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Bernhard Berenson

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[Illustration: \_Portrait of a Lady.\_

\_From the Painting, possibly by Verrocchio, in the Poldi Museum at

Milan.\_]

THE

FLORENTINE PAINTERS

OF THE RENAISSANCE

WITH AN INDEX TO THEIR WORKS

BY

BERNHARD BERENSON

AUTHOR OF "VENETIAN PAINTERS OF THE RENAISSANCE,"

"LORENZO LOTTO," "CENTRAL ITALIAN PAINTERS OF THE RENAISSANCE"

THIRD EDITION, REVISED AND ENLARGED

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(For revised edition)

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PREFACE TO THIRD EDITION

Years have passed since the second edition of this book. But as most of

this time has been taken up with the writing of my "Drawings of the

Florentine Painters," it has, in a sense, been spent in preparing me to

make this new edition. Indeed, it is to that bigger work that I must

refer the student who may wish to have the reasons for some of my

attributions. There, for instance, he will find the intricate Carli

question treated quite as fully as it deserves. Jacopo del Sellajo is

inserted here for the first time. Ample accounts of this frequently

entertaining tenth-rate painter may be found in articles by Hans

Makowsky, Mary Logan, and Herbert Horne.

The most important event of the last ten years, in the study of Italian

art, has been the rediscovery of an all but forgotten great master,

Pietro Cavallini. The study of his fresco at S. Cecilia in Rome, and of

the other works that readily group themselves with it, has illuminated

with an unhoped-for light the problem of Giotto's origin and

development. I felt stimulated to a fresh consideration of the subject.

The results will be noted here in the inclusion, for the first time, of

Cimabue, and in the lists of paintings ascribed to Giotto and his

immediate assistants.

B. B.

\_Boston, November, 1908.\_

PREFACE TO THE SECOND EDITION

The lists have been thoroughly revised, and some of them considerably

increased. Botticini, Pier Francesco Fiorentino, and Amico di Sandro

have been added, partly for the intrinsic value of their work, and

partly because so many of their pictures are exposed to public

admiration under greater names. Botticini sounds too much like

Botticelli not to have been confounded with him, and Pier Francesco has

similarly been confused with Piero della Francesca. Thus, Botticini's

famous "Assumption," painted for Matteo Palmieri, and now in the

National Gallery, already passed in Vasari's time for a Botticelli, and

the attribution at Karlsruhe of the quaint and winning "Nativity" to the

sublime, unyielding Piero della Francesca is surely nothing more than

the echo of the real author's name.

Most inadequate accounts, yet more than can be given here, of Pier

Francesco, as well as of Botticini, will be found in the Italian edition

of Cavalcaselle's \_Storia della Pittura in Italia\_, Vol. VII. The latter

painter will doubtless be dealt with fully and ably in Mr. Herbert P.

Horne's forthcoming book on Botticelli, and in this connection I am

happy to acknowledge my indebtedness to Mr. Horne for having persuaded

me to study Botticini. Of Amico di Sandro I have written at length in

the \_Gazette des Beaux Arts\_, June and July, 1899.

FIESOLE, November, 1899.

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THE FLORENTINE PAINTERS OF THE RENAISSANCE

I.

Florentine painting between Giotto and Michelangelo contains the names

of such artists as Orcagna, Masaccio, Fra Filippo, Pollaiuolo,

Verrocchio, Leonardo, and Botticelli. Put beside these the greatest

names in Venetian art, the Vivarini, the Bellini, Giorgione, Titian, and

Tintoret. The difference is striking. The significance of the Venetian

names is exhausted with their significance as painters. Not so with the

Florentines. Forget that they were painters, they remain great

sculptors; forget that they were sculptors, and still they remain

architects, poets, and even men of science. They left no form of

expression untried, and to none could they say, "This will perfectly

convey my meaning." Painting, therefore, offers but a partial and not

always the most adequate manifestation of their personality, and we feel

the artist as greater than his work, and the man as soaring above the

artist.

[Page heading: MANYSIDEDNESS OF THE PAINTERS]

The immense superiority of the artist even to his greatest achievement

in any one art form, means that his personality was but slightly

determined by the particular art in question, that he tended to mould it

rather than let it shape him. It would be absurd, therefore, to treat

the Florentine painter as a mere link between two points in a necessary

evolution. The history of the art of Florence never can be, as that of

Venice, the study of a placid development. Each man of genius brought to

bear upon his art a great intellect, which, never condescending merely

to please, was tirelessly striving to reincarnate what it comprehended

of life in forms that would fitly convey it to others; and in this

endeavour each man of genius was necessarily compelled to create forms

essentially his own. But because Florentine painting was pre-eminently

an art formed by great personalities, it grappled with problems of the

highest interest, and offered solutions that can never lose their

value. What they aimed at, and what they attained, is the subject of the

following essay.

II.

The first of the great personalities in Florentine painting was Giotto.

Although he affords no exception to the rule that the great Florentines

exploited all the arts in the endeavour to express themselves, he,

Giotto, renowned as architect and sculptor, reputed as wit and

versifier, differed from most of his Tuscan successors in having

peculiar aptitude for the essential in painting \_as an art\_.

But before we can appreciate his real value, we must come to an

agreement as to what in the art of figure-painting--the craft has its

own altogether diverse laws--\_is\_ the essential; for figure-painting, we

may say at once, was not only the one pre-occupation of Giotto, but the

dominant interest of the entire Florentine school.

[Page heading: IMAGINATION OF TOUCH]

Psychology has ascertained that sight alone gives us no accurate sense

of the third dimension. In our infancy, long before we are conscious of

the process, the sense of touch, helped on by muscular sensations of

movement, teaches us to appreciate depth, the third dimension, both in

objects and in space.

In the same unconscious years we learn to make of touch, of the third

dimension, the test of reality. The child is still dimly aware of the

intimate connection between touch and the third dimension. He cannot

persuade himself of the unreality of Looking-Glass Land until he has

touched the back of the mirror. Later, we entirely forget the

connection, although it remains true, that every time our eyes recognise

reality, we are, as a matter of fact, giving tactile values to retinal

impressions.

Now, painting is an art which aims at giving an abiding impression of

artistic reality with only two dimensions. The painter must, therefore,

do consciously what we all do unconsciously,--construct his third

dimension. And he can accomplish his task only as we accomplish ours, by

giving tactile values to retinal impressions. His first business,

therefore, is to rouse the tactile sense, for I must have the illusion

of being able to touch a figure, I must have the illusion of varying

muscular sensations inside my palm and fingers corresponding to the

various projections of this figure, before I shall take it for granted

as real, and let it affect me lastingly.

It follows that the essential in the art of painting--as distinguished

from the art of colouring, I beg the reader to observe--is somehow to

stimulate our consciousness of tactile values, so that the picture shall

have at least as much power as the object represented, to appeal to our

tactile imagination.

[Page heading: GIOTTO]

Well, it was of the power to stimulate the tactile consciousness--of the

essential, as I have ventured to call it, in the art of painting--that

Giotto was supreme master. This is his everlasting claim to greatness,

and it is this which will make him a source of highest æsthetic delight

for a period at least as long as decipherable traces of his handiwork

remain on mouldering panel or crumbling wall. For great though he was as

a poet, enthralling as a story-teller, splendid and majestic as a

composer, he was in these qualities superior in degree only, to many of

the masters who painted in various parts of Europe during the thousand

years that intervened between the decline of antique, and the birth, in

his own person, of modern painting. But none of these masters had the

power to stimulate the tactile imagination, and, consequently, they

never painted a figure which has artistic existence. Their works have

value, if at all, as highly elaborate, very intelligible symbols,

capable, indeed, of communicating something, but losing all higher value

the moment the message is delivered.

Giotto's paintings, on the contrary, have not only as much power of

appealing to the tactile imagination as is possessed by the objects

represented--human figures in particular--but actually more, with the

necessary result that to his contemporaries they conveyed a \_keener\_

sense of reality, of life-likeness than the objects themselves! We whose

current knowledge of anatomy is greater, who expect more articulation

and suppleness in the human figure, who, in short, see much less naïvely

now than Giotto's contemporaries, no longer find his paintings more than

life-like; but we still feel them to be intensely real in the sense

that they still powerfully appeal to our tactile imagination, thereby

compelling us, as do all things that stimulate our sense of touch while

they present themselves to our eyes, to take their existence for

granted. And it is only when we can take for granted the existence of

the object painted that it can begin to give us pleasure that is

genuinely artistic, as separated from the interest we feel in symbols.

[Page heading: ANALYSIS OF ENJOYMENT OF PAINTING]

At the risk of seeming to wander off into the boundless domain of

æsthetics, we must stop at this point for a moment to make sure that we

are of one mind regarding the meaning of the phrase "artistic pleasure,"

in so far at least as it is used in connection with painting.

What is the point at which ordinary pleasures pass over into the

specific pleasures derived from each one of the arts? Our judgment about

the merits of any given work of art depends to a large extent upon our

answer to this question. Those who have not yet differentiated the

specific pleasures of the art of painting from the pleasures they derive

from the art of literature, will be likely to fall into the error of

judging the picture by its dramatic presentation of a situation or its

rendering of character; will, in short, demand of the painting that it

shall be in the first place a good \_illustration\_. Those others who seek

in painting what is usually sought in music, the communication of a

pleasurable state of emotion, will prefer pictures which suggest

pleasant associations, nice people, refined amusements, agreeable

landscapes. In many cases this lack of clearness is of comparatively

slight importance, the given picture containing all these

pleasure-giving elements in addition to the qualities peculiar to the

art of painting. But in the case of the Florentines, the distinction is

of vital consequence, for they have been the artists in Europe who have

most resolutely set themselves to work upon the specific problems of the

art of figure-painting, and have neglected, more than any other school,

to call to their aid the secondary pleasures of association. With them

the issue is clear. If we wish to appreciate their merit, we are forced

to disregard the desire for pretty or agreeable types, dramatically

interpreted situations, and, in fact, "suggestiveness" of any kind.

Worse still, we must even forego our pleasure in colour, often a

genuinely artistic pleasure, for they never systematically exploited

this element, and in some of their best works the colour is actually

harsh and unpleasant. It was in fact upon form, and form alone, that the

great Florentine masters concentrated their efforts, and we are

consequently forced to the belief that, in their pictures at least, form

is the principal source of our æsthetic enjoyment.

Now in what way, we ask, can form in painting give me a sensation of

pleasure which differs from the ordinary sensations I receive from form?

How is it that an object whose recognition in nature may have given me

no pleasure, becomes, when recognised in a picture, a source of æsthetic

enjoyment, or that recognition pleasurable in nature becomes an enhanced

pleasure the moment it is transferred to art? The answer, I believe,

depends upon the fact that art stimulates to an unwonted activity

psychical processes which are in themselves the source of most (if not

all) of our pleasures, and which here, free from disturbing physical

sensations, never tend to pass over into pain. For instance: I am in

the habit of realising a given object with an intensity that we shall

value as 2. If I suddenly realise this familiar object with an intensity

of 4, I receive the immediate pleasure which accompanies a doubling of

my mental activity. But the pleasure rarely stops here. Those who are

capable of receiving direct pleasure from a work of art, are generally

led on to the further pleasures of self-consciousness. The fact that the

psychical process of recognition goes forward with the unusual intensity

of 4 to 2, overwhelms them with the sense of having twice the capacity

they had credited themselves with: their whole personality is enhanced,

and, being aware that this enhancement is connected with the object in

question, they for some time after take not only an increased interest

in it, but continue to realise it with the new intensity. Precisely this

is what form does in painting: it lends a higher coefficient of reality

to the object represented, with the consequent enjoyment of accelerated

psychical processes, and the exhilarating sense of increased capacity in

the observer. (Hence, by the way, the greater pleasure we take in the

object painted than in itself.)

And it happens thus. We remember that to realise form we must give

tactile values to retinal sensations. Ordinarily we have considerable

difficulty in skimming off these tactile values, and by the time they

have reached our consciousness, they have lost much of their strength.

Obviously, the artist who gives us these values more rapidly than the

object itself gives them, gives us the pleasures consequent upon a more

vivid realisation of the object, and the further pleasures that come

from the sense of greater psychical capacity.

Furthermore, the stimulation of our tactile imagination awakens our

consciousness of the importance of the tactile sense in our physical and

mental functioning, and thus, again, by making us feel better provided

for life than we were aware of being, gives us a heightened sense of

capacity. And this brings us back once more to the statement that the

chief business of the figure painter, as an artist, is to stimulate the

tactile imagination.

The proportions of this small book forbid me to develop further a

theme, the adequate treatment of which would require more than the

entire space at my command. I must be satisfied with the crude and

unillumined exposition given already, allowing myself this further word

only, that I do not mean to imply that we get no pleasure from a picture

except the tactile satisfaction. On the contrary, we get much pleasure

from composition, more from colour, and perhaps more still from

movement, to say nothing of all the possible associative pleasures for

which every work of art is the occasion. What I do wish to say is that

\_unless\_ it satisfies our tactile imagination, a picture will not exert

the fascination of an ever-heightened reality; first we shall exhaust

its ideas, and then its power of appealing to our emotions, and its

"beauty" will not seem more significant at the thousandth look than at

the first.

My need of dwelling upon this subject at all, I must repeat, arises from

the fact that although this principle is important indeed in other

schools, it is all-important in the Florentine school. Without its due

appreciation it would be impossible to do justice to Florentine

painting. We should lose ourselves in admiration of its "teaching," or

perchance of its historical importance--as if historical importance were

synonymous with artistic significance!--but we should never realise what

artistic idea haunted the minds of its great men, and never understand

why at a date so early it became academic.

[Page heading: GIOTTO AND VALUES OF TOUCH]

Let us now turn back to Giotto and see in what way he fulfils the first

condition of painting as an art, which condition, as we agreed, is

somehow to stimulate our tactile imagination. We shall understand this

without difficulty if we cover with the same glance two pictures of

nearly the same subject that hang side by side in the Florence Academy,

one by "Cimabue," and the other by Giotto. The difference is striking,

but it does not consist so much in a difference of pattern and types, as

of realisation. In the "Cimabue" we patiently decipher the lines and

colours, and we conclude at last that they were intended to represent a

woman seated, men and angels standing by or kneeling. To recognise these

representations we have had to make many times the effort that the

actual objects would have required, and in consequence our feeling of

capacity has not only not been confirmed, but actually put in question.

With what sense of relief, of rapidly rising vitality, we turn to the

Giotto! Our eyes scarcely have had time to light on it before we realise

it completely--the throne occupying a real space, the Virgin

satisfactorily seated upon it, the angels grouped in rows about it. Our

tactile imagination is put to play immediately. Our palms and fingers

accompany our eyes much more quickly than in presence of real objects,

the sensations varying constantly with the various projections

represented, as of face, torso, knees; confirming in every way our

feeling of capacity for coping with things,--for life, in short. I care

little that the picture endowed with the gift of evoking such feelings

has faults, that the types represented do not correspond to my ideal of

beauty, that the figures are too massive, and almost unarticulated; I

forgive them all, because I have much better to do than to dwell upon

faults.

But how does Giotto accomplish this miracle? With the simplest means,

with almost rudimentary light and shade, and functional line, he

contrives to render, out of all the possible outlines, out of all the

possible variations of light and shade that a given figure may have,

only those that we must isolate for special attention when we are

actually realising it. This determines his types, his schemes of colour,

even his compositions. He aims at types which both in face and figure

are simple, large-boned, and massive,--types, that is to say, which in

actual life would furnish the most powerful stimulus to the tactile

imagination. Obliged to get the utmost out of his rudimentary light and

shade, he makes his scheme of colour of the lightest that his contrasts

may be of the strongest. In his compositions, he aims at clearness of

grouping, so that each important figure may have its desired tactile

value. Note in the "Madonna" we have been looking at, how the shadows

compel us to realise every concavity, and the lights every convexity,

and how, with the play of the two, under the guidance of line, we

realise the significant parts of each figure, whether draped or

undraped. Nothing here but has its architectonic reason. Above all,

every line is functional; that is to say, charged with purpose. Its

existence, its direction, is absolutely determined by the need of

rendering the tactile values. Follow any line here, say in the figure of

the angel kneeling to the left, and see how it outlines and models, how

it enables you to realise the head, the torso, the hips, the legs, the

feet, and how its direction, its tension, is always determined by the

action. There is not a genuine fragment of Giotto in existence but has

these qualities, and to such a degree that the worst treatment has not

been able to spoil them. Witness the resurrected frescoes in Santa Croce

at Florence!

[Page heading: SYMBOLISM OF GIOTTO]

The rendering of tactile values once recognised as the most important

specifically artistic quality of Giotto's work, and as his personal

contribution to the art of painting, we are all the better fitted to

appreciate his more obvious though less peculiar merits--merits, I must

add, which would seem far less extraordinary if it were not for the high

plane of reality on which Giotto keeps us. Now what is back of this

power of raising us to a higher plane of reality but a genius for

grasping and communicating real significance? What is it to render the

tactile values of an object but to communicate its material

significance? A painter who, after generations of mere manufacturers of

symbols, illustrations, and allegories had the power to render the

material significance of the objects he painted, must, as a man, have

had a profound sense of the significant. No matter, then, what his

theme, Giotto feels its real significance and communicates as much of it

as the general limitations of his art, and of his own skill permit. When

the theme is sacred story, it is scarcely necessary to point out with

what processional gravity, with what hieratic dignity, with what

sacramental intentness he endows it; the eloquence of the greatest

critics has here found a darling subject. But let us look a moment at

certain of his symbols in the Arena at Padua, at the "Inconstancy," the

"Injustice," the "Avarice," for instance. "What are the significant

traits," he seems to have asked himself, "in the appearance and action

of a person under the exclusive domination of one of these vices? Let me

paint the person with these traits, and I shall have a figure that

perforce must call up the vice in question." So he paints "Inconstancy"

as a woman with a blank face, her arms held out aimlessly, her torso

falling backwards, her feet on the side of a wheel. It makes one giddy

to look at her. "Injustice," is a powerfully built man in the vigour of

his years dressed in the costume of a judge, with his left hand

clenching the hilt of his sword, and his clawed right hand grasping a

double hooked lance. His cruel eye is sternly on the watch, and his

attitude is one of alert readiness to spring in all his giant force upon

his prey. He sits enthroned on a rock, overtowering the tall waving

trees, and below him his underlings are stripping and murdering a

wayfarer. "Avarice" is a horned hag with ears like trumpets. A snake

issuing from her mouth curls back and bites her forehead. Her left hand

clutches her money-bag, as she moves forward stealthily, her right hand

ready to shut down on whatever it can grasp. No need to label them: as

long as these vices exist, for so long has Giotto extracted and

presented their visible significance.

[Page heading: GIOTTO]

Still another exemplification of his sense for the significant is

furnished by his treatment of action and movement. The grouping, the

gestures never fail to be just such as will most rapidly convey the

meaning. So with the significant line, the significant light and shade,

the significant look up or down, and the significant gesture, with means

technically of the simplest, and, be it remembered, with no knowledge of

anatomy, Giotto conveys a complete sense of motion such as we get in his

Paduan frescoes of the "Resurrection of the Blessed," of the "Ascension

of our Lord," of the God the Father in the "Baptism," or the angel in

"Zacharias' Dream."

This, then, is Giotto's claim to everlasting appreciation as an artist:

that his thorough-going sense for the significant in the visible world

enabled him so to represent things that we realise his representations

more quickly and more completely than we should realise the things

themselves, thus giving us that confirmation of our sense of capacity

which is so great a source of pleasure.

III.

[Page heading: FOLLOWERS OF GIOTTO]

For a hundred years after Giotto there appeared in Florence no painter

equally endowed with dominion over the significant. His immediate

followers so little understood the essence of his power that some

thought it resided in his massive types, others in the swiftness of his

line, and still others in his light colour, and it never occurred to any

of them that the massive form without its material significance, its

tactile values, is a shapeless sack, that the line which is not

functional is mere calligraphy, and that light colour by itself can at

the best spot a surface prettily. The better of them felt their

inferiority, but knew no remedy, and all worked busily, copying and

distorting Giotto, until they and the public were heartily tired. A

change at all costs became necessary, and it was very simple when it

came. "Why grope about for the significant, when the obvious is at hand?

Let me paint the obvious; the obvious always pleases," said some clever

innovator. So he painted the obvious,--pretty clothes, pretty faces, and

trivial action, with the results foreseen: he pleased then, and he

pleases still. Crowds still flock to the Spanish chapel in S. Maria

Novella to celebrate the triumph of the obvious, and non-significant.

Pretty faces, pretty colour, pretty clothes, and trivial action! Is

there a single figure in the fresco representing the "Triumph of St.

Thomas" which incarnates the idea it symbolises, which, without its

labelling instrument, would convey any meaning whatever? One pretty

woman holds a globe and sword, and I am required to feel the majesty of

empire; another has painted over her pretty clothes a bow and arrow,

which are supposed to rouse me to a sense of the terrors of war; a third

has an organ on what was intended to be her knee, and the sight of this

instrument must suffice to put me into the ecstasies of heavenly music;

still another pretty lady has her arm akimbo, and if you want to know

what edification she can bring, you must read her scroll. Below these

pretty women sit a number of men looking as worthy as clothes and beards

can make them; one highly dignified old gentleman gazes with all his

heart and all his soul at--the point of his quill. The same lack of

significance, the same obviousness characterise the fresco representing

the "Church Militant and Triumphant." What more obvious symbol for \_the\_

Church than \_a\_ church? what more significant of St. Dominic than the

refuted Paynim philosopher who (with a movement, by the way, as obvious

as it is clever) tears out a leaf from his own book? And I have touched

only on the value of these frescoes as allegories. Not to speak of the

emptiness of the one and the confusion of the other, as compositions,

there is not a figure in either which has tactile values,--that is to

say, artistic existence.

While I do not mean to imply that painting between Giotto and Masaccio

existed in vain--on the contrary, considerable progress was made in the

direction of landscape, perspective, and facial expression,--it is true

that, excepting the works of two men, no masterpieces of art were

produced. These two, one coming in the middle of the period we have been

dwelling upon, and the other just at its close, were Andrea Orcagna and

Fra Angelico.

[Page heading: ORCAGNA]

Of Orcagna it is difficult to speak, as only a single fairly intact

painting of his remains, the altar-piece in S. Maria Novella. Here he

reveals himself as a man of considerable endowment: as in Giotto, we

have tactile values, material significance; the figures artistically

exist. But while this painting betrays no peculiar feeling for beauty of

face and expression, the frescoes in the same chapel, the one in

particular representing Paradise, have faces full of charm and grace. I

am tempted to believe that we have here a happy improvement made by the

recent restorer. But what these mural paintings must always have had is

real artistic existence, great dignity of slow but rhythmic movement,

and splendid grouping. They still convince us of their high purpose. On

the other hand, we are disappointed in Orcagna's sculptured tabernacle

at Or Sammichele, where the feeling for both material and spiritual

significance is much lower.

[Page heading: FRA ANGELICO]

We are happily far better situated toward Fra Angelico, enough of whose

works have come down to us to reveal not only his quality as an artist,

but his character as a man. Perfect certainty of purpose, utter devotion

to his task, a sacramental earnestness in performing it, are what the

quantity and quality of his work together proclaim. It is true that

Giotto's profound feeling for either the materially or the spiritually

significant was denied him--and there is no possible compensation for

the difference; but although his sense for the real was weaker, it yet

extended to fields which Giotto had not touched. Like all the supreme

artists, Giotto had no inclination to concern himself with his attitude

toward the significant, with his feelings about it; the grasping and

presentation of it sufficed him. In the weaker personality, the

significant, vaguely perceived, is converted into emotion, is merely

felt, and not realised. Over this realm of feeling Fra Angelico was the

first great master. "God's in his heaven--all's right with the world" he

felt with an intensity which prevented him from perceiving evil

anywhere. When he was obliged to portray it, his imagination failed him

and he became a mere child; his hells are bogy-land; his martyrdoms are

enacted by children solemnly playing at martyr and executioner; and he

nearly spoils one of the most impressive scenes ever painted--the great

"Crucifixion" at San Marco--with the childish violence of St. Jerome's

tears. But upon the picturing of blitheness, of ecstatic confidence in

God's loving care, he lavished all the resources of his art. Nor were

they small. To a power of rendering tactile values, to a sense for the

significant in composition, inferior, it is true, to Giotto's, but

superior to the qualifications of any intervening painter, Fra Angelico

added the charm of great facial beauty, the interest of vivid

expression, the attraction of delicate colour. What in the whole world

of art more rejuvenating than Angelico's "Coronation" (in the

Uffizi)--the happiness on all the faces, the flower-like grace of line

and colour, the childlike simplicity yet unqualifiable beauty of the

composition? And all this in tactile values which compel us to grant the

reality of the scene, although in a world where real people are

standing, sitting, and kneeling we know not, and care not, on what. It

is true, the significance of the event represented is scarcely touched

upon, but then how well Angelico communicates the feeling with which it

inspired him! Yet simple though he was as a person, simple and

one-sided as was his message, as a product he was singularly complex. He

was the typical painter of the transition from Mediæval to Renaissance.

The sources of his feeling are in the Middle Ages, but he \_enjoys\_ his

feelings in a way which is almost modern; and almost modern also are his

means of expression. We are too apt to forget this transitional

character of his, and, ranking him with the moderns, we count against

him every awkwardness of action, and every lack of articulation in his

figures. Yet both in action and in articulation he made great progress

upon his precursors--so great that, but for Masaccio, who completely

surpassed him, we should value him as an innovator. Moreover, he was not

only the first Italian to paint a landscape that can be identified (a

view of Lake Trasimene from Cortona), but the first to communicate a

sense of the pleasantness of nature. How readily we feel the freshness

and spring-time gaiety of his gardens in the frescoes of the

"Annunciation" and the "Noli me tangere" at San Marco!

IV.

[Page heading: MASACCIO]

Giotto born again, starting where death had cut short his advance,

instantly making his own all that had been gained during his absence,

and profiting by the new conditions, the new demands--imagine such an

avatar, and you will understand Masaccio.

Giotto we know already, but what were the new conditions, the new

demands? The mediæval skies had been torn asunder and a new heaven and a

new earth had appeared, which the abler spirits were already inhabiting

and enjoying. Here new interests and new values prevailed. The thing of

sovereign price was the power to subdue and to create; of sovereign

interest all that helped man to know the world he was living in and his

power over it. To the artist the change offered a field of the freest

activity. It is always his business to reveal to an age its ideals. But

what room was there for sculpture and painting,--arts whose first

purpose it is to make us realise the material significance of things--in

a period like the Middle Ages, when the human body was denied all

intrinsic significance? In such an age the figure artist can thrive, as

Giotto did, only in spite of it, and as an isolated phenomenon. In the

Renaissance, on the contrary, the figure artist had a demand made on him

such as had not been made since the great Greek days, to reveal to a

generation believing in man's power to subdue and to possess the world,

the physical types best fitted for the task. And as this demand was

imperative and constant, not one, but a hundred Italian artists arose,

able each in his own way to meet it,--in their combined achievement,

rivalling the art of the Greeks.

In sculpture Donatello had already given body to the new ideals when

Masaccio began his brief career, and in the education, the awakening, of

the younger artist the example of the elder must have been of

incalculable force. But a type gains vastly in significance by being

presented in some action along with other individuals of the same type;

and here Donatello was apt, rather than to draw his meed of profit, to

incur loss by descending to the obvious--witness his \_bas-reliefs\_ at

Siena, Florence, and Padua. Masaccio was untouched by this taint.

Types, in themselves of the manliest, he presents with a sense for the

materially significant which makes us realise to the utmost their power

and dignity; and the spiritual significance thus gained he uses to give

the highest import to the event he is portraying; this import, in turn,

gives a higher value to the types, and thus, whether we devote our

attention to his types or to his action, Masaccio keeps us on a high

plane of reality and significance. In later painting we shall easily

find greater science, greater craft, and greater perfection of detail,

but greater reality, greater significance, I venture to say, never.

Dust-bitten and ruined though his Brancacci Chapel frescoes now are, I

never see them without the strongest stimulation of my tactile

consciousness. I feel that I could touch every figure, that it would

yield a definite resistance to my touch, that I should have to expend

thus much effort to displace it, that I could walk around it. In short,

I scarcely could realise it more, and in real life I should scarcely

realise it so well, the attention of each of us being too apt to

concentrate itself upon some dynamic quality, before we have at all

begun to realise the full material significance of the person before us.

Then what strength to his young men, and what gravity and power to his

old! How quickly a race like this would possess itself of the earth, and

brook no rivals but the forces of nature! Whatever they do--simply

because it is they--is impressive and important, and every movement,

every gesture, is world-changing. Compared with his figures, those in

the same chapel by his precursor, Masolino, are childish, and those by

his follower, Filippino, unconvincing and without significance, because

without tactile values. Even Michelangelo, where he comes in rivalry,

has, for both reality and significance, to take a second place. Compare

his "Expulsion from Paradise" (in the Sixtine Chapel) with the one here

by Masaccio. Michelangelo's figures are more correct, but far less

tangible and less powerful; and while he represents nothing but a man

warding off a blow dealt from a sword, and a woman cringing with ignoble

fear, Masaccio's Adam and Eve stride away from Eden heart-broken with

shame and grief, hearing, perhaps, but not seeing, the angel hovering

high overhead who directs their exiled footsteps.

Masaccio, then, like Giotto a century earlier,--himself the Giotto of an

artistically more propitious world--was, as an artist, a great master of

the significant, and, as a painter, endowed to the highest degree with a

sense of tactile values, and with a skill in rendering them. In a career

of but few years he gave to Florentine painting the direction it pursued

to the end. In many ways he reminds us of the young Bellini. Who knows?

Had he but lived as long, he might have laid the foundation for a

painting not less delightful and far more profound than that of Venice.

As it was, his frescoes at once became, and for as long as there were

real artists among them remained, the training-school of Florentine

painters.

V.

Masaccio's death left Florentine painting in the hands of three men

older, and two somewhat younger than himself, all men of great talent,

if not of genius, each of whom--the former to the extent habits already

formed would permit, the latter overwhelmingly, felt his influence. The

older, who, but for Masaccio, would themselves have been the sole

determining personalities in their art, were Fra Angelico, Paolo

Uccello, and Andrea del Castagno; the younger, Domenico Veneziano and

Fra Filippo. As these were the men who for a whole generation after

Masaccio's death remained at the head of their craft, forming the taste

of the public, and communicating their habits and aspirations to their

pupils, we at this point can scarcely do better than try to get some

notion of each of them and of the general art tendencies they

represented.

[Page heading: PAOLO UCCELLO]

Fra Angelico we know already as the painter who devoted his life to

picturing the departing mediæval vision of a heaven upon earth. Nothing

could have been farther from the purpose of Uccello and Castagno.

Different as these two were from each other, they have this much in

common, that in their works which remain to us, dating, it is true, from

their years of maturity, there is no touch of mediæval sentiment, no

note of transition. As artists they belonged entirely to the new era,

and they stand at the beginning of the Renaissance as types of two

tendencies which were to prevail in Florence throughout the whole of the

fifteenth century, partly supplementing and partly undoing the teaching

of Masaccio.

Uccello had a sense of tactile values and a feeling for colour, but in

so far as he used these gifts at all, it was to illustrate scientific

problems. His real passion was perspective, and painting was to him a

mere occasion for solving some problem in this science, and displaying

his mastery over its difficulties. Accordingly he composed pictures in

which he contrived to get as many lines as possible leading the eye

inward. Prostrate horses, dead or dying cavaliers, broken lances,

ploughed fields, Noah's arks, are used by him with scarcely an attempt

at disguise, to serve his scheme of mathematically converging lines. In

his zeal he forgot local colour--he loved to paint his horses green or

pink--forgot action, forgot composition, and, it need scarcely be added,

significance. Thus in his battle-pieces, instead of adequate action of

any sort, we get the feeling of witnessing a show of stuffed figures

whose mechanical movements have been suddenly arrested by some clog in

their wires; in his fresco of the "Deluge," he has so covered his space

with demonstrations of his cleverness in perspective and foreshortening

that, far from bringing home to us the terrors of a cataclysm, he at the

utmost suggests the bursting of a mill-dam; and in the neighbouring

fresco of the "Sacrifice of Noah," just as some capitally constructed

figures are about to enable us to realise the scene, all possibility of

artistic pleasure is destroyed by our seeing an object in the air which,

after some difficulty, we decipher as a human being plunging downward

from the clouds. Instead of making this figure, which, by the way, is

meant to represent God the Father, plunge toward us, Uccello

deliberately preferred to make it dash inward, away from us, thereby

displaying his great skill in both perspective and foreshortening, but

at the same time writing himself down as the founder of two families of

painters which have flourished ever since, the artists for dexterity's

sake--mental or manual, it scarcely matters--and the naturalists. As

these two clans increased rapidly in Florence, and, for both good and

evil, greatly affected the whole subsequent course of Florentine

painting, we must, before going farther, briefly define to ourselves

dexterity and naturalism, and their relation to art.

[Page heading: ART FOR DEXTERITY'S SAKE]

The essential in painting, especially in figure-painting, is, we agreed,

the rendering of the tactile values of the forms represented, because by

this means, and this alone, can the art make us realise forms better

than we do in life. The great painter, then, is, above all, an artist

with a great sense of tactile values and great skill in rendering them.

Now this sense, though it will increase as the man is revealed to

himself, is something which the great painter possesses at the start, so

that he is scarcely, if at all, aware of possessing it. His conscious

effort is given to the means of rendering. It is of means of rendering,

therefore, that he talks to others; and, because his triumphs here are

hard-earned and conscious, it is on his skill in rendering that he

prides himself. The greater the painter, the less likely he is to be

aware of aught else in his art than problems of rendering--but all the

while he is communicating what the force of his genius makes him feel

without his striving for it, almost without his being aware of it, the

material and spiritual significance of forms. However--his intimates

hear him talk of nothing but skill; he seems to think of nothing but

skill; and naturally they, and the entire public, conclude that his

skill is his genius, and that skill \_is\_ art. This, alas, has at all

times been the too prevalent notion of what art is, divergence of

opinion existing not on the principle, but on the kind of dexterity to

be prized, each generation, each critic, having an individual standard,

based always on the several peculiar problems and difficulties that

interest them. At Florence these inverted notions about art were

especially prevalent because it was a school of art with a score of men

of genius and a thousand mediocrities all egging each other on to

exhibitions of dexterity, and in their hot rivalry it was all the great

geniuses could do to be faithful to their sense of significance. Even

Masaccio was driven to exhibit his mere skill, the much admired and by

itself wonderfully realised figure of a naked man trembling with cold

being not only without real significance, but positively distracting,

in the representation of a baptism. A weaker man like Paolo Uccello

almost entirely sacrificed what sense of artistic significance he may

have started with, in his eagerness to display his skill and knowledge.

As for the rabble, their work has now the interest of prize exhibitions

at local art schools, and their number merely helped to accelerate the

momentum with which Florentine art rushed to its end. But out of even

mere dexterity a certain benefit to art may come. Men without feeling

for the significant may yet perfect a thousand matters which make

rendering easier and quicker for the man who comes with something to

render, and when Botticelli and Leonardo and Michelangelo appeared, they

found their artistic patrimony increased in spite of the fact that since

Masaccio there had been no man at all approaching their genius. This

increase, however, was due not at all so much to the sons of dexterity,

as to the intellectually much nobler, but artistically even inferior

race of whom also Uccello was the ancestor--the Naturalists.

[Page heading: NATURALISM IN ART]

What is a Naturalist? I venture upon the following definition:--A man

with a native gift for science who has taken to art. His purpose is not

to extract the material and spiritual significance of objects, thus

communicating them to us more rapidly and intensely than we should

perceive them ourselves, and thereby giving us a sense of heightened

vitality; his purpose is research, and his communication consists of

nothing but facts. From this perhaps too abstract statement let us take

refuge in an example already touched upon--the figure of the Almighty in

Uccello's "Sacrifice of Noah." Instead of presenting this figure as

coming toward us in an attitude and with an expression that will appeal

to our sense of solemnity, as a man whose chief interest was artistic

would have done--as Giotto, in fact, did in his "Baptism"--Uccello seems

to have been possessed with nothing but the scientific intention to find

out how a man swooping down head-foremost would have looked if at a

given instant of his fall he had been suddenly congealed and suspended

in space. A figure like this may have a mathematical but certainly has

no psychological significance. Uccello, it is true, has studied every

detail of this phenomenon and noted down his observations, but because

his notes happen to be in form and colour, they do not therefore

constitute a work of art. Wherein does his achievement differ in quality

from a coloured map of a country? We can easily conceive of a relief map

of Cadore or Giverny on so large a scale, and so elaborately coloured,

that it will be an exact reproduction of the physical aspects of those

regions, but never for a moment should we place it beside a landscape by

Titian or Monet, and think of it as a work of art. Yet its relation to

the Titian or Monet painting is exactly that of Uccello's achievement to

Giotto's. What the scientist who paints--the naturalist, that is to

say,--attempts to do is not to give us what art alone can give us, the

life-enhancing qualities of objects, but a reproduction of them as they

are. If he succeeded, he would give us the exact visual impression of

the objects themselves, but art, as we have already agreed, must give us

not the mere reproductions of things but a quickened sense of capacity

for realising them. Artistically, then, the naturalists, Uccello and

his numerous successors, accomplished nothing. Yet their efforts to

reproduce objects as they are, their studies in anatomy and perspective,

made it inevitable that when another great genius did arise, he should

be a Leonardo or a Michelangelo, and not a Giotto.

[Page heading: ANDREA DEL CASTAGNO]

Uccello, as I have said, was the first representative of two strong

tendencies in Florentine painting--of art for dexterity's sake, and art

for scientific purposes. Andrea del Castagno, while also unable to

resist the fascination of mere science and dexterity, had too much

artistic genius to succumb to either. He was endowed with great sense

for the significant, although, it is true, not enough to save him

completely from the pitfalls which beset all Florentines, and even less

from one more peculiar to himself--the tendency to communicate at any

cost a feeling of power. To make us feel power as Masaccio and

Michelangelo do at their best is indeed an achievement, but it requires

the highest genius and the profoundest sense for the significant. The

moment this sense is at all lacking, the artist will not succeed in

conveying power, but such obvious manifestations of it as mere

strength, or, worse still, the insolence not infrequently accompanying

high spirits. Now Castagno, who succeeds well enough in one or two such

single figures as his Cumæan Sibyl or his Farinata degli Uberti, which

have great, if not the greatest, power, dignity, and even beauty,

elsewhere condescends to mere swagger,--as in his Pipo Spano or Niccolo

di Tolentino--or to mere strength, as in his "Last Supper," or, worse

still, to actual brutality, as in his Santa Maria Nuova "Crucifixion."

Nevertheless, his few remaining works lead us to suspect in him the

greatest artist, and the most influential personality among the painters

of the first generation after Masaccio.

VI.

[Page heading: DOMENICO VENEZIANO]

To distinguish clearly, after the lapse of nearly five centuries,

between Uccello and Castagno, and to determine the precise share each

had in the formation of the Florentine school, is already a task fraught

with difficulties. The scantiness of his remaining works makes it more

than difficult, makes it almost impossible, to come to accurate

conclusions regarding the character and influence of their somewhat

younger contemporary, Domenico Veneziano. That he was an innovator in

technique, in affairs of vehicle and medium, we know from Vasari; but as

such innovations, indispensable though they may become to painting as a

craft, are in themselves questions of theoretic and applied chemistry,

and not of art, they do not here concern us. His artistic achievements

seem to have consisted in giving to the figure movement and expression,

and to the face individuality. In his existing works we find no trace of

sacrifice made to dexterity and naturalism, although it is clear that he

must have been master of whatever science and whatever craft were

prevalent in his day. Otherwise he would not have been able to render a

figure like the St. Francis in his Uffizi altar-piece, where tactile

values and movement expressive of character--what we usually call

individual \_gait\_--were perhaps for the first time combined; or to

attain to such triumphs as his St. John and St. Francis, at Santa Croce,

whose entire figures express as much fervour as their eloquent faces.

As to his sense for the significant in the individual, in other words,

his power as a portrait-painter, we have in the Pitti one or two heads

to witness, perhaps, the first great achievements in this kind of the

Renaissance.

[Page heading: FRA FILIPPO LIPPI]

No such difficulties as we have encountered in the study of Uccello,

Castagno, and Veneziano meet us as we turn to Fra Filippo. His works are

still copious, and many of them are admirably preserved; we therefore

have every facility for judging him as an artist, yet nothing is harder

than to appreciate him at his due. If attractiveness, and attractiveness

of the best kind, sufficed to make a great artist, then Filippo would be

one of the greatest, greater perhaps than any other Florentine before

Leonardo. Where shall we find faces more winsome, more appealing, than

in certain of his Madonnas--the one in the Uffizi, for instance--more

momentarily evocative of noble feeling than in his Louvre altar-piece?

Where in Florentine painting is there anything more fascinating than the

playfulness of his children, more poetic than one or two of his

landscapes, more charming than is at times his colour? And with all

this, health, even robustness, and almost unfailing good-humour! Yet by

themselves all these qualities constitute only a high-class illustrator,

and such by native endowment I believe Fra Filippo to have been. That he

became more--very much more--is due rather to Masaccio's potent

influence than to his own genius; for he had no profound sense of either

material or spiritual significance--the essential qualifications of the

real artist. Working under the inspiration of Masaccio, he at times

renders tactile values admirably, as in the Uffizi Madonna--but most

frequently he betrays no genuine feeling for them, failing in his

attempt to render them by the introduction of bunchy, billowy,

calligraphic draperies. These, acquired from the late Giottesque painter

(probably Lorenzo Monaco) who had been his first master, he seems to

have prized as artistic elements no less than the tactile values which

he attempted to adopt later, serenely unconscious, apparently, of their

incompatibility. Filippo's strongest impulse was not toward the

pre-eminently artistic one of re-creation, but rather toward expression,

and within that field, toward the expression of the pleasant, genial,

spiritually comfortable feelings of ordinary life. His real place is

with the \_genre\_ painters; only his \_genre\_ was of the soul, as that of

others--of Benozzo Gozzoli, for example--was of the body. Hence a sin of

his own, scarcely less pernicious than that of the naturalists, and

cloying to boot--expression at any cost.

VII.

[Page heading: NATURALISM IN FLORENTINE ART]

From the brief account just given of the four dominant personalities in

Florentine painting from about 1430 to about 1460, it results that the

leanings of the school during this interval were not artistic and

artistic alone, but that there were other tendencies as well, tendencies

on the one side, toward the expression of emotion (scarcely less

literary because in form and colour than if in words), and, on the

other, toward the naturalistic reproduction of objects. We have also

noted that while the former tendency was represented by Filippo alone,

the latter had Paolo Uccello, and all of Castagno and Veneziano that the

genius of these two men would permit them to sacrifice to naturalism

and science. To the extent, however, that they took sides and were

conscious of a distinct purpose, these also sided with Uccello and not

with Filippo. It may be agreed, therefore, that the main current of

Florentine painting for a generation after Masaccio was naturalistic,

and that consequently the impact given to the younger painters who

during this period were starting, was mainly toward naturalism. Later,

in studying Botticelli, we shall see how difficult it was for any one

young at the time to escape this tide, even if by temperament farthest

removed from scientific interests.

Meanwhile we must continue our study of the naturalists, but now of the

second generation. Their number and importance from 1460 to 1490 is not

alone due to the fact that art education toward the beginning of this

epoch was mainly naturalistic, but also to the real needs of a rapidly

advancing craft, and even more to the character of the Florentine mind,

the dominant turn of which was to science and not to art. But as there

were then no professions scientific in the stricter sense of the word,

and as art of some form was the pursuit of a considerable proportion of

the male inhabitants of Florence, it happened inevitably that many a lad

with the natural capacities of a Galileo was in early boyhood

apprenticed as an artist. And as he never acquired ordinary methods of

scientific expression, and never had time for occupations not

bread-winning, he was obliged his life long to make of his art both the

subject of his strong instinctive interest in science, and the vehicle

of conveying his knowledge to others.

[Page heading: ALESSIO BALDOVINETTI]

This was literally the case with the oldest among the leaders of the new

generation, Alessio Baldovinetti, in whose scanty remaining works no

trace of purely artistic feeling or interest can be discerned; and it is

only less true of Alessio's somewhat younger, but far more gifted

contemporaries, Antonio Pollaiuolo and Andrea Verrocchio. These also we

should scarcely suspect of being more than men of science, if Pollaiuolo

once or twice, and Verrocchio more frequently, did not dazzle us with

works of almost supreme art, which, but for our readiness to believe in

the manifold possibilities of Florentine genius, we should with

exceeding difficulty accept as their creation--so little do they seem to

result from their conscious striving. Alessio's attention being largely

devoted to problems of vehicle--to the side of painting which is

scarcely superior to cookery--he had time for little else, although that

spare time he gave to the study of landscape, in the rendering of which

he was among the innovators. Andrea and Antonio set themselves the much

worthier task of increasing on every side the effectiveness of the

figure arts, of which, sculpture no less than painting, they aimed to be

masters.

[Page heading: POLLAIUOLO AND VERROCCHIO]

To confine ourselves, however, as closely as we may to painting, and

leaving aside for the present the question of colour, which, as I have

already said, is, in Florentine art, of entirely subordinate importance,

there were three directions in which painting as Pollaiuolo and

Verrocchio found it had greatly to advance before it could attain its

maximum of effectiveness: landscape, movement, and the nude. Giotto had

attempted none of these. The nude, of course, he scarcely touched;

movement he suggested admirably, but never rendered; and in landscape

he was satisfied with indications hardly more than symbolical, although

quite adequate to his purpose, which was to confine himself to the human

figure. In all directions Masaccio made immense progress, guided by his

never failing sense for material significance, which, as it led him to

render the tactile values of each figure separately, compelled him also

to render the tactile values of groups as wholes, and of their landscape

surroundings--by preference, hills so shaped as readily to stimulate the

tactile imagination. For what he accomplished in the nude and in

movement, we have his "Expulsion" and his "Man Trembling with Cold" to

witness. But in his works neither landscape nor movement, nor the nude,

are as yet distinct sources of artistic pleasure--that is to say, in

themselves life-enhancing. Although we can well leave the nude until we

come to Michelangelo, who was the first to completely realise its

distinctly artistic possibilities, we cannot so well dispense with an

enquiry into the sources of our æsthetic pleasure in the representation

of movement and of landscape, as it was in these two directions--in

movement by Pollaiuolo especially, and in landscape by Baldovinetti,

Pollaiuolo, and Verrocchio--that the great advances of this generation

of Florentine painters were made.

VIII.

[Page heading: REPRESENTATION OF MOVEMENT]

Turning our attention first to movement--which, by the way, is not the

same as motion, mere change of place--we find that we realise it just as

we realise objects, by the stimulation of our tactile imagination, only

that here touch retires to a second place before the muscular feelings

of varying pressure and strain. I see (to take an example) two men

wrestling, but unless my retinal impressions are immediately translated

into images of strain and pressure in my muscles, of resistance to my

weight, of touch all over my body, it means nothing to me in terms of

vivid experience--not more, perhaps, than if I heard some one say "Two

men are wrestling." Although a wrestling match may, in fact, contain

many genuinely artistic elements, our enjoyment of it can never be quite

artistic; we are prevented from completely realising it not only by our

dramatic interest in the game, but also, granting the possibility of

being devoid of dramatic interest, by the succession of movements being

too rapid for us to realise each completely, and too fatiguing, even if

realisable. Now if a way could be found of conveying to us the

realisation of movement without the confusion and the fatigue of the

actuality, we should be getting out of the wrestlers more than they

themselves can give us--the heightening of vitality which comes to us

whenever we keenly realise life, such as the actuality itself would give

us, \_plus\_ the greater effectiveness of the heightening brought about by

the clearer, intenser, and less fatiguing realisation. This is precisely

what the artist who succeeds in representing movement achieves: making

us realise it as we never can actually, he gives us a heightened sense

of capacity, and whatever is in the actuality enjoyable, he allows us to

enjoy at our leisure. In words already familiar to us, he \_extracts the

significance of movements\_, just as, in rendering tactile values, the

artist extracts the corporeal significance of objects. His task is,

however, far more difficult, although less indispensable:--it is not

enough that he should extract the values of what at any given moment is

an actuality, as is an object, but what at no moment really is--namely

movement. He can accomplish his task in only one way, and that is by so

rendering the one particular movement that we shall be able to realise

all other movements that the same figure may make. "He is grappling with

his enemy now," I say of my wrestler. "What a pleasure to be able to

realise in my own muscles, on my own chest, with my own arms and legs,

the life that is in him as he is making his supreme effort! What a

pleasure, as I look away from the representation, to realise in the same

manner, how after the contest his muscles will relax, and rest trickle

like a refreshing stream through his nerves!" All this I shall be made

to enjoy by the artist who, in representing any one movement, can give

me the logical sequence of visible strain and pressure in the parts and

muscles.

It is just here that the scientific spirit of the Florentine naturalists

was of immense service to art. This logic of sequence is to be attained

only by great, although not necessarily more than empiric, knowledge of

anatomy, such perhaps as the artist pure would never be inclined to work

out for himself, but just such as would be of absorbing interest to

those scientists by temperament and artists by profession whom we have

in Pollaiuolo and, to a less extent, in Verrocchio. We remember how

Giotto contrived to render tactile values. Of all the possible outlines,

of all the possible variations of light and shade that a figure may

have, he selected those that we must isolate for special attention when

we are actually realising it. If instead of figure, we say figure in

movement, the same statement applies to the way Pollaiuolo rendered

movement--with this difference, however, that he had to render what in

actuality we never can perfectly isolate, the line and light and shade

most significant of any given action. This the artist must construct

himself out of his dramatic feeling for pressure and strain and his

ability to articulate the figure in all its logical sequences, for, if

he would convey a sense of movement, he must give the line and the

light and shade which will best render not tactile values alone, but the

sequences of articulations.

[Page heading: "BATTLE OF THE NUDES"]

It would be difficult to find more effective illustration of all that

has just been said about movement than one or two of Pollaiuolo's own

works, which, in contrast to most of his achievements, where little more

than effort and research are visible, are really masterpieces of

life-communicating art. Let us look first at his engraving known as the

"Battle of the Nudes." What is it that makes us return to this sheet

with ever renewed, ever increased pleasure? Surely it is not the hideous

faces of most of the figures and their scarcely less hideous bodies. Nor

is it the pattern as decorative design, which is of great beauty indeed,

but not at all in proportion to the spell exerted upon us. Least of all

is it--for most of us--an interest in the technique or history of

engraving. No, the pleasure we take in these savagely battling forms

arises from their power to directly communicate life, to immensely

heighten our sense of vitality. Look at the combatant prostrate on the

ground and his assailant bending over, each intent on stabbing the

other. See how the prostrate man plants his foot on the thigh of his

enemy, and note the tremendous energy he exerts to keep off the foe,

who, turning as upon a pivot, with his grip on the other's head, exerts

no less force to keep the advantage gained. The significance of all

these muscular strains and pressures is so rendered that we cannot help

realising them; we imagine ourselves imitating all the movements, and

exerting the force required for them--and all without the least effort

on our side. If all this without moving a muscle, what should we feel if

we too had exerted ourselves! And thus while under the spell of this

illusion--this hyperæsthesia not bought with drugs, and not paid for

with cheques drawn on our vitality--we feel as if the elixir of life,

not our own sluggish blood, were coursing through our veins.

[Page heading: "HERCULES STRANGLING DAVID"]

Let us look now at an even greater triumph of movement than the Nudes,

Pollaiuolo's "Hercules Strangling Antæus." As you realise the suction of

Hercules' grip on the earth, the swelling of his calves with the pressure

that falls on them, the violent throwing back of his chest, the stifling

force of his embrace; as you realise the supreme effort of Antæus, with

one hand crushing down upon the head and the other tearing at the arm of

Hercules, you feel as if a fountain of energy had sprung up under your

feet and were playing through your veins. I cannot refrain from

mentioning still another masterpiece, this time not only of movement, but

of tactile values and personal beauty as well--Pollaiuolo's "David" at

Berlin. The young warrior has sped his stone, cut off the giant's head,

and now he strides over it, his graceful, slender figure still vibrating

with the rapidity of his triumph, expectant, as if fearing the ease of

it. What lightness, what buoyancy we feel as we realise the movement of

this wonderful youth!

IX.

[Page heading: VERROCCHIO AND LANDSCAPE]

In all that concerns movement, Verrocchio was a learner from Pollaiuolo,

rather than an initiator, and he probably never attained his master's

proficiency. We have unfortunately but few terms for comparison, as the

only paintings which can be with certainty ascribed to Verrocchio are

not pictures of action. A drawing however like that of his angel, in the

British Museum, which attempts as much movement as the Hercules by

Pollaiuolo, in the same collection, is of obviously inferior quality.

Yet in sculpture, along with works which are valuable as harbingers of

Leonardo rather than for any intrinsic perfection, he created two such

masterpieces of movement as the "Child with the Dolphin" in the

courtyard of the Palazzo Vecchio, and the Colleoni monument at

Venice--the latter sinning, if at all, by an over-exuberance of

movement, by a step and swing too suggestive of drums and trumpets. But

in landscape Verrocchio was a decided innovator. To understand what new

elements he introduced, we must at this point carry out our

determination to enquire into the source of our pleasure in landscape

painting; or rather--to avoid a subject of vast extent for which this is

not the place--of landscape painting as practised by the Florentines.

[Page heading: LANDSCAPE PAINTING]

Before Verrocchio, his precursors, first Alessio Baldovinetti and then

Pollaiuolo, had attempted to treat landscape as naturalistically as

painting would permit. Their ideal was to note it down with absolute

correctness from a given point of view; their subject almost invariably

the Valdarno; their achievement, a bird's-eye view of this Tuscan

paradise. Nor can it be denied that this gives pleasure, but the

pleasure is only such as is conveyed by tactile values. Instead of

having the difficulty we should have in nature to distinguish clearly

points near the horizon's edge, we here see them perfectly and without

an effort, and in consequence feel great confirmation of capacity for

life. Now if landscape were, as most people vaguely believe, a pleasure

coming through the eyes alone, then the Pollaiuolesque treatment could

be equalled by none that has followed, and surpassed only by Rogier van

der Weyden, or by the quaint German "Master of the Lyversberg Passion,"

who makes us see objects miles away with as great a precision and with

as much intensity of local colour as if we were standing off from them a

few feet. Were landscape really this, then nothing more inartistic than

gradation of tint, atmosphere, and \_plein air\_, all of which help to

make distant objects less clear, and therefore tend in no way to

heighten our sense of capacity. But as a matter of fact the pleasure we

take in actual landscape is only to a limited extent an affair of the

eye, and to a great extent one of unusually intense well-being. The

painter's problem, therefore, is not merely to render the tactile values

of the visible objects, but to convey, more rapidly and unfailingly than

nature would do, \_the consciousness\_ of an unusually intense degree of

well-being. This task--the communication by means purely visual of

feelings occasioned chiefly by sensations non-visual--is of such

difficulty that, until recently, successes in the rendering of what is

peculiar to landscape as an art, and to landscape alone, were accidental

and sporadic. Only now, in our own days, may painting be said to be

grappling with this problem seriously; and perhaps we are already at the

dawn of an art which will have to what has hitherto been called

landscape, the relation of our music to the music of the Greeks or of

the Middle Ages.

[Page heading: VERROCCHIO'S LANDSCAPES]

Verrocchio was, among Florentines at least, the first to feel that a

faithful reproduction of the contours is not landscape, that the

painting of nature is an art distinct from the painting of the figure.

He scarcely knew where the difference lay, but felt that light and

atmosphere play an entirely different part in each, and that in

landscape these have at least as much importance as tactile values. A

vision of \_plein air\_, vague I must grant, seems to have hovered before

him, and, feeling his powerlessness to cope with it in full effects of

light such as he attempted in his earlier pictures, he deliberately

chose the twilight hour, when, in Tuscany, on fine days, the trees stand

out almost black against a sky of light opalescent grey. To render this

subduing, soothing effect of the coolness and the dew after the glare

and dust of the day--the effect so matchlessly given in Gray's

"Elegy"--seemed to be his first desire as a painter, and in presence of

his "Annunciation" (in the Uffizi), we feel that he succeeded as only

one other Tuscan succeeded after him, that other being his own pupil

Leonardo.

X.

[Page heading: GENRE ARTISTS]

It is a temptation to hasten on from Pollaiuolo and Verrocchio to

Botticelli and Leonardo, to men of genius as artists reappearing again

after two generations, men who accomplished with scarcely an effort what

their precursors had been toiling after. But from these it would be even

more difficult than at present to turn back to painters of scarcely any

rank among the world's great artists, and of scarcely any importance as

links in a chain of evolution, but not to be passed by, partly because

of certain qualities they do possess, and partly because their names

would be missed in an account, even so brief as this, of Florentine

painting. The men I chiefly refer to, one most active toward the middle

and the other toward the end of the fifteenth century, are Benozzo

Gozzoli and Domenico Ghirlandaio. Although they have been rarely coupled

together, they have much in common. Both were, as artists, little more

than mediocrities with almost no genuine feeling for what makes painting

a great art. The real attractiveness of both lies entirely outside the

sphere of pure art, in the realms of \_genre\_ illustration. And here the

likeness between them ends; within their common ground they differed

widely.

[Page heading: BENOZZO GOZZOLI]

Benozzo was gifted with a rare facility not only of execution but of

invention, with a spontaneity, a freshness, a liveliness in telling a

story that wake the child in us, and the lover of the fairy tale. Later

in life, his more precious gifts deserted him, but who wants to resist

the fascination of his early works, painted, as they seem, by a Fra

Angelico who had forgotten heaven and become enamoured of the earth and

the spring-time? In his Riccardi Palace frescoes, he has sunk already to

portraying the Florentine apprentice's dream of a holiday in the country

on St. John's Day; but what a \_naïf\_ ideal of luxury and splendour it

is! With these, the glamour in which he saw the world began to fade away

from him, and in his Pisan frescoes we have, it is true, many a quaint

bit of \_genre\_ (superior to Teniers only because of superior

associations), but never again the fairy tale. And as the better

recedes, it is replaced by the worse, by the bane of all \_genre\_

painting, non-significant detail, and positive bad taste. Have London

or New York or Berlin worse to show us than the jumble of buildings in

his ideal of a great city, his picture of Babylon? It may be said he

here continues mediæval tradition, which is quite true, but this very

fact indicates his real place, which, in spite of his adopting so many

of the fifteenth-century improvements, is not with the artists of the

Renaissance, but with the story-tellers and costumed fairy-tale painters

of the transition, with Spinello Aretino and Gentile da Fabriano, for

instance. And yet, once in a while, he renders a head with such

character, or a movement with such ease that we wonder whether he had

not in him, after all, the making of a real artist.

[Page heading: GHIRLANDAIO]

Ghirlandaio was born to far more science and cunning in painting than

was current in Benozzo's early years, and all that industry, all that

love of his occupation, all that talent even, can do for a man, they did

for him; but unfortunately he had not a spark of genius. He appreciated

Masaccio's tactile values, Pollaiuolo's movement, Verrocchio's effects

of light, and succeeded in so sugaring down what he adopted from these

great masters that the superior philistine of Florence could say: "There

now is a man who knows as much as any of the great men, but can give me

something that I can really enjoy!" Bright colour, pretty faces, good

likenesses, and the obvious everywhere--attractive and delightful, it

must be granted, but, except in certain single figures, never

significant. Let us glance a moment at his famous frescoes in Santa

Maria Novella. To begin with, they are so undecorative that, in spite of

the tone and surface imparted to them by four centuries, they still

suggest so many \_tableaux vivants\_ pushed into the wall side by side,

and in tiers. Then the compositions are as overfilled as the sheets of

an illustrated newspaper--witness the "Massacre of the Innocents," a

scene of such magnificent artistic possibilities. Finally, irrelevant

episodes and irrelevant groups of portraits do what they can to distract

our attention from all higher significance. Look at the "Birth of John";

Ginevra dei Benci stands there, in the very foreground, staring out at

you as stiff as if she had a photographer's iron behind her head. An

even larger group of Florentine housewives in all their finery

disfigures the "Birth of the Virgin," which is further spoiled by a \_bas

relief\_ to show off the painter's acquaintance with the antique, and by

the figure of the serving maid who pours out water, with the rush of a

whirlwind in her skirts--this to show off skill in the rendering of

movement. Yet elsewhere, as in his "Epiphany" in the Uffizi, Ghirlandaio

has undeniable charm, and occasionally in portraits his talent, here at

its highest, rises above mediocrity, in one instance, the fresco of

Sassetti in Santa Trinità, becoming almost genius.

XI.

[Page heading: LEONARDO]

All that Giotto and Masaccio had attained in the rendering of tactile

values, all that Fra Angelico or Filippo had achieved in expression, all

that Pollaiuolo had accomplished in movement, or Verrocchio in light and

shade, Leonardo, without the faintest trace of that tentativeness, that

painfulness of effort which characterised his immediate precursors,

equalled or surpassed. Outside Velasquez, and perhaps, when at their

best, Rembrandt and Degas, we shall seek in vain for tactile values so

stimulating and so convincing as those of his "Mona Lisa"; outside

Degas, we shall not find such supreme mastery over the art of movement

as in the unfinished "Epiphany" in the Uffizi; and if Leonardo has been

left far behind as a painter of light, no one has succeeded in conveying

by means of light and shade a more penetrating feeling of mystery and

awe than he in his "Virgin of the Rocks." Add to all this, a feeling for

beauty and significance that have scarcely ever been approached. Where

again youth so poignantly attractive, manhood so potently virile, old

age so dignified and possessed of the world's secrets! Who like Leonardo

has depicted the mother's happiness in her child and the child's joy in

being alive; who like Leonardo has portrayed the timidity, the newness

to experience, the delicacy and refinement of maidenhood; or the

enchantress intuitions, the inexhaustible fascination of the woman in

her years of mastery? Look at his many sketches for Madonnas, look at

his profile drawing of Isabella d'Este, or at the \_Belle Joconde\_, and

see whether elsewhere you find their equals. Leonardo is the one artist

of whom it may be said with perfect literalness: Nothing that he touched

but turned into a thing of eternal beauty. Whether it be the

cross-section of a skull, the structure of a weed, or a study of

muscles, he, with his feeling for line and for light and shade, forever

transmuted it into life-communicating values; and all without intention,

for most of these magical sketches were dashed off to illustrate purely

scientific matter, which alone absorbed his mind at the moment.

And just as his art is life-communicating as is that of scarcely

another, so the contemplation of his personality is life-enhancing as

that of scarcely any other man. Think that great though he was as a

painter, he was no less renowned as a sculptor and architect, musician

and improviser, and that all artistic occupations whatsoever were in his

career but moments snatched from the pursuit of theoretical and

practical knowledge. It would seem as if there were scarcely a field of

modern science but he either foresaw it in vision, or clearly

anticipated it, scarcely a realm of fruitful speculation of which he

was not a freeman; and as if there were hardly a form of human energy

which he did not manifest. And all that he demanded of life was the

chance to be useful! Surely, such a man brings us the gladdest of all

tidings--the wonderful possibilities of the human family, of whose

chances we all partake.

Painting, then, was to Leonardo so little of a preoccupation that we

must regard it as merely a mode of expression used at moments by a man

of universal genius, who recurred to it only when he had no more

absorbing occupation, and only when it could express what nothing else

could, the highest spiritual through the highest material significance.

And great though his mastery over his craft, his feeling for

significance was so much greater that it caused him to linger long over

his pictures, labouring to render the significance he felt but which his

hand could not reproduce, so that he rarely finished them. We thus have

lost in quantity, but have we lost in quality? Could a mere painter, or

even a mere artist, have seen and felt as Leonardo? We may well doubt.

We are too apt to regard a universal genius as a number of ordinary

brains somehow conjoined in one skull, and not always on the most

neighbourly terms. We forget that genius means mental energy, and that a

Leonardo, for the self-same reason that prevents his being merely a

painter--the fact that it does not exhaust a hundredth part of his

energy--will, when he does turn to painting, bring to bear a power of

seeing, feeling, and rendering, as utterly above that of the ordinary

painter as the "Mona Lisa" is above, let us say, Andrea del Sarto's

"Portrait of his Wife." No, let us not join in the reproaches made to

Leonardo for having painted so little; because he had much more to do

than to paint, he has left all of us heirs to one or two of the

supremest works of art ever created.

XII.

[Page heading: BOTTICELLI]

Never pretty, scarcely ever charming or even attractive; rarely correct

in drawing, and seldom satisfactory in colour; in types, ill-favoured;

in feeling acutely intense and even dolorous--what is it then that makes

Sandro Botticelli so irresistible that nowadays we may have no

alternative but to worship or abhor him? The secret is this, that in

European painting there has never again been an artist so indifferent to

representation and so intent upon presentation. Educated in a period of

triumphant naturalism, he plunged at first into mere representation with

almost self-obliterating earnestness; the pupil of Fra Filippo, he was

trained to a love of spiritual \_genre\_; himself gifted with strong

instincts for the significant, he was able to create such a type of the

thinker as in his fresco of St. Augustin; yet in his best years he left

everything, even spiritual significance, behind him, and abandoned

himself to the presentation of those qualities alone which in a picture

are \_directly\_ life-communicating, and life-enhancing. Those of us who

care for nothing in the work of art but what it represents, are either

powerfully attracted or repelled by his unhackneyed types and quivering

feeling; but if we are such as have an imagination of touch and of

movement that it is easy to stimulate, we feel a pleasure in Botticelli

that few, if any, other artists can give us. Long after we have

exhausted both the intensest sympathies and the most violent

antipathies with which the representative elements in his pictures may

have inspired us, we are only on the verge of fully appreciating his

real genius. This in its happiest moments is an unparalleled power of

perfectly combining values of touch with values of movement.

Look, for instance, at Botticelli's "Venus Rising from the Sea."

Throughout, the tactile imagination is roused to a keen activity, by

itself almost as life heightening as music. But the power of music is

even surpassed where, as in the goddess' mane-like tresses of hair

fluttering to the wind, not in disorderly rout but in masses yielding

only after resistance, the movement is directly life-communicating. The

entire picture presents us with the quintessence of all that is

pleasurable to our imagination of touch and of movement. How we revel in

the force and freshness of the wind, in the life of the wave! And such

an appeal he always makes. His subject may be fanciful, as in the "Realm

of Venus" (the "Spring"); religious, as in the Sixtine Chapel frescoes

or in the "Coronation of the Virgin"; political, as in the recently

discovered "Pallas Taming a Centaur"; or even crudely allegorical, as in

the Louvre frescoes,--no matter how unpropitious, how abstract the idea,

the vivid appeal to our tactile sense, the life-communicating movement

is always there. Indeed, at times it seems that the less artistic the

theme, the more artistic the fulfilment, the painter being impelled to

give the utmost values of touch and movement to just those figures which

are liable to be read off as mere empty symbols. Thus, on the figure

representing political disorder--the Centaur--in the "Pallas,"

Botticelli has lavished his most intimate gifts. He constructs the torso

and flanks in such a way that every line, every indentation, every boss

appeals so vividly to the sense of touch that our fingers feel as if

they had everywhere been in contact with his body, while his face gives

to a still heightened degree this convincing sense of reality, every

line functioning perfectly for the osseous structure of brow, nose, and

cheeks. As to the hair--imagine shapes having the supreme life of line

you may see in the contours of licking flames, and yet possessed of all

the plasticity of something which caresses the hand that models it to

its own desire!

[Page heading: LINEAL DECORATION]

In fact, the mere subject, and even representation in general, was so

indifferent to Botticelli, that he appears almost as if haunted by the

idea of communicating the \_unembodied\_ values of touch and movement. Now

there is a way of rendering even tactile values with almost no body, and

that is by translating them as faithfully as may be into values of

movement. For instance:--we want to render the roundness of a wrist

without the slightest touch of either light or shade; we simply give the

movement of the wrist's outline and the movement of the drapery as it

falls over it, and the roundness is communicated to us almost entirely

in terms of movement. But let us go one step further. Take this line

that renders the roundness of the wrist, or a more obvious example, the

lines that render the movements of the tossing hair, the fluttering

draperies, and the dancing waves in the "Birth of Venus"--take these

lines alone with all their power of stimulating our imagination of

movement, and what do we have? Pure values of movement abstracted,

unconnected with any representation whatever. This kind of line, then,

being the quintessence of movement, has, like the essential elements in

all the arts, a power of stimulating our imagination and of directly

communicating life. Well! imagine an art made up entirely of these

quintessences of movement-values, and you will have something that holds

the same relation to representation that music holds to speech--and this

art exists, and is called lineal decoration. In this art of arts Sandro

Botticelli may have had rivals in Japan and elsewhere in the East, but

in Europe never. To its demands he was ready to sacrifice everything

that habits acquired under Filippo and Pollaiuolo,--and his

employers!--would permit. The representative element was for him a mere

\_libretto\_: he was happiest when his subject lent itself to translation

into what may be called a lineal symphony. And to this symphony

everything was made to yield; tactile values were translated into values

of movement, and, for the same reason--to prevent the drawing of the eye

inward, to permit it to devote itself to the rhythm of the line--the

backgrounds were either entirely suppressed or kept as simple as

possible. Colour also, with almost a contempt for its representative

function, Botticelli entirely subordinated to his lineal scheme,

compelling it to draw attention to the line, rather than, as is usual,

away from it.

This is the explanation of the value put upon Botticelli's masterpieces.

In some of his later works, such as the Dresden \_predelle\_, we have, it

is true, bacchanals rather than symphonies of line, and in many of his

earlier paintings, in the "\_Fortezza\_," for instance, the harness and

trappings have so disguised Pegasus that we scarcely know him from a

cart horse. But the painter of the "Venus Rising from the Sea," of the

"Spring," or of the Villa Lemmi frescoes is the greatest artist of

lineal design that Europe has ever had.

XIII.

[Page heading: POPULARISERS OF ART]

Leonardo and Botticelli, like Michelangelo after them, found imitators

but not successors. To communicate more material and spiritual

significance than Leonardo, would have taken an artist with deeper

feeling for significance; to get more music out of design than

Botticelli, would have required a painter with even greater passion for

the re-embodiment of the pure essences of touch and movement. There were

none such in Florence, and the followers of Botticelli--Leonardo's were

all Milanese, and do not here concern us--could but imitate the patterns

of their master: the patterns of the face, the patterns of the

composition, and the patterns of the line; dragging them down to their

own level, sugaring them down to their own palate, slowing them down to

their own insensitiveness for what is life-communicating. And although

their productions, which were nothing but translations of great man's

art into average man's art, became popular, as was inevitable, with the

average man of their time, (who comprehended them better and felt more

comfortable in their presence than in that of the originals which he

respectfully admired but did not so thoroughly enjoy), nevertheless we

need not dwell on these popularisers nor on their popularisations--not

even on Filippino, with his touch of consumptive delicacy, nor

Raffaelino del Garbo, with his glints of never-to-be-fulfilled promise.

[Page heading: FRA BARTOLOMMEO]

Before approaching the one man of genius left in Florence after

Botticelli and Leonardo, before speaking of Michelangelo, the man in

whom all that was most peculiar and much that was greatest in the

striving of Florentine art found its fulfilment, let us turn for a

moment to a few painters who, just because they were men of manifold

talent, might elsewhere almost have become masters. Fra Bartolommeo,

Andrea del Sarto, Pontormo, and Bronzino were perhaps no less gifted as

artists than Palma, Bonifazio Veronese, Lotto, and Tintoretto; but their

talents, instead of being permitted to flower naturally, were scorched

by the passion for showing off dexterity, blighted by academic ideals,

and uprooted by the whirlwind force of Michelangelo.

Fra Bartolommeo, who in temperament was delicate, refined, graceful, and

as a painter had a miniaturist's feeling for the dainty, was induced to

desert his lovely women, his exquisite landscape, and his gentleness of

expression for figures constructed mechanically on a colossal scale, or

for effects of the round at any cost. And as evil is more obvious than

good, Bartolommeo, the painter of that masterpiece of colour and light

and shade, of graceful movement and charming feeling, the "Madonna with

the Baptist and St. Stephen" in the Cathedral at Lucca, Bartolommeo, the

dainty deviser of Mr. Mond's tiny "Nativity," Bartolommeo, the artificer

of a hundred masterpieces of pen drawing, is almost unknown; and to most

people Fra Bartolommeo is a sort of synonym for pomposity. He is known

only as the author of physically colossal, spiritually insignificant

prophets and apostles, or, perchance, as the painter of pitch-dark

altar-pieces: this being the reward of devices to obtain mere relief.

[Page heading: ANDREA DEL SARTO]

Andrea del Sarto approached perhaps as closely to a Giorgione or a

Titian as could a Florentine, ill at ease in the neighbourhood of

Leonardo and Michelangelo. As an artist he was, it is true, not endowed

with the profoundest sense for the significant, yet within the sphere of

common humanity who has produced anything more genial than his "Portrait

of a Lady"--probably his wife--with a Petrarch in her hands? Where out

of Venetia can we find portraits so simple, so frank, and yet so

interpretive as his "Sculptor," or as his various portraits of

himself--these, by the way, an autobiography as complete as any in

existence, and tragic as few? Almost Venetian again is his "St. James"

caressing children, a work of the sweetest feeling. Even in colour

effect, and technique, how singularly close to the best Venetian

painting in his "Dispute about the Trinity"--what blacks and whites,

what greys and purplish browns! And in addition, tactile values peculiar

to Florence--what a back St. Sebastian's! But in a work of scarcely less

technical merit, the "Madonna of the Harpies," we already feel the man

not striving to get the utmost out of himself, but panting for the grand

and magnificent. Even here, he remains almost a great artist, because

his natural robustness comes to his rescue; but the "Madonna" is too

obviously statuesque, and, good saints, pray why all these draperies?

The obviously statuesque and draperies were Andrea's devices for keeping

his head above water in the rising tide of the Michelangelesque. As you

glance in sequence at the Annunziata frescoes, on the whole so full of

vivacity, gaiety, and genuine delight in life, you see from one fresco

to another the increased attention given to draperies. In the Scalzo

series, otherwise masterpieces of tactile values, the draperies do their

utmost to smother the figures. Most of these paintings are closed in

with ponderous forms which have no other purpose than to serve as a

frame, and as clothes-horses for draperies: witness the scene of

Zacharias in the temple, wherein none of the bystanders dare move for

fear of disturbing their too obviously arranged folds.

Thus by constantly sacrificing first spiritual, and then material

significance to pose and draperies, Andrea loses all feeling for the

essential in art. What a sad spectacle is his "Assumption," wherein the

Apostles, the Virgin herself, have nothing better to do than to show off

draperies! Instead of feeling, as in the presence of Titian's "Assunta,"

wrapt to heaven, you gaze at a number of tailor's men, each showing how

a stuff you are thinking of trying looks on the back, or in a certain

effect of light. But let us not end on this note; let us bear in mind

that, despite all his faults, Andrea painted the one "Last Supper" which

can be looked at with pleasure after Leonardo's.

[Page heading: PONTORMO]

Pontormo, who had it in him to be a decorator and portrait-painter of

the highest rank, was led astray by his awe-struck admiration for

Michelangelo, and ended as an academic constructor of monstrous nudes.

What he could do when expressing \_himself\_, we see in the lunette at

Poggio a Caiano, as design, as colour, as fancy, the freshest, gayest,

most appropriate mural decoration now remaining in Italy; what he could

do as a portrait-painter, we see in his wonderfully decorative panel of

Cosimo dei Medici at San Marco, or in his portrait of a "Lady with a

Dog" (at Frankfort), perhaps the first portrait ever painted in which

the sitter's social position was insisted upon as much as the personal

character. What Pontormo sank to, we see in such a riot of meaningless

nudes, all caricatures of Michelangelo, as his "Martyrdom of Forty

Saints."

[Page heading: BRONZINO]

Bronzino, Pontormo's close follower, had none of his master's talent as

a decorator, but happily much of his power as a portrait-painter. Would

he had never attempted anything else! The nude without material or

spiritual significance, with no beauty of design or colour, the nude

simply because it was the nude, was Bronzino's ideal in composition, and

the result is his "Christ in Limbo." But as a portrait-painter, he took

up the note struck by his master and continued it, leaving behind him a

series of portraits which not only had their effect in determining the

character of Court painting all over Europe, but, what is more to the

point, a series of portraits most of which are works of art. As

painting, it is true, they are hard, and often timid; but their air of

distinction, their interpretive qualities, have not often been

surpassed. In his Uffizi portraits of Eleanora di Toledo, of Prince

Ferdinand, of the Princess Maria, we seem to see the prototypes of

Velasquez' queens, princes, and princesses: and for a fine example of

dignified rendering of character, look in the Sala Baroccio of the

Uffizi at a bust of a young woman with a missal in her hand.

XIV.

[Page heading: MICHELANGELO]

The great Florentine artists, as we have seen, were, with scarcely an

exception, bent upon rendering the material significance of visible

things. This, little though they may have formulated it, was the

conscious aim of most of them; and in proportion as they emancipated

themselves from ecclesiastical dominion, and found among their employers

men capable of understanding them, their aim became more and more

conscious and their striving more energetic. At last appeared the man

who was the pupil of nobody, the heir of everybody, who felt profoundly

and powerfully what to his precursors had been vague instinct, who saw

and expressed the meaning of it all. The seed that produced him had

already flowered into a Giotto, and once again into a Masaccio; in him,

the last of his race, born in conditions artistically most propitious,

all the energies remaining in his stock were concentrated, and in him

Florentine art had its logical culmination.

[Page heading: ANTHROPOMORPHISM IN ART]

Michelangelo had a sense for the materially significant as great as

Giotto's or Masaccio's, but he possessed means of rendering, inherited

from Donatello, Pollaiuolo, Verrocchio and Leonardo,--means that had

been undreamt of by Giotto or even by Masaccio. Add to this that he saw

clearly what before him had been felt only dimly, that there was no

other such instrument for conveying material significance as the human

nude. This fact is as closely dependent on the general conditions of

realising objects as tactile values are on the psychology of sight. We

realise objects when we perfectly translate them into terms of our own

states, our own feelings. So obviously true is this, that even the least

poetically inclined among us, because we keenly realise the movement of

a railway train, to take one example out of millions, speak of it as

\_going\_ or \_running\_, instead of \_rolling on its wheels\_, thus being no

less guilty of anthropomorphising than the most unregenerate savages. Of

this same fallacy we are guilty every time we think of anything

whatsoever with the least warmth--we are lending this thing some human

attributes. The more we endow it with human attributes, the less we

merely know it, the more we realise it, the more does it approach the

work of art. Now there is one and only one object in the visible

universe which we need not anthropomorphise to realise--and that is man

himself. His movements, his actions, are the only things we realise

without any myth-making effort--directly. Hence, there is no visible

object of such artistic possibilities as the human body; nothing with

which we are so familiar; nothing, therefore, in which we so rapidly

perceive changes; nothing, then, which if represented so as to be

realised more quickly and vividly than in life, will produce its effect

with such velocity and power, and so strongly confirm our sense of

capacity for living.

[Page heading: VALUE OF THE NUDE IN ART]

Values of touch and movement, we remember, are the specifically artistic

qualities in figure painting (at least, as practised by the

Florentines), for it is through them chiefly that painting directly

heightens life. Now while it remains true that tactile values can, as

Giotto and Masaccio have forever established, be admirably rendered on

the draped figure, yet drapery is a hindrance, and, at the best, only a

way out of a difficulty, for we \_feel\_ it masking the really

significant, which is \_the form underneath\_. A mere painter, one who is

satisfied to reproduce what everybody sees, and to paint for the fun of

painting, will scarcely comprehend this feeling. His only significant is

the obvious--in a figure, the face and the clothing, as in most of the

portraits manufactured nowadays. The artist, even when compelled to

paint draped figures, will force the drapery to render the nude, in

other words the material significance of the human body. But how much

more clearly will this significance shine out, how much more

convincingly will the character manifest itself, when between its

perfect rendering and the artist nothing intervenes! And this perfect

rendering is to be accomplished with the nude only.

If draperies are a hindrance to the conveyance of tactile values, they

make the perfect rendering of movement next to impossible. To realise

the play of muscle everywhere, to get the full sense of the various

pressures and resistances, to receive the direct inspiration of the

energy expended, we must have the nude; for here alone can we watch

those tautnesses of muscle and those stretchings and relaxings and

ripplings of skin which, translated into similar strains on our own

persons, make us fully realise movement. Here alone the translation,

owing to the multitude and the clearness of the appeals made, is

instantaneous, and the consequent sense of increased capacity almost as

great as can be attained; while in the draped figure we miss all the

appeal of visible muscle and skin, and realise movement only after a

slow translation of certain functional outlines, so that the sense of

capacity which we receive from the perception of movement is increased

but slightly.

We are now able to understand why every art whose chief preoccupation is

the human figure must have the nude for its chief interest; why, also,

the nude is the most absorbing problem of classic art at all times. Not

only is it the best vehicle for all that in art which is directly

life-confirming and life-enhancing, but it is itself the most

significant object in the human world. The first person since the great

days of Greek sculpture to comprehend fully the identity of the nude

with great figure art, was Michelangelo. Before him, it had been

studied for scientific purposes--as an aid in rendering the draped

figure. He saw that it was an end in itself, and the final purpose of

his art. For him the nude and art were synonymous. Here lies the secret

of his successes and his failures.

[Page heading: MICHELANGELO]

First, his successes. Nowhere outside of the best Greek art shall we

find, as in Michelangelo's works, forms whose tactile values so increase

our sense of capacity, whose movements are so directly communicated and

inspiring. Other artists have had quite as much feeling for tactile

values alone,--Masaccio, for instance; others still have had at least as

much sense of movement and power of rendering it,--Leonardo, for

example; but no other artist of modern times, having at all his control

over the materially significant, has employed it as Michelangelo did, on

the one subject where its full value can be manifested--the nude. Hence

of all the achievements of modern art, his are the most invigorating.

Surely not often is our imagination of touch roused as by his Adam in

the "Creation," by his Eve in the "Temptation," or by his many nudes in

the same ceiling of the Sixtine Chapel,--there for no other purpose, be

it noted, than their direct tonic effect! Nor is it less rare to quaff

such draughts of unadulterated energy as we receive from the "God

Creating Adam," the "Boy Angel" standing by Isaiah, or--to choose one or

two instances from his drawings (in their own kind the greatest in

existence)--the "Gods Shooting at a Mark" or the "Hercules and the

Lion."

And to this feeling for the materially significant and all this power of

conveying it, to all this more narrowly artistic capacity, Michelangelo

joined an ideal of beauty and force, a vision of a glorious but possible

humanity, which, again, has never had its like in modern times.

Manliness, robustness, effectiveness, the fulfilment of our dream of a

great soul inhabiting a beautiful body, we shall encounter nowhere else

so frequently as among the figures in the Sixtine Chapel. Michelangelo

completed what Masaccio had begun, the creation of the type of man best

fitted to subdue and control the earth, and, who knows! perhaps more

than the earth.

[Page heading: LAST WORKS OF MICHELANGELO]

But unfortunately, though born and nurtured in a world where his

feeling for the nude and his ideal of humanity could be appreciated, he

passed most of his life in the midst of tragic disasters, and while yet

in the fulness of his vigour, in the midst of his most creative years,

he found himself alone, perhaps the greatest, but alas! also the last of

the giants born so plentifully during the fifteenth century. He lived on

in a world he could not but despise, in a world which really could no

more employ him than it could understand him. He was not allowed,

therefore, to busy himself where he felt most drawn by his genius, and,

much against his own strongest impulses, he was obliged to expend his

energy upon such subjects as the "Last Judgment." His later works all

show signs of the altered conditions, first in an overflow into the

figures he was creating of the scorn and bitterness he was feeling, then

in the lack of harmony between his genius and what he was compelled to

execute. His passion was the nude, his ideal power. But what outlet for

such a passion, what expression for such an ideal could there be in

subjects like the "Last Judgment," or the "Crucifixion of

Peter"--subjects which the Christian world imperatively demanded should

incarnate the fear of the humble and the self-sacrifice of the patient?

Now humility and patience were feelings as unknown to Michelangelo as to

Dante before him, or, for that matter, to any other of the world's

creative geniuses at any time. Even had he felt them, he had no means of

expressing them, for his nudes could convey a sense of power, not of

weakness; of terror, not of dread; of despair, but not of submission.

And terror the giant nudes of the "Last Judgment" do feel, but it is not

terror of the Judge, who, being in no wise different from the others, in

spite of his omnipotent gesture, seems to be \_announcing\_ rather than

\_willing\_ what the bystanders, his fellows, could not \_unwill\_. As the

representation of the moment before the universe disappears in

chaos--Gods huddling together for the \_Götterdämmerung\_--the "Last

Judgment" is as grandly conceived as possible: but when the crash comes,

none will survive it, no, not even God. Michelangelo therefore failed in

his conception of the subject, and could not but fail. But where else

in the whole world of art shall we receive such blasts of energy as from

this giant's dream, or, if you will, nightmare? For kindred reasons, the

"Crucifixion of Peter" is a failure. Art can be only life-communicating

and life-enhancing. If it treats of pain and death, these must always

appear as manifestations and as results only of living resolutely and

energetically. What chance is there, I ask, for this, artistically the

only possible treatment, in the representation of a man crucified with

his head downwards? Michelangelo could do nothing but make the

bystanders, the executioners, all the more life-communicating, and

therefore inevitably more sympathetic! No wonder he failed here! What a

tragedy, by the way, that the one subject perfectly cut out for his

genius, the one subject which required none but genuinely artistic

treatment, his "Bathers," executed forty years before these last works,

has disappeared, leaving but scant traces! Yet even these suffice to

enable the competent student to recognise that this composition must

have been the greatest masterpiece in figure art of modern times.

That Michelangelo had faults of his own is undeniable. As he got older,

and his genius, lacking its proper outlets, tended to stagnate and

thicken, he fell into exaggerations--exaggerations of power into

brutality, of tactile values into feats of modelling. No doubt he was

also at times as indifferent to representation as Botticelli! But while

there is such a thing as movement, there is no such thing as tactile

values without representation. Yet he seems to have dreamt of presenting

nothing but tactile values: hence his many drawings with only the torso

adequately treated, the rest unheeded. Still another result from his

passion for tactile values. I have already suggested that Giotto's types

were so massive because such figures most easily convey values of touch.

Michelangelo tended to similar exaggerations, to making shoulders, for

instance, too broad and too bossy, simply because they make thus a more

powerful appeal to the tactile imagination. Indeed, I venture to go even

farther, and suggest that his faults in all the arts, sculpture no less

than painting, and architecture no less than sculpture, are due to this

self-same predilection for salient projections. But the lover of the

figure arts for what in them is genuinely artistic and not merely

ethical, will in Michelangelo, even at his worst, get such pleasures as,

excepting a few, others, even at their best, rarely give him.

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[Page heading: CONSTANT AIMS OF FLORENTINE ART]

In closing, let us note what results clearly even from this brief

account of the Florentine school, namely that, although no Florentine

merely took up and continued a predecessor's work, nevertheless all,

from first to last, fought for the same cause. There is no opposition

between Giotto and Michelangelo. The best energies of the first, of the

last, and of all the intervening great Florentine artists were

persistently devoted to the rendering of tactile values, or of movement,

or of both. Now successful grappling with problems of form and of

movement is at the bottom of all the higher arts; and because of this

fact, Florentine painting, despite its many faults, is, after Greek

sculpture, the most serious figure art in existence.

INDEX TO THE WORKS OF THE PRINCIPAL FLORENTINE PAINTERS.

NOTE.

The following lists make no claim to absolute completeness, but no

genuine work by the painters mentioned, found in the better known public

or private collections, has been omitted. With the exception of three or

four pictures, which he knows only in the photographs, the author has

seen and carefully studied every picture indicated, and is alone

responsible for the attributions, although he is happy to acknowledge

his indebtedness to the writings of Signor Cavalcaselle, of the late

Giovanni Morelli, of Signor Gustavo Frizzoni, and of Dr. J. P. Richter.

For the convenience of students, lists of the sculptures, but the more

important only, have been appended to the lists of pictures by those

artists who have left sculptures as well as paintings.

Public galleries are mentioned first, then private collections, and

churches last. The principal public gallery is always understood after

the simple mention of a city or town. Thus, Paris means Paris, Louvre,

London means London, National Gallery, etc.

An interrogation point after the title of a picture indicates that its

attribution to the given painter is doubtful. Distinctly early or late

works are marked E. or L.

It need scarcely be said that the attributions here given are not based

on official catalogues, and are often at variance with them.

MARIOTTO ALBERTINELLI.

1474-1515. Pupil of Cosimo Rosselli and Pier di Cosimo; influenced by

Lorenzo di Credi; worked in partnership with Fra Bartolommeo.

Agram (Croatia).

STROSSMAYER COLLECTION. Adam and Eve driven from Paradise. E.

Bergamo.

LOCHIS, 203. Crucifixion.

MORELLI, 32. St. John and the Magdalen. E.

Cambridge.

FITZWILLIAM MUSEUM, 162. Madonna and infant John. 1509.

Chartres.

MUSÉE. Tabernacle: Madonna and Saints, Crucifixion, etc. E.

Florence.

ACADEMY, 63. Trinity.

167. Madonna and four Saints.

169. Annunciation. 1510.

PITTI, 365. Holy Family.

UFFIZI, 71. Last Judgment (begun in 1499 by Fra Bartolommeo).

1259. Visitation, with \_Predella\_. 1503.

CORSINI, 160. Holy Family (in part). 1511.

CERTOSA (near Florence). Crucifixion. 1505.

Geneva.

MUSÉE. Annunciation. 1511.

Gloucester.

HIGHNAM COURT, SIR HUBERT PARRY, 7. Nativity.

24. Scenes from the Creation. E.

The Hague.

306. Holy Family with infant John (on Fra Bartolommeo's cartoon).

Madrid.

DUKE OF ALBA. Madonna.

Milan.

POLDI-PEZZOLI, 477. Triptych. 1500.

Munich.

1057. Annunciation and the two Saints.

New York.

MR. SAMUEL UNTERMEYER. Female Saint.

Paris.

1114. Madonna and Saints (begun by Filippino, who laid in the St.

Jerome. Albertinelli was assisted by Bugiardini in the execution

of the rest, especially in the Child and landscape). 1506.

Pisa.

S. CATERINA. Madonna and Saints (on Fra Bartolommeo's cartoon).

1511.

Rome.

BORGHESE, 310. Madonna and infant John (on Fra Bartolommeo's

cartoon). 1511.

421. Head of Christ.

Scotland.

GOSFORD HOUSE, EARL OF WEMYSS. Madonna.

Siena.

564. St. Catherine. 1512.

565. The Magdalen. 1512.

Stuttgart.

242, 243, 244. Coronation and two \_putti\_ (top of Fra Bartolommeo's

altar-piece at Besançon). 1512.

Venice.

SEMINARIO, 18. Madonna.

Volterra.

DUOMO. Annunciation. E.

ALUNNO DI DOMENICO.

Descriptive name for Florentine painter whose real name appears to have

been Bartolommeo di Giovanni. Flourished last two decades of

fifteenth century. Assistant of Ghirlandajo; influenced by Amico di

Sandro.

Aix-en-Provence.

MUSÉE. Madonna and infant John adoring Child.

Arezzo.

MUSEO, SALA II, 4. Tabernacle: Magdalen and St. Antony at foot of

Cross.

Dresden.

17 and 18. \_Tondi\_: SS. Michael and Raphael.

Florence.

ACADEMY, 67. \_Pietà\_ and Stories of Saints.

268. St. Thomas Aquinas, Gabriel, and a Prophet.

269. Madonna with St. Dominic and a Prophet.

278. St. Jerome.

279. St. Francis receiving the Stigmata.

280. Entombment.

UFFIZI, 85. \_Tondo\_: Madonna and infant John. 1208. St. Benedict

and two Monks.

MUSEO DI SAN MARCO, SMALL REFECTORY. Crucifixion with SS. Peter,

Andrew, the Magdalen, and two other Saints.

MARCHESE MANELLI RICCARDI. \_Pietà\_.

INNOCENTI, GALLERY, 63-70. Seven \_Predelle\_ to Ghirlandajo's

altarpiece in church, in which he painted also the "Massacre of

the Innocents." 1488.

Horsmonden (Kent).

CAPEL MANOR, MRS. AUSTEN. Two \_Cassone\_-fronts: Centaurs and

Lapithæ.

Liverpool.

WALKER ART GALLERY, 17. Martyrdom of St. Sebastian.

18. Bishop dining with a Woman.

London.

MR. BRINSLEY MARLAY. Four \_Cassone\_-fronts: Stories of Joseph and

of The Taking of Troy.

SIR KENNETH MUIR MACKENZIE. Madonna and infant John.

Longleat (Warminster).

MARQUESS OF BATH. Two \_Cassone\_-fronts: Feast and Flight.

Lovere (Lago d'Iseo).

GALLERIA TADINI, 29. Madonna and infant John.

Milan.

BORROMEO. \_Pietà\_

Narni.

MUNICIPIO. Two compartments of the \_Predelle\_ to Ghirlandajo's

Coronation of Virgin: SS. Francis and Jerome. 1486.

New Haven (U. S. A.).

JARVES COLLECTION, 47. St. Jerome.

Oxford.

CHRIST CHURCH LIBRARY, 22. Madonna and infant John.

Palermo.

BARON CHIARAMONTE-BORDONARO, 118. St. Jerome.

Paris.

1416A. Marriage of Peleus and Thetis.

1416B. Triumph of Venus.

M. JEAN DOLLFUS, 1519. Frame to a Trecento Madonna.

M. JOSEPH SPIRIDON. Scene from the Tale of Nastagio degli Onesti.

1483.

Rome.

COLONNA, 11. Reconciliation between Romans and Sabines.

14. Rape of Sabines.

Scotland.

LANGTON (NEAR DUNS), HON. MRS. BAILLIE-HAMILTON. \_Cassone\_-front:

Story of Io.

Vienna.

DR. A. FIGDOR. Large Cross with SS. Jerome and Francis.

COUNT LANCKORONSKI. Several Martyrdoms, including the Decapitation

of the Baptist beside a Well.

Warwick Castle.

EARL OF WARWICK. Two small \_Tondi\_: St. Stephen; A Bishop.

AMICO DI SANDRO.

An artistic personality between Botticelli and Filippino Lippi.

Altenburg.

LINDENAU MUSEUM, 100. Profile Portrait of Caterina Sforza.

Bergamo.

MORELLI, 21. Profile Portrait of Giuliano de' Medici.

Berlin.

82. Madonna.

HERR EDWARD SIMON. Bust of Young Man.

Budapest.

52. Madonna in Landscape with St. Antony of Padua and kneeling

Monk.

Chantilly.

MUSÉE CONDÉ. \_Cassone\_-front: Story of Esther.

Florence.

PITTI, 336. "\_La Bella Simonetta.\_"

353. Death of Lucretia.

UFFIZI, 23. Madonna and three Angels (from S. Maria Nuova). E.

1547. Madonna adoring Child.

CENACOLO DI FOLIGNO (VIA FAENZA), 100. Madonna and infant John

adoring Child.

CORSINI GALLERY, 340. The Five Virtues.

Horsmonden (Kent).

CAPEL MANOR, MRS. AUSTEN. Madonna and Angel (version of lost

original by Botticelli). E.

London.

1124. Adoration of Magi.

1412. Madonna and infant John.

VICTORIA AND ALBERT MUSEUM, IONIDES BEQUEST. Portrait of Esmeralda

Bandinelli. E.

MR. ROBERT BENSON. Tobias and the Angel.

Meiningen.

GRAND DUCAL PALACE. Nativity.

Milan.

PRINCE TRIVULZIO. Profile of Lady.

Naples.

Madonna and two Angels. E.

MUSEO FILANGIERI, 1506 bis. Portrait of Young Man.

Oxford.

CHRIST CHURCH LIBRARY, 4, 5. Two panels with Sibyls in Niches.

Paris.

1662A. \_Cassone\_-front: Death of Virginia.

1663. Portrait of Young Man.

COMTE PASTRE: \_Cassone\_-front: Story of Esther.

BARON SCHLICHTING. Madonna (version of Filippo's Madonna at

Munich).

Philadelphia.

MR. JOHN G. JOHNSON. Portrait of Man.

Rome.

COUNT GREGORI STROGANOFF. Two Angels swinging Censers.

Scotland.

NEWBATTLE ABBEY (DALKEITH), MARQUESS OF LOTHIAN. Coronation of

Virgin (lunette).

St. Petersburg.

STROGANOFF COLLECTION. Nativity and Angels in Landscape.

Turin.

113. Tobias and the three Archangels.

Vienna.

PRINCE LIECHTENSTEIN. Bust of Young Man. Two \_Cassone\_ panels with

Story of Esther.

ANDREA (Vanucci) DEL SARTO.

1486-1531. Pupil of Pier di Cosimo; influenced by Fra Bartolommeo and

Michelangelo.

Berlin.

240. Bust of his Wife.

246. Madonna and Saints. 1528.

Dresden.

76. Marriage of St. Catherine. E.

77. Sacrifice of Isaac.

Florence.

ACADEMY, 61. Two Angels. 1528.

75. Fresco: Dead Christ.

76. Four Saints. 1528.

77. \_Predelle\_ to 76.

PITTI, 58. Deposition. 1524.

66. Portrait of Young Man.

81. Holy Family.

87, 88. Life of Joseph. 1516.

124. Annunciation.

172. Dispute over the Trinity. 1517.

184. Portrait of Young Man.

191. Assumption. 1531.

225. Assumption. 1526.

272. The Baptist.

476. Madonna.

UFFIZI, 93. "Noli me Tangere." E.

188. Portrait of his Wife.

280. Fresco: Portrait of Himself.

1112. "Madonna dell' Arpie." 1517.

1176. Portrait of Himself.

1230. Portrait of Lady.

1254. St. James.

CORSINI GALLERY. Apollo and Daphne. E.

CHIOSTRO DELLO SCALZO. Monochrome Frescoes: Charity, 1512-15.

Preaching of Baptist, finished 1515. Justice, 1515. St. John

Baptising, 1517. Baptist made Prisoner, 1517. Faith, 1520. Dance

of Salome, 1522. Annunciation to Zacharias, 1522. Decapitation

of Baptist, 1523. Feast of Herod, 1523. Hope, 1523. Visitation,

1524. Birth of Baptist, 1526.

SS. ANNUNZIATA, ENTRANCE COURT. Frescoes: Five to L. with the Story

of St. Filippo Benizzi, 1509-1510. R., Adoration of Magi, 1511.

Birth of Virgin, 1514.

CHAPEL TO L. OF ENTRANCE. Head of Christ.

INNER CLOISTER, OVER DOOR. Fresco: "Madonna del Sacco." 1525.

S. SALVI. Fresco: Four Evangelists. 1515. Fresco: Last Supper,

begun in 1519.

POGGIO A CAJANO (Royal Villa near Florence). Fresco: Cæsar

receiving Tribute. 1521 (finished by A. Allori).

London.

690. Portrait of a Sculptor.

HERTFORD HOUSE. Madonna and Angels.

MR. ROBERT BENSON. \_Tondo\_: Madonna with infant John. L.

MR. LEOPOLD DE ROTHSCHILD. Madonna and infant John.

Madrid.

383. Portrait of his Wife.

385. Holy Family and Angel.

387. Sacrifice of Isaac. 1529.

Naples.

Copy of Raphael's Leo X.

Paris.

1514. Charity. 1518.

1515. Holy Family.

Petworth House (Sussex).

LORD LECONFIELD, 333. Madonna with infant John and three Angels

(?). E.

Rome.

BORGHESE, 336. Madonna and infant John. E.

St. Petersburg.

24. Madonna with SS. Elizabeth and Catherine. 1519.

Vienna.

39. \_Pietà\_.

42. Tobias and Angel with St. Leonard and Donor. E.

52. Madonna and infant John (in part).

Windsor Castle.

Bust of Woman.

FRA ANGELICO DA FIESOLE.

1387-1455. Influenced by Lorenzo Monaco and Masaccio.

Agram (Croatia).

STROSSMAYER COLLECTION, St. Francis receiving Stigmata; Death of

St. Peter Martyr.

Altenburg.

LINDENAU MUSEUM, 91. St. Francis before the Sultan.

Berlin.

60. Madonna and Saints.

60A. Last Judgment. L.

61. SS. Dominic and Francis.

62. Glory of St. Francis.

(Magazine.) Head of Saint.

Boston (U. S. A.).

MRS. J. L. GARDNER. Death and Assumption of Virgin.

Brant Broughton (Lincolnshire).

REV. ARTHUR F. SUTTON. A Bishop.

Cortona.

S. DOMENICO, OVER ENTRANCE. Fresco: Madonna and Saints.

GESÙ. Annunciation. E.

Two \_Predelle\_. E.

Triptych: Madonna with four Saints, etc.

Düsseldorf.

AKADEMIE, 27. Head of Baptist.

Florence.

ACADEMY, 166. Deposition (three pinnacles by Lorenzo Monaco).

227. Madonna and six Saints.

234-237. Fourteen scenes from Life of Christ. 1448.

240. Madonna enthroned (but not the Trinity above).

243. Story of SS. Cosmas and Damian (in part).

246. Entombment.

250. Crucifixion.

251. Coronation of Virgin.

252-254, Sixteen scenes from Life of Christ and Virgin, except the

"Legge d'Amore." 1448.

258. Martyrdom of SS. Cosmas and Damian.

265. Madonna with six Saints and two Angels.

266. Last Judgment (not the Damned nor the Inferno).

281. Madonna and eight Saints and eight Angels. 1438 (ruined).

283. \_Predella\_: \_Pietà\_ and Saints. L. (ruined).

UFFIZI, 17. Triptych: Madonna with Saints and Angels; \_Predella\_.

1433.

1162. \_Predella\_ to No. 1290: Birth of John.

1168. \_Predella\_ to No. 1290: \_Sposalizio\_.

1184. \_Predella\_ to No. 1290: Dormition.

1290. Coronation of Virgin.

1294. Tabernacle: Madonna, Saints, and Angels. 1443.

MUSEO DI SAN MARCO. Frescoes, all painted from between about 1439

to no later than 1445.

CLOISTER. St. Peter Martyr; St. Dominic at foot of Cross; St.

Dominic (ruined); \_Pietà\_; Christ as Pilgrim with two

Dominicans; St. Thomas Aquinas.

CHAPTER HOUSE. Large Crucifixion.

UPPER FLOOR, WALLS. Annunciation; St. Dominic at foot of Cross;

Madonna with eight Saints.

ROOMS, NO. 1. "Noli me Tangere."

2. Entombment.

3. Annunciation.

4. Crucifixion.

5. Nativity.

6. Transfiguration.

7. Ecce Homo.

8. Resurrection.

9. Coronation of Virgin.

10. Presentation in Temple.

11. Madonna and Saints.

15-23. Crucifixions (some ruined).

24. Baptism.

25. Crucifixion.

26. \_Pietà\_.

28. Christ bearing Cross.

31. Descent to Limbo.

32. Sermon on the Mount.

33. Betrayal of Judas. Panels: Small Madonna and Angels; Small

Coronation.

34. Agony in Garden. Panel: Small Annunciation.

35. Institution of the Eucharist.

36. Nailing to Cross.

37. Crucifixion.

38. Adoration of Magi, and \_Pietà\_.

42, 43. Crucifixions.

S. DOMENICO DI FIESOLE (near Florence) Madonna and Saints

(architecture and landscape by Lorenzo di Credi).

SACRISTY OF ADJOINING MONASTERY. Fresco: Crucifixion.

Frankfort a./M.

HERR ADOLF SCHAEFFER. Madonna enthroned and four Angels.

London.

663. Paradise.

MRS. J. E. TAYLOR. Small panel.

Lyons.

M. EDOUARD AYNARD. Madonna with SS. Peter, Paul, and George, with

Angels and kneeling Donor.

Madrid.

PRADO, 14. Annunciation.

DUKE OF ALBA. Madonna and Angels.

Munich.

989-991. Legends of Saints.

992. Entombment.

Orvieto.

DUOMO, CHAPEL OF S. BRIZIO. Ceiling Frescoes: Christ as Judge;

Prophets (assisted by Benozzo Gozzoli). 1447.

Paris.

1290. Coronation of Virgin.

1293. Martyrdom of SS. Cosmas and Damian.

1294. Fresco: Crucifixion.

M. GEORGES CHALANDON. Meeting of Francis and Dominic.

M. NOEL VALOIS. Crucifixion with Cardinal (probably) John

Torquemada, as Donor. L.

Parma.

429. Madonna and four Saints.

Perugia.

SALA V, 1-18. Altarpiece in many parts.

Pisa.

SALA VI, 7. Salvator Mundi.

Rome.

CORSINI, SALA VII, 22. Pentecost.

23. Last Judgment.

24. Ascension.

VATICAN, PINACOTECA. Madonna; two \_Predelle\_ with Legend of St.

Nicholas.

MUSEO CRISTIANO, CASE Q. V. St. Francis receiving Stigmata.

CHAPEL OF NICHOLAS V. Frescoes: Lives of SS. Stephen and

Lawrence. 1447-1449.

COUNT GREGORI STROGANOFF. Small Tabernacle.

St. Petersburg.

HERMITAGE, 1674. Fresco: Madonna with SS. Dominic and Thomas

Aquinas.

Turin.

103, 104. Adoring Angels.

Vienna.

BARON TUCHER. Annunciation (in part).

BACCHIACCA (Francesco Ubertini).

About 1494-1557. Pupil of Perugino and Franciabigio; influenced by

Andrea del Sarto and Michelangelo.

Asolo.

CANONICA DELLA PARROCCHIA. Madonna with St. Elizabeth.

Bergamo.

MORELLI, 62. Death of Abel.

Berlin.

267. Baptism.

267A. Portrait of Young Woman.

(MAGAZINE.) Decapitation of Baptist.

HERR EUGEN SCHWEIZER. Leda and the Swan.

Boston (U. S. A.).

MRS. J. L. GARDNER. Head of Woman.

Brocklesby (Lincolnshire).

EARL OF YARBOROUGH. Madonna and St. Anne.

Budapest.

70. Preaching of Baptist.

Cassel.

484. Old Man Seated.

Dijon.

Musée, Donation Jules Maciet. Resurrection.

Dresden.

80. Legendary Subject. 1523.

Florence.

PITTI, 102. The Magdalen.

UFFIZI, 87. Descent from Cross.

1296. \_Predelle\_: Life of St. Ascanius.

1571. Tobias and Angel.

CORSINI GALLERY, 164. Madonna, infant John, and sleeping Child.

206. Portrait of Man. 1540.

CONTE NICCOLINI (Via dei Servi). Madonna with St. Anne and infant

John.

CONTE SERRISTORI. Madonna with St. Anne and infant John.

Locko Park (near Derby).

MR. DRURY LOWE, 44. Christ bearing Cross.

London.

1218, 1219. Story of Joseph.

1304. Marcus Curtius.

MR. CHARLES BUTLER. Portrait of Young Man.

MR. FREDERICK A. WHITE. Birth Plate.

Milan.

COMM. BENIGNO CRESPI. Adoration of Magi; Madonna.

DR. GUSTAVO FRIZZONI. Adam and Eve.

Munich.

1077. Madonna and infant John.

Oxford.

CHRIST CHURCH LIBRARY, 55. "Noli me Tangere."

57. Resurrection of Lazarus.

Richmond (Surrey).

SIR FREDERICK COOK. Holy Family; Last Supper; Crucifixion.

Two \_Grisailles\_: Apollo and Cupid; Apollo and Daphne.

Rome.

BORGHESE, 338. Madonna.

425, 426, 440, 442, 463. Life of Joseph.

MISS HERTZ. Bust of Magdalen.

Troyes.

MUSÉE. Tobias and Angel.

Venice.

SEMINARIO, 23. Madonna.

PRINCE GIOVANELLI. Moses Striking Rock.

Wiesbaden.

NASSAUISCHES KUNSTVEREIN, 114. Madonna and infant John.

ALESSO BALDOVINETTI.

1425-1499. Pupil of Domenico Veneziano; influenced by Paolo Uccello.

Bergamo.

MORELLI, 23. Fresco: Portrait of Himself (fragment from S. Trinita,

Florence).

Berlin.

1614. Profile of Young Woman. (?)

Florence.

ACADEMY, 159. Trinity. 1471.

233. Marriage of Cana; Baptism; Transfiguration. 1448.

UFFIZI, 56. Annunciation.

60. Madonna and Saints.

MR. B. BERENSON. Madonna. E.

S. AMBROGIO. Baptist with SS. Catherine, Stephen, Ambrose, and

Angels, 1470-1473.

SS. ANNUNZIATA, ENTRANCE COURT. Fresco: Nativity. 1460-1462.

DUOMO, SACRISTY. Intarsias (after his cartoons): Nativity, 1463.

Circumcision.

S. MARCO, COURTYARD. Crucifixion with S. Antonino.

S. MINIATO, PORTUGUESE CHAPEL. Annunciation. 1466.

Frescoes in CUPOLA AND SPANDRILS: Prophets. Begun 1466.

S. PANCRAZIO, RUCCELLAI CHAPEL. Fresco: Resurrected Christ. 1467.

PAZZI CHAPEL (beside S. Croce). Window in CHOIR (after his design):

St. Andrew.

S. TRINITA, CHOIR. Frescoes: begun in 1471: CEILING. Noah; Moses;

Abraham; David.

Lunettes: Fragment of Sacrifice of Isaac; slight fragment of

Moses receiving the Tables of the Law.

Paris.

1300A. Madonna in Landscape. E.

MME. EDOUARD ANDRÉ. Madonna in Landscape.

FRA BARTOLOMMEO (Baccio delta Porta).

1475-1517. Pupil of Pier di Cosimo; influenced by Leonardo and

Michelangelo.

Ashridge Park (Berkhampstead).

EARL BROWNLOW, Madonna. L.

Berlin.

249. Assumption (upper part by Albertinelli). Probably, 1508.

Besançon.

CATHEDRAL. Madonna in Glory, Saints, and Ferry Carondolet as Donor.

1512

Cambridge (U. S. A.).

FOGG MUSEUM. Sacrifice of Abel.

Florence.

ACADEMY, 58. St. Vincent Ferrer.

97. Vision of St. Bernard. 1506.

168. Heads in Fresco.

171. Fresco: Madonna.

172. Portrait of Savonarola.

173. Fresco: Madonna.

PITTI, 64. Deposition.

125. St. Mark. 1514.

159. Christ and the four Evangelists. 1516.

208. Madonna and Saints. 1512.

256. Holy Family.

377. Fresco: Ecce Homo.

UFFIZI, 71. Fresco: Last Judgment. Begun 1499, finished by

Albertinelli.

1126. Isaiah.

1130. Job.

1161. Small Diptych. E.

1265. Underpainting for Altarpiece (from his cartoons). 1510-13.

MUSEO DI SAN MARCO, SAVONAROLA'S CELL. Fresco: Madonna, 1514.

Profile of Savonarola. E. Fresco: Christ at Emmaus.

S. MARCO, 2D ALTAR R. Madonna and Saints. 1509.

PIAN DI MUGNONE (near Florence). S. MADDALENA. Frescoes:

Annunciation. 1515; "Noli me Tangere." 1517.

Grenoble.

MUSÉE, 374. Madonna.

London.

1694. Madonna in Landscape.

COL. G. L. HOLFORD, DORCHESTER HOUSE. Madonna (in part).

MR. LUDWIG MOND. Holy Family; Small Nativity.

EARL OF NORTH BROOK. Holy Family (finished by Albertinelli).

Lucca.

"Madonna della Misericordia." 1515.

God adored by Saints. 1509.

DUOMO, CHAPEL L. OF CHOIR. Madonna and Saints. 1509.

Naples.

Assumption of Virgin (in great part). 1516.

Panshanger (Hertford).

Holy Family.

Burial and Ascension of S. Antonino.

Paris.

1115. "Noli me Tangere." 1506.

1153. Annunciation. 1515.

1154. Madonna and Saints. 1511.

Philadelphia.

MR. JOHN G. JOHNSON. Adam and Eve (unfinished).

Richmond (Surrey).

SIR FREDERICK COOK, OCTAGON ROOM, 40. Madonna with St. Elizabeth

and Children. 1516.

Rome.

CORSINI GALLERY, 579. Holy Family. 1516.

LATERAN, 73. St. Peter (finished by Raphael).

75. St. Paul.

MARCHESE VISCONTI VENOSTA. \_Tondo\_: Holy Family.

St. Petersburg.

Madonna and three Angels. 1515.

Vienna.

34. Madonna.

38. Madonna and Saints (assisted by Albertinelli). 1510.

41. Circumcision. 1516.

BENOZZO GOZZOLI.

1420-1497. Pupil possibly of Giuliano Pesello, and of the Bicci;

assistant and follower of Fra Angelico.

Berlin.

60B. Madonna, Saints, and Angels.

Miracle of S. Zanobi. 1461.

Béziers.

MUSÉE, 193. St. Rose and the Magdalen.

Cambridge (U. S. A.).

FOGG MUSEUM. Madonna.

Castelfiorentino (near Empoli).

CAPPELLA DI S. CHIARA. Tabernacle with Frescoes (in great part).

MADONNA DELLA TOSSE (on way to Castelnuovo). Frescoes (in great

part). 1484.

Certaldo.

CAPPELLA DEL PONTE DELL' AGLIENA. Tabernacle with Frescoes. 1465.

Cologne.

520. Madonna and Saints. 1473.

Florence.

ACADEMY, 37. Pilaster with SS. Bartholomew, James, and John the

Baptist (execution probably by Giusto d'Andrea).

UFFIZI, 1302. \_Predella\_: \_Pietà\_ and Saints.

PALAZZO RICCARDI. Frescoes: Procession of Magi; Angels. 1459.

PALAZZO ALESSANDRI. Four \_Predelle\_: Miracle of St. Zanobi; Totila

before St. Benedict; Fall of Simon Magus; Conversion of St.

Paul. E.

MR. HERBERT P. HORNE. Large Crucifixion. L.

Locko Park (near Derby).

MR. DRURY LOWE. Crucifixion. E.

London.

283. Madonna, Saints, and Angels. 1461.

H. M. THE KING, BUCKINGHAM PALACE. Death of Simon Magus. 1461.

MR. C. N. ROBINSON. Madonna and Angels.

Meiningen.

GRAND DUCAL PALACE. St. Ursula.

Milan.

BRERA, 475. St. Dominic restoring Child to Life. 1461.

Montefalco.

PINACOTECA (S. Francesco). BAY TO R. OF ENTRANCE. Various Frescoes,

1452.

CHOIR. Frescoes: Scenes from Life of St. Francis, etc. Finished,

1452.

S. FORTUNATO, OVER ENTRANCE. Fresco: Madonna, Saints, and Angels.

1450.

R. WALL. Fresco: Madonna and Angel, 1450.

SECOND ALTAR R. Fresco: S. Fortunato enthroned. 1450.

Narni.

MUNICIPIO. Annunciation.

Paris.

1319. Triumph of St. Thomas Aquinas.

BARONNE D'ADELSWARD. Four Saints. 1471.

Perugia.

SALA VII, 20. Madonna and Saints. 1456.

Philadelphia.

MR. PETER WIDENER. Raising of Lazarus.

Pisa.

SALA VI. Madonna, Saints, and Angels. Madonna and St. Anna.

CAMPO SANTO. Series of Frescoes from Old Testament; also an

Annunciation. 1468-1484.

RICOVERO PER MENDICITÀ (ancient Refectory of S. Domenico).

Frescoes: Crucifixion and Saints; St. Dominic and two Angels (in

part). L.

UNIVERSITÀ DEI CAPPELLANI (Piazza del Duomo). Madonna, Saints, and

Donors. 1470.

Rome.

LATERAN, 60. Polyptych. 1450.

VATICAN, MUSEO CRISTIANO, CASE S, XII. Small \_Pietà\_.

ARACOELI, THIRD CHAPEL L. Fresco: St. Antony, Donors, and Angels.

San Gemignano.

MUNICIPIO. Restoration of Lippo Memmi's Fresco, and two figures to

R. added, 1467. Fresco: Crucifixion.

S. AGOSTINO, CHOIR. Frescoes: Life of St. Augustine (the children's

heads in the purely ornamental parts are by assistants). 1465.

SECOND ALTAR L. Fresco; St. Sebastian. 1464.

S. ANDREA (three miles out of town). Madonna. 1466.

COLLEGIATA, CHOIR. Madonna and Saints. 1466.

ENTRANCE WALL. St. Sebastian and other Frescoes. 1465.

MONTE OLIVETO. Fresco: Crucifixion. 1466.

Sermoneta.

PARISH CHURCH. Madonna and Angels. E.

Terni.

BIBLIOTECA. Madonna with Angels and five Saints. 1466.

Vienna.

26. Madonna and Saints. E.

BARON TUCHER. Madonna and Cherubim.

Volterra.

DUOMO, CAPPELLA DEL NOME DI GESÙ. Fresco Background to a Della

Robbia Nativity: Procession of Magi.

BOTTICELLI (Alessandro di Mariano Filipepi).

1444-1510. Pupil of Fra Filippo; influenced early by the Pollajuoli.

Bergamo.

MORELLI, 25. Story of Virginia. L.

Berlin.

106. Madonna and Saints. 1485.

1128. St. Sebastian. 1474.

VON KAUFMANN COLLECTION. Judith (in part). L.

Boston (U. S. A.).

MRS. J. L. GARDNER. Madonna with Angel offering Ears of Wheat to

Child. E.

Death of Lucretia. L.

Dresden.

9. Scenes from Life of S. Zanobi. L.

Florence.

ACADEMY, 73. Coronation. (Virgin and God the Father by inferior

hand). Probably, 1490.

74. \_Predelle\_ to above.

80. "Primavera."

85. Madonna, Saints, and Angels.

157, 158, 161, 162. \_Predelle\_ to 85: Dead Christ; Death of St.

Ignatius; Salome; Vision of St. Augustine.

UFFIZI, 39. Birth of Venus.

1154. Portrait of Giovanni di Cosimo de' Medici. E.

1156. Judith. E.

1158. Holofernes. E.

1179. St. Augustine.

1182. Calumny. L.

1267 bis. \_Tondo\_: "Magnificat."

1286. Adoration of Magi.

1289. \_Tondo\_: Madonna and Angels ("Madonna of the Pomegranate").

1487

1299. "Fortezza." 1470.

3436. Adoration of Magi (only laid in by Botticelli).

PALAZZO CAPPONI, MARCHESE FARINOLA. Last Communion of St. Jerome.

PALAZZO PITTI. Pallas subduing a Centaur.

OGNISSANTI. Fresco: St. Augustine. 1480.

CORBIGNANO. (near Florence, towards Settignano), CAPPELLA VANELLA.

Repainted Fresco: Madonna. E.

London.

592. Adoration of Magi (earliest extant work).

626. Portrait of Young Man.

915. Mars and Venus.

1033. \_Tondo\_: Adoration of Magi. E.

1034. Nativity. 1501.

MR. J. P. HESELTINE. Madonna and infant John (in small part).

MR. LUDWIG MOND. Scenes from Life of S. Zanobi (two panels). L.

Milan.

AMBROSIANA, 145. \_Tondo\_: Madonna and Angels.

POLDI-PEZZOLI, 156. Madonna.

Paris.

1297. Fresco: Giovanna Tornabuoni with Venus and the Graces. 1486.

1298. Fresco: Lorenzo Tornabuoni introduced into the Circle of the

Sciences. 1486.

Rome.

VATICAN, SIXTINE CHAPEL. Frescoes: Moses and the Daughters of

Jethro; Destruction of the Children of Korah; Christ tempted on

Roof of Temple. 1481-2. Among the single figures of Popes: Most

of Stephen and Marcellinus, and heads of Cornelius, Lucius, and

Sixtus II, and probably Euaristus. 1481-2.

St. Petersburg.

HERMITAGE, 3. Adoration of Magi. Probably 1482.

FRANCESCO BOTTICINI.

1446-1498. Pupil of Neri di Bicci; influenced by Castagno; worked under

and was formed by Cosimo Rosselli and Verrocchio; influenced later

by Amico di Sandro.

Bergamo.

MORELLI, 33. Tobias and the Angel.

Berlin.

70A. Crucifixion and Saints, 1475.

72. Coronation of the Virgin. E.

Boston (U. S. A.).

MRS. J. L. GARDNER. Madonna in Landscape.

Chicago (U. S. A.).

MR. MARTIN RYERSON. \_Tondo\_: Adoration of Magi.

Cleveland (U. S. A.).

HOLDEN COLLECTION, 3. Madonna adoring Child (?).

13. Madonna.

Empoli.

OPERA DEL DUOMO, 25. Annunciation. Towards 1473.

Tabernacle for Sacrament, with St. Andrew and Baptist;

\_Predelle\_: Last Supper; Martyrdom of two Saints. 1484-1491.

Tabernacle for sculptured St. Sebastian with two Angels and

Donors; \_Predelle\_: Story of St. Sebastian. Towards 1473.

Florence.

ACADEMY, 30. St. Vincent Ferrer.

59. St. Augustine.

60. St. Monica.

84. Tobias and the three Archangels.

154. Tobias and the Angel, with youthful Donor.

Martyrdom of St. Andrew.

PITTI, 347. Madonna, infant John, and Angels worshipping Child.

UFFIZI, 3437. Madonna.

S. APPOLONIA. Deposition with Magdalen and SS. Sebastian and

Bernard.

DUCA DI BRINDISI. Two \_Cassone\_-panels: Story of Virginia.

MARCHESE PIO STROZZI. Madonna with SS. Antony Abbot and Donato.

S. SPIRITO, R. TRANSEPT. Altarpiece with \_Predelle\_: St. Monica and

Nuns. 1483.

BROZZI (NEAR FLORENCE). S. ANDREA, R. WALL. Madonna and Saints.

1480. (The Fresco above, with God, the Father, is school work.)

Göttingen.

UNIVERSITY GALLERY, 236. Madonna and infant John.

London.

227. St. Jerome with other Saints and Donors.

1126. Assumption of Virgin. Before 1475.

EARL OF ASHBURNHAM. Madonna adoring Child.

MR. ROBERT BENSON. \_Tondo\_: Madonna in Landscape.

Madonna with four rose-crowned Angels and two Cherubim.

MR. C. BRINSLEY MARLAY. Madonna adoring Child.

MR. CHARLES BUTLER. Bishop enthroned, with four Female Saints.

Modena.

449. Madonna and Angels adoring Child.

Montefortino (near Amandola, Abruzzi).

MUNICIPIO. Madonna adoring Child.

Palermo.

BARON CHIARAMONTE BORDONARO. SS. Nicholas and Roch.

Panzano (near Greve).

S. MARIA, THIRD ALTAR L. Angels and Saints around old Picture.

Parcieux (near Trévoux).

LA GRANGE BLANCHE, M. HENRI CHALANDON. Nativity.

Paris.

1482. Madonna in Glory, and Saints.

MME. EDOUARD ANDRÉ. Madonna and four Saints; A Version of Fra

Filippo's Uffizi Madonna; \_Pietà\_ with SS. Nicholas, James,

Dominic, and Louis.

COMTESSE ARCONATI-VISCONTI. \_Tondo\_: Madonna adoring Child.

M. HENRI HEUGEL. Madonna adoring Child.

Prato.

Madonna and four Saints.

Richmond (Surrey).

SIR FREDERICK COOK, MUSEUM. Bust of Young Man.

Scotland.

GOSFORD HOUSE. EARL OF WEMYSS. Profile of Youth.

Stockholm.

ROYAL PALACE. Bust of Youth.

Turin.

119. Coronation of Virgin.

Wigan.

HAIGH HALL, EARL CRAWFORD. Madonna, enthroned with St. Francis,

Donor, Tobias, and Angel.

BRONZINO (Angelo Allori).

1502(?)-1572. Pupil of Pontormo; influenced by Michelangelo.

Bergamo.

MORELLI, 65. Portrait of Alessandro de' Medici.

Berlin.

338. Portrait of Youth.

338A. Portrait of Ugolino Martelli.

338B. Portrait of Eleonora da Toledo.

SIMON COLLECTION, 2. Bust of Youth.

HERR EDWARD SIMON. Portrait of Bearded Man.

Besançon.

MUSÉE, 57. Deposition.

Boston (U. S. A.).

MRS. J. L. GARDNER. Portrait of a Medici Princess.

Budapest.

190. Venus and Cupid (in part).

191. Adoration of Shepherds.

Cassel.

Portrait of Duke Cosimo de' Medici in armour, holding

Myrtle-branch.

Florence.

PITTI, 39. Holy Family.

403. Portrait of Duke Cosimo I.

434. Portrait of the Architect Luca Martini.

UFFIZI, 154. Lucrezia Panciatichi.

158. Descent from Cross. 1545.

159. Bartolommeo Panciatichi.

172. Eleonora da Toledo and Don Garzia.

198. Portrait of Young Woman.

1155. Don Garzia.

1164. Maria de' Medici.

1166. Man in Armour.

1209. Dead Christ.

1211. Allegory of Happiness.

1266. Portrait of Sculptor.

1271. Christ in Limbo. 1552.

1272. Don Ferdinand.

1275. Maria de' Medici.

Miniatures: 848. Don Garzia.

852. Don Ferdinand.

853. Maria de' Medici.

854. Francesco de' Medici.

855. Duke Cosimo I.

857. Alessandro de' Medici.

MAGAZINE. Annunciation.

PALAZZO VECCHIO, CHAPEL OF ELEONORA DA TOLEDO. Frescoes. 1564.

S. LORENZO, L. WALL. Fresco: Martyrdom of St. Lawrence.

The Hague.

3. Portrait of Lady.

London.

651. Allegory.

1323. Piero de' Medici il Gottoso.

Lucca.

Don Ferdinand.

Don Garzia.

Milan.

BRERA, 565. Portrait of Andrea Doria as Neptune.

New York.

MRS. GOULD. Portrait of Woman and Child.

HAVEMEYER COLLECTION. Youth in Black.

Paris.

1183. "Noli me Tangere."

1184. Portrait of Sculptor.

Pisa.

S. STEFANO. Nativity. 1564.

Rome.

BORGHESE GALLERY, 444. St. John the Baptist.

COLONNA GALLERY, 4. Venus, Cupid, and Satyr.

CORSINI GALLERY, 2171. Portrait of Stefano Colonna. 1548.

PRINCE DORIA. Portrait of Giannottino Doria.

Turin.

128. Portrait of Giovanni delle Bande Nere.

Venice.

SEMINARIO, 16. Portrait of Child.

Vienna.

44. Portrait of Man. L.

49. Holy Family.

BUGIARDINI.

1475-1554. Pupil of Ghirlandajo and Pier di Cosimo; assistant of

Albertinelli; influenced by Perugino, Michelangelo, Francesco

Francia, and Franciabigio.

Agram.

STROSSMAYER GALLERY. Madonna seated in a Loggia looking down

towards infant John (?).

Berlin.

142, 149. \_Cassone\_-panels: Story of Tobias.

283. Madonna and Saints.

MUSEUM OF INDUSTRIAL ART. \_Cassone\_-front: Story of St. Felicitas.

PALACE OF EMPEROR WILLIAM I. \_Cassone\_-front: Story of Tobias.

Bologna.

25. St. John in Desert.

26. Madonna enthroned with SS. Catherine, Antony of Padua, and

infant John.

745. \_Tondo\_: Madonna.

Bonn.

UNIVERSITY GALLERY, 285. Madonna with infant John.

Bowood Park (Calne).

MARQUESS OF LANSDOWNE. Copy of Perugino's Madonna in Louvre (No.

1565).

Budapest.

92. "\_Volto Santo di Luca\_" (?).

Dijon.

MUSÉE. 1. Madonna and infant John.

Figline (near Florence).

S. PIERO AL TERRENO, HIGH ALTAR. Madonna with SS. Peter, Paul,

Francis, and Jerome.

Florence.

PITTI, 140. Portrait of Lady.

UFFIZI, 89. \_Tondo\_: Madonna and infant John (?). E.

213. Madonna.

3451. Madonna and infant John. 1520.

MUSEO DI S. MARCO, ANTICAMERA OF REFECTORY, 6. Madonna adored by

St. Francis and the Magdalen.

S. CROCE, REFECTORY, 3. St. Nicholas.

5. The Baptist.

42. St. Paul.

43. St. Jerome.

S. MARIA NOVELLA, R. TRANSEPT. Martyrdom of St. Catherine.

London.

809. Madonna, infant John, and Angels (Michelangelo's suggestion).

EARL OF NORTHBROOK. Baptist in Desert drinking.

Milan.

S. MARIA DELLE GRAZIE. The Baptist.

Modena.

334. Madonna and infant John.

Mombello (near Milan).

PRINCE PIO DI SAVOIA. Madonna.

Newport (U. S. A.).

MR. THEODORE M. DAVIS, THE REEF. Madonna, infant John, and Angel.

New York.

METROPOLITAN MUSEUM. Madonna and infant John (?).

Olantigh Towers (Wye, Kent).

MR. ERLE-DRAX, 610. Madonna and infant John.

Oldenburg.

28, St. Sebastian.

Paris.

1644. Bust of Youth.

MUSÉE DES ARTS DECORATIFS, SALLE, 253. Bust of Woman with

Prayer-Book.

MME. EDOUARD ANDRÉ. Portrait of Lady.

Philadelphia.

MR. PETER WIDENER. 179. \_Tondo\_: Madonna and infant John (?).

Rome.

BORGHESE GALLERY, 177. Marriage of St. Catherine.

443. Madonna and infant John (?).

COLONNA GALLERY, 136. Madonna.

CORSINI GALLERY, 580. Madonna (?) 1509.

584. Leo X. (variation of Raphael's portrait in Pitti).

PRINCE COLONNA. \_Tondo\_: Madonna and infant John.

CONTESSA SPALETTI. \_Tondo\_: Madonna and infant John.

Scotland, Langton (Duns).

HON. MRS. BAILLIE-HAMILTON. Madonna and infant John.

Siena.

PALAZZO SARACINI, 1420. Holy Family in Landscape.

St. Petersburg.

\_Tondo\_: Holy Family with infant John asleep.

Strasburg.

UNIVERSITY GALLERY, 286. Presentation.

Stuttgart.

250. \_Tondo\_: Holy Family.

Turin.

114. Madonna and infant John.

MUSEO CIVICO.

Madonna and infant John.

Venice.

BARON GIORGIO FRANCHETTI. Venus asleep and Cupid.

Vienna.

36. Rape of Dinah. 1531.

ACADEMY, 1134. \_Tondo\_: Madonna with infant John (Michelangelo's

suggestion).

RAFFAELLE DEI CARLI (or Croli).

1470-after 1526. Started under influence of Ghirlandajo and Credi, later

became almost Umbrian, and at one time was in close contact with

Garbo, whom he may have assisted.

Berlin.

VON KAUFMANN COLLECTION. Three half-length figures of Saints in

small ovals.

Dresden.

21. Madonna and two Saints.

Düsseldorf.

120. \_Tondo\_: Madonna, with Child blessing.

Eastnor Castle (Ledbury).

LADY HENRY SOMERSET. Altarpiece: Madonna and Saints.

Esher.

MR. HERBERT F. COOK, COPSEHAM. Israelites crossing Red Sea. The

Golden Calf.

Florence.

UFFIZI, 90. Madonna appearing to four Saints. Madonna, two Saints,

and two Donors (probably painted in Garbo's studio). The four

Evangelists (framed above Triptych ascribed to Spinello Aretino)

(?).

MAGAZINE. Annunciation.

MR. B. BERENSON. Christ in Tomb between Mary and John.

DUCA DI BRINDISI. Combat of Marine Deities.

MR. H. W. CANNON, VILLA DOCCIA (near Fiesole), CHAPEL IN WOODS.

Fresco.

CORSINI GALLERY. Madonna with two Saints and two Angels.

VIA CONSERVATORIO CAPPONI, I. Tabernacle: Madonna and two Angels.

VIA DELLE COLONNE, SCUOLA ELEMENTARE. Fresco: Miracle of Loaves and

Fishes. 1503.

MRS. ROSS, POGGIO GHERARDO. Madonna in Glory, and two Bishops.

S. AMBROGIO, FIRST ALTAR R. St. Ambrogio and other Saints;

Annunciation in lunette.

S. MARIA MADDALENA DEI PAZZI. St. Roch. St. Ignatius.

S. PROCOLO. ALTAR R. Visitation with Saints and Angels.

S. SPIRITO, SOUTH TRANSEPT. Madonna and Evangelist with SS.

Stephen, Lawrence, and Bernard. 1505.

Madonna with Evangelist, St. Bartholomew, and two Angels. E.

Madonna with two Angels and SS. Nicholas and Bartholomew, and busts

of Jerome and another Saint.

BROZZI (near Florence). S. ANDREA, R. WALL. Fresco in lunette: SS.

Albert and Sigismund.

Le Mans.

MUSÉE, 19. Madonna.

Locko Park (near Derby).

MR. DRURY LOWE. Deposition. The Baptist.

London.

MR. ROBERT BENSON. Mass of St. Gregory. 1501.

Lucca.

SALA IV, 16. Polyptych.

Milan.

POLDI-PEZZOLI, 158. Madonna and infant John.

Montepulciano.

MUNICIPIO, 80. \_Tondo\_: Madonna in Landscape.

Olantigh Towers (Wye).

MR. ERLE-DRAX. \_Pietà\_.

Oxford.

CHRIST CHURCH LIBRARY. The Magdalen.

Paris.

1303. Coronation and four Saints.

BARON MICHELE LAZZARONI. Resurrection, with kneeling Donors.

M. EUGÈNE RICHTEMBERGER. \_Tondo\_: Madonna and two Angels. L.

Pisa.

MUSEO CIVICO, 238. Madonna and four Saints.

SALA VI, 15. God appearing to kneeling Company.

S. MATTEO, L. WALL. \_Predelle\_ to No. 238 in Museo.

Poggibonsi.

S. LUCCHESE, R. WALL. "Noli me Tangere."

Prato.

MUNICIPIO, 6. Madonna and infant John.

San Miniato del Tedeschi.

S. DOMENICO. Madonna with St. Andrew and Baptist(?). 1507.

Siena.

S. MARIA DEGLI ANGELI, HIGH ALTAR. Madonna in Glory, and Saints.

1502.

Vallombrosa.

PIEVE. S. Giovanni Gualberto enthroned between four Saints. 1508.

Venice.

ACADEMY, 55. Madonna and two Saints, E.

Volterra.

MUNICIPIO, ANTICAMERA. Fresco: Madonna.

MUSEO. Madonna, Saints, and Angels. E.

Weston Birt (Tetbury).

CAPTAIN G. L. HOLFORD. Nativity.

ANDREA DEL CASTAGNO.

Died rather young in 1457. Influenced by Donatello and Paolo Uccello.

Florence.

UFFIZI, THIRD TUSCAN ROOM. 12. Fresco: Crucifixion and Saints.

S. APPOLONIA, REFECTORY. Frescoes: Last Supper; Crucifixion;

Entombment; Resurrection. Soon after 1434. (Nine Figures)

Boccaccio; Petrarch; Dante; Queen Thomyris; Cumæan Sibyl;

Niccolò Acciajuoli; Farinati degli Uberti; Filippo Scolari

("Pippo Spano"); Esther. L.--Frieze of \_Putti\_ with Garlands.

CLOISTER. Fresco: Dead Christ and Angels. Soon after 1434.

HOSPITAL (33 VIA DEGLI ALFANI), COURT. Fresco: Crucifixion.

SS. ANNUNZIATA, FIRST ALTAR L. Fresco: Christ and St. Julian. L.

(Invisible.)

SECOND ALTAR L. Fresco: Trinity with St. Jerome and other Saints.

L. (Invisible.)

DUOMO, WALL R. OF ENTRANCE: Fresco: Equestrian Portrait of Niccolò

da Tolentino. 1456.

WINDOW IN DRUM OF CUPOLA (from his design). Deposition. 1444.

Locko Park (near Derby).

MR. DRURY LOWE. David (painted on a Shield). L.

London.

1138. Small Crucifixion.

MR. J. PIERPONT MORGAN. Bust of Man.

CIMABUE.

About 1240-about 1301.

The following works are all by the same hand, probably Cimabue's.

Assisi.

S. FRANCESCO, UPPER CHURCH, CHOIR AND TRANSEPTS. Frescoes.

LOWER CHURCH, R. TRANSEPT. Fresco: Madonna and Angels with St.

Francis.

Florence.

ACADEMY, 102. Madonna, Angels, and four Prophets.

Paris.

1260. Madonna and Angels.

COSIMO, see PIER DI COSIMO.

LORENZO DI CREDI.

1456-1537. Pupil of Verrocchio.

Berlin.

80. Bust of Young Woman (?). E.

100. Madonna.

103. St. Mary of Egypt.

Cambridge.

FITZWILLIAM MUSEUM, 125. St. Sebastian (the Saint only).

Carlsruhe.

409. Madonna and infant John adoring Child.

Castiglione Fiorentino.

COLLEGIATA, ALTAR R. OF HIGH ALTAR. Nativity. L.

Cleveland (U. S. A.).

HOLDEN COLLECTION, 14. Madonna.

Dresden.

13. Madonna and infant John. E.

14. Nativity (in part).

15. Madonna and Saints.

Florence.

ACADEMY, 92. Adoration of Shepherds.

94. Nativity (in great part).

UFFIZI, 24. \_Tondo\_: Madonna (in part).

34. Portrait of Young Man.

1160. Annunciation. E.

1163. Portrait of Verrocchio.

1168. Madonna and Evangelist.

1311. "Noli me Tangere."

1313. Annunciation.

1314. Annunciation.

3452. Venus. E.

\_Tondo\_: Madonna and Angel adoring Child (in part).

MARCHESE PUCCI. Portrait of Lady.

S. DOMENICO (near Fiesole), FIRST ALTAR R. Baptism.

DUOMO, SACRISTY. St. Michael. 1523.

OR SAN MICHELE, PILLAR. St. Bartholomew.

S. SPIRITO, APSE. Madonna with St. Jerome and an Apostle. E.

SCANDICCI (near Florence), COMTESSE DE TURENNE. Portrait of Youth.

Forlì.

130. Portrait of Lady. E.

Glasgow.

MR. WILLIAM BEATTIE. Portrait of the Artist. 1488.

Göttingen.

UNIVERSITY MUSEUM, 220. Crucifixion.

Hamburg.

WEBER COLLECTION. \_Tondo\_: Ascension of Youthful Saint accompanied

by two Angels.

Hanover.

KESTNER MUSEUM, 21. Bust of Youth.

London.

593. Madonna.

648. Madonna adoring Child.

MR. CHARLES BUTLER. Madonna.

EARL OF ROSEBERY. St. George.

Longleat (Warminster).

MARQUESS OF BATH. Madonna.

Mayence.

105. Madonna. E.

Milan.

CONTE CASATTI. Madonna and infant John.

Munich.

1040A. Madonna (?) (done in Verrocchio's studio).

Naples.

Nativity. L.

Oxford.

UNIVERSITY GALLERIES, 26. Madonna (?).

Paris.

1263. Madonna and two Saints. 1503, or later.

1264. "Noli me Tangere."

M. GUSTAVE DREYFUS. Madonna (done in Verrocchio's studio).

Pistoia.

DUOMO, CHAPEL L. OF HIGH ALTAR. Madonna and Saints (done in

Verrocchio's studio. 1478-1485).

MADONNA DEL LETTO. Virgin, St. Jerome, and Baptist. 1510.

Rome.

BORGHESE, 433. Madonna and infant John.

Scotland.

(Cf. Glasgow.)

Strasburg.

UNIVERSITY GALLERY, 215. Madonna. E.

Turin.

115. Madonna. E.

118. Madonna (in part).

Venice.

QUERINI-STAMPALIA, SALA III, 4. Madonna and infant John.

DOMENICO, see VENEZIANO.

FILIPPINO and FILIPPO, see LIPPI.

FRANCIABIGIO.

1482-1525. Pupil of Pier di Cosimo and Albertinelli; worked with and

was influenced by Andrea del Sarto.

Barnard Castle.

BOWES MUSEUM, 235. Bust of Young Man.

Berlin.

235. Portrait of Man.

245. Portrait of Man writing. 1522.

245A. Portrait of Youth in Landscape.

HERR EUGEN SCHWEIZER. Madonna with infant John.

Bologna.

294. Madonna.

Brussels.

478. Leda and her Children.

MUSÉE DE LA VILLE. Profile of Old Man.

Chantilly.

MUSÉE CONDÉ, 41. Bust of Man.

Cracow.

POTOCKI COLLECTION. Madonna with infant John (?).

Dijon.

MUSÉE, DONATION JULES MACIET. Bust of Youth.

Dresden.

75. Bathsheba. 1523.

Florence.

PITTI, 43. Portrait of Man. 1514. 427. Calumny. E.

UFFIZI, 92. \_Tondo\_: Madonna and infant John, E.

1223. Temple of Hercules.

1224. \_Tondo\_: Holy Family and infant John.

1264. Madonna with Job and Baptist. E.

CHIOSTRO DELLO SCALZO. Monochrome Frescoes: Baptist leaving his

Parents, 1518-19. Baptism, 1509. Meeting of Christ and Baptist,

1518-19.

SS. ANNUNZIATA, ENTRANCE COURT, R. Fresco: Sposalizio. 1513.

LA CALZA. (Porta Romana). Fresco: Last Supper.

POGGIO A CAJANO (Royal Villa near Florence). Fresco: Triumph of

Cæsar. 1521.

Hamburg.

WEBER COLLECTION, 119. Bust of Young Man.

London.

1035. Portrait of Young Man.

MR. ROBERT BENSON. Portrait of Young Man.

EARL OF NORTHBROOK. Head of Young Man.

MR. T. VASEL. Bust of Young Man.

EARL OF YARBOROUGH. Bust of a Jeweller. 1516.

Modena.

223. Birth of Baptist. E.

New York.

MR. RUTHERFORD STUYVESANT. Portrait of Man.

Nîmes.

132, 269, 270. Small \_Tondi\_: Trinity, SS. Peter and Paul.

Oxford.

MR. T. W. JACKSON. Legend of a Saint.

Paris.

1651A. Portrait of Andrea Fausti.

Philadelphia.

MR. JOHN G. JOHNSON. Bust of Christ Blessing (?).

Pinerolo (Piedmont).

VILLA LAMBA DORIA. Portrait of Young Man.

Rome.

BARBERINI GALLERY. Portrait of Young Man.

BORGHESE GALLERY, 458. Madonna and infant John. E.

CORSINI GALLERY, 570. Madonna holding Child on Parapet. Portrait of

Man with Book.

Turin.

112. Annunciation. E.

Vienna.

46. Holy Family.

52. Madonna and infant John in Landscape.

COUNT LANCKORONSKI. Man with Cap and Feathers. L. Christ saving Man

from drowning (?).

PRINCE LIECHTENSTEIN. Bust of Young Man. 1517. Madonna and infant

John.

Wiesbaden.

NASSAUISCHES KUNSTVEREIN, 118. \_Cassone\_ picture.

Windsor Castle.

Portrait of Man ("Gardener of Pier Francesco dei Medici").

RAFFAELINO DEL GARBO.

1466-1524 (?). Pupil of Botticelli and Filippino Lippi; influenced by

Ghirlandajo and Perugino.

Berlin.

78. Bust of Man.

81. Profile of Young Woman.

90. \_Tondo\_: Madonna and Angels.

SIMON COLLECTION, i. \_Tondo\_: Madonna and Angels. E.

Dresden.

22. Madonna and infant John.

Florence.

ACADEMY, 90. Resurrection.

Glasgow.

CORPORATION GALLERY. Madonna with infant John.

London.

MR. ROBERT BENSON. \_Tondo\_: Madonna and Angels.

COL. G. L. HOLFORD, DORCHESTER HOUSE. Madonna and Angel.

MR. CHARLES RICKETTS. Madonna in Landscape.

SIR HENRY SAMUELSON. \_Tondo\_: Madonna with Magdalen and St.

Catherine.

Lyons.

M. EDOUARD AYNARD. Profile Bust of Baptist.

Munich.

1009. \_Pietà\_.

Naples.

\_Tondo\_: Madonna and infant John.

Paris.

M. HENRI HEUGEL. \_Tondo\_: Madonna and two Angels. E.

BARON EDOUARD DE ROTHSCHILD. Profile bust of Young Lady.

Parma.

56. Madonna giving Girdle to St. Thomas.

Venice.

LADY LAYARD. Portrait of Man.

DOMENICO GHIRLANDAJO.

1449-1494. Pupil of Baldovinetti; influenced slightly by Botticelli and

more strongly by Verrocchio.

Florence.

ACADEMY, 66. Madonna and Saints.

195. Adoration of Shepherds. 1485.

UFFIZI, 19. Madonna and Saints.

43. Portrait of Giovanni Bicci de' Medici.

1295. Adoration of Magi.

1297. Madonna, Saints, and Angels.

MUSEO DI SAN MARCO, SMALL REFECTORY. Fresco: Last Supper.

PALAZZO VECCHIO, FLAG ROOM. Fresco: Triumph of S. Zanobi.

1482-1484.

DUOMO, OVER N. DOOR. Mosaic: Annunciation. 1490.

INNOCENTI, HIGH ALTAR. Adoration of Magi (the episode of the

"Massacre of the Innocents" painted by Alunno di Domenico).

1488.

S. MARIA NOVELLA, CHOIR. Frescoes: Lives of the Virgin and Baptist,

etc. (execution, save certain portrait heads, chiefly by David,

Mainardi, and other assistants). Begun 1486, finished 1490.

OGNISSANTI, L. WALL. Fresco: St. Augustine. 1480.

ALTAR R. Fresco: Madonna della Misericordia (in part). E.

REFECTORY. Fresco: Last Supper. 1480.

S. TRINITA. CHAPEL R. OF CHOIR. Frescoes: Life of St. Francis.

1483-1485.

OVER ARCH. Fresco: Augustus and Sibyl (in part). Same date.

BADIA DI PASSIGNANO (TAVERNELLE, NEAR FLORENCE), REFECTORY.

Frescoes: Last Supper, etc. 1477.

London.

1299. Portrait of Young Man (repainted).

MR. ROBERT BENSON. Francesco Sassetti and his Son.

MR. LUDWIG MOND. Madonna.

MR. J. PIERPONT MORGAN. Profile of Giovanna Tornabuoni. 1488.

MR. GEORGE SALTING. Madonna and infant John. Bust of Costanza de'

Medici.

Lucca.

DUOMO, SACRISTY. Madonna and Saints, with \_Pietà\_ in lunette.

Narni.

MUNICIPIO. Coronation of Virgin (in part). 1486.

New Haven (U. S. A.).

JARVES COLLECTION, 73. Fresco: Head of Woman (Cf. woman to extreme

L. in "Visitation" at S. Maria Novella, Florence).

Paris.

1321. Visitation (in part).

1322. Old Man and Boy.

Pisa.

MUSEO CIVICO, SALA VI, 21. SS. Sebastian and Roch (in part). Virgin

with St. Anne and Saints (in part).

Rome.

VATICAN, SIXTINE CHAPEL. Frescoes: Calling of Peter and Andrew.

1482. Single figures of Popes: Anacletus, Iginius, Clement, and

Pius. 1482.

San Gemignano.

COLLEGIATA, CHAPEL OF S. FINA. Frescoes: Life of the Saint. About

1475.

Vercelli.

MUSEO BORGOGNA. Madonna adoring Infant. E.

Volterra.

MUNICIPIO. Christ in Glory adored by two Saints and Don Guido

Bonvicini (in part). 1492.

RIDOLFO GHIRLANDAJO.

1483 to 1561. Pupil of Granacci, and eclectic imitator of most of his

important contemporaries.

Bergamo.

MORELLI, 51. Bust of Man.

Berlin.

91. Nativity.

Budapest.

58. Nativity. 1510.

Chatsworth.

DUKE OF DEVONSHIRE. Bust of Man (?). L.

Colle di Val d'Elsa.

S. AGOSTINO, THIRD ALTAR R. \_Pietà\_. 1521.

Florence.

ACADEMY, 83, 87. Panels with three Angels each. E.

PITTI, 207. Portrait of a Goldsmith. E.

224. Portrait of a Lady. 1509.

UFFIZI, 1275, 1277. Miracles of S. Zanobi. 1510.

BIGALLO. \_Predelle\_. 1515.

PALAZZO VECCHIO, CAPPELLA DEI PRIORI. Frescoes. 1514.

CORSINI GALLERY, 129. Portrait of Man.

PALAZZO TORRIGIANI. Portrait of Ardinghelli.

LA QUIETE. St. Sebastian.

Glasgow.

MR. WILLIAM BEATTIE. Portrait of Man (?).

London.

1143. Procession to Calvary. E.

MR. GEORGE SALTING. Portrait of Girolamo Beniviene.

Lucardo (near Certaldo).

HIGH ALTAR. Madonna with SS. Peter, Martin, Justus, and the

Baptist. E.

Milan.

COMM. BENIGNO CRESPI. Small Triptych. Nativity and Saints.

New Haven (U. S. A.).

JARVES COLLECTION, 97. Madonna and Saints.

Paris.

1324. Coronation of Virgin. 1503.

Philadelphia.

ELKINS PARK, MR. PETER WIDENER, 191. Bust of Lucrezia Summaria, E.

Pistoia.

S. PIETRO MAGGIORE. Madonna and Saints. 1508.

Prato.

DUOMO. Madonna giving Girdle to St. Thomas. 1514.

Reigate (Surrey).

THE PRIORY, MR. SOMERS SOMERSET. Portrait of Girolamo Beniviene.

St. Petersburg.

40. Portrait of Old Man.

Wantage.

LOCKINGE HOUSE, LADY WANTAGE. Youngish Man looking up from Letter.

GIOTTO.

1276-1336. Follower of Pietro Cavallini; influenced by Giovanni Pisano.

Assisi.

S. FRANCESCO, LOWER CHURCH, CHAPEL OF THE MAGDALEN: Frescoes: Feast

in the House of Simon (in great part); Raising of Lazarus; "Noli

me Tangere," (in part); Magdalen and Donor (in part)(?). (The

remaining frescoes in this chapel are by assistants.) Before

1328.

UPPER CHURCH. II-XIX of frescoes recounting the Life of St.

Francis (with occasional aid of A). E.

WEST WALL. Fresco: Madonna.

Boston (U. S. A.).

MRS. J. L. GARDNER: Presentation of Christ in the Temple. L.

Florence.

ACADEMY, 103. Madonna enthroned and Angels.

S. CROCE, BARDI CHAPEL. Frescoes: Life of St. Francis, etc. (Little

more than the compositions are now Giotto's.) Not earlier than

1317.

PERUZZI CHAPEL. Frescoes: Lives of the Baptist and St. John the

Evangelist (considerably repainted). L.

Munich.

983. Last Supper.

Padua.

ARENA CHAPEL. Frescoes: Lives of Christ and His Mother; Last

Judgment; Symbolical Figures. About 1305-6.

SACRISTY. Painted Crucifix. About 1305-6.

Rome.

S. GIOVANNI LATERANO, PILLAR R. AISLE. Fragment of Fresco: Boniface

VIII proclaiming the Jubilee. 1300.

GIOTTO'S ASSISTANTS.

[An attempt to distinguish in the mass of work usually ascribed to

Giotto the different artistic personalities engaged as his most

immediate followers and assistants.]

A.

Assisi.

S. FRANCESCO, UPPER CHURCH. XX-XXV and first of Frescoes recounting

the Life of St. Francis, done perhaps under Giotto's directions.

XXVI-XXVIII of same series done more upon his own

responsibility.

LOWER CHURCH, CHAPEL OF THE SACRAMENT. Frescoes: Legend of St.

Nicholas; Christ with SS. Francis and Nicholas and Donors,

etc. (?). Before 1316. Madonna between SS. Francis and

Nicholas (?). Before 1316.

Florence.

UFFIZI, 20. Altarpiece of St. Cecily. E.

S. MARGHERITA A MONTICI (beyond Torre del Gallo). Madonna. E.

Altarpiece with St. Margaret. E.

S. MINIATO: Altarpiece with S. Miniato. E.

B.

Assisi.

S. FRANCESCO, LOWER CHURCH, OVER TOMB OF SAINT. Frescoes:

Allegories of Poverty, Chastity, and Obedience, and Triumph of

St. Francis. (The Francis between the two Angels in the

"Obedience" and nearly all of the "Triumph" were executed by

another hand, probably C.)

R. TRANSEPT. Frescoes: Bringing to Life of Child fallen from

Window; Francis and a crowned Skeleton; Two Scenes (one on

either side of arch leading to the Chapel of the Sacrament)

representing the Bringing to Life of a Boy killed by a falling

House; (above these) Annunciation; (next to Cimabue's Madonna)

Crucifixion (with the aid of C).

Florence.

S. CROCE, CAPPELLA MEDICI. Baroncelli Polyptych: Coronation of

Virgin, Saints and Angels (?).

C.

Assisi.

S. FRANCESCO, LOWER CHURCH, R. TRANSEPT. Frescoes: Eight Scenes

from the Childhood of Christ.

Berlin.

1074A. Crucifixion.

Florence.

BARGELLO CHAPEL. Fresco: Paradise (?). (Cf. also under B for

assistance rendered by C.)

VARIOUS.

Bologna.

PINACOTECA, 102. Polyptych: Madonna and Saints.

Florence.

S. FELICE. Painted Crucifix.

Munich.

981. Crucifixion (?).

Paris.

1512. St. Francis receiving Stigmata.

Rome.

ST. PETER'S, SAGRESTIA DEI CANONICI. Stefaneschi Polyptych

(suggests Bernardo Daddi).

Strasburg.

203. Crucifixion.

GOZZOLI, see BENOZZO.

FRANCESCO GRANACCI.

1477-1543. Pupil first of Credi, and then of Ghirlandajo, whom he

assisted; influenced by Botticelli, Michelangelo Fra Bartolommeo,

and Pontormo.

Berlin.

74 and 76. SS. Vincent and Antonino (in Ghirlandajo's studio). Soon

after 1494.

88. Madonna and four Saints (kneeling figures and landscape his own

cartoons, the rest Ghirlandajesque design).

97. Madonna with Baptist and Archangel Michael, E.

229. The Trinity.

Budapest.

54. St. John at Patmos.

78. Madonna and infant John (?)

Cassel.

480. \_Tondo\_: Madonna holding Child on Parapet.

482. Crucifixion.

Chantilly.

MUSÉE CONDÉ, 95. Madonna (from Ghirlandajo's studio) (?).

Città di Castello.

PINACOTECA. Coronation of Virgin (in part; done in Ghirlandajo's

studio).

Darmstadt.

Small Crucifixion. L.

Dublin.

78. Holy Family.

Florence.

ACADEMY, 68. Assumption of Virgin.

154. Madonna.

285-290. Stories of Saints. L.

PITTI, 345. Holy Family.

UFFIZI, 1249, 1282. Life of Joseph.

Portrait of Lucrezia del Fede.

Covoni Altarpiece, Madonna and Saints.

ISTITUTO DEI MINORENNI CORRIGENDI (VIA DELLA SCALA.) Altarpiece:

Madonna with SS. Sebastian and Julian (?).

BROZZI (near Florence). S. ANDREA. L. WALL. Frescoes: Baptism,

Madonna enthroned between SS. Dominic and Sebastian

(Ghirlandajo's designs).

QUINTOLE (NEAR FLORENCE). S. PIETRO. \_Pietà\_. L.

VILLAMAGNA (NEAR FLORENCE), CHURCH. Madonna with SS. Gherardo and

Donnino.

Glasgow.

MR. JAMES MANN. Madonna (?). E.

London.

VICTORIA AND ALBERT MUSEUM. \_Tondo\_: Madonna.

MR. ROBERT BENSON. God the Father sending Holy Spirit to Christ

kneeling, the Virgin recommending Donor, who has his Family

present, and below a Saint pointing to a Scroll (?). E.

DUKE OF BUCCLEUGH, 10. Madonna and infant John.

Lucca.

MARCHESE MANSI (S. MARIA FORISPORTAM). \_Tondo\_: Madonna and two

Angels.

Milan.

COMM. BENIGNO CRESPI. Entry of Charles VIII into Florence.

Munich.

1011. Madonna in Glory and four Saints (Ghirlandajo's design). Soon

after 1494.

1061-1064. Panels with a Saint in each. L.

1065. Holy Family.

New Haven (U. S. A.).

JARVES COLLECTION, 86. \_Pietà\_. L.

Oxford.

CHRIST CHURCH LIBRARY. St. Francis.

UNIVERSITY MUSEUM, 23. St. Antony of Padua and an Angel.

Panshanger (near Hertford).

Portrait of Lady.

Paris.

M. JEAN DOLLFUS. Madonna and Saints (?).

M. D'EICHTAL. Bust of Lady.

M. EUGÈNE RICHTEMBERGER. Nativity.

M. JOSEPH SPIRIDON. Bust of Young Woman in Red.

Philadelphia.

MR. JOHN G. JOHNSON. \_Pietà\_ in Landscape (?). E.

Reigate (Surrey).

THE PRIORY, MR. SOMERS SOMERSET. Madonna giving Girdle to St.

Thomas.

Rome.

BORGHESE, 371. Maddalena Strozzi as St. Catherine.

CORSINI, 573. Hebe.

Scotland.

(Glasgow, Cf. Glasgow).

ROSSIE PRIORY (INCHTURE, PERTHSHIRE), LORD KINNAIRD. St. Lucy

before her Judges. L.

St. Petersburg.

HERMITAGE, 22. Nativity with SS. Francis and Jerome.

Vienna.

COUNT LANCKORONSKI. Preaching of St. Stephen.

HERR CARL WITTGENSTEIN. Bust of Woman in Green. (?).

Warwick Castle.

EARL OF WARWICK. Assumption of Virgin, and four Saints. L.

LEONARDO DA VINCI.

1452-1519. Pupil of Verrocchio.

Florence.

UFFIZI, 1252. Adoration of Magi (unfinished). Begun in 1481.

London.

BURLINGTON HOUSE, DIPLOMA GALLERY. Large Cartoon for Madonna with

St. Anne.

Milan.

S. MARIA DELLE GRAZIE, REFECTORY. Fresco: Last Supper.

Paris.

1265. Annunciation. E.

1598. Madonna with St. Anne (unfinished).

1599. "La Vierge aux Rochers."

1601. "La Gioconda."

Rome.

VATICAN, PINACOTECA. St. Jerome, (unfinished).

NOTE:--An adequate conception of Leonardo as an artist can be obtained

only by an acquaintance with his drawings, many of the best of which are

reproduced in Dr. J. P. Richter's "Literary Works of Leonardo da Vinci,"

and in B. Berenson's "Drawings of the Florentine Painters."

FILIPPINO LIPPI

1457-1504. Pupil of Botticelli; influenced by Amico di Sandro, and very

slightly by Piero di Cosimo.

Berlin.

78A. Allegory of Music. L.

96. Crucifixion with Virgin and St. Francis. L.

101. Madonna.

Fragment of Fresco: Head of Youth in black cap, with brown curls.

Bologna.

S. DOMENICO, CHAPEL R. OF HIGH ALTAR. Marriage of St. Catherine.

1501.

Copenhagen.

Meeting of Joachim and Anne. L.

Florence.

ACADEMY, 89. St. Mary of Egypt.

91. St. Jerome.

93. The Baptist.

98. Deposition (finished by Perugino).

PITTI, 336. Allegorical Subject.

UFFIZI, 286. Fresco: Portrait of Himself. E.

1167. Fresco: Old Man. E.

1257. Adoration of Magi. 1496.

1268. Madonna and Saints. 1486.

PALAZZO CORSINI. \_Tondo\_: Madonna and Angels. E.

MR. HERBERT P. HORNE. Christ on Cross. L.

PALAZZO TORRIGIANI. Bust of Youth.

S. AMBROGIO, NICHE L. Monochromes: Angels, and medallions in

\_predella\_. L.

BADIA. Vision of St. Bernard with Piero di Francesco del Pugliese

as Donor. Soon after 1480.

CARMINE, BRANCACCI CHAPEL. Completion of Masaccio's Frescoes. 1484.

Angel delivering St. Peter; Paul visiting Peter in Prison; Peter

and Paul before the Proconsul; Martyrdom of Peter; (in the

"Raising of the King's Son") the group of four men on the

extreme L.; the Boy; and eight men and a child in a row.

S. MARIA NOVELLA, STROZZI CHAPEL. Frescoes: Episodes from Lives of

Evangelist and St. Philip, etc. Finished 1502.

S. SPIRITO. Madonna and Saints, with Tanai di Nerli and his Wife.

VILLA REALE DI POGGIO A CAJANO (near Florence), PORCH. Fragment of

Fresco.

Genoa.

PALAZZO BIANCO, SALA V, 30. Madonna and Saints. 1503.

Kiel.

PROF. MARTIUS. Madonna.

Lewes (Sussex).

MR. E. P. WARREN. \_Tondo\_: Holy Family and St. Margaret.

London.

293. Madonna with SS. Jerome and Dominic.

927. Angel adoring.

MR. ROBERT BENSON. Dead Christ.

SIR HENRY SAMUELSON. Moses striking the Rock. Adoration of Golden

Calf.

SIR JULIUS WERNHER. Madonna. L.

Lucca.

S. MICHELE, FIRST ALTAR R. SS. Helena, Jerome, Sebastian, and Roch.

E.

Naples.

Annunciation, with Baptist and St. Andrew. E.

New Haven (U. S. A.).

JARVES COLLECTION, 81. Christ on Cross.

Oxford.

CHRIST CHURCH LIBRARY. Centaur; on back, unfinished allegorical

figures.

Prato.

MUNICIPIO, 16. Madonna with Baptist and St. Stephen. 1503.

Fresco in TABERNACLE ON STREET CORNER: Madonna and Saints. 1498.

Rome.

S. MARIA SOPRA MINERVA, CARAFFA CHAPEL. Annunciation. Frescoes:

Triumph of St. Thomas Aquinas; Assumption of Virgin. 1489-1493.

St. Petersburg.

STROGANOFF COLLECTION. Annunciation. L.

Strasburg.

UNIVERSITY GALLERY, 214. Head of Angel (a fragment).

Venice.

SEMINARIO, 15. Christ and the Samaritan Woman.

17. "Noli me Tangere."

Vienna.

HERR EUGEN VON MILLER AICHOLZ. Christ on Cross.

FRA FILIPPO LIPPI.

1406-1469. Pupil of Lorenzo Monaco and follower of Masaccio; influenced

by Fra Angelico.

Ashridge Park (Berkhampstead).

EARL BROWNLOW. Madonna.

Berlin.

58. Madonna.

69. Madonna adoring Child.

95. "Madonna della Misericordia."

95B. \_Predella\_: Miraculous Infancy of a Saint.

Florence.

ACADEMY, 55. Madonna and Saints.

62. Coronation of Virgin. 1441.

79. Virgin adoring Child.

82. Nativity. E.

86. \_Predelle\_: S. Frediano changing the Course of the Serchio;

Virgin receiving the Announcement of her Death; St. Augustine in

his Study.

263. Gabriel and Baptist.

264. Madonna and St. Antony Abbot.

PITTI, 343. Madonna. 1442.

UFFIZI, 1307. Madonna.

PALAZZO ALESSANDRI. St. Antony Abbot and a Bishop. SS. Lawrence,

Cosmas, and Damian and Donors.

PALAZZO RICCARDI (PREFECTURE). Madonna.

S. LORENZO, MARTELLI CHAPEL. Annunciation, and \_Predelle\_.

London.

248. Vision of St. Bernard. 1447.

666. Annunciation. E.

667. Seven Saints. E.

Lyons.

M. EDOUARD AYNARD. \_Predella\_: St. Benedict and Novice.

Munich.

1005. Annunciation. E.

1006. Madonna.

Oxford.

UNIVERSITY GALLERIES, 12. Meeting of Joachim and Anne.

Paris.

1344. Madonna and Angels. 1437.

Prato.

DUOMO, CHOIR. Frescoes: Lives of St. Stephen and the Baptist

(assisted by Fra Diamante). 1452-1464.

R. TRANSEPT. Fresco: Death of St. Bernard (the upper part by Fra

Diamante). Ordered 1450.

Richmond (Surrey).

SIR FREDERICK COOK. \_Tondo\_: Adoration of Magi. E. SS. Michael and

Antony Abbot. 1457.

Rome.

LATERAN, 65. Triptych: Coronation, Saints and Donors (the angels

are, in execution at least, by another hand, probably Fra

Diamante's).

PRINCE DORIA. Annunciation.

MR. LUDWIG MOND. Annunciation and Donors.

Spoleto.

DUOMO, APSE. Frescoes: Life of Virgin (chiefly by Fra Diamante).

Left unfinished at death.

Turin.

ACCADEMIA ALBERTINA, 140, 141. The Four Church Fathers.

LORENZO MONACO.

About 1370-1425. Follower of Agnolo Gaddi and the Sienese.

Altenburg.

LINDENAU MUSEUM, 23. Crucifixion with SS. Francis, Benedict, and

Romuald. E.

90. Flight into Egypt.

Bergamo.

MORELLI, 10. Dead Christ.

Berlin.

1110. Madonna with Baptist and St. Nicholas. E.

PRINT ROOM. Illuminations: Visitation. Journey of Magi.

VON KAUFMANN COLLECTION. St. Jerome. Nativity.

Brant Broughton (Lincolnshire).

REV. ARTHUR F. SUTTON. Miracles of St. Benedict.

Brunswick.

SS. Stephen, Dominic, Francis, and Lawrence. E.

Cambridge.

FITZWILLIAM MUSEUM, 555. Madonna and two Angels.

Cassel.

478. King David.

Copenhagen.

THORWALDSEN MUSEUM, i. Madonna.

Empoli.

OPERA DEL DUOMO, 20. Triptych. 1404.

Fiesole.

S. ANSANO (to be transferred to Museo). Christ on Cross between

Mary, John, and Francis.

Florence.

ACADEMY, 143. Annunciation.

144. Life of St. Onofrio.

145. Nativity.

146. Life of St. Martin.

166. Three Pinnacles above Fra Angelico's Deposition.

BARGELLO. Codex X, Miniatures. 1412-1413.

UFFIZI, 39. Adoration of Magi (Annunciation and Prophets in frame

by Cosimo Rosselli).

40. \_Pietà\_. 1404.

41. Triptych: Madonna and Saints. 1410.

42. Madonna with Baptist and St. Paul. 1309. Coronation and Saints.

1413.

MUSEO DI SAN MARCO. 11, 12, 13. Crucifixion with Mary and John.

BIBLIOTECA LAURENZIANA. Miniatures. 1409.

HOSPITAL (S. MARIA NUOVA), OVER DOOR IN A CORRIDOR. Fresco:

Fragment of a \_Pietà\_. E.

MR. CHARLES LOESER. Crucifixion.

S. CROCE, REFECTORY, 6. St. James enthroned.

S. GIOVANNI DEI CAVALIERI. Crucifix; Mary; John.

S. GIUSEPPE. Crucifix.

CHIOSTRO DEGLI OBLATI (25 VIA S. EGIDIO). Frescoes: \_Pietà\_, with

Symbols of Passion; Christ and Apostles; Agony in Garden.

S. TRINITA, BARTOLINI CHAPEL. Altarpiece: Annunciation and

\_Predelle\_. L. Frescoes: Life of Virgin. L.

Gloucester.

HIGHNAM COURT, SIR HUBERT PARRY, 49. Adoration of Magi; Visitation.

London.

215, 216. Various Saints. 1897. Coronation of Virgin.

MR. HENRY WAGNER. Legend of S. Giovanni Gualberto.

Milan.

COMM. BENIGNO CRESPI. Small Shrine with Madonna and Saints.

CAV. ALDO NOSEDA. Madonna. 1405.

Munich.

LOTZBECK COLLECTION, 96. St. Peter enthroned. E.

New Haven (U. S. A.).

JARVES COLLECTION, 18. Crucifixion.

Parcieux (near Trévoux).

LA GRANGE BLANCHE, M. HENRI CHALANDON. Three Panels with Saint and

Prophet in each.

Paris.

1348. Agony in Garden; Three Marys at Tomb. 1408.

Posen.

RACZYNSKI COLLECTION. Adoration of Magi.

Richmond (Surrey).

SIR FREDERICK COOK. Madonna.

Rome.

VATICAN, MUSEO CRISTIANO, CASE C, II. Crucifixion.

CASE S, III. Fragment of \_Predella\_: St. Antony Abbot visited by

Madonna. XI. Benedict calling a dead Friar to life, and Demon

tempting another Friar.

Siena.

157. Triptych: Madonna and Saints. E.

Turin.

MUSEO CIVICO, 3023. Madonna with Baptist and old Saint (on Glass).

1408.

Washington (U. S. A.).

MR. VICTOR G. FISCHER. Madonna and two Angels. E.

BASTIANO MAINARDI.

About 1450-1513. Pupil and imitator of his brother-in-law, Domenico

Ghirlandajo.

Altenburg.

LINDENAU MUSEUM, 102. Bust of Woman.

Berlin.

77. Madonna.

83. Portrait of Young Woman.

85. Portrait of a Cardinal.

86. Portrait of Young Man.

Boston (U. S. A.).

MRS. QUINCY A. SHAW. Madonna adoring Child.

Cologne.

522. Madonna and five Saints.

Dresden.

16 \_Tondo\_: Nativity.

Florence.

UFFIZI, 1315. St. Peter Martyr between SS. James and Peter.

BARGELLO, CHAPEL. Fresco: Madonna. 1490.

PALAZZO TORRIGIANI. \_Tondo\_: Madonna and two Angels.

S. CROCE, BARONCELLI CHAPEL. Fresco: Virgin giving Girdle to St.

Thomas.

CHIESA DI ORBETELLO, R. WALL. Fresco: Madonna and two Cherubim (SS.

Andrew and Dionysus, etc., by another Ghirlandajesque hand).

BROZZI (near Florence), FATTORIA ORSINI. Frescoes: Nativity (Cf.

Dresden 16); Saints.

Hamburg.

WEBER COLLECTION, 30. Madonna.

Hildesheim.

1134. \_Tondo\_: Madonna.

Locko Park (near Derby).

MR. DRURY-LOWE. Replicas of Berlin Portraits, Nos. 83 and 86.

London.

1230. Bust of Young Woman.

SIR HENRY HOWORTH. Madonna and three Angels adoring Child.

MR. GEORGE SALTING. Bust of Young Man.

Longleat (Warminster).

MARQUESS OF BATH. Madonna, four Saints, \_Putti\_, and Angels.

Lyons.

M. EDOUARD AYNARD. St. Stephen.

Milan.

COMM. BENIGNO CRESPI. Two panels with Men and Women Worshippers.

Munich.

1012, 1013. SS. Lawrence and Catherine of Siena (soon after 1494).

1014. Madonna and Donor.

1015. SS. George and Sebastian.

Münster i./W.

KUNSTVEREIN, 32. Marriage of St. Catherine.

Oxford.

UNIVERSITY MUSEUM, 21. SS. Bartholomew and Julian.

Palermo.

BARON CHIARAMONTE BORDONARO, 98. Madonna with SS. Paul and Francis.

1506.

Paris.

1367. \_Tondo\_: Madonna with infant John and Angels.

COMTESSE ARCONATI-VISCONTI. Busts of Man and Woman (free replicas

of Berlin, Nos. 83 and 86).

Philadelphia.

MR. JOHN G. JOHNSON. Madonna with SS. Sebastian and Appolonia.

Rome.

VATICAN, MUSEO CRISTIANO, CASE O, XVI. \_Tondo\_: Nativity.

COUNT GREGORI STROGANOFF. Three Saints.

San Gemignano.

MUNICIPIO, 8 and 9. \_Tondi\_: Madonnas.

OSPEDALE DI S. FINA. Frescoes in Vaulting.

VIA S. GIOVANNI. Fresco: Madonna and Cherubim.

S. AGOSTINO, R. WALL. SS. Nicholas of Bari, Lucy, and Augustine.

CEILING. Frescoes: The four Church Fathers.

L. WALL. Frescoes for Tomb of Fra Domenico Strambi. 1487.

COLLEGIATA, CHAPEL OF S. FINA. Frescoes in Ceiling.

CHAPEL OF S. GIOVANNI. Annunciation. 1482.

SACRISTY. Madonna in Glory, and Saints.

MONTE OLIVETO, CHAPEL R. Madonna with SS. Bernard and Jerome. 1502.

Siena.

PALAZZO SARACINI, 205. Bust of Young Woman in Red.

Vienna.

HARRACH COLLECTION, 314. Nativity (replica of Dresden, 16).

PRINCE LIECHTENSTEIN. Madonna and infant John.

MASACCIO.

1401-1428. Pupil of Masolino; influenced by Brunellesco and Donatello.

Berlin.

58A. Adoration of Magi. Probably 1426.

58B. Martyrdom of St. Peter and Baptist. Probably 1426.

58C. A Birth Plate.

58D. Four Saints. Probably 1426.

Boston (U. S. A.).

MRS. J. L. GARDNER. Profile of Young Man.

Brant Broughton (Lincolnshire).

REV. ARTHUR F. SUTTON. Madonna enthroned on high Seat with two

Angels below worshipping and two others seated playing on Lutes.

Probably 1426.

Florence.

ACADEMY, 73. Madonna with St. Anne. E.

CARMINE, BRANCACCI CHAPEL. Frescoes: Expulsion from Paradise;

Tribute Money; SS. Peter and John healing the Sick with their

Shadows; St. Peter Baptising; SS. Peter and John distributing

Alms; Raising of the King's Son (except the Son, a Child, and

eight Figures of same group, as well as four figures on extreme

left, all of which are by Filippino Lippi, while the fourth head

of this group is again by Masaccio).

S. MARIA NOVELLA, WALL R. OF ENTRANCE. Fresco: Trinity with Virgin

and St. John and Donor and his Wife.

Montemarciano (Val d'Arno Superiore).

ORATORIO. Fresco: Madonna with Michael and Baptist. E.

Naples.

Crucifixion. Probably 1426.

Pisa.

SALA VI, 27. St. Paul. Probably 1426.

Strasburg.

UNIVERSITY GALLERY, 211. Resurrected Christ (?). E.

Vienna.

COUNT LANCKORONSKI. St. Andrew. Probably 1426.

MASOLINO.

1384-after 1435.

Bremen.

KUNSTHALLE, 164. Madonna. 1423.

Castiglione d'Olona.

CHURCH. Frescoes: Life of Virgin.

BAPTISTERY. Frescoes: Life of Baptist.

PALAZZO CASTIGLIONE. Frescoes: A Landscape and Friezes.

Empoli.

DUOMO, BAPTISTERY. Fresco: \_Pietà\_.

S. STEFANO. Fresco in an Arch: Madonna and Angels. Probably 1424.

Florence.

CARMINE, BRANCACCI CHAPEL. Frescoes: Preaching of St. Peter;

Raising of Tabitha and Healing of Cripple; Fall of Adam and Eve.

Munich.

1019. Madonna and Angels.

Naples.

Christ receiving Virgin in Paradise.

Founding of S. Maria Maggiore.

Rome.

VATICAN, MUSEO CRISTIANO, CASE P, V. \_Predella\_: Dormition (?).

CASE R, II. Crucifixion (in part?).

S. CLEMENTE. Frescoes: Episodes from Lives of SS. Ambrose and

Catherine of Alexandria; Crucifixion (some of these frescoes are

completely repainted).

Scotland.

GOSFORD HOUSE, EARL OF WEMYSS. Annunciation.

Todi.

S. FORTUNATO, FOURTH CHAPEL R. Fresco: Madonna with two Angels.

MICHELANGELO BUONARROTI.

1475-1564. Pupil of Ghirlandaio; influenced by the works of Jacopo della

Quercia, Donatello, and Signorelli.

Florence.

UFFIZI, 1139. \_Tondo\_: Holy Family.

London.

790. Deposition (unfinished).

Rome.

VATICAN, SIXTINE CHAPEL. Frescoes: On Ceiling, 1508-1512. W. WALL.

Last Judgment. 1534-1541.

CAPPELLA PAOLINA. Frescoes: Conversion of Paul; Martyrdom of St.

Peter. L.

SCULPTURE.

Berlin.

Small Marble Apollo.

Bologna.

S. DOMENICO. S. Petronio; An Angel (for Ark of St. Dominic). 1494.

Bruges.

NOTRE DAME. Madonna. Finished before August, 1506.

Florence.

ACADEMY. David. 1504. Life size model of reclining Male Figure.

COURT. St. Matthew. 1504.

BARGELLO. Bacchus. E. Bust of Brutus. \_Tondo\_, Relief: Madonna.

Apollo.

COURT. Victory.

BOBOLI GARDENS, GROTTO. Four unfinished Figures.

CASA BUONARROTI. Reliefs: Centaurs and Lapithæ. E. Madonna. E.

DUOMO, BEHIND HIGH ALTAR. \_Pietà\_. L.

S. LORENZO, NEW SACRISTY. Madonna; Tombs of Lorenzo dei Medici,

Duke of Urbino, and Giuliano, Duke of Nemours. Left unfinished

1534.

London.

BURLINGTON HOUSE, DIPLOMA GALLERY. \_Tondo\_, Relief: Madonna.

VICTORIA AND ALBERT MUSEUM. Cupid.

BEIT COLLECTION. Young Athlete (bronze).

Milan.

PRINCE TRIVULZIO. Small Slave (bronze).

Paris.

ROOM OF RENAISSANCE SCULPTURE. Two Slaves.

Rome.

PALAZZO RONDANINI. \_Pietà\_ (unfinished). L.

S. MARIA SOPRA MINERVA. Christ with Cross. Finished 1521.

ST. PETER'S. \_Pietà\_. 1499.

S. PIETRO IN VINCOLI. Moses, Rachel, and Leah.

St. Petersburg.

Crouching Boy.

MONACO see LORENZO.

ANDREA ORCAGNA AND HIS BROTHERS.

Andrea, 1308(?)-1368. Pupil of Andrea Pisano; follower of Giotto;

influenced by Ambrogio Lorenzetti of Siena.

Of the brothers, Nardo, who died in 1365, was scarcely his inferior.

The only painting certainly from Andrea's hand is the altarpiece at S.

Maria Novella. The frescoes in the same church are probably by

Nardo.

Budapest.

50. Madonna and Angels.

Florence.

ACADEMY, 14. Vision of St. Bernard and Saints.

40. Trinity with Evangelist and St. Romuald. 1365.

UFFIZI, 10. St. Bartholomew and Angel (?). E.

29. Coronation of the Virgin.

THIRD TUSCAN ROOM. 20. St. Matthew Triptych. Begun in 1367.

MR. B. BERENSON. St. Benedict receiving a Novice.

BADIA, CAPPELLA BONSI. Descent of Holy Spirit.

S. CROCE, SACRISTY. Madonna with SS. Gregory and Job. 1365.

S. MARIA NOVELLA, L. TRANSEPT. Altarpiece. 1357. Frescoes:

Paradise; Last Judgment; Hell.

CLOISTER. Frescoes: Annunciation to Joachim and Anne; Meeting of

Same; Birth of Virgin; Presentation of Virgin in Temple; Full

length figures of Saints.

CERTOSA (near Florence), CHAPEL. Madonna.

London.

569-578. Coronation and Saints, with nine smaller panels

representing the Trinity, Angels, and Gospel Scenes.

New Haven (U. S. A.).

JARVES COLLECTION, 25. Baptist.

26. St. Peter.

Palermo.

BARON CHIARAMONTE-BORDONARO. Madonna.

SCULPTURE (by Andrea).

Berlin.

VON KAUFMANN COLLECTION. Head of female Saint.

Florence.

BARGELLO. 139. Angel playing Viol.

OR SAN MICHELE. Tabernacle. Finished 1359.

FRANCESCO PESELLINO.

1422-1457. Pupil possibly of his grandfather, Giuliano Pesello; follower

of Fra Angelico, Masaccio and Domenico Veneziano, but chiefly of Fra

Filippo Lippi.

Altenburg.

LINDENAU MUSEUM, 96. SS. Jerome and Francis.

Bergamo.

MORELLI, 9. Florentine arraigned before a Judge.

11. Story of Griselda.

Berlin.

Small Crucifixion.

Boston (U. S. A.).

MRS. J. L. GARDNER. Two \_Cassone\_ panels: Triumphs of Petrarch.

Chantilly.

MUSÉE CONDÉ, 11. Madonna and Saints.

12. Adoration of Magi. (?).

Empoli.

OPERA DEL DUOMO, 24. Madonna and Saints.

Florence.

ACADEMY, 72. \_Predelle\_: Nativity; Martyrdom of SS. Cosmas and

Damian; Miracle of St. Antony of Padua.

Gloucester.

HIGHNAM COURT, SIR HUBERT PARRY, 95. Annunciation.

London.

COL. G. L. HOLFORD, DORCHESTER HOUSE. Madonna and Saints.

Milan.

POLDI-PEZZOLI, 436. Annunciation (early XVI century copy).

587. \_Pietà\_.

Paris.

1414. \_Predelle\_: Miracle of SS. Cosmas and Damian; St. Francis

receiving the Stigmata.

Rome.

PRINCE DORIA. \_Predelle\_: Pope Sylvester before Constantine; Pope

Sylvester subduing Dragon.

Wantage.

LOCKINGE HOUSE, LADY WANTAGE. Two \_Cassone\_ panels: Story of David.

PIER DI COSIMO.

1462-1521. Pupil of Cosimo Rosselli; influenced by Verrocchio,

Signorelli, Filippino, Leonardo, and Credi.

Berlin.

107. Venus, Cupid, and Mars.

204. Adoration of Shepherds.

VON KAUFMANN COLLECTION. Prometheus Myth (Cf. Strasburg).

Borgo San Lorenzo (Mugello).

CHIESA DEL CROCIFISSO. Madonna with St. Thomas and Baptist.

Chantilly.

MUSÉE CONDÉ, 13. "La Bella Simonetta."

Dresden.

20. Holy Family and Angels.

Dulwich.

Head of Young Man.

Fiesole.

S. FRANCESCO. Coronation of Virgin (in part). L.

Florence.

PITTI, 370. Head of a Saint.

UFFIZI. Immaculate Conception.

82, 83, 84. Story of Perseus and Andromeda.

1312. Rescue of Andromeda.

3414. Portrait of "Caterina Sforza" (?).

MAGAZINE. \_Tondo\_: Madonna with infant John. L.

INNOCENTI, GALLERY. Holy Family and Saints.

S. LORENZO, R. TRANSEPT. Madonna and Saints adoring Child.

Glasgow.

MR. WILLIAM BEATTIE. \_Tondo\_: Madonna with the two Holy Children

embracing.

The Hague.

254, 255. Giuliano di Sangallo and his Father.

Harrow-on-the-Hill.

REV. J. STOGDON. Large Nativity with three Saints and three Donors

(?). E. \_Tondo\_: Madonna and Angels.

London.

698. Death of Procris.

895. Portrait of Man in Armour.

HERTFORD HOUSE. Triumph of Venus (?).

MR. ROBERT BENSON. Hylas and the Nymphs. E. Portrait of Clarissa

Orsini (?).

EARL OF PLYMOUTH. Head of Young Man.

MR. CHARLES RICKETTS. Combat of Centaurs and Lapithæ (Cf. New

York).

MR. A. E. STREET. \_Tondo\_: Madonna adoring Child.

Lyons.

M. EDOUARD AYNARD. \_Tondo\_: Madonna with Lamb.

Milan.

BORROMEO. Madonna. L.

PRINCE TRIVULZIO. Madonna and Angels. L.

New Haven (U. S. A.).

JARVES COLLECTION, 68. Lady holding Rabbit.

Newlands Manor (Hampshire).

COL. CORNWALLIS WEST. Visitation.

New York.

METROPOLITAN MUSEUM. The Hunt. Return from the Hunt (Cf. Mr.

Ricketts, London).

Oxford.

CHRIST CHURCH LIBRARY, 2. \_Tondo\_: \_Pietà\_. L.

Paris.

1274. The Young Baptist.

1416. Coronation of Virgin. L.

1662. Madonna.

Philadelphia.

MR. JOHN G. JOHNSON. Bust of Physician. Portrait of Man. 1512.

Madonna (fragment).

Rome.

BORGHESE. 329. Judgment of Solomon.

335. Holy Family L. (?).

343. \_Tondo\_: Madonna and Angels adoring Child.

CORSINI. Magdalen. \_Pietà\_.

VATICAN, SIXTINE CHAPEL. Fresco: Destruction of Pharaoh. 1482.

Scotland. (Glasgow, Cf. Glasgow).

CAWDER HOUSE (BISHOPBRIGGS, NEAR GLASGOW), CAPT. ARCHIBALD

STIRLING. Madonna and infant John.

GOSFORD HOUSE, EARL OF WEMYSS. Bust of Man.

NEWBATTLE ABBEY (DALKEITH), MARQUESS OF LOTHIAN. Mythological

Scene.

Siena.

MONASTERO DEL SANTUCCIO, ALTAR L. Nativity.

Stockholm.

ROYAL GALLERY. Madonna.

Strasburg.

UNIVERSITY GALLERY, 216A. Madonna.

216B. Prometheus Myth (Cf. Von Kaufmann Collection, Berlin).

Vienna.

HARRACH COLLECTION, 136. Holy Family and Angels. L.

PRINCE LIECHTENSTEIN. Madonna and infant John. L. \_Tondo\_:

Landscape with Water, etc.

Worksop (Nottinghamshire).

CLUMBER PARK, DUKE OF NEWCASTLE. Altarpiece with \_Predelle\_:

Madonna with St. Peter and Baptist and kneeling Ecclesiastic.

PIER FRANCESCO FIORENTINO.

Known to have been active during the last three decades of the fifteenth

century. Pupil possibly of Fra Angelico or Benozzo Gozzoli;

influenced by Neri di Bicci; eclectic imitator of Alesso

Baldovinetti, Fra Filippo, and Pesellino. Some of the best of the

following are copies of the two last and of Compagno di Pesellino.

Altenburg.

LINDENAU MUSEUM, 97. Madonna with infant John.

Bergamo.

MORELLI, 36. SS. Jerome and Francis (version of Pesellino at

Altenburg).

Berlin.

71A. Madonna against Rose-hedge (version of M. Aynard's Compagno di

Pesellino).

Brussels.

Madonna.

Budapest.

55. Madonna and infant John.

Cambridge (U. S. A.).

FOGG MUSEUM. Madonna.

Castelnuovo di Val d'Elsa.

S. BARBARA, HIGH ALTAR. Madonna and Saints surrounded by Frescoes.

FIRST ALTAR R. Madonna and Saints.

Certaldo.

PALAZZO DEI PRIORI, LOWER FLOOR. Fresco: \_Pietà\_. 1484. Fresco:

Incredulity of Thomas.

UPPER FLOOR. Fresco: Madonna. 1495.

CAPPELLA DEL PONTE D'AGLIENA. Frescoes: Tobias and Angel. St.

Jerome.

Cleveland (U. S. A.).

HOLDEN COLLECTION, 8. Madonna adoring Child.

Colle di Val d'Elsa.

PALAZZO ANTICO DEL COMUNE. Altarpiece: Madonna and four Saints,

\_Predelle\_, etc. Madonna with SS. Bernardino, Antony Abbot,

Magdalen, and Catherine.

VIA GOZZINA. Tabernacle, Fresco: Madonna and two Bishops.

VIA S. LUCIA. Frescoes in Tabernacle: Annunciation and various

fragments.

Detroit (U. S. A.).

4. Madonna adoring Child.

Dijon.

DONATION JULES MACIET. Madonna and infant John.

Eastnor Castle (Ledbury).

LADY HENRY SOMERSET. Madonna against Rose-hedge (version of M.

Aynard's Compagno di Pesellino at Lyons).

Empoli.

OPERA DEL DUOMO, 22. Madonna and four Saints.

30. Madonna.

Englewood (New Jersey, U. S. A.).

MR. D. F. PLATT. Madonna with Angel and infant John.

Florence.

UFFIZI, 61. Madonna and Angels (copied from Compagno di Pesellino

formerly in Hainauer Collection, Berlin).

BARGELLO, CARRAND COLLECTION, 15. Madonna with infant John.

CENACOLO DI S. APPOLONIA. Nativity.

MR. EDMUND HOUGHTON. Madonna adoring Child.

CONTE SERRISTORI. Madonna.

S. FRANCESCO DELLE STIMATE. Madonna.

S. GIOVANNINO DEI CAVALIERI, SACRISTY. Madonna.

Frankfort a./M.

STÄDELINSTITUT, 10. Madonna and Angels.

Frome (Somerset).

MELLS PARK, LADY HORNER. Madonna, Saints, and Angels.

Gloucester.

HIGHNAM COURT, SIR HUBERT PARRY. 48. Madonna with infant John (Cf.

Herr Brachts' Compagno di Pesellino, Berlin).

56. Madonna, with two Angels.

Göttingen.

UNIVERSITY GALLERY, 226. Copy of Fra Filippo's Annunciation (in the

Doria Gallery, Rome).

Gubbio.

PINACOTECA, 49. Madonna and infant John.

Hamburg.

WEBER COLLECTION, 22. Madonna and St. Catherine against Rose-hedge.

Harrow-on-the-Hill.

REV. J. STOGDON. Madonna and infant John (after Fra Filippo).

Hatfield.

WARREN WOOD, MR. CHARLES BUTLER. Two Madonnas.

Le Mans.

MUSÉE, 407. Madonna.

Lille.

MUSÉE, 21. Madonna and Angel.

929. Procris and Cephalus (?).

930. Scene in Temple (?).

Liverpool.

WALKER ART GALLERY, 19. Head of Woman (possibly copy of lost

portrait of Lucrezia Buti by Fra Filippo).

23. Madonna and Angels.

London.

1199. Madonna, infant John, and Angels.

VICTORIA AND ALBERT MUSEUM. Fresco: Baptist and St. Dorothy.

IONIDES BEQUEST. Madonna (version of M. Aynard's Compagno di

Pesellino at Lyons).

MR. CHARLES BUTLER. Madonna.

MR. WILLIAM E. GREY. Madonna and infant John (after Fra Filippo).

MRS. LOUISA HERBERT. Madonna in Landscape.

LADY HORNER. Nativity.

Montefortino (near Amandola, Marches).

MUNICIPIO. Madonna with Tobias and two Archangels. 1497.

Narbonne.

MUSÉE, 243. \_Tondo\_: Madonna and Angels adoring Child.

New Haven (U. S. A.).

JARVES COLLECTION. 61. Madonna; St. Catherine, and Angels (perhaps

after a lost Filippo).

Palermo.

BARON CHIARAMONTE BORDONARO, 54. Madonna and Angels.

Parcieux (near Trévoux).

LA GRANGE BLANCHE, M. HENRI CHALANDON. Madonna and two Angels.

Paris.

MME. EDOUARD ANDRÉ. Madonna with Baptist and Angels. Painted Flower

background to Desideriesque gesso relief of Madonna.

M. LÉON BONNAT. Madonna and Angels.

M. HENRI HEUGEL. Madonna and infant John (after Fra Filippo).

Pavia.

GALLERIA MALASPINA, 25. Madonna with SS. Catherine and Antony

Abbot.

Perugia.

MARCHESE MENICONI BRACCESCHI. Madonna and infant John (after Fra

Filippo).

Philadelphia.

MR. JOHN G. JOHNSON. Madonna with two Angels. Madonna against

Rose-hedge (version of M. Aynard's Compagno di Pesellino at

Lyons).

ELKINS PARK, MR. PETER WIDENER. Madonna against Rose-hedge (version

of M. Aynard's Compagno di Pesellino at Lyons).

Richmond (Surrey).

SIR FREDERICK COOK. Madonna.

San Gemignano.

MUNICIPIO, PINACOTECA. Madonna between two kneeling Saints. 1477.

SALA DEL GIUDICE CONCILIATORE. Fresco: Trinity and small scenes

from sacred Legends. 1497.

TOWER. Fresco: Madonna.

S. AGOSTINO, FIRST ALTAR R. Madonna and Saints. 1494.

COLLEGIATA, NAVE. Monochrome Frescoes: Ten Disciples in medallions,

and two smaller Busts; decoration of \_Putti\_ and Garlands.

1474-1475.

OVER TRIUMPHAL ARCH. Fresco: Dead Christ. 1474-1475.

L. AISLE, SPANDRILS OF ARCHES. Frescoes: Abraham and six

Prophets.

L. WALL. Fresco: Adam and Eve driven forth from Paradise

(original fresco of Taddeo di Bartolo restored by Pier

Francesco).

CLOISTER. Fresco: Dead Christ. 1477.

S. JACOPO, PILLAR R. Fresco: St. James.

S. LUCIA, BEHIND HIGH ALTAR. Fresco: Crucifixion. E.

CAPPELLA DI MONTE (near San Gemignano). Madonna with SS. Antony

Abbot and Bartholomew. 1490.

S. MARIA ASSUNTA A PANCOLE (near San Gemignano). Madonna.

PIEVE DI ULIGNANO (near San Gemignano). Madonna with SS. Stephen

and Bartholomew.

Siena.

149-152. Triumphs of Petrarch.

209. Nativity.

Sinalunga (Val di Chiana).

S. MARTINO, SACRISTY. \_Tondo\_: Madonna and infant John.

Todi.

PINACOTECA. Madonna.

Vienna.

FANITEUM (ÜBER ST. VEIT). Fresco: Madonna with Bishop and St.

Christina. 1485.

COUNT LANCKORONSKI. Madonna against Rose-hedge.

Volterra.

MUNICIPIO. Fresco: Crucifixion.

ORATORIO DI S. ANTONIO. Nativity.

THE POLLAJUOLI.

Antonio. 1429-1498. Pupil of Donatello and Andrea del Castagno; strongly

influenced by Baldovinetti. Sculptor as well as painter.

Piero. 1443-1496. Pupil of Baldovinetti; worked mainly on his brother's

designs. (Where the execution can be clearly distinguished as of

either of the brothers separately, the fact is indicated).

Berlin.

73. Annunciation (Piero).

73A. David (Antonio).

Boston (U. S. A.).

MRS. J. L. GARDNER. Profile of Lady (Antonio).

Florence.

UFFIZI, 30. Portrait of Galeazzo Sforza.

69. Hope.

70. Justice.

71. Temperance. (The execution of these three was perhaps largely

the work of pupils.)

72. Faith (Piero).

73. Cartoon for "Charity" (on back of picture, the execution of

which is studio work). (Antonio). 1469.

1153. Hercules and the Hydra; Hercules and Antæus (Antonio).

1301. SS. Eustace, James, and Vincent (Piero). 1467.

1306. Prudence (Piero). 1470.

3358. Miniature Profile of Lady (Piero).

TORRE DI GALLO (ARCETRI). Fresco (discovered in 1897 and since then

entirely repainted): Dance of Nudes (Antonio).

S. MINIATO, PORTUGUESE CHAPEL. Fresco (around Window): Flying

Angels (executed probably 1466). (Antonio).

S. NICCOLÒ. Fresco: Assumption of Virgin (Piero). E.

London.

292. St. Sebastian (Antonio). 1475.

928. Apollo and Daphne (Antonio).

New Haven (U. S. A.).

JARVES COLLECTION, 64. Hercules and Nessus (Antonio).

New York.

METROPOLITAN MUSEUM, 85. Fresco; St. Christopher (Piero).

Paris.

1367A. Madonna (Piero) (?).

San Gemignano.

COLLEGIATA, CHOIR. Coronation of Virgin (Piero). 1483.

Staggia (near Siena).

S. MARIA ASSUNTA, R. TRANSEPT. St. Mary of Egypt upborne by Angels

(design Antonio, execution Piero).

Strasburg.

212A. Madonna enthroned (Piero).

Turin.

117. Tobias and the Angel.

SCULPTURE, ETC.

Assisi.

S. FRANCESCO. Altar-frontal embroidered probably from designs by

Piero.

Florence.

BARGELLO. Bust of Young Warrior (Terra-cotta). Hercules and Antæus

(Bronze).

OPERA DEL DUOMO. Enamels in Pedestal of Silver Crucifix. Finished

1459. Birth of Baptist (Relief in Silver). Twenty-seven Scenes

from Life of Baptist (embroideries after Antonio's designs).

1466-1473.

London.

VICTORIA AND ALBERT MUSEUM. "Discord" (Relief in Gesso).

Rome.

ST. PETER'S, CHAPEL OF SACRAMENT. Tomb of Sixtus IV (Bronze).

Finished 1493.

L. AISLE. Tomb of Innocent VIII (Bronze). Finished 1498.

PONTORMO (Jacopo Carucci).

1494-1556. Pupil of Andrea del Sarto; influenced by Michelangelo.

Bergamo.

MORELLI, 59. Portrait of Baccio Bandinelli.

Berlin.

Portrait of Andrea del Sarto (not exhibited).

HERR VON DIRKSEN. Portrait of a Lady seated.

Borgo San Sepolcro.

MUNICIPIO. St. Quentin in the Pillory (in part).

Carmignano (near Florence).

PARISH CHURCH. Visitation.

Dzikow (Poland).

M. ZANISLAS TARNOWSKI. Full face bust of oldish Lady in velvet,

lace, and pearls.

Florence.

ACADEMY, 183. \_Pietà\_. L.

190. Christ at Emmaus. 1528.

Fresco (behind the Giotto): Hospital of S. Matteo, E.

PITTI, 149. Portrait of Man in Armour with Dog (?).

182. Martyrdom of forty Saints.

233. St. Antony. L.

249. Portrait of Man.

379. Adoration of Magi.

UFFIZI, 1177. Madonna with SS. Francis and Jerome.

1187. Martyrdom of S. Maurizio.

1198. Birth Plate: Birth of St. John.

1220. Portrait of Man.

1267. Cosimo del Medici.

1270. Cosimo I, Duke of Florence.

1284. Venus and Cupid (designed by Michelangelo).

COLLEGIO MILITARE, POPE'S CHAPEL. Frescoes. 1513.

MUSEO DI S. MARCO, ROOM 38. Portrait of Cosimo dei Medici.

PALAZZO CAPPONI, MARCHESE FARINOLA. Madonna and infant John.

CORSINI GALLERY, 141. Madonna and infant John.

185. Madonna and infant John.

SS. ANNUNZIATA, CLOISTER R. Fresco: Visitation. 1516.

CAPPELLA DI S. LUCA. Fresco: Madonna and Saints. E.

S. FELICITÀ, CHAPEL R. Altarpiece: Deposition. Frescoes:

Annunciation; Medallions of Prophets.

S. MICHELE VISDOMINI. Holy Family and Saints. 1518.

CERTOSA (near Florence). CLOISTER. Fresco: Christ before Pilate.

1523.

POGGIO A CAJANO (Royal Villa near Florence). Decorative fresco

around window: Vertumnus, Pomona, Diana, and other figures.

1521.

Frankfort a./M.

STÄDELINSTITUT, 14A. Portrait of Lady with Dog.

Genoa.

PALAZZO BIANCO. Portrait of Youth.

PALAZZO BRIGNOLE-SALE. Man in Red with Sword.

Hatfield.

WARREN WOOD, MR. CHARLES BUTLER. Birth Plate.

London.

1131. Joseph and his Kindred in Egypt. E.

MR. LUDWIG MOND. A Conversation.

EARL OF PLYMOUTH. Portrait of Youth.

Lucca.

SALA I, 5. Portrait of Youth.

Milan.

PRINCE TRIVULZIO. Portrait of Rinuccini Lady. Portrait of Youth

holding Book.

New Haven (U. S. A.).

JARVES COLLECTION, 100. Cosimo dei Medici. L.

104. Bust of Lady. L.

Oldenburg.

19. Portrait of Lady.

Palermo.

406. Judith. L.

Panshanger (Hertford).

Portrait of Youth. Two panels with Story of Joseph. E.

Paris.

1240. Holy Family and Saints. 1543.

1241. Portrait of Engraver of Precious Stones.

Pontormo (near Empoli).

PARISH CHURCH. SS. John the Evangelist and Michael. E.

Rome.

BARBERINI GALLERY, 83. Pygmalion and Galatea.

BORGHESE GALLERY, 75. Lucretia (?).

173. Tobias and Angel. L.

408. Portrait of Cardinal.

CORSINI GALLERY, 577. Bust of Man.

Scotland.

KEIR (DUNBLANE), CAPTAIN ARCHIBALD STIRLING. Portrait of

Bartolommeo Compagni.

NEWBATTLE ABBEY (DALKEITH), MARQUESS OF LOTHIAN. Portrait of Youth.

Turin.

122. Portrait of Lady.

Vienna.

45. Portrait of Lady. L.

48. Portrait of Lady. L.

50. Young Man with Letter (?).

COSIMO ROSSELLI.

1439-1507. Pupil of Neri di Bicci; influenced by Benozzo Gozzoli and

Alesso Baldovinetti.

Agram (Croatia).

STROSSMAYER COLLECTION. Madonna and two Angels.

Amsterdam.

DR. OTTO LANZ. Madonna with St. Joseph and two Angels adoring

Child.

Berlin.

59. Madonna, Saints, and Angels. L.

59A. Glory of St. Anne. 1471.

(MAGAZINE.) 71. Entombment.

Breslau.

SCHLESISCHES MUSEUM. 171. Madonna and infant John.

Cambridge.

FITZWILLIAM MUSEUM, 556. Madonna and four Saints. 1493.

Cologne.

518. Madonna, Saints, and Innocents. E.

Cortona.

SIGNOR COLONNESI. Madonna with SS. Jerome and Antony of Padua.

Düsseldorf.

AKADEMIE, 110. Madonna adoring Child (?).

Eastnor Castle (Ledbury).

LADY HENRY SOMERSET. Madonna with SS. Sebastian and Michael.

Empoli.

OPERA DEL DUOMO, 32. Holy Family and infant John.

Fiesole.

DUOMO, SALUTATI CHAPEL. Frescoes: Various Saints.

Florence.

ACADEMY, 52. SS. Barbara, John, and Matthew. E.

160. Nativity.

275. Moses and Abraham.

276. David and Noah.

UFFIZI, 50. Coronation of Virgin.

59. Madonna adored by two Angels.

65. Adoration of Magi. E.

65. (From S. M. Nuova). Madonna in Clouds.

1280 bis. Madonna, Saints, and Angels. 1492.

VIA RICASOLI. Fresco in shrine: Madonna enthroned and two Angels.

MR. B. BERENSON. Madonna.

CORSINI GALLERY, 339. \_Tondo\_: Madonna and Angels adoring Child.

MME. FINALI, VILLA LANDAU. Preaching of St. Bernardino.

SIGNOR ANGELO ORVIETO. Nativity.

S. AMBROGIO, THIRD ALTAR L. Assumption and \_Predella\_. 1498.

CHAPEL OF SACRAMENT. Frescoes: Miraculous Chalice, etc. 1486.

SS. ANNUNZIATA, L. CLOISTER. Fresco: St. Filippo Benizzi taking

Servite Habit. 1476.

S. CROCE, CAPPELLA MEDICEA, OVER DOOR. Lunette: God and Cherubim

(?)

S. MARIA MADDALENA DEI PAZZI. Coronation of Virgin. 1505.

Genoa.

PALAZZO ADORNO. Small Triumphs.

Lille.

667. St. Mary of Egypt.

Liverpool.

WALKER ART GALLERY, 15. St. Lawrence.

London.

1196. Combat of Love and Chastity.

MR. CHARLES BUTLER. St. Catherine of Siena instituting her Order.

Madonna and Cherubs.

Lucca.

DUOMO, WALL L. OF ENTRANCE. Fresco: Story of True Cross.

S FRANCESCO. Frescoes: Presentation of Virgin, etc.

Milan.

CONTE CASATTI. Nativity.

Münster i./W.

KUNSTVEREIN, 33. Madonna with Gabriel and infant John.

Paris.

1656. Annunciation and Saints. 1471.

MUSÉE DES ARTS DECORATIFS. LEGS M. PEYRE, 253. Madonna and two

Angels.

MME. EDOUARD ANDRÉ. Madonna and Angels adoring Child.

M. JOSEPH SPIRIDON. Portrait of Man.

Philadelphia.

MR. JOHN G. JOHNSON. Madonna with Child holding Bird and

Pomegranate. E.

Reigate.

THE PRIORY, Mr. Somers Somerset. Small Descent from Cross.

Rome.

VATICAN, SIXTINE CHAPEL. Frescoes: Christ Preaching. Moses

destroying the Tables of the Law. Last Supper (but not the

scenes visible through painted windows). All 1482.

MR. LUDWIG MOND. Madonna and Angel adoring Child.

Turin.

106. Triumph of Chastity.

ROSSO FIORENTINO.

1494-1541. Pupil of Andrea del Sarto; influenced by Pontormo and

Michelangelo.

Arezzo.

SALA II, 6. Christ bearing Cross.

Borgo San Sepolcro.

ORFANELLE. Deposition.

Città di Castello.

DUOMO. Transfiguration. Finished 1528.

Dijon.

68. Bust of Baptist.

Florence.

PITTI, 113. Three Fates.

237. Madonna and Saints.

UFFIZI, 1241. Angel playing Guitar. Madonna and four Saints with

two \_Putti\_ reading, 1517.

BARGELLO, DELLA ROBBIA ROOM. Fresco: Justice.

SS. ANNUNZIATA, R. CLOISTER. Fresco: Assumption.

S. LORENZO. \_Sposalizio\_.

Frankfort a./M.

STÄDELINSTITUT, 14. Madonna.

Paris.

1485. \_Pietà\_.

1486. Challenge of the Pierides.

Siena.

Portrait of Young Man.

Turin.

ARMERIA REALE, F. 3. Designs for Buckler with Wars of Jugurtha and

Marius.

Venice.

ACADEMY, 46. Profile bust of Man in red Cloak and Hat.

Vienna.

COUNT LANCKORONSKI. Madonna. E. Two naked \_Putti\_.

Volterra.

MUNICIPIO. Deposition. 1521.

SARTO \_see\_ ANDREA.

JACOPO DEL SELLAJO.

1441 or 2-1493. Pupil of Fra Filippo; influenced slightly by Castagno's

works; imitated most of his Florentine contemporaries, especially

Botticelli, Ghirlandajo, and Amico di Sandro.

Altenburg.

LINDENAU MUSEUM, 99. Adoration of Magi.

105. Madonna with Tobias and John.

150. St. Jerome.

Arezzo.

SALA II, 9. Madonna against Rose-hedge.

Bergamo.

CARRARA, 167. Bust of Christ holding head of Lance.

Berlin.

94. Meeting of young Christ and Baptist.

1055. \_Pietà\_. 1483.

1132, 1133. Death of Julius Cæsar.

HERR EUGEN SCHWEIZER. Nativity with infant John.

Bonn.

UNIVERSITY GALLERY, 1139. St. Jerome.

Bordeaux.

MUSÉE, 48. Ecce Homo.

Brandenburg a./H.

WREDOWSCHE ZEICHNENSCHULE, 65. Adoration.

Breslau.

SCHLESISCHES MUSEUM, 189. St. Jerome.

Budapest.

56. Esther before Ahasuerus.

(MAGAZINE) 1221. St. Jerome.

1369. St. Jerome.

Caen.

MUSÉE, 58. Madonna with infant John and Angel.

Castiglione Fiorentino.

PINACOTECA, 14. Pool of Bethesda.

Chantilly.

MUSÉE CONDÉ, 14. Madonna in Landscape.

Dijon.

MUSÉE, Donation Maciet. Small Adoration of Magi, with SS. Andrew

and Catherine (?).

Eastnor Castle (Ledbury).

LADY HENRY SOMERSET. Madonna and Saints.

Empoli.

OPERA DEL DUOMO, 29. Madonna and infant John.

33. Madonna in Glory with SS. Peter Martyr and Nicholas.

Englewood (New Jersey, U. S. A.).

MR. D. F. PLATT. St. Jerome.

Fiesole.

S. ANSANO (to be transferred to Museo). Four Triumphs of Petrarch.

Florence.

ACADEMY, 150. \_Pietà\_.

PITTI, 364. Madonna and infant John adoring Child.

UFFIZI, 66-68. Story of Esther.

1573. \_Pietà\_.

BIGALLO. \_Tondo\_: Madonna, Saints, and Angels.

CENACOLO DI S. APPOLONIA. Entombment. Adoration of Magi.

MUSEO DI SAN MARCO, OSPIZIO, 21. Annunciation.

MR. HERBERT P. HORNE. St. Jerome.

S. FREDIANO, SACRISTY. Christ on Cross and Saints.

S. JACOPO SOPRA ARNO, SACRISTY. \_Pietà\_.

S. LUCIA DE' MAGNOLI ("TRA LE ROVINATE"), FIRST ALTAR L.

Annunciation.

LA QUIETE. Adoration of Magi, with Trinity and Angels above.

S. SPIRITO. Antependium: St. Lawrence.

GANGALANDI (between Florence and Signa), S. MARTINO, R. WALL.

Madonna, with Eternal in lunette.

Gloucester.

HIGHNAM COURT, SIR HUBERT PARRY. 23. Madonna and St. Peter Martyr

adoring Child.

32. Head of Angel.

Göttingen.

UNIVERSITY GALLERY, 237. Meeting of Young Christ and John.

Hanover.

PROVINZIALMUSEUM. \_Pietà\_ and other Scenes.

Ince Blundell Hall (Blundellsands, Lancashire).

MR. CHARLES WELD BLUNDELL. Nativity.

Lille.

MUSÉE, 995. Madonna.

Liverpool.

WALKER ART GALLERY, 21. Adventures of Ulysses.

London.

916. Venus and Cupids.

MR. BRINSLEY MARLAY. \_Cassone\_-front: Cupid and Psyche.

MR. CHARLES BUTLER. \_Cassone\_-front: Cupid and Psyche.

EARL CRAWFORD. Brutus and Portia. St. Mary of Egypt. St. Jerome.

Baptist.

EARL OF ILCHESTER. Ecce Homo. Madonna.

MR. CHARLES RICKETTS. Madonna and infant John.

MR. GEORGE SALTING. \_Tondo\_: Madonna and Angels adoring Child.

MR. VERNON WATNEY. Marriage Feast of Nastagio degli Onesti. 1483.

Lyons.

MUSÉE, 62. Deposition.

M. EDOUARD AYNARD. Epiphany. \_Pietà\_.

Marseilles.

MUSÉE. Madonna and Angels (copy of lost Amico di Sandro).

Milan.

CONTI BAGATI VALSECCHI. \_Cassone\_-front: Story of Griselda.

PRINCE TRIVULZIO. Young Baptist. Madonna in Niche (?).

Munich.

1002. St. Sebastian.

1004. Adoration of Magi.

1007. Annunciation. E.

Münster i./W.

KUNSTVEREIN, 1377. Tobias and the Angel.

Nantes.

MUSÉE DES BEAUX ARTS, 220. Madonna (?).

273. Madonna.

MUSÉE DOBRET, 384. Crucifixion.

New Haven (U. S. A.).

JARVES COLLECTION, 41. Madonna adoring Child.

52. St. Jerome.

72. Madonna in Clouds with Cherubim (version of picture by Rosselli

in Uffizi).

80. St. Sebastian. 1479.

82. Diana and Actæon.

85. Creation of Adam and Eve.

New York.

JAMES COLLECTION. \_Cassone\_-front: Story of Actæon.

MR. STANLEY MORTIMER. Madonna adoring Child.

Oxford.

CHRIST CHURCH LIBRARY, 1. Madonna adoring Child.

MR. T. W. JACKSON. Madonna and infant John.

Palermo.

BARON CHIARAMONTE BORDONARO, 62. \_Tondo\_: Nativity.

Paris.

1299. Venus and Cupids.

1300A. Madonna and two Angels (copy of lost Amico di Sandro; Cf.

Marseilles).

1658. St. Jerome. Story of Esther.

M. LÉON BONNAT. Madonna and infant John.

M. GUSTAVE DREYFUS. Madonna and infant John (?).

BARON MICHELE LAZZARONI. \_Pietà\_. Panel for Story of Esther.

M. EUGÈNE RICHTEMBERGER. Nativity.

Peace Dale (Rhode Island, U. S. A.).

MRS. BACON, THE ACORNS. Madonna adoring Child.

Philadelphia.

MR. JOHN G. JOHNSON. Battle Piece. Madonna and Angels against hedge

of Pinks. Story of Nastagio degli Onesti. Madonna adoring Child.

David.

Poitiers.

HÔTEL DE VILLE, 102. Madonna.

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COUNT GREGORI STROGANOFF. Head of Virgin.

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ORATORIO DI S. MARIA DELLE GRAZIE. Annunciation. 1472.

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NEWBATTLE ABBEY. (DALKEITH), MARQUESS OF LOTHIAN. Entombment.

Vienna.

COUNT LANCKORONSKI. Orpheus. St. Sigismund and kneeling Youth. E.

PRINCE LIECHTENSTEIN. \_Tondo\_: Madonna and Angels.

Wiesbaden.

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PAOLO UCCELLO.

1397-1475. Influenced by Donatello.

Florence.

UFFIZI, 52. Battle of S. Romano.

DUOMO, WALL ABOVE ENTRANCE. Fresco; Four Heads of Prophets.

WALL L. OF ENTRANCE. Fresco: Equestrian portrait of Sir John

Hawkwood. 1437.

WINDOWS IN DRUM OF CUPOLA (from his designs). Resurrection;

Nativity; Ascension; Annunciation. 1443.

S. MARIA NOVELLA, CLOISTER. Frescoes: Creation of Adam; Creation of

Animals; Creation and Temptation of Eve. E.

The Flood; Sacrifice of Noah.

London.

583. Battle of S. Romano.

758. Profile of Lady (?).

New York.

METROPOLITAN MUSEUM, MARQUAND COLLECTION. Profiles of Woman and Man

of Portinari Family.

Oxford.

UNIVERSITY MUSEUM, 28. A Hunt.

Paris.

1272. Portraits of Giotto, Uccello, Donatello, Brunelleschi, and

Antonio Manetti. L.

1273. Battle of S. Romano.

MME. EDOUARD ANDRÉ. St. George and the Dragon.

Urbino.

DUCAL PALACE, 89. Story of the Jew and the Host. 1468.

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COUNT LANCKORONSKI. St. George and the Dragon.

DOMENICO VENEZIANO.

About 1400-1461. Probably acquired his rudiments at Venice; formed under

the influence of Donatello, Masaccio, and Fra Angelico.

Berlin.

64. Martyrdom of St. Lucy.

Florence.

UFFIZI, 1305. Madonna and four Saints.

S. CROCE, R. WALL. Fresco: The Baptist and St. Francis. L.

London.

766, 767. Frescoes: Heads of Monks.

1215. Fresco transferred to canvas: Madonna enthroned.

ANDREA VERROCCHIO.

1435-1488. Pupil of Donatello and Alesso Baldovinetti, influenced by

Pesellino.

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London.

296. Madonna and two Angels (designed and superintended by

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93. Sleeping Youth (terra-cotta).

97A. Entombment (terra-cotta).

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BARGELLO. David (bronze). Bust of Woman (marble).

OPERA DEL DUOMO. Decapitation of Baptist (silver relief). 1480.

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S. LORENZO, SACRISTY. Tomb of Cosimo de' Medici (bronze). 1472.

INNER SACRISTY. Lavabo (marble) (in part).

OR SAN MICHELE, OUTSIDE: Christ and St. Thomas (bronze). Finished

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Aix-en-Provence.

MUSÉE: Alunno di Domenico.

Altenburg.

LINDENAU MUSEUM: Amico di Sandro, Fra Angelico, Lorenzo Monaco,

Mainardi, Pesellino, Pier Francesco Fiorentino, Sellajo.

Amsterdam.

DR. OTTO LANZ: Cosimo Rosselli.

Arezzo.

Alunno di Domenico, Rosso, Sellajo.

Ashridge Park (Berkhampstead).

EARL BROWNLOW: Fra Bartolommeo, Fra Filippo.

Asolo.

CANONICA DELLA PARROCCHIA: Bacchiacca.

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S. FRANCESCO: Cimabue, Giotto and Assistants, Pollajuolo.

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BOWES MUSEUM: Franciabigio.

Bergamo.

CARRARA: Sellajo.

LOCHIS: Albertinelli.

MORELLI: Albertinelli, Amico di Sandro, Bacchiacca, Baldovinetti,

Botticelli, Botticini, Bronzino, Ridolfo Ghirlandajo, Lorenzo

Monaco, Pesellino, Pier Francesco Fiorentino, Pontormo.

Berlin.

Amico di Sandro, Andrea del Sarto, Fra Angelico, Bacchiacca,

Baldovinetti, Fra Bartolommeo, Benozzo, Botticelli, Botticini,

Bronzino, Bugiardini, Carli, Credi, Franciabigio, Garbo, Ridolfo

Ghirlandajo, Assistant of Giotto, Granacci, Filippino Lippi, Fra

Filippo Lippi, Lorenzo Monaco, Mainardi, Masaccio, Michelangelo,

Pesellino, Pier di Cosimo, Pier Francesco Fiorentino, The

Pollajuoli, Pontormo, Cosimo Rosselli, Sellajo, Domenico

Veneziano, Verrocchio.

SIMON COLLECTION: Amico di Sandro, Bronzino, Garbo.

MUSEUM OF INDUSTRIAL ART: Bugiardini.

PALACE OF EMPEROR WILLIAM I: Bugiardini.

HERR VON DIRKSEN: Pontormo.

VON KAUFMANN COLLECTION: Botticelli, Carli, Lorenzo Monaco,

Orcagna, Pier di Cosimo.

HERR EUGEN SCHWEIZER: Bacchiacca, Franciabigio, Sellajo.

HERR EDWARD SIMON: Amico di Sandro.

Besançon.

MUSÉE: Bronzino.

CATHEDRAL: Fra Bartolommeo.

Béziers.

MUSÉE: Benozzo.

Bologna.

Bugiardini, Franciabigio, Assistant of Giotto.

S. DOMENICO: Filippino Lippi, Michelangelo.

Bonn.

UNIVERSITY GALLERY: Bugiardini, Sellajo.

Bordeaux.

MUSÉE: Sellajo.

Borgo San Lorenzo (Mugello).

CHIESA DEL CROCIFISSO: Pier di Cosimo.

Borgo San Sepolcro.

MUNICIPIO: Pontormo.

ORFANELLE: Rosso.

Boston (U. S. A.).

MRS. J. L. GARDNER: Fra Angelico, Bacchiacca, Botticelli,

Botticini, Bronzino, Giotto, Masaccio, Pesellino, Antonio

Pollajuolo.

MRS. QUINCY A. SHAW: Mainardi.

Bowood Park (Calne).

MARQUESS OF LANSDOWNE: Bugiardini.

Brandenburg a./H.

WREDOWSCHE ZEICHNENSCHULE: Sellajo.

Brant Broughton (Lincolnshire).

REV. ARTHUR F. SUTTON: Fra Angelico, Lorenzo Monaco, Masaccio.

Bremen.

KUNSTHALLE: Masolino.

Breslau.

SCHLESISCHES MUSEUM: Cosimo Rosselli, Sellajo.

Brocklesby (Lincolnshire).

EARL OF YARBOROUGH: Bacchiacca.

Bruges.

NOTRE DAME. Michelangelo.

Brunswick.

Lorenzo Monaco.

Brussels.

Franciabigio, Pier Francesco Fiorentino.

MUSÉE DE LA VILLE: Franciabigio.

Budapest.

Amico di Sandro, Bacchiacca, Bronzino, Bugiardini, Ridolfo

Ghirlandajo, Granacci, Orcagna, Pier Francesco Fiorentino.

Caen.

MUSÉE: Sellajo.

Cambridge.

FITZWILLIAM MUSEUM: Albertinelli, Credi, Lorenzo Monaco, Cosimo

Rosselli.

Cambridge (U. S. A.).

FOGG MUSEUM: Fra Bartolommeo, Benozzo, Pier Francesco Fiorentino.

Carlsruhe.

Credi.

Carmignano (near Florence).

PARISH CHURCH. Pontormo.

Cassel.

Bacchiacca, Bronzino, Granacci, Lorenzo Monaco.

Castel Fiorentino.

CAPPELLA DI S. CHIARA: Benozzo.

MADONNA DELLA TOSSE: Benozzo.

Castelnuovo di Val d'Elsa.

S. BARBARA: Pier Francesco Fiorentino.

Castiglione d'Olona (Varesotto).

PALAZZO CASTIGLIONE: Masolino.

CHURCH: Masolino.

BAPTISTERY: Masolino.

Castiglione Fiorentino.

PINACOTECA: Sellajo.

COLLEGIATA: Credi.

Certaldo.

PALAZZO DEI PRIORI: Pier Francesco Fiorentino.

CAPPELLA DEL PONTE D'AGLIENA: Benozzo, Pier Francesco Fiorentino.

Chantilly.

MUSÉE CONDÉ: Amico di Sandro, Franciabigio, Granacci, Pesellino,

Pier di Cosimo, Sellajo.

Chartres.

MUSÉE: Albertinelli.

Chatsworth.

DUKE OF DEVONSHIRE: Ridolfo Ghirlandajo.

Chicago.

MR. MARTIN RYERSON: Botticini.

Città di Castello.

Granacci.

DUOMO: Rosso.

Cleveland (U. S. A.).

HOLDEN COLLECTION: Botticini, Credi, Pier Francesco Fiorentino.

Colle di Val d'Elsa.

PALAZZO ANTICO DEL COMUNE: Pier Francesco Fiorentino.

VIA GOZZINO: Pier Francesco Fiorentino.

VIA S. LUCIA: Pier Francesco Fiorentino.

S. AGOSTINO: Ridolfo Ghirlandajo.

Cologne.

Benozzo, Mainardi, Cosimo Rosselli.

Copenhagen.

THORWALDSEN MUSEUM: Filippino Lippi, Lorenzo Monaco.

Cortona.

SIGNOR COLONNESI: Cosimo Rosselli.

S. DOMENICO: Fra Angelico.

GESÙ: Fra Angelico.

Cracow.

POTOCKI COLLECTION: Franciabigio.

Darmstadt.

Granacci.

Detroit (U. S. A.).

Pier Francesco Fiorentino.

Dijon.

MUSÉE: Bacchiacca, Bugiardini, Franciabigio, Pier Francesco

Fiorentino, Rosso, Sellajo.

Dresden.

Alunno di Domenico, Andrea del Sarto, Bacchiacca, Botticelli,

Carli, Credi, Franciabigio, Garbo, Mainardi, Pier di Cosimo.

Dublin.

NATIONAL GALLERY: Granacci.

Dulwich (near London).

Pier di Cosimo.

Düsseldorf.

ACADEMY: Fra Angelico, Carli, Cosimo Rosselli.

Dzikow (Poland).

M. ZANISLAS TARNOWSKI: Pontormo.

Eastnor Castle (Ledbury).

LADY HENRY SOMERSET: Carli, Pier Francesco Fiorentino, Cosimo

Rosselli, Sellajo.

Empoli.

OPERA DEL DUOMO: Botticini, Lorenzo Monaco, Pesellino, Pier

Francesco Fiorentino, Cosimo Rosselli, Sellajo.

BAPTISTERY: Masolino.

S. STEFANO: Masolino.

Englewood (New Jersey, U. S. A.).

MR. DANIEL FELLOWS PLATT: Pier Francesco Fiorentino, Sellajo.

Esher.

MR. HERBERT F. COOK: Carli.

Fiesole.

S. ANSANO (to be transferred to Museo): Lorenzo Monaco, Sellajo.

DUOMO: Cosimo Rosselli.

S. FRANCESCO: Pier di Cosimo.

Figline (Val d'Arno Superiore).

S. PIERO AL TERRENO: Bugiardini.

Florence.

ACADEMY: Albertinelli, Alunno di Domenico, Andrea del Sarto, Fra

Angelico, Baldovinetti, Fra Bartolommeo, Benozzo, Botticelli,

Botticini, Cimabue, Credi, Franciabigio, Garbo, Domenico and

Ridolfo Ghirlandajo, Giotto, Granacci, Filippino Lippi, Fra

Filippo Lippi, Lorenzo Monaco, Masaccio, Michelangelo, Orcagna,

Pesellino, Pontormo, Cosimo Rosselli, Sellajo, Verrocchio.

BARGELLO: Assistant of Giotto, Lorenzo Monaco, Mainardi,

Michelangelo, Orcagna, Pier Francesco Fiorentino, Antonio

Pollajuolo, Rosso, Verrocchio.

PITTI: Albertinelli, Amico di Sandro, Andrea del Sarto, Bacchiacca,

Fra Bartolommeo, Botticini, Bronzino, Bugiardini, Franciabigio,

Ridolfo Ghirlandajo, Granacci, Filippino Lippi, Fra Filippo

Lippi, Pier di Cosimo, Pontormo, Rosso, Sellajo.

UFFIZI: Albertinelli, Alunno di Domenico, Andrea del Sarto, Fra

Angelico, Baldovinetti, Fra Bartolommeo, Benozzo, Botticelli,

Botticini, Bronzino, Bugiardini, Carli, Castagno, Credi,

Franciabigio, Domenico and Ridolfo Ghirlandajo, Assistant of

Giotto, Granacci, Leonardo, Filippino Lippi, Fra Filippo Lippi,

Lorenzo Monaco, Mainardi, Michelangelo, Orcagna, Pier di Cosimo,

Pier Francesco Fiorentino, The Pollajuoli, Pontormo, Cosimo

Rosselli, Rosso, Sellajo, Paolo Uccello, Domenico Veneziano,

Verrocchio.

BIBLIOTECA LAURENZIANA: Lorenzo Monaco.

BIGALLO: Ridolfo Ghirlandajo, Sellajo.

BOBOLI GARDENS: Michelangelo.

CASA BUONARROTI: Michelangelo.

CENACOLO DI S. APPOLONIA: Botticini, Castagno, Pier Francesco

Fiorentino, Sellajo.

CENACOLO DI FOLIGNO: Amico di Sandro.

CHIOSTRO DELLO SCALZO: Andrea del Sarto, Franciabigio.

COLLEGIO MILITARE: Pontormo.

HOSPITAL: Castagno, Lorenzo Monaco.

INNOCENTI, GALLERY: Alunno di Domenico, Pier di Cosimo.

ISTITUTO DEI MINORENNI CORRIGENDI: Granacci.

SAN LORENZO, NEW SACRISTY: Michelangelo.

MUSEO DI SAN MARCO: Alunno di Domenico, Fra Angelico, Fra

Bartolommeo, Bugiardini, Domenico Ghirlandajo, Lorenzo Monaco,

Pontormo, Sellajo.

OPERA DEL DUOMO: Antonio Pollajuolo, Verrocchio.

PALAZZO RICCARDI: Benozzo, Fra Filippo Lippi.

PALAZZO VECCHIO: Bronzino, Domenico and Ridolfo Ghirlandajo,

Verrocchio.

(PITTI, see above).

SAN SALVI: Andrea del Sarto.

SCUOLE ELEMENTARE (Via della Colonna): Carli.

(UFFIZI, see above).

VIA CONSERVATORIO CAPPONI, No. ii.: Carli.

VIA RICASOLI: Cosimo Rosselli.

PALAZZO ALESSANDRI: Benozzo, Fra Filippo Lippi.

MR. B. BERENSON: Baldovinetti, Bronzino, Carli, Orcagna, Cosimo

Rosselli.

DUCA DI BRINDISI: Botticini, Carli.

MR. HENRY WHITE CANNON, Villa Doccia: Carli.

PALAZZO CAPPONI, Marchese Farinola: Botticelli, Pontormo.

PALAZZO CORSINI: Albertinelli, Amico di Sandro, Andrea del Sarto,

Bacchiacca, Carli, Ridolfo Ghirlandajo, Filippino Lippi,

Pontormo, Cosimo Rosselli.

MME. FINALI, Villa Landau: Cosimo Rosselli.

MR. HERBERT P. HORNE: Benozzo, Filippino Lippi, Pier di Cosimo,

Sellajo.

MR. EDMUND HOUGHTON: Pier Francesco Fiorentino.

CONTESSA LARDAREL: Botticini.

MR. CHARLES LOESER: Lorenzo Monaco.

CONTE NICCOLINI: Bacchiacca.

CONTE FERNANDO DEI NOBILI: Pier Francesco Fiorentino, Sellajo.

SIGNOR ANGELO ORVIETO: Cosimo Rosselli.

PALAZZO PITTI: Botticelli.

PALAZZO PUCCI: Credi.

MARCHESE MANELLI RICCARDI: Alunno di Domenico.

MRS. ROSS, POGGIO GHERARDO: Carli.

CONTE SERRISTORI: Bacchiacca, Pier Francesco Fiorentino.

MARCHESE PIO STROZZI: Botticini.

PALAZZO TORRIGIANI: Ridolfo Ghirlandajo, Filippino Lippi, Mainardi.

TORRE DEL GALLO (VILLINO): Antonio Pollajuolo.

S. AMBROGIO: Baldovinetti, Carli, Filippino Lippi, Cosimo Rosselli.

SS. ANNUNZIATA: Andrea del Sarto, Baldovinetti, Castagno,

Franciabigio, Pontormo, Cosimo Rosselli, Rosso.

BADIA: Filippino Lippi, Orcagna.

LA CALZA (PORTA ROMANA): Franciabigio.

CARMINE: Filippino Lippi, Masaccio, Masolino.

S. CROCE: Bugiardini, Giotto and Assistants, Lorenzo Monaco,

Mainardi, Orcagna, Cosimo Rosselli, Domenico Veneziano.

S. DOMENICO DI FIESOLE: Fra Angelico, Credi.

DUOMO: Baldovinetti, Castagno, Credi, Domenico Ghirlandajo,

Michelangelo, Paolo Uccello.

S. FELICE: Assistant of Giotto.

S. FELICITA: Pontormo.

S. FRANCESCO DELLE STIMMATE: Pier Francesco Fiorentino.

S. FREDIANO: Sellajo.

S. GIOVANNINO DEI CAVALIERI: Lorenzo Monaco, Pier Francesco

Fiorentino, Sellajo.

S. GIUSEPPE: Lorenzo Monaco.

INNOCENTI (CHURCH): Alunno di Domenico, Domenico Ghirlandajo,

S. JACOPO SOPRA ARNO: Sellajo.

S. LORENZO: Bronzino, Fra Filippo Lippi, Pier di Cosimo, Rosso,

Verrocchio.

S. LUCIA DE' MAGNOLI (TRA LE ROVINATE): Sellajo.

S. MARCO: Baldovinetti, Fra Bartolommeo.

S. M. MADDALENA DEI PAZZI: Carli, Cosimo Rosselli.

S. M. NOVELLA: Bugiardini, Domenico Ghirlandajo, Filippino Lippi,

Masaccio, Orcagna, Paolo Uccello.

S. MARGHERITA A MONTICI: Assistant of Giotto.

S. MICHELE VISDOMINI: Pontormo.

S. MINIATO: Baldovinetti, Assistant of Giotto, Antonio Pollajuolo.

S. NICCOLÒ: Piero Pollajuolo.

CHIOSTRO DEGLI OBLATI (25 VIA S. EGIDIO): Lorenzo Monaco.

OGNISSANTI: Botticelli, Domenico Ghirlandajo.

CHIESA DI ORBETELLO: Mainardi.

OR SAN MICHELE: Credi, Orcagna, Verrocchio.

S. PANCRAZIO: Baldovinetti.

PAZZI CHAPEL: Baldovinetti.

S. PROCOLO: Carli.

LA QUIETE: Ridolfo Ghirlandajo, Sellajo.

S. SPIRITO: Botticini, Carli, Credi, Filippino Lippi, Sellajo.

S. TRINITA: Baldovinetti, Domenico Ghirlandajo, Lorenzo Monaco.

Places near Florence:

BROZZI, FATTORIA ORSINI: Mainardi.

S. ANDREA: Botticini, Carli.

CERTOSA: Albertinelli, Orcagna, Pontormo.

CORBIGNANO (NEAR SETTIGNANO), CAPPELLA VANELLA: Botticelli.

GANGALANDI (BETWEEN FLORENCE AND SIGNA), S. MARTINO: Sellajo.

BADIA DI PASSIGNANO (TAVERNELLE), REFECTORY: Domenico Ghirlandajo.

PIAN DI MUGNONE, S. M. MADDALENA: Fra Bartolommeo.

POGGIO A CAJANO (ROYAL VILLA): Andrea del Sarto, Franciabigio,

Filippino Lippi, Pontormo.

QUINTOLE, S. PIETRO: Granacci.

SCANDICCI, COMTESSE DE TURENNE: Credi.

VILLAMAGNA, S. DONNINO: Granacci.

Forlì.

Credi.

Frankfort a./M.

STÄDELINSTITUT: Pier Francesco Fiorentino, Pontormo, Rosso.

Frome (Somerset).

LADY HORNER, MELLS PARK: Pier Francesco Fiorentino.

Geneva.

MUSÉE: Albertinelli.

Genoa.

PALAZZO ADORNO: Cosimo Rosselli.

PALAZZO BIANCO: Filippino Lippi, Pontormo.

PALAZZO BRIGNOLE-SALE: Pontormo.

Glasgow.

CORPORATION GALLERY: Garbo.

MR. WILLIAM BEATTIE: Credi, Ridolfo Ghirlandajo, Pier di Cosimo.

MR. JAMES MANN: Granacci.

Gloucester.

HIGHNAM COURT, SIR HUBERT PARRY: Albertinelli, Credi, Lorenzo

Monaco, Pesellino, Pier Francesco Fiorentino, Sellajo.

Göttingen.

UNIVERSITY GALLERY: Botticini, Credi, Pier Francesco Fiorentino,

Sellajo.

Grenoble.

MUSÉE: Fra Bartolommeo.

Gubbio.

Pier Francesco Fiorentino.

The Hague.

Albertinelli, Bronzino, Pier di Cosimo.

Hamburg.

WEBER COLLECTION: Credi, Franciabigio, Mainardi, Pier Francesco

Fiorentino.

Hanover.

KESTNER MUSEUM: Credi.

PROVINZIALMUSEUM: Sellajo.

Harrow-on-the-Hill.

REV. J. STOGDON: Pier di Cosimo, Pier Francesco Fiorentino.

Hatfield.

MR. CHARLES BUTLER, WARREN WOOD: Pier Francesco Fiorentino,

Pontormo.

Hildesheim.

Mainardi.

Horsmonden (Kent).

MRS. AUSTEN, CAPEL MANOR: Alunno di Domenico, Amico di Sandro.

Ince Blundell Hall (Lancashire).

MR. CHARLES WELD BLUNDELL: Sellajo.

Kiel.

PROF. MARTIUS: Filippino Lippi.

Le Mans.

MUSÉE: Carli, Pier Francesco Fiorentino.

Lewes.

MR. E. P. WARREN, LEWES HOUSE: Filippino Lippi.

Lille.

MUSÉE: Pier Francesco Fiorentino, Sellajo.

Liverpool.

WALKER ART GALLERY: Alunno di Domenico, Pier Francesco Fiorentino,

Cosimo Rosselli, Sellajo.

Locko Park (near Derby).

MR. CHARLES DRURY-LOWE: Bacchiacca, Benozzo, Carli, Castagno,

Mainardi.

London.

Amico di Sandro, Andrea del Sarto, Fra Angelico, Bacchiacca, Fra

Bartolommeo, Benozzo, Botticelli, Botticini, Bronzino,

Bugiardini, Castagno, Credi, Franciabigio, Domenico and Ridolfo

Ghirlandajo, Filippino and Fra Filippo Lippi, Lorenzo Monaco,

Mainardi, Michelangelo, Orcagna, Pier di Cosimo, Pier Francesco

Fiorentino, Antonio Pollajuolo, Pontormo, Cosimo Rosselli,

Sellajo, Paolo Uccello, Domenico Veneziano, Verrocchio.

H. M. THE KING, BUCKINGHAM PALACE: Benozzo.

BURLINGTON HOUSE, DIPLOMA GALLERY: Leonardo, Michelangelo.

HERTFORD HOUSE: Andrea del Sarto, Pier di Cosimo.

VICTORIA AND ALBERT MUSEUM: Amico di Sandro, Benozzo, Granacci,

Michelangelo, Pier Francesco Fiorentino, Antonio Pollajuolo.

BEIT COLLECTION: Michelangelo.

MR. ROBERT BENSON: Amico di Sandro, Andrea del Sarto, Botticini,

Carli, Franciabigio, Garbo, Domenico Ghirlandajo, Granacci,

Filippino Lippi, Pier di Cosimo.

MR. CHARLES BRINSLEY MARLAY: Alunno di Domenico, Botticini,

Sellajo.

DUKE OF BUCCLEUGH: Granacci.

MR. CHARLES BUTLER: Bacchiacca, Botticini, Credi, Pier Francesco

Fiorentino, Cosimo Rosselli, Sellajo.

EARL CRAWFORD: Sellajo.

MR. WILLIAM E. GREY: Pier Francesco Fiorentino.

MRS. LOUISA HERBERT: Pier Francesco Fiorentino.

MR. J. P. HESELTINE: Botticelli.

COL. G. L. HOLFORD, DORCHESTER HOUSE: Fra Bartolommeo, Garbo,

Pesellino.

LADY HORNER: Pier Francesco Fiorentino.

SIR H. HOWORTH: Mainardi.

EARL OF ILCHESTER, HOLLAND HOUSE: Sellajo.

SIR KENNETH MUIR MACKENZIE: Alunno di Domenico.

MR. LUDWIG MOND: Fra Bartolommeo, Botticelli, Domenico Ghirlandajo,

Pontormo.

MR. J. PIERPONT MORGAN: Castagno, Domenico Ghirlandajo.

EARL OF NORTHBROOK: Fra Bartolommeo, Bugiardini, Franciabigio.

EARL OF PLYMOUTH: Pier di Cosimo, Pontormo.

MR. CHARLES RICKETTS: Garbo, Pier di Cosimo, Sellajo.

MR. C. N. ROBINSON: Benozzo.

EARL OF ROSEBERY: Credi.

MR. LEOPOLD DE ROTHSCHILD: Andrea del Sarto.

MR. GEORGE SALTING: Domenico and Ridolfo Ghirlandajo, Mainardi,

Sellajo.

SIR HENRY SAMUELSON: Garbo, Filippino Lippi.

MR. A. E. STREET: Pier di Cosimo.

MRS. J. E. TAYLOR: Fra Angelico.

MR. T. VASEL: Franciabigio.

MR. HENRY WAGNER: Lorenzo Monaco, Pier Francesco Fiorentino.

MR. VERNON WATNEY: Sellajo.

SIR JULIUS WERNHER: Filippino Lippi.

MR. FREDERICK A. WHITE: Bacchiacca.

EARL OF YARBOROUGH: Franciabigio.

Longleat (Warminster).

MARQUESS OF BATH: Alunno di Domenico, Credi, Mainardi.

Lovere.

GALLERIA TADINI: Alunno di Domenico.

Lucardo (near Certaldo).

PARISH CHURCH: Ridolfo Ghirlandajo.

Lucca.

Fra Bartolommeo, Bronzino, Carli, Pontormo.

MARCHESE MANSI (S. M. FORISPORTAM): Granacci.

DUOMO: Fra Bartolommeo, Domenico Ghirlandajo, Cosimo Rosselli.

S. FRANCESCO: Cosimo Rosselli.

S. MICHELE: Filippino Lippi.

Lyons.

MUSÉE: Sellajo.

M. EDOUARD AYNARD: Fra Angelico, Garbo, Fra Filippo Lippi,

Mainardi, Pier di Cosimo, Sellajo.

Madrid.

MUSÉE DEL PRADO: Andrea del Sarto, Fra Angelico.

DUKE OF ALBA: Albertinelli, Fra Angelico.

Marseilles.

MUSÉE: Sellajo.

Mayence.

Credi.

Meiningen.

GRAND DUCAL PALACE: Amico di Sandro, Benozzo.

Milan.

AMBROSIANA: Botticelli.

BORROMEO: Alunno di Domenico, Pier di Cosimo.

BRERA: Benozzo, Bronzino.

POLDI-PEZZOLI: Albertinelli, Alunno di Domenico, Botticelli, Carli,

Pesellino, Sellajo, Verrocchio.

CONTI BAGATI VALSECCHI: Sellajo.

CONTE CASATTI: Credi, Cosimo Rosselli.

COMM. BENIGNO CRESPI: Bacchiacca, Ridolfo Ghirlandajo, Granacci,

Lorenzo Monaco, Mainardi.

DR. GUSTAVO FRIZZONI: Bacchiacca.

CAV. ALDO NOSEDA: Lorenzo Monaco.

PRINCE TRIVULZIO: Amico di Sandro, Michelangelo, Pier di Cosimo,

Pontormo, Sellajo.

S. MARIA DELLE GRAZIE: Bugiardini, Leonardo.

Modena.

Botticini, Bugiardini, Franciabigio.

Mombello (near Milan).

PRINCE PIO DI SAVOIA: Bugiardini.

Montefalco.

PINACOTECA (S. FRANCESCO): Benozzo.

S. FORTUNATO: Benozzo.

Montefortino (near Amandola, Marches).

MUNICIPIO: Botticini, Pier Francesco Fiorentino.

Montemarciano (Val d'Arno Superiore).

Masaccio.

Montepulciano.

Carli.

Munich.

ALTE PINAKOTEK: Albertinelli, Fra Angelico, Bacchiacca, Credi,

Garbo, Giotto and Assistant, Granacci, Fra Filippo Lippi,

Mainardi, Masolino, Sellajo.

LOTZBECK COLLECTION: Lorenzo Monaco.

Münster i./W.

KUNSTVEREIN: Mainardi, Cosimo Rosselli, Sellajo.

Nantes.

MUSÉE DES BEAUX ARTS: Sellajo.

MUSÉE DOBRET: Sellajo.

Naples.

Amico di Sandro, Andrea del Sarto, Fra Bartolommeo, Garbo,

Filippino Lippi, Masaccio, Masolino.

MUSEO FILANGIERI: Amico di Sandro.

Narbonne.

MUSÉE: Pier Francesco Fiorentino.

Narni.

MUNICIPIO: Alunno di Domenico, Benozzo, Domenico Ghirlandajo.

New Haven (Conn., U. S. A.).

JARVES COLLECTION: Alunno di Domenico, Domenico and Ridolfo

Ghirlandajo, Granacci, Filippino Lippi, Lorenzo Monaco, Orcagna,

Pier di Cosimo, Pier Francesco Fiorentino, Antonio Pollajuolo,

Pontormo, Sellajo.

Newlands Manor (Hampshire).

COL. CORNWALLIS WEST: Pier di Cosimo.

Newport. (U. S. A.).

MR. THEODORE M. DAVIS, THE REEF: Bugiardini.

New York.

METROPOLITAN MUSEUM: Bugiardini, Pier di Cosimo, Piero Pollajuolo,

Paolo Uccello.

MRS. GOULD: Bronzino.

HAVEMEYER COLLECTION: Bronzino.

JAMES COLLECTION: Sellajo.

MR. STANLEY MORTIMER: Sellajo.

MR. RUTHERFORD STUYVESANT: Franciabigio.

MR. SAMUEL UNTERMEYER: Albertinelli.

Nîmes.

GOWER COLLECTION: Franciabigio.

Olantigh Towers (Wye).

MR. ERLE-DRAX: Bugiardini, Carli.

Oldenburg.

Bugiardini, Pontormo.

Orvieto.

DUOMO: Fra Angelico.

Oxford.

CHRIST CHURCH LIBRARY: Alunno di Domenico, Amico di Sandro,

Bacchiacca, Carli, Granacci, Filippino Lippi, Pier di Cosimo,

Sellajo.

UNIVERSITY GALLERIES: Bronzino, Credi, Granacci, Fra Filippo Lippi,

Mainardi, Paolo Uccello.

MR. T. W. JACKSON: Franciabigio, Sellajo.

Padua.

ARENA CHAPEL: Giotto.

Palermo.

BARON CHIARAMONTE BORDONARO: Alunno di Domenico, Botticini,

Mainardi, Orcagna, Pier Francesco Fiorentino, Pontormo, Sellajo.

Panshanger (Hertford).

Fra Bartolommeo, Granacci, Pontormo.

Panzano (between Florence and Siena).

S. MARIA: Botticini.

Parcieux (near Trévoux).

LA GRANGE BLANCHE, M. HENRI CHALANDON: Botticini, Lorenzo Monaco,

Pier Francesco Fiorentino.

Paris.

LOUVRE: Albertinelli, Alunno di Domenico, Amico di Sandro, Andrea

del Sarto, Fra Angelico, Baldovinetti, Fra Bartolommeo, Benozzo,

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Credi, Franciabigio, Domenico and Ridolfo Ghirlandajo, Assistant

of Giotto, Leonardo, Fra Filippo Lippi, Lorenzo Monaco,

Mainardi, Michelangelo, Pesellino, Pier di Cosimo, Piero

Pollajuolo, Pontormo, Cosimo Rosselli, Rosso, Sellajo, Paolo

Uccello.

MUSÉE DES ARTS DECORATIFS: Bugiardini, Cosimo Rosselli.

BARONNE D'ADELSWARD: Benozzo.

MME. EDOUARD ANDRÉ: Baldovinetti, Botticini, Bugiardini, Pier

Francesco Fiorentino, Cosimo Rosselli, Paolo Uccello.

COMTESSE ARCONATI-VISCONTI: Botticini, Mainardi.

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M. GEORGES CHALANDON: Fra Angelico.

M. JEAN DOLLFUS: Alunno di Domenico, Granacci.

M. GUSTAVE DREYFUS: Credi, Mainardi, Sellajo, Verrocchio.

M. HENRI HEUGEL: Botticini, Garbo, Pier Francesco Fiorentino.

BARON MICHELE LAZZARONI: Carli, Sellajo.

COMTE PASTRE: Amico di Sandro.

M. EMILE RICHTEMBERGER: Carli, Granacci, Sellajo.

BARON EDOUARD DE ROTHSCHILD: Garbo.

BARON ARTHUR SCHICKLER: Verrocchio.

BARON SCHLICHTING: Amico di Sandro.

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M. NOEL VALOIS: Fra Angelico.

Parma.

Fra Angelico, Garbo.

Pavia.

GALLERIA MALASPINA: Pier Francesco Fiorentino.

Peace Dale (Rhode Island, U. S. A.).

MRS. BACON, THE ACORNS: Sellajo.

Périgueux.

MUSÉE: Amico di Sandro.

Perugia.

Fra Angelico, Benozzo.

MARCHESE MENICONI BRACCESCHI: Pier Francesco Fiorentino.

Petworth House (Sussex).

LORD LECONFIELD: Andrea del Sarto.

Philadelphia.

MR. JOHN G. JOHNSON: Amico di Sandro, Fra Bartolommeo,

Franciabigio, Granacci, Mainardi, Pier di Cosimo, Pier Francesco

Fiorentino, Cosimo Rosselli, Sellajo.

MR. PETER WIDENER: Benozzo, Bugiardini, Ridolfo Ghirlandajo, Pier

Francesco Fiorentino.

Pinerolo (Piedmont).

VILLA LAMBA DORIA: Franciabigio.

Pisa.

MUSEO CIVICO: Fra Angelico, Benozzo, Carli, Domenico Ghirlandajo,

Masaccio.

CAMPO SANTO: Benozzo.

RICOVERO: Benozzo.

UNIVERSITÀ DEI CAPPELLANI: Benozzo.

S. CATERINA: Albertinelli.

DUOMO: Andrea del Sarto.

S. MATTEO: Carli.

S. STEFANO: Bronzino.

Pistoia.

DUOMO: Credi, Verrocchio.

MADONNA DEL LETTO: Credi.

S. PIETRO MAGGIORE: Ridolfo Ghirlandajo.

Poggibonsi.

S. LUCCHESE: Carli.

Poitiers.

HÔTEL DE VILLE: Sellajo.

Pontormo (near Empoli).

PARISH CHURCH: Pontormo.

Posen.

RACZYNSKI COLLECTION: Lorenzo Monaco.

Prato.

Botticini, Carli, Filippino Lippi, Lorenzo Monaco.

TABERNACLE IN STREET: Filippino Lippi.

DUOMO: Ridolfo Ghirlandajo, Fra Filippo Lippi.

Reigate.

THE PRIORY, MR. SOMERS SOMERSET: Ridolfo Ghirlandajo, Cosimo

Rosselli.

Richmond (Surrey).

SIR FREDERICK COOK: Bacchiacca, Fra Bartolommeo, Botticini, Fra

Filippo Lippi, Lorenzo Monaco, Pier Francesco Fiorentino.

Rome.

BARBERINI GALLERY: Franciabigio, Pontormo.

BORGHESE GALLERY: Albertinelli, Andrea del Sarto, Bacchiacca,

Bronzino, Bugiardini, Credi, Franciabigio, Granacci, Pier di

Cosimo, Pontormo.

COLONNA GALLERY: Alunno di Domenico, Bronzino, Bugiardini.

CORSINI GALLERY: Fra Angelico, Fra Bartolommeo, Bronzino,

Bugiardini, Franciabigio, Granacci, Pier di Cosimo, Pontormo.

DORIA GALLERY: Bronzino.

LATERAN (presently to be united with the Vatican): Fra Bartolommeo,

Benozzo, Fra Filippo Lippi.

VATICAN, PINACOTECA: Fra Angelico, Leonardo.

MUSEO CRISTIANO (presently to be united with the Pinacoteca): Fra

Angelico, Benozzo, Lorenzo Monaco, Mainardi, Masolino.

CHAPEL OF NICHOLAS V: Fra Angelico.

CAPPELLA PAOLINA: Michelangelo.

SIXTINE CHAPEL: Botticelli, Domenico Ghirlandajo, Michelangelo,

Pier di Cosimo, Cosimo Rosselli.

PRINCE COLONNA: Bugiardini.

PRINCE DORIA: Bronzino, Fra Filippo Lippi, Pesellino.

MISS HERTZ: Bacchiacca.

MR. LUDWIG MOND: Fra Filippo Lippi, Cosimo Rosselli.

PALAZZO RONDANINI: Michelangelo.

PRINCE ROSPIGLIOSI: Bronzino.

CONTESSA SPALETTI: Bugiardini.

COUNT GREGORI STROGANOFF: Amico di Sandro, Fra Angelico, Mainardi,

Sellajo.

MARCHESE VISCONTI VENOSTA: Fra Bartolommeo.

ARACOELI: Benozzo.

S. CLEMENTE: Masolino.

S. GIOVANNI LATERANO: Giotto.

S. MARIA SOPRA MINERVA: Filippino Lippi, Michelangelo.

ST. PETER'S: Assistant of Giotto, Michelangelo, Antonio Pollajuolo.

S. PIETRO IN VINCOLI: Michelangelo.

San Gemignano.

MUNICIPIO: Benozzo, Mainardi, Pier Francesco Fiorentino.

OSPEDALE DI S. FINA: Mainardi.

S. GIOVANNI: Mainardi.

S. AGOSTINO: Benozzo, Mainardi, Pier Francesco Fiorentino.

S. ANDREA: Benozzo.

CAPPELLA DI MONTE: Pier Francesco Fiorentino.

COLLEGIATA: Benozzo, Domenico Ghirlandajo, Mainardi, Pier Francesco

Fiorentino, Piero Pollajuolo.

S. JACOPO: Pier Francesco Fiorentino.

S. LUCIA: Pier Francesco Fiorentino.

MONTE OLIVETO: Benozzo, Mainardi.

PANCOLE (near San Gemignano), S. MARIA ASSUNTA: Pier Francesco

Fiorentino.

PIEVE DI ULIGNANO (near San Gemignano), S. BARTOLOMMEO: Pier

Francesco Fiorentino.

San Giovanni Valdarno.

ORATORIO DI S. M. DELLE GRAZIE: Sellajo.

San Miniato al Tedesco (Val d'Arno).

S. DOMENICO: Carli.

Scotland.

CAWDER HOUSE, (BISHOPBRIGGS) CAPT. ARCHIBALD STIRLING: Pier di

Cosimo.

(GLASGOW, Cf. under G.)

GOSFORD HOUSE EARL OF WEMYSS: Albertinelli, Botticini, Masolino,

Pier di Cosimo.

KIER (DUNBLANE), CAPT. ARCHIBALD STIRLING: Pontormo.

LANGTON (DUNS), HON. MRS. BAILLIE-HAMILTON: Alunno di Domenico,

Bugiardini.

NEWBATTLE ABBEY (DALKEITH), MARQUESS OF LOTHIAN: Amico di Sandro,

Pier di Cosimo, Pontormo, Sellajo.

ROSSIE PRIORY (INCHTURE, PERTHSHIRE), LORD KINNAIRD: Granacci.

Sermoneta.

PARISH CHURCH: Benozzo.

Sheffield.

RUSKIN MUSEUM: Verrocchio.

Siena.

Albertinelli, Lorenzo Monaco, Pier Francesco Fiorentino, Rosso.

PALAZZO SARACINI: Bugiardini, Mainardi.

S. MARIA DEGLI ANGELI: Carli.

MONASTERO DEL SANTUCCIO: Pier di Cosimo.

Sinalunga (Val di Chiana).

S. MARTINO: Pier Francesco Fiorentino.

Spoleto.

DUOMO: Fra Filippo Lippi.

Staggia (near Siena).

S. MARIA ASSUNTA: The Pollajuoli.

Stockholm.

ROYAL PALACE: Botticini, Pier di Cosimo.

St. Petersburg.

HERMITAGE: Andrea del Sarto, Fra Angelico, Fra Bartolommeo,

Botticelli, Bugiardini, Ridolfo Ghirlandajo, Granacci,

Michelangelo.

PALAIS STROGANOFF: Amico di Sandro, Filippino Lippi.

Strasburg.

UNIVERSITY GALLERY: Bugiardini, Credi, Assistant of Giotto,

Masaccio, Pier di Cosimo, Piero Pollajuolo.

Stuttgart.

Albertinelli, Bugiardini.

Terni.

BIBLIOTECA: Benozzo.

Todi.

MUNICIPIO: Pier Francesco Fiorentino.

S. FORTUNATO: Masolino.

Troyes.

MUSÉE: Bacchiacca.

Turin.

Amico di Sandro, Fra Angelico, Botticini, Bronzino, Bugiardini,

Credi, Franciabigio, Pier Francesco Fiorentino, The Pollajuoli,

Pontormo, Cosimo Roselli.

ACCADEMIA ALBERTINA: Fra Filippo Lippi.

ARMERIA REALE: Rosso.

MUSEO CIVICO: Bugiardini, Lorenzo Monaco.

Urbino.

DUCAL PALACE: Paolo Uccello.

Vallombrosa.

PIEVE CARLI.

Venice.

ACADEMY: Carli, Rosso.

QUERINI STAMPALIA GALLERY: Credi.

SEMINARIO: Albertinelli, Bacchiacca, Bronzino, Carli, Filippino

Lippi.

BARON GIORGIO FRANCHETTI: Bugiardini.

PRINCE GIOVANELLI: Bacchiacca.

LADY LAYARD: Garbo.

PIAZZA SS. GIOVANNI E PAOLO: Verrocchio.

Vercelli.

MUSEO BORGOGNA: Domenico Ghirlandajo.

Vienna.

Andrea del Sarto, Fra Bartolommeo Benozzo, Bronzino, Bugiardini,

Franciabigio, Pontormo.

ACADEMY: Bugiardini.

HERR EUGEN VON MILLER AICHOLZ: Filippino Lippi.

DR. A. FIGDOR: Alunno di Domenico.

HARRACH COLLECTION: Mainardi, Pier di Cosimo.

COUNT LANCKORONSKI: Alunno di Domenico, Franciabigio, Granacci,

Masaccio, Pier Francesco Fiorentino, Rosso, Sellajo, Paolo

Uccello.

PRINCE LIECHTENSTEIN: Amico di Sandro, Credi, Franciabigio,

Mainardi, Pier di Cosimo, Sellajo, Verrocchio.

BARON TUCHER: Fra Angelico Benozzo.

HERR CARL WITTGENSTEIN: Granacci.

Volterra.

MUNICIPIO: Carli, Domenico Ghirlandajo, Pier Francesco Fiorentino,

Rosso.

ORATORIO DI S. ANTONIO: Pier Francesco Fiorentino.

DUOMO: Albertinelli, Benozzo.

Wantage.

LOCKINGE HOUSE, LADY WANTAGE: Ridolfo Ghirlandajo, Pesellino.

Warwick Castle.

EARL OF WARWICK: Alunno di Domenico, Granacci.

Washington.

MR. VICTOR FISCHER: Carli, Lorenzo Monaco, Mainardi.

Weston Birt (Tetbury).

COL. G. L. HOLFORD: Carli.

Wiesbaden.

NASSAUISCHES KUNSTVEREIN: Bacchiacca, Franciabigio, Sellajo.

Wigan.

HAIGH HALL, EARL CRAWFORD: Botticini.

Windsor Castle.

Andrea del Sarto, Franciabigio.

Worksop (Nottinghamshire).

CLUMBER PARK, DUKE OF NEWCASTLE: Pier di Cosimo.

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