her garment to catch the *fiolini*.

*Provenance:* Castelbarco, Milan.<sup>11</sup> Picture dealer, Milan (sold 1887, as by Rottenhammer, to the following). Sir Martin Conway, Allington Castle, near Maidstone, England<sup>12</sup> – exhibited, always as Lotto: 'Venetian Art,' New Gallery, London, 1894/95, no. 80, as *Sacred and Profane Love*; Burlington Fine Arts Club, London, 1905, no. 18, as *Danaë, the Maiden's Dream*; *ibid.*, 1914, no. 21, as *The Maiden's Dream*; Olympia, London, 1928, no. 229, as *The Maiden's Dream*; 'Italian Art,' Royal Academy, London, 1930, no. 403 of catalogue, as *A Maiden's Dream*. Contini Bonacossi, Florence. Kress acquisition, 1934 – exhibited: 'Night Scenes,' Wadsworth Atheneum, Hartford, Conn., Feb. 15–Mar. 7, 1940, no. 11, as *A Maiden's Dream*.

*References:* (1) *Preliminary Catalogue*, 1941, p. 115, as *A Maiden's Dream*, by Lotto. (2) G. Morelli (*Italian Painters*, 1893, p. 46, calling the subject *Danaë*), B. Berenson (*Lorenzo Lotto*, 1895, pp. 1 ff., calling it *Danaë*; *Pittura italiana del rinascimento*, 1936, p. 266, calling it *La Ninfa Rodos e Plutone*; *Italian Pictures... Venetian School*, vol. 1, 1957, p. 107, calling it *A Maiden's Dream*), R. Longhi (*Viatico per cinque secoli di pittura veneziana*, 1946, p. 62, calling it *Danaë*, and K. Clark (*Landscape into Art*, 1949, p. 43, calling it *A Maiden's Dream*) favor a date before 1500, although Berenson, in his later edition of *Lorenzo Lotto* (1956, p. 4), calling the subject *A Maiden's Dream*, seems to date it a little later, noting the possible influence of Dürer. L. Coletti (in *Le Arti*, vol. 1, 1939, pp. 348 ff., and *Lotto*, 1953, p. 37, calling it *A Maiden's Dream* and suggesting that Bellini found here, in the figure of the 'maiden,' the model for the strikingly similar figure of Vesta in his *Feast of the Gods*, now in the National Gallery of Art), C. G. Marchesini (in *Le Vie del Mondo*, Apr. 1941, calling it *La Ninfa Rodos e Plutone*), A. Banti and A. Boschetto (*Lorenzo Lotto*, n.d. [1953], p. 64, calling it *Danaë*), and P. Bianconi (*Lorenzo Lotto*, vol. 1, 1963, p. 36, calling it *A Maiden's Dream*) date it about 1505, or slightly earlier. (3) A relationship to this subject is proposed in the catalogue cited in note 1, above. (4) See note 2, above, for proposals of this subject. (5) See note 2, above. See also R. Huyghe (*Dialogue avec le visible*, 1955, p. 310), who believes that the theme of the picture is, in any case, sleep. (6) This interpretation is proposed by G. de Tervarent, *Attributs et symboles dans l'art profane*, vol. 1, 1958, cols. 390 f. (7) Except for the interpretation of the

tree trunk and sprouting branch, the following ingenious analysis of the subject is drawn from an article by R. Eisler which I saw in manuscript in 1949 but which was never published so far as I know and seems to have been lost after Eisler's death. (8) See Tervarent, *loc. cit.* in note 6, above. (9) For the above associations with the Island of Rhodes compare, among other Classical sources Pindar, *Olympian Odes* vii; Philostratus, *Imagines* ii, 27; Pausanias, *Attica* viii, 2; and Nonnos, *Dionysiaca* xiv, 219 ff. (10) See Nonnos, *loc. cit.* in note 9, above. (11) See M. Conway (*The Sport of Collecting*, 1914, pp. 38 ff.), who says that the picture dealer from whom he bought K291 reported that it came from the Castelbarco Collection. But M. Davies kindly informs me that it does not seem to be recorded in the 1870 Castelbarco sale nor to be mentioned either by Eastlake, in his 1862 account of the Castelbarco Collection, or by Müндler. (12) Conway, *loc. cit.* in note 11, above.

## LORENZO LOTTO

### K 595 : Figure 387

ST. JEROME PENITENT. Allentown, Pa., Allentown Art Museum (60.27.KB), since 1960.<sup>1</sup> Canvas. 15½ × 12⅝ in. (39.4 × 32.1 cm.). Inscribed in gold at lower right: LAURENTIVS LOTVS 1515. Good condition except for a few restorations.

Of Lotto's several paintings of this subject, the earliest now known is the one dated 1506, in the Louvre. There the landscape, very Giorgionesque in character, dominates the picture to such an extent that the figure of the saint seems almost incidental. He is far more prominent in K 595, and the energetic action shown here was to become progressively more impassioned in the artist's later paintings of the subject, one dated 1520 in the Bruckenthal Gallery, Sibiu (Rumania), and two others, of about 1545, in the Prado, Madrid, and the Doria Gallery, Rome. K 595 dates from the period when Lotto was working in Bergamo, and there are at least two reasons for believing that it may have been painted for a Bergamask collector. First, a painting which was many years ago in the Sandor Lederer Collection, Budapest, is recognizable as a copy after K 595 by the Bergamask artist Previtali and is said to have come from Bergamo in 1899.<sup>2</sup> Second, a small painting of St. Jerome by Lotto is mentioned by Michiel (the Anonimo Morelliano) in the early sixteenth century as in the house of a certain Domenico [Tassi] dal Cornello, Bergamo;<sup>3</sup> this may well be identical with the one 'signed in gold letters and dated 1515' in the nineteenth-century collection of Otto Müндler, Paris,<sup>4</sup> which, in turn, is believed to be identical with K 595.<sup>5</sup>

*Provenance:* Possibly Domenico Tassi dal Cornello, Bergamo (early sixteenth century). Otto Müндler, Paris

(c. 1860). Anonymous sales, Christie's, London, Feb. 11, 1938, no. 41, as Lotto; bought by Waters; and July 28, 1939, no. 146, as Lotto; bought by Smith. Contini Bonacossi, Florence. Kress acquisition, 1941 – exhibited, always as Lotto: 'Old and Modern Masterpieces,' Allentown, Pa., Oct. 22–26, 1948, no. 83; National Gallery of Art, Washington, D.C., 1951;<sup>6</sup> Honolulu Academy of Arts, Honolulu, Hawaii, 1952–53;<sup>7</sup> 'Mostra di Lorenzo Lotto,' Palazzo Ducale, Venice, 1953, no. 32 of catalogue; Birmingham Museum of Art, Birmingham, Ala., 1959–60;<sup>8</sup> after entering Allentown Art Museum: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 54, of catalogue.

*References:* (1) Catalogue by F. R. Shapley, 1960, pp. 60 ff., as Lotto. (2) The Previtali copy was in the Lederer Collection when it was published (apparently without knowledge that it was a copy) by G. Bernardini (in *L'Arte*, vol. IX, 1906, p. 98, fig. 3); F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, p. 142) says it came from Bergamo in 1899 and measures 24 × 20 $\frac{7}{8}$  in. (3) G. Frizzoni, *Notizia d'opere di disegno, pubblicata ed illustrata da Jacopo Morelli*, 1884, p. 139. (4) Both Frizzoni (*loc. cit.* in note 3, above) and Morelli (*Italianische Malerei*, vol. 1: *Die Galerien Borghese und Doria Pamphili*, 1890, p. 391) tentatively identified Tassi's *St. Jerome* with Mündler's. (5) This identification was first suggested by E. K. Waterhouse (in ms. opinion) and has been followed by A. Banti and A. Boschetto (*Lorenzo Lotto*, n.d. [1953], p. 70), and B. Berenson (*Lorenzo Lotto*, 1956, p. 37). K595 is cited also by L. Coletti (in *Emporium*, vol. CXXIV, 1956, p. 154), publishing a *St. Jerome* by Lotto of c. 1520/25 in a private collection in Milan. (6) *Paintings and Sculpture from the Kress Collection*, 1951, p. 106 (catalogue by W. E. Suida), as Lotto. (7) Catalogue by Suida, 1952, p. 40, as Lotto. (8) Catalogue by Suida, 1959, pp. 72 f., as Lotto.

## LORENZO LOTTO

K1765A : Figure 388

CHRIST SUPPORTED BY ANGELS

K1765B : Figure 389

THE MARTYRDOM OF ST. ALEXANDER

Raleigh, N.C., North Carolina Museum of Art (GL.60.17.42 and GL.60.17.71), since 1960 and 1962 respectively.<sup>1</sup> Canvas on wood.<sup>2</sup> Each, diameter, 6 $\frac{5}{8}$  in. (16.8 cm.). Both in fair condition; cleaned 1960.

Ever since these paintings came to the notice of critics, some twenty years ago, they have been recognized as Lotto's work of about 1515.<sup>3</sup> They are reasonably thought

to have come from the elaborate frame of the altarpiece which Lotto undertook in 1513 and finished (as witness the inscribed signature and date) in 1516 for the Church of Santo Stefano, Bergamo. The altarpiece had been in its original position for nearly fifty years when the church was demolished. Then after being moved from place to place the altarpiece was installed in the Church of San Bartolomeo, Bergamo,<sup>4</sup> where its main panel has remained. But the monumental frame, in order to make way for new church decoration, was dismantled in the mid-eighteenth century: the three predella panels went at the end of last century to the Accademia Carrara, Bergamo; the *Angel* from the top of the frame found its way to the Budapest Museum; while other probable components, K1765A and B among them, disappeared. A tentative reconstruction of the altarpiece shows these two *tondi* in the pilasters flanking the main panel.<sup>5</sup> Their sketchy treatment is in keeping with their small size and their subordinate location in the complex. The angels in K1765A echo in type and movement the angels near the top of the main panel of the altarpiece, while the composition of the three figures finds a close parallel in the *Christ Sustained by Angels* in Mr. Rex Benson's Collection, London. The subject of K1765B, *The Martyrdom of St. Alexander*, is especially appropriate to the Santo Stefano altarpiece, which was commissioned by Alessandro Martinengo and gave prominence to St. Alexander among the saints gathered around the throne of the Madonna in the main panel.

*Provenance:* Probably Church of Santo Stefano and, later, Church of San Bartolomeo, Bergamo. Private Collection, Milan. Contini Bonacossi, Florence. Kress acquisition, 1950.

*References:* (1) K1765A is included in the catalogue by F. R. Shapley, 1960, p. 86, as Lotto. (2) See note 5, below. (3) K1765A and B have been attributed to Lotto and associated with his Santo Stefano altarpiece by R. Longhi (in ms. opinion), A. Banti and A. Boschetto (*Lorenzo Lotto*, n.d. [1953], p. 72), L. Coletti (*Lotto*, 1953, p. 40), P. Bianconi (*Lorenzo Lotto*, 1955, pp. 44 ff.; English ed., vol. I, 1963, pp. 43 ff.), B. Berenson (*Lorenzo Lotto*, 1956, pp. 38, 42 f.; *Italian Pictures . . . Venetian School*, vol. I, 1957, p. 104). (4) When the Church of Santo Stefano was demolished, in 1561, the altarpiece was moved to the Convent of the Basella; then, in 1565, to the Church of San Bernardino; and, finally, in 1600 to the Church of San Bartolomeo (see Banti and Boschetto, *loc. cit.* in note 3, above). (5) Bianconi (*loc. cit.* in note 3, above). In the case of K1765A and B the wooden panels are covered with canvas on which the paint was applied. The other panels of the altarpiece were probably treated in the same way: a photograph of the unframed Budapest panel shows fragments of canvas at the edges.

## LORENZO LOTTO

K 246 : Figure 391

ST. CATHERINE. Washington, D.C., National Gallery of Art (228), since 1941.<sup>1</sup> Wood.  $22\frac{1}{2} \times 19\frac{3}{4}$  in. ( $57.2 \times 50.2$  cm.). Inscribed at lower right on martyr's wheel: *Laurentius Lotus 1522*. Good condition.

Painted with even greater delicacy perhaps, K 246 is close in style to Lotto's *Marriage of St. Catherine* in the Accademia Carrara, Bergamo, dated 1523.<sup>2</sup> The curtain, with its foliate design, which forms the background in K 246 had already been used by Lotto to cover the base of the throne in the altarpiece of 1521 in Santo Spirito, Bergamo, where there is also the same decoration of the saint's crown, with a string of pearls. A smaller, more sketchy version of K 246 is in the Museo Poldi Pezzoli, Milan. Whether either this or K 246 is identical with any painting of the subject by Lotto cited before the nineteenth century has not been determined.<sup>3</sup>

*Provenance:* Leuchtenberg Gallery, Munich and Leningrad (catalogue by J. D. Passavant, 1852, no. 20, as Lotto; no. 62 of 1843 ed.), cited here as late as 1929. Contini Bonacossi, Florence. Kress acquisition, 1933.

*References:* (1) *Preliminary Catalogue*, 1941, p. 115, as Lotto. (2) K 246 has been mentioned in Lotto's oeuvre, always with approval, by G. F. Waagen (*Die Gemäldesammlung in der Kaiserlichen Ermitage zu St. Petersburg*, 1864, p. 376), Crowe and Cavalcaselle (*History of Painting in North Italy*, vol. II, 1871, p. 513 n., suggesting that this is probably the picture mentioned by Tassi; see note 3, below), F. Harck (in *Repertorium für Kunstwissenschaft*, vol. XIX, 1896, p. 430), A. Néoustroïeff (in *L'Arte*, vol. VI, 1903, pp. 344 f., writing of the Leuchtenberg Collection, and approving Crowe and Cavalcaselle's suggestion as to provenance), A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. IV, 1929, p. 114), L. Coletti (*Lotto*, 1953, p. 42), A. Banti and A. Boschetto (*Lorenzo Lotto*, n.d. [1953], pp. 75 f.), T. Pignatti (*Lorenzo Lotto*, 1953, p. 93), B. Berenson (*Lorenzo Lotto*, 1956, p. 54; *Italian Pictures . . . Venetian School*, vol. I, 1957, p. 106), and P. Bianconi (*Lorenzo Lotto*, vol. I, 1963, p. 48). (3) C. Ridolfi (*Le Maraviglie dell'arte*, vol. I, 1648, p. 129) mentions a half-length *St. Catherine* by Lotto belonging to Cav. Gussoni (presumably in Venice), but he describes the saint as 'legata alla ruota.' F. M. Tassi (*Vite de' pittori . . . bergamaschi*, vol. I, 1793, p. 125) says one was once in Casa Sozzi, Bergamo, whence it was taken in 1753 to Lisbon. Néoustroïeff (*loc. cit.* in note 2, above) and Bianconi (*loc. cit.* in note 2, above) cite the Bergamo collection as Pozzi instead of Sozzi.

## LORENZO LOTTO

K 504 : Figure 390

THE NATIVITY. Washington, D.C., National Gallery of Art (399), since 1941.<sup>1</sup> Wood.  $18\frac{3}{8} \times 14\frac{1}{8}$  in. ( $46 \times 36$  cm.). Signed and dated on the mousetrap at lower right: *L. Lotus. 1523*. Very good condition except for a few restorations.

Because of its precocious lighting effects K 504 has been cited as one of Lotto's paintings which without its inscribed date would have been thought to be several years later.<sup>2</sup> The Crucifix also seems advanced in type,<sup>3</sup> and its presence in the scene of the Nativity is unusual. The sacrifice which it portrays is symbolized by the mousetrap; for, to quote St. Augustine: 'The devil exulted when Christ died, but by this very death of Christ the devil is vanquished, as if he had swallowed the bait in the mousetrap. . . . The cross of the Lord was the devil's mousetrap.'<sup>4</sup> The three hovering angels suggest such a source as Dürer's woodcut, dating about 1503, of the *Adoration of the Magi* (B 87).<sup>5</sup> X-ray reveals a few minor changes made by Lotto in the process of painting: in the placing of Joseph's staff, for example, and in the arrangement of the drapery over the Christ Child's crib. A copy of K 504 is recorded as having been seen at a dealer's in 1920 and as possibly a studio version.<sup>6</sup> It is possible that this or K 504 may be the painting of the subject attributed to Lotto by sixteenth- and seventeenth-century writers as belonging to the Tassi family, Bergamo.<sup>7</sup>

*Provenance:* Conte Morlani, Bergamo. Bonomi, Milan.<sup>8</sup> Contini Bonacossi, Florence. Kress acquisition, 1937 – exhibited, always as Lotto: 'Venetian Paintings,' Knoedler's, New York, Apr. 1938, no. 10 of catalogue; 'Venetian Painting,' Palace of the Legion of Honor, San Francisco, Calif., July 1938, no. 38 of catalogue; 'Venetian Paintings from the Samuel H. Kress Collection,' Seattle, Wash., Aug. 1–25, Portland, Ore., Sept. 1–26, Montgomery, Ala., Oct. 1–31, 1938; 'Five Centuries of Realism,' Toledo Museum of Art, Toledo, Ohio, Mar. 27–Apr. 30, 1939.

*References:* (1) *Preliminary Catalogue*, 1941, p. 116, as Lotto. (2) B. Berenson (*Lorenzo Lotto*, 1956, pp. XII, 55 f.), discussing the *Nativity* in Lotto's oeuvre, expresses surprise at its early date. Among others who comment on the work, always as an important example of Lotto, are R. Longhi (*Viatico per cinque secoli di pittura veneziana*, 1946, p. 62), L. Coletti (*Lotto*, 1953, p. 43), A. Banti and A. Boschetto (*Lorenzo Lotto*, n.d. [1953], p. 76), T. Pignatti (*Lorenzo Lotto*, 1953, p. 108), and P. Bianconi (*Lorenzo Lotto*, vol. I, 1963, p. 48). (3) See Berenson (*loc. cit.* in note 2, above), who notes

that the Crucifix anticipates in style the one now in the Berenson Collection, Settignano. (4) The iconographical significance of a mousetrap in association with a reference to the body of Christ is analyzed by M. Schapiro (in *Art Bulletin*, vol. xxvii, 1945, pp. 182 ff.) in a study of the Merode altarpiece. He cites the passage quoted above from St. Augustine's Sermon CCLXIII. Schapiro was anticipated in the explanation of the Merode mousetrap by J. Huizinga (*Herbst des Mittelalters*, 1938 [and earlier editions], p. 446 n. 1), who quotes from Peter Lombard (*Sententiae*, lib. III, dist. 19) a passage similar to the one from St. Augustine. Berenson (*loc. cit.* in note 2, above) has accepted my suggestion that the object in the right foreground of K504 is a mousetrap and hence my application to K504 of the above interpretation. Schapiro, when I discussed the matter with him some years ago, was doubtful as to whether the object in K504 was intended to represent a mousetrap. But the runway of the trap is clearly shown and the round hole in the side wall of the runway may be for the insertion of the door hinge. Moreover Lotto's juxtaposition of the Crucifix in the upper left corner of K504 with a mousetrap in the lower right would seem to constitute a definite reference to St. Augustine's metaphor. (5) The Dürer connection was called to my attention by H. Tietze and E. Tietze-Conrat. (6) B. Berenson, *loc. cit.* in note 2, above. (7) In the first half of the sixteenth century the Anonimo Morelliano (M. A. Michiel (*Notizie d'opere del disegno*, T. Frimmel's ed. of 1896, p. 68) mentions one in the house of Domenico [Tassi] dal Cornello, Bergamo: 'El quadro della natività, nel qual el puttino dà lume a tutta la pittura'; C. Ridolfi (*Le Maraviglie dell'arte*, vol. 1, 1648, p. 128) cites one belonging to the Tassi family, Bergamo: 'la nascita di Nostro Signore con Angeli.' (8) My source for this item in the *Provenance* of K504 is Banti and Boschetto, *loc. cit.* in note 2, above.

## LORENZO LOTTO

### K208 : Figure 392

PORTRAIT OF A BEARDED MAN. New Orleans, La., Isaac Delgado Museum of Art (61.79), since 1953.<sup>1</sup> Canvas. 38½ × 33½ in. (97.8 × 85.1 cm.). Fair condition; background and black robe at some time overcleaned; last cleaned 1953.

This probably dates from Lotto's maturity, about 1540, the period to which his portraits in the Brera, Milan, are assigned.<sup>2</sup> These portraits offer convincing parallels for the pose, expression, and brushwork of K208. It is interesting to note that K208 has been cited as an example of the Italian portraiture that influenced Holbein and his circle: the portrait of Thomas Wyndham which Holbein's follower Hans Eworth painted in 1550 and especially the presumed portrait of Sir Henry Sydney which Eworth painted about the same time might well have been modeled after K208.<sup>3</sup>

*Provenance*: Principe Giovanelli, Venice.<sup>4</sup> Contini Bonacossi, Florence. Kress acquisition, 1932 – exhibited: always as Lotto: 'Italian Paintings Lent by Mr. Samuel H. Kress, Sept. 1933, Seattle, Wash., through June 1935, Charlotte, N.C., p. 46 of catalogue; 'Venetian Painting,' California Palace of the Legion of Honor, San Francisco, Calif., June 25–July 24, 1938, no. 39; 'Venetian Paintings from the Kress Collection,' Seattle, Wash., Aug. 1–25, Portland, Ore., Sept. 1–26, Montgomery, Ala., Oct. 1–31, 1938; 'Italian Renaissance Portraits,' Knoedler's, New York, Mar. 18–Apr. 6, 1940, no. 15 of catalogue; National Gallery of Art, Washington, D.C. (207), 1941–52;<sup>5</sup> after entering the Delgado Museum: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 55.

*References*: (1) Catalogue by W. E. Suida, 1953, p. 44, and by P. Wescher, 1966, p. 44, as Lotto, c. 1525. (2) K208 has been attributed to Lotto by G. Fiocco, R. van Marle, F. M. Perkins, A. Venturi (in ms. opinions), R. Longhi (*Viatico per cinque secoli di pittura veneziana*, 1946, p. 62, dating it c. 1534; in ms. opinion he dates it c. 1540), T. Pignatti (*Lorenzo Lotto*, 1953, p. 146, dating it in the 1540's), L. Coletti (*Lotto*, 1953, p. 45), A. Banti and A. Boschetto (*Lorenzo Lotto*, n.d. [1953], p. 87, dating it c. 1534), B. Berenson (*Lorenzo Lotto*, 1956, p. 119, dating it c. 1540; *Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 104), and P. Bianconi (*Lorenzo Lotto*, vol. II, 1963, p. 85, dating it c. 1532/33). Only H. Tietze and E. Tietze-Conrat (in ms. opinion) have doubted the attribution to Lotto, finding some relationship to Parma in the work. They also question the picture's coming from the Giovanelli Collection since A. Venturi, who was familiar with that collection, does not mention that source for K208. They say no inventory or complete catalogue of the collection exists. (3) The Lotto-Holbein relationship was cited by Coletti (*loc. cit.* in note 2, above); the Eworth portraits are reproduced by E. Auerbach, in *Burlington Magazine*, vol. xciii, 1951, pp. 47 f. (4) According to a statement in the Kress archives; see opinion of H. Tietze and E. Tietze-Conrat in note 2, above. (5) *Preliminary Catalogue*, 1941, p. 115, as Lotto, c. 1540.

## LORENZO LOTTO

### K2075 : Figure 393

PORTRAIT OF A MAN WITH ALLEGORICAL SYMBOLS. El Paso, Tex., El Paso Museum of Art (1961-6/26), since 1961.<sup>1</sup> Canvas. 39¾ × 31½ in. (101 × 80 cm.). Abraded throughout.

The attribution to Lotto has not been questioned. Dates suggested range from about 1525 to the early 1540's. It is with portraits painted in the latter period that K2075

seems most compatible in style.<sup>2</sup> The remarkable display of emblems hung across the top of the picture has been interpreted by a former owner as: half-blown bladder, *poverty*; pearl and sapphire, *wealth*; ox head, *labor*; armillary sphere, *worldly renown*; palm branches, *fame*; full-blown bladder, *empty fame* – all indicating that the sitter had run the gamut of these experiences.<sup>3</sup> A more likely interpretation is that, as in K303 (Fig. 385, the *Allegory* painted as cover for Bishop Rossi's portrait), Lotto has here presented an allegory of the choice between good and evil, a variation of the old theme of 'Hercules at the Crossroads.'<sup>4</sup> The three emblems at the left would then refer to worldly or material wealth, while the three at the right would refer to immaterial assets, and the man's gesture would indicate his choice of the latter. This interpretation is rendered the more plausible by the fact that the emblem at the extreme right proves, after cleaning of the picture, to be a terrestrial globe and thus may serve, along with the armillary sphere, as a reference to cultivation of the intellect.

*Provenance:* Sir. J. Charles Robinson, London. A. W. Spender, Vevey, Switzerland. Private Collection – exhibited: 'Four Centuries of Venetian Painting,' Toledo Museum of Art, Toledo, Ohio, Mar. 1940, no. 37 of catalogue by H. Tietze (where erroneously said to be hitherto unpublished), as Lotto. Private Collection, Milan.<sup>5</sup> Contini Bonacossi, Florence. Kress acquisition, 1954.

*References:* (1) Catalogue by F. R. Shapley, 1961, no. 26, as Lotto. (2) K2075 has been attributed to Lotto by H. Cook (in *Burlington Magazine*, vol. xvi, 1910, p. 333, dating it c. 1535, suggesting that it may be a self-portrait, and giving Sir J. Charles Robinson's interpretation of the emblems), A. Banti and A. Boschetto (*Lorenzo Lotto*, n.d. [1953], p. 90, with the date of c. 1542/45), L. Coletti (*Lotto*, 1953, p. 45, no. 112, preferring a date of 1527/29), B. Berenson (*Lorenzo Lotto*, 1956, p. 101; *Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 104), and P. Bianconi (*Lorenzo Lotto*, vol. II, 1963, p. 89, dating it c. 1540/44). (3) See Cook, *loc. cit.* in note 2, above. (4) W. E. Suida (in ms. opinion) made this suggestion. (5) According to Coletti, caption to pl. 112 of *op. cit.* in note 2, above.

## LORENZO LOTTO and Assistant

### KH-I : Figure 384

THE HOLY FAMILY WITH ST. CATHERINE. Houston, Tex., Museum of Fine Arts (30-5), since 1929.<sup>1</sup> Canvas. 27 $\frac{1}{8}$  × 37 $\frac{1}{8}$  in. (68.9 × 94.3 cm.). Fair condition.

One of several versions of this composition, KH-I was believed until recently to have been based on the version

in the Accademia Carrara, Bergamo, which is signed by Lotto and dated 1533.<sup>2</sup> A version in a private collection in Bergamo, which is signed and dated 1529, now appears, however, to have been the model;<sup>3</sup> some details of the costume of St. Catherine, for example, are taken from it rather than from the 1533 version. For the most part, the compositions of the two signed and dated versions are closely similar. KH-I differs considerably from both of these: the background is entirely changed, as is the coiffure of St. Catherine, and there are many minor variations. All the heads in KH-I might easily pass for portraits. None of them have halos; but the role of Mary and Joseph with relation to the Child is obvious, and behind Catherine there seems to be shown a part of her wheel, although less clearly characterized than in the Bergamo paintings. The Virgin type, more matronly than in the Bergamo versions, is in closer agreement with Lotto's later paintings: KH-I may date about 1540/45. Other versions of the composition which have been cited are in Leningrad (Hermitage), Bratislava (formerly Osmitz Collection), and Rome (Palazzo Rospigliosi),<sup>4</sup> while the pose of the Child is used in reverse in the *Virgin with the Sleeping Child* in the Ringling Museum, Sarasota.

*Provenance:* Contini Bonacossi, Rome. Kress acquisition, 1929.

*References:* (1) Catalogue by W. E. Suida, 1953, no. 9, as Lotto and Assistants. (2) KH-I has been attributed to Lotto by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, and A. Venturi (in ms. opinions); while W. von Bode (in ms. opinion), B. Berenson (*Lorenzo Lotto*, 1956, pp. 84 f.; *Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 102), P. Zampetti (in *Arte Veneta*, vol. x, 1956, p. 185), and P. Bianconi (*Lorenzo Lotto*, vol. II, 1963, p. 85) treat it as a replica, intimating studio assistance. (3) The painting dated 1529 is published and reproduced in color by Zampetti (*loc. cit.* in note 2, above). (4) These are listed by Berenson (pp. 101 ff. of the 1957 volume cited in note 2, above).

## Attributed to LORENZO LOTTO

### K218 : Figure 394

PORTRAIT OF A MONK. New York, N.Y., Mrs. Rush H. Kress. Canvas. 34 × 26 $\frac{1}{2}$  in. (86.3 × 67.3 cm.). Very much abraded, especially in white robe.

Attributions to Moroni and Moretto have been proposed, but K218 is usually given to Lotto.<sup>1</sup> If by him, the date is presumably in the mid-1520's, for the closest parallel is to be found in the *Dominican Steward*, in the Pinacoteca Civica, Treviso, which is signed and dated 1526. K218 also evidently represents a Dominican. Hesitancy in accepting its attribution to Lotto may be due to the poor preservation of the picture.



*Provenance:* Contini Bonacossi, Rome (by 1924). Kress acquisition, 1932 – exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 1932, Atlanta, Ga., through Sept. 1933, Salt Lake City, Utah, no. 41 of catalogue, as Lotto.

*Reference:* (1) K218 has been given (in ms. opinions) to Moroni by W. von Bode and W. E. Suida; to Moretto by G. Fiocco; and to Lotto by R. Longhi, dating it about 1530/40, R. van Marle, F. M. Perkins, and A. Venturi. B. Berenson also (*Lorenzo Lotto*, 1956, p. 96, referring it to the period of the Treviso *Dominican Steward*; *Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 104) attributes it to Lotto.

## BARTOLOMMEO VENETO

Cremonese-Venetian School. Active 1502–46. His earliest painting (1502) is signed *Bartolamio mezo venizian e mezo cremonexe*. He was probably a pupil of Giovanni Bellini, whom he closely imitated in his early religious pictures. The influence of Lotto and of Lombard painters is seen in his later work, most of which consists of fashionable portraits. The latest of his signed and dated portraits (National Gallery, London) is inscribed 1546.

### K474 : Figure 396

PORTRAIT OF A GENTLEMAN. Washington, D.C., National Gallery of Art (368), since 1941.<sup>1</sup> Transferred from wood to canvas.<sup>2</sup> 30½ × 23 in. (77 × 58 cm.). Fair condition; some abrasion in flesh tones, especially on hand.

In the earliest publications of K474, at a time when Bartolommeo Veneto was little known, this portrait was attributed to Andrea Solario.<sup>3</sup> Its acceptance as a typical example of Bartolommeo is now unanimous among critics familiar with the painting itself.<sup>4</sup> It is customary to group it with two other well-known portraits: one in the Galleria Nazionale, Palazzo Barberini, Rome; the other in the Museum of Fine Arts, Houston, Texas (from the Straus Collection). The date on the latter, 1520, is suitable for all three portraits. Each shows a young man in half length, turned to the left, and wearing a rich costume of the period. Each sitter has an enameled medallion on his hat, perhaps identifying a student or religious organization or a profession to which the sitter belonged:<sup>5</sup> the figure in the medallion in K474 is St. Catherine of Alexandria with her wheel. Even the views seen through the windows in K474 and the example in Rome are similar, both borrowed partly from Dürer engravings: the horseman and foot-soldier in K474 are copied faithfully from the woodcut Bartsch 131,<sup>6</sup> although none of Dürer's setting for these two figures has been taken over into the painting.<sup>7</sup> As in the Houston portrait, an unfolded paper is shown on the

parapet in K474, but the signature and date it once must have borne have disappeared. The emblem on the man's ring, examined by X-ray, seems to be an hourglass. Various identifications of the sitter have been unsuccessfully attempted.

*Provenance:* Casa Perego, Milan (as early as 1871).<sup>8</sup> Crespi, Milan (catalogue by A. Venturi, 1900, pp. 89 ff., 106, 114, as Bartolommeo Veneto. Wildenstein's, New York (*Italian Paintings*, 1947, list in Introduction). René Gimpel's, Paris (sold by 1919 to the following).<sup>9</sup> Henry Goldman, New York (catalogue by W. R. Valentiner, 1922, no. 4, as Bartolommeo Veneto) – exhibited, always as Bartolommeo Veneto: 'Fiftieth Anniversary Exhibition,' Metropolitan Museum of Art, New York, 1920;<sup>10</sup> 'Italian Art,' Royal Academy, London, 1930, no. 387 of catalogue. Duveen's, New York (*Duveen Pictures in Public Collections of America*, 1941, no. 144, as Bartolommeo Veneto). Kress acquisition, 1937 – exhibited, always as Bartolommeo Veneto: 'Venetian Painting,' California Palace of the Legion of Honor, San Francisco, 1938, no. 3; 'Venetian Paintings from the Samuel H. Kress Collection,' Seattle, Wash., Aug. 1–25, 1938, Portland, Ore., Sept. 1–26, 1938, Montgomery, Ala., Oct. 1–31, 1938; 'Masterpieces of Art,' New York World's Fair, 1939, no. 7; 'Italian Renaissance Portraits,' Knoedler's, New York, Mar. 18–Apr. 6, 1940, no. 20 of catalogue, as portrait of Maximilian Sforza.

*References:* (1) *Preliminary Catalogue*, 1941, p. 16, as Bartolommeo Veneto. (2) The transfer had been made by 1891 (see Frizzoni, *loc. cit.* in note 3, below). (3) K474 was first published by Crowe and Cavalcaselle (*History of Painting in North Italy*, vol. II, 1871, p. 61) as a portrait of Maximilian Sforza by Solario. G. Morelli (*Italian Painters, The Borghese and Doria-Pamphili Galleries in Rome*, vol. I, 1900, p. 176, and earlier edition) and G. Frizzoni (in *Archivio Storico dell'Arte*, vol. IV, 1891, pp. 284 ff.) also attributed the painting to Solario. (4) A. Venturi (in *L'Arte*, vol. II, 1899, p. 454; see also under *Provenance*, above, and *Storia dell'arte italiana*, vol. VII, pt. IV, 1915, p. 698) published it as Bartolommeo Veneto; he has been followed in this opinion by F. Hermanin (in *L'Arte*, vol. III, 1900, pp. 155 ff.), B. Berenson (*Venetian Paintings in America*, 1916, pp. 257 f.; see also *Italian Pictures . . . Venetian School*, vol. I, 1957, p. 13, and other editions), A. L. Mayer (in *Pantheon*, vol. II, 1928, pp. 571 ff.), L. Venturi (*Italian Paintings in America*, vol. III, 1933, no. 476), and by G. Fiocco, R. Longhi, F. M. Perkins, and W. E. Suida (in ms. opinions). (5) See C. R. Beard (in *Connoisseur*, vol. CIV, 1939, pp. 287 ff.). (6) Hermanin (*loc. cit.* in note 4, above) was the first to observe Bartolommeo's use of the Dürer engraving, noting that the knight's expression of surprise with his upraised left hand may be explained in Dürer's original by the fact that what Hermanin believes to be its pendant (Bartsch 127) represents Hercules slaying two knights; presumably the knight in Bartsch 131 is to be thought of as rushing to the rescue of

the knights in Bartsch 127. Bartsch 127 is reproduced by K.-A. Knappe, *Dürer: The Complete Engravings, Etchings, and Woodcuts* [1965], fig. 136, and Bartsch 131, *ibid.*, fig. 140. (7) H. Tietze and E. Tietze-Conrat (in ms. opinion), while attributing K474 to Bartolommeo Veneto, note that the landscape is superior to that in any of his other paintings. (8) K474 was here when it was mentioned by Crowe and Cavalcaselle in 1871 (see note 3, above). (9) R. Gimpel (*Diary of an Art Dealer*, 1966, p. 116), under date of Nov. 7, 1919, says his firm, after owning K474 eight years, has sold it to Goldman. (10) *Bulletin of the Metropolitan Museum of Art*, vol. xv, 1920, pp. 158 f.

### Follower of BARTOLOMMEO VENETO

#### K1009 : Figure 395

MADONNA AND CHILD. Cambridge, Mass., Fogg Art Museum, Study Collection (1962.161), since 1962. Wood.  $22\frac{1}{2} \times 17\frac{1}{2}$  in. (57.2 × 44.5 cm.). Inscribed on plaque at upper right: . . . ASOLVS. Abraded throughout, especially in flesh tones.

The combination of Venetian and Lombard-Leonardesque elements in the composition and figure types and a certain fastidious elegance in details of dress and hair explain the tendency to attribute K1009 to Bartolommeo Veneto.<sup>1</sup> That it is by a Lombard follower of that master in his Milanese period seems most likely. The probable date of K1009 is around the middle of the century.

*Provenance:* Rasponi, Milan. Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited: Museum of Fine Arts, Houston, Tex., 1938–54.

*Reference:* (1) K1009 has been attributed to Bartolommeo Veneto by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions), and to that artist tentatively by B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 12).

### SEBASTIANO DEL PIOMBO

Sebastiano Luciani, called, after he went to Rome, in 1511, Sebastiano Veneziano and, later, Fra Sebastiano del Piombo, from his appointment, in 1531, as keeper of the papal seal (*Piombo*). Venetian School. Born c. 1485; died 1547. According to Vasari he studied first under Giovanni Bellini and then under Giorgione, on whom he modeled his early style. In Rome, where he remained most of his life after 1511, he gradually changed his style, under the influence of Raphael and Michelangelo.

#### K1427 : Figure 397

PORTRAIT OF A WOMAN AS A WISE VIRGIN. Washington, D.C., National Gallery of Art (1092), since 1951.<sup>1</sup> Wood.  $21 \times 18\frac{1}{8}$  in. (53.4 × 46 cm.). Inscribed below the hand: v. [c]OLONNA. Good condition except for a few restorations, cleaned 1947–48.

Thoroughly characteristic of this master in his Giorgionesque style, before he went to Rome, K1427 is regularly accepted as his work, of about 1510.<sup>2</sup> Its closest parallel is the *Salome*, in the National Gallery, London, which is dated in that year. The traditional identification of the sitter as Vittoria Colonna has been rejected by recent critics.<sup>3</sup> But several arguments may be offered against this skepticism and in favor of the old identification. Cleaning has revealed the inscription quoted above, which appears by examination, under infrared and ultraviolet light, to be contemporary with the original painting. It was evidently given credence in the sixteenth and seventeenth centuries, for Enea Vico, who died in 1567, engraved this painting as a portrait of Vittoria Colonna, as did Wenzel Hollar, in 1650, and F. de Grada, in 1692, and de Grada's engraving was used as frontispiece to an edition of Vittoria's poems published in 1692 at Naples. Moreover, the object in the lady's hand is not an ointment box, but a lighted lamp, and she is therefore not shown in the role of the Magdalen, as stated in most citations of the picture, but in the role of a Wise Virgin. Such symbolism would have been an appropriate compliment to the nineteen-year-old Vittoria Colonna at the time she was preparing for her marriage, in 1509. If K1427 was intended as a portrait of Vittoria Colonna, it is undoubtedly much idealized, for it bears less resemblance to some accepted portraits of her than to the model which Sebastiano used for such a subject as his *Salome*.

*Provenance:* John and Jacobus van Veerle, Antwerp (1650, when engraved by Hollar as a portrait of Vittoria Colonna by Sebastiano). Edward White, London – exhibited: 'Old Masters,' Royal Academy, London, 1870, no. 149, as Vittoria Colonna by Sebastiano. White sale, 1872, through Colnaghi's to the following. Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. 1, 1913, no. 140, as portrait of a lady holding a censer, by Sebastiano) – exhibited, always as Sebastiano: 'Venetian Art,' New Gallery, London, 1894–95, no. 178; 'Venetian School,' Burlington Fine Arts Club, London, 1914, no. 9, as portrait of a lady holding a censer; 'Italian Art,' Royal Academy, 1930, no. 399, as a portrait of a lady with a censer; 'Masterpieces from the Cook Collection,' Toledo Museum of Art, Toledo, Ohio, 1944–45, no. 140, as portrait of a lady with a censer. Paul Drey's, New York. Kress acquisition, 1947.

*References:* (1) *Paintings and Sculpture from the Kress*

Collection, 1951, p. 102 (catalogue by W. E. Suida), as *Portrait of a Young Woman as Mary Magdalene* by Sebastiano. (2) Among many who have discussed K1427, usually rejecting the old title, *Vittoria Colonna*, and identifying the subject as a characterization of the Magdalen and the artist as Sebastiano, are E. Benkard (*Die venezianische Frühzeit des Sebastiano del Piombo*, 1907, pp. 27 f.), P. d'Achiardi (*Sebastiano del Piombo*, 1908, pp. 46 ff.), G. Bernardini (*Sebastiano del Piombo*, 1908, p. 15), G. Gombosi (in *Dedalo*, vol. VI, 1925, pp. 62 f.), G. Frizzoni (in *Rassegna d'Arte*, vol. I, 1914, pp. 133 f., calling it *Portrait of a Young Woman*), A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. III, 1928, p. 84), L. Dussler (*Sebastiano del Piombo*, 1942, pp. 19, 138), and R. Pallucchini (in *Critica d'Arte*, vol. I, 1935, p. 42; *Sebastian Viniziano*, 1944, p. 15). (3) See citations in note 2, above. As early as 1895 C. J. Ffoulkes (in *Archivio Storico dell'Arte*, vol. I, 1895, pp. 254 ff.) identifies the attribute as the Magdalen's.

## SEBASTIANO DEL PIOMBO

### K1678 : Figure 399

CARDINAL BANDINELLO SAULI, HIS SECRETARY AND TWO GEOGRAPHERS. Washington, D.C., National Gallery of Art (1399), since 1951.<sup>1</sup> Transferred from wood to canvas. 47 $\frac{7}{8}$  × 59 in. (121.6 × 149.8 cm.). Inscribed near top of bell: EN · TO · R; near bottom of bell: B · DE · SAVLIS · CAR (second line is abbreviation for *Bandinellus de Saulis Cardinalis*); on unfolded paper at lower right is the date: 1516; and the signature: S . . . Faciebat. Fair condition; face of cardinal very much abraded; cleaned 1950-51.

The attribution of K1678 to Sebastiano del Piombo has been as nearly unanimous as the identification of the sitters has been varied.<sup>2</sup> Suida's reading of the inscription on the bell<sup>3</sup> has finally settled the problem of the cardinal's identification and at the same time has suggested the possibility that Raphael's *Portrait of a Cardinal* in the Naples Gallery may represent the same sitter, Bandinello Sauli, a few years earlier than he is shown in K1678. Sauli became a cardinal under Pope Julius II; he helped elect the Medici pope Leo X, and was later involved in a conspiracy against this pope's life; he died in 1518. Although no proof of the identification of the cardinal's three companions in K1678 is as yet forthcoming, the tendency to give them the names of geographers or explorers of the time<sup>4</sup> is justified by the open book of maps and by the lively contemporary interest in New World discoveries. The cover on the table round which the men are gathered is a Turkish arabesque carpet of the class known, from their depiction by Lorenzo Lotto, as 'Lotto rugs.' K1678 may be the earliest dated painting in which this type of rug is shown. More realistically painted than the rug is the fly on the cardinal's white

alb. Zeuxis' painted grapes could scarcely have been more deceptive: twice in less than a decade printers have 'corrected' their reproductions to omit the fly.<sup>5</sup>

What is believed to be an old copy of K1678 is in a private collection in Rome,<sup>6</sup> the same painting, it is conjectured, which belonged to the Albani family and was attributed to Mantegna when Fidenza, in the mid-eighteenth century, made an engraving of the four heads.<sup>7</sup>

*Provenance:* Palazzo Giacomo Balbi del fu Costantino, Genoa (1780 and later). Rt. Hon. Henry Labouchère, afterwards Lord Taunton, London (mentioned here 1854-71) - exhibited: Royal Academy, 1870, no. 11, as the *Medici Family*, by Sebastiano. Captain E. A. V. Stanley (Lord Taunton's grandson), Quantock Lodge, Bridgewater, Somerset (mentioned here 1912). Viscount Henry George Lascelles (later sixth Earl of Harewood, by 1920), London. Seventh Earl of Harewood, London (by 1932; catalogue by T. Borenius, 1936, no. 62, as Sebastiano; sold by Harewood estate to the following). Kress acquisition, 1949.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 104 (catalogue by W. E. Suida), as Sebastiano. (2) K1678 is recorded as the work of Sebastiano by C. G. Ratti (*Istruzione di quanto puo vedersi di più bello in Genova*, 1780, p. 196, locating it in the Balbi palace and calling it a portrait of a cardinal with three other figures), G. Brusco (*Description des beautés de Gênes et de ses environs*, 1781, p. 142, noting that two of the cardinal's companions are thought to be Luther and Calvin), Waagen (*Treasures of Art in Great Britain*, vol. II, 1854, p. 287; Supplement, 1857, pp. 104 f., describing it as 'Amerigo Vespucci submitting maps of his discoveries to various gentlemen,' Vespucci's head being the one in profile), Crowe and Cavalcaselle (*History of Painting in North Italy*, vol. II, 1871, pp. 340 f. identifying the cardinal as Pope Hadrian VI, and reading the signature as SEB . . . FACIEBAT), G. Milanesi (in Vasari, *Le Vite*, vol. V, 1880, p. 573 n. 3, agreeing to the cardinal's identification as Hadrian VI and to the signature as SEB . . . FACIEBAT), P. d'Achiardi (*Sebastiano del Piombo*, 1908, pp. 190 ff.), T. Borenius (in *Burlington Magazine*, vol. XXXVII, 1920, p. 169; see also under *Provenance*), A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. V, 1932, p. 81), L. Dussler (*Sebastiano del Piombo*, 1942, p. 134), R. L. Douglas (in *Burlington Magazine*, vol. LXXXIV, 1944, pp. 30 ff., identifying two of the sitters as Cardinal Giulio de' Medici and Giovanni Vespucci), R. Pallucchini (*Sebastian Viniziano*, 1944, p. 161), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 163, and earlier lists), S. J. Freedberg (*Paintings of the High Renaissance*, vol. I, 1961, p. 374), and J. Pope-Hennessy (*The Portrait in the Renaissance*, 1966, p. 122, discussing the problem of multiple portraits). Only G. Gombosi (in Thieme-Becker, *Allgemeines Lexikon*, vol. XXVII, 1933, p. 74) has doubted the attribution of K1678 to Sebastiano. H. Jedin (in ms.

opinion), following Suida's identification of the cardinal, suggests that the three companions may be other members of the Sauli family, who were chiefly Genoese bankers. (3) *Loc. cit.* in note 1, above. (4) See the speculations cited in note 2, above. (5) See pl. 35 in Pallucchini, *op. cit.* in note 2, above (the error of this 'correction' is noted by E. Camesasca, in *Il Vasari*, vol. XXI, 1963, p. 16). The other 'correction' was made in the color reproduction on p. 79 in part (not all) of the January 1952 edition of the *National Geographic Magazine*. (6) This is reproduced by M. Menotti (in *Nuova Antologia*, vol. CCLXX, 1916, pp. 480 ff.), who calls the sitters 'Cesare Borgia and Niccolò Machiavelli conversing before Cardinal Pier Luigi Borgia, on the left Don Micheletto Corella.' (7) The engraving appears in P. Fianza, *Teste scelte . . .*, vol. V, 1757-64, pls. 33-36, identifying the personages as Duca Valentino, Cardinale Giovanni Borgia, Cesare Borgia, and Niccolò Machiavelli.

## SEBASTIANO DEL PIOMBO

### K2115 : Figure 398

PORTRAIT OF A HUMANIST. Washington, D.C., National Gallery of Art (1400), since 1956.<sup>1</sup> Transferred from wood to masonite. 53×39½ in. (134.7×101 cm.). Very good condition.

That this is a characteristic example of Sebastiano, of around 1520, seems to be beyond dispute.<sup>2</sup> However, the frequently repeated assertion that the sitter represents Federigo Gonzaga da Bozzolo has no support other than Vasari's record that Sebastiano painted his portrait. K2115 neither resembles the presumed portrait of Federigo shown in the Archduke Ferdinand of Tyrol's collection, Vienna,<sup>3</sup> nor interprets the character of Federigo, who was known as a soldier throughout his career. On the contrary, the books, writing equipment, globe, and compass placed beside this gentlemanly dressed sitter are associated with scholarly pursuits and accord well with the quiet, thoughtful expression of the man's face. A painting of the head and shoulders was on the British art market some years ago. It was reproduced as by Sebastiano but may have been a copy by Sir Thomas Lawrence, who is said to have studied the Lansdowne collection of paintings in 1829.<sup>4</sup>

*Provenance:* Ghizzi Family, Naples (sold to the following). Marquess of Lansdowne, Bowood Hall, Wiltshire (since 1821 or earlier, when bought from the Ghizzi Collection; catalogue by G. E. Ambrose, 1897, no. 137, as *Count Federigo da Bozzolo*, by Sebastiano) – exhibited, always as by Sebastiano: 'Pictures of the Italian, Spanish, Flemish, and Dutch Schools,' British Institution, London, 1821, no. 4, as *Federigo da Bozzolo*; 'Pictures by Italian, Spanish, Flemish, Dutch, and English Masters,' British Institution,

1832, no. 14, as *Portrait of a Man*; 'Works of the Old Masters,' Royal Academy, London, 1871, no. 101, as *A Senator*; 'Venetian School,' Burlington Fine Arts Club, London, 1914, no. 27, as *Federigo da Bozzolo*. Knoedler's, New York, 1955. Kress acquisition, 1955.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1956, p. 166 (catalogue by W. E. Suida and F. R. Shapley), as *Portrait of a Humanist* by Sebastiano. (2) Among those who have treated K2115 in the oeuvre of Sebastiano are Waagen (*Treasures of Art in Great Britain*, vol. II, 1854, p. 150, as a male portrait), Crowe and Cavalcaselle (*History of Painting in North Italy*, vol. II, 1871, p. 361, as male portrait), G. Frizzoni (*Arte italiana del rinascimento*, 1891, p. 337, as of late date), G. Gombosi (in Thieme-Becker, *Allgemeines Lexikon*, vol. XXVII, 1933, p. 73, as *Federigo da Bozzolo*), A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. V, 1932, p. 81, as supposed portrait of Federigo da Bozzolo), L. Dussler (*Sebastiano del Piombo*, 1942, p. 128, as *Portrait of a Humanist*), R. Pallucchini (*Sebastian Viniziano*, 1944, pp. 62, 130, as presumed portrait of Federigo da Bozzolo), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 163, and earlier lists, as *Federigo da Bozzolo*). (3) The Vienna portrait is reproduced by F. Kenner, in *Jahrbuch der Kunsthistorischen Sammlungen*, vol. XVII, 1896, p. 211, no. 82. (4) Pallucchini, p. 130 of *op. cit.* in note 2, above, reports that the information about Lawrence comes from the Marquess of Lansdowne. In the Richter Archives at the National Gallery of Art is an unidentified newspaper reproduction of the head made at the time it was discovered in London. As far as can be judged from the reproduction, the painting would seem to have been a copy of K2115.

## SEBASTIANO DEL PIOMBO

### K2189 : Figure 400

'ANTON FRANCESCO DEGLI ALBIZZI.' Houston, Tex., Museum of Fine Arts (61-76), since 1958. Transferred from wood to canvas. 52½×38 in. (133.3×96.5 cm.). Abraded throughout except for hands; cleaned 1957-58.

Only at one time has uncertainty been expressed about Sebastiano del Piombo's authorship of this painting and that was based on its imperfect preservation.<sup>1</sup> Otherwise it is accepted as typical of his Roman period and is usually dated about 1525.<sup>2</sup> This is the year in which the artist's correspondence with Michelangelo dates the portrait which Sebastiano painted in Rome of the Florentine diplomat Anton Francesco degli Albizzi. Vasari praises its life-like quality and the admirable rendering of the materials in the costume – the velvet, satin, and the lining. It is primarily Vasari's emphasis upon the importance of the Albizzi portrait which has favored the hypothesis that it

may be identical with the imposing painting K2189.<sup>3</sup> Anton Francesco degli Albizzi, of an illustrious Florentine family, was nearly forty when Sebastiano painted his portrait and had not yet fallen deeply into the treacherous political activities which were to cost him his life in 1537.

*Provenance:*<sup>4</sup> Walsh Porter. Robert Heathcote (sold 1805, to the following).<sup>5</sup> George, 4th Earl of Aberdeen – exhibited: British Institution, 1816, no. 14, as *Lorenzo de' Medici* by Sebastiano. Charles, 3rd Earl of Liverpool. Richard Sanderson. Frederick John, Lord Monson, Gatton Park, near Reigate. Viscount Oxenbridge (by inheritance from preceding; sold [as from the late Lord Monson Collection], Christie's, London, May 12, 1888, no. 15, as *Lorenzo de' Medici*, by Sebastiano; bought by M. Colnaghi). Colnaghi's, London. Robert H. and Evelyn Benson, London (catalogue by T. Borenius, 1914, no. 97, as *Portrait of a Senator*, by Sebastiano) – exhibited, always as *Portrait of a Senator*, by Sebastiano: 'Venetian Art,' New Gallery, London, 1894–95, no. 223; 'Old Masters,' Burlington Fine Arts Club, London, 1902–03, no. 38; 'Benson Collection,' Manchester Art Gallery, Apr. 27–July 30, 1927, no. 54. Sold 1927 to the following. Duveen's, New York – exhibited: 'Old Masters,' Rijksmuseum, Amsterdam, July–Sept. 1936, no. 124, as *Portrait of a Senator*, by Sebastiano. Kress acquisition, 1957 – exhibited, after entering the Museum of Fine Arts, Houston: 'Major Masters of the Renaissance,' Brandeis University, Waltham, Mass., May 3–June 9, 1963, no. 12 of catalogue by C. Gilbert, as *Anton Francesco degli Albizzi*, painted c. 1525, by Sebastiano.

*References:* (1) C. J. Ffoulkes, in *Archivio Storico dell'Arte*, vol. I, 1895, p. 256, mentioning K2189 (no. 223 in the 1894–95 exhibition), said it was too *rimodernato* to permit recognition of Sebastiano's hand in it. At this time G. Gronau (in *Gazette des Beaux-Arts*, vol. XIII, 1895, p. 435) expressed doubt about the attribution. (2) K2189 has been attributed to Sebastiano and usually dated in the 1520's by, among others, G. F. Waagen (*Art Treasures of Great Britain*, supplement, 1857, pp. 343 f., as stately male portrait), G. Gronau (in ms. opinion, as *Portrait of a Senator*), R. L. Douglas (in ms. opinion, as *Portrait of a Senator*, after 1540), Crowe and Cavalcaselle (*History of Painting in North Italy*, vol. II, 1871, p. 361, as *Portrait*), P. d'Achiardi (*Sebastiano del Piombo*, 1908, pp. 224 ff., as *Portrait of a Man*), G. Bernardini (*Sebastiano del Piombo*, 1908, p. 51, as *Portrait of a Man*), W. Rolfs (in *Repertorium für Kunstwissenschaft*, vol. XLV, 1925, p. 120 n. 7, tentatively as *Pietro Carneseccchi*, between 1538 and 1545), A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. V, 1932, p. 81, as *Portrait of a Man*), G. Gombosi (in Thieme-Becker, *Allgemeines Lexikon*, vol. XXVII, 1933, p. 73, as *Portrait of Fed. da Bozzolo*), L. Dussler (*Sebastiano del Piombo*, 1942, pp. 64 f., 137, as *Portrait of a Roman*), R. Pallucchini (*Sebastian Viniziano*, 1944, pp. 64, 166 f., tentatively as *Anton Francesco degli Albizzi*), M. W. Brockwell (in *Connoisseur*, May 1952, pp. 92 f., 128, as *Anton*

*Francesco degli Albizzi*), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 163, as *Anton Francesco degli Albizzi*). (3) In the Sebastiano literature K2189 has more often been referred to, however, simply as *Portrait of a Man*, *A Senator*, *An Orator*, and also as *Lorenzo de' Medici*: citations in *Provenance* and note 2, above. (4) There would seem to have been two versions of the painting since one of the same description as K2189 except with slightly smaller measurements (49×36 in.) is cited as follows: Rev. John Sandford – exhibited: British Institution, 1847, no. 26, as *Francesco Albizzi*; Lord Methuen, Corsham Court, near Chippenham (mentioned by Waagen, p. 397 of *op. cit.* in note 2, above) – exhibited: British Institution, 1859, no. 4, as *Francesco Albizzi*; Royal Academy, 1877, no. 281, as *Francesco Albizzi*. Lord Methuen sale (Christie's, London, May 13, 1899, no. 86; bought by Waring). G. Donaldson's (deceased), Renaissance Galleries, London (sold, Christie's, London, July 6, 1901, no. 58, as Sebastiano del Piombo; bought by Landstert). (5) G. Redford, *Art Sales*, vol. II, 1888, p. 253, as *Portrait of Lorenzo de' Medici*, by Sebastiano del Piombo.

## GIOVANNI CARIANI

Giovanni Busi, called Cariani. Venetian School. Active 1509–1547. He came from the region of Bergamo, as some of his signatures indicate, and he carried out some of his work for Bergamo; but he probably resided chiefly in Venice. He was influenced by Giorgione, Titian, Palma Vecchio, Lotto, and probably also by Dürer.

### KX-6 : Figure 401

PORTRAIT OF A MAN WITH A BOOK. New York, N.Y., Mrs. Rush H. Kress. Canvas. 38½×32½ in. (97·8×82·5 cm.). Fair condition.

Some indication of the superior quality of this painting is given by the fact that it was attributed to Titian not only in its earliest publication but also again as late as 1956.<sup>1</sup> The Titianesque landscape with lovers, seen through the window, may be more responsible for this opinion than is the portrait itself, which, although variously attributed, is typical of Cariani's portraiture of about 1520.<sup>2</sup>

*Provenance:* Leuchtenberg Gallery, Munich (1852) and, later (by 1903), St. Petersburg (catalogue by J. D. Passavant, 1852, no. 12, as Titian). Contini Bonacossi, Rome. Kress acquisition, 1929 – exhibited: 'Giorgione and His Circle,' Johns Hopkins University, Baltimore, Md., Feb. 23–Mar. 21, 1942, no. 27 of catalogue by G. de Batz, as Cariani; 'Giorgione e i Giorgioneschi,' Palazzo Ducale, Venice, June 11–Oct. 23, 1955, no. 97 of catalogue by P. Zampetti, as Cariani; 'Venetian Paintings of the 16th Century,' Finch College Museum of Art, New York, Oct. 30–Dec. 15, 1963, no. 5 of catalogue by R. L. Manning, as Cariani.

*References:* (1) For the early (1852) publication of KX-6 as Titian see *Provenance*, above. It was published as an early Titian by A. Morassi in *Festschrift W. Sas-Zaloziecky*, 1956, pp. 128 f. (2) KX-6 was attributed to Romanino by A. Néoustroïeff (in an article on the Leuchtenberg Collection after it had been taken from Munich to St. Petersburg, in *L'Arte*, vol. VI, 1903, p. 336) and B. Berenson (tentatively in ms. opinion, but see below). It has been attributed to Paris Bordone by R. Longhi (in ms. opinion) and to Cariani by G. Fiocco, C. Norris, F. M. Perkins, O. Sirén, W. E. Suida, A. Venturi (in ms. opinions), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 55). F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, p. 145) thinks it is Previtali's finest portrait, painted about 1514.

## GIOVANNI CARIANI

K1136 : Figure 402

PORTRAIT OF A BEARDED MAN. Tulsa, Okla., Philbrook Art Center (3362), since 1953.<sup>1</sup> Canvas. 29×22½ in. (73.7×57.1 cm.). Inscribed on paper held by sitter: I. CARIANVS. Good condition except for a few restorations.

The style is recognized as typical of Cariani, about 1525, and the signature is presumably genuine.<sup>2</sup> X-ray shows that while working on the portrait the artist changed the arrangement of the paper, at first held more casually, depending from between the thumb and forefinger.

*Provenance:* Conte Medolago, Bergamo. Cav. Enrico Marinucci, Rome. Contini Bonacossi, Florence. Kress acquisition, 1938.

*References:* (1) Catalogue by W. E. Suida, 1953, p. 52, as Cariani. (2) K1136 has been accepted as Cariani by G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), E. G. Troche (in *Pantheon*, vol. IX, 1932, p. 7; in *Jahrbuch der Preussischen Kunstsammlungen*, vol. LV, 1934, p. 120, as presumed ancestor of Medolago family), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 55).

## GIOVANNI CARIANI

K534 : Figure 404

PORTRAIT OF A GENTLEMAN. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.44), since 1960.<sup>1</sup> Canvas. 30¾×31½ in. (77.2×80.3 cm.). Fair condition; a few restorations in background.

Among the attributions proposed for this portrait – Titian,

Pordenone, Romanino, Moretto da Brescia, and Cariani – the last seems most satisfactory, although the calm dignity of pose and expression make one hesitate to reject the claim of Moretto to the work.<sup>2</sup> The date is probably about 1525.

*Provenance:* Conte del Mayno, Milan (as Titian).<sup>3</sup> Sir George Lindsay Holford, Westonbirt, Gloucestershire (no. 41 of 1924 catalogue, as Romanino) – exhibited: 'Venetian Art,' New Gallery, London, 1894–95, no. 27, as Cariani; 'Venetian School,' Burlington Fine Arts Club, London, 1914, no. 40 of 1915 catalogue, as attributed to Cariani; same place, 1921–22, no. 16, as Cariani. Holford sale, Christie's, London, July 15, 1927, no. 91 of sale catalogue, as Romanino; bought by Modigliani. Avv. Adolfo Werner, Milan – exhibited: 'Italian Art,' Royal Academy, London, 1930, no. 409 of catalogue, as Cariani. Fejer de Buck, Rome. Contini Bonacossi, Florence. Kress acquisition, 1938 – exhibited: National Gallery of Art, Washington, D.C. (419), 1941–52;<sup>4</sup> University of Arizona, Tucson, Ariz., 1954–57, as Cariani.

*References:* (1) Catalogue by F. R. Shapley, 1960, p. 90, as Cariani. (2) K534 has been attributed to Pordenone by G. Fiocco, to Moretto da Brescia by R. Longhi (in ms. opinions), to Cariani by G. Gronau (in *Gazette des Beaux-Arts*, vol. XIII, 1895, p. 438) and (in ms. opinions) by F. M. Perkins, W. E. Suida, and A. Venturi, the last of whom had earlier (in *L'Arte*, vol. XXVI, 1923, p. 30; *Studi dal vero*, 1927, p. 293; *Storia dell'arte italiana*, vol. IX, pt. III, 1928, p. 846) attributed it to Romanino. Also F. Wittgens (in *Apollo*, vol. XI, 1930, pp. 86, 88), E. G. Troche (in *Pantheon*, vol. IX, 1932, p. 7; in *Jahrbuch der Preussischen Kunstsammlungen*, vol. LV, 1934, p. 122), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 55, where incorrectly listed as at Tucson, Ariz.), and M. L. Ferrari (*Il Romanino*, 1961, p. 312) attribute K534 to Cariani. (3) According to the Holford catalogue, cited in *Provenance*. (4) *Preliminary Catalogue*, 1941, pp. 32 f., as Cariani.

## BERNARDINO LICINIO

Venetian School. Active 1511–49. His chief characteristics, especially in his portraits, classify him as Giorgionesque. The influence of Palma Vecchio is more evident in his religious pictures.

K1051 : Figure 405

PORTRAIT OF A YOUNG MAN. Washington, D.C., Howard University, Study Collection (61.151.P), since 1961.<sup>1</sup> Wood. 12×9½ in. (30.5×24.5 cm.). Abraded throughout, especially on robe; cleaned 1961.

The attribution to Licinio is confirmed by the close similarity of K1051 to signed or fully accepted portraits by this

artist.<sup>2</sup> Remarkably close parallels are found among the heads in the *Family Group* by Licinio in the Royal Collections at Hampton Court. Here the boys wear their hair in the same style and are dressed in similar costumes, and all look out of the picture with the same pensive, Giorgionesque expression. The Hampton Court painting is dated 1524; K1051 may be assigned to the same period. The correct position of the sitter's left hand, which had been left unfinished originally (as recent cleaning has shown – see Fig. 405) and then hidden by repaint, had been indicated in a drawing after the portrait when it was in the Vendramin Collection, Venice, in the seventeenth century.<sup>3</sup> K1051 is one of the very few paintings from that important collection which are now known.

*Provenance:* Andrea Vendramin, Venice (1627). Contini Bonacossi, Florence. Kress acquisition, 1936 – exhibited: 'Giorgione and His Circle,' Johns Hopkins University, Baltimore, Md., Feb. 23–Mar. 21, 1942, no. 31, as Licinio; National Gallery of Art, Washington, D.C. (855), 1945–51, as Licinio; Birmingham Museum of Art, Birmingham, Ala., 1952–59.<sup>4</sup>

*References:* (1) Catalogue by J. A. Porter, 1961, no. 10, as Licinio. (2) K1051 has been attributed to Licinio by G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), W. E. Suida (in *Art Quarterly*, vol. IX, 1946, p. 284), H. Tietze (in *Arte Veneta*, vol. I, 1947, p. 141), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 96), and R. Pallucchini (in *Arte Veneta*, vol. XX, 1966, p. 92). (3) The drawing, unlabeled, appears on fol. 68 of the Vendramin manuscript catalogue (Sloane ms. 4004); it is on pl. 56A of T. Borenius's publication of the manuscript: *The Picture Gallery of Andrea Vendramin*, 1923. The identification of this drawing with K1051 was recognized when the painting came to the National Gallery; it was first published by Suida (*loc. cit.* in note 2, above). (4) Catalogue by W. E. Suida, 1952, p. 51, as Licinio.

### Attributed to BERNARDINO LICINIO

#### K206 : Figure 406

PORTRAIT OF A MUSICIAN. Memphis, Tenn., Brooks Memorial Art Gallery (61.189), since 1958.<sup>1</sup> Canvas. 27½ × 21⅜ in. (69.2 × 54.3 cm.). Fair condition; very much abraded; cleaned 1958.

The attribution to Licinio, in his Giorgionesque phase, of about 1515, has been generally accepted, although doubts have been raised as to both attribution and early date.<sup>2</sup>

*Provenance:* Barberini, Rome. Contini Bonacossi, Florence. Kress acquisition, 1932 – exhibited: National Gallery of Art, Washington, D.C., 1941–53.<sup>3</sup>

*References:* (1) Catalogue by W. E. Suida, 1958, p. 40, and by M. Milkovich, 1966, p. 46, as Licinio. (2) K206 has been attributed to Licinio by G. Fiocco, R. van Marle, F. M. Perkins, A. Venturi (in ms. opinions), W. E. Suida (in *Belvedere*, vol. XII, 1934–36, p. 126; in *Art Quarterly*, vol. IX, 1946, p. 284), R. Longhi (*Viatico per cinque secoli di pittura veneziana*, 1946, p. 66, noting that the naturalness of Giorgione has here solidified into an objectivity of almost nineteenth-century flavor), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 97), and R. Pallucchini (in *Arte Veneta*, vol. XX, 1966, pp. 93 f.). H. Tietze and E. Tietze-Conrat (in ms. opinion), questioning the attribution, note that the objectivity of the portrait is unusual, that the treatment of the shirt at the neck is not found elsewhere at this time (a near approach to it, however, is in the double portrait in the Palazzo Venezia, Rome, sometimes attributed to Giorgione), and that the peg box of the viola da gamba is equipped with eleven pegs instead of the usual six. Regarding the viola da gamba the Tietzes cite E. Winternitz, curator of musical instruments at the Metropolitan Museum, New York. Finally, they suggest, not unreasonably, that K206 may come from the circle of the anonymous painter called by J. Wilde (in *Jahrbuch der Kunsthistorischen Sammlungen*, vol. VII, 1933, pp. 113 ff.) the Master of the Self-Portraits. (3) *Preliminary Catalogue*, 1941, p. 105, as Licinio.

### Attributed to BERNARDINO LICINIO

#### K1695 : Figure 407

ALLEGORY. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.31), since 1961.<sup>1</sup> Canvas. 30½ × 37 in. (76.8 × 94 cm.). Abraded throughout.

The dreamy mood is Giorgionesque and the prominence given the armillary sphere in the composition recalls two paintings associated with Giorgione: the *Boy with His Tutor*, from the Cook Collection, Richmond (now in the Michael Straight Collection, Washington, D.C.), and the frescoed frieze of symbols in Casa Pellizzari, Castelfranco.<sup>2</sup> An attribution of K1695 to the Giorgionesque Licinio, about 1520, seems reasonable.<sup>3</sup> The subject would seem to be one frequent in the Renaissance, a young man's choice between the pursuit of learning and the pursuit of luxury. On one side (right, as viewed from the picture) are the student and his tutor, the squirrel and fruits on this side denoting nature. On the other side (left, or sinister, as viewed from the picture) is a beautiful woman at her toilet, her bottle of cosmetics denoting artifice. The young man behind her must make his choice. Reminders in K1695 of Titian in his Giorgionesque phase have suggested the possible connection of the painting with an entry in the 1627 inventory of the Gonzaga Gallery in Mantua: 'A picture by Titian of a disheveled woman and a boy holding a sphere.'<sup>4</sup>

*Provenance:* Private Collection, England. Kleinberger's, New York. Kress acquisition, 1950 – exhibited: Art Gallery, University of Arizona, Tucson, Ariz., 1951–57;<sup>5</sup> 'Giorgione e i Giorgioneschi,' Palazzo Ducale, Venice, June 11–Oct. 23, 1955, no. 121 of catalogue by P. Zampetti, as Licinio.

*References:* (1) Catalogue by F. R. Shapley, 1961, p. 66, as Venetian, first quarter of sixteenth century. (2) The double portrait and the frieze are reproduced by G. M. Richter, *Giorgio da Castelfranco*, 1937, pls. II and LVIII. (3) See catalogue by Zampetti cited under *Provenance*, above, and R. Pallucchini in *Arte Veneta*, vol. XX, 1966, p. 92. (4) See catalogue entry cited in note 5, below. (5) Catalogue by W. E. Suida, 1951, no. 11, as school of Giorgione.

## PORDENONE

Giovanni Antonio de Lodesanis or de Sachis, called Pordenone. Venetian School. Born 1483/84; died 1539. He developed under the influence of Bellini, Giorgione, Lotto, Titian, and Michelangelo. Active in Friuli, Treviso, Venice, Piacenza, and Ferrara.

### K1798 : Figure 409

ST. PROSDOCIMUS AND ST. PETER. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.43), since 1960.<sup>1</sup> Wood.  $34\frac{1}{2} \times 24\frac{1}{8}$  in. (87.6 × 61.3 cm.). Fair condition; some abrasion in flesh tones.

As early as 1648 we have the testimony of Ridolfi<sup>2</sup> that this panel and its pendant, representing St. John the Baptist and St. Jerome (the latter panel disappeared sometime after 1914), flanked Pordenone's painting of the *Transfiguration* (now in the Brera Gallery, Milan) on the altar of the old Church of San Salvatore di Collalto, near Conegliano. There the panels remained well into the nineteenth century, when they were moved into the Castello di Collalto.<sup>3</sup> Although Ridolfi did not say that he considered the half-length saints to have been painted as parts of the *Transfiguration* altarpiece, this was apparently the belief of nineteenth-century writers,<sup>4</sup> who praised the side panels for their grandeur and realism. Discrepancy in scale and style, however, rules out this assumption. The life size of the four saints is quite out of harmony with the small size of the figures in the Brera panel, whose almost dainty treatment contrasts sharply with the bold naturalism of the saints. The date of K1798 and its pendant is reasonably placed at about 1510, since the style is close to that of other pictures painted by Pordenone at about this time in Collalto and neighborhood; for example, the *Madonna and Saints* (including Prosdocimus and Peter), dated 1511, formerly in San Salvatore, Collalto, and the *Madonna and Saints* in the Parrochiale, Susegana.

St. Prosdocimus had special significance for the Counts of Collalto, who were still proprietors of the castle in the nineteenth century: they held that a certain Rambaldo Collalto was the Count of Treviso who was baptized by St. Prosdocimus, disciple of the Apostle Peter. It is the baptismal pitcher that the saint holds here in his right hand.

*Provenance:* Church of San Salvatore, Collalto (presumably from c. 1515; first mentioned here in 1648;<sup>5</sup> last mentioned here in 1828<sup>6</sup>). Castle, Collalto (seen here in 1914).<sup>7</sup> Agnew's, London. Contini Bonacossi, Florence. Kress acquisition, 1950.

*References:* (1) Catalogue by F. R. Shapley, 1960, p. 88, as Pordenone. (2) C. Ridolfi, *Le Maraviglie dell'arte*, 1648, pt. I, p. 101 f. (3) Crowe and Cavalcaselle (*History of Painting in North Italy*, vol. II, 1871, p. 246) report that the panels of half-length saints had been moved into the Castello, where they still flanked the *Transfiguration*. (4) F. di Maniago (*Storia delle belle arti friulane*, 1819, pp. 53, 144 f.; ed. of 1823, pp. 76, 204), L. Crico (*Lettere sulle belle arti trivigiane*, 1833: letter dated 1828), and Crowe and Cavalcaselle (*loc. cit.* in note 3, above). The panels have been discussed in Pordenone's oeuvre more recently by G. Fiocco (in *Bollettino d'Arte*, 1921, p. 196; *Giovanni Antonio Pordenone*, 1943, pp. 34, 35 n., 112, where he mentions having seen K1798 in the Castello at Collalto in 1914), A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. III, 1928, p. 653), and R. Longhi (in ms. opinion). They are listed by B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, pp. 144 and 145) as by Pordenone, 1511. (5) See note 2, above. (6) See Crico, *loc. cit.* in note 4, above. (7) See G. Fiocco, *loc. cit.* in note 4, above.

## Attributed to PORDENONE

### K523 : Figure 411

PORTRAIT OF A GENTLEMAN. New York, N.Y., Mrs. Rush H. Kress. Wood.  $18\frac{7}{8} \times 15\frac{3}{8}$  in. (48 × 39.1 cm.). Very much abraded and restored throughout.

A forceful drawing of the bust of an elderly man wearing a large hat (Uffizi 677), if it is correctly attributed to Pordenone,<sup>1</sup> may be taken as evidence in favor of crediting K523 to that master.<sup>2</sup> Resemblance may be noted also between K523 and the portrait of a corpulent member of the Ottoboni family kneeling at left center in the *Madonna del Carmine* in the Accademia, Venice, sometimes attributed to Pordenone but more likely by Moretto da Brescia. A date of about 1515 is suggested for K523.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1938.



*References:* (1) C. Gamba (in *Rassegna d'Arte*, vol. ix, 1909, p. 38; reproduced) and G. Fiocco (*Giovanni Antonio Pordenone*, 1943, p. 89) attribute the Uffizi drawing to Pordenone; H. Tietze and E. Tietze-Conrat (*Drawings of the Venetian Painters*, 1944, p. 236) think it more likely Florentine. (2) K 523 has been attributed to Pordenone by G. Fiocco, R. Longhi tentatively, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 145).

### Attributed to PORDENONE

K 2060 : Figure 403

PORTRAIT OF A YOUNG MAN WITH A GREEN BOOK. San Francisco, Calif., M. H. De Young Memorial Museum (61-44-16), since 1955.<sup>1</sup> Canvas. 27×22 in. (68.6×55.9 cm.). Good condition except for slight abrasion on face.

When first published, in 1907, this painting, which is always compared with the Giorgionesque Brocardo portrait in the Budapest Gallery, was attributed to Giorgione himself; but despite its Giorgionesque mood it is more plausibly associated with Licinio, Cariani, and, perhaps most convincingly, Pordenone, about 1515.<sup>2</sup> A former identification of the sitter also lacks corroboration: the title *Member of the Onigo Family* is based on a supposition that the painting comes from the Onigo family of Treviso.<sup>3</sup> Speculation about the style of glove worn by the sitter, leaving the end of one finger bare, has not been conclusive.<sup>4</sup> The book in his hand has been tentatively identified as Plutarch's *Lives*,<sup>5</sup> apparently on the assumption that near the top of the book one may decipher the letters PLVTARCO.

*Provenance:* Possibly Onigo Family, Treviso. Volpi's, Florence (sold 1907 to the following). Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. 1, 1913, no. 137, as school of Giorgione) – exhibited: 'Winter Exhibition,' Burlington Fine Arts Club, London, 1907, no. 4 of catalogue, as Giorgione; 'National Loan Exhibition,' Grafton Gallery, London, 1910, no. 60 of catalogue, as Giorgione; 'The Venetian School,' Burlington Fine Arts Club, London, 1915, no. 57 of catalogue, as attributed to Giorgione. Rosenberg and Stiebel's, New York. Kress acquisition, 1954 – exhibited: 'Giorgione e i Giorgioneschi,' Palazzo Ducale, Venice, June 11–Oct. 23, 1955, no. 60 of catalogue by P. Zampetti, as Venetian, under the influence of Giorgione; after entering the De Young Memorial Museum: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 97, as Venetian, early sixteenth century.

*References:* (1) Catalogue by W. E. Suida, 1955, p. 14, as Venetian, early sixteenth century. (2) K 2060 was published

as Giorgione in the *Arundel Club Portfolio*, 1907, no. 12, and in some early exhibition catalogues cited in *Provenance*, above. It has been attributed to Licinio by C. Phillips (in *Daily Telegraph*, Oct. 6, 1909), C. J. Holmes (in *Burlington Magazine*, vol. xvi, 1910, p. 73), and H. Cook (in *ibid.*, pp. 328 ff.). An anonymous critic (in *Burlington Magazine*, vol. xii, 1908, p. 317) considers it, with reservations, in connection with Cariani and Pordenone. L. Venturi (*Giorgione e il giorgionismo*, 1913, pp. 258 f.) gives it to an anonymous Giorgionesque painter. B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 470; *Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 146, tentatively) and G. Fiocco (*Pordenone*, 1943, pp. 47, 113) give it to Pordenone, as do R. Pallucchini (verbally), L. Coletti (*All the Paintings of Giorgione*, 1961, p. 54), and A. Ballarin (in *Arte Veneta*, vol. xiv, 1965, pp. 64 f., placing it in the same stylistic category as Pordenone's *Resurrection of Lazarus* in the Castle Gallery at Prague, which he dates c. 1515). G. Troche (in *Art Quarterly*, vol. xxviii, 1965, pp. 94 ff.) thinks it most likely an early Cariani. (3) The problem is discussed in the 1915 exhibition catalogue cited in *Provenance*, above. (4) *Ibid.* (5) See the 1957 edition of Berenson cited in note 2, above.

### Follower of PORDENONE

K 1106 : Figure 408

ST. CHRISTOPHER. Bloomington, Ind., Indiana University, Study Collection (L62.152), since 1962. Canvas. 68½×28½ in. (175×72.4 cm.). Good condition except for some restoration.

If quality were the only consideration, there could be little objection to the attribution of this painting to Pordenone himself.<sup>1</sup> But since artists of Pordenone's day were averse to repeating their own compositions,<sup>2</sup> it seems more likely that this copy of a detail in Pordenone's altarpiece of the *Madonna della Misericordia*, of 1515, in the Cathedral of Pordenone, is by a follower, probably working in the first half of the sixteenth century.<sup>3</sup> It is by a more gifted follower, however, than Pordenone's prolific son-in-law, Pomponio Amalteo. The altarpiece by Pordenone was evidently very popular, for copies of other details also exist.<sup>4</sup>

*Provenance:* Franck, Rome.<sup>5</sup> Moroli, Rome. Contini Bonacossi, Florence. Kress acquisition, 1937 – exhibited: National Gallery of Art, Washington, D.C. (471), 1941–52.<sup>6</sup>

*References:* (1) K 1106 has been attributed to Pordenone by R. Longhi, F. M. Perkins, W. E. Suida (in ms. opinions), A. Venturi (*Storia dell'arte italiana*, vol. ix, pt. iii, 1928, p. 651 ff.), and B. Berenson (*Italian Pictures . . . Venetian*

*School*, vol. 1, 1957, p. 145). (2) See G. Fiocco, *Giovanni Antonio Pordenone*, 1943, p. 36 n. 9. (3) After attributing K1106 to Pordenone himself (in ms. opinion), Fiocco (*loc. cit.* in note 2, above), concluded that it is a good copy of the period of the original. He has been followed in this opinion by H. Tietze and E. Tietze-Conrat (in ms. opinion). (4) Fiocco, *loc. cit.* in note 2, above. (5) *Ibid.* (6) *Preliminary Catalogue*, 1941, p. 161, as Pordenone.

## ROCCO MARCONI

Venetian School. First mentioned, 1504; died, 1529. Although he is believed to have been a native of Treviso, Marconi developed under Venetian influence and was active in Venice. He may have been a pupil of Giovanni Bellini, whose style he followed closely in his early work, but he was also strongly influenced by Giorgione, Paris Bordone, and Palma Vecchio; he seems to have worked with the last of these for a time as collaborator. In his late career his blond coloring gave way to hotter hues under the influence of Titian.

### K1629 : Figure 410

THE ADULTERESS BEFORE CHRIST. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.28), since 1961.<sup>1</sup> Canvas. 46½ × 61⅝ in. (118.1 × 156.5 cm.). Inscribed on *cartello* in upper background: ROCHVS MARCHONIVS. Good condition except for a few restorations.

Among the copies and nearly a dozen known versions, K1629 is a key example because it is signed. Most like it is the version in the Accademia, Venice, likewise signed. Titian's coloring and Palma Vecchio's breadth of form were strongly influential in K1629, which probably dates about 1525.<sup>2</sup>

*Provenance*: Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. 1, 1913, no. 150, as Rocco Marconi. Contini Bonacossi, Florence. Kress acquisition, 1949.

*References*: (1) Catalogue by F. R. Shapley, 1961, p. 64, as Rocco Marconi. (2) K1629 is dated about 1525 by R. Longhi (in ms. opinion), noting that it shows the influence of the mature Palma and precedes the mannerism of Marconi's last work. It is listed under Marconi by B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 109, and earlier lists) and in art encyclopedias and books on the Venetian School of painting.

## PALMA VECCHIO

Jacopo d'Antonio Negretti, called Palma Vecchio. Venetian School. Born c. 1480; died 1528. He was a follower

of Giovanni Bellini and came early under the spell of Giorgione. Especially well known are his large-scale half-length figures of blond women, placid, languid, luxurious, in contrast to Titian's dramatic presentation of similar models.

### K1554 : Figure 413

THE TRIUMPH OF CAESAR. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.27), since 1961.<sup>1</sup> Wood. 28 × 57½ in. (71.1 × 146.1 cm.). Fair condition; partially cleaned 1960.

This painting has been recognized as belonging to the same series as a longer panel, *The Head of Pompey Being Brought to Caesar*, in the Lord Darnley Collection, Cobham Hall.<sup>2</sup> The two panels are equal in height and probably come from a frieze decoration. K1554 was attributed to Giorgione when first exhibited in London, in 1839.<sup>3</sup> A little later it was associated with Mantegna.<sup>4</sup> It has also been tentatively attributed to Pordenone, Morto da Feltre, Giovanni Battista Grassi, and Romanino.<sup>5</sup> More recently it has been attributed to the Friulian artist Marcello Fogolino.<sup>6</sup> But the figure types and the manner of painting associate the panel most reasonably, it now seems, with the work of Palma Vecchio, of about 1510,<sup>7</sup> near the time when he painted the *Raising of Lazarus* in the Philadelphia Museum.<sup>8</sup>

*Provenance*: Lord Northwick, Thirlestane House, Cheltenham—exhibited: 'Old Masters,' British Institution, London, 1839, no. 154, as Giorgione. Northwick sale, Thirlestane House, Cheltenham, Aug. 19, 1859, no. 1575, as Mantegna (sold to the following). Rev. Cosmo Owen, Cheltenham. H. D. Owen—exhibited: 'National Exhibition of Works of Art,' Leeds, 1868, no. 55, as Mantegna. Cook Collection, Richmond, Surrey (from soon after 1868; catalogue by T. Borenius, vol. 1, 1913, no. 155, tentatively, as Romanino; abridged catalogue by M. W. Brockwell, 1932, pp. 67 f., no. 155, as attributed to Romanino)—exhibited: Burlington Fine Arts Club, London, 1905, no. 35, as school of Giorgione. Contini Bonacossi, Florence. Kress acquisition, 1948—exhibited: National Gallery of Art, Washington, D.C., 1951–56.<sup>9</sup>

*References*: (1) Catalogue by F. R. Shapley, 1961, p. 62, as Palma Vecchio. (2) Crowe and Cavalcaselle, *History of Painting in North Italy*, vol. II, 1871, p. 161. The Cobham Hall painting is reproduced by G. Gombosi, *Palma Vecchio*, 1937, pp. xxxiii, 18. (3) See *Provenance*, above. (4) As Mantegna in *Hours in the Picture Gallery at Thirlestane House*, Cheltenham, 1846. (5) C. Phillips (in *Daily Telegraph*, Nov. 29, 1905) suggests Pordenone. H. Cook (in *L'Arte*, 1906, p. 146) treats the painting as from the school of Giorgione, while noting that it has been attributed to Pordenone and to Romanino. Crowe and Cavalcaselle (see note 2, above) suggest Pordenone, or Morto da

Feltre, or Giovanni Battista Grassi. G. F. Waagen (*Treasures of Art in Great Britain*, vol. III, 1854, p. 201) believes the work to be Venetian, but by an artist unknown to him. See also the catalogues cited under *Provenance*. (6) A. Morassi (in *Burlington Magazine*, vol. LVIII, 1931, p. 129) attributes K1554 to Marcello Fogolino. (7) F. Zeri (in *Paragone*, no. 41, 1953, p. 41) and B. Berenson, *Italian Pictures . . . Venetian School*, vol. I, 1957, p. 125, and earlier lists give it to Palma Vecchio, as does R. Longhi (in ms. opinion). Longhi dates it about 1520, which seems about a decade too late. (8) *The Raising of Lazarus* is reproduced by Gombosi, p. 15 of *op. cit.* in note 2, above. (9) *Paintings and Sculpture from the Kress Collection*, 1951, p. 110 (catalogue by W. E. Suida), as Palma Vecchio.

### Attributed to PALMA VECCHIO

K2140 : Figure 412

PORTRAIT OF A WOMAN. El Paso, Tex., El Paso Museum of Art (1961-6/29), since 1961.<sup>1</sup> Wood.  $29\frac{1}{2} \times 24\frac{1}{4}$  in. ( $75 \times 61.6$  cm.). Abraded throughout; cleaned 1960-61.

Although the modeling of the head, hands, and bust may seem, in the present state of the picture, too summary and the treatment of costume details too stereotyped for Palma Vecchio himself, K2140 is characteristic of his compositions. Like several of his half-length paintings of blond women, K2140, which may date from the 1520's, follows as its ideal one of Titian's masterpieces, the *Flora* of the Uffizi Gallery in Florence. But the Palmesque style of luxuriant physical beauty is more mundane, less animated and sparkling than Titian's.

*Provenance*: Contessa Falier, Castelfranco. Heldring, Amsterdam (1932). International Financing Co., Panama City, Panama. Kress acquisition, 1957.

*Reference*: (1) Catalogue by F. R. Shapley, 1961, no. 29, as Palma Vecchio and assistant.

### Attributed to PALMA VECCHIO

K357 : Figure 415

PORTRAIT OF A MAN. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Florida (61.15), since 1961.<sup>1</sup> Wood.  $18\frac{1}{4} \times 14\frac{3}{4}$  in. ( $46.4 \times 37.5$  cm.). Fair condition; some restorations in sky and cloak and a few in the face; cleaned 1961.

Although this painting has usually been attributed to Bellini, Catena too is a reasonable claimant,<sup>2</sup> and there is

much to be said, especially, for the proposal of Palma Vecchio's name.<sup>3</sup> Characteristic of his early style are the distant blue mountains and the sumptuous breadth of the portrait's composition. The date must be about 1510/15, for the painting is influenced by Giorgione's softness of texture and lyrical mood. The sitter is traditionally connected with the Memmo family, but there seems to be no documentary support of this tradition.

*Provenance*: Conte Robilant-Mocenigo, Venice. Contini Bonacossi, Florence. Kress acquisition, 1935 - exhibited: National Gallery of Art, Washington, D.C. (307), 1941-52;<sup>4</sup> William Rockhill Nelson Gallery of Art, Kansas City, Mo., 1952-60.<sup>5</sup>

*References*: (1) Catalogue by F. R. Shapley, 1961, p. 58, as Bellini. (2) B. Berenson (in ms. opinion) formerly attributed K357 to Catena; but he has more recently (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 31) listed it as a late work by Bellini, to whom G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, and A. Venturi (in ms. opinions) had attributed it. H. Tietze and E. Tietze-Conrat (in ms. opinion) favor an attribution to Catena. (3) W. E. Suida (*loc. cit.* in note 5, below) suggests the possibility of Palma, and F. Heinemann (*Giovanni Bellini e i belliniani*, vol. I, 1962, p. 103) gives it to Bellini influenced by Palma Vecchio. (4) *Preliminary Catalogue*, 1941, p. 37, as Catena. (5) Catalogue by W. E. Suida, 1952, p. 44, as Bellini.

### Attributed to PALMA VECCHIO

K1157 : Figure 414

PORTRAIT OF A YOUNG LADY. Cambridge, Mass., Fogg Art Museum, Study Collection (1962.162), since 1962. Canvas.  $13\frac{5}{8} \times 11\frac{5}{8}$  in. ( $34.6 \times 29.5$  cm.). Very poor condition; abraded throughout.

K1157, which is obviously a fragment, shows characteristics of Palma Vecchio's early style, about 1515.<sup>1</sup> However, in view of its damaged and restored condition a definite attribution cannot be made. The pose is a favorite one with Palma: compare, for example, the *Portrait of a Girl* in the Kunsthistorisches Museum, Vienna (no. 324).

*Provenance*: Contini Bonacossi, Florence. Kress acquisition, 1938 - exhibited: 'Giorgione and His Circle,' Johns Hopkins University, Baltimore, Md., Feb. 23-Mar. 21, 1942, no. 33 of catalogue, as Palma Vecchio.

*Reference*: (1) K1157 has been attributed to Palma by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 125).

## PIETRO DEGLI INGANNATI

Venetian School. Mentioned 1529-48. He was a follower of Bellini and was influenced also by Bissolo, Giorgione, and Palma Vecchio.

## K 1099 : Figure 416

PORTRAIT OF A LADY AS A VIRGIN MARTYR. Portland, Ore., Portland Art Museum (61.40), since 1952.<sup>1</sup> Wood. 20 $\frac{3}{4}$  × 18 $\frac{1}{2}$  in. (52.7 × 46.3 cm.). Inscribed on parapet at right: PETRVS DE INGANATIS F.<sup>2</sup> Fair condition; some restoration in sky and landscape.

The figure type, somewhat voluptuous in form and passive in expression, and the horizontal stretch of landscape are typical of Ingannati, as is the character of the signature. The stylistic influence would seem to have come chiefly from Palma Vecchio, although there is some suggestion of Giorgione also in the landscape. The figure, which appears almost unchanged in some other paintings associated with Ingannati,<sup>3</sup> has usually been identified as Catherine of Alexandria, but that saint's wheel is missing here. The date of K 1099 is placed at about 1530. There is a reasonable possibility that a painting of an *Allegory*, which came from the Clowes Collection to the National Gallery of Art, Washington (no. 1028), may have been the cover for K 1099. The Clowes painting has been attributed to Giorgione, to Palma Vecchio, to the Venetian School, and to Ingannati.<sup>4</sup> Its subject is related to that of Lotto's *Allegory* (K 303, Fig. 385),<sup>5</sup> which originally served as cover for the portrait of Bernardo de' Rossi now in the Naples Museum. The female figure in the Clowes picture, the low-lying buildings, and the pinkish streak of light in the sky are stylistically paralleled in K 1099.<sup>6</sup> Since the coat of arms on the Clowes painting (three red stripes on white) seems to belong to either the Contarini or the Venier family,<sup>7</sup> the lady represented in K 1099 may be supposed to have been a member of one or the other of these two prominent Venetian families.

*Provenance:* Max Rothschild (1932).<sup>8</sup> Marchese Carlo Visconti Venosta, Rome (1936).<sup>9</sup> Contini Bonacossi, Florence. Kress acquisition, 1937 - exhibited: National Gallery of Art, Washington, D.C. (466), 1941-52.<sup>10</sup>

*References:* (1) Catalogue by W. E. Suida, 1952, p. 60, as Ingannati. (2) The DE is written as a monogram; the F may have been a P originally. The signature is accepted as genuine, and the painting is attributed to Pietro degli Ingannati by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions) and B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 92). G. Gronau (in *L'Arte*, vol. XXXVI, 1933, p. 421) thinks that

the picture marks so decided a Bergamask phase that without the signature an attribution to Girolamo da Santa Croce would have seemed reasonable. (3) Cf. K 80, below (Fig. 418). (4) It is given to Giorgione by F. Kieslinger (in *Belvedere*, vol. 1/IV, 1938/39, pp. 61 ff.), to Palma Vecchio by W. E. Suida (verbally), to the Venetian School (label in the National Gallery), to Ingannati by Berenson (*loc. cit.* in note 2, above; see note 6, below). (5) See p. 157. (6) Berenson (*Lorenzo Lotto*, 1956, pp. 3 f., and *loc. cit.* in note 2, above) has accepted my suggestion to him that the Clowes painting may be by Ingannati, painted as a cover for K 1099. (7) Although this is not the most usual form of the Contarini coat of arms, it was identified as Contarini by Kieslinger (*loc. cit.* in note 4, above). (8) K 1099 was in this collection when first published by T. Borenius (in *Burlington Magazine*, vol. LX, 1932, p. 211). (9) See B. Berenson, *Pitture italiane del rinascimento*, 1936, p. 232. (10) *Preliminary Catalogue*, 1941, p. 101, as Ingannati.

Attributed to  
PIETRO DEGLI INGANNATI

## K 80 : Figure 418

MADONNA AND CHILD WITH ST. CATHERINE AND DONOR. Allentown, Pa., Allentown Art Museum, Study Collection (60.07.KBS), since 1960. Wood. 24 × 33 $\frac{1}{2}$  in. (60.9 × 84.2 cm.). Poor condition; at some time very much overcleaned, especially the donor, and badly restored.

That this painting is by a follower of Giovanni Bellini is obvious. The Virgin is a Bellini type which was repeated again and again in this milieu; there are echoes of Giorgione in the landscape with its resting shepherds; and the repetition of an Ingannati model, the *Virgin Martyr* in K 1099 (Fig. 416) explains the tendency to give K 80 to Ingannati. But the poor preservation of the panel leaves the attribution uncertain. Previtali has been suggested and, more plausibly, Francesco Rizzo da Santa Croce.<sup>1</sup> Another version of the composition (from Saint-Souplets), without the donor and with a landscape and saint much more closely resembling those of K 1099, was shown in the 1949 'Mostra di Giovanni Bellini' in Venice, the Madonna being attributed there to Bellini and the saint to Ingannati.<sup>2</sup> A date of about 1530/40 may be suggested for K 80.

*Provenance:* Julius Böhler's, Munich (sold Aug. 8, 1924, as Previtali). Kress acquisition, 1924.

*References:* (1) K 80 was classified as Previtali by Böhler. R. Longhi (in ms. opinion) gives it to the school of Bellini, perhaps Francesco da Santa Croce, c. 1520. (2) No. 123 of catalogue by R. Pallucchini, where it is reproduced.

Attributed to  
PIETRO DEGLI INGANNATI

K1269 : Figure 417

MADONNA AND CHILD. Bridgeport, Conn., Museum of Art, Science, and Industry, Study Collection, since 1963. Wood. 25 × 20½ in. (63.5 × 52.1 cm.). Abraded throughout.

The composition as a whole and the background curtain in detail suggest a follower of Giovanni Bellini.<sup>1</sup> The figure types and the manner of treating the Virgin's hands and the Child's feet are paralleled in such a follower as Ingannati. There are also suggestions of Paris Bordone, especially in the drapery. The date may be about 1530/40.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1941.

*Reference:* (1) Following a verbal opinion by W. E. Suida, K1269 has been classified in the Kress Foundation files as sixteenth-century Venetian. A. Burroughs, who made an X-ray of the picture, suggested (in ms. opinion) Lattanzio da Rimini.

BONIFAZIO VERONESE

Bonifazio de' Pitati, called Bonifazio Veronese from his place of birth. Venetian School. Born 1487; died 1553. His style developed in Venice, probably while he was a pupil of Palma Vecchio, under the influence of Giorgione and, later, of Titian. In turn, Bonifazio influenced such important later painters as the Bassano family.

K207 : Figure 420

SACRA CONVERSAZIONE. Columbia, S.C., Columbia Museum of Art (62-929), since 1962.<sup>1</sup> Canvas. 56¾ × 107¾ in. (144.1 × 274 cm.). Good condition except for a few restorations; cleaned 1961.

A significant place is accorded K207 in the oeuvre of Bonifazio's mature period, about 1550.<sup>2</sup> An interesting parallel is offered by the artist's *Finding of Moses* in the Brera, Milan, a subject which enjoined less restraint than K207 upon Bonifazio's penchant for genre and still-life detail. Yet even in K207 he could appropriately lavish attention on the roses scattered at the feet of the Madonna,<sup>3</sup> on the attributes of the saints, and on the scenes in the distant background. The *Sacra Conversazione*, showing a group of saints in quiet meditation, is a favorite type of subject with Bonifazio. Here the immediate motive is the crowning of St. Catherine of Alexandria, but that ceremony does not disturb the preoccupied mien of the sacred assembly: on

the left, Jerome, Joseph (?), and Tobias, the last led forward by the Archangel Raphael; on the right, Catherine, Peter, and Mark. The composition as a whole may have been influenced by Dürer's *Feast of the Rose Garlands*, which Bonifazio could have seen in the Church of San Bartolommeo, Venice.<sup>4</sup>

*Provenance:* Principe Giovannelli, Venice. Contini Bonacossi, Florence. Kress acquisition, 1932 – exhibited: 'Italian Paintings Lent by Mr. Samuel H. Kress,' Oct. 1932, Atlanta, Ga., through June 1935, Charlotte, N.C., p. 48 of catalogue, as Bonifazio; National Gallery of Art, Washington, D.C. (206), 1941-45;<sup>5</sup> Honolulu Academy of Arts, Honolulu, Hawaii, 1952-60.<sup>6</sup>

*References:* (1) Catalogue by A. Contini Bonacossi, 1962, pp. 116 f., as Bonifazio. (2) K207 has been attributed to Bonifazio by D. Westphal (*Bonifazio Veronese*, 1931, pp. 76 f., with an appreciative analysis of the painting), B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 96; in later lists as 'in great part' by Bonifazio), G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, and A. Venturi (in ms. opinions); see also note 6, below. (3) On the pedestal of the column behind the Virgin perches a robin, perhaps a reference to Christ's Passion, and on St. Catherine's wheel is a goldfinch, probably an allusion to her martyrdom. See H. Friedmann, *The Symbolic Goldfinch*, 1946, pp. 33, 38, 121. (4) Painted by Dürer, 1506, in Venice, where it remained until it was taken to Prague at the end of the century. (5) *Preliminary Catalogue*, 1941, p. 27, as Bonifazio. (6) Catalogue by W. E. Suida, 1952, p. 48, as Bonifazio.

Follower of BONIFAZIO VERONESE

K1829 : Figure 419

MADONNA AND CHILD WITH SAINTS. Nashville, Tenn., George Peabody College for Teachers, Study Collection (A.61-10-9), since 1961.<sup>1</sup> Wood. 25½ × 34 in. (64.8 × 86.4 cm.). Fair condition; cleaned 1961.

Bonifazio's style is clearly reflected in K1829, with its broadly designed, quiet figures recalling the *Sacre Conversazioni* attributed to his period of the 1530's, such as no. 1202 in the National Gallery, London, where, as in K1829, massive architectural ruins serve as background for the Madonna and Child. The saints shown in K1829 are Dorothy (?), with her basket of flowers from which the little St. John has taken a rose to give to the Christ Child; Joseph, with a book; and Catherine of Alexandria, with the broken wheel of her martyrdom.

*Provenance:* Mrs. R. W. Miller, Jr., Minden, La. Kress acquisition, 1950.

Reference: (1) Peabody acquisitions report, 1961, p. 14, as Bonifazio.

## FRANCESCO VECELLIO

Venetian School. Born probably 1475; died 1559/60. He was an older brother of Titian, whose style he generally followed but he was also strongly influenced at times by Giorgione. How much Francesco collaborated with Titian is a matter of considerable speculation.

### K1571 : Figure 423

THE ADORATION OF THE SHEPHERDS. Houston, Tex., Museum of Fine Arts (61-64), since 1953.<sup>1</sup> Canvas. 86 $\frac{3}{8}$  × 68 $\frac{1}{2}$  in. (220.7 × 174 cm.). Inscribed on the scroll carried by the angels: GLORIA · IN · EXCELSIS · DEO · (from Luke 2 : 14). Abraded throughout; many restorations; cleaned 1952-53.

Although the literature concerning K1571 indicates that there has been documentary evidence of its having been painted by Francesco Vecellio,<sup>2</sup> and although its composition is obviously derived from Giorgione, attempts have been made to attribute it to Titian wholly or in part. The composition is based on that of Giorgione's *Adoration of the Shepherds* (K509, Fig. 367), now generally dated between 1505 and 1510.

The history of K1571, which was painted for the high altar of the Church of San Giuseppe, in Belluno, is well known.<sup>3</sup> It is known also that the church was consecrated in 1507; so the altarpiece was probably painted at this time or soon after. As early as 1607 Giorgio Piloni, who had been a friend of Titian's, seems to be mentioning K1571 unclearly, apparently as by Titian, or possibly meaning that Titian painted only the Child, 'so lifelike that every admirer was astonished.'<sup>4</sup> Ticozzi, writing in 1817, while he was the owner of the picture, has treated it as the work of Titian alone.<sup>5</sup> Ticozzi's detailed description would seem to leave no doubt that he is referring to K1571, although he has recorded its size as *alto otto piedi, largo quattro e mezzo*.<sup>6</sup> Other writers have accepted the attribution to Francesco Vecellio until recently, when cleaning revealed that the painting is of better quality than had been suspected. It has been proposed that Titian painted (or finished or retouched) the Child especially, the head of the Virgin, and the angels.<sup>7</sup> Another proposal sees participation of Titian in only drapery passages: the Virgin's veil, dress, and mantle, and the cloth on which the Child lies.<sup>8</sup> These suggestions of the intervention of Titian seem to have been chiefly inspired by the interpretation of certain passages of color as Titian's rather than Francesco's; none of the figure types are uncharacteristic of Francesco. The attribution to Francesco may therefore stand, qualified by the probability that Titian retouched some passages. What has

been thought to be a copy of K1571, rather than an original sketch for it, was noted in 1877 in the Casa Pagani, Belluno.<sup>9</sup> Among the paintings by Francesco offering close parallels with K1571 may be cited a *Madonna and Child with Angels*, formerly in the Artaria Collection, Vienna,<sup>10</sup> in which the Child is repeated with no change in composition.

*Provenance*: San Giuseppe, Belluno (consecrated, 1507),<sup>11</sup> until suppression of the church, in 1807, when it was acquired by the following. Stefano Ticozzi.<sup>12</sup> Casa Pante, Fonzaso, near Belluno (seen there in 1833 and 1877).<sup>13</sup> Sir William James Farrer, London (from 1882;<sup>14</sup> sold, Christie's, London, Mar. 23, 1912, no. 67, as Titian, to the following). Cook Collection, Richmond, Surrey (catalogue by T. Borenius, vol. 1, 1913, no. 146, as Francesco Vecellio). Contini Bonacossi, Florence. Kress acquisition, 1948 - exhibited: 'Mostra dei Vecelli,' Belluno, Aug.-Sept. 1951, p. XIII of catalogue, as Francesco Vecellio; 'Giorgione e i Giorgioneschi,' Palazzo Ducale, Venice, June 11-Oct. 23, 1955, p. 142, no. 59 bis of 3rd ed. of catalogue by P. Zampetti, as Francesco Vecellio.

*References*: (1) Catalogue by W. E. Suida, 1953, no. 8, as Francesco and Tiziano Vecellio. (2) L. Lanzi (*History of Painting in Italy*, vol. III, 1828, p. 152) writes of K1571, saying that it had been considered a fine specimen of Titian until Monsignor Doglioni traced it by authentic documents to Francesco Vecellio. What those 'authentic documents' were seems to be unknown now. Monsignor Lucio Doglioni's *Notizie . . . della città di Belluno*, 1816, p. 35 (first published in 1780; the 1816 edition contains annotations made by Doglioni at some time before his death, in 1803) attributes the painting in San Giuseppe, Belluno (presumably K1571), to Titian, thus: 'In S. Giuseppe una Palla si mira di Tiziano, ed altra del Giovine Palma.' It is possible that Doglioni's discovery to which Lanzi refers is to be found in one of Doglioni's unpublished manuscripts, which are stated in the introduction to the 1816 edition of his *Notizie . . .* to have been numerous. Among others who have attributed K1571 to Francesco Vecellio may be cited Cadorin (*loc. cit.* in note 13, below), Miari (*loc. cit.* in note 11, below), Crowe and Cavalcaselle, tentatively (*loc. cit.* in note 13, below), H. Cook (*loc. cit.* in note 14, below), T. Borenius (see *Provenance*, above), A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. VII, 1934, pp. 72 ff.), O. Fischel (*Tizian*, 5th ed., n.d. [1929?], p. 323, under no. 252), G. Fiocco (in *Arte Veneta*, vol. VII, 1953, pp. 45 ff.; in *Connoisseur*, vol. CXXXVI, 1955, p. 165, admitting the possibility of Titian's participation), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 193; in the caption to his fig. 934 Suida's conclusion is added: 'finished by Titian'). (3) See *Provenance*. (4) G. Piloni (*Historia . . . della città di Belluno*, 1607, p. 165) apparently refers to K1571 in the following ambiguous passage: 'Nella Chiesa di S. Iosepo nell'altar maggiore sono bellissime pitture, & tra queste

un Bambino così naturale, che ognuno stupisse nel mirarlo; & è opera de Ticiano: E ancora un S. Georgio de man de Iacomo Palma, il giouane.' (5) S. Ticozzi, *Vite dei pittori Vecelli*, 1817, pp. 73 ff. (6) About 96×54 in. (7) This is Suida's belief, as stated in *Arte Veneta*, vol. x, 1956, p. 71, and *loc. cit.* in note 1, above. (8) F. Heinemann, *Giovanni Bellini e i belliniani*, vol. 1, 1962, p. 25. (9) Crowe and Cavalcaselle, *loc. cit.* in note 13, below. (10) Reproduced by Fiocco in *Arte Veneta*, vol. ix, 1955, p. 78, fig. 89. (11) *Libro delle Provvigioni del Maggior Consiglio di Belluno* (in the Biblioteca Civica, Belluno), cited by Suida, *loc. cit.* in note 1, above. See also F. Miari, *Dizionario bellunese*, 1843, p. 143 (I have not been able to check this reference). (12) See note 5, above. (13) Cited as there by G. Cadorin (*Dello Amore ai veneziani di Tiziano Vecellio*, 1833, p. 61) and by Crowe and Cavalcaselle (*Titian*, vol. II, 1877, p. 482). Cadorin writes *Pante*; Crowe and Cavalcaselle write *Ponte*. (14) According to H. Cook, in *Burlington Magazine*, vol. x, 1906, p. 108).

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Tiziano Vecellio. Venetian School. Born c. 1477; died 1576. He was probably a pupil of Giovanni Bellini and was strongly influenced by Giorgione. He had the satisfaction of ranking for about sixty years as the greatest Venetian painter. His 'tonal' method of painting remained dominant for generations thereafter and continues to be influential. Titian enjoyed the patronage of the great Italian families of his time (the Este, the Farnese, the Gonzaga, the della Rovere), of the King of France, and above all of the two Hapsburg emperors Charles V, who ennobled him, and Philip II. His talent, industry, achievement, and success were in remarkable conjunction. The high regard in which his work has always been held accounts for the fairly complete survival of his production – including his frequent repetition of his own designs, and students' copies of his originals touched up by him. Thus the existence of an undoubted Titian does not exclude the possibility of his work in other versions and variants.

### K475 : Figure 426

PORTRAIT OF A VENETIAN GENTLEMAN. Washington, D.C., National Gallery of Art (369), since 1941.<sup>1</sup> Canvas. 30×25 in. (76×64 cm.). Inscribed on parapet: vvo.<sup>2</sup> Face in good condition; elsewhere some losses of paint; had at some time been much restored; old restorations cleaned off 1962.

At the end of last century, when this portrait became well known, it was believed to be by Giorgione or a copy after Giorgione or by Licinio. Giorgione's connection with the work, at least as collaborator, still found champions even

after an attribution to Titian came into favor.<sup>3</sup> Only the dating has remained firm, about 1510, a time when Giorgione and Titian were closely related in style and when Titian was preparing to paint the Paduan frescoes (Scuola del Santo), with their comparable figure types and costumes. One of the paintings most closely related to K475 has followed a similar pattern of attribution and dating: the portrait of a woman called *La Schiavona*, now in the National Gallery, London. The recent removal of old repaint from K475, from *La Schiavona*, and also from another portrait of the same period, the so-called *Ariosto* in the National Gallery, London, has supported the Titian attribution in each case. In K475, for example, the gleaming lights on the cloak that could formerly suggest comparison with van Dyck<sup>4</sup> have given place to the muted lights and shadows of a black foliate brocade, the modeling of face and hand is now brought out more firmly, and the blue-gray of the background and the lighter gray of the parapet are better balanced. Moreover, the Venetian view through the window, in spite of the loss of the blue pigment on the canal, has again become a significant part of the picture: instead of a flat, horizontal row of nondescript buildings, we now see the Ducal Palace, the Ponte della Paglia, and other buildings receding into the distance. The inscription vvo, which the cleaning has brought to light on the parapet, remains unexplained, like the vv on the portrait by Giorgione in Berlin. vvo cannot be even tentatively interpreted as a Titian signature, as have been the letters tv on the similar balustrades in the two London Titians referred to above. That the composition of K475 underwent changes in the process of painting was revealed by X-ray some years ago. The sitter's right hand at first grasped the hilt of a sword or dagger. Then the weapon was painted out and a scroll was put into the hand. At this moment, apparently, the parapet was painted in and the book was added between the parapet and the hand. Finally, a crumpled handkerchief was substituted for the scroll. The upward projection of the parapet at the right seems also to have been an afterthought, as does the low neckline of the sitter's white shirt. All these changes were probably made by Titian himself, as is believed to be the case with the changes in *La Schiavona*.<sup>5</sup>

*Provenance*: Robert P. Nichols, London.<sup>6</sup> William Graham, London (sold, Christie's, London, Apr. 10, 1886, no. 450,<sup>7</sup> as *Portrait of a Lawyer* by Giorgione; bought by Colnaghi). Henry Doetsch, London (sold, Christie's, London, June 22, 1895, no. 48, as Licinio). Lt. Col. George Kemp, Lord Rochdale, Beechwood Hall, Rochdale, Lancashire (as early as 1897) – exhibited: Burlington Fine Arts Club, London, 1905, no. 41, as Giorgione. Duveen's, New York. Henry Goldman, New York (catalogue by W. R. Valentiner, 1922, no. 5, as Titian) – exhibited: 'Fiftieth Anniversary,' Metropolitan Museum of Art, New York, 1920, as Titian; 'Early Italian Paintings,' Duveen Galleries, New York, Apr.–May 1924, no. 47 of catalogue of 1926 by

W. R. Valentiner, as Titian. Duveen's, New York (*Duveen Pictures in Public Collections of America*, 1941, no. 153, as Titian). Kress acquisition, 1937.

*References:* (1) *Preliminary Catalogue*, 1941, p. 80, as Giorgione and Titian. (2) These letters came to light when the painting was cleaned, in 1962, by M. Modestini. (3) Shortly after it had once been sold as Giorgione and again as Licinio (see *Provenance*, above), κ475 was published by B. Berenson (in *Gazette des Beaux-Arts*, vol. XVIII, 1897, pp. 274 ff.; *Study and Criticism of Italian Art*, 1901, pp. 82 ff.) as a copy after Giorgione; but see below. Then it was exhibited and published as Giorgione (see H. Cook, in *Burlington Magazine*, vol. VIII, 1906, p. 338), while Sebastiano del Piombo found favor briefly (L. Venturi, *Giorgione e il giorgionismo*, 1913, p. 366). The Giorgione attribution continued to be championed by D. Phillips (*The Leadership of Giorgione*, 1937, pp. 55 f.), A. Morassi (*Giorgione*, 1942, pp. 144, 184, tentatively), and R. L. Douglas (in *Connoisseur*, vol. CXXIV, 1949, pp. 3 ff.), while G. M. Richter (in *Art in America*, vol. XXX, 1942, pp. 151 f.) believed the picture to have been begun by Giorgione, assigning to him the composition which X-ray indicates as the first draft. W. R. Valentiner, in 1922 (see *Provenance*, above), was the first to attribute the portrait to Titian. He has been followed in this opinion by, among others, R. Offner (in *The Arts*, vol. V, 1924, p. 264), B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 573, and later lists), L. Venturi (*Italian Pictures in America*, vol. III, 1933, no. 505), W. E. Suida (*Tiziano*, n.d. [1933], p. 147), H. Tietze (*Titian*, 1937, p. 336), G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), R. Salvini (in *Pantheon*, vol. XIX, 1961, pp. 237, 239 n. 23), and R. Pallucchini (in *Arte Veneta*, vol. XVI, 1962, pp. 234 ff.). (4) See Pallucchini, *loc. cit.* in note 3, above. (5) X-rays of κ475 are published by Richter (*loc. cit.* in note 3, above) and Pallucchini (*loc. cit.* in note 3, above). For a discussion of the changes in *La Schiavona* see C. Gould, *National Gallery Catalogues: Sixteenth-Century Venetian School*, 1959, pp. 120 ff. (6) According to the 1941 Duveen publication cited under *Provenance*. (7) *Ibid.* Entry 450 in the Graham sale catalogue seems to describe this picture.

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### κ2040 : Figures 424–425

DOGE ANDREA GRITTI. Washington, D.C., National Gallery of Art (1408), since 1956.<sup>1</sup> Canvas. 52½ × 40½ in. (133.3 × 103.2 cm.). Inscribed at middle right: TITIANVS E.F. (Titian, Knight, made it); inscribed at upper left: ANDREAS GRITI DOGE DI VENETIA. On the back there is the statement on an attached paper: 'Bought for His Majesty in Italy, 1626.' Also on the back<sup>2</sup> there is (or was): CR (Carolus Rex) surmounted by a crown.<sup>3</sup> Very good condition; cleaned 1955.

That Titian painted κ2040<sup>4</sup> and that the signature is genuine seems to have been little challenged, and then on the ground that the somewhat pompous presentation of the sitter is more typical of Pordenone,<sup>5</sup> or of Palma Giovane.<sup>6</sup> Such criticism would perhaps be scarcely more applicable to this portrait, however, than to Titian's portrait of Bembo (κ1333, Fig. 433), for example, were the figure in κ2040 less corpulent. The motive of gathering up his robes in front suggests that the doge is thought of as moving forward in ceremonial procession.<sup>7</sup> The splendid hand framed in a swirl of drapery is Titian's version, it would seem, of the hand of Michelangelo's *Moses*: Jacopo Sansovino, who like Titian was employed by Doge Gritti, is said to have brought a cast of the hand of Moses to Venice.<sup>8</sup> If the letter E after Titian's name in the signature is an abbreviation for *Eques*, it offers evidence that the painting postdates 1533, the year in which the artist was knighted by Emperor Charles V; stylistically the portrait belongs to the period 1535–40. Andrea Gritti (1454–1538) was doge of Venice from 1523 until his death. At his order Titian painted a considerable number of historical, religious, and allegorical pictures, now mostly lost; and two years after Gritti's death Titian was commissioned, August 18, 1540, to paint this doge's portrait for the Sala del Maggior Consiglio in the Palazzo Ducale.<sup>9</sup> The identity of the sitter in κ2040 as Gritti is occasionally questioned, but the features here show reasonably close similarity to other portraits identified as Gritti.<sup>10</sup>

*Provenance:* Charles I of England (acquired in Italy, 1626, according to a notice on the back; inventory by Van der Doort, 1639;<sup>11</sup> sold, 1651, to the following). Syndicate known as the Twelfth Dividend, organized by John Jackson, lawyer,<sup>12</sup> Wenzel Anton, Prinz von Kaunitz-Rietburg, Chancellor for Empress Maria Theresa (died 1794; sold by his heir Prinz Alois Wenzel Kaunitz at Artaria's, Vienna, Mar. 13, 1820, no. 178, as Titian, to the following).<sup>13</sup> Graf Johann Rudolf Czernin von Chudenitz (died 1845; left to his heirs; catalogue by K. Wilczek, 1936, no. 38, as Titian) – exhibited: 'Mostra di Tiziano, Ca' Pesaro, Venice, Apr. 25–Nov. 4, 1935, no. 31 of catalogue by G. Fogolari, as Titian; 'Europäische Barockmalerei aus Wiener Privatgalerien,' Berner Kunstmuseum, Bern, Dec. 21, 1947–Mar. 31, 1948, no. 47 of catalogue, as Titian. Knoedler's, New York. Kress acquisition, 1954.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1956, pp. 178 ff. (catalogue by W. E. Suida and F. R. Shapley), as Titian. (2) The painting has never been relined. (3) That the canvas was marked on the back with CR surmounted by a crown is stated by Wilczek in his catalogue of the Czernin Collection cited in *Provenance*. The mark is not now visible; it may be hidden by the wide outside boards of the stretcher; but the frailty of the old canvas makes the removal of the stretcher for investigation inadvisable. The statement 'Bought for his Majesty...' is



visible; it is written in what may be a seventeenth-century hand, slightly different from Van der Doort's. For a sample of Van der Doort's writing and an example of Charles I's stamp see M. Levey, *The Later Italian Pictures in the Collection of Her Majesty the Queen*, 1964, fig. III, from the reverse of a painting by Fetti once in Charles I's Collection. Charles I's mark, CR surmounted by a crown, is to be found also on the reverse of K1591 (Fig. 319), Bernardino de'Conti's portrait of Charles d'Amboise (see pp. 133, 149). (4) Among others who have published K2040 as by Titian are G. F. Waagen (*Die vornehmsten Kunstdenkmäler in Wien*, pt. I, 1866, p. 303, no. 38, as portrait of Doge Francesco Venier), G. Gronau (*Titian*, 1904, pp. 73 f.), C. Ricketts (*Titian*, 1910, p. 176), O. Fischel (*Tizian*, 1911, p. 253 n. 82, although tending to doubt the signature), D. von Hadeln (in *Pantheon*, vol. VI, 1930, p. 490, publishing other portraits also of Gritti), W. E. Suida (*Tiziano*, n.d. [1933], p. 80), C. Norris (in *Burlington Magazine*, vol. LXVII, 1935, pp. 127 f., basing a tentative doubt on the uncleaned condition of the painting at this time), L. Dussler (in *Zeitschrift für Kunstgeschichte*, vol. IV, 1935, p. 239, tentatively), H. Tietze (*Tizian*, text vol., 1936, p. 315, with some reservations), E. Tietze-Conrat (in *Art Bulletin*, vol. XXVIII, 1946, p. 81 n. 44, favoring its derivation from Charles I's collection and suggesting that the doge is shown walking), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 189, and earlier lists), R. Pallucchini (*Tiziano: Lezioni . . . Università di Bologna*, vol. I, 1953, pp. 204 f.), and F. Valcanover (*All the Paintings of Titian*, pt. II, 1960, p. 92). (5) Crowe and Cavalcaselle (*History of Painting in North Italy*, vol. II, 1871, pp. 289 f., believed K2040 to be by Pordenone. (6) A. L. Mayer (in *Gazette des Beaux-Arts*, vol. XVIII, 1937, p. 308) suggests an attribution to Palma Giovane; he thinks the canvas has been cut down and that the sitter may be a later doge. (7) Observed by Tietze-Conrat, *loc. cit.* in note 4, above. (8) See Suida, p. 145 n. 43 of *op. cit.* in note 4, above. (9) See Hadeln, p. 489 of *op. cit.* in note 4, above. (10) See the portraits published by Hadeln (pp. 489 ff. of *op. cit.* in note 4, above) and the engraving after Titian's portrait once in Paolo Giovio's collection (Pavli Iovii, *Elogia . . .*, 1575, liber IV, p. 324). (11) For a transcript of the Van der Doort inventory see G. Vertue, *A Catalogue and Description of King Charles the First's Capital Collection*, 1757, p. 105, no. 5 in the 'third privy lodging-room': 'By Titian. Item. Above the door Duke Grettie, of Venice, with his right-hand holding his robes. Bought by the King, half figures [*sic*] so big as life, in a black wooden gilded frame. Length 4 ft. 4 in. Breadth 3 ft. 4 in.' The entry in Van der Doort's inventory, together with the notations on the back of the canvas, furnish excellent evidence of the derivation of K2040 from Charles I's collection. (12) The entry regarding the sale of the Gritti portrait is to be found in the British Museum Harleian Mss. 7352, f. 35v. This information has been kindly given me by W. L. F. Nuttall, who has included the Gritti portrait in his discussion (in *Apollo*,

vol. LXXXII, 1965, p. 308) of the Commonwealth sale. (13) Wilczek (*loc. cit.* in *Provenance*, above) says Kaunitz's collection mark is at the lower right of K2040. Perhaps Wilczek is referring to the small red seal now preserved on the lower left corner of the back of the canvas. Because the markings on this seal are now damaged they cannot be conclusively compared with those on the Kaunitz collection seal reproduced by T. von Frimmel (*Geschichte der Wiener Gemäldesammlungen*, 1899, p. 86).

## TITIAN

### K1333 : Figure 433

CARDINAL PIETRO BEMBO. Washington, D.C., National Gallery of Art (826), since 1945. Canvas.  $37\frac{1}{8} \times 30\frac{1}{8}$  in. ( $94.3 \times 76.5$  cm.). Very good condition.

The attribution of K1333 to Titian now seems not to be disputed,<sup>1</sup> nor is the identity of the sitter questioned.<sup>2</sup> Titian is believed to have painted Cardinal Bembo (1470–1547; became cardinal, 1538) before he had been made cardinal, as well as afterwards.<sup>3</sup> He painted him at least twice about 1540. One of these later two portraits is now in the Naples Gallery.<sup>4</sup> The other is K1333. These two portraits are presumed to be the ones of which Bembo wrote to Girolamo Querini, Venice, on May 30, 1540: 'Thank Titian for the gift of my second portrait, which I intended to write you I had seen, so that it should be properly paid for. Now that he is so kind as to wish to do me this favor, let it be so and I will some day do something for him in return.'<sup>5</sup> The unfinished state of K1333, especially noticeable in the cardinal's left arm, has led to the suggestion<sup>6</sup> that this may have been the first of the portraits painted after Bembo became cardinal and that it was kept in Titian's studio to serve him and his assistants as *modello* in the execution of such replicas as might be needed.

*Provenance*: Palazzo Barberini, Rome.<sup>7</sup> P. & D. Colnaghi's, London (c. 1928). Charles M. Schwab, New York (sold, Parke-Bernet's, New York, Dec. 3, 1942, no. 32, as Titian; bought by S. S. Pichetto, for the following). Kress acquisition, 1942.

*References*: (1) An exception to the attribution to Titian was taken by Morelli (*Italienische Malerei*, vol. I, 1890, p. 406) when he saw K1333 in a dark room in the Barberini Palace; and C. Ricketts (*Titian*, 1910, p. 100 n. 1), judging from a photograph, was doubtful. K1333 has been published as Titian's work by, among others, A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. III, 1928, p. 142, suggesting that this was probably the second of the two portraits referred to by Bembo in 1540, and that the first was the one at Colnaghi's, London; Venturi did not realize that what he referred to as the first and second

portraits were one and the same painting, which went from the Barberini Gallery to Colnaghi's), W. E. Suida (*Tiziano*, n.d. [1933], p. 84), O. Fischel (*Tizian*, 5th ed., n.d. [1929?], pp. 99, 312), B. Berenson (*Pitture italiane del rinascimento*, 1936, p. 493, and later ed.), H. Tietze (*Titian*, 1950, p. 403, suggesting that this may have been left unfinished in Titian's studio to serve as a *modello* for himself and his assistants to follow in making replicas), R. Pallucchini (*Tiziano: Lezioni . . . Università di Bologna*, vol. II, 1954, p. 10), and F. Valcanover (*All the Paintings of Titian*, pt. II, 1960, p. 91). (2) A copy in the Carrara Gallery, Bergamo, after the Naples Gallery's version of Titian's portrait of Bembo (where the sitter is obviously the same man as the one shown in K1333) is inscribed with the names of sitter and artist. (3) Vasari (*Le Vite*, Milanese ed., vol. VII, 1881, pp. 437, 455) informs us that Titian painted Bembo about 1515 and again after he had been made cardinal. (4) The Naples portrait, which shows the cardinal seated, is reproduced by Valcanover (pt. III, pl. 10, of *op. cit.* in note 1, above). A copy of it is in the Carrara Gallery, Bergamo (see note 2, above). (5) Bembo, *Opere*, vol. VI, 1808, p. 316. (6) See reference to Tietze in note 1, above. (7) See note 1, above. A portrait of Bembo by Titian is mentioned as in the Barberini Gallery in 1881 (Milanesi's note 4 on p. 455 of vol. VII of his edition of Vasari, 1881). It is probable also that K1333 is the item mentioned in the Barberini inventory of 1631 as coming from 'Cavalier Bernini' (published by Orbaan, *Documenti sul barocco a Roma*, 1920, p. 497: 'Un ritratto d'un cardinale alto palmi 3 1/2 incirca di man di Titiano, havuto de Cavalier Bernini.' I am indebted to Dr. Harold Wethey for this citation.

## TITIAN

### K2047 : Figure 427

VINCENZO CAPELLO. Washington, D.C., National Gallery of Art (1407), since 1956.<sup>1</sup> Canvas. 55½ × 46½ in. (141 × 118 cm.). Good condition.

Known also in at least three similar versions, K2047 has been associated, like them, with either Titian or Tintoretto or with both. One of these three versions, all of which are almost identical in composition to K2047, was formerly in the Stroganoff Collection (where it was once attributed to Tintoretto)<sup>2</sup> and has been since 1933 in the Hermitage Museum, Leningrad (no. 7759, attributed to the school of Titian).<sup>3</sup> The second version was privately owned in Munich in 1933; it was published at this time and also later, after it had been acquired for the Chrysler Collection, New York, as by Titian.<sup>4</sup> The third version was sold in London, 1956, from an anonymous collection, as Titian.<sup>5</sup> Corresponding to these three versions and to K2047 – possibly identical with one of the four – is a painting described by Waagen in 1857 in the Earl of Dunmore's collection, as by Tintoretto.<sup>6</sup> In a similarly indefinite category is a ver-

sion mentioned by Fischel about forty years ago<sup>7</sup> – its whereabouts then unknown – as a copy of the Stroganoff version.

Finally, two abbreviated versions are definitely copies, based on the portrait (possibly identical with K2047 or one of the three versions listed above) which was owned in the third quarter of the sixteenth century by Paolo Giovio, in Como. One of these copies, including only the bust, was painted by Cristofano dell'Altissimo sometime between 1552 and 1564; it is now in the Uffizi, Florence.<sup>8</sup> This painting, since it is inscribed with the name of the sitter, has served to identify the subject of all the other versions. The second abbreviated version of the portrait, including considerably more of the figure than the first, is an engraving (by Tobias Stimmer?) in the *Elogia* of Paolo Giovio printed in Basle in 1575.<sup>9</sup>

Of the pertinent literary sources, the earliest is a letter to Nicolo Molino, dated Christmas, 1540, from Pietro Aretino, who had just seen a portrait of Capello by Titian in the artist's studio.<sup>10</sup> The second document is Paolo Giovio's *Elogia*, first printed in 1549.<sup>11</sup> Manfredi, in 1602 (*Dignità Procuratoria*), and Stringa, in 1604 (revision of *Venetia descritta da Francesco Sansovino*), mention a portrait of Capello, as admiral, in the office of the Procuratia de Supra, in Venice.<sup>12</sup> Finally, Ridolfi's description of a painting of Capello which he saw in the house of Senator Domenico Ruzzino, Venice (*Le Maraviglie dell'Arte*, 1648),<sup>13</sup> could well apply to one of the several versions. It must be realized, however, that the connection of these sixteenth- and seventeenth-century literary sources with any of the now extant versions of the portrait is only a matter of conjecture; there is no certain documentation of any of these versions before the nineteenth century.

Whether or not one or more of the versions should be attributed to Tintoretto,<sup>14</sup> the composition is thinkable as a further development of the composition (probably slightly earlier – 1536/38) of Titian's portrait of Francesco Maria della Rovere, Duke of Urbino, in the Uffizi, Florence. For Capello's portrait a similar pose has been adopted and an analogous arrangement of the emblems, with the batons leaning against the wall (only three of the five batons symbolizing Capello's five-term command of the Venetian fleet are visible in the present painting; two more are added at the bottom of the Munich-Chrysler version, which also bears the Capello coat of arms). At the same time, the monumentality of K2047 is increased by accentuating the vertical lines in the figure, by simplifying the accessories, especially the helmet, and by placing the imposing figure against a plain, quiet background. The date may then well be 1540, a year before the death of Capello (1465–1541), and it is not unreasonable to conjecture that this may be the portrait which Aretino saw in the artist's studio in the Christmas season of 1540.<sup>15</sup>

*Provenance:* William Beckford, Bath, England (inventory of 1844, as 'Portrait of a Spanish Admiral in Armour

holding a Baton, Tintoretto').<sup>16</sup> Duke of Hamilton (son-in-law of preceding), Hamilton Palace, near Glasgow (sold, by son of preceding, Christie's, London, June 24, 1882, no. 410, as 'Admiral in Armour by Tintoretto'; bought by Colnaghi's). H. Bingham Mildmay, London (1882-93)—exhibited: 'Winter Exhibition,' Royal Academy, London, 1883, no. 180, as Tintoretto. Mildmay sale (Christie's, London, June 24, 1893, no. 73, as Tintoretto; bought by Agnew's). Earl of Rosebery, London (1893 until recently) — exhibited: 'Venetian Art,' New Gallery, London, 1894-95, no. 219, as 'Portrait of a Venetian Admiral' by Tintoretto. Wildenstein's, New York. Kress acquisition, 1954.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1956, pp. 182 ff. (catalogue by W. E. Suida and F. R. Shapley), as Titian. (2) V. Lasareff (in *Jahrbuch der Preussischen Kunstsammlungen*, vol. XLIV, 1923, pp. 172 ff.) attributes the Stroganoff version to Tintoretto. E. von der Bercken (*Die Gemälde des Jacopo Tintoretto*, 1942, p. 112) lists it as wrongly given to Tintoretto. B. Berenson (*Festschrift für Max J. Friedländer*, 1927, p. 229) calls it a copy after Titian. T. Fomiciova (in *Arte Veneta*, vol. XXI, 1967, p. 70 n. 12) thinks it a weak copy of K 2047. (3) Hermitage catalogue, 1958, p. 194. (4) W. E. Suida (*Tiziano*, 1933, pp. 81, 160 f.) and B. Manning (in *Arte Veneta*, vol. XVI, 1962, pp. 49 f.). (5) Sotheby's, London, Nov. 28, 1956, no. 19. Most of the provenance data and bibliography cited in the sale catalogue refer erroneously to the Stroganoff-Hermitage version. (6) G. F. Waagen, *Treasures of Art in Great Britain*, Supplement, 1857, p. 454. (7) O. Fischel, *Tizian*, 5th ed., n.d. [1929?], pp. 295, 327. (8) Reproduced by E. Schaeffer, in *Monatshefte für Kunstwissenschaft*, vol. I, 1908, p. 1117. Schaeffer also reproduces (in *Monatshefte für Kunstwissenschaft*, vol. II, 1909, p. 159) a three-quarter-length portrait, in a somewhat different pose, as Vincenzo Capello. See also Lasareff, p. 175 of *op. cit.* in note 2, above. (9) Book VI, p. 329. (10) *Lettere di Pietro Aretino*, vol. II, 1609, p. 189. (11) See note 9, above. (12) References taken from Dr. Suida's notes. (13) Pt. I, p. 181 of 1648 ed. (14) B. Berenson (*Venetian Painters of the Renaissance*, 1906, p. 136, wrongly identifying the sitter as Admiral Venier) lists K 2047 as an early Tintoretto; but fifty years later (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 189) he lists it as Titian. H. Thode (*Tintoretto*, 1901, p. 80) refers to it as Tintoretto; this opinion is cited by F. P. B. Osmaston (*Tintoretto*, vol. II, 1915, p. 190), who apparently had not seen the painting. F. Valcanover (*All the Paintings of Titian*, pt. II, 1960, p. 129) includes it among the paintings that have been attributed to Titian, but says it is generally considered to be by Tintoretto. (15) The Munich-Chrysler version also has been suggested as the painting referred to by Aretino (see references cited in note 4, above). (16) This information was kindly communicated to me by Mr. R. E. Hutchison (letter of Mar. 8, 1967).

## TITIAN

K 1562 : Figures 428-429

RANUCCIO FARNESE. Washington, D.C., National Gallery of Art (1094), since 1951.<sup>1</sup> Canvas. 35½ × 29 in. (89.7 × 73.6 cm.). Inscribed at middle right: TITIANVS . F . Good condition except for slight abrasion of face; cleaned 1949-50.

Although the attribution of K 1562 to Titian and the identification of the sitter as the prominent prince Ranuccio Farnese are now unquestioned, the picture seems to have been quite forgotten for two centuries. Its whereabouts from 1680 to about 1880 is unrecorded, and then after its reappearance it was usually presumed to be a copy<sup>2</sup> until cleaning, a few years ago, revealed much of the original effect, especially in the costume and in the hand.<sup>3</sup> The painting is now regularly included in Titian's oeuvre.<sup>4</sup> The circumstances of Titian's painting a portrait of Ranuccio Farnese and the date are known from a letter of September 22, 1542, from the humanist Gian Francesco Leoni, then in Padua, to Ranuccio's brother, Cardinal Alessandro Farnese.<sup>5</sup> 'You undoubtedly know,' the letter begins, 'that the Bishop of Brescia is preparing to return to Rome and he will bring with him a portrait of the Prior [Ranuccio Farnese] which he has had done by the divine Titian, for presentation to the Duchess, in which Titian's excellence is to be admired, especially since he executed it partly in the presence of the sitter and partly in his absence.' In 1542 Ranuccio Farnese (1530-65), the gifted son of Pier Luigi Farnese and grandson of Pope Paul III, was a young boy but had already been appointed Prior of San Giovanni dei Forlani at Venice, a rich property belonging to the Knights of Malta.<sup>6</sup> The identification of this sitter in K 1562 should never have been difficult. Yet it seems to have been unknown to even the compiler of a Farnese Collection inventory as early as 1680.<sup>7</sup> The picture is described in detail there and the name of the painter, Titian, is recorded, but not that of the sitter. The same is true of a sketch which van Dyck made of the picture about 1620,<sup>8</sup> labeling the portrait as by Titian but not giving the name of the sitter. It was the age of the sitter and the Maltese cross conspicuously displayed on his cloak that suggested his identification as Ranuccio Farnese after K 1562 had entered the Cook Collection, Richmond.<sup>9</sup> Confirming evidence was later noted<sup>10</sup> in Vasari's comments on a mid-sixteenth-century fresco by Taddeo Zuccaro and assistants which is still to be seen in the Farnese Villa at Caprarola (built 1547-59 for Cardinal Alessandro Farnese). The fresco in question represents Ranuccio's father, Pier Luigi Farnese, receiving from Pope Paul III the baton of commander of the papal forces in 1535. Behind the kneeling Pier Luigi is a young Knight of Malta whom Vasari, in his detailed description of the fresco, identifies as Ranuccio Farnese, and this knight's

portrait is obviously a copy of K1562 but extended to nearly full length.<sup>11</sup> At least two other versions, presumably copies, of K1562 have been known, one in the Berlin Museum,<sup>12</sup> labeled on the back as by 'Salviati,' the other referred to as in the 'Brauer Collection,' Florence.<sup>13</sup>

*Provenance:* Farnese Collection, Parma (recorded here about 1620 and again in 1680; probably taken to Naples, 1734).<sup>14</sup> Brought from Naples to London by Sir George Donaldson shortly before 1885. Cook Collection, Richmond, Surrey (from 1885; catalogue by T. Borenius, vol. 1, 1913, no. 143, p. 170, as possibly by Titian; catalogue by M. W. Brockwell, 1932, no. 143, pp. 68 f., as Titian). Contini Bonacossi, Florence. Kress acquisition, 1948.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 114 (catalogue by W. E. Suida), as Titian. (2) K1562 was considered a copy by O. Fischel (*Tizian*, 5th ed., n.d. [1929?], p. 314, pl. 123), S. Reinach (*Répertoire de peintures*, vol. VI, 1923, p. 245), and B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 574; Italian ed., 1936, p. 494, but see note 4, below). C. Ricketts (*Titian*, 1910, p. 107 n. 1) gives it to the studio of Titian. (3) The face had at an earlier time been somewhat overcleaned. (4) K1562 was early recognized as a Titian by J. C. Robinson (in *Art Journal*, vol. XXXVII, 1885, p. 136, considering the signature genuine; doubts which were later cast on this signature seem now to have been laid to rest) and H. Cook (see addition to Borenius' catalogue note cited in *Provenance*, above). Among others who have published it as Titian are Brockwell (*loc. cit.* in *Provenance*, above), Suida (*Tiziano*, n.d. [1933], p. 88, pl. CXLIX; in *Arte Veneta*, vol. VI, 1952, pp. 38 ff.), R. Pallucchini (*Tiziano: Lezioni . . . Università di Bologna*, vol. II, 1954, pp. 11, 16), H. Tietze (*Tizian*, text vol. 1936, p. 174), B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 192), F. Valcanover (*All the Paintings of Titian*, 1960, p. 93), and J. Pope-Hennessy (*The Portrait in the Renaissance*, 1966, pp. 279 f., using K1562 as an example of Titian as the first great portraitist of children). (5) A photocopy of the old copy of the letter preserved in the Archivio di Stato in Parma has been transmitted to us through the kindness of Prof. E. Falconi. (6) He was later Cardinal of Sant'Angelo and Archbishop of Milan. (7) Quoted by G. Campori, *Raccolta di cataloghi*, 1870, p. 239. (8) Van Dyck's drawing is in the Chatsworth Sketchbook (see L. Cust, *Description of the Sketch-Book by Sir Anthony van Dyck*, 1902, pl. 34). This sketchbook is now in the British Museum. (9) The identification seems to have been made first by G. Gronau (in *Jahrbuch der Preussischen Kunstsammlungen*, vol. XXVII, 1906, pp. 3 ff.) in his study of the copy in Berlin (reproduced by Gronau). (10) By F. M. Kelly in *Burlington Magazine*, vol. LXXV, 1939, pp. 75 ff., pls. A and B. For Vasari's account see *Le Vite*, Milanese ed., vol. VII, 1881, p. 113. (11) The fresco therefore shows Ranuccio several years older than he would have been in 1535 and younger, of course, than he was when the

fresco was painted. (12) See note 9, above. (13) This reference comes from the archives of the Frick Art Reference Library, New York (see folder for the Berlin copy, under Salviati). (14) The Farnese Collection was at this time moved from Parma to Naples by the heir of the Farnese treasures, Charles of Bourbon, Infante of Spain, who became King of Naples in 1734.

## TITIAN

### K 2066 : Figure 431

ST. JOHN THE EVANGELIST ON PATMOS. Washington, D.C., National Gallery of Art (1484), since 1956.<sup>1</sup> Canvas. 93½ × 103½ in. (237.5 × 263.9 cm.). Fair condition; figures of God and the two angels next to Him are much abraded; cleaned 1949.

The first known reference to K 2066 dates from 1581,<sup>2</sup> when it was cited as the work of Titian, to whom it has always continued to be attributed. It was at this time, 1581, in the place for which it was painted and where it remained until 1806: on the ceiling of the second, or new, *albergo* in the Scuola di San Giovanni Evangelista, Venice. This room, shortly before Titian decorated its ceiling, had been added to the Scuola's old Gothic building in order to afford a place for official meetings. It was on the main floor (*piano nobile*), adjoining the long room (Sala della Croce) in which the Scuola's treasured relic of the True Cross was displayed. Recently published documents trace the building of this addition.<sup>3</sup> In 1533 its need was recorded. In 1540 the proposed site had been cleared of the old house which had stood there, and the new building had been begun. Progress was recorded in 1541, '42, and '43, until the construction was mentioned as finished in 1544. It is in the document of April 16, 1544, recording the completion of the building, that is found the only known contemporary reference to Titian in connection with the Scuola. There he is cited as then present at the Scuola, a 'painter, man of experience,' whose advice was being asked in the matter of cutting through paintings in the Sala della Croce to make a doorway into the new *albergo*. Presumably Titian was working on the ceiling at this time, and may have finished it soon after. He was probably responsible for the whole design, consisting of the large section (K 2066) and the surrounding twenty subordinate sections, the interrelationship of which is now a matter of speculation.<sup>4</sup> The subordinate parts consisted of four oblong sections with the symbols of the Evangelists, two of the symbols flanked by reclining nude figures, two by pairs of putti; eight nearly square sections with cherub heads; four nearly square sections with female masks and four with satyr masks. One of these subordinate sections, with cherub heads, has been lost; the other nineteen are still preserved in the Accademia, Venice, where they are now reasonably attributed to Titian and his studio.<sup>5</sup>

In 1806, when the Scuola was confiscated by the state, K2066, as well as the subordinate sections of the decoration, was transferred to the Accademia and, presumably because its state of preservation was misjudged, it was sent in exchange to a certain Barbini, in Turin, and was soon lost to sight.<sup>6</sup> Less than forty years ago it was mentioned as lost and known only from an engraving.<sup>7</sup>

Now installed as a ceiling decoration, K2066 again gives the effect, in some measure, that Titian intended. In spite of damage, some already recorded and repaired before the painting was removed from the Scuola ceiling,<sup>8</sup> the picture is still characterized by Titian's rich coloring of the mid-1540's and by his swift, bold drawing and modeling, in which the changing of his ideas as he worked is indicated by many minor pentimenti. In the pose of the Evangelist and in the illusionistic effect obtained by foreshortening Titian is believed to have been influenced by Correggio's dome of San Giovanni Evangelista, Parma, where the frieze below the dome, like sections of the decorations originally surrounding K2066, incorporated symbols of the Evangelists.<sup>9</sup>

*Provenance:* Scuola di San Giovanni Evangelista, Venice (until 1806, when ceded to the following). Accademia, Venice (until 1818, when passed, in exchange for another painting, to the following). Barbini, Turin. Conte d'Arache (1885).<sup>10</sup> Contini Bonacossi, Florence. Kress acquisition, 1954.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1956, p. 186 (catalogue by W. E. Suida and F. R. Shapley), as Titian. (2) F. Sansovino (*Venetia città nobilissima*, 1581; 1663 ed., p. 284, in the section on the Scuola di San Giovanni Evangelista), after mentioning the paintings by Bellini and others in the 'albergo': 'Nel secondo albergo di dentro, il soffitto fu fatto dal sempre memorando Titiano.' For other early references to K2066 see C. Ridolfi (*Le Maraviglie dell'arte*, vol. 1, 1648, p. 185), M. Boschini (*Le Ricche minere della pittura*, 1674; A. M. Zanetti's edition, entitled *Tutte le pubbliche pitture della città di Venezia*, 1733, p. 294), and Zanetti (*Della Pittura veneziana*, 1771, p. 124). (3) Some of the documents regarding the building of the new albergo had been cited by G. M. Urbani de Gheltof (*Guida storico-artistica della Scuola di S. Giovanni Evangelista*, 1895, pp. 16 f.), but more complete documentation has now been published by J. Schulz (in *Art Bulletin*, vol. XLVIII, 1966, pp. 89 ff.), who discusses the style and the probable original arrangement of the ceiling decoration. He reproduces all of the extant sections of the decoration and also the ground plan of the new albergo and adjacent parts of the Scuola. (4) See note 3, above. (5) S. Moschini Marconi, *Gallerie dell'Accademia di Venezia*, vol. 1, 1955, p. xvi; vol. II, 1962, pp. 262 f. (6) For discussions of the fate of K2066 see F. Zanotto (*Pinacoteca della I. R. Accademia Veneta*, vol. 1, 1810, pp. unnumbered; 2nd ed., 1834), Crowe and Caval-caselle (*Titian*, vol. II, 1877, p. 416), C. Ricci (*La Pinacoteca*

*di Brera*, 1907, pp. 46 ff., 55 f.), Moschini Marconi (*loc. cit.* in note 5, above), Suida (in *Arte Veneta*, vol. X, 1956, p. 74), and Schulz (*loc. cit.* in note 3, above). (7) Suida, *Tiziano*, n.d.[1933], p. 67; his pl. cvmb reproduces Andrea Zucchi's engraving, which may be found in vol. 1, nos. 49 and 50, 1810 ed., of F. Zanotto, *op. cit.* in note 6, above. (8) The damage was described in documents of May 13 and Aug. 12, 1789, and restoration had been completed by Dec. 11 of that year (see Schulz, p. 90 n. 21 and p. 94 of *op. cit.* in note 3, above). (9) A. E. Popham (*Correggio's Drawings*, 1957, pp. 38 ff.) suggests that Titian may have had access to Correggio's drawings for the Parma dome. (10) According to Moschini Marconi (*loc. cit.* in note 5, above), who cites as authority G. B. Cadorin, *Note dei luoghi dove si trovano opere di Tiziano*, 1885, p. 18.

## TITIAN

### K1991 : Figure 430

PORTRAIT OF A FRIEND OF TITIAN. San Francisco, Calif., M. H. De Young Memorial Museum (61-44-17), since 1955.<sup>1</sup> Canvas. 35½ × 28½ in. (90.2 × 72.4 cm.). Inscribed on folded paper held by sitter: *Di Titiano Vecellio singolare amico* (special friend of Titian). Good condition except for some abrasion of the hands.

From the earliest recognizable citation of K1991, in 1844, its attribution to Titian has been fully accepted,<sup>2</sup> and its excellent quality has been a subject of comment. It has been dated from 1530 to 1550. The period in Titian's development around 1550 is most convincingly indicated, a period when in portraiture he seems to have been most interested in invoking the physical presence of his sitters, whereas near the end of his career he tended to probe more deeply into their mental and emotional lives. It may be pertinent to note that one of the most famous sixteenth-century French portraits, that of the apothecary Pierre Quthe, in the Louvre, offers a striking parallel to K1991. In pose, dress, coiffure, and cut of beard the two portraits are closely similar. More remarkable is the similarity of inscriptions. The one on the portrait of Quthe describes the sitter as the AMICO SINGVLARI of the painter Clouet. The Louvre portrait is dated 1562.

Recently K1991 has attracted special attention in connection with a group portrait at Hampton Court.<sup>3</sup> Until a few years ago this group portrait, early attributed to Titian, and now wholly or in part to his studio, presented two figures only,<sup>4</sup> Titian in advanced age and Andrea Franceschi. X-ray has revealed, besides two other submerged portraits on the canvas (one under the painting of Titian, one under the Franceschi), a third in the blank space at the right, where subsequent cleaning has brought to light a copy of the upper part of K1991, including the head and shoulders.

The explanation offered<sup>5</sup> is that while portraits by Titian of the three men were still in his studio (perhaps the self-portrait, of c. 1550, now in Berlin; one of his several portraits of Franceschi, possibly the one now in the Detroit Museum; and κ1991, now in San Francisco) assistants painted the copies on a single canvas,<sup>6</sup> thus commemorating Titian's friendship for the two men. Why the copy of κ1991 was painted out remains unexplained. It had disappeared before the middle of the seventeenth century: the Hampton Court picture was inventoried in Charles I's Collection as showing two figures, Titian and a Venetian Senator; in Charles II's Collection it was inventoried as a portrait of Titian and Aretino; likely it is the picture which Ridolfi saw, probably by 1642, or even earlier, in the gallery of Senator Domenico Ruzzino, Venice, and described as representing Titian in his old age together with Francesco dal Mosaico (Zuccato).<sup>7</sup> While this companion of Titian's has long since been conclusively identified as Andrea Franceschi, on the basis of other portraits of him, the rediscovered companion in the Hampton Court picture is portrayed in only one other known painting, κ1991; attempts to identify its sitter have thus far been fruitless.

*Provenance:* Third Marquess of Lansdowne, Lansdowne House, London (here in 1844;<sup>8</sup> catalogue by G. E. Ambrose, 1897, no. 45, as Titian), and succeeding generations to the Sixth Marquess (sold, Christie's, London, Mar. 7, 1930, no. 75, as Titian, to the following). Frank T. Sabin's, London – exhibited: 'Gems of Painting,' Frank T. Sabin Gallery, London, Summer, 1937. Mrs. E. S. Borthwick Norton (sold, Christie's, London, May 15, 1953, no. 87, as Titian, to the following). Koetser's, London. Kress acquisition, 1954. Exhibited, after entering the M. H. De Young Memorial Museum: 'Titian, Tintoretto, Paolo Veronese,' Art Gallery, Toronto, Canada, Feb. 12–Mar. 13, 1960, no. 2 of catalogue, as Titian.

*References:* (1) Catalogue by W. E. Suida, 1955, p. 16, as Titian. (2) κ1991 is first mentioned as no. 52, *A Venetian Portrait*, in the catalogue of Lansdowne paintings published by Mrs. Jameson, *Private Galleries of Art in London*, 1844, p. 311. It is cited as a spirited portrait by Titian in G. F. Waagen's *Treasures of Art in Great Britain*, vol. II, 1854, p. 151. After its sale from the Lansdowne Collection, in 1930, it becomes prominent in the literature on Titian, its excellence recognized by W. E. Suida (*Tiziano*, n.d. [1933], pp. 85, 163, dating it shortly after 1530, but about 1540 in *loc. cit.* in note 1, above), J. Wilde (in *Jahrbuch der Kunsthistorischen Sammlungen*, vol. VIII, 1934, p. 164, dating it c. 1540), H. Tietze (*Tizian*, 1936, p. 186, pl. 207, dating it c. 1550), T. Borenius (in *Burlington Magazine*, vol. LXXI, 1937, p. 41, dating it c. 1540), B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 190), F. Bologna (in *Arte Veneta*, vol. XI, 1957, p. 65), St. John Gore (in *Burlington Magazine*, vol. C, 1958, pp. 351 f., publishing

the copy of κ1991 as revealed by X-ray in the Hampton Court triple portrait), R. Pallucchini (*Tiziano: Lezioni . . . Università di Bologna*, vol. II, 1954, pp. 55 f., dating it c. 1550), F. Valcanover (*All the Paintings of Titian*, pt. III, 1960, p. 38), and E. G. Troche (in *Art Quarterly*, vol. XXVIII, 1965, pp. 97 f., dating it c. 1550). (3) Discussed and reproduced by St. John Gore, *loc. cit.* in note 2, above. (4) Reproduced in this state by O. Fischel, *Tizian*, 5th ed., n.d. [1929?], p. 276. (5) See St. John Gore (*loc. cit.* in note 2, above). (6) Berenson (p. 186 of *op. cit.* in note 2, above) credits Titian with the portrait of Franceschi in the Hampton Court canvas. (7) C. Ridolfi, *Le Maraviglie dell'arte*, vol. I, 1648, p. 180. See also p. 325 of Fischel, *op. cit.* in note 4, above. (8) Mrs. Jameson, *loc. cit.* in note 2, above.

## Attributed to TITIAN

### κ1874 : Figure 422

THE ADORATION OF THE CHILD. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.41), since 1960.<sup>1</sup> Wood. 7½ × 6⅜ in. (19 × 16.2 cm.). Good condition.

This composition is known in a larger painting (19¼ × 15¾ in.) from the Imperial Palace of Gatchina, now in the Hermitage Gallery, Leningrad.<sup>2</sup> An engraving dated 1515, by the Master F. N.,<sup>3</sup> which is more directly related to the Leningrad painting than to κ1874, repeats the three figures almost exactly, only grouping them less compactly and placing them in a landscape which is made up chiefly of elements borrowed from Dürer. The Leningrad painting has been variously attributed, to Cariani, Giorgione or his school, and the young Titian. κ1874 also has been attributed to Giorgione or a Giorgionesque artist and to the young Titian.<sup>4</sup> Painted in the lyrical mood of Giorgione but with more vibrant coloring, it is reasonably associated with the style of Titian around 1510, when he was under the strong influence of Giorgione.

*Provenance:* Frederick Mont's, New York. Kress acquisition, 1952 – exhibited: 'Giorgione e i Giorgioneschi,' Palazzo Ducale, Venice, June 11–Oct. 23, 1955, no. 75 of catalogue by P. Zampetti, as the young Titian; after entering the North Carolina Museum: 'Art Treasures for America,' National Gallery of Art, Washington, D.C., Dec. 10, 1961–Feb. 4, 1962, no. 94, as Titian.

*References:* (1) Catalogue by F. R. Shapley, 1960, p. 84, as Titian. (2) The Leningrad painting is reproduced by H. Tietze and E. Tietze-Conrat, in *Art Bulletin*, vol. XXXI, 1949, fig. 4, opposite p. 12. (3) The engraving is reproduced by A. M. Hind, *Early Italian Engravings*, vol. VII, 1948, pl. 830. (4) κ1874 has been attributed to Giorgione by A. Morassi (in *Emporium*, vol. CXXI, 1955, pp. 149 ff.);

to an artist close to Giorgione by G. Fiocco (in *Connoisseur*, vol. CXXXVI, 1955, p. 169); to a Giorgionesque artist by B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 86); to the young Titian by W. E. Suida (in *Arte Veneta*, vol. VIII, 1954, p. 155) and E. Tietze-Conrat (verbally); and to Giorgione and Titian by G. Perocco (in *Emporium*, vol. CXXXII, 1955, p. 18).

### Attributed to TITIAN

#### K 390 : Figure 444

CUPID WITH THE WHEEL OF FORTUNE. Washington, D.C., National Gallery of Art (324), since 1941.<sup>1</sup> Canvas. 26×21 $\frac{3}{4}$  in. (66×55.2 cm.). Good condition except for a few restorations.

Although said to have been attributed earlier to Correggio, K 390 since its first publication, in 1931,<sup>2</sup> has generally been referred to Titian,<sup>3</sup> about 1520, on the basis of analogy with the angels in Titian's *Assumption* in the Frari, Venice. The resemblance is not striking, however, and no closely similar monochrome decorative painting of this kind can be cited in Titian's oeuvre. An attribution, proposed years ago, to Girolamo Romanino deserves consideration,<sup>4</sup> as does the suggested analogy to Giulio Campi's decoratively treated putti, those, for example, in his frescoes in San Sigismondo, Cremona.<sup>5</sup> An attempt to explain the subject as Cupid between symbols of chance (a wheel) and patience (an ox skull)<sup>6</sup> fails to carry conviction because the skull suspended from a tree does not seem to be that of an ox: it apparently has no horns and it is very small.<sup>7</sup> The way in which the putto's drapery is blown up and back suggests that he has stopped suddenly after rushing forward; and he seems to be bracing his body and grasping the wheel to impede its forward movement. According to one explanation of the subject, the animal skull, symbol of decline, warns: 'Love arrests for you the precipitate wheel of fortune.'<sup>8</sup>

*Provenance:* Viani, Rome. Contini Bonacossi, Florence. Kress acquisition, 1935.

*References:* (1) *Preliminary Catalogue*, 1941, p. 199, as Titian. (2) W. E. Suida (in *Dedalo*, vol. XI, 1931, pp. 894 ff.) was the first to attribute K 390 to Titian. (3) K 390 has been attributed to Titian, in ms. opinions, by G. Fiocco (suggesting that the painting may have been designed as the cover for a portrait), G. Gronau, R. Longhi, R. van Marle, F. M. Perkins, and A. Venturi. B. Berenson (in ms. opinion, 1938) rejected the Titian attribution and suggested Romanino instead; later (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 192) he listed it as Titian. (4) See ms. opinion of Berenson in note 3, above. (5) H. Tietze and E. Tietze-Conrat (in communication of 1947). (6) E. Wind, *Pagan Mysteries in the Renaissance*, 1958, p. 93. (7) This was called

to my attention by H. Friedmann, in a letter of July 31, 1961. (8) This explanation is offered by Suida (*Le Titien*, 1935, p. 71).

### Attributed to TITIAN

#### K 512 : Figure 435

A VENETIAN COURTESAN. Washington, D.C., National Gallery of Art (403), since 1941.<sup>1</sup> Canvas. 38 $\frac{1}{2}$ ×29 $\frac{1}{8}$  in. (98×74 cm.). Abraded throughout except for green dress.

The problematical status of K 512 is indicated by the fact that while one Titian specialist has considered the painting one of the greatest masterpieces among Titian's portraits,<sup>2</sup> another has rejected it categorically from Titian's oeuvre.<sup>3</sup> As has been more than once noted, there is no justification for the attempted identification of the sitter as Giulia di Gonzaga-Colonna or as Titian's daughter Lavinia. Not only is there lack of resemblance in features; the costume in K 512 is not that of a well-bred lady; it is the familiar, negligee type of dress worn by Venetian courtesans, as we find it described, in the costume books of the sixteenth-century Cesare Vecellio,<sup>4</sup> and shown in several known paintings from the milieu of Titian which resemble K 512 not only in costume but also in pose. The women are shown holding various objects, now a cat,<sup>5</sup> now a vase,<sup>6</sup> or, as in K 512, an apple. The paintings are apparently based on portraits of Turkish women attributed to Titian.<sup>7</sup> K 512 was at one time, when in the Wilbraham Collection,<sup>8</sup> considerably larger (45 $\frac{1}{2}$ ×35 $\frac{1}{4}$  in.) than at present. The reproductions showing it in the larger size also indicate a more mechanical, less painterly technique – especially noticeable in the costume – than is suggested by the painting at present. It may be due to the effect of cleaning and restoration of the picture at various times that doubts as to its attribution arise when K 512 is placed beside an acknowledged Titian masterpiece of the period in question, about 1555: the translucent pinkish glazes of soft flesh and the sure modeling of rich drapery in the *Venus with a Mirror* in the Andrew Mellon Collection of the National Gallery of Art (no. 34) are not now to be found in K 512.

*Provenance:* George Wilbraham – exhibited: British Institution, London, 1829, no. 161, as *Titian's Daughter*, by Titian. G. F. Wilbraham, M.P. – exhibited: 'Old Masters,' Royal Academy, London, 1883, no. 191, as *Caterina Cornaro*, by Titian. Maj. Hugh Edward Wilbraham, Delamere House, Northwich, Cheshire – exhibited: 'Venetian School,' Burlington Fine Arts Club, London, May–July, 1914, no. 19 of 1915 catalogue, as *Portrait of a Lady*, by Titian. Duveen's, New York (*Duveen Pictures in Public Collections of America*, 1941, no. 155, as presumed portrait of *Giulia di Gonzaga-Colonna*, by Titian). Kress

acquisition, 1938 – exhibited: 'Masterpieces of Art,' New York World's Fair, May–Oct. 1939, no. 383, as Titian; 'Italian Renaissance Portraits,' Knoedler's, New York, Mar. 18.–Apr. 6, 1940, no. 21, as Titian.

*References:* (1) *Preliminary Catalogue*, 1941, p. 200, as *Portrait of a Lady (Giulia di Gonzaga-Colonna?)*, by Titian. (2) W. E. Suida, in ms. opinion, 1939, dating K512 about 1550. See also Suida's *Tiziano*, n.d. [1933], p. 107, where the painting is erroneously cited as in the Mellon Collection, Washington. Also it has been attributed to Titian by G. Fiocco, R. Longhi tentatively, F. M. Perkins, A. Venturi (in ms. opinions), and R. Pallucchini (*Tiziano: Lezioni . . . Università di Bologna*, vol. II, 1954, pp. 63 f.). B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 192) lists it as Titian, but he qualifies this judgment in a ms. opinion, saying 'perhaps an autograph by Titian.' It is catalogued as attributed to Titian by F. Valcanover (*All the Paintings of Titian*, pt. IV, 1960, p. 165). (3) In a ms. opinion, H. Tietze and E. Tietze-Conrat refuse K512 to Titian, and H. Tietze (*Tizian*, 1936) omits it from the artist's oeuvre. O. Fischel (*Tizian*, 5th ed., n.d. [1929?], p. 318, under no. 176) considers it a production of Titian's school, and D. von Hadeln (in *Pantheon*, vol. VII, 1931, p. 86 n.) cites it as by a late imitator of Titian. The X-ray photograph of K512 is very indistinct and blurred and offers no help with the attribution. (4) See the description in Cesare Vecellio, *Degli abiti antichi et moderni*, 1590, no. 146. See also Hadeln, p. 86 of *op. cit.* in note 3, above. (5) Private Collection, New York; reproduced by Hadeln, p. 85 of *op. cit.* in note 3, above. (6) Dresden Gallery; reproduced by Suida, pl. 189b of *op. cit.* in note 2, above. (7) One of these, now in the Ringling Museum, Sarasota, is reproduced by Hadeln, p. 85 of *op. cit.* in note 3, above. (8) See *Provenance*, above. Suida (pl. 197 of *op. cit.* in note 2, above) reproduces the picture in its former size and condition. But it seems likely that he had not seen the painting itself since he was confused about its location (see note 2, above).

## Studio of TITIAN

### K1694 : Figure 432

THE EDUCATION OF CUPID. El Paso, Tex., El Paso Museum of Art (1961–6/28), since 1961.<sup>1</sup> Canvas. 71½ × 46 in. (181.6 × 116.9 cm.). Fair condition; some restoration in face and left arm of Venus, and in background; cleaned 1950.

A formidable list of documents carries back the history of K1694 to 1621, when it was inventoried in the collection of Emperor Rudolf II nine years after his death. Rudolf II was twenty-four years old when Titian died and so might have bought paintings from Titian himself or from his

son. But although K1694 was listed as by Titian in the collections of Emperor Rudolf, Queen Christina of Sweden, the Dukes of Orléans, and the Dukes of Sutherland, the attribution is by no means unanimously accepted among critics.<sup>2</sup>

Whether or not Titian had a hand in its execution, the painting reflects his style of the late 1540's. Cupid, engrossed in reading from the sheet held for him by Mercury while Venus looks on, recalls many of Titian's figures; it is similar, for example, to the Cupid turned in the opposite direction in *Venus with a Mirror* in the Andrew Mellon Collection of the National Gallery of Art, Washington. The whole composition testifies to the admiration Titian felt for Correggio, who treated this theme in a painting now in the National Gallery, London. K1694 has apparently been considerably cut down: an engraving of about 1800<sup>3</sup> shows the picture about a foot wider than it is now, with much more background to the right of Mercury and slightly more to the left of Venus; beneath the engraving the size of the painting is indicated as 6 *pieds* by 4 *pieds*, 10 *pouces*.

*Provenance:* Emperor Rudolf II, Prague (died 1612);<sup>4</sup> looted from Prague by the Swedish army, 1648. Queen Christina of Sweden, Stockholm and Rome.<sup>5</sup> Cardinal Decio Azzolino (inherited, 1689, along with the rest of the Queen's great collection). Marchese Pompeo Azzolino, nephew of preceding (sold, 1692, to the following). Don Livio Odescalchi, Duca di Bracciano (left at his death, 1713, to Prince Baldassare Erba Odescalchi, who sold it, 1721, to Pierre Crozat, representing the following). Philippe, Duc d'Orléans, Regent of France (died, 1723).<sup>6</sup> Louis, Duc d'Orléans (died 1785). Louis Philippe 'Egalité' (sold, 1792 to the following). Vicomte Édouard de Walckiers, Brussels banker (sold, 1792, to the following). Laborde de Méréville (who took it to London, 1792). Jeremiah Harmann's, London (sold to a consortium consisting of the Duke of Bridgewater, the Earl of Carlisle, and the Earl Gower – exhibited: Lyceum, London, Dec. 26, 1798–end of Aug. 1799, no. 211, as Titian). Earl Gower, Marquess of Stafford, Stafford House, London, in whose family it remained from 1798 until the death of the Fourth Duke of Sutherland in 1913 (sold, Christie's, London, July 11, 1913, no. 89, as Titian, to Kendal). Arthur L. Nicholson, London. Paul Drey's, New York – exhibited: 'The Age of Titian,' Columbus Gallery of Fine Arts, Columbus, Ohio, Oct. 6–Nov. 10, 1946 (no. 23 of catalogue by L. H. B. Malone, as Titian). Kress acquisition, 1950 – exhibited: Philadelphia Museum of Art, 1950–53.<sup>7</sup>

*References:* (1) Catalogue by F. R. Shapley, 1961, no. 28, as studio of Titian. (2) K1694 has been attributed to Titian by O. Fischel, A. Venturi (in ms. opinions), W. E. Suida (*Tiziano*, n.d. [1933], pp. 71 f.; in *Arte Veneta*, vol. VI, 1952, pp. 33 ff., stating that G. Gronau, von Hadeln, and



A. L. Mayer also have accepted the attribution to Titian), and R. Pallucchini (*Tiziano: Lezioni . . . Università di Bologna*, vol. II, 1954, pp. 45 f.). More than a century ago G. F. Waagen (*Treasures of Art in Great Britain*, vol. II, 1854, p. 60), while not directly contesting the attribution, listed the painting as relatively unimportant; and a little later Crowe and Cavalcaselle (*Titian*, vol. II, 1877, p. 463) denied it to Titian, attributing it to Schiavone. F. Valcanover (*All the Paintings of Titian*, pt. IV, 1960, p. 84) catalogues it as attributed to Titian. It is not included in Titian's oeuvre by H. Tietze and B. Berenson. (3) See note 6, below. (4) H. Zimmermann, 'Das Inventar der Prager Schatz- und Kunstkammer von 6. Dez. 1621,' in *Jahrbuch der Kunsthistorischen Sammlungen*, vol. XXV, pt. 2, 1905, p. XL, no. 952. (5) G. Campori, *Raccolta di cataloghi*, 1870, p. 339. (6) *Galerie du Palais Royal*, edited by J. Couché, vol. II, 1786-1806, pl. unnumbered, engraving by Bouillard. C. Stryiński, *La Galerie du Régent Philippe, Duc d'Orléans*, 1913, p. 151, no. 35. (7) Suida, in *Philadelphia Museum Bulletin*, vol. XLVI, Autumn, 1950, pp. 11 f., as Titian.

### Circle of TITIAN, c. 1510

#### K1052 : Figure 421

ST. JEROME IN PENITENCE. Sacramento, Calif., E. B. Crocker Art Gallery (749), since 1938.<sup>1</sup> Canvas. 22½ × 17½ in. (57.1 × 44.5 cm.). Fair condition; abraded throughout.

Opinions expressed concerning K1052 have usually given it to Bonifazio Veronese<sup>2</sup> in a Titianesque vein. But compositions of this kind are unknown in Bonifazio, whose typical figure groups are shown against mountainous backgrounds. The far-reaching plain in K1052, with a distant city view (probably Venice) dominated by a bell tower and with a tall slender tree in the foreground and a single kneeling figure, is much more in the spirit of Giorgione and of such a Titian as the National Gallery, London, *Noli Me Tangere* than is to be expected from Bonifazio. X-ray reveals a first draft of St. Jerome's torso and head in a more vertical pose than they now have, and his right arm was more elevated.

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1936.

*References:* (1) Catalogue, 1964, p. 53, as Bonifazio. (2) K1052 has been attributed to Bonifazio by G. Fiocco, R. Longhi, F. M. Perkins tentatively, W. E. Suida, A. Venturi (in ms. opinions), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 44), who in an earlier ms. opinion had, perhaps more plausibly, suggested Francesco Vecellio.

### Follower of TITIAN

#### K1804 : Figure 434

PORTRAIT OF A YOUNG LADY AS VENUS BINDING THE EYES OF CUPID. Washington, D.C., National Gallery of Art (1095), since 1951.<sup>1</sup> Canvas. 48½ × 38½ in. (122.4 × 97.3 cm.). Fair condition; flesh tones slightly abraded except for face of Venus, which is in very good condition; cleaned 1948.

The composition corresponds, with minor variations, to that of the left half of Titian's *Education of Cupid* in the Borghese Gallery, Rome. K1804 has even been thought, by one of the critics who attribute it to Titian,<sup>2</sup> to be the earlier of the two paintings, with a date of about 1555. Other champions of the Titian attribution have placed the picture, because of the broad, sketchy treatment, at the very end of the master's career.<sup>3</sup> The present state of the right edge of the picture has been explained as indicating that the composition as originally planned extended farther to the right but was left unfinished and then trimmed off, leaving the left arm of a now-missing figure supporting a bowl; this arm was then covered over with blue-sky pigment, which was later cleaned off.

In spite of the attractive quality of K1804 the attribution to Titian is not convincing. The two putti may find reasonably close parallels in his paintings; but the head of Venus is decidedly un-Titianesque. Its style more likely derives from Veronese. Damiano Mazza has been suggested as the painter of K1804, chiefly on its analogy to the *Education of Cupid* in the Art Institute, Chicago,<sup>4</sup> a painting formerly attributed to Titian, later to Mazza, and recently also to Lambert Sustris.<sup>5</sup>

*Provenance:* Baroness Kenloss, Scotland. Miss Mary G. Close Smith, Baycott Manor, Buckingham. Contini Bonacossi, Florence. Kress acquisition, 1950.

*References:* (1) *Paintings and Sculpture from the Kress Collection*, 1951, p. 116 (catalogue by W. E. Suida), as Titian. (2) Suida (in *Arte Veneta*, vol. VI, 1952, pp. 36 ff.) attributes K1804 to Titian, dating it c. 1555, which he believes to be about a decade earlier than the Borghese painting. (3) Longhi (in ms. opinion) and Pallucchini (verbally) date K1804 late in Titian's career. F. Valcanover (*All the Paintings of Titian*, pt. IV, 1960, p. 93), labeling it as attributed to Titian, considers it a replica of the Borghese picture. B. Berenson (in ms. opinion), strongly rejecting the Titian attribution, believes K1804 to be by a seventeenth-century imitator. Relation to Pietro Liberi has been suggested (verbally) by I. Kühnel. (4) See D. C. Rich, *Catalogue of the Worcester Collection*, 1938, frontispiece, and *Catalogue, Paintings in the Art Institute of Chicago*, 1961, p. 307. In the latter catalogue it is suggested that K1804 is by the same hand as the Chicago picture, which, in turn, is attributed

in the catalogue to Damiano Mazza. (5) The Sustris attribution for the Chicago picture is proposed by A. Ballarin, in *Arte Veneta*, vol. XIX, 1965, p. 71.

## Follower of TITIAN

### K476 : Figure 436

ALLEGORY (ALFONSO D'ESTE AND LAURA DIANTI?). Washington, D.C., National Gallery of Art (370), since 1941.<sup>1</sup> Canvas. 36×32¼ in. (91.5×82 cm.). Unidentified seal on reverse. Very poor condition; very much repainted.

In the present condition of K476, suggestions regarding its approximate date and its relation to Titian must remain tentative.<sup>2</sup> Restoration has attempted to make up for losses of pigment, small in area for the most part but numerous. Moreover, X-ray shows that the composition has undergone changes, that it originally followed much more closely than now the arrangement of Titian's painting of the same subject in the Louvre. As in the Louvre picture, the man as first painted in K476 held two mirrors, grasping the small rectangular one from the side (not bottom) with his right hand and reaching across, behind the crown of the woman's head, to rest his left hand on the top of a large round mirror above her left shoulder. K476 was, then, practically a copy of the Louvre painting, except that the woman is shown clothed in the latter and the ledge there is continued all the way across the bottom of the picture.<sup>3</sup> As far as we know, all of the several versions of the picture except K476 have shown the woman clothed, as in the Louvre painting.<sup>4</sup> While the figures in K476 are usually identified as the Ferrarese Duke Alfonso d'Este and Laura Dianti, the subject remains entirely conjectural. For theories regarding the problem the literature on the Louvre painting may be consulted.<sup>5</sup>

*Provenance:* Conti Benacosi, Ferrara<sup>6</sup> (consigned, 1815, to the following, who apparently acted as agent). Conte Leopoldo Cicognara, Venice (sold, 1815, to the following). Lord Charles William Stewart, British Ambassador Extraordinary to Vienna (sold, 1816, to the following). Conte Leopoldo Cicognara, Venice (sold, apparently soon after 1821, to the following). Comte de Pourtalès-Gorgier, Paris (presumably in catalogue, 1841, by J.-J. Dubois; sold, Hôtel Pourtalès-Gorgier, Paris, Mar. 27, 1865, no. 118, as Titian; bought by the following). Comte Charles de Pourtalès, Paris. Baron Michele Lazzaroni, Paris. Duveen's, New York. Henry Goldman, New York (no. 6 in catalogue by W. R. Valentiner, 1922, as Titian – exhibited: Duveen Galleries, New York, Apr.–May 1924, no. 46 of 1926 catalogue by W. R. Valentiner, as Titian. Duveen's, New York (*Duveen Pictures in Public Collections of America*, 1941, no. 154, as Titian). Kress

acquisition, 1937 – exhibited: 'Classics of the Nude,' Knoedler's, New York, Apr. 10–29, 1939, no. 4, as Titian.

*References:* (1) *Preliminary Catalogue*, 1941, pp. 199 f., as Titian, 1515/25. (2) K476 has been attributed to Titian by S. Ticozzi (*Vite dei pittori Vecelli di Cadore*, 1817, pp. 58 ff., quoting a letter which he had written to Conte Leopoldo Cicognara on Jan. 31, 1816, at the time the painting was passing from Cicognara's possession to that of Lord Stewart), V. Malamani (*Memorie del Conte Leopoldo Cicognara*, vol. II, 1888, pp. 113 f., 125 ff.), G. Gronau (*Titian*, 1904, p. 285), E. Waldmann (*Tizian*, 1922, pp. 217 f.), W. R. Valentiner (in *Belvedere*, vol. I, 1922, pp. 90 ff.; see also *Provenance*, above), O. Fischel (*Tizian*, 5th ed., n.d. [1929?], pp. 33, 306, tentatively), A. Venturi (*Storia dell'arte italiana*, vol. IX, pt. III, 1928, p. 232), B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 573; Italian ed., 1936, p. 493; but for later opinion see below), L. Venturi (*Italian Paintings in America*, vol. III, 1933, no. 508), W. E. Suida (*Tiziano*, n.d. [1933], p. 158), and, in ms. opinions, G. Fiocco and F. M. Perkins (tentatively, since he had seen only photographs of it). H. Heinemann (*Tizian*, 1928, pp. 49 ff.) considers K476, which he knew only in photographs, the poorest of the versions Louvre, Orléans, Kress, and not by Titian. L. Dussler (in *Zeitschrift für Kunstgeschichte*, vol. IV, 1935, p. 237) thinks it is to be entirely eliminated from Titian's oeuvre, as does R. Longhi (*Viatico per cinque secoli di pittura veneziana*, 1946, p. 65), saying that it is in large part altered and altogether unworthy of the master. H. Tietze (*Titian*, 1950, p. 402) thinks it should be classed as the work of a follower and not connected with Titian. B. Berenson (*Italian Pictures . . . Venetian School*, vol. I, 1957, p. 192) lists it as a studio version of the Louvre painting, as does F. Valcanover (*All the Paintings of Titian*, pt. II, 1960, p. 121). (3) A detailed account of doubts that arose concerning K476 soon after its discovery is given by V. Malamani (*loc. cit.* in note 2, above). He reports that K476 was found by Leopoldo Cicognara (apparently in 1815) in an attic in an old house in Ferrara, that it was dirty and somewhat wrinkled, that Cicognara had it restored and examined by experts, who commented upon it favorably as the work of Titian. Malamani explains further that after it was sold to Lord Stewart doubts regarding its authenticity led to its being submitted to the Accademia di San Luca, Rome, where it was adjudged to be by either Giorgione or Paris Bordone, and that since Stewart was still dissatisfied, Cicognara bought it from Stewart and thought of presenting it to the Berlin Museum after the latter had acquired the Solly Collection; but that he then had a favorable opportunity to sell it to Pourtalès-Gorgier. Crowe and Cavalcaselle (*Titian*, vol. I, 1877, p. 269 n.) refer to the Stewart affair but had apparently not seen the picture, and it is probable that G. Campori was judging from an engraving of it when (in *Nuova Antologia*, 1874, pp. 613 f.) he referred to it as a replica o più veramente copia of the Louvre

version and mistakenly cited Lord Stewart as its owner at that time. (4) A version now in the Cambó Collection, Museo de Arte Cataluña, Barcelona, is believed to have come from Queen Christina of Sweden via the Orléans, Löwenfeld, and Nemes collections (see catalogue of the 'Christina' exhibition, Nationalmuseum, Stockholm, June 29–Oct. 16, 1966, p. 481, as Titian). A Venturi (pp. 230 ff., fig. 105, of *op. cit.* in note 2, above) cites this version as the original by Titian. A version of the woman alone was shown in an exhibition of paintings from private collections in Venice in 1947 (reproduced in the catalogue of the exhibition by A. Riccoboni, pl. 37, as by a sixteenth-century master), and another was shown in 'Four Centuries of Venetian Painting', Toledo Museum of Art, Toledo, Ohio, Mar. 1940 (reproduced, no. 62, in catalogue, as by Titian). (5) For an extensive investigation of the subject see L. Hourticq, *La Jeunesse de Titien*, 1919, pp. 220 ff. See also G. Tschmelitsch (in *Kunst ins Volk*, Vienna, 1966, p. unnumbered), who sees in K476 the theme of harmony reached through the union of discordant elements. (6) The Conti Benacosi (variously spelled in later references) seem to have been first mentioned as one-time owners in the Pourtalès-Gorgier sale catalogue (see *Provenance*, above). Malamani (pp. 113 f. of *op. cit.* in note 2, above) says that the painting was found in the attic of an old house in Ferrara. F. Villot, in his catalogue of the paintings in the Louvre, Paris, 1869, under no. 471, p. 289, refers to K476 as in Ferrara in 1815. It is interesting to note that with K476 another painting was returned to Cicognara by the dissatisfied Lord Stewart (see note 3, above): Titian's splendid *Self-Portrait* now in the Berlin Museum (see G. Gronau, in *Jahrbuch der Preussischen Kunstsammlungen*, vol. xxxviii, 1907, pp. 45 ff.).

### Copy after TITIAN

#### K1534 : Figure 439

PHILIP II OF SPAIN. Monticello, Ill., National Art Foundation, since 1963. Canvas.  $74\frac{3}{8} \times 43\frac{1}{4}$  in. (188.9 × 109.9 cm.). Fair condition; painting has been extended at top and both sides.

Although generalized in outline and modeling, K1534 is a reasonably faithful copy of the portrait of Philip II in the Capodimonte Gallery, Naples, which is believed to have been painted by Titian, possibly with studio assistance, shortly after 1550. Except for an increase of a few inches in width, the copy is about the same size as the original. But the setting, including architectural details and the parquet floor, is the copyist's addition, suggestive of the nineteenth century.

*Provenance*: Galerie Sedelmeyer, Paris.<sup>1</sup> John Wanamaker, Philadelphia and New York (catalogue, *Lindenhuurst*

*Galleries*, 1904, no. 266, as Titian). Sold by John Wanamaker, Jr., at Anderson Galleries, New York, Mar. 28, 1935, no. 61, as Orazio Vecellio; bought by A. Du Vannes, Central Picture Galleries, New York. Kress acquisition, 1948.

*Reference*: (1) According to the Anderson sale catalogue of Mar. 28, 1935, cited above. But the various Sedelmeyer catalogues consulted have not included this item.

### Copy, possibly after TITIAN

#### K1279 : Figure 437

GIULIO ROMANO. Athens, Ga., University of Georgia, Study Collection (R-11), since 1961.<sup>1</sup> Canvas.  $23\frac{3}{8} \times 17\frac{3}{4}$  in. (59.4 × 45.1 cm.). Inscribed at top: . . . ROMANO MC . . . M . . . Poor condition; very much abraded.

The attribution, some twenty-five years ago, of K1279 to Titian was questioned from the first.<sup>2</sup> Even the more recent classification of the painting as a copy after Titian may be only tentatively accepted, since the known portraits of Giulio Romano which have been suggested as models for K1279 are of disputed authorship. Best known of these is the pastel bust portrait in the Uffizi, Florence. It is usually, but not unanimously, believed to be a self-portrait. A more abbreviated bust portrait, owned in Basel, has been credited to Titian.<sup>3</sup> And a striking three-quarter-length portrait in a private collection in London, now attributed to Titian, has been proposed as the model of even the Uffizi portrait.<sup>4</sup> But even this fine example, in London, has not always been attributed to Titian. Its history seems to go back to the collection of Charles I, one of whose inventories lists it as a self-portrait of Giulio, while another enters it as by Titian; two recent critics have considered it Mantuan,<sup>5</sup> while another has presented a case for its attribution to Titian.<sup>6</sup> Unless one of the three portraits cited above is the original from which the other two, and K1279 also, are derived, all are based on a now unknown model.<sup>7</sup>

*Provenance*: G. Schilling, Zurich (said to have been purchased in Italy about 1880). Édouard Arnaud, New York (acquired, 1927; sold to the following). Kress acquisition, 1941 – exhibited: National Gallery of Art, Washington, D.C. (737), 1946, 1951–52, as Titian (?); Traveling Exhibition, University of Arizona, Tucson, Ariz., Apr.–Sept. 1960, as copy of Titian.

*References*: (1) Catalogue, 1962, p. unnumbered, as copy of Titian. The plate here cited in Suida's *Titien* does not reproduce K1279 (see note 2, below). (2) K1279 was attributed to Titian by L. Venturi (in ms. opinion, 1941). W. E. Suida (in letter of Apr. 16, 1947) refers to it as a

replica of the portrait reproduced in his *Titian*, 1935, pl. 315b, labeled as in a private collection, Zurich, 46×38 cm., and attributed to Titian. This portrait cited by Suida as in Zurich, is apparently the painting which in 1947 was owned by Dr. Ernst Rothlin, Basel. (3) See note 2, above. (4) J. Shearman, in *Burlington Magazine*, vol. CVII, 1965, pp. 172 ff. (5) H. Tietze and E. Tietze-Conrat (in ms. opinion). (6) Shearman, *loc. cit.* in note 4, above. (7) It is inconceivable that Titian would have based a portrait of Giulio Romano on a self-portrait of the latter, and it is equally inconceivable that Giulio Romano would have based his self-portrait on a painting by Titian. We can only conclude, therefore, that if any one of the above portraits of Giulio Romano is by Titian, the Uffizi pastel is not a self-portrait; and conversely, that if the Uffizi pastel is a self-portrait, none of the others is by Titian.

## VENETO-CRETAN SCHOOL

Late XVI Century

Κ1797 : Figure 440

THE BURIAL OF CHRIST. Hartford, Conn., Trinity College, Study Collection, since 1961.<sup>1</sup> Wood, 35¼×49⅝ in. (89.5×126 cm.). Inscribed toward lower right, in faulty orthography: *δομήνικος θεοτοκοπ ἔποιει: V*. Good condition, except for some slight restoration along horizontal joints of panel and at the bottom edge of painting.

This is one of a large number of paintings which were enthusiastically attributed a few years ago to the early Venetian period of El Greco, only to be rejected more recently, even, in some cases, by the same critics who had at first recommended them.<sup>2</sup> Κ1797 differs from most of the others in being of comparatively large size and in taking its composition from a masterpiece by Titian, a painting known in several versions, most familiarly in the Prado canvas of 1559. The painter of Κ1797 has added the Golgotha scene in the right distance and two or three extra figures in the group around the sarcophagus, the decoration of which also differs from the Titian model; in Κ1797 the sarcophagus reliefs represent the Fall, the Expulsion from Paradise, and Cain slaying Abel. In style Κ1797 bears scarcely any relationship to either Titian or El Greco. Although the inscription, certainly not by El Greco, may be a modern forgery,<sup>3</sup> the painting itself may date from the sixteenth century, the work of one of the many craftsmen, perhaps of Cretan birth or training, active in the neighborhood of Venice.

*Provenance:* Bruno Lorenzelli, Bergamo. Contini Bonacossi, Florence (1950). Kress acquisition, 1950.

*References:* (1) J. C. E. Taylor, in *Cesare Barbieri Courier*, vol. IV, 1961, p. 20, as El Greco. Although Κ1797 was

included as El Greco in W. E. Suida's *Paintings and Sculpture from the Kress Collection*, 1951, p. 206, it was omitted from the exhibition of which that book was a catalogue. (2) Κ1797 was first attributed to El Greco by R. Longhi (in ms. opinion, 1950). This attribution was followed by, among others, R. Pallucchini (in *Arte Veneta*, vol. VI, 1952, pp. 140 ff.), L. Goldscheider (in *Connoisseur*, vol. CXXXIV, pp. 178 ff.), M. S. Soria (in *Arte Veneta*, vol. VIII, 1954, p. 215; but opinion reversed in *Goya*, no. 39, 1960, pp. 180 ff.). For a summary of the whole course of the controversy concerning Κ1797 and related attributions to the early Venetian period of El Greco, see H. E. Wethey (*El Greco and His School*, vol. I, 1962, pp. 32 f., rejecting the attribution to El Greco of Κ1797 and most of the related group) and especially E. Arslan (in *Commentari*, vol. XV, 1964, pp. 213 ff., labeling Κ1797 'Cretese-Veneziano del secolo XV' [*sic.*, but obviously a typographical error for XVI]). (3) For discussions of the inscription see Wethey (*loc. cit.* in note 2, above) and Arslan (*loc. cit.* in note 2, above).

## DOMENICO CAMPAGNOLA

Venetian School. Born 1500; died 1564. Probably of German origin, this is apparently the artist referred to by a contemporary as Domenico of Venice, pupil of Giulio Campagnola, whose surname he adopted. He seems to have been more influenced by Titian than by his own master, especially in his early engravings, a medium in which he had already become proficient as early as 1517. He was also noted during his lifetime for his large landscape paintings. Work in this category is attributable to him now only through comparison with his signed drawings and prints. He was active chiefly in Padua.

Κ1796 : Figure 443

THE GOOD SAMARITAN. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.35), since 1961.<sup>1</sup> Wood mounted on masonite. 25×34⅝ in. (63.5×87.3 cm.). Fair condition; some abrasions; cleaned 1955.

Essentially a landscape painting, Κ1796 finds striking parallels for both its landscape and its figures in the artist's prints.<sup>2</sup> While there are echoes here of Titian, they are confined chiefly to the left foreground, where the idyllic effect of gently rolling terrain and peaceful country life recalls both Titian and Giorgione. Northern influence helps account for the more cluttered middle- and far-distant view, where the abruptly changing levels of terrain have a less idyllic than awesome effect. It has been suggested<sup>3</sup> that Campagnola may have seen prints produced by the Danube School, which was flourishing at the time Κ1796 was painted, about the middle of the century.

Among Campagnola's prints an interesting parallel to K1796 is offered by the *St. John the Baptist in a Landscape*.<sup>4</sup>

*Provenance:* Palumbo, Rome. Contini Bonacossi, Florence. Kress acquisition, 1950.

*References:* (1) Catalogue by F. R. Shapley, 1961, p. 68, as Domenico Campagnola. (2) K1796 has been attributed to Domenico Campagnola by R. Longhi (in ms. opinion) and B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 51). Prints pertinent for comparison are reproduced by H. Tietze and E. Tietze-Conrat, in *Print Collector's Quarterly*, vol. xxvi, 1939, pp. 311 ff., 445 ff. (3) *Ibid.*, p. 463. (4) Reproduced, *ibid.*, p. 455.

## GIROLAMO DA SANTA CROCE

Bergamask-Venetian School. Active from 1503; died 1556. He seems to have worked in the studios of Gentile and Giovanni Bellini. He was influenced by other important Venetian artists, whose paintings – especially those of Cima, Lotto, and Titian – he sometimes copied with little variation.

### K1013 : Figure 438

KING DAVID. New York, N.Y., Samuel H. Kress Foundation, since 1962. Canvas.  $53\frac{7}{8} \times 37\frac{1}{2}$  in. (136.8 × 95.2 cm.). Good condition except for some tears in the canvas.

With so imposing a presentation of the figure, it is not surprising that K1013 has sometimes been attributed to Moretto da Brescia or to Moroni. But the ranges of hills in the background, the drawing of the king's hands, the crinkled folds of his sleeves, the large, brocaded design of his robe, and the preoccupied expression of his face with slightly open mouth may be closely paralleled again and again in the work of Girolamo da Santa Croce. The date is probably late, about 1540/50.<sup>1</sup>

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1936.

*Reference:* (1) K1013 has been attributed (in ms. opinion) to Moroni by A. Venturi and, tentatively, by B. Berenson, who later (verbally) gave it to Moretto; to Girolamo del Santo by G. Fiocco; to the Venetian School by F. M. Perkins; and to Girolamo da Santa Croce by R. Longhi, R. van Marle, and W. E. Suida.

## GIROLAMO DA SANTA CROCE

### K1151 : Figure 441

MADONNA AND CHILD WITH A BISHOP SAINT. Amherst, Mass., Amherst College, Study Collection (1961–84), since 1961.<sup>1</sup> Wood.  $20\frac{3}{8} \times 27\frac{1}{2}$  in. (51.8 × 69.9 cm.). Inscribed on scroll held by bishop: [mos] TRA TE ESSE MATREM . . . (Possibly: Show thyself to be our Mother). Good condition except for a few restorations.

Among the figures in the polyptych in Santa Maria delle Paludi, Spalato (Dalmatia), which is signed and dated 1549, are types so close to those of the Virgin and Child in K1151 as to date it about the same time in Santa Croce's oeuvre.<sup>2</sup> The two conversing religious at the left of the Madonna are very similar to the pair in the right section of K1103 (Fig. 442).

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1938.

*References:* (1) Catalogue by C. H. Morgan, 1961, p. 18, as Santa Croce. (2) K1151 is listed by B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 155) as a late work by Santa Croce, to whom it is attributed also (in ms. opinions) by G. Fiocco, R. Longhi, W. E. Suida, A. Venturi, and, as close to him, by F. M. Perkins. Part of the Spalato polyptych is reproduced by Berenson (fig. 577 of *op. cit.*, above).

## GIROLAMO DA SANTA CROCE

### K1103 : Figure 442

THE ANNUNCIATION. Columbia, S.C., Columbia Museum of Art (62–934), since 1962.<sup>1</sup> Wood.  $21\frac{7}{8} \times 28$  in. (55.6 × 71.1 cm.). Inscribed on scrolls on the two columns, the 'Pillars of Hercules,' held by angels above: PLVS VLTRA (the device of Charles V: *More beyond*); on the scroll held by the prophet Isaiah, upper left: ECCE VIRGO. CONCEPIET (from Isaiah 7:14); and on the Virgin's open book: SPES MEA IN DEO EST (My hope is in God). Good condition except for a very few restorations.

That Girolamo da Santa Croce painted K1103 has not been doubted nor that he used a composition by Titian as model.<sup>2</sup> Titian's *Annunciation*, which was painted in 1537 and sent in the same year to Empress Isabella of Spain, has been lost and is now known only in a description by Aretino and an engraving by Caraglio.<sup>3</sup> The engraving, rather than

the original painting, probably served as model for K1103, where only the figures of Gabriel, the Virgin, and the dove of the Holy Spirit, follow Titian closely. Most of the angels, too, are copied, but the two groups are placed farther apart, leaving space for the figure of God the Father, which was not included by Titian. This figure of God the Father is similar to the one in Santa Croce's altarpiece in the Duomo, Lucera (Foggia), dated 1555; possibly K1103 may have been painted as late as this. Also the sections at the sides have nothing to do with Titian: at the left is a copy of Raphael's *Holy Family* known as *La Perla*, now in the Prado, Madrid; no model has been identified for the two conversing religious at the right and the bas reliefs of putti and scenes from Genesis. X-ray indicates that Santa Croce had also contemplated other variations: the windows in the background were carried lower, their arched tops were not concealed, and through them was a view of what seems to have been the *Stigmatization of St. Francis*; at the left, instead of Raphael's *Holy Family*, there was a *Nativity*. Finally, there was published a few years ago another painted version, apparently by Santa Croce, of K1103.<sup>4</sup> That version (present whereabouts unknown, but formerly in the Achillito Chiesa Collection, Milan) shows other supplements to Titian's composition.

*Provenance:* Contessa Ferretti, Florence. Contini Bonacossi, Florence. Kress acquisition, 1937 – exhibited: National Gallery of Art, Washington, D.C. (469), 1941–51;<sup>5</sup> Honolulu Academy of Arts, Honolulu, Hawaii, 1952–60;<sup>6</sup> after entering the Columbia Museum: 'Religion in Painting,' Arkansas Arts Center, Little Rock, Ark., Dec. 7, 1963–Jan. 30, 1964, no. 10 of catalogue, as Santa Croce.

*References:* (1) Catalogue by A. Contini Bonacossi, 1962, pp. 70 f., as Girolamo da Santa Croce. (2) That K1103 is by Santa Croce and based on Titian has been recognized by G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), W. E. Suida (in *Gazette des Beaux-Arts*, vol. xxiv, 1943, pp. 357 f.), and B. Berenson (*Italian Pictures . . . Venetian School*, vol. 1, 1957, p. 155). F. Heine-mann (*Giovanni Bellini e i belliniani*, vol. 1, 1962, p. 183) attributes it to Francesco da Santa Croce il Giovane. (3) The engraving is reproduced by H. Tietze, *Tizian*, text vol., 1936, pl. xv. The scrolls with the words *PLVS VLTRA* are not, as has been said (see *loc. cit.* in note 5, below), omitted from the engraving. (4) Suida, *loc. cit.* in note 2, above. (5) *Preliminary Catalogue*, 1941, pp. 179 f., as Santa Croce. (6) Catalogue by Suida, 1952, p. 52, as Santa Croce.

# ILLUSTRATIONS



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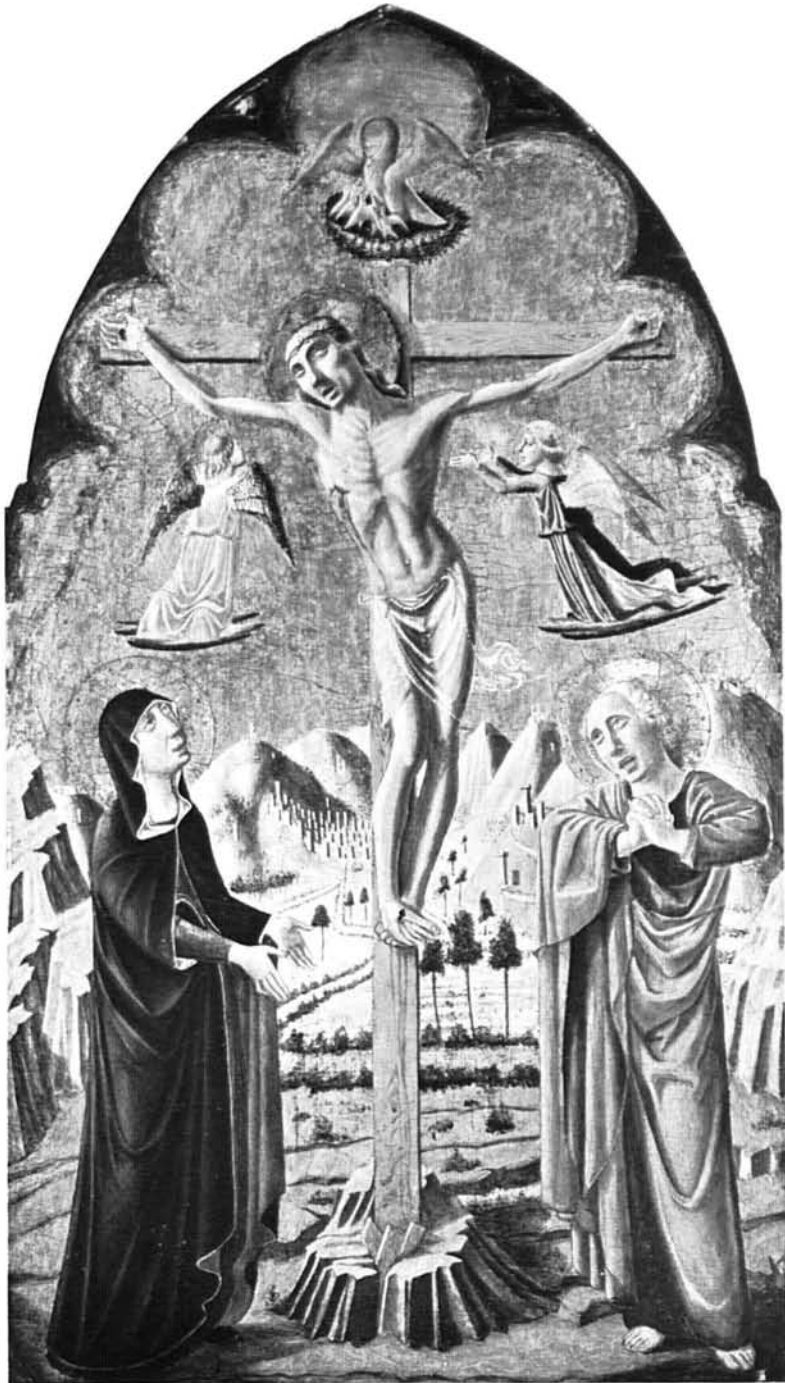


Fig. 2 (κ 1284) Studio of Niccolò da Foligno: *The Crucifixion*. Claremont, Calif. (p. 5)

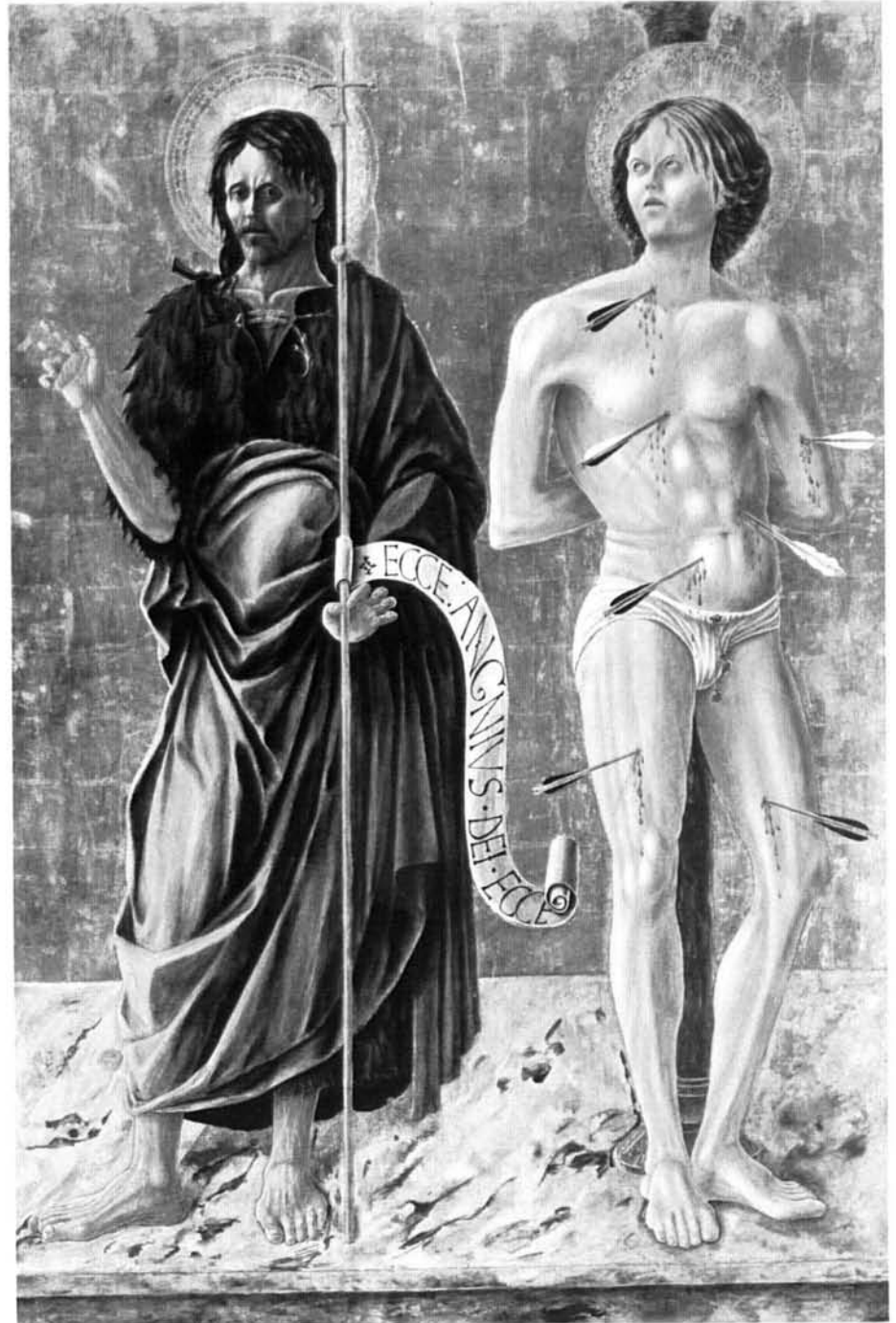


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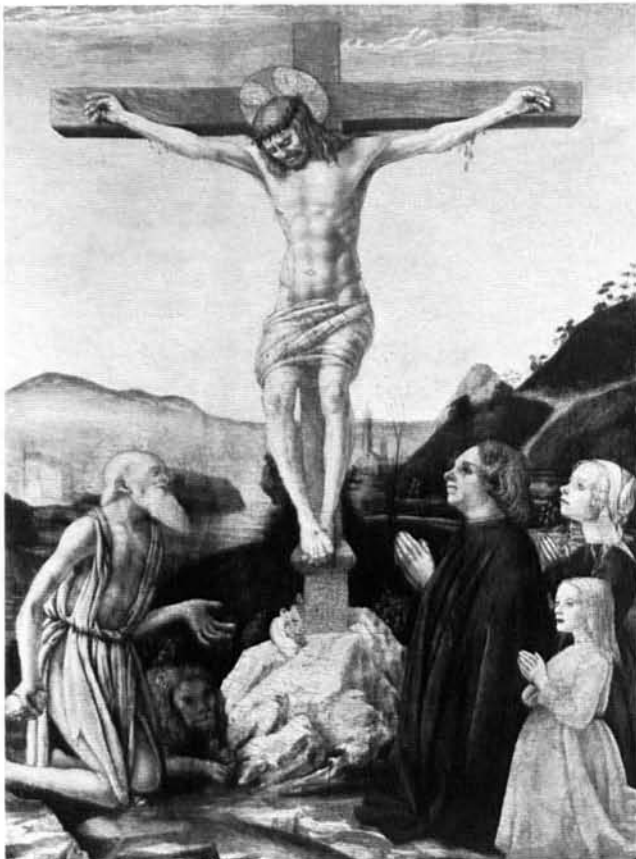


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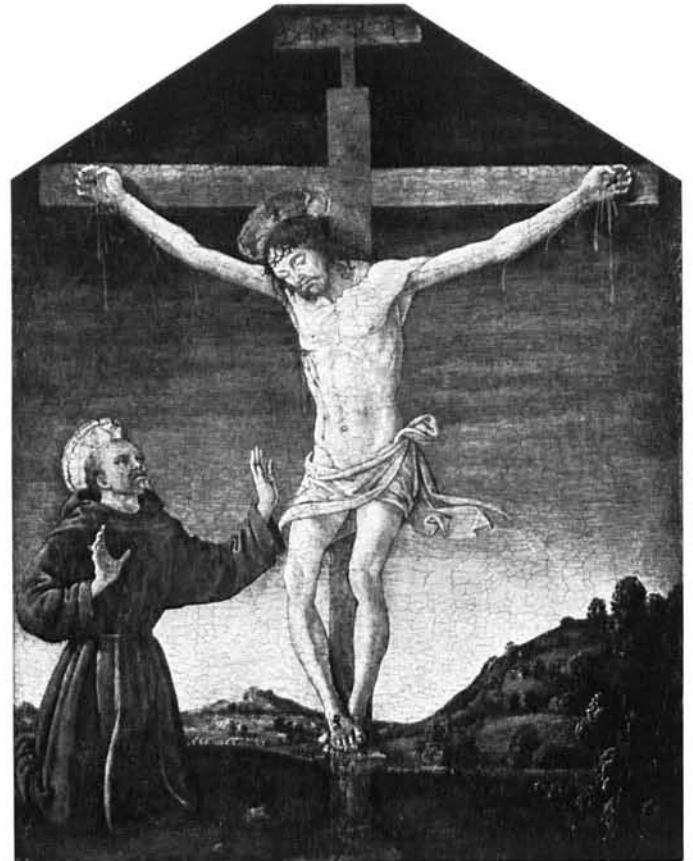


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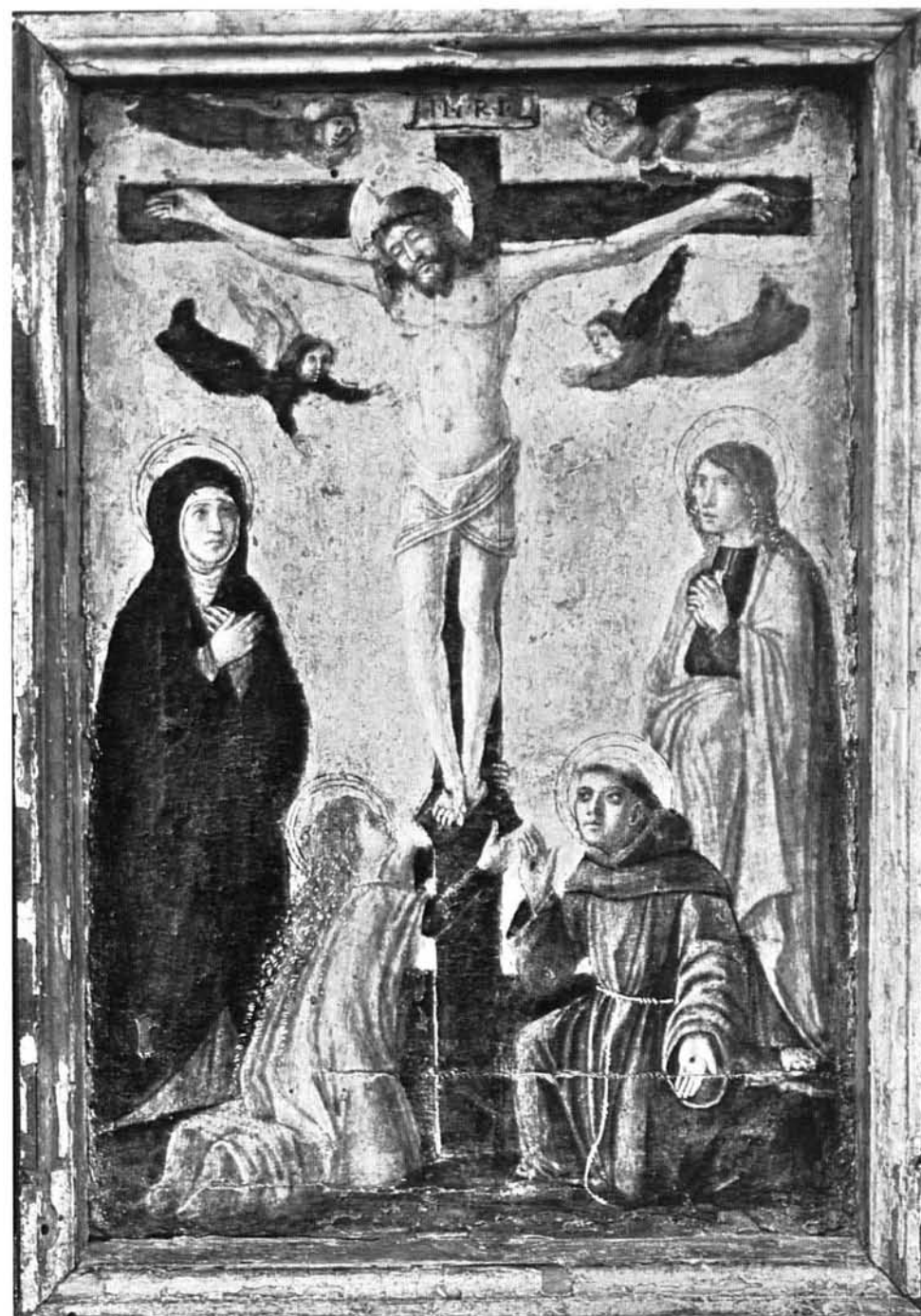


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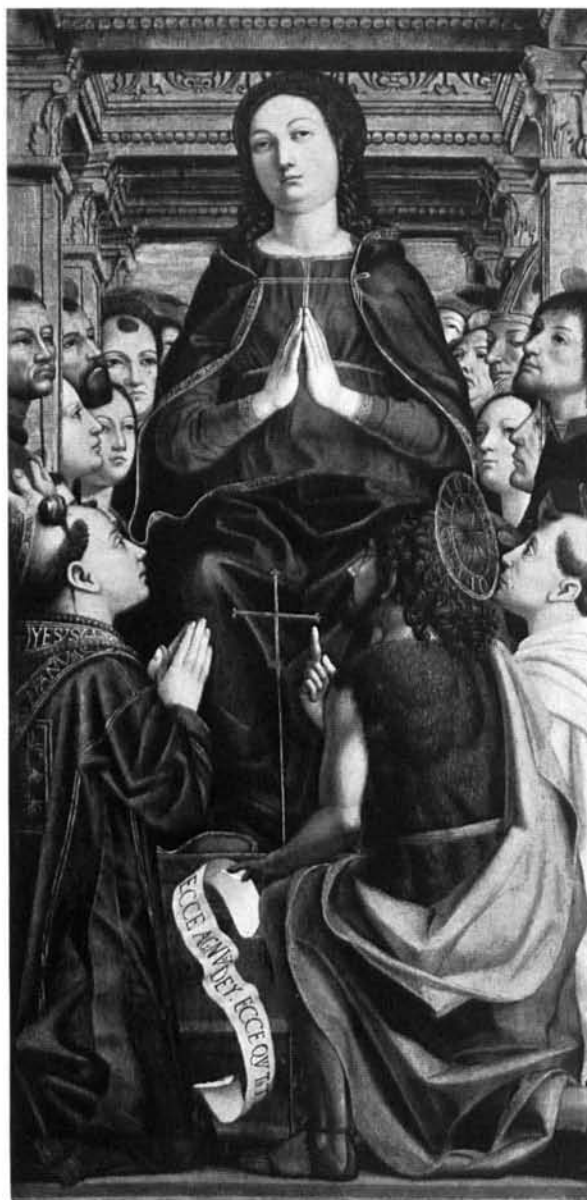


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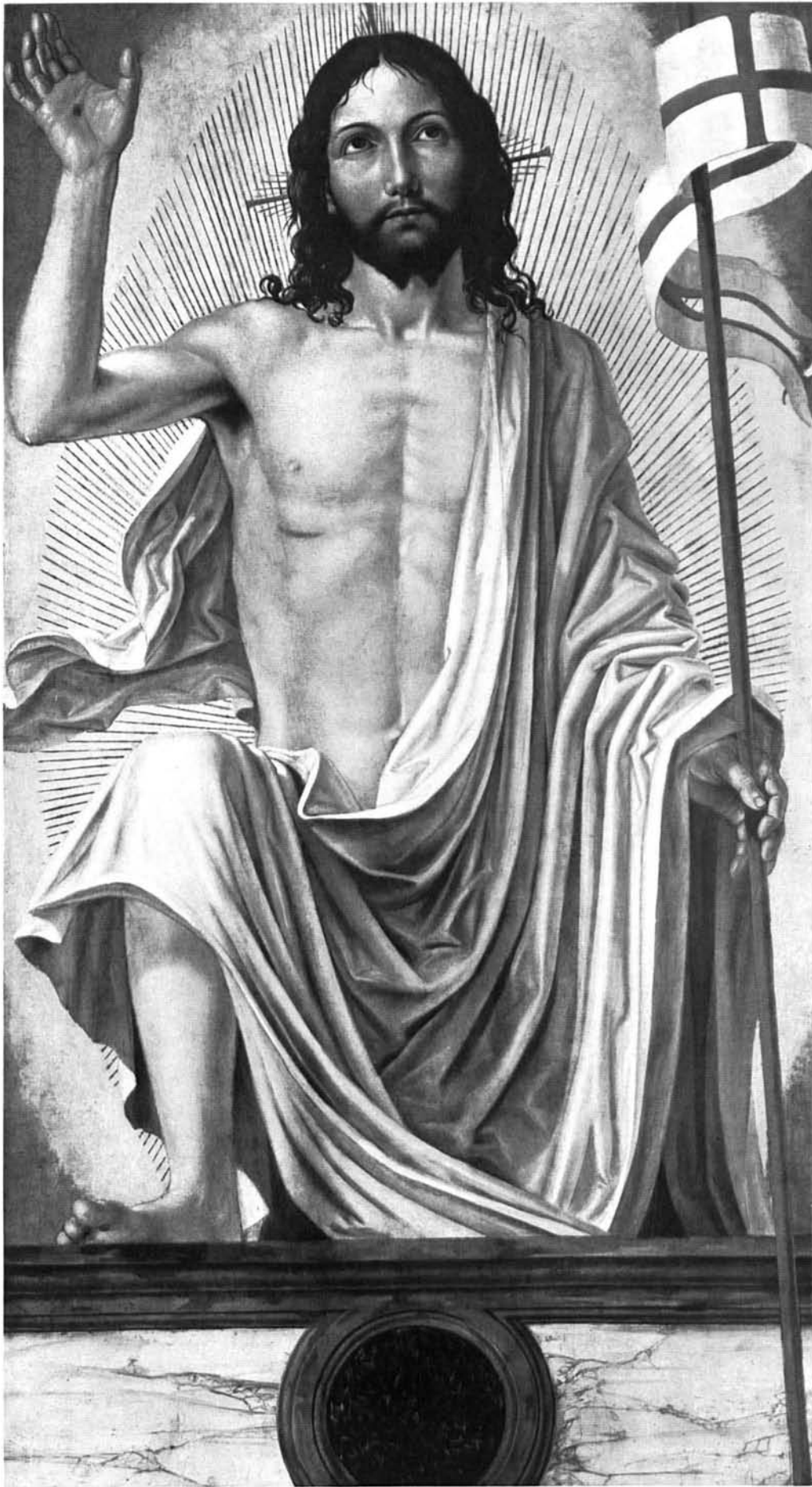


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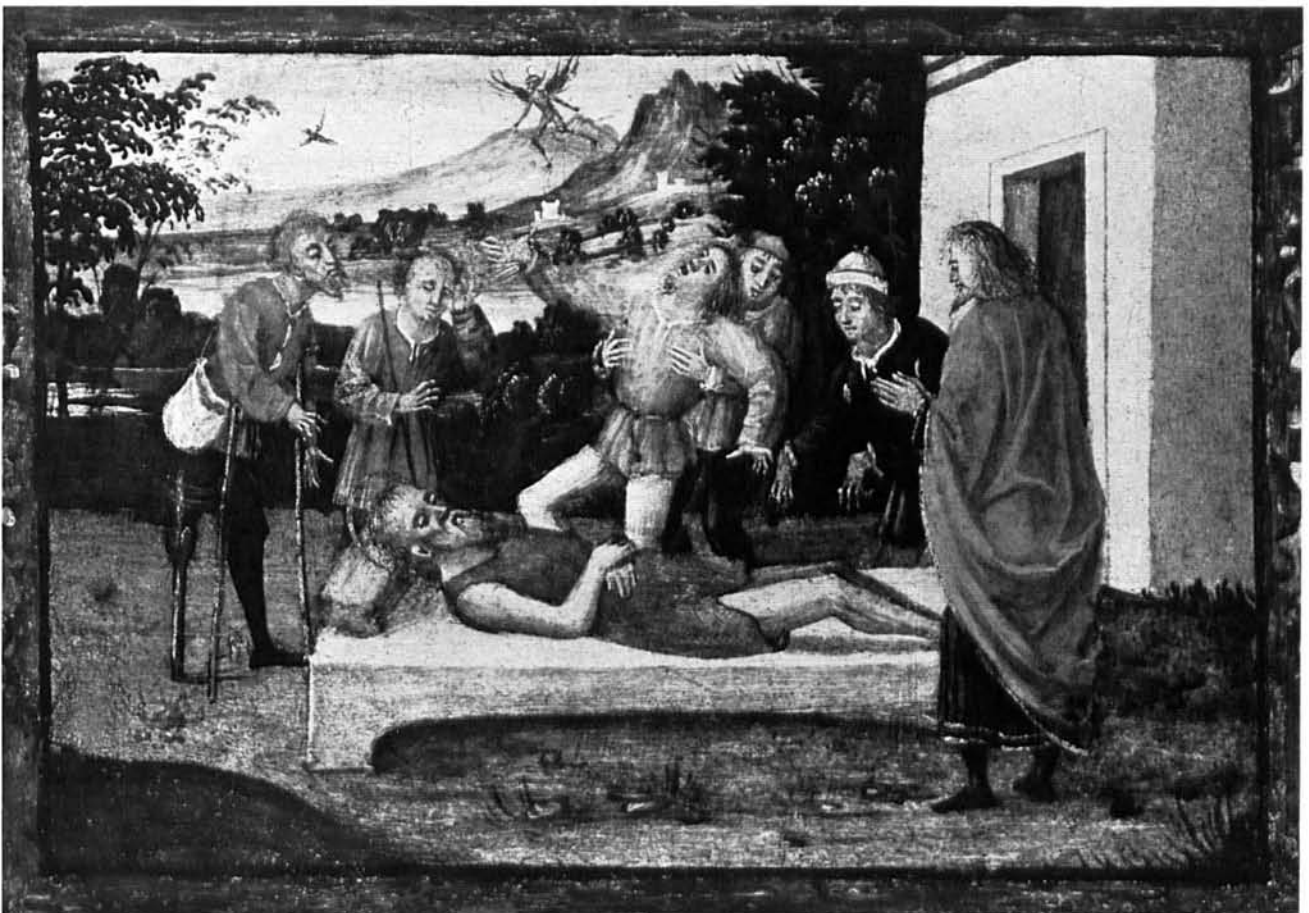


Fig. 47 (K1107d) Studio of Ambrogio Borgognone: *A Miracle of St. Jerome*. Bloomington, Ind. (p. 21)



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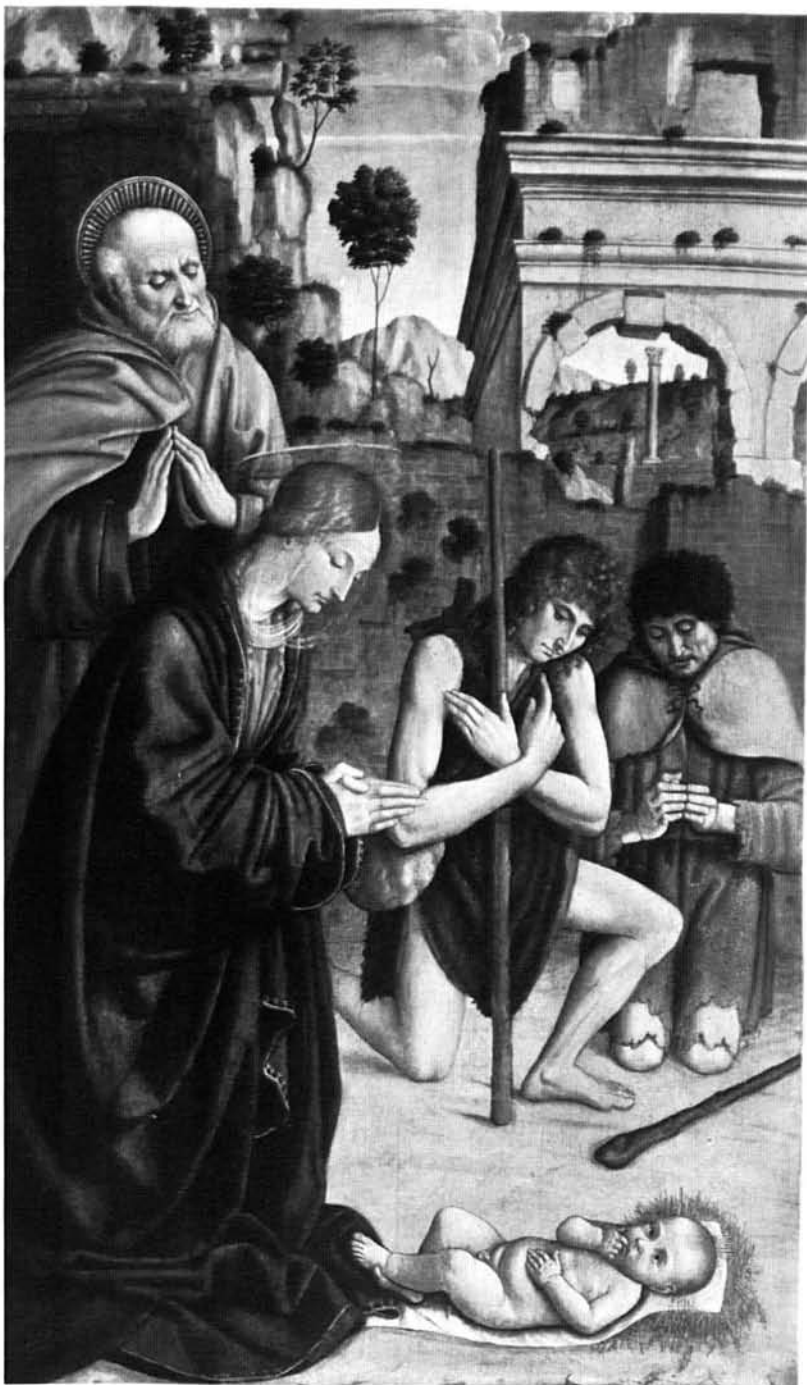


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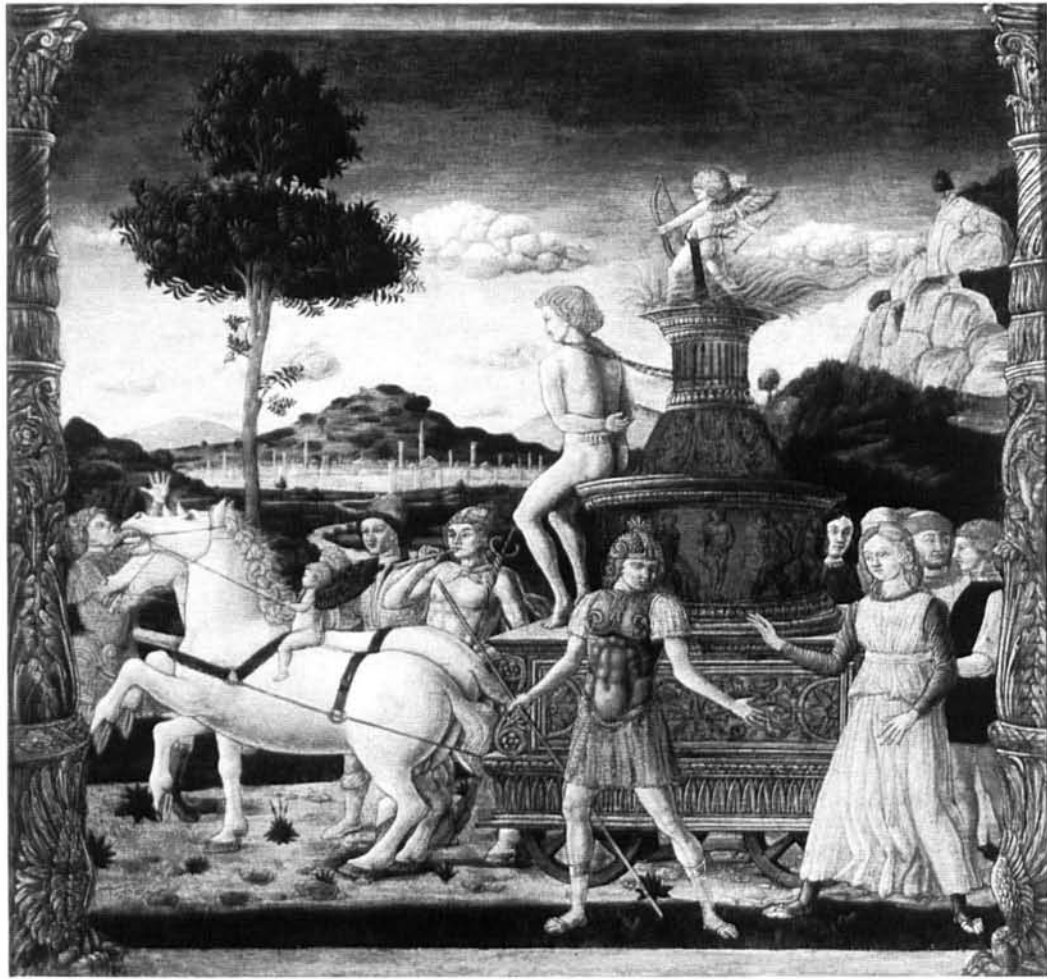
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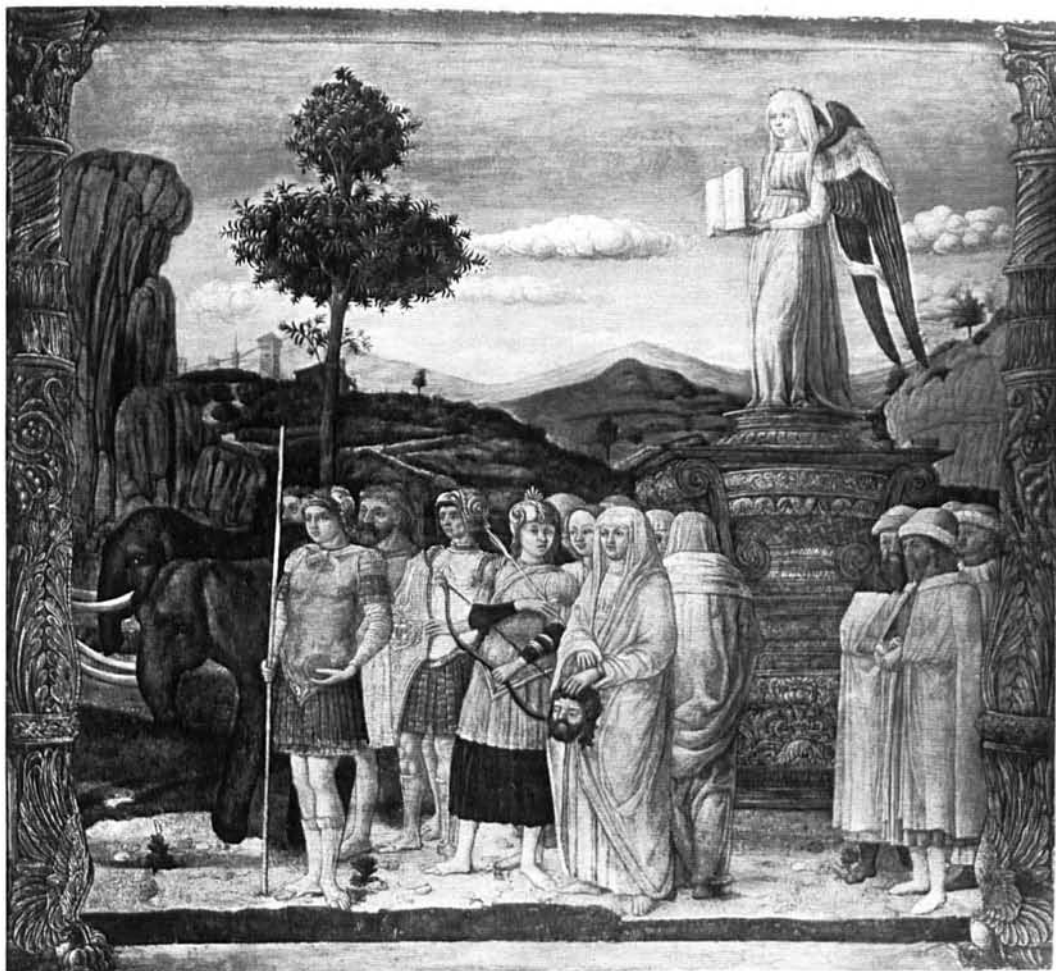
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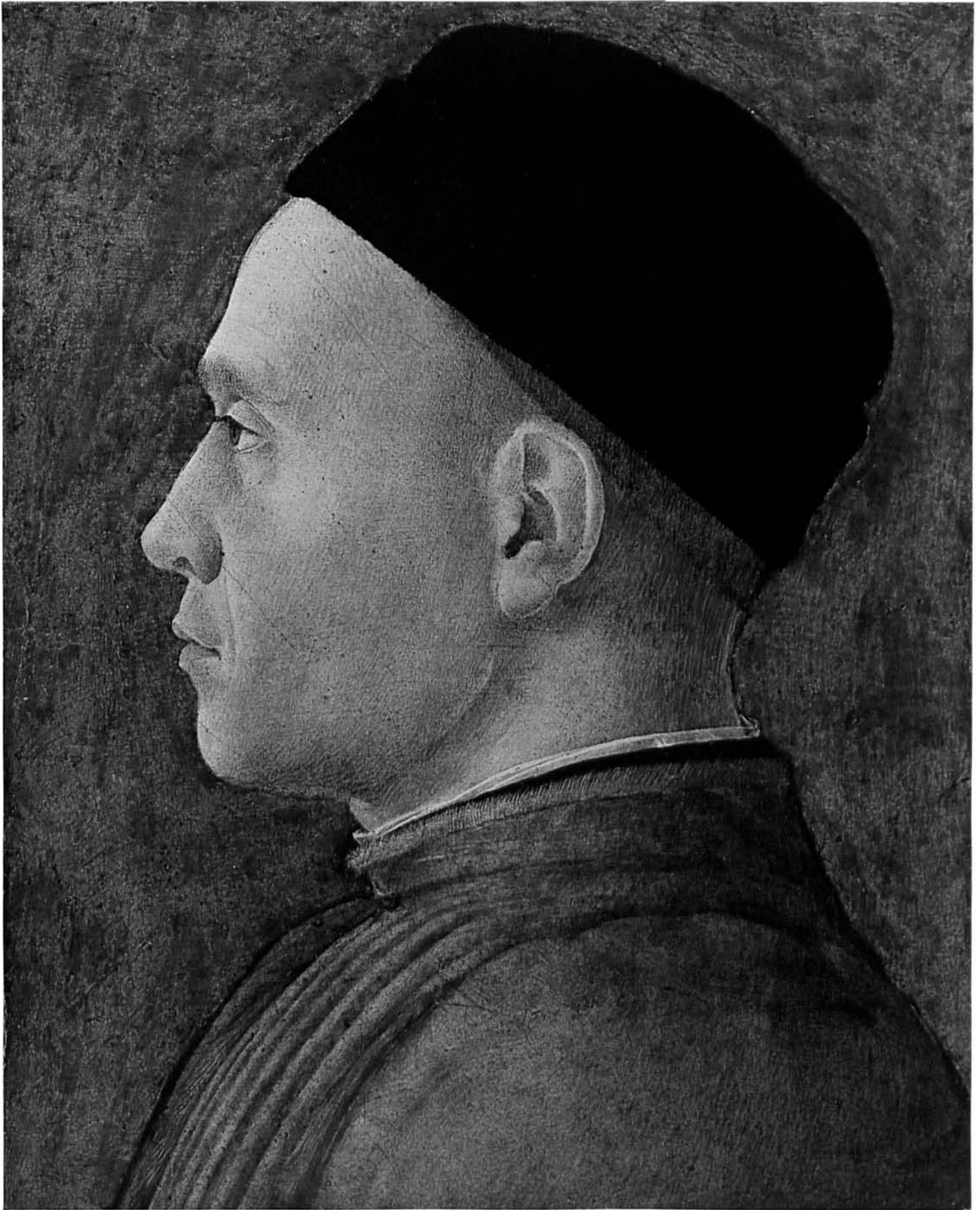


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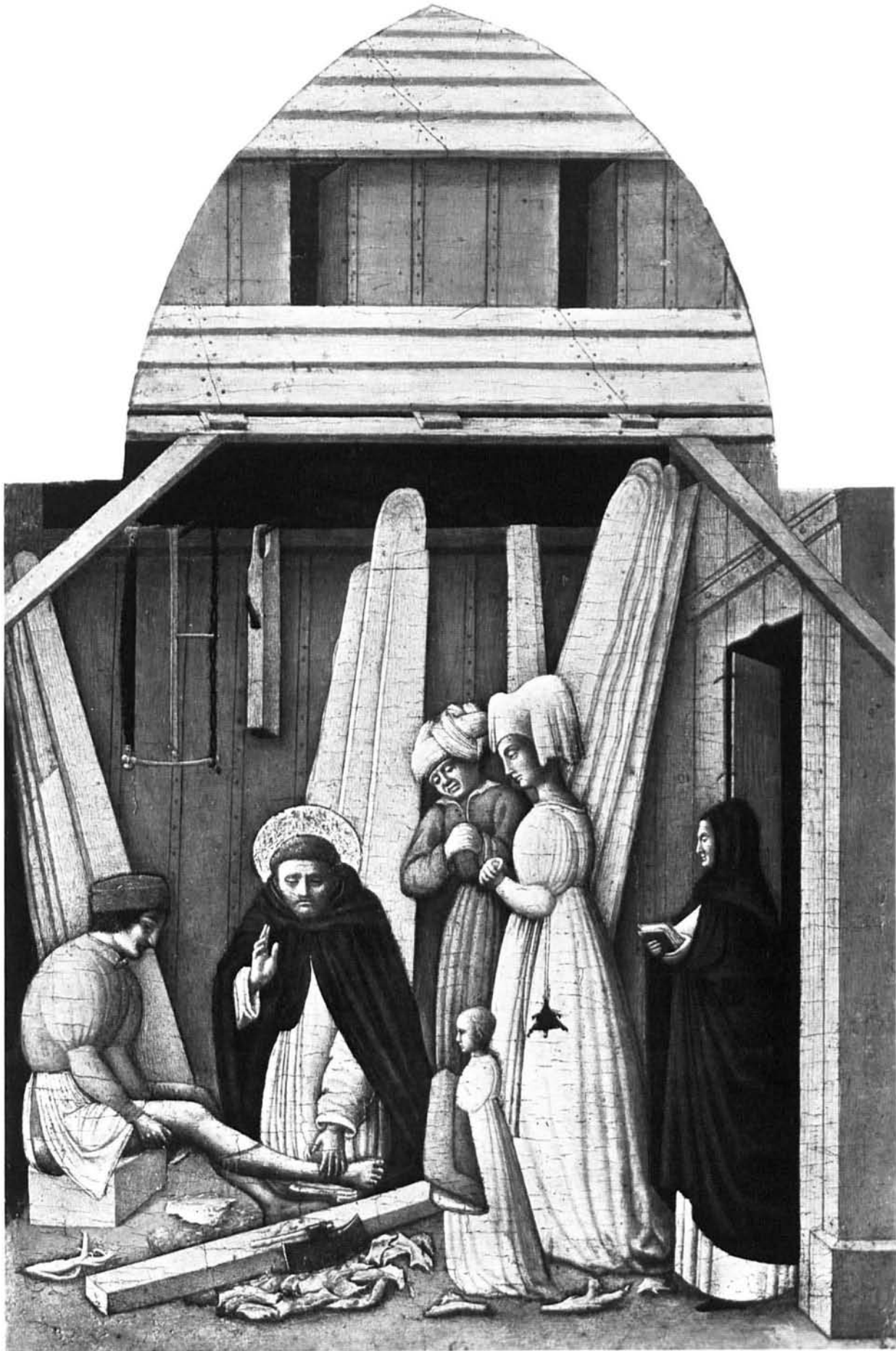


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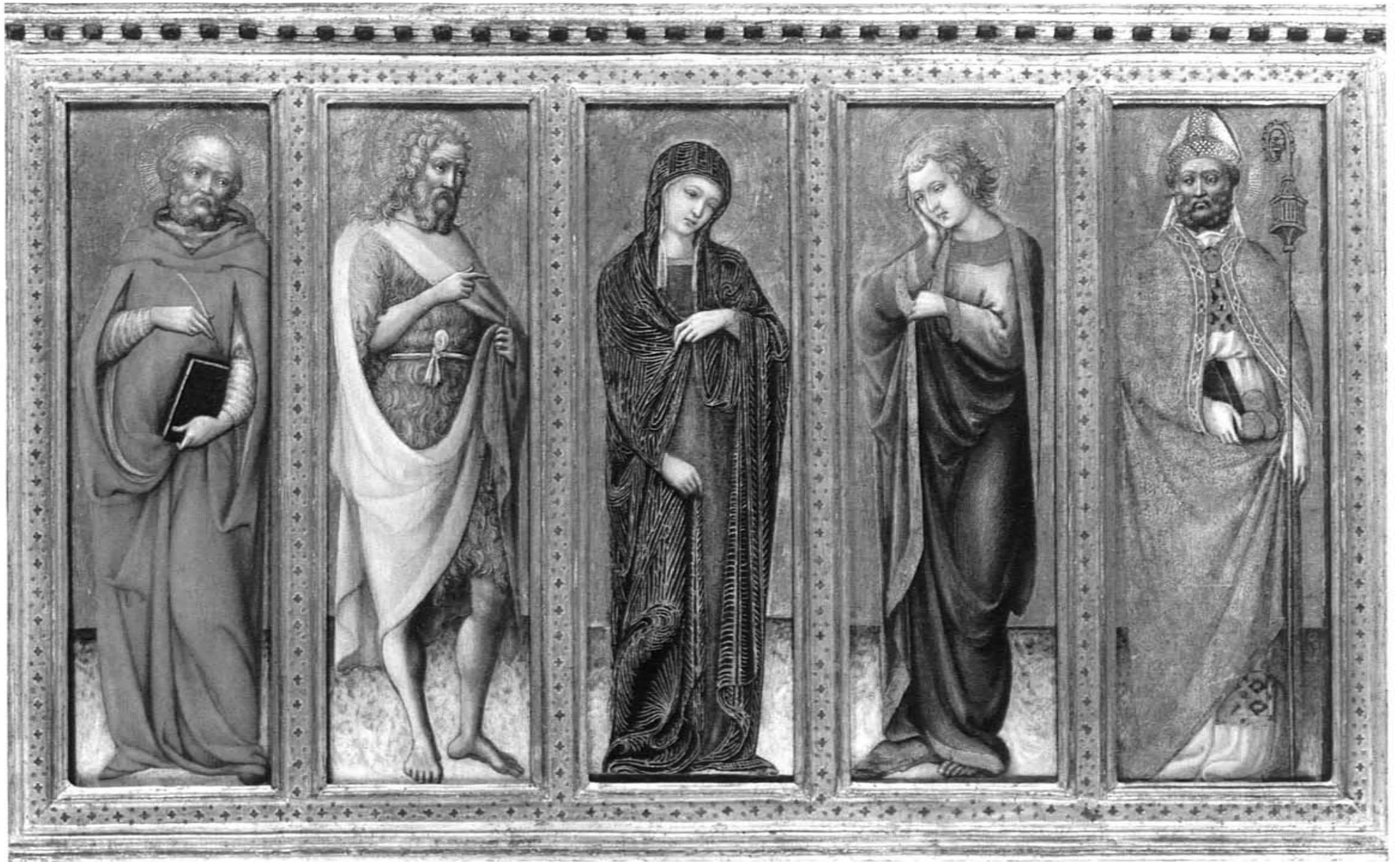


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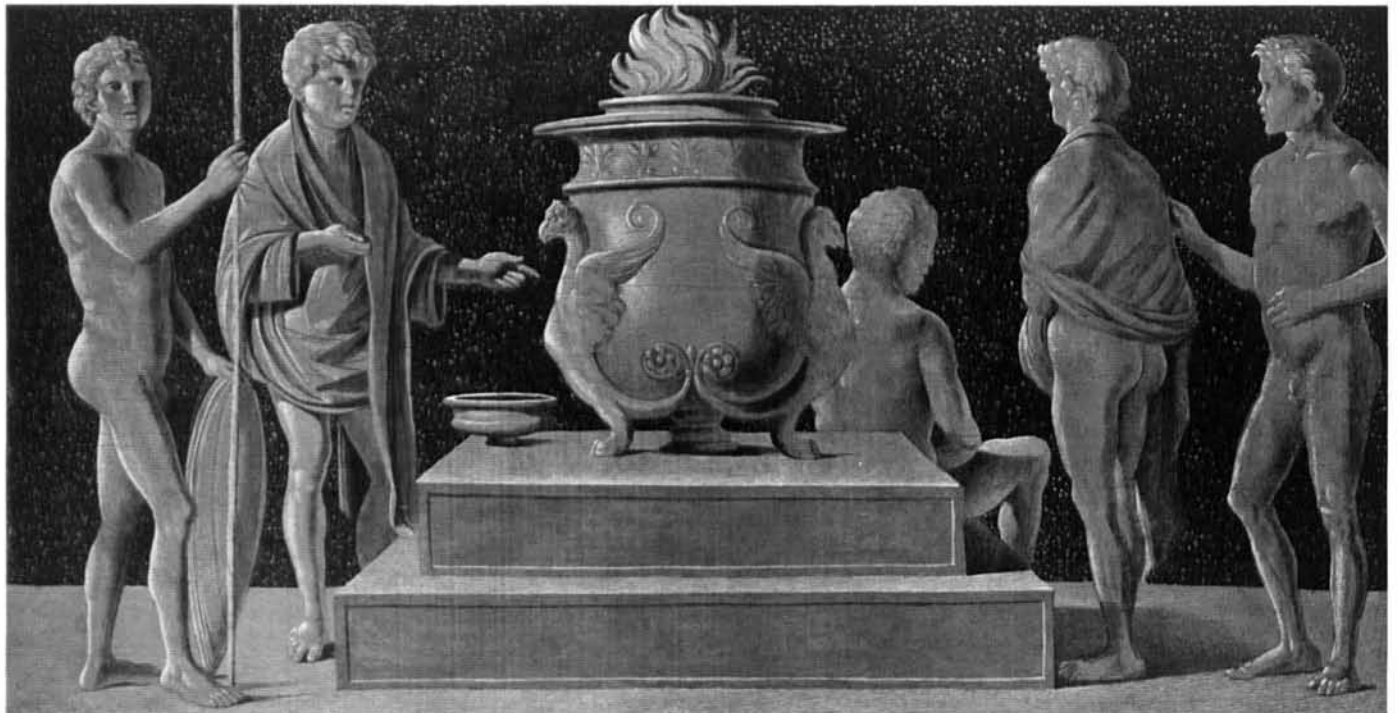


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Fig. 94 (κ 1077) Giovanni Bellini: *Madonna and Child*. Washington, D.C. (p. 39)



Fig.95 (8413) Giovanni Bellini: *Portrait of a Condottiere*. Washington, D.C. (p.40)

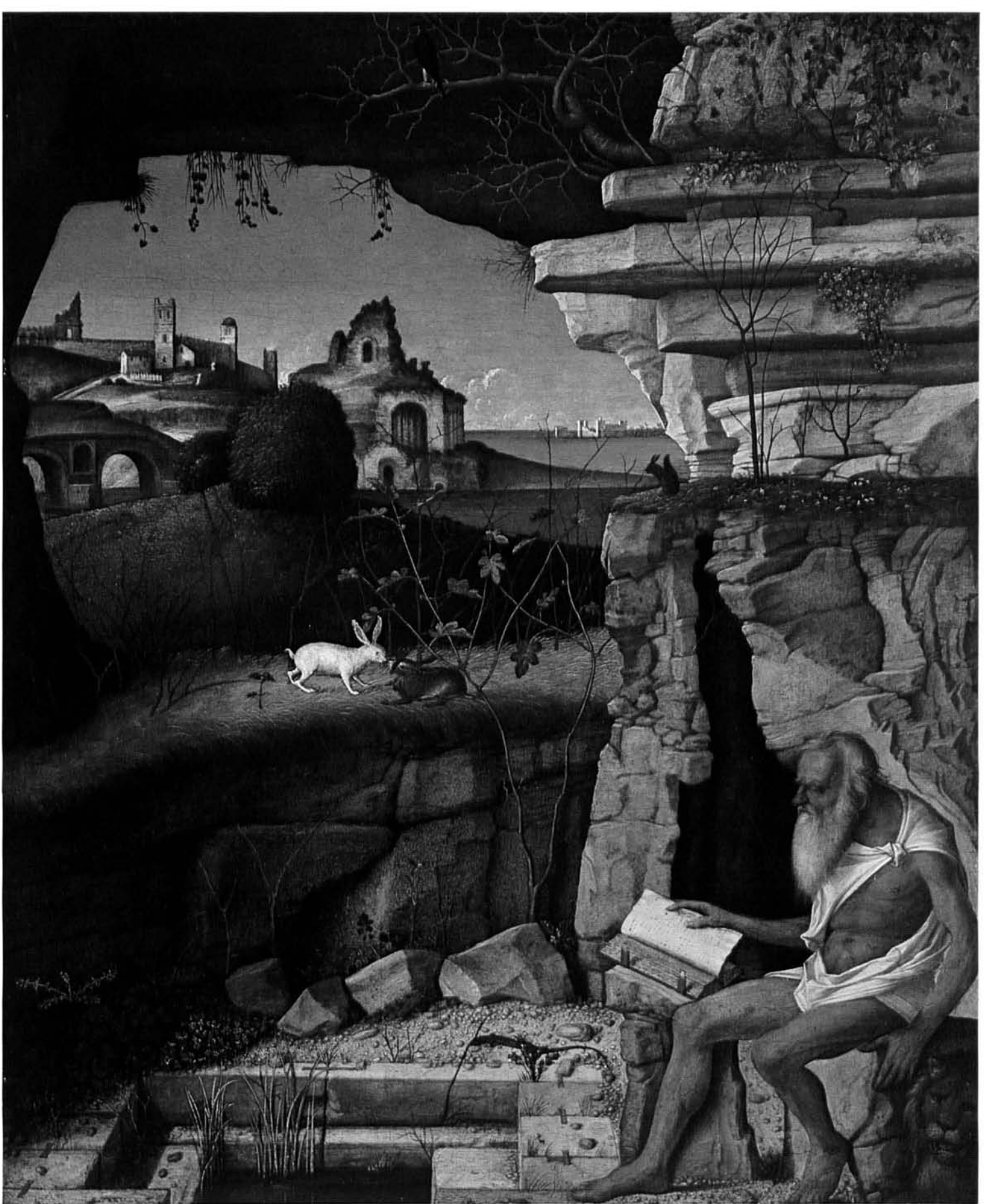


Fig. 96 (κ 406) Giovanni Bellini: *St. Jerome Reading*. Washington, D.C. (p. 39)





Fig. 97 (κ 467) Giovanni Bellini: *Portrait of a Venetian Gentleman*. Washington, D.C. (p. 41)



Fig. 98 (K 331) Giovanni Bellini: *Portrait of a Young Man*. Washington, D. C. (p. 41)



Fig. 99 (κ 1628) Giovanni Bellini: *An Episode from the Life of Publius Cornelius Scipio*.



Fig. 100 (κ 1659) Giovanni Bellini: *The Infant Bacchus*. Washington, D.C. (p. 43)



Washington, D.C. (p.42)



Fig. 101 (κ 370) Attributed to Giovanni Mansueti: *Portrait of a Man*.  
Portland, Ore. (p.47)



Fig. 102 (κ 1710) Attributed to Giovanni Bellini: *Portrait of a Bearded Man*.  
Tulsa, Okla. (p.45)



Fig. 103 (K 479) Giovanni Bellini and Assistant: *Madonna and Child in a Landscape*. Washington, D.C. (p.44)



Fig. 104 (κ 1905) Giovanni Bellini: *Madonna and Child*. Kansas City, Mo. (p. 43)



Fig. 105 (κ 2188) Giovanni Bellini and Assistant: *Madonna and Child*.  
Atlanta, Ga. (p. 45)



Fig. 106 (κ 1904) Follower of Giovanni Bellini: *Madonna and Child with St. John the Baptist and St. Peter*. New Orleans, La. (p. 46)



Fig. 107 (κ 1244) Giovanni Bellini and Assistant: *Madonna and Child with Saints*. Washington, D.C. (p. 44)



Fig. 108 (κ 58) Antonello de Saliba: *Madonna and Child with the Infant St. John*. Lincoln, Nebr. (p. 48)



Fig. 109 (κ 1212) Follower of Giovanni Bellini: *Madonna and Child in a Landscape*. Bloomington, Ind. (p. 46)





Fig. 110 (K 538) Alvise Vivarini: *St. Jerome Reading*. Washington, D.C. (p.48)



Figs. 111–112 (K 1018, K 1017) Alvise Vivarini: *St. John the Baptist*; *St. Jerome*. Denver, Colo. (p. 49)



Fig. 113 (K X-8) Attributed to Jacopo de'Barbari: *Portrait of a Man*.  
New York, N. Y., Mrs. Rush H. Kress (p. 50)

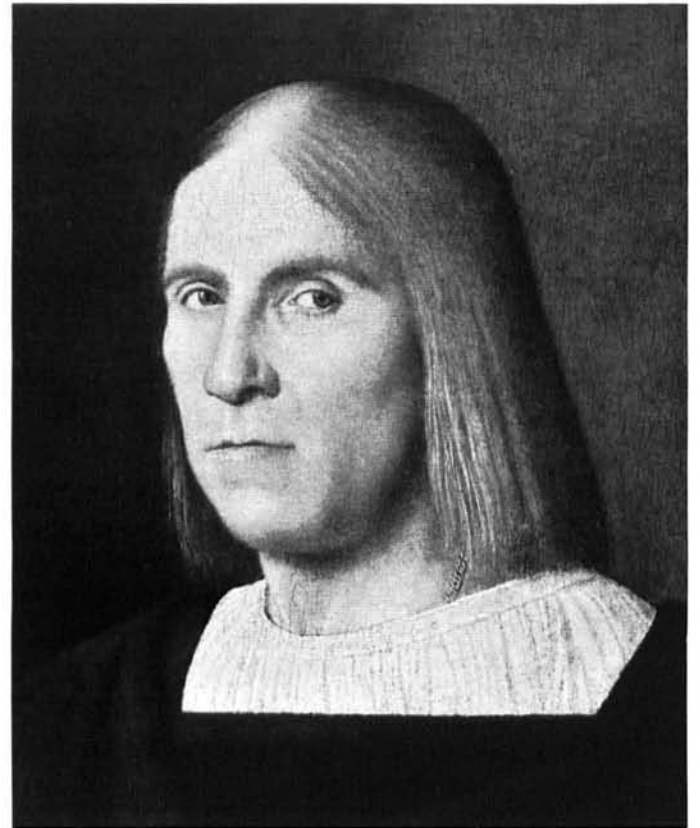


Fig. 114 (K 1268) Giovanni Paolo de Agostini: *Jacopo Sammazaro*.  
New Orleans, La. (p. 51)



Fig. 115 (K 2072) Attributed to Jacometto Veneziano:  
*A Venetian Senator*. Coral Gables, Fla. (p. 48)



Fig. 116 (K 1585) Vittore Carpaccio: *Portrait of a Lady*.  
Denver, Colo. (p. 51)

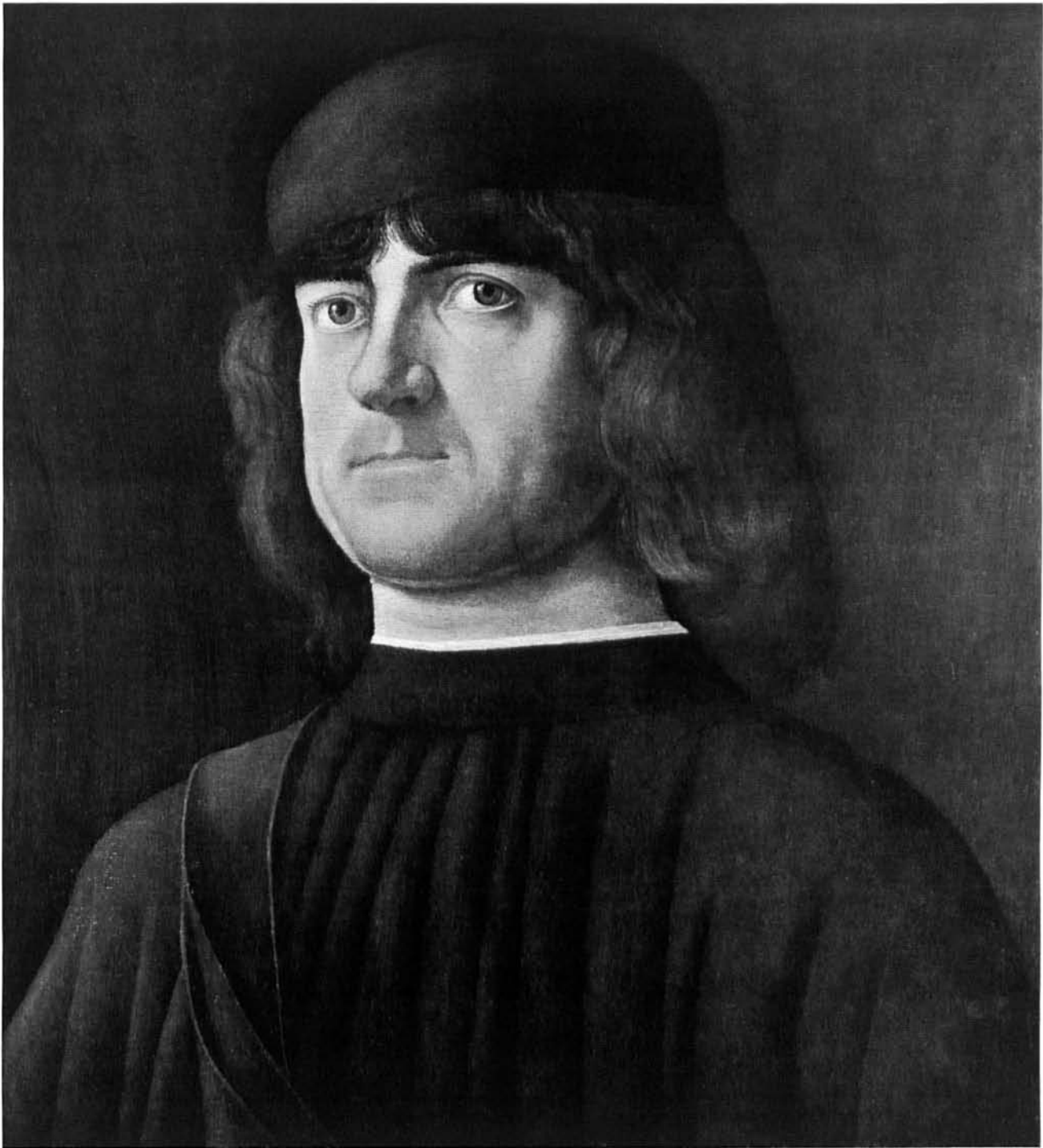


Fig. 117 (κ1080) Alvisio Vivarini: *Portrait of a Senator*. Washington, D. C. (p. 49)



Fig. 118 (κ 1791) Attributed to Jacopo de'Barbari: *Christ Blessing*.  
Notre Dame, Ind. (p. 50)



Fig. 119 (κ 1125) Attributed to Vittore Carpaccio: *Christ Blessing*.  
New Orleans, La. (p. 54)



Fig. 120 (κ 245) Vittore Carpaccio: *Madonna and Child with Saints*. Tucson, Ariz., University of Arizona (p. 54)



Fig. 121 (κ2044) Vittore Carpaccio: *Madonna and Child*. Washington, D.C. (p. 52)



Figs. 122-123 (К 295, К 294) Vittore Carpaccio: *St. Peter Martyr; A Bishop Saint Blessing*. Tulsa, Okla. (p. 53)



Figs. 124–125 (κ355, κ354) Vittore Carpaccio: *St. John the Baptist*; *St. Stephen*. Tulsa, Okla. (p. 53)





Figs. 126–127 (κ25, κ21) Vittore Carpaccio: *Temperance*; *Prudence*. Atlanta, Ga. (p. 54)



Fig. 128 (κ1144) Girolamo da Treviso the Elder: *Madonna and Child*. Portland, Ore. (p. 50)



Fig. 129 (κ1079) Vittore Carpaccio: *The Virgin Reading*. Washington, D.C. (p. 52)



Figs. 130 (κ1790) Benedetto Diana: *The Presentation of the Virgin*. Washington, D.C. (p. 56)

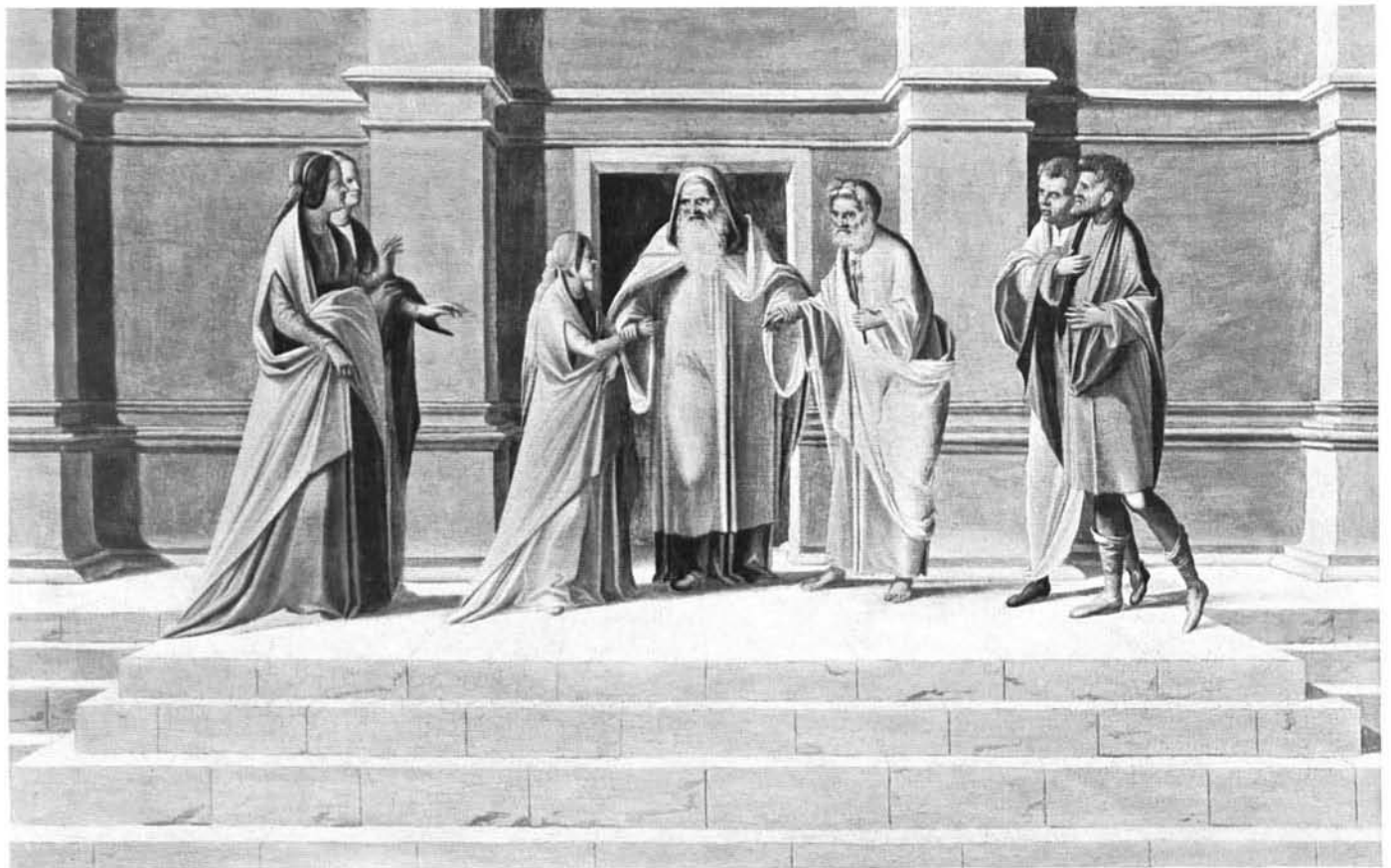


Fig. 131 (κ1790) Benedetto Diana: *The Marriage of the Virgin*. Washington, D.C. (p. 56)

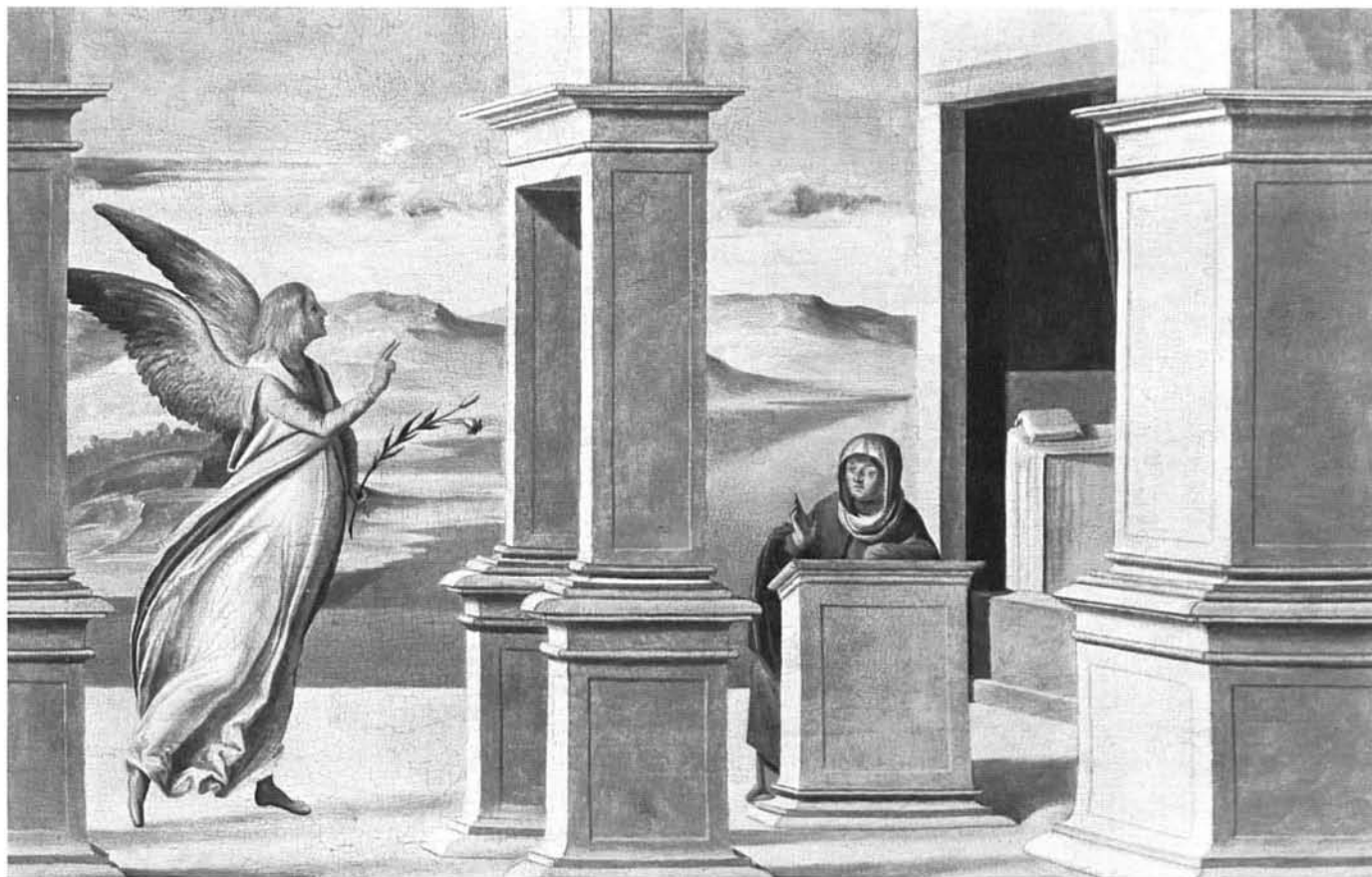


Fig. 132 (κ1790) Benedetto Diana: *The Annunciation*. Washington, D.C. (p. 56)



Fig. 133 (κ276) Benedetto Diana: *Madonna and Child with St. Jerome*. Coral Gables, Fla. (p. 56)



Fig. 134 (κ 557) Bartolomeo Montagna: *Madonna and Child*. Allentown, Pa. (p. 58)



Fig. 135 (κ 1638) Bartolomeo Montagna: *The Temptation of St. Anthony*. Columbia, Mo. (p. 57)



Fig. 136 (K45) Bartolomeo Montagna: *Madonna and Child*.  
Washington, D. C. (p. 57)

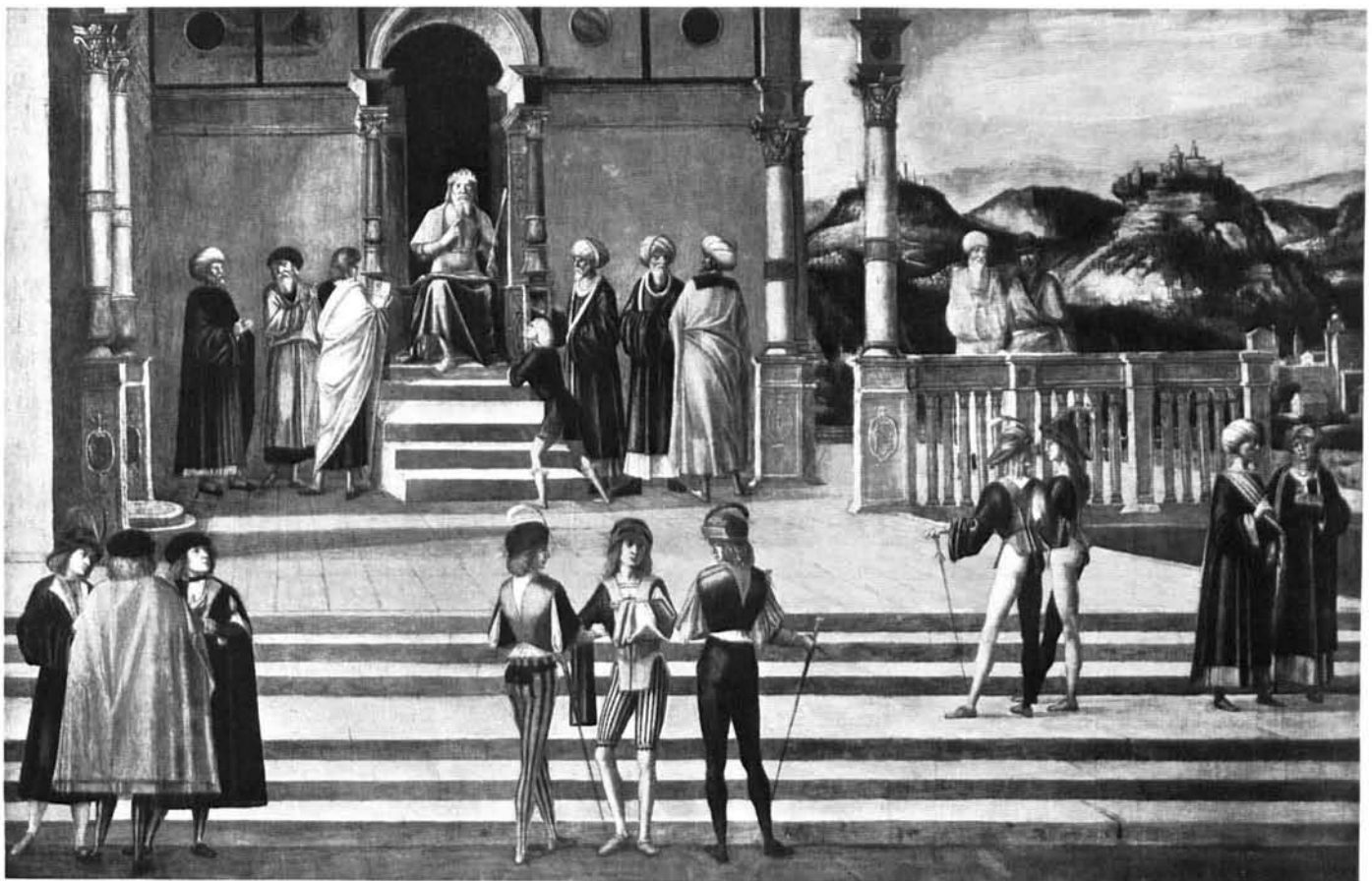


Fig. 137 (K 1553) Lazzaro Bastiani: *Joseph Interpreting Pharaoh's Dream*. Columbia, S. C. (p. 55)



Fig. 138 (K 1185) Lazzaro Bastiani: *St. Lucy and Kneeling Donor*. Portland, Ore. (p. 55)



Fig. 139 (K 389) Attributed to Giovanni Buonconsiglio: *St. Luke and a Carmelite Saint*. El Paso, Tex. (p. 58)



Fig. 140 (κ2141) Venetian School, c. 1500: *The Saviour*. Coral Gables, Fla. (p. 56)



Fig. 141 (κ2070) Cima da Conegliano: *Enthroned Madonna and Child with Two Virgin Martyrs*. Memphis, Tenn. (p. 59)





Fig. 142 (K317) Cima da Conegliano: *St. Jerome in the Wilderness*. Washington, D.C. (p. 59)



Fig. 143 (κ 2001) Cima da Conegliano: *St. Helena*. Washington, D. C. (p. 59)



Fig. 144 (K 1069) Cima da Conegliano: *Madonna and Child*. Macon, Ga. (p. 60)



Fig. 145 (K 322) Lattanzio da Rimini: *Madonna Adoring the Sleeping Child*. Notre Dame, Ind. (p. 60)



Fig. 146 (κ 2139) Andrea Previtali: *Madonna and Child*.  
El Paso, Tex. (p. 63)



Fig. 147 (κ 1196) Giovanni Battista da Udine:  
*Madonna and Child Enthroned*. Alexander City, Ala. (p. 61)



Fig. 148 (κ 1027) Attributed to Cristoforo Caselli: *Madonna and Child*.  
Atlanta, Ga. (p. 61)



Fig. 149 (κ 1214) Giovanni di Giacomo Gavazzi: *Madonna and Child*.  
Tulsa, Okla. (p. 63)



Fig. 150 (K 338) Cristoforo Caselli: *Portrait of a Boy*. Allentown, Pa. (p. 61)

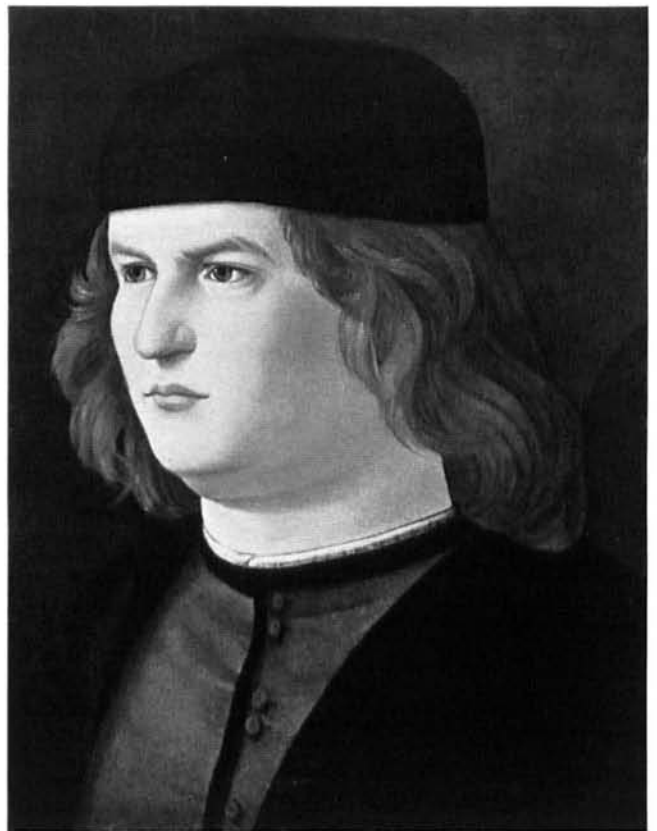


Fig. 151 (K 1124) Marco Marziale: *Portrait of a Young Man*. Lewisburg, Pa. (p. 62)



Fig. 152 (K 1118) Andrea Previtali: *The Annunciation*. Memphis, Tenn. (p. 63)



Fig. 153 (K 1792) Filippo Mazzola: *Portrait of a Man*. Coral Gables, Fla. (p. 62)



Figs. 154–156 (K 502 A, B, C) Lorenzo Costa: *The Miracle of the Catafalque*. Raleigh, N.C. (p. 65)



Figs. 157-158 (K 319 A, B) Attributed to Lorenzo Costa: *St. Julian, St. Nicholas of Tolentino; St. Sebastian, St. Catherine of Alexandria*. Atlanta, Ga. (p. 66)



Figs. 159-160 (K 319 C, D) Attributed to Lorenzo Costa: *St. Roch, St. Lucy; St. Vincent Ferrer, St. Christopher*. Atlanta, Ga. (p. 66)





Fig. 161 (κ466) Lorenzo Costa: *St. Paul*. Memphis, Tenn. (p.65)



Fig. 162 (κ1231) Attributed to Gian Francesco de' Maineri: *St. Sebastian*. Memphis, Tenn. (p.67)



Fig. 163 (κ1218) Ferrarese School, c. 1515: *Ecce Homo*. Claremont, Calif. (p.69)



Fig. 164 (κ1834) Ferrarese School, c. 1500: *Christ, the Man of Sorrows*. Athens, Ga. (p.69)



Fig. 165 (κ 579) Bernardino Zaganelli da Cotignola: *Madonna and Child with the Magdalen and St. Christina*. New York, N. Y., Samuel H. Kress Foundation (p. 68)



Fig. 166 (κ 1748) Ferrarese School, c. 1500: *Mythological Scene*. Coral Gables, Fla. (p. 66)



Fig. 167 (κ1182) Attributed to Gian Francesco de'Maineri: *Ex Voto*. Columbia, Mo. (p. 67)



Fig. 168 (κ78) Ferrarese-Bolognese School, Early XVI Century: *A Baptismal Ceremony*. Nashville, Tenn. (p. 70)

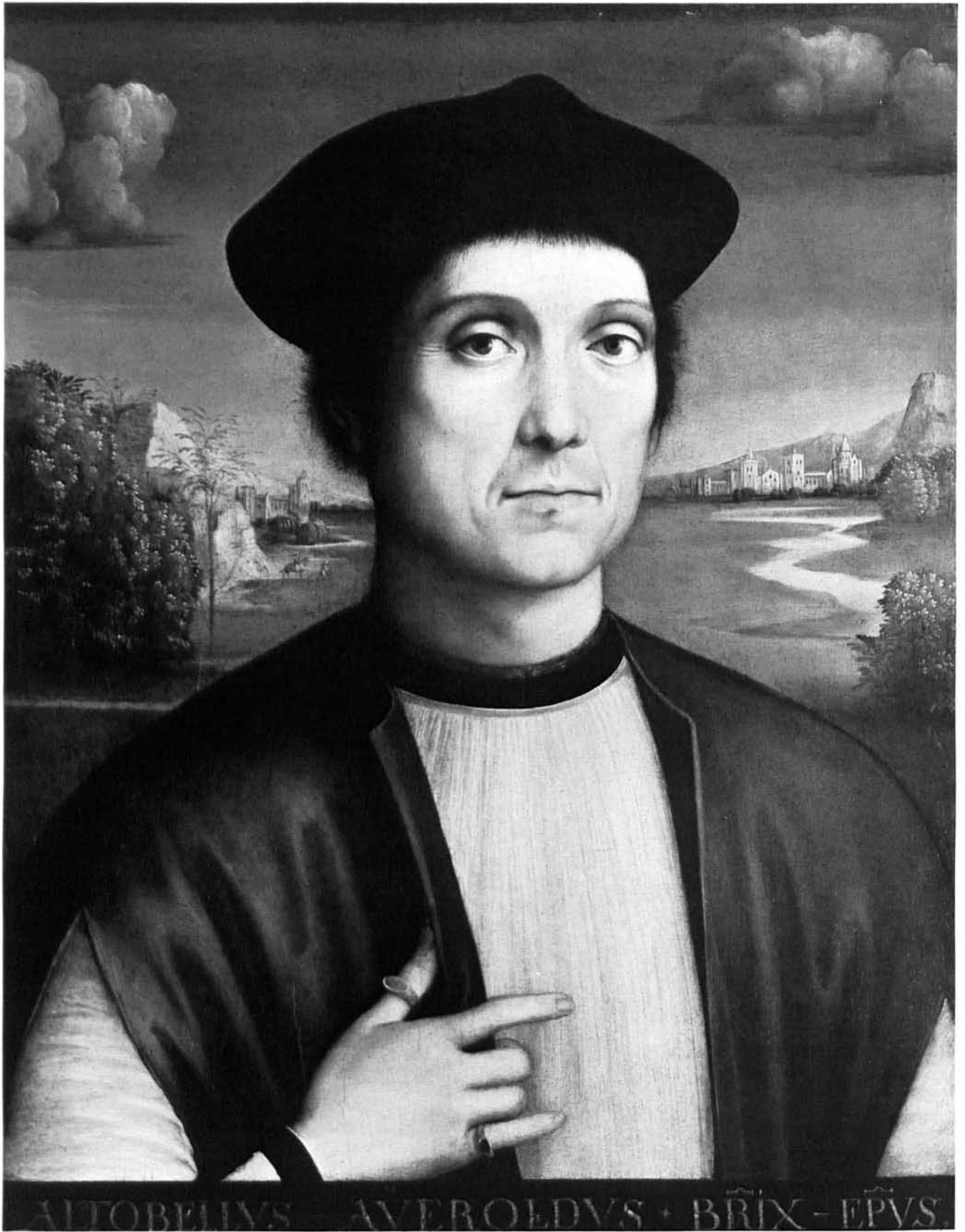


Fig. 169 (K 1531) Francesco Francia: *Bishop Altobello Averoldo*. Washington, D.C. (p. 71)



Fig. 170 (κ 2158) Francesco Francia: *Madonna and Child with Two Angels*. Raleigh, N.C. (p. 71)



Fig. 171 (K 134) Follower of Francesco Francia: *Madonna and Child*.  
New York, N. Y., Mrs. Rush H. Kress (p. 72)



Fig. 172 (K 356) Follower of Francesco Francia: *Madonna and Child  
with the Infant St. John*. Berea, Ky. (p. 72)



Fig. 173 (K 165) Francesco Francia: *Madonna and Child*.  
Columbia, S. C. (p. 72)



Fig. 174 (K 1263) Francesco Zaganelli da Cotignola: *Pietà*.  
Tucson, Ariz., University of Arizona (p. 69)

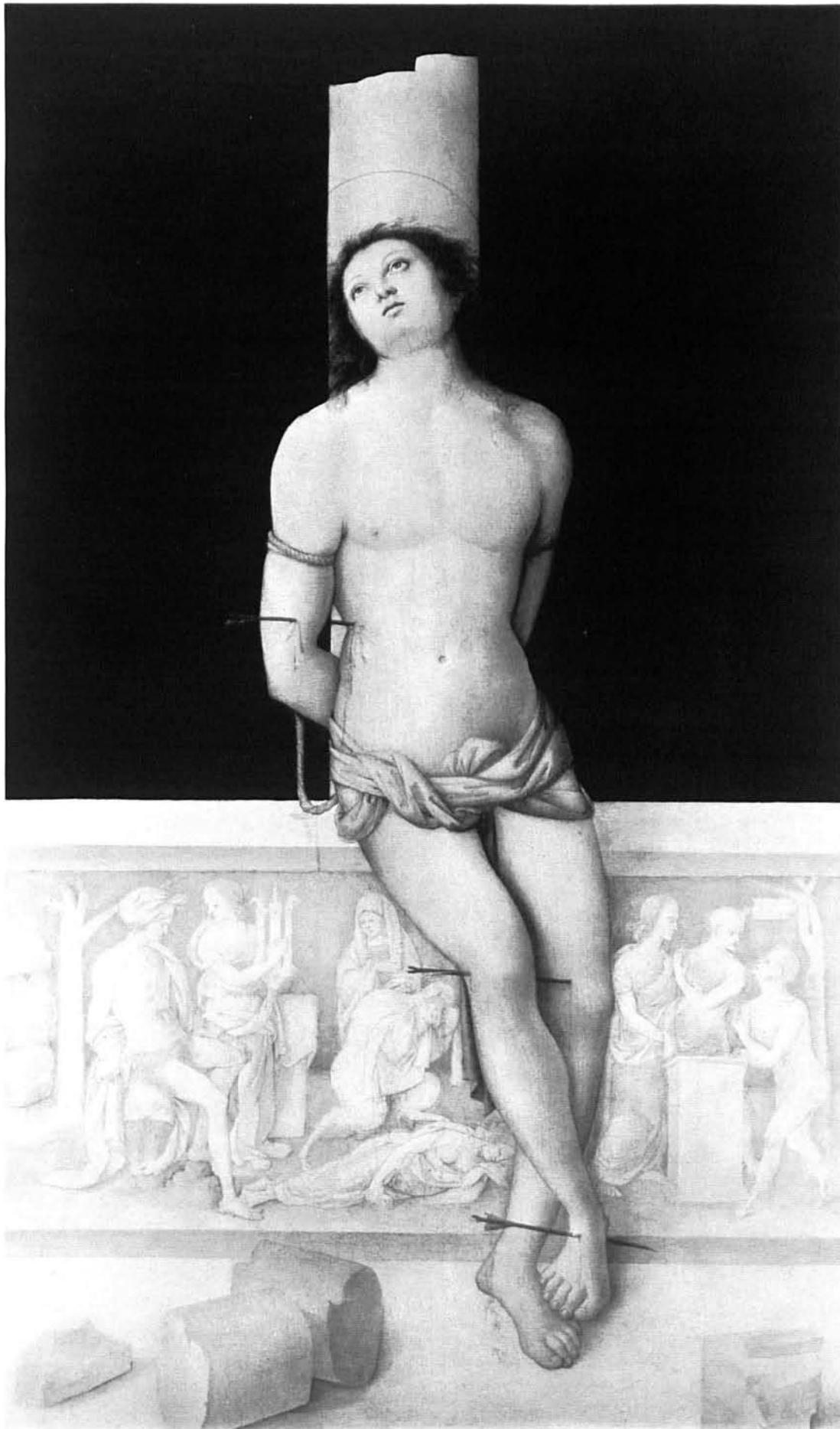


Fig. 175 (κ 529) Amico Aspertini: *St. Sebastian*. Washington, D.C. (p. 70)





Fig. 176 (К 1323) Dosso Dossi: *Circe and Her Lovers in a Landscape*. Washington, D.C. (p. 73)



Fig. 177 (K226) Dosso Dossi: *The Standard Bearer*. Allentown, Pa. (p.75)

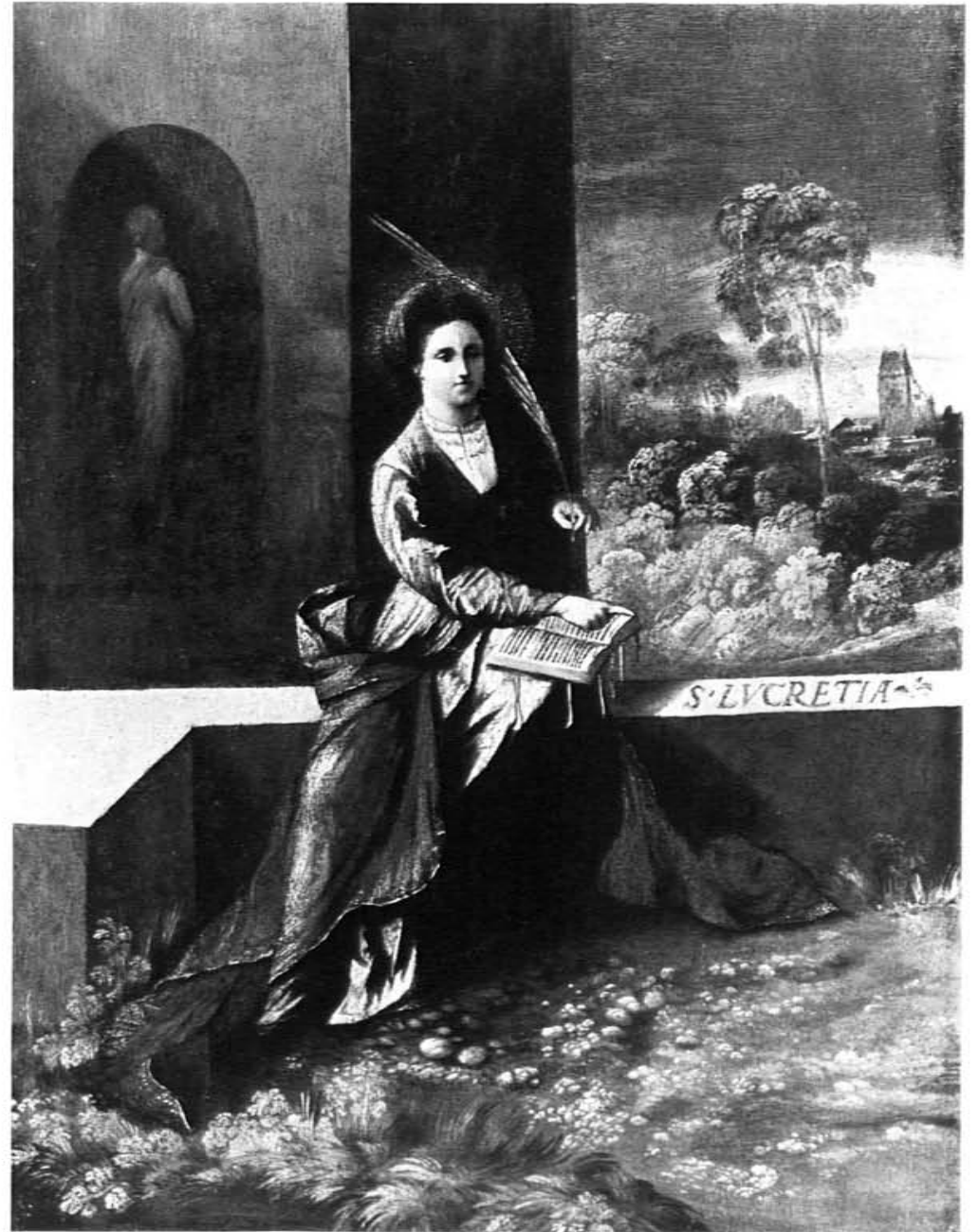


Fig. 178 (K1129) Dosso Dossi: *St. Lucretia*. Washington, D.C. (p.74)



Fig. 179 (K 1070) Attributed to Dosso Dossi: *Portrait of a Man*.  
Wichita, Kans. (p. 76)



Fig. 180 (K 1123 A) Dosso Dossi and Assistant: *St. Philip*.  
Tucson, Ariz., *St. Philip's in the Hills* (p. 75)



Fig. 181 (K 1123 B) Dosso Dossi and Assistant: *St. James Major*.  
Amherst, Mass. (p. 75)



Fig. 182 (κ 210) Attributed to Dosso Dossi: *The Standard Bearer*. Washington, D.C. (p. 75)



Fig. 183 (K 448) Dosso Dossi: *Aeneas and Achates on the Lihyan Coast*. Washington, D.C. (p. 73)



Fig. 184 (K 1749) Battista Dossi: *The Hunt of the Calydonian Boar*. El Paso, Tex. (p. 77)



Fig. 185 (K1529) Dosso Dossi and Battista Dossi: *The Flight into Egypt*. Coral Gables, Fla. (p. 76)



Fig. 186 (K1111) Garofalo: *The Meditation of St. Jerome*. New Orleans, La. (p. 79)



Fig. 187 (κ1032) Garofalo: *Madonna and Child with St. Jerome*. Dallas, Tex. (p. 78)



Fig. 188 (κ1750) Garofalo: *The Adoration of the Magi*. Atlanta, Ga. (p. 79)



Fig. 189 (κ 580) Attributed to Garofalo: *Madonna and Child with St. Francis*. New York, N. Y., Mrs. Rush H. Kress (p. 80)



Fig. 190 (κ 2143) Garofalo: *The Circumcision*. El Paso, Tex. (p. 80)





Fig. 191 (κ 214) Garofalo: *The Baptism of Christ*. Birmingham, Ala. (p. 79)



Fig. 192 (κ 1227) Follower of Garofalo: *The Presentation of the Virgin*. Brunswick, Me. (p. 81)



Fig. 193 (κ60) Garofalo: *Madonna and Child in Glory*. Coral Gables, Fla. (p. 79)

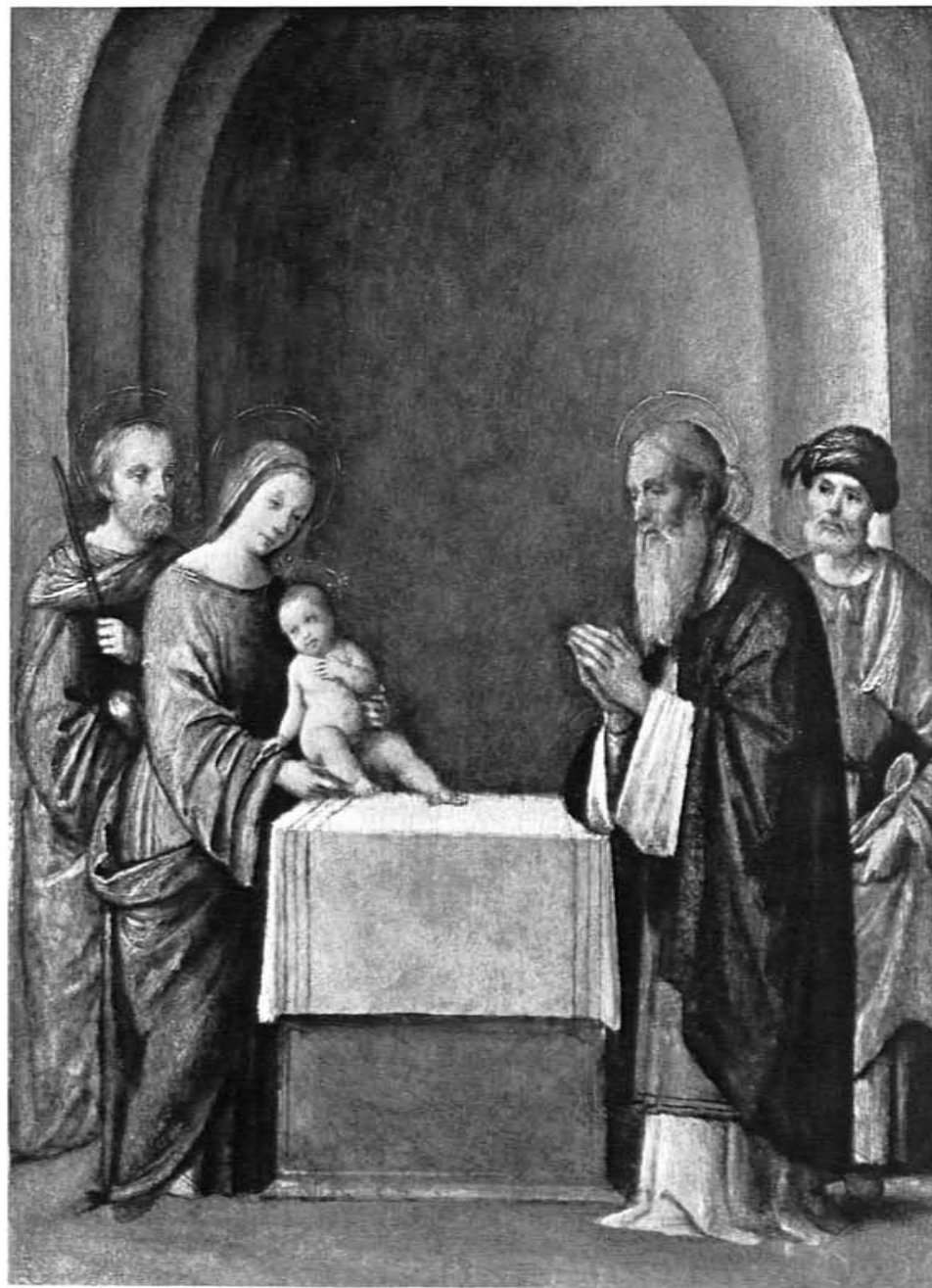


Fig. 194 (κ1048) L'Ortolano: *The Presentation in the Temple*. Tempe, Ariz. (p. 78)



Fig. 195 (κ1205) Lodovico Mazzolino: *God the Father*. Ponce, Puerto Rico (p. 77)



Fig. 196 (κ1752) L'Ortolano: *The Dead Christ Sustained by Joseph of Arimathea*. Lewisburg, Pa. (p. 77)



Fig. 197 (К 1113) Girolamo da Carpi: *The Apparition of the Virgin*. Washington, D. C. (p. 81)



Fig. 198 (κ1202) Attributed to Girolamo da Carpi: *Ruggiero Saving Angelica*.  
El Paso, Tex. (p. 82)



Fig. 199 Detail from Fig. 197



Fig. 200 (κ 1436) Attributed to Girolamo da Carpi: *Portrait of a Man*. Seattle, Wash. (p. 82)



Fig. 201 (κ 2186) Correggio: *Salvator Mundi*. Washington, D.C. (p. 83)



Fig. 202 (κ 427) Attributed to Correggio: *Portrait of a Young Girl*. Coral Gables, Fla. (p. 83)



Fig. 203 (κ 442) Follower of Correggio: *Madonna and Child*. Portland, Ore. (p. 84)



Fig. 204 (к 196) Correggio: *The Mystic Marriage of St. Catherine*. Washington, D. C. (p. 82)





Fig. 205 (κ 1753) Boccaccio Boccaccino: *Madonna Adoring the Child*. Coral Gables, Fla. (p. 85)



Fig. 206 (κ 1056) Boccaccio Boccaccino: *Madonna and Child*. Helena, Ark. (p. 85)



Fig. 207 (κ 1207) Cremonese School, Early XVI Century: *Madonna and Child with the Infant St. John*. Lawrence, Kans. (p. 86)



Fig. 208 (κ 1067) Girolamo Romanino: *Madonna and Child*. Savannah, Ga. (p. 88)



Fig. 209 (κ 1630) Girolamo Romanino: *Madonna and Child with St. James Major and St. Jerome*. Atlanta, Ga. (p. 87)



Fig. 210 (κ 1097) Altobello Melone: *Madonna and Child*. Columbia, Mo. (p. 86)



Fig. 211 (K1551) Girolamo Romanino: *The Mystic Marriage of St. Catherine*. Memphis, Tenn. (p. 88)

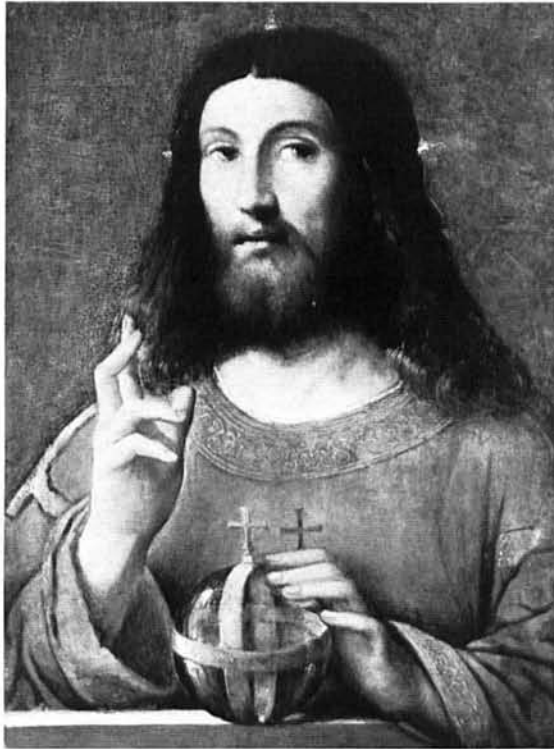


Fig. 212 (κ 1033) Attributed to Girolamo Romanino:  
*Christ Blessing*. Columbia, Mo. (p. 88)



Fig. 213 (κ 1769) Girolamo Romanino: *Portrait of a Man in Armor*.  
New Orleans, La. (p. 87)



Fig. 214 (κ 524) Girolamo Romanino: *Portrait of a Gentleman*.  
Allentown, Pa. (p. 87)



Fig. 215 (κ 2062) Giovanni Girolamo Savoldo: *Elijah Fed by the Raven*. Washington, D. C. (p. 89)



Fig. 216 (κ1846) Giovanni Girolamo Savoldo: *Portrait of a Knight*. Washington, D. C. (p. 89)



Fig. 217 (κ1770) Attributed to Giovanni Girolamo Savoldo: *The Adoration of the Shepherds*. Washington, D.C. (p.90)



Fig. 218 (κ24) Moretto da Brescia: *Madonna and Child with St. Stephen and St. Jerome*. Columbia, S.C. (p.92)





Fig. 219 (κ 520) Attributed to Calisto Piazza da Lodi: *The Assumption of the Virgin*.  
Stockton, Calif. (p.91)

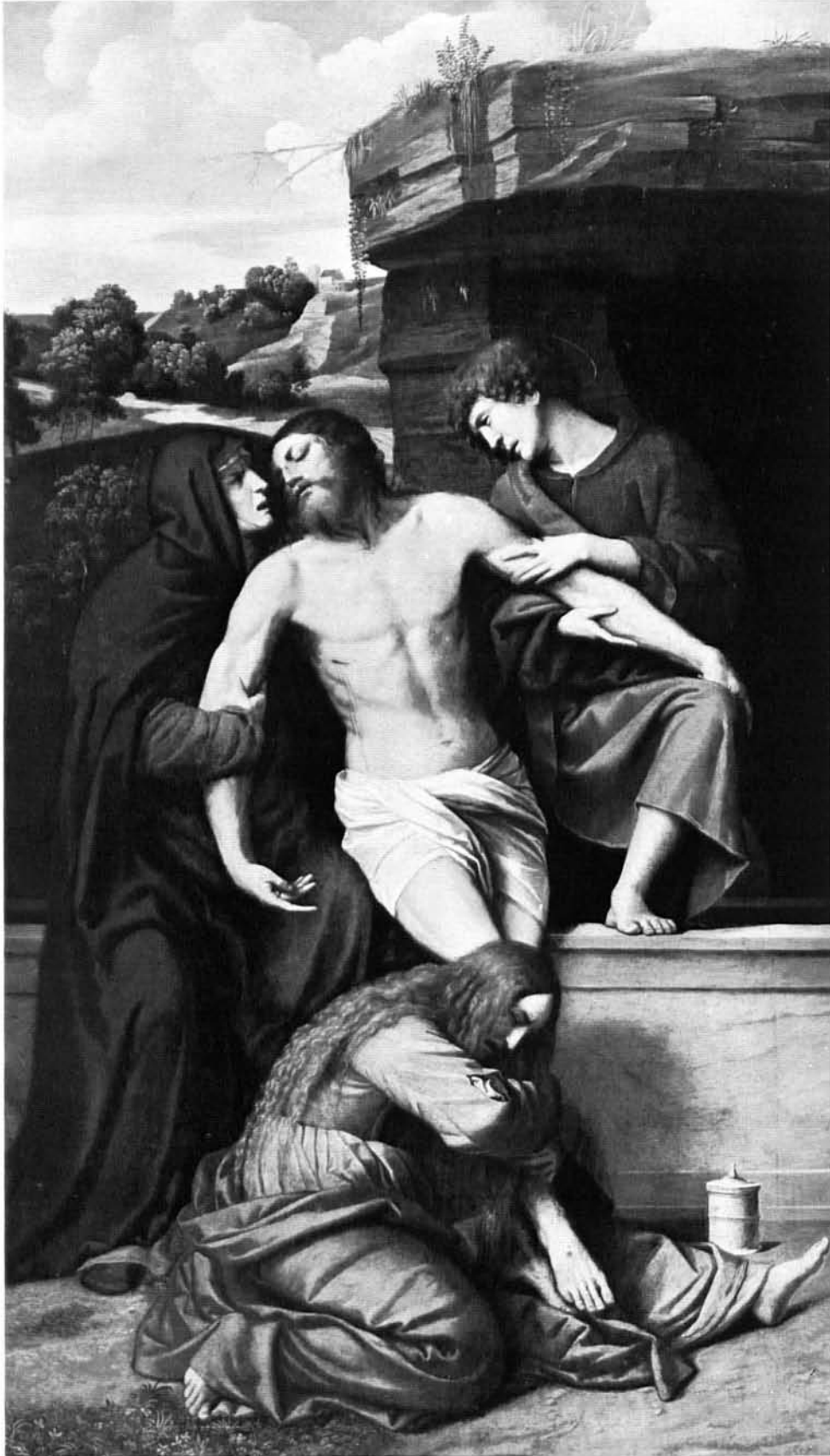


Fig. 220 (R 1428) Moretto da Brescia: *Pietà*. Washington, D. C. (p.91)



Fig. 221 (K 421) Moretto da Brescia: *Portrait of a Lady in White*.  
Washington, D. C. (p.92)



Fig. 222 (K 128) Attributed to Moretto da Brescia: *St. Jerome Penitent*.  
Washington, D. C., Howard University (p.93)



Fig. 223 (K 458) Moretto da Brescia: *Angel in Adoration*.  
Bloomington, Ind. (p.92)



Fig. 224 (κ 1164) Francesco Morone: *Two Olivetan Monks*. Tucson, Ariz., University of Arizona (p.93)



Fig. 225 (κ 1267) Follower of Liberale da Verona: *St. Sebastian*. Nashville, Tenn. (p.93)



Fig. 226 (κ 593) Niccolò Giolfino: *Lucretia*. Oberlin, Ohio (p.94)



Fig. 227 (κ1199) Niccolò Giolfino: *The Myth of Deucalion and Pyrrha*. Bloomington, Ind. (p.94)



Fig. 228 (κ120) Attributed to Gian Maria Falconetto: *St. Onuphrius and St. John the Baptist*. Helena, Ark. (p.94)



Fig. 229 (κ 1058) Attributed to Giovanni Francesco Caroto: *Madonna and Child*. Augusta, Ga. (p.95)



Fig. 230 (κ 1117) Giovanni Francesco Caroto: *The Entombment*. Portland, Ore. (p.95)



Fig. 231 (κ2123) Luca Signorelli and Assistant: *The Marriage of the Virgin*. Washington, D.C. (p.96)



Fig. 232 (κ1566) Luca Signorelli and Assistant: *Calvary*. Washington, D.C. (p.96)



Fig. 233 (K 1657) Luca Signorelli and Assistant: *Madonna and Child with Saints and Angels*. Washington, D.C. (p. 97)





Fig. 234 (κ 1736) Luca Signorelli and Assistant: *The Flight into Egypt and Christ among the Doctors*. Kansas City, Mo. (p.97)



Figs. 235–236 (κ 494, κ 499) Studio of Luca Signorelli: *The Birth of St. Nicholas of Bari; A Miracle of St. Nicholas of Bari*. Atlanta, Ga. (p.98)

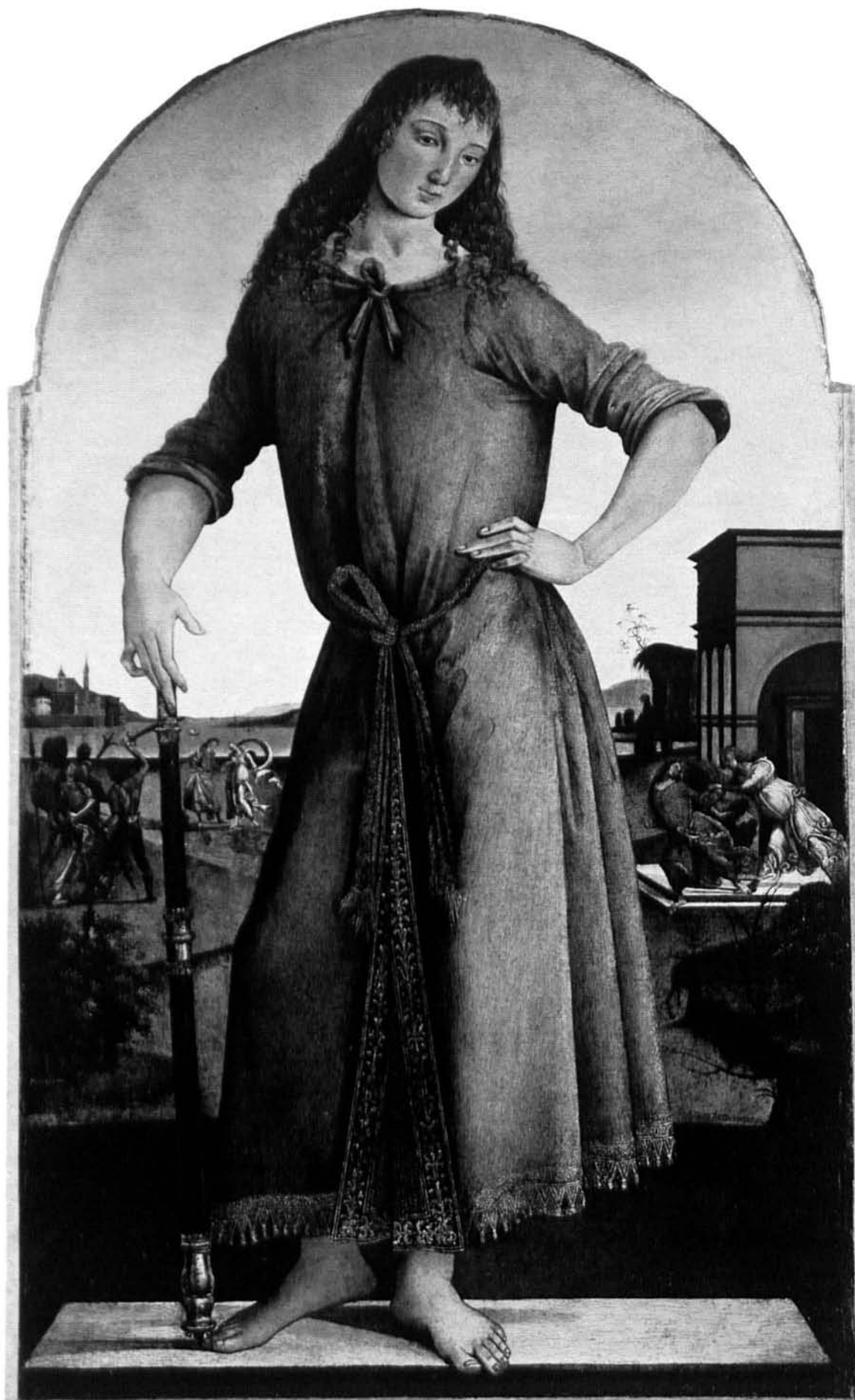


Fig. 237 (К 1400) Master of the Griselda Legend: *Eumostos of Tanagra*. Washington, D.C. (p. 98)

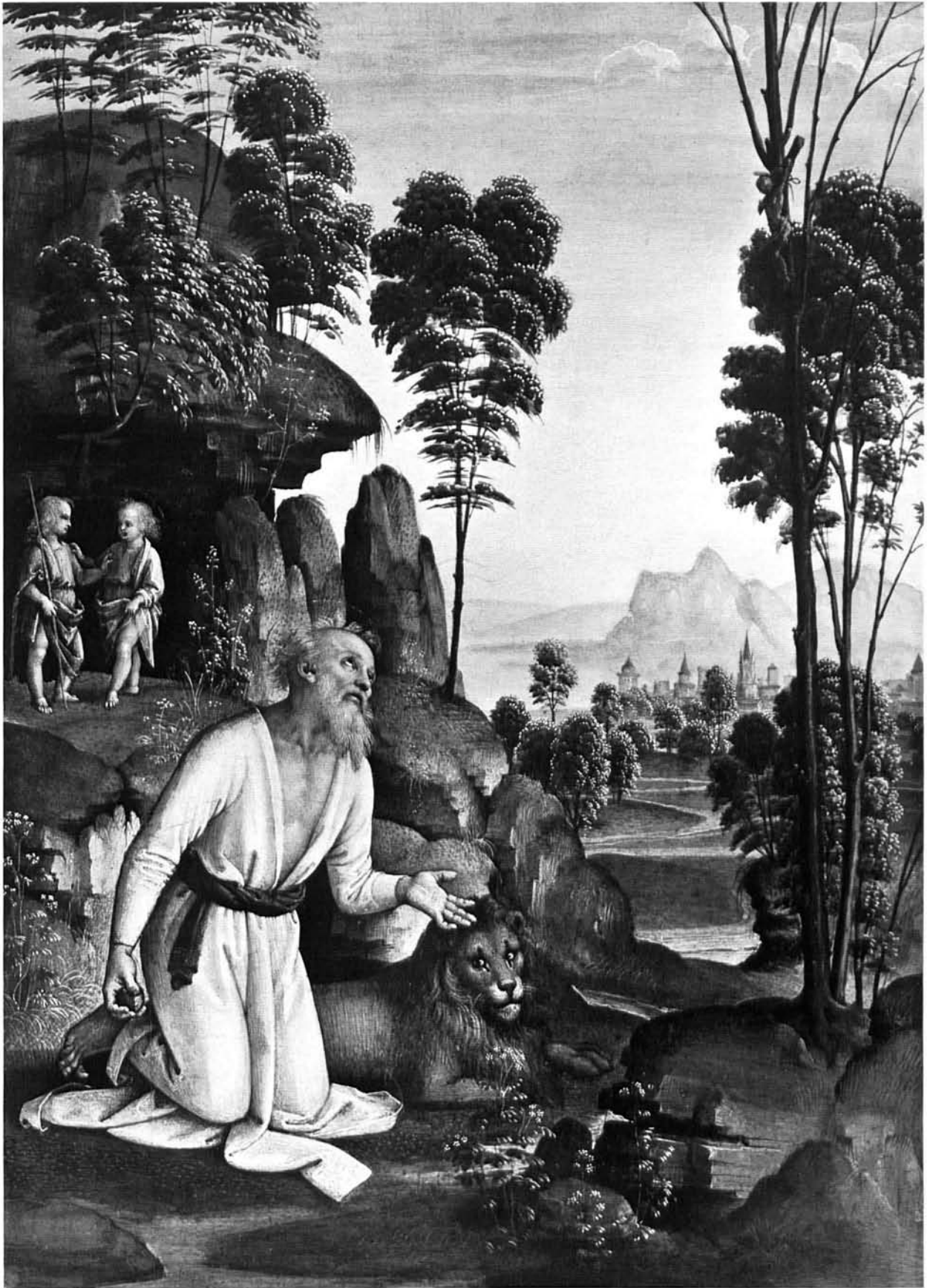


Fig. 238 (K 498) Pietro Perugino: *St. Jerome in the Wilderness*. Washington, D. C. (p. 99)



Fig. 239 (K403) Pietro Perugino: *Madonna and Child*. Washington, D.C. (p. 99)



Fig. 240 (K 544) Pietro Perugino: *St. Bartholomew*.  
Birmingham, Ala. (p. 99)

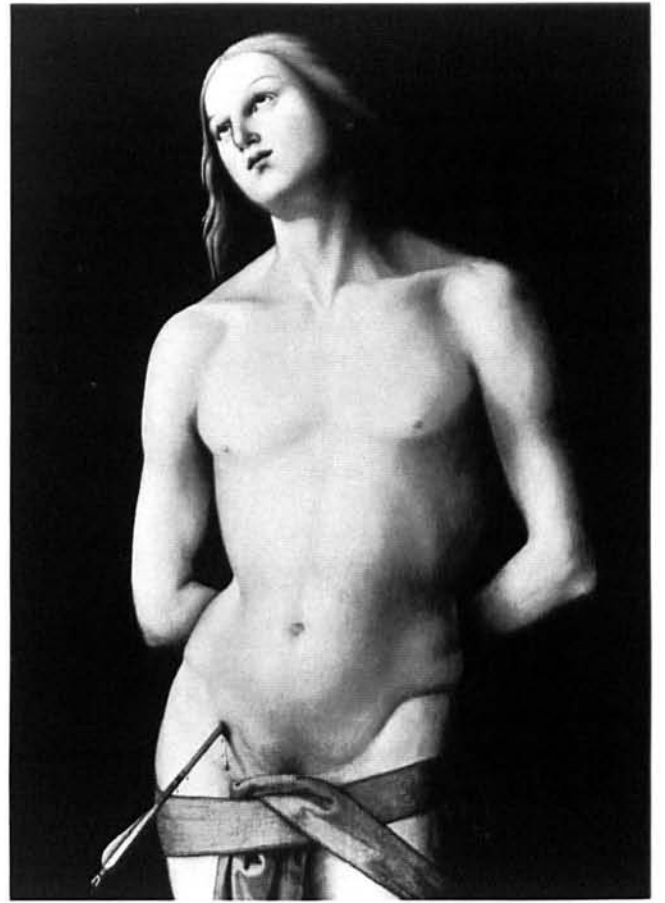


Fig. 241 (K 1557) Follower of Pietro Perugino: *St. Sebastian*.  
Trenton, N.J. (p. 100)



Figs. 242–243 (K 1153 A, B) Studio of Pietro Perugino: *The Mourning Virgin*; *St. John the Evangelist*. Raleigh, N.C. (p. 100)



Fig. 244 (κ47) Pintoricchio: *Madonna and Child*.  
Raleigh, N. C. (p. 101)



Fig. 245 (κ1375) Pintoricchio: *Madonna and Child*.  
Denver, Colo. (p. 101)



Fig. 246 (κ542) Pintoricchio and Assistant: *Madonna Adoring the Child*.  
Honolulu, Hawaii (p. 102)



Fig. 247 (κ81) Follower of Pintoricchio: *Madonna and Child in a Landscape*.  
Alexander City, Ala. (p. 102)



Fig. 248 (K 362) Antonio da Viterbo: *Pietà*. Atlanta, Ga. (p. 102)



Fig. 249 (K 1186) Lo Spagna: *Pietà*. Tucson, Ariz., St. Philip's in the Hills (p. 103)



Fig. 250 (K1154) Umbrian School, Early XVI Century: *Madonna and Child with the Infant Saint John*. Tulsa, Okla. (p. 103)



Fig. 251 (K1229B) Giovanni Battista Bertucci: *St. Mary Magdalene*. Brunswick, Me. (p. 104)



Fig. 252 (K1229A) Giovanni Battista Bertucci: *St. Sebastian*. Nashville, Tenn. (p. 104)



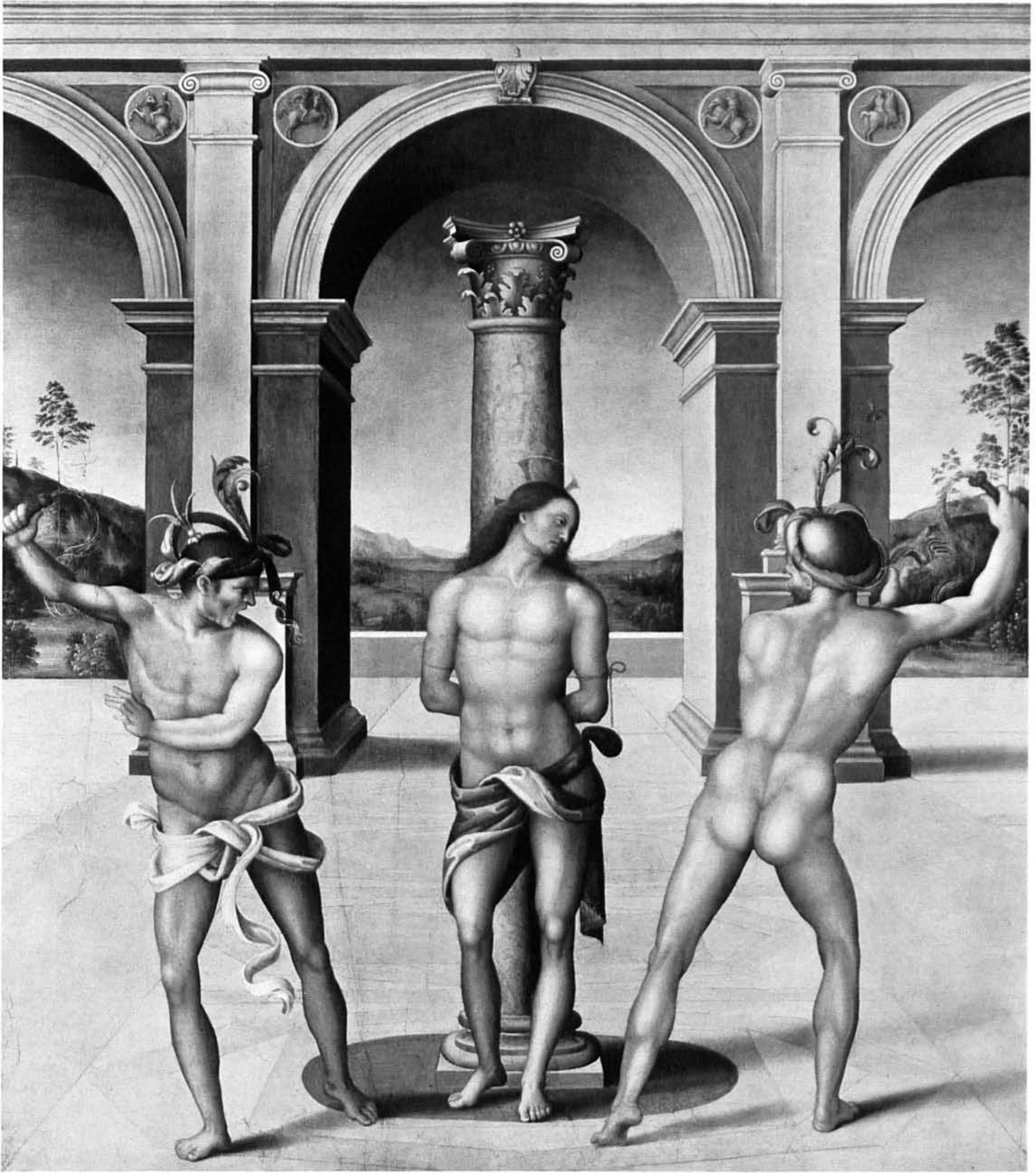


Fig. 253 (K1567) Umbrian School, Early XVI Century: *The Flagellation of Christ*. Washington, D.C. (p. 106)



Fig. 254 (κ 302) Raphael: *The Annunciation*. Washington, D. C. (p. 104)



Fig. 255 (κ 1239) Raphael: *Bindo Altoviti*. Washington, D.C. (p. 105)

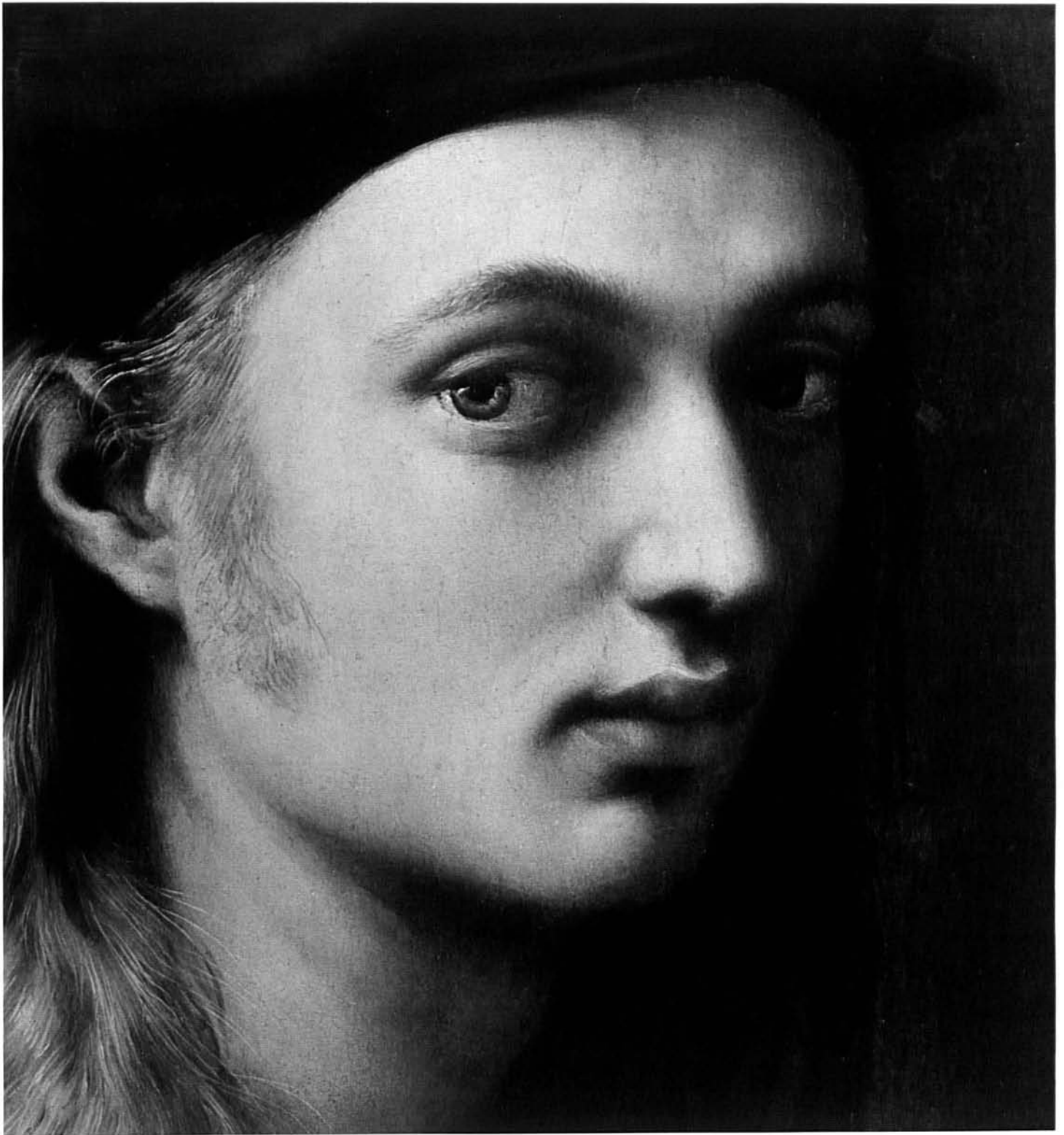


Fig. 256 Detail from Fig. 255



Fig. 257 (κ144) Girolamo Genga: *Madonna and Child Enthroned with Saints*. Phoenix, Ariz. (p. 107)



Fig. 258 (κ1782) Follower of Raphael: *The Massacre of the Innocents*. Amherst, Mass. (p. 106)



Fig. 259 (κ1550) Circle of Raphael: *Putti with a Wine Press*. Washington, D.C. (p. 106)



Fig. 260 (κ113) Girolamo Genga: *St. Augustine Giving the Habit of His Order to Three Catechumens*. Columbia, S.C. (p. 107)



Fig. 261 (κ 1621) Perino del Vaga: *The Nativity*. Washington, D. C. (p. 108)



Fig. 262 (κ 1341) Bernardino Fungai: *Madonna and Child with Saints and Angels*. Coral Gables, Fla. (p. 110)





Fig. 263 (κ 378) Bernardino Fungai:  
*St. Sigismund(?)*. Columbia, Mo. (p. 109)

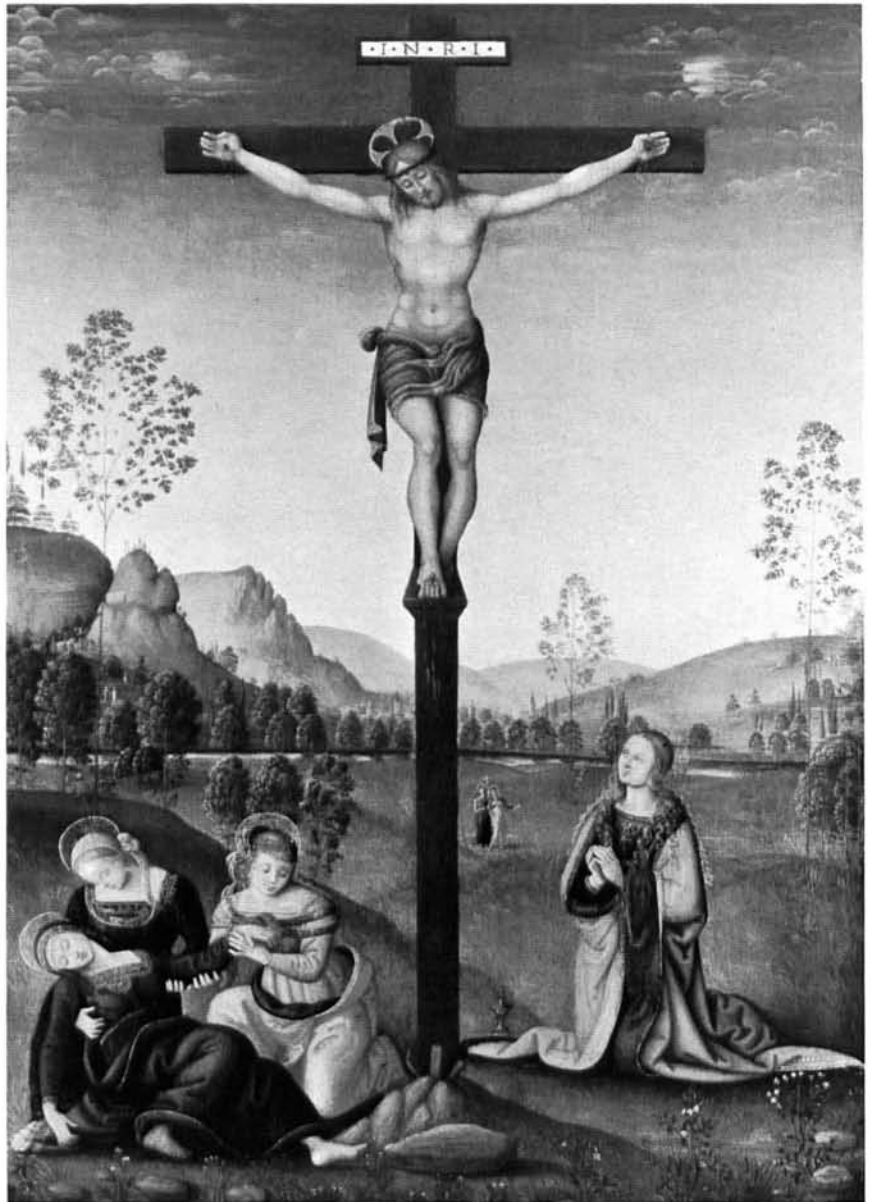


Fig. 264 (κ 533) Giannicola di Paolo: *The Crucifixion*. Portland, Ore. (p. 108)



Figs. 265–268 (κ 1163 A–D) Bernardino Fungai: *St. James Major*; *A Bishop Saint*; *St. Apollonia*; *St. Anthony of Padua*.  
Washington, D. C., Howard University (p. 110)



Fig. 269 (κ 1076) Siennese School, c. 1500: *St. Cosmas and St. Damian*.  
Charlotte, N.C. (p. 110)



Fig. 270 (κ 1095) Giacomo Pacchiarotto: *Madonna and Child*.  
Nashville, Tenn. (p. 111)



Fig. 271 (κ 248) Bernardino Fungai: *The Martyrdom of St. Lucy*. New Orleans, La. (p. 109)



Fig. 272 (κ 1329) Giacomo Pacchiarotto: *Angel Musicians*. El Paso, Tex. (p. 111)



Fig. 273 (κ 1008) Girolamo del Pacchia: *Madonna and Child*.  
Washington, D.C., Washington Cathedral (p. 112)



Fig. 274 (K1330) Giacomo Pacchiarotto: *Angel Musicians*. El Paso, Tex. (p. 111)



Fig. 275 (K1733) Attributed to Andrea del Brescianino: *Madonna and Child with an Angel*. Allentown, Pa. (p. 112)



Fig. 276 (κ1149) Studio of Lorenzo di Credi: *Madonna and Child*. Coral Gables, Fla. (p. 114)



Fig. 277 (κ1083) Master of Santo Spirito: *Madonna and Child*. Birmingham, Ala. (p. 115)



Fig. 278 (κ99) Follower of Lorenzo di Credi: *The Holy Family*. Seattle, Wash., University of Washington (p. 115)



Fig. 279 (κB-1) Follower of Lorenzo di Credi: *Madonna and Child with St. John*. Memphis, Tenn. (p. 114)



Fig. 280 (κ 1850) Attributed to Leonardo da Vinci: *Madonna and Child with a Pomegranate* (approximately original size). Washington, D.C. (p. 113)



Fig. 281 (κ 1028) Raffaellino del Garbo: *The Adoration of the Child*.  
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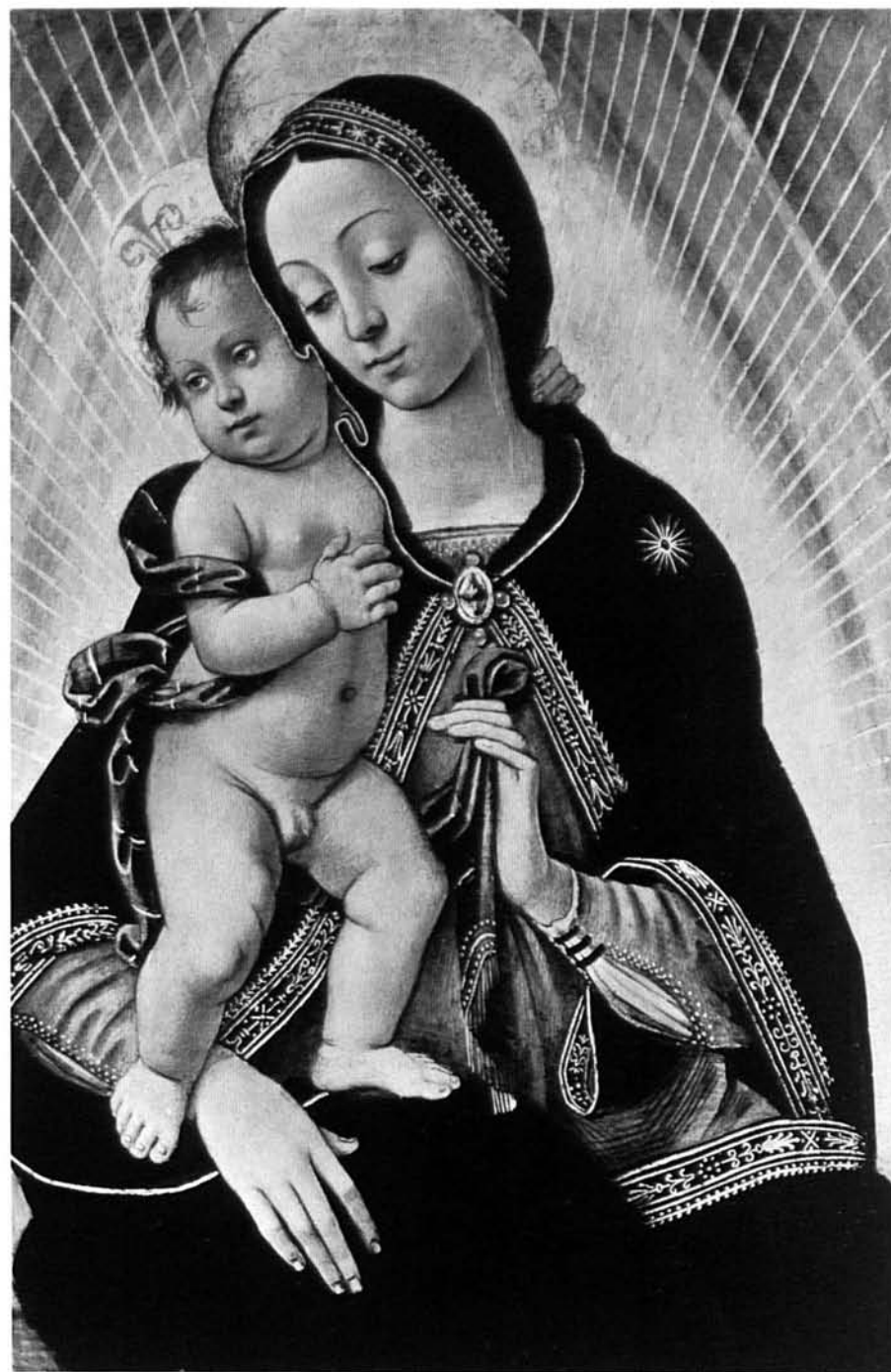


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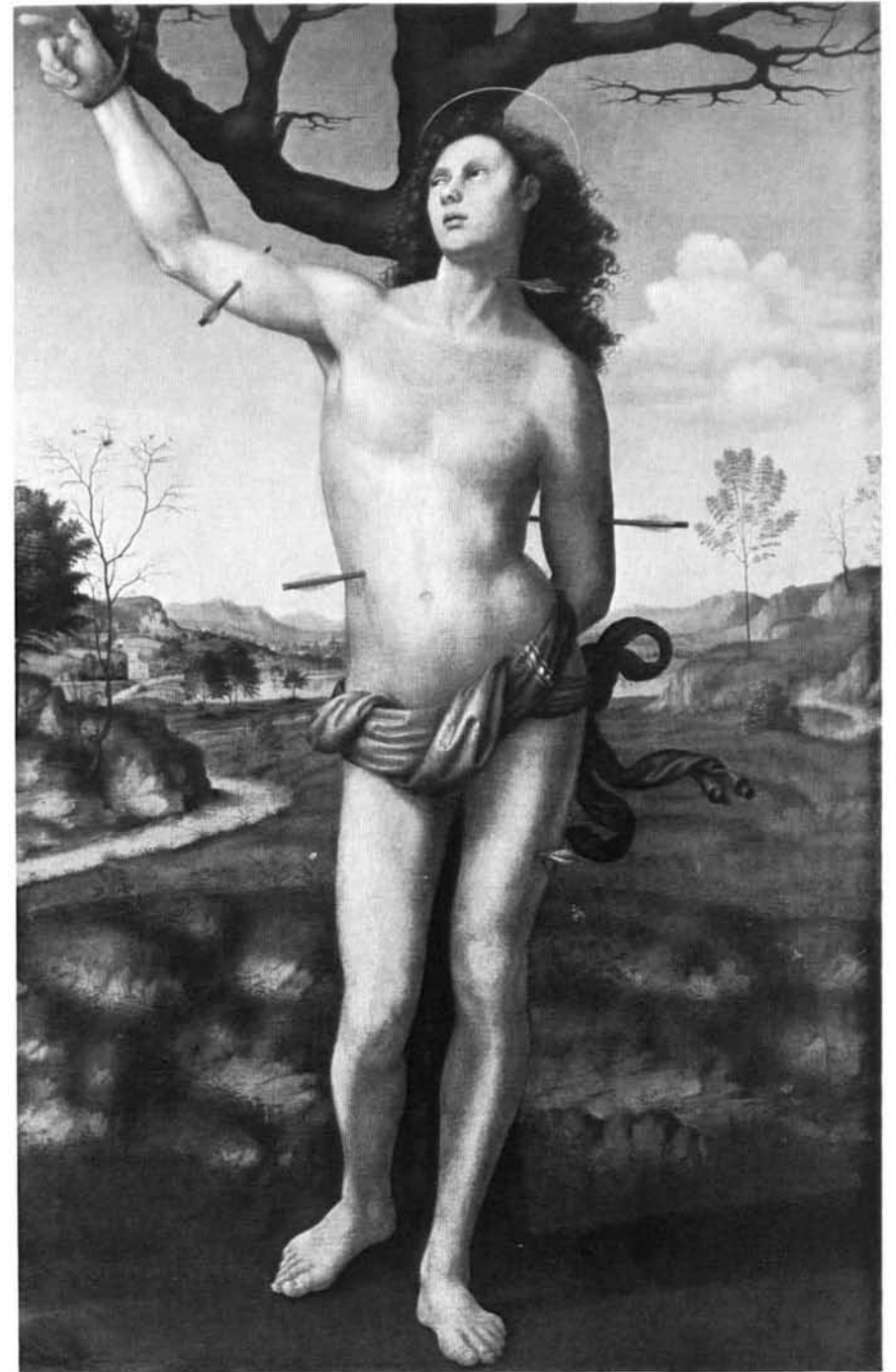


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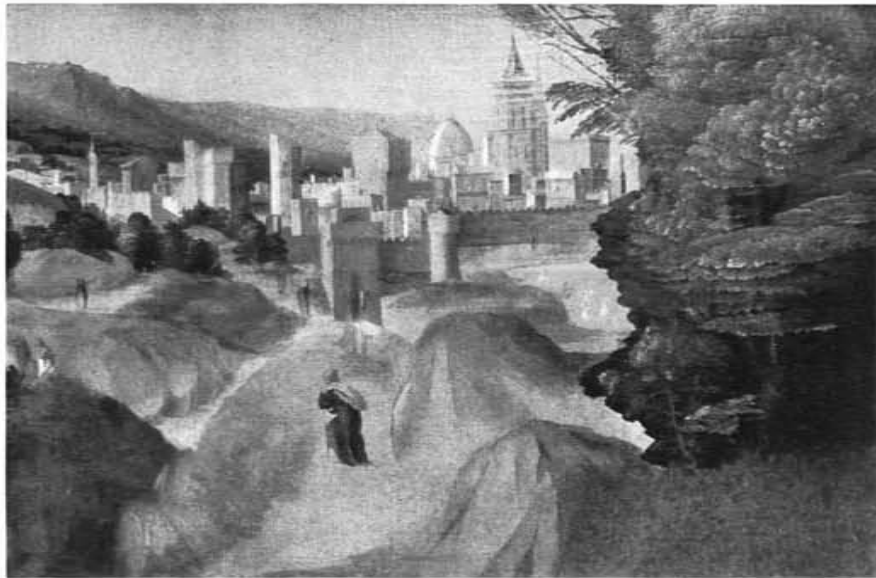




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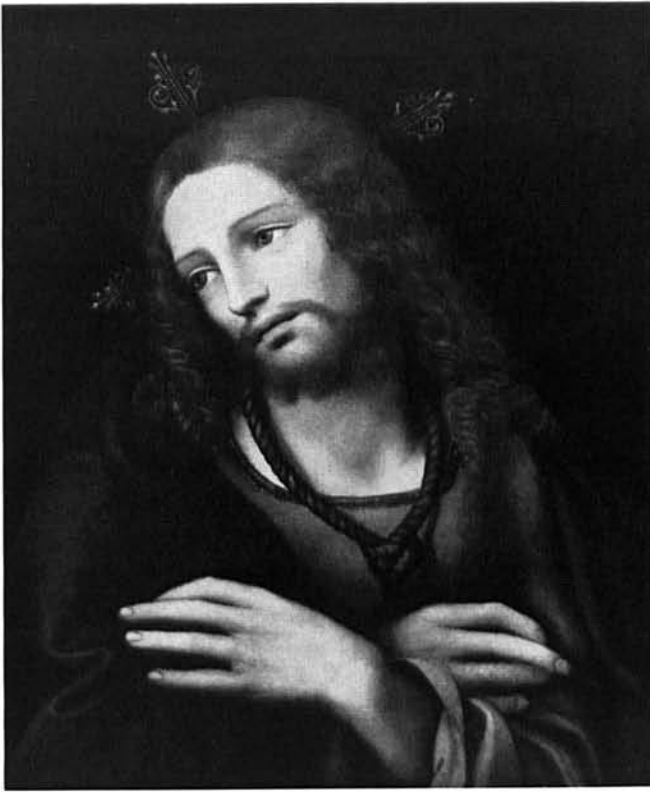


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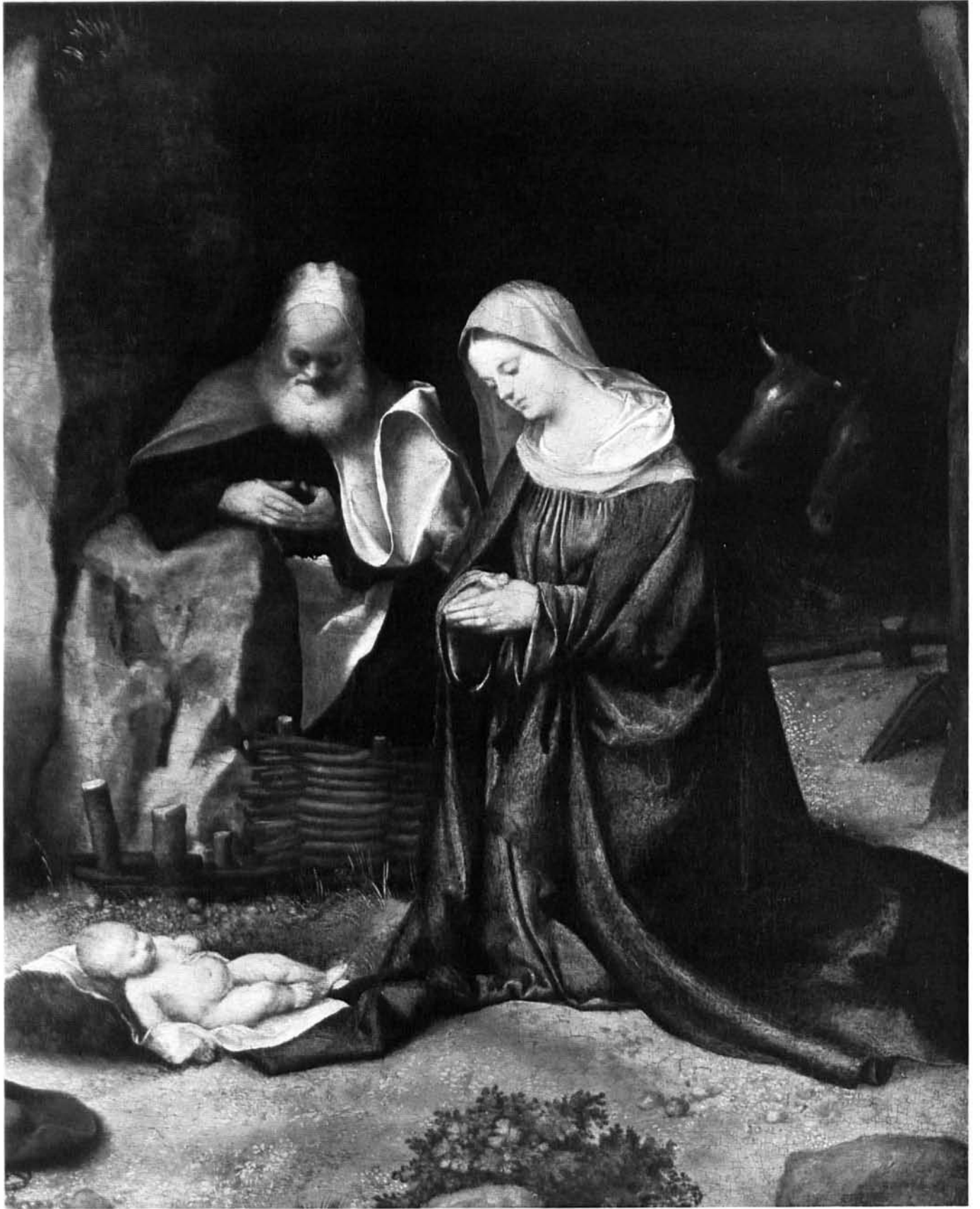


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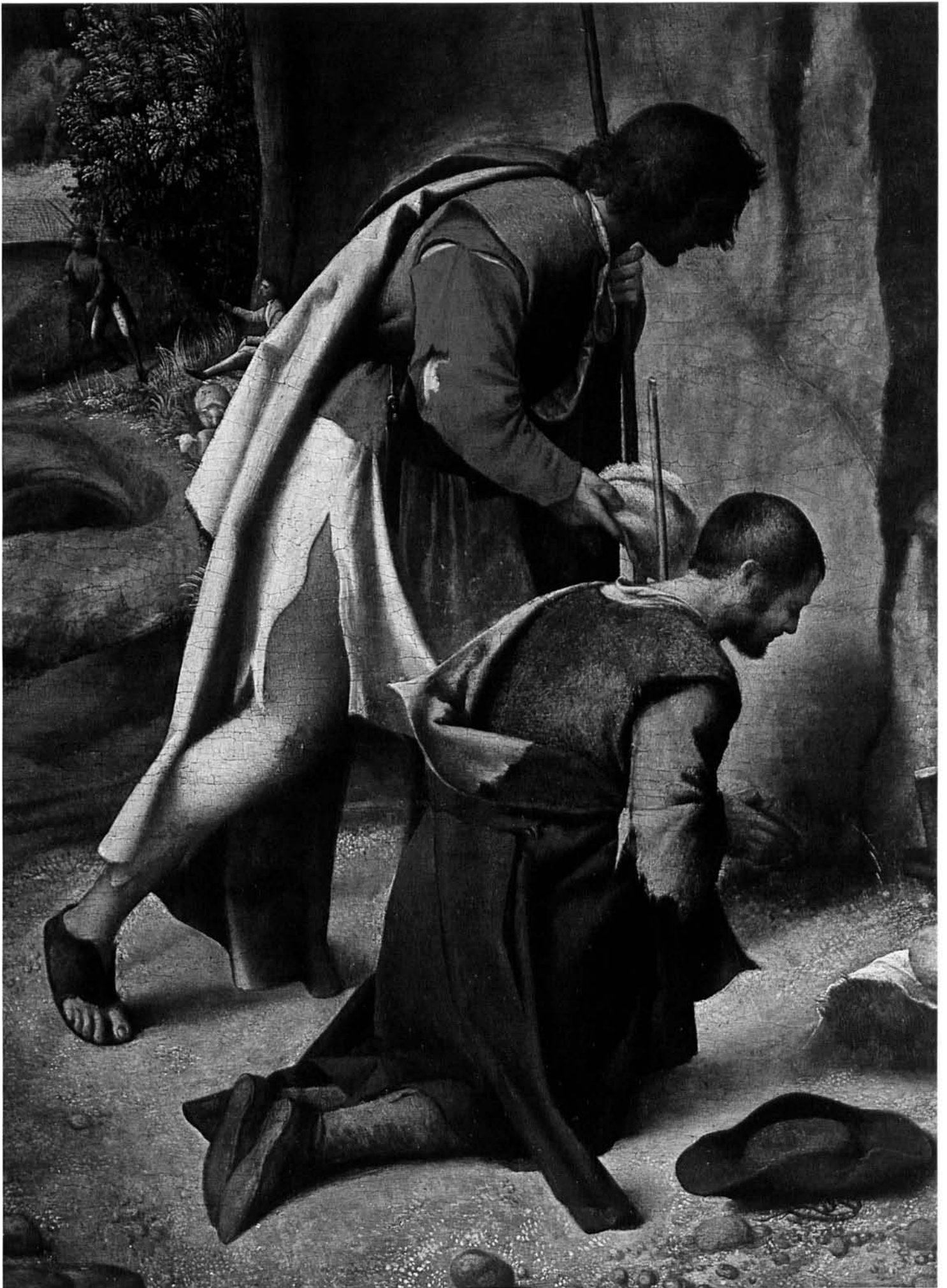


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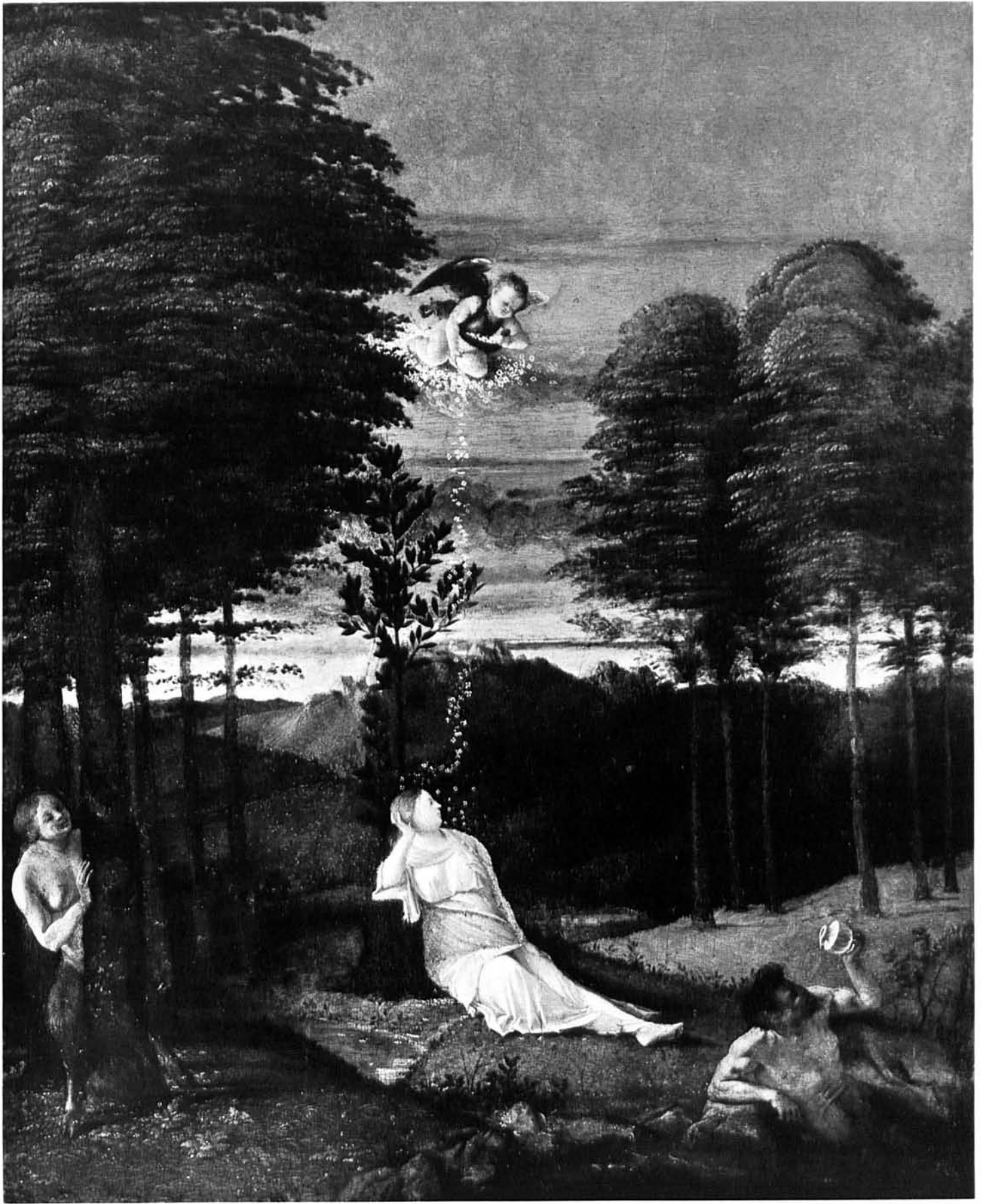


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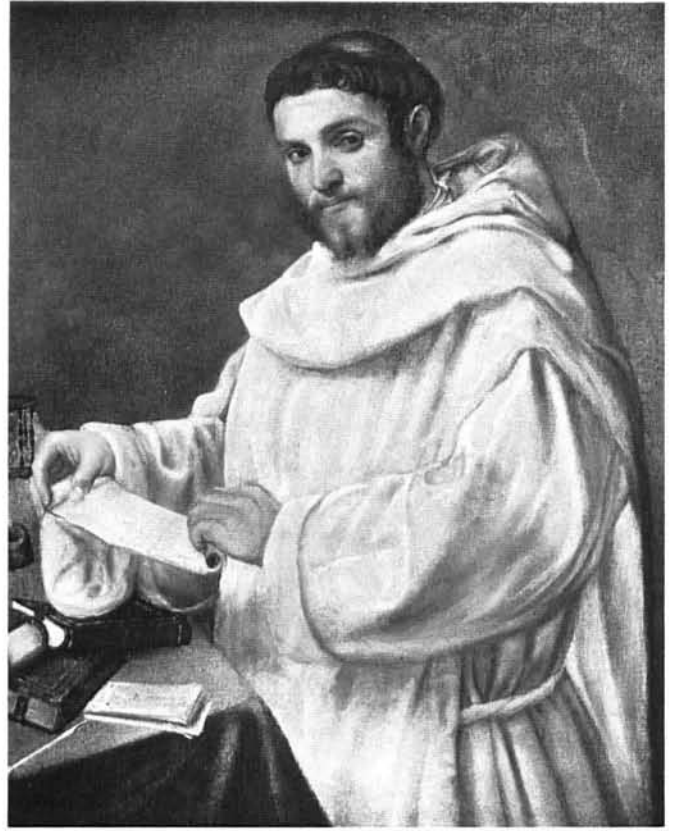


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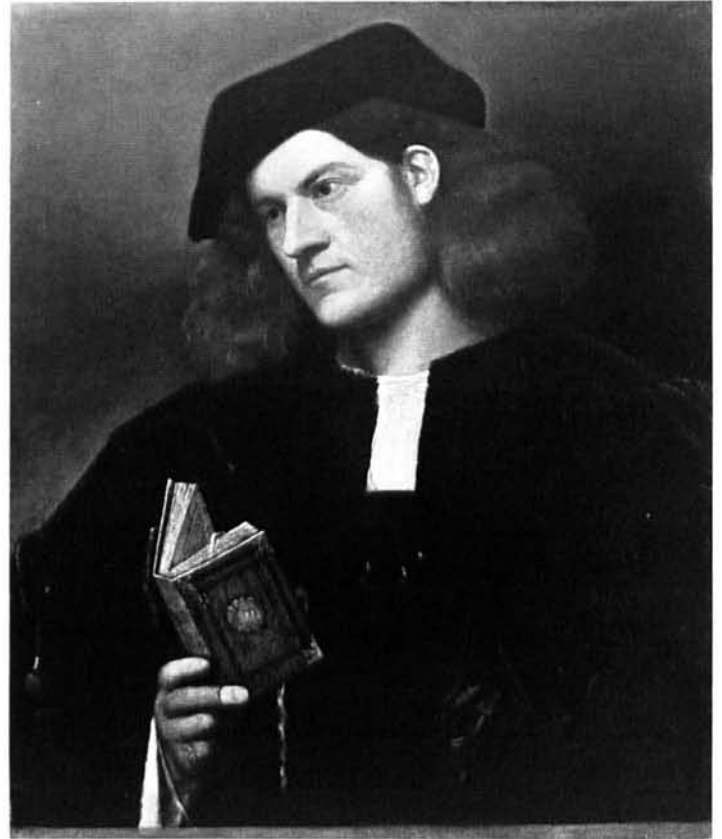


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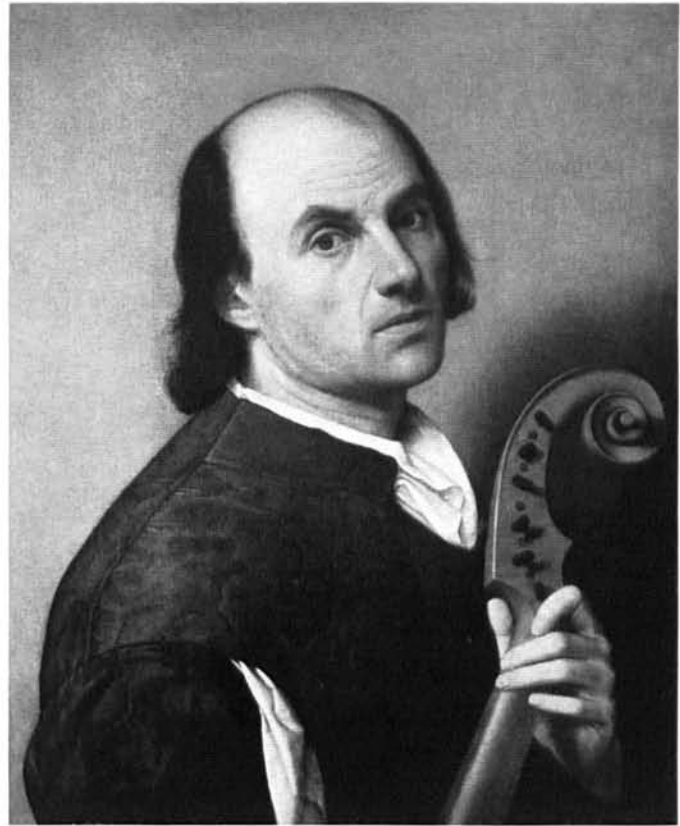


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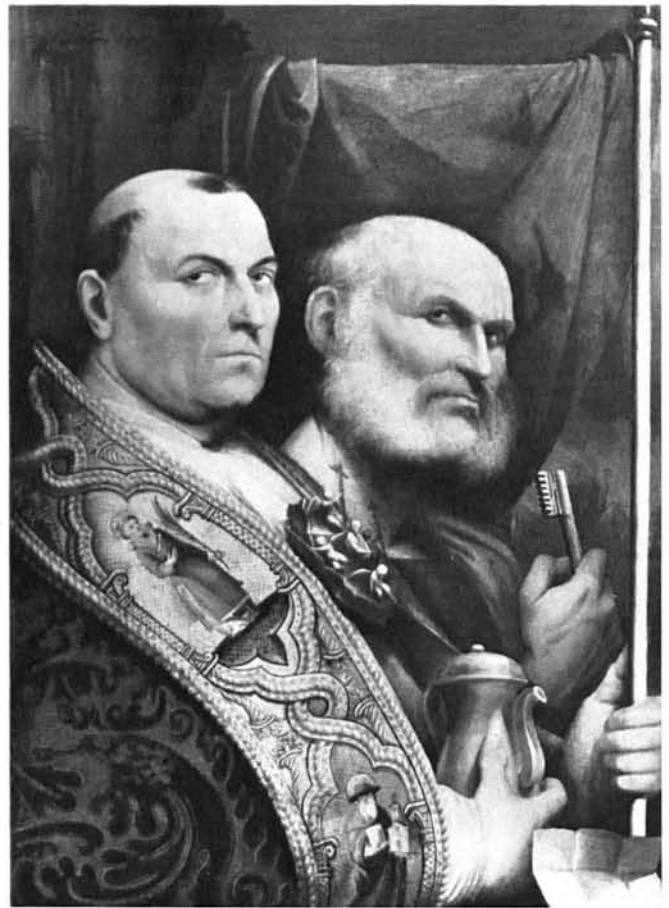


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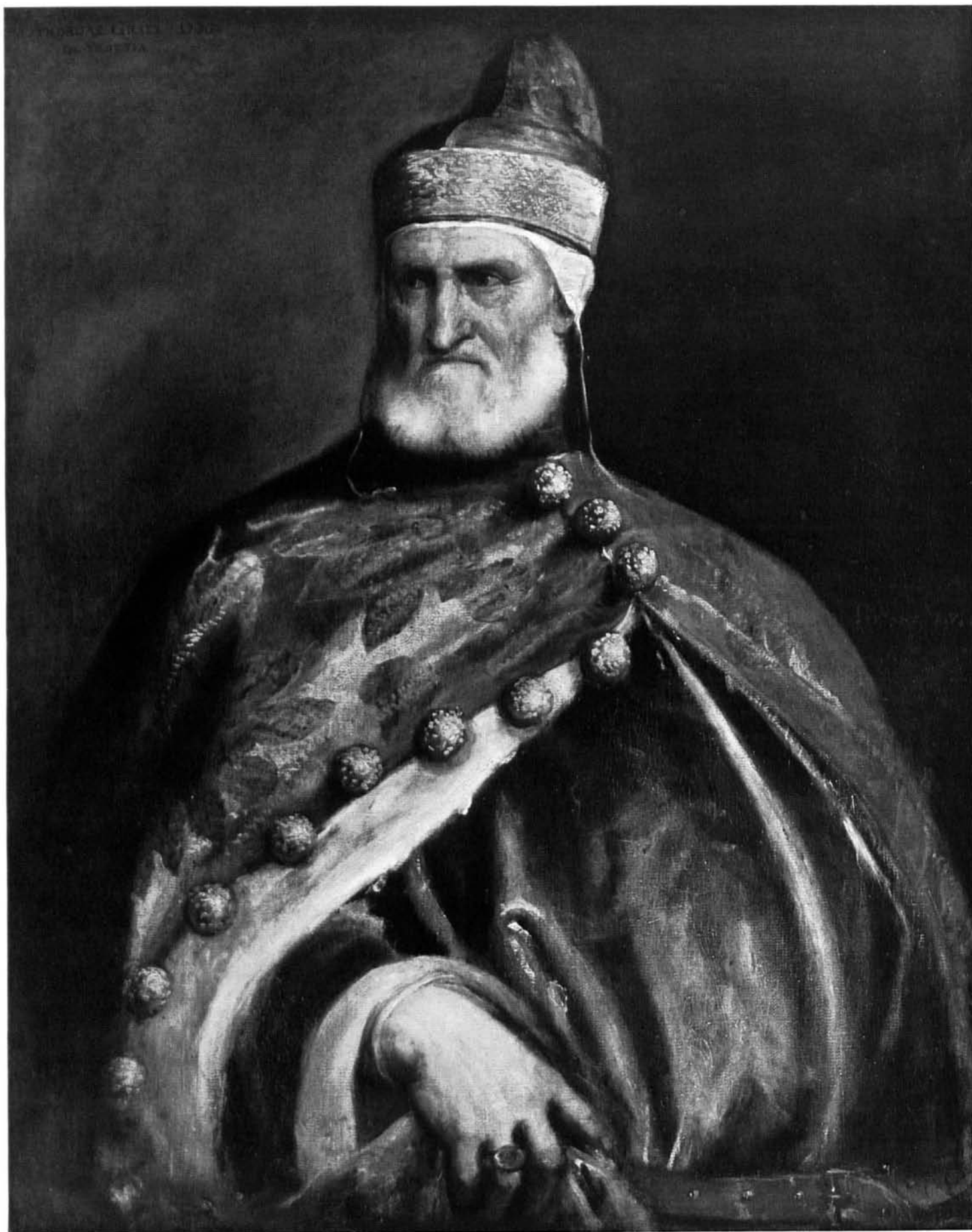


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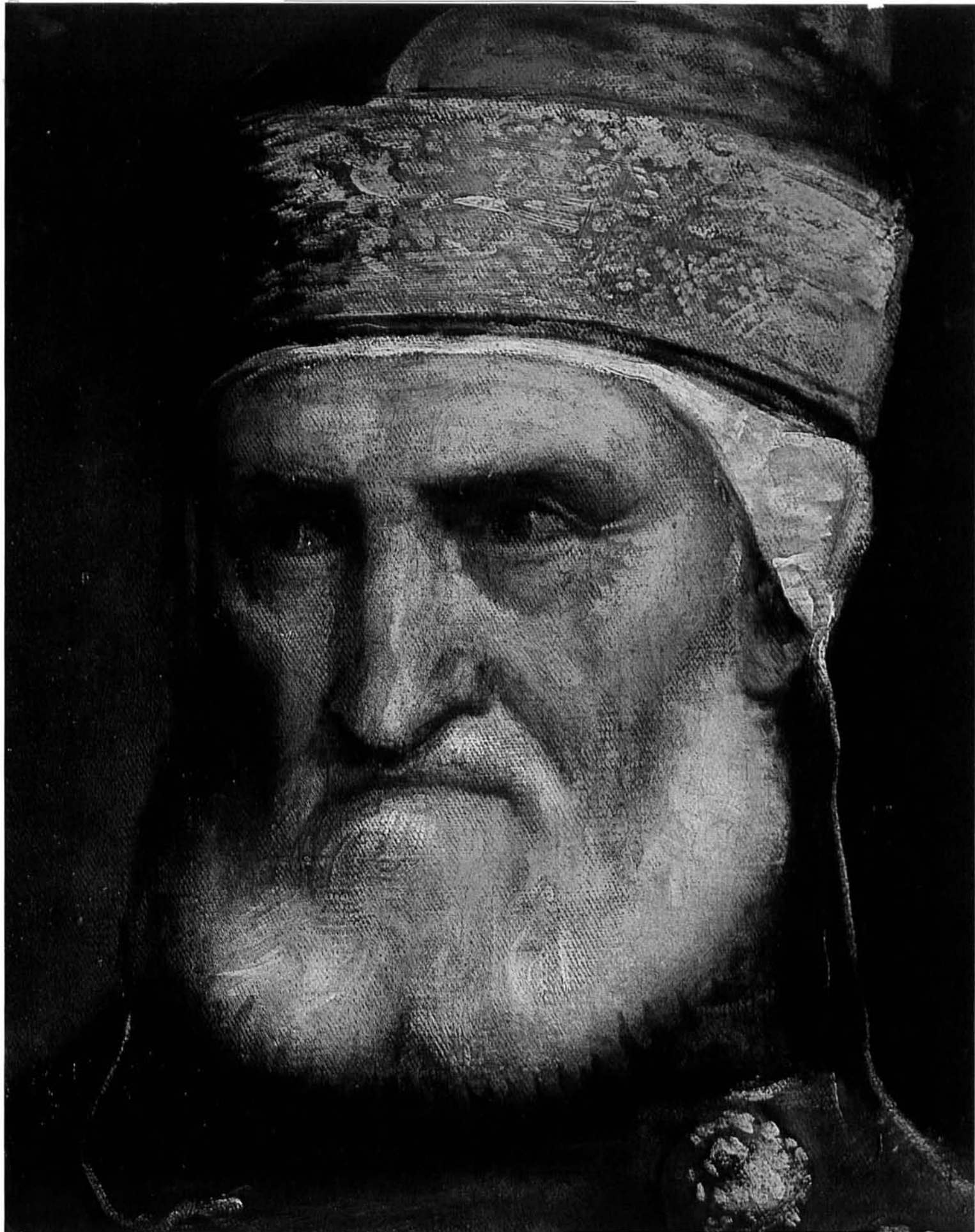


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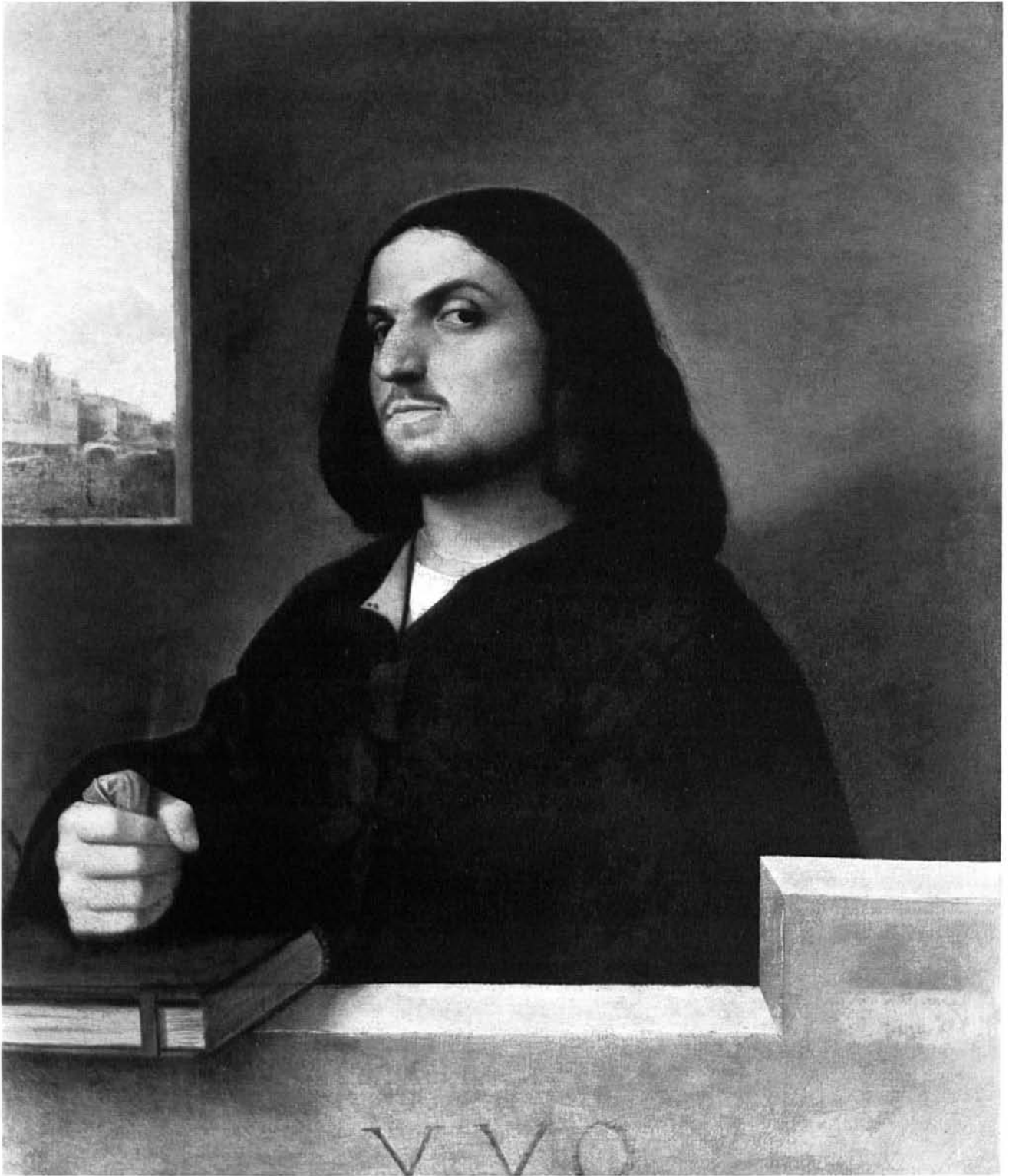


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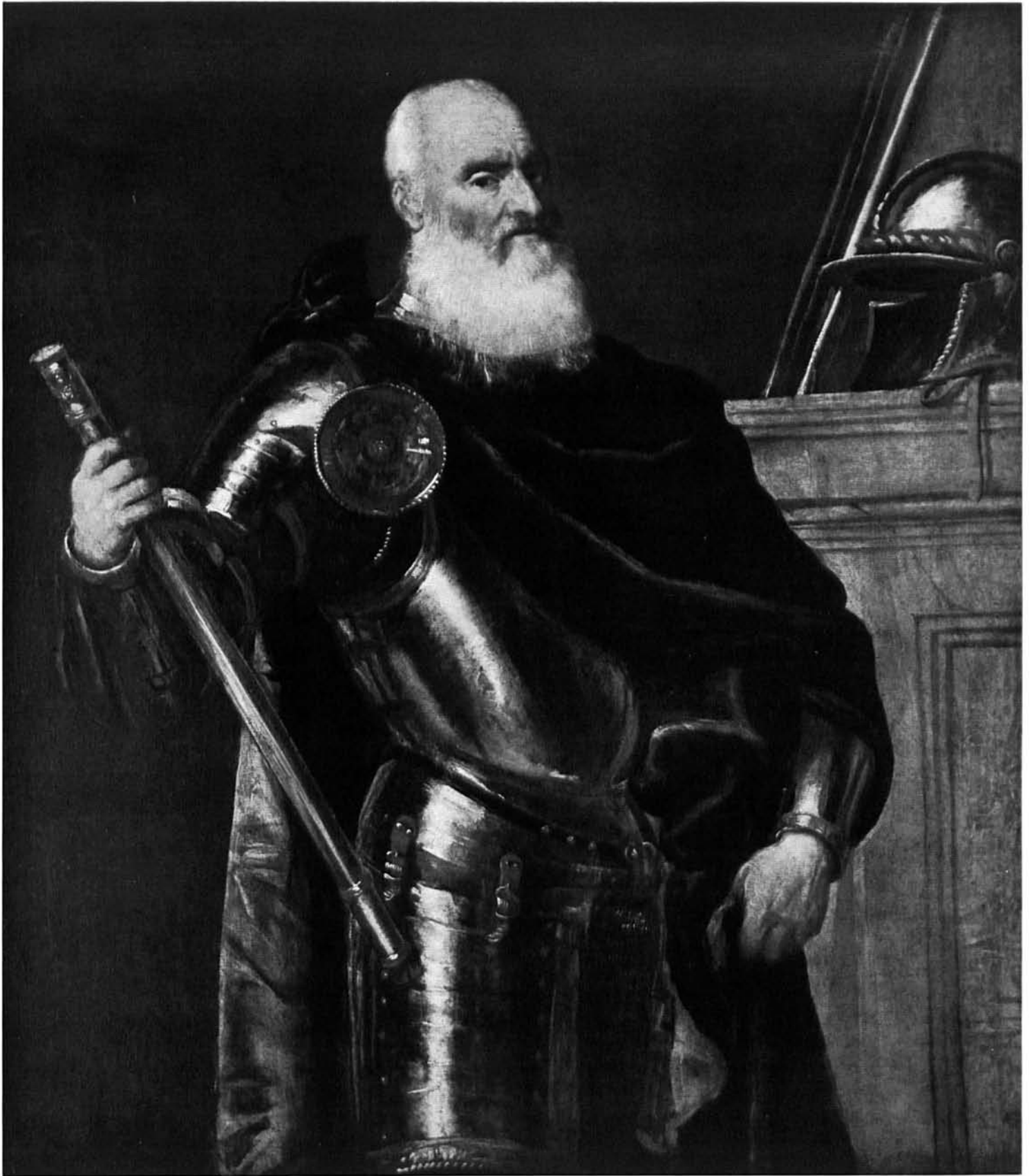


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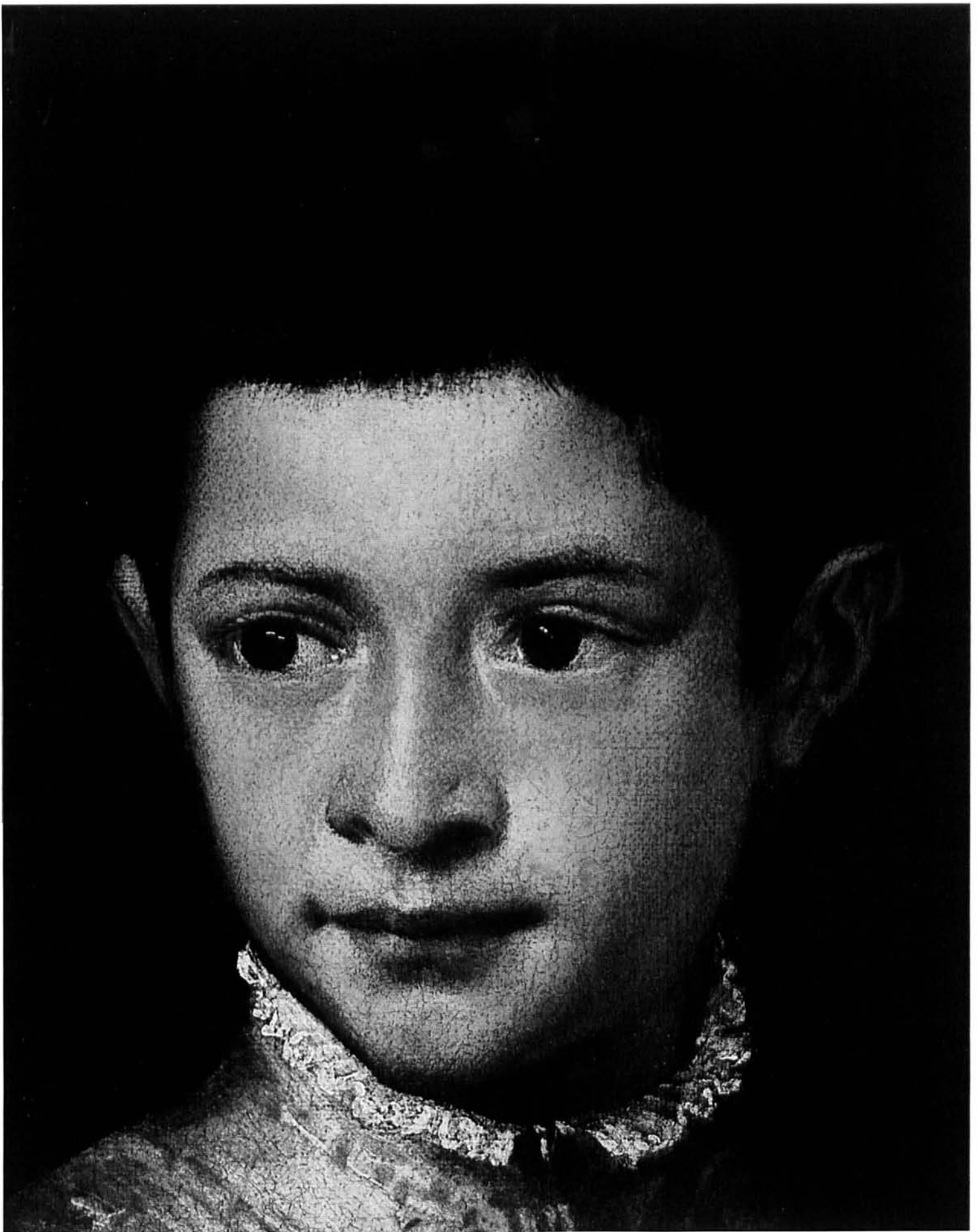


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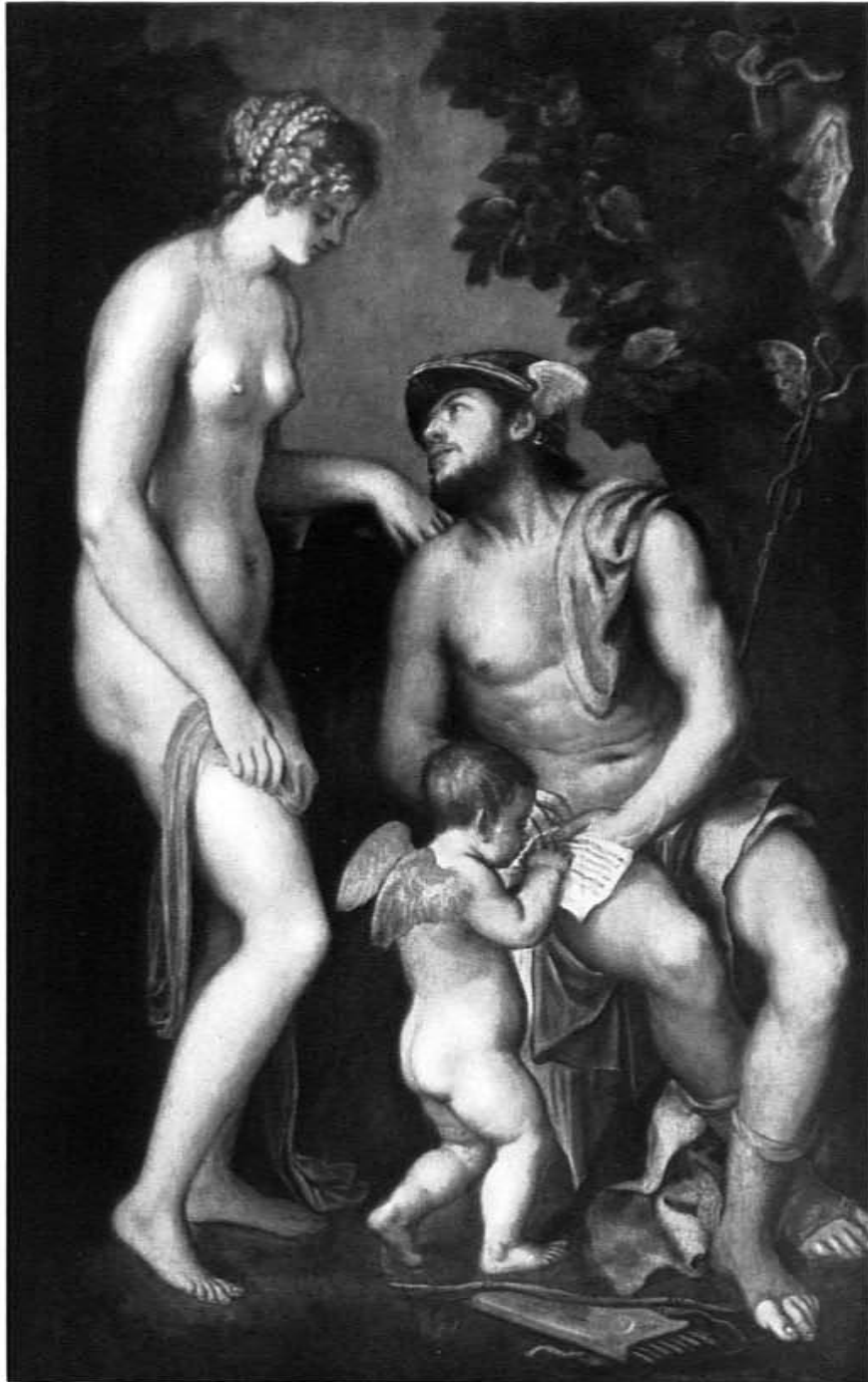


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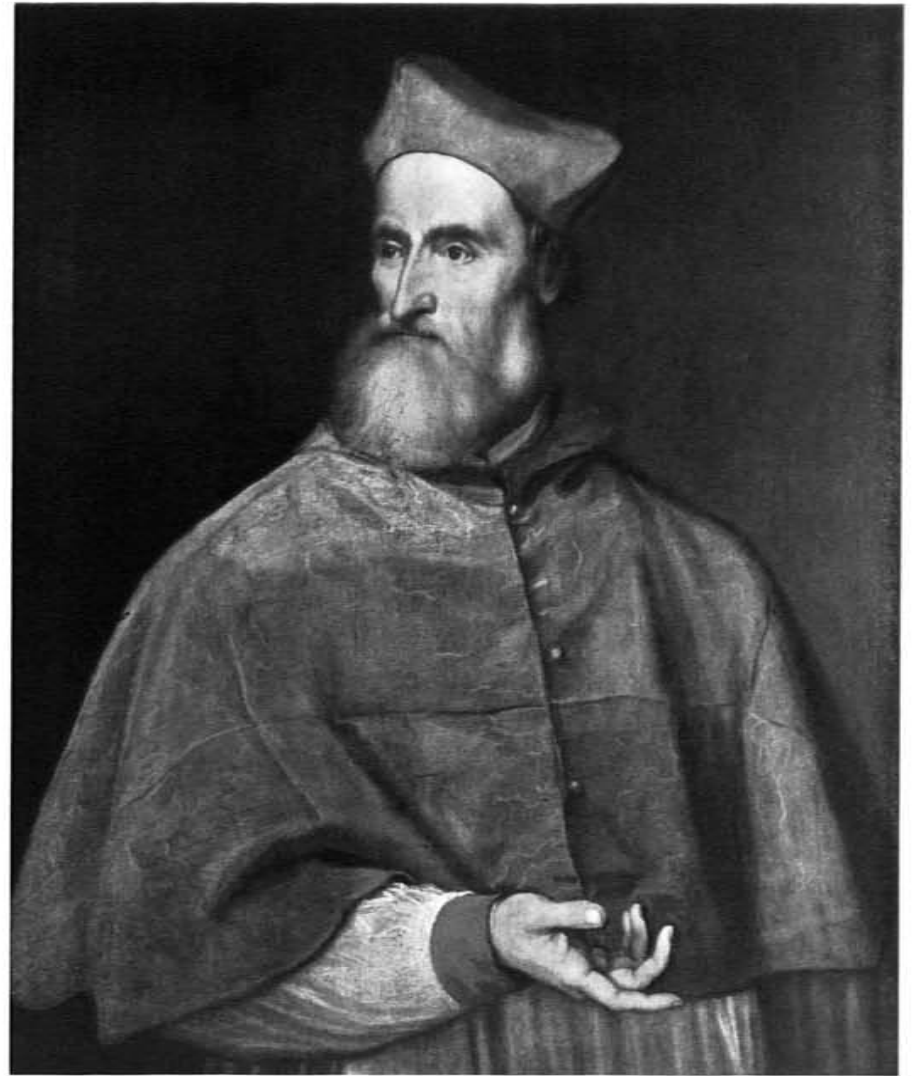


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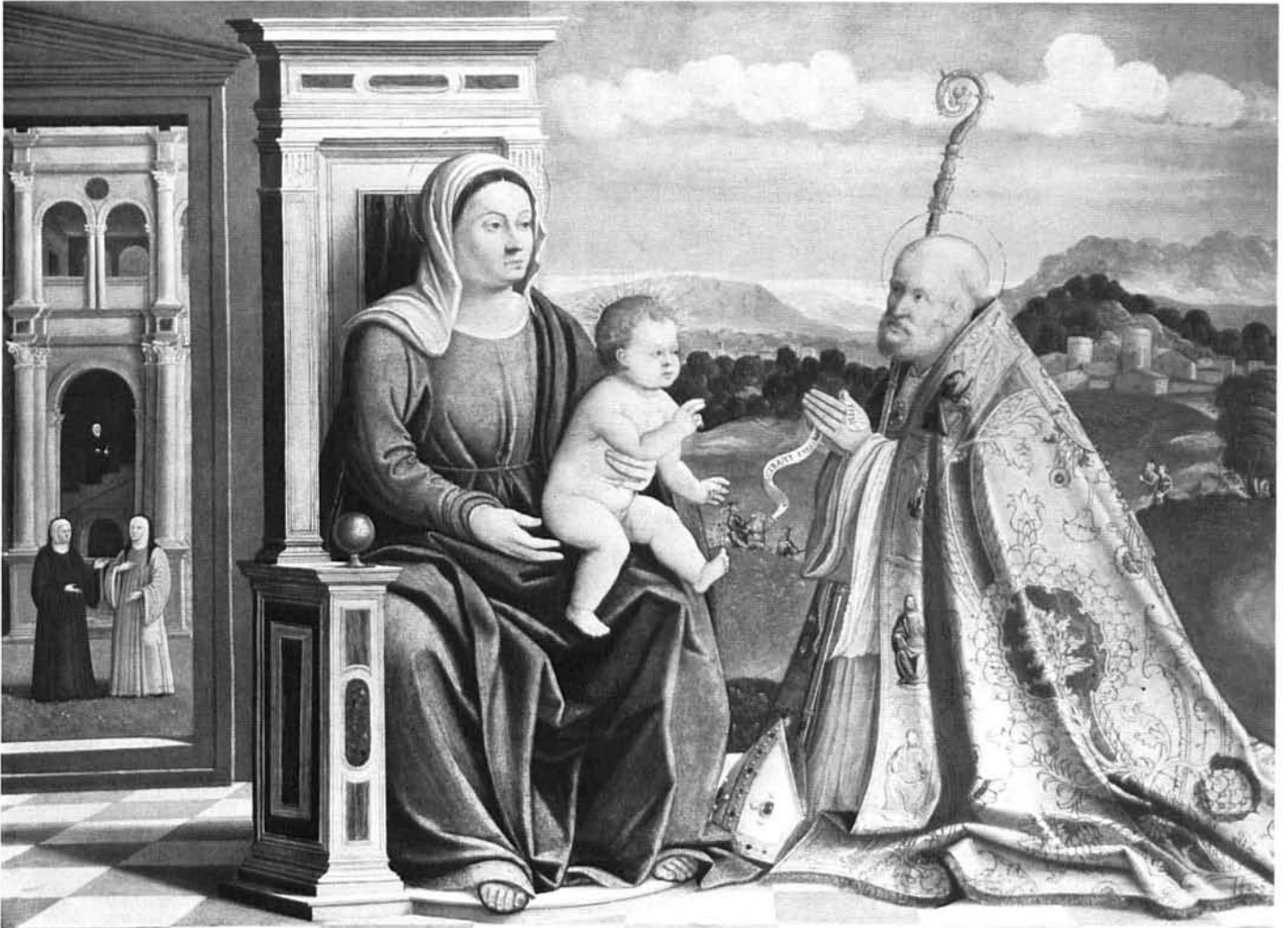


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