14.

CATALOGUE

OF

THE CELEBRATED COLLECTION

OF

PICTURES,

OF THE

REV. WALTER DAVENPORT BROMLEY,

DECEASED:

WHICH

Will be Sold by Auction,

BY

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8, KING STREET, ST. JAMES'S SQUARE,

On FRIDAY, JUNE 12, 1863,

And following Day,

AT ONE O'CLOCK PRECISELY.

—o—

May be viewed Two days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8, *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required;* in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of any Lot.

V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulters at this Sale.

CATALOGUE.

—o—

First Day's Sale.

—o—

On FRIDAY, JUNE 12, 1863,

AT ONE O'CLOCK PRECISELY.

—o—

BONIFAZIO.

1 The Feast of Tabernacles

BARTOLO DA FREDI, 1356.

2 Two apostles. *From the Collection of Mr. Ottley*

BARTOLO DA FREDI.

3 The companion picture. *Waagen*, vol. iii. p. 196

SIENNESE SCHOOL, 14TH CENTURY.

4 St. John writing the Apocalypse

UGOLINO DA SIENNA.

5 St. Andrew and St. Bartholomew: part of an altar in the Santa Croce, Florence. *From the Collection of Mr. Ottley. The corresponding parts of this altar were in the Manchester Exhibition.*—Vide *Cat.* No. 25

BONIFAZIO.

6 A fight in a rocky ravine

GIACOMO GADDI.

7 The Virgin and St. Joseph kneeling before the Infant; the angel appearing to the shepherds in the background. *From the Collection of Mr. Ottley*

BERNA.

8 The Stoning of St. Stephen. *From Mr. Dennistoun's Collection*

JACOPO PONTORMO.

9 The Nativity, with shepherds worshipping; angels above

EARLY SIENNESE.

10 St. George and St. Anthony; a saint above

EARLY SIENNESE.

11 St. Peter and St. Michael—the companion

TADDEO BARTOLO.

12 The Coronation of the Virgin, with saints; groups of angels above. *From the Collection of Mr. Ottley*

GIULIO ROMANO.

13 Model for the two chief heads in the picture of the Madonna Impannata, in the Pitti Gallery, ascribed to Raffaelle, but in which his pupil had a far greater share

GIOTTINO.

14 The Visitation—part of a predella

GIOTTINO.

15 The Adoration of the Kings—part of a predella. *This and the former are from the Collection of Mr. Dennistoun*

POLLAIUOLO.

16 A chief surprised by treachery at a feast: a combat of horsemen and footmen

LUDOVICO CARRACCI.

17 Head of St. Catherine

BERNARDINO LUINI.

18 The Virgin and Child and St. John, with a lamb in a landscape

ZURBARAN.

19 A priest praying. *From the Collection of General Meade*

ANDREA DEL SARTO.

20 His own portrait

ANDREA DEL SARTO.

21 Portrait of the wife of the painter

TADDEO GADDI.

22 St. John writing the Apocalypse

TADDEO GADDI.

23 St. Peter

FILIPPINO LIPPI.

24 The Salutation: on one side of a pillar is the Virgin, and on the other the Angel; both are portraits of some members of the families whose arms are suspended above

ALESSIO BALDOVINETTI.

25 The Virgin and Child

JACOBELLO DA FIORE, Master of Crivelli.

26 St. Domenic. *From the Fesch Collection*

JACOBELLO DA FIORE.

27 St. Girolamo—the companion

MARIOTTO ALBERTINELLI.

28 Angels in the act of adoration—a pair

FRA BARTOLOMEO.

29 Two bishops—a pair

GIUNTA DA PISA.

30 The Crucifixion, with the Virgin and other figures; St. Anthony and St. Augustin in panels on either side. In this picture the transition from the Byzantine to the Italian School is indicated: the frame and picture are one panel

G. FABRIANO.

31 The Nativity. *From Lord Northwick's sale*

FILIPPINO LIPPI.

32 David crowned by Samuel: on the left is a car with many figures. *From the Collection of Cardinal Fesch*

GENTILE FABRIANO.

33 The wise men guided by a star to Bethlehem. *From the Collection of Mr. Rogers*

MASOLINO DA PANICALE.

34 The Annunciation

A. LORENZETTI.

35 Head of St. George

ANDREA CASTAGNO.

36 Legend of a saint rescued from hanging on a gibbet

JACOPO CASENTINO.

37 The Crucifixion; with the Virgin, St. John, and the Magdalen. This agrees with the National Gallery picture by the same Master

CRIVELLI.

36 An episcopal saint treading on two prostrate heretics. *From the Collection of Cardinal Fesch*

FRANCESCO GRANACCI.

39 The Virgin in a landscape, supporting in her lap the body of our Saviour; St. John and the Magdalen on either side. *Purchased in Rome*, 1844.

JANET.

40 Portrait of Mary Queen of Scots; on the back are the letters M. R., with the crown

PERUGINO.

41 Head of an angel—part of a picture

PARIS BORDONE.

42 Portrait of a Venetian Nobleman seated at a table with a book, and holding a letter. A replica of this picture is in the Louvre, smaller in size; it has the following inscription, on the letter clearly legible, here it is nearly effaced, except the date, 1540:—"Sp^s. domiño Jeronimo Croft. Major suo Semper observant Augusta ætatis suæ ann. xxvii. MDXXXX." *From the Fesch Collection*

GUERCINO.

43 Study for the Santa Petronella, in the Capitol

SAN SEVARINO.

44 The Virgin and Child with St. John

VICENZO PAGANI DI MONTE RUBIANO.

45 The Annunciation: the Deity, with infant angels above. This picture is described by Lanzi, as being in the Collegiate Church of Monte Rubiano. He was a pupil of Raffaelle. Inscribed Vincentius Paganus di Monte Rubiano, 1532. *From the Fesch Collection*

ANDREA ORCAGNA.

46 THE VIRGIN KNEELING BEFORE THE INFANT IN A CRADLE: on the right is St Joseph seated asleep, two figures in the background. This agrees with a picture by the same Master in the National Gallery (573.) *From the Collection of Mr. Dennistoun*

PIETRO LORENZETTI.

47 The Virgin and Child under a rich canopy, on either side are four saints

ANDREA DEL SARTO.

48 The Resurrection, in his early manner. Purchased from the Cabinet de Angelis, Sienna, by Mr. Dennistoun.— *Waagen*, iii. 281

PIETRO LORENZETTI.

49 The Crucifixion, with angels catching the blood; saints and other figures below. This agrees with 1093 in the Berlin Gallery by this Master

LUCA SIGNORELLI.

50 A figure of Joseph, with subjects from his life in the background. *An early work of this Master*

PINTURICCHIO.

51 The Adoration of the Magi. The figure in the centre is engraved in his history of the Dukes of Urbino as a portrait of Perugino. *From Mr. Dennistoun's Collection*

DUCCIO DI BUON INSEGNA, 1282.

52 THE CRUCIFIXION: the Virgin with the Maries and St. John; the Centurion and Roman soldiers standing beneath. *A wonderful and perfect work of the great founder of the Siennese School. From the Collection of M. de Bammeville. Waagen*, Supp. p. 166

B. BONFIGLI.

53 St. Catherine. *From the Collection of Mr. Ottley*

ZURBARAN

54 THE VIRGIN WITH THE INFANT IN HER LAP, St. John at her knee; St. Joseph is seated with a book before him; St. Elizabeth and one other figure in the background

ANDREA MANTEGNA.

55 PORTRAIT OF CARDINAL MEDIAROTA, Archbishop of Florence, born 1397. He led the Florentines against Sforza. His name and titles are inscribed. It is stated in Tomasini's 'Illustrium Virorum Elogia,' that the portrait of Cardinal Mediarota was painted by A. Mantegna

VILLEGAS DI MARMOLEJO.

56 St. Bruno praying. *From Louis Philippe's Collection*

VILLEGAS DI MARMOLEJO.

57 St. Sebastian, in a rich costume. *From Louis Philippe's Collection*

SIMONE MEMMI.

58 A dyptic: two panels of saints on gold ground, in one frame—St. James the Great, St. Roch, St. Francis, and St. George. An undoubted work of this rare Master; and agrees fully with the well-known small picture by him in the Liverpool Museum. *From the Collection of Mr. Dawson Turner*

GIOVANNI BELLINI.

59 St. Jerome in the desert: before him is a lion with a thorn in his foot. The lights of this picture are painted in gold

FILIPPO LIPPI.

60 THE FABLE OF CUPID AND PSYCHE: a composition of thirty-five figures, in the costume and with the motives of the fourteenth century. *Waagen*, vol. iii. p. 374. *From the Collection of Cardinal Fesch*

FILIPPO LIPPI.

61 THE COMPANION PICTURE

GIOVANNI BELLINI.

62 OUR SAVIOUR ON THE MOUNT OF OLIVES: an infant angel offering the cup; three apostles asleep in the foreground; a procession of soldiers in the background. The lights of this picture are painted in gold. *Exhibited at Manchester*, 1857

Nearly identical with Mr. Baring's picture of the same subject, by A. Mantegna, the brother-in-law of Bellini

DON LORENZO MONACO.

63 THE VIRGIN AND CHILD, with four angels above, and a saint kneeling at her feet; around are St. George, St. John Baptist, St. Agnes, Mary Magdalene, St. Ursula, and St. Catherine

PIETRO ALAMANNO OF ASCOLI.

64 THE VIRGIN AND CHILD, with two angels adoring. Inscribed "Opus Petri Alemanni discipuli Maestri Caroli Crivelli, Veneti, 1488." *From the Fesch Collection. Waagen*, iii. 378.

BAGNA CAVALLO.

65 THE VISITATION OF ST. ELIZABETH. *From the Fesch Collection*

CRIVELLI.

66 ST. GEORGE, in a rich suit of armour, holding the shaft of his spear, the dragon at his feet, the chain armour worked in silver. *From the Fesch Collection*

CRIVELLI.

67 ST. JAMES THE ELDER, the pontifical habit worked in silver. *From the same Collection*

CRIVELLI.

68 ST. DOMENIC, holding a lily. *From the same Collection*

CRIVELLI.

69 ST. NICHOLAS. *From the same Collection*

INNOCENZIO DA IMOLA.

70 THE FATHERS OF THE CHURCH DISCUSSING THE IMMACULATE CONCEPTION; above is the Virgin kneeling, surrounded by angels. *Exhibited at Manchester*, 1857. *From the Collection of Cardinal Fesch, who had it from the Ercolani Gallery at Bologna*

GIOVANNI ANTONIO SOGLIANI.

71 THE VIRGIN WITH THE INFANT JESUS, St. John, and St. Joseph. This Master painted with Lorenzo da Credi twenty-eight years. *Waagen*, Supp. p. 167. *From the Collection of Louis Philippe*

PIERO DI COSIMO.

72 A TRIUMPHAL PROCESSION, with many mythological figures celebrating the return of Lorenzo di Medici to Florence, to which this refers. The masque was composed by Piero di Cosimo, and an account of it is given by Vasari, 'Life of Piero di Cosimo.' *From the Woodburn Collection*

PIERO DI COSIMO.

73 THE COMPANION PICTURE, with the portrait of Lorenzi di Medici in a car; on the left are the portraits of Andrea del Sarto, Piero and Andrea di Cosimo, then living, and present at the masque; portraits of Ariosto and Galileo are also introduced; on the right is the Trionfo della Morte. *See* Vasari's 'Life of P. di Cosimo.' *From the Woodburn Collection*

BERNARDINO LUINI.

74 THE VIRGIN AND CHILD, with St. Catherine and St. Barbara, reading a book beneath a portico. *From Lord Northwick's Collection*

FILIPPO LIPPI.

75 THE VIRGIN AND CHILD AND ST. JOHN, with two angels in a garden. The subject and treatment agree with the picture in the National Gallery (589). *From Lord Orford's Collection*

FRANCESCO PENNI.

76 THE VIRGIN AND CHILD AND ST. ELIZABETH, under rich architecture. This scholar of Raffaelle worked latterly with Pierino del Vaga, and followed his Master as well as M. Angelo. An engraving by Marc Antonio exists of this subject. *From Mr. Solly's Collection*

SIMONE MEMMI.

77 ST. URSULA, holding two palms, signs of her double martyrdom. This and the companion are described by Dr. Waagen "as the most beautiful works of this great Master preserved to us." *From the Collection of Mr. Ottley*

SIMONE MEMMI.

78 A YOUTHFUL SAINT, with a sword, palm, and olive branch, in blue and red drapery. *From the same Collection*

COSIMO ROSELLI.

79 AN ALTAR PIECE. The Virgin enthroned with the Child on her knee, in the act of blessing an angel holding flowers; on each side, behind, and in front, St. Andrew, St. John the Baptist, St. Bartholomew, and St. Zenobio. Dated MCCCCXXXXIII, die XXVIII. Novẽbris. *From the Fesch Collection. Exhibited at Manchester*, 1857

"A genuine picture of the earlier and better time of this Master." —*Waagen*, iii. 376.

SANDRO BOTTICELLI.

80 WHOLE-LENGTH FIGURE OF VENUS HOLDING A GARLAND OF ROSES, the hair painted in gold. *From the Palazzo Ferroni, in Florence* 1850.— *Waagen*, Supp. p. 167

LEONARDO DA VINCI.

81 THE VIRGIN AND CHILD: the landscape on each side the curtain shows the Lake of Como and the snowy Alps. This picture was painted in the early part of Leonardo's residence at Milan.— *Waagen*, vol. iii. and Supp. 167.

"Vient ensuite celle de la Collection Bromley, un des plus précieux trèsors d'art que possède l'Angleterre, d'une délicatesse de touche et d'un fini d'exécution qui ne laissent rien je ne dis pas à désirer, mais même à imaginer de plus parfait."—*Rio's Life of Leonardi*, p. 198.

VELAZQUEZ.

82 THE ANGELS APPEARING TO THE SHEPHERDS. Painted at Seville at the same time as the picture in the National Gallery, and the 'Aguador' in the Duke of Wellington's Collection, with both of which it fully agrees. *From the Collection of Louis Philippe, and purchased for him by Baron Taylor from the Count D'Aguilar.* See Stirling Cat. of Spanish painters.— *Waagen*, iii.

CIMA DA CONEGLIANO.

83 THE VIRGIN AND CHILD. *Signed J. B. Conegliano. From the Collection of M. de Bammeville*

GIULIO DI AMENDULA.

84 THE VIRGIN WITH THE INFANT SEATED ON A THRONE, with two angels above, St. Peter and St. Paul on either side. Signed "In Capite Castri Julius de Amendula pinxit." It is supposed that no other picture of this Master exists. *From the Fesch Collection*

SANDRO BOTTICELLI.

85 THE VIRGIN AND CHILD, surrounded by five youthful saints, a rose-tree behind them and landscape background. *From the Collection of Cardinal Fesch. Exhibited in the British Institution in* 1860

BERNARDO ORCAGNA, 1315-76.

86 A GRAND ALTAR-PIECE: the Crucifixion, with angels above, the Maries and St. John at the foot of the cross; soldiers on horseback and others on foot casting lots; in the wings are St. Lawrence, St. Andrew, St. Bartholomew, St. George, St. Paul, St. Peter, St. Stephen, St. James; above is the Deity and the four Evangelists; it is inscribed "Bernardus pinxit me quem Florentiæ Finsit A.D. MCCCXLVIII." He painted with his brother Andrea, in the Campo Santo at Pisa. The Virgin and Child and four attendant angels, in chiaro-oscuro, are painted on the back of three of the panels

End of First Day's Sale.

Second Day's Sale.

—o—

On SATURDAY, JUNE 13, 1863,

AT ONE O'CLOCK PRECISELY.

—o—

P. VERONESE, After.

87 The Marriage of Cana; painted on the woodcut, by Jackson

BARTOLOMEO CESI.

88 The Adoration of the Magi, after the last cartoon of Baldassare Peruzzi. Agostino Carracci engraved the cartoon in 1579, upon which this picture is painted. The three magi are portraits of Titian, Michael Angelo, and Raffaelle

ZURBARAN.

89 St. Francis. *From a convent in Spain*

MARIOTTO ALBERTINELLI.

90 The angel Gabriel: a wing of an altar-piece. *Exhibited at Manchester*, 1857

MARIOTTO ALBERTINELLI.

91 The angel Michael—the companion

NERI DI BICCI.

92 A female saint imploring protection before a tribunal. *From Mr. Ottley's Collection*

TADDEO GADDI, 1300–66.

93 The Coronation of the Virgin, with attendant angels; figures of four saints and two angels beneath. This agrees in its motives and composition with the picture in the National Gallery by the same Master

SPINELLO ARETINO.

94 St. Ambrogio and St. Catherine. *From the Convent of St. Agatha, Via San Gallo, Florence*

SPINELLO ARETINO.

95 St. John the Baptist and St. Michael. *From the same*

GIOTTINO.

96 The history of our Saviour, in eight compartments—transferred from panel. *From the Collection of Mr. Ottley*

SEGNA DA BUONAVENTURA.

97 A monk holding a book

BYZANTINE.

98 A triptyc, in gold and colours. *Date* 1250

P. LAURATI.

99 St. John in the wilderness, as a child

P. LAURATI.

100 St. Jerome, in a cave in a rocky desert—the companion

BARTOLOMEO NERONI.

101 Our Saviour carrying the cross, followed by the Virgin. *From the Woodburn Collection*

GAUDENZIO FERRARI.

102 Portrait of Pelligrino da Modena, in the habit of a pilgrim

GAUDENZIO FERRARI.

103 Head of Helena with a cross—also a portrait

LOUIS VARGAS.

104 The Virgin and Child, seated on a sculptured throne, with St. John at her knee; a saint kneeling at her feet. *Signed, and dated* 1566

MAZZOLINO DI FERRARA.

105 The Virgin, seated before a reading desk, the dove behind her

TADDEO GADDI.

106 The Virgin and Child enthroned—*painted on a gold ground*

OTHO VÆNIUS.

107 The Crucifixion—small

LICINIO PORDENONE.

108 Four Saints, in highly-wrought gold drapery. *This very fine work of this rare Master was in the Collection of Cardinal Fesch*

ANDREA DA SALERNO.

109 The obsequies of a saint: part of a predella of a picture by this Master in the possession of the Marquis of Northampton

ANDREA DA SALERNO.

110 The obsequies of a saint: a part of the same predella

BONIFAZIO.

111 Herod and the daughter of Herodias; and other figures

GIOTTO.

112 An angel leaning over a tomb, with saints above

BARTOLO DA FREDI.

3 A saint holding a palm branch

LUCA SIGNORELLI.

114 Our Saviour receiving the soul of the Virgin—the Virgin with angels in the clouds above. *An early work*

GUERCINO.

115 Head of an old man—oval

CONRAD FIOL, OF ANTWERP.

116 A female saint, with a book and sword

CONRAD FIOL.

117 A female saint holding a tower and a feather—the companion

PHILIPPO LIPPI.

118 The Virgin and Child, flowers in the background. *Brought from Florence*

SQUARCIONE.

119 St. Jerome, in a rocky landscape

ANNIBAL CARRACCI.

120 Venus and Anchises. *A design for one of the frescoes in the Farnese palace*

MATTEO DI GIOVANNI, 1460–80.

121 The Virgin and Child, with the Magdalen and St. Jerome

SCARSELLO DA FERRARA.

122 The Virgin and Child, an angel above holding the cross

ALLEGRETTO DA FABRIANO.

123 The Virgin and Child, with St. Jerome and one other saint, and two angels

ANDREA CASTAGNO.

124 Our Saviour, supported by the Almighty: on the right St. Sebastian, on the left another saint with an angel, the Virgin and St. John kneeling on each side

GIOVANNI BELLINI.

125 St. Jerome, in an architectural building, with a bell above, a lion in the background; the lights are painted in gold

DUCCIO DI BUON INSEGNA.

126 St. Peter holding the keys. *Waagen*, Supp.

BENOZZO GOZZOLI.

127 The Adoration of the Magi—a landscape background

LUCA SIGNORELLI.

128 Judith with the head of Holofernes. *An early and very characteristic work of the Master*

SIR ANTONIO MORE.

129 Portrait of Queen Mary of England, wife of Philip II. of Spain. *From the Fesch Collection*

PIETRO LAURATI.

130 The Hermits in the Thebaid. *A similar subject is painted by him on the walls of the Campo Santo at Pisa. From the Collection of M. de Bammeville*

A. VERROCCHIO.

131 St. John, holding a chalice. *From the Collection of Cardinal Fesch*

SIR ANTONIO MORE.

132 Portrait of Mary of Austria, fourth wife of Phillip II. *From the Fesch Collection*

PESELLINO.

133 The Virgin and Child, with a landscape background. *Brought from Florence*

STARNINA.

134 A PREDELLA: consisting of seven circles in three frames, from the Chapel of St. Jerome nel Carmine, at Florence. In the first is a half-figure of the Saviour in the tomb, the Virgin and St. John on either side; in the second, St. Catherine and St. Agnes; in the third, St. Theresa and St. Rosalie. *The works of this Master, who was one of the first to depart from the dry manner of Giotto, are very rare. From the Woodburn Collection*

ANDREA ORCAGNA.

135 ST. GEORGE AND THE DRAGON, the princess kneeling near; above is the Almighty; the city of Jerusalem in the background. *From Mr. Woodburn's Collection*

TIMOTEO DELLA VITE.

136 The Magdalen, in a landscape, holding a vase and a book. *From the Collection of Mr. Dennistoun; and engraved in his history of the Dukes of Urbino*

POLLAIUOLO.

137 The Virgin and Child, with an angel above, and landscape background. *From the Brini Collection*

AMBROGIO LORENZETTI, OF SIENNA.

138 FIVE PICTURES, with pointed pediments: the centre, Christ with two angels; the side panels, St. Peter, St. Francis, St Paul, and St. James. *From the Collection of Mr. Ottley, by whom they were attributed to Giotto, but now by Dr. Waagen to A. Lorenzetti.—Waagen*, iii. 377

BERNARDO LUINI.

139 Lucretia

AMBROGIO FOSSANO (Il Borgognone).

140 St. Catherine and St. Barbara

AMBROGIO FOSSANO.

141 St. John the Baptist and St. Augustin

PAOLINO DA PISTOIA.

142 The Presentation in the Temple: a grand altar-piece, richly coloured. This painter inherited the drawings and unfinished paintings of Fra Bartolomeo, and was his private pupil

JACOPO PACCHIEROTTO.

143 The Virgin and Child and St. John

PALMA VECCHIO.

144 Divine and heathen love. *From the Collection of Louis Philippe. Purchased by Baron Taylor from the Count D'Aguilar.—Waagen*, Supp. p. 168

WILSON.

145 A landscape, with lake and ruins, and figures in the foreground. *Exhibited at the British Institution*, 1851

DELLO DELLI.

146 BRENNUS BEFORE ROME, putting his sword in the scale, a battle on the left. *Very elaborately painted*

DELLO DELLI.

147 THE COMPANION PICTURE: a grand procession before a town

GIOTTO.

148 THE CORONATION OF THE VIRGIN: two angels kneeling at each side, above is the Almighty, with the symbol of Eternity

"This work agrees in every respect with Giotto's well-known picture in Sta Croce, Florence."— *Waagen*, vol. iii. p. 371.

From the Fesch Collection. Exhibited at Manchester, 1857

BENOZZO GOZZOLI.

149 THE VIRGIN SEATED WITH THE INFANT; five attendant angels above, and two with musical instruments at her feet. This is identical in treatment, and the same subject with the Gozzoli, in the National Gallery, No. 283. Both are after a picture by Fra Angelico

GAUDENZIO DI FERRARA.

150 THE ASSUMPTION OF THE VIRGIN: she is surrounded by angels playing on instruments; a group of the apostles below. *From the Collection of Count Cesare, of Milan, who purchased it at the Academia Sale, at Venice*, 1839

LO SPAGNA.

151 THE CRUCIFIXION, WITH MANY FIGURES. This picture came from Spoleto, where he latterly painted, and it has much of the influence of his master, Perugino. At the back of the picture is a printed Diario, or Order for Ceremonies, by the Archbishop of Spoleto. *From the Collection of Cardinal Fesch*

A. POLLAIUOLO.

152 A TRIUMPH, with female captives. *From the Capponi Palace, Florence, in its original frame, with the arms of the family*

BARTOLOMEO VIVARINI.

153 THE VIRGIN, with children under a canopy of fruits and flowers, a landscape background. *Pictures of this Master are very rare*

ANDREA DEL SARTO.

154 PORTRAIT OF SANNAZZARO, contemplating a skull. Upon this magnificent portrait is inscribed "Tengo la morte in mano perche il morire con carita e l'amore e il mio."

BARTOLOMES SUARDO (Il Bramantino).

155 THE ADORATION OF THE KINGS. The name given to this picture in the Fesch sale is here retained, but there are no works of this Master remaining with which to compare it. It has characteristics of the early School of Piedmont. It is known that Gaudenzo Ferrari, before he saw Raffaelle, painted with highly relieved ornaments, as we find in Pinturicchio and other Masters of that time. *Waagen*, vol. iii.

NICOLA DI PIETRO.

156 AN ALTAR, OF GOTHIC FORM. In the centre is the Coronation of the Virgin, with attendant angels; below are five angels; on one side, St. Stephen and St. Lawrence; on the other, St. John the Baptist and St. John the Evangelist; on the corner-pillars, St. Bartholomew, St. Francis, St. Sylvester, St. Anthony, St. Domenic, and St. Augustine. *Painted as inscribed for the Convent of St. Stephano in Ploro, near Florence. Dated* MCCCCVIII., *and purchased there by Mr. Davenport Bromley in* 1844. *Waagen*, vol. iii.

MARCO PALMEZZANO DA FORLI.

157 THE VIRGIN ENTHRONED, holding the Child, who stands on her lap, in the act of blessing: on the right, St. John the Baptist; on the left, St. Lucia. Mantegna's influence shows itself in St. John and in the chiaro-oscuro frieze. Inscribed "Marcus Palmezzanus Pictor Forolenienisis, 1508." *This picture is in his first and best manner, before he followed the Venetian School in his old age. From the Collection of Cardinal Fesch, who had it from the Ercolani Gallery, at Bologna. Waagen*, iii. See *Bryant—'Palmezzano.'*

TADDEO GADDI.

158 THE VIRGIN WITH THE INFANT, seated on a throne; two angels below presenting lilies

ANTONIO BOLTRAFFIO.

159 THE VIRGIN AND CHILD

"A most beautiful picture of this rare Master, quite imbued with the spirit of his master, Leonardo da Vinci.'—*Waagen*, iii. 201.

From Lord Northwick's Collection, where it was called Verrochio.

AMBROSIO BORGOGNONE.

160 THE VIRGIN WITH THE INFANT, seated on a throne, with infant angels above, and St. John the Baptist and the Evangelist on either side, under rich architecture. Two angels are seated on the side of the throne, playing on musical instruments, and two angels holding a crown over the head of the Madonna. *The pictures of this Master, who lived at the close of the 15th century, are very rare. This fine work was taken from the church of the Dominicans at Savona. See Rio's Life of Leonardo. From the Collection of M. de Bammeville.*

BARTOLOMEO MONTAGNA (OF VICENZA), 1480.

161 THE CRUCIFIXION, and procession to Calvary; the Virgin and other figures and soldiers casting lots at the foot of the cross

"An excellent picture by this rare Vicenza Master."—*Waagen*, iii. 201.

From Lord Northwick's Collection.

GIROLAMO COTIGNOLA.

162 AN ALTAR-PIECE: The Ascension of the Virgin, from the Duomo at Pesaro. Above is the Almighty, in the centre the Virgin, and beneath are the portraits of Costanza Sforza, second Prince of Pesaro, and his mother and St. Catherine. On the wheel is signed "Jeronimus Cotignol," and below "Junipera Sfortia Patria a marito recepta ex voto P. MCCCCCVIII." On either side are a bishop and St. Girolamo. Dr. Waagen writes, "This date and the whole style of this in every respect remarkable picture show that the Master executed it before he went to Rome, where he became a scholar of Raffaelle." *Waagen*, vol. iii. 379. Described at large by Lanzi. *From Mr. Solly's Collection*

BERNARDINO PINTURICCHIO.

163 THE TROJAN HORSE BROUGHT INTO THE CITY, which is here represented by Florence. Painted at the time when the artist and Raffaelle were fellow-students. *From the Collection of Mr. Woodburn*

BERNARDINO PINTURICCHIO.

164 THE DEATH OF HECTOR, from the Palazzo Albizzi. This and the foregoing Cassone agree in form and treatment with the two well-known Cassone by Pinturicchio in the Borghese Palace. *From the same Collection*

FILIPPINO LIPPI.

165 PORTRAIT OF LA SIMONETTA, in a crimson and white dress, with pearls and a veil. The arms of the Sodenni family are emblazoned on the background. La Simonetta is thus described by Vasari:—"Una giovine e bella donna di collo notabilmente lungo." Dr. Waagen attributes this portrait to A. Pollajuolo, and confirms this opinion in his Supplement; but it is generally considered that the treatment agrees entirely with that of Phillippino Lippi. *From the Collection of Mr. Rogers, where it was called Verrochio*

SANDRO BOTTICELLI.

166 THE VIRGIN AND CHILD, surrounded by four angels—circle. *From the Collection of Mr. Solly, exhibited at the British Institution*, 1859. Waagen, iii.

ANDREA SCHIAVONE.

167 THE BIRTH OF ST. JOHN, with many figures. *Waagen*, Supp. 168

LOUIS VARGAS.

168 THE VIRGIN AND CHILD, in a glory of angels. In the centre below St. Michael subduing the devil, and on either side are portraits of a knight, of St. Jago and his wife, and other figures. This Master studied in Italy for several years with Perino da Vaga. *From the Collection of Louis Philippe. Waagen*, iii.

LEONARDO DA VINCI.

169 THE VIRGIN AND CHILD, the latter standing. *From Lord Northwick's Collection*

Dr. Waagen writes:—"This picture, ascribed to Ghirlandaio, may, I am convinced, be by Leonardo previous to

his going to Milan." M. Rio, in his 'Life of Leonardo,' writes: — "Il y a d'abord celle de Lord Northwick dans, laquelle on n'hésite pas à reconnaître un ouvrage de la première manière de Léonardo."—*Life of Leonardo*, p. 28.

In the standing child may be seen a resemblance to Verrochio, the master of Leonardo.

SANDRO BOTTICELLI.

170 WHOLE-LENGTH FIGURE OF VENUS. *Purchased by Mr. Davenport Bromley, at Florence*, 1844. *Waagen*, Supp. p. 166.

LUIGI VIVARINI.

171 THE VIRGIN AND CHILD—the island of Murano in the background. *The pictures by this Master, who was the best of the three brothers, are extremely rare*

PESELLO PESELLI, 1380–1457.

172 THE HOLY TRINITY

"The centre picture of the still existing masterpiece of this admirable and little-known master which, according to Vasari, he executed for the church of St. Jacopo, in Pistoia."—*Waagen*, vol. iii. *Vasari: Life of Pesello*

GIOTTO.

173 OUR SAVIOUR RECEIVING THE SOUL OF THE VIRGIN, who is lying on a couch in the centre, surrounded by the Saviour, St. Joseph, St. John, and attendant saints and angels. The picture is thus described by Vasari:—

"Una tavolina dipinta da Giotto a tempera, con infinita diligenza, dentro la quale era la morte di nostra Donna, con li Apostoli intorno, e con un

Christo chi in braccio l'annima di lei riciveva; era molto lodata da Mic.-Angelo, e stata poi levata Via da chi che sia."

From the Fesch Collection. Exhibited at the British Institution, 1857

FILIPPO LIPPI.

174 THE VIRGIN AND CHILD AND ST. JOHN—a garden of roses in the background

FINIS.

London: Printed by W. Clowes and Sons, 14, Charing Cross.