

ADDENDA TO VOLUME II

ITALIAN SCHOOLS, XV-XVI CENTURY

P. 3—K407, Fig. 1. **Master of the Barberini Panels, *The Annunciation*.**

Approving and supplementing the study brilliantly pursued by F. Zeri (*Due dipinti, la filologia e un nome*, 1961) regarding the authorship of the group of paintings with which K407 is convincingly associated, P. Zampetti (*La Pittura marchigiana da Gentile a Raffaello*, 1969, pp. 86 ff.) unconditionally attributes K407 and the others in the group to Zeri's suggested artist, Giovanni Angelo di Antonio. Zampetti emphasizes, especially, Giovanni Angelo's close stylistic affinity with Boccati, citing the striking similarity of the Virgin in K407 to the San Venanzio (Zampetti's fig. 67) in Boccati's polyptych of Belforte del Chienti.

P. 4—K1365, Fig. 10. **Assistant of Piero della Francesca, *St. Apollonia*.**

The two companion panels to K1365 are catalogued in *The Frick Collection*, vol. II, 1968, pp. 238 ff., as workshop of Piero della Francesca. Here also are summarized opinions as to their original location, etc. P. de Vecchi (*Piero della Francesca*, 1968, pp. 101 f.) suggests a reconstruction of the Sant'Agostino altarpiece showing the possible location in it of K1365. The *Crucifixion* panel was willed by John D. Rockefeller to the Frick Collection, New York, and is now on indefinite loan to the Princeton Art Museum.

P. 5—K1298, Fig. 3. **Giovanni Boccati, *St. John the Baptist and St. Sebastian*.**

M. Bacci (in *Paragone*, no. 231, 1969, pp. 15 ff., figs. 13 f., and no. 233, pp. 3 ff., fig. 6) discusses the development of Boccati, and considers problems relating to K1298. She publishes reproductions of the pairs of figures (*Blessed John of Plano* [not St. John of Prato] and *St. George*; *St. Anthony and St. Clare*) and the *Crucifixion*, which she accepts as having been parts of the polyptych to which K1298 belonged; but she rejects from this complex the *Ajaccio Madonna and Child with Angels* (this also reproduced), which she reasonably considers to be an independent panel.

Pp. 5 f.—K358, Fig. 7. **Attributed to Giovanni Boccati, *Portrait of a Monk*.**

While accepted as by Boccati by G. V. Sacconi (*La Scuola camerinese*, 1968, p. 147), this is attributed to the Tuscan School by M. Bacci (in *Paragone*, no. 233, 1969, p. 21). Its attribution to Antonio da Fabriano is proposed by P.

Zampetti, *La Pittura marchigiana da Gentile a Raffaello*, 1969, p. 42, fig. 40. Flemish, Sicilian, Spanish, and Venetian influences seem to have contributed to the formation of this artist (active c. 1451–1489). Such an example as the altarpiece of 1474 in the Church of San Clemente, Genga (Zampetti's fig. 41), is cited as stylistic support for the attribution of K358 to Antonio da Fabriano.

P. 6—K536, Fig. 6. **Attributed to Girolamo di Giovanni da Camerino, *Madonna and Child*.**

Evidence increases for the elimination of doubt regarding this attribution. See G. V. Sacconi, *La Scuola camerinese*, 1968, p. 173; and M. Bacci, in *Paragone*, no. 233, 1969, pp. 11 f.

P. 8—K1031, Fig. 8. **Follower of Antoniazio Romano, *The Crucifixion with St. Jerome, a Donor, and His Family*.**

A former attribution of this to the Florentine School, close to Botticini, is strongly, and I now think plausibly, recommended by F. Zeri, in *Burlington Magazine*, vol. CXI, 1969, p. 455.

P. 9—K1825, Fig. 16. **Attributed to Agnolo degli Erri, *Portrait of a Man*.**

E. Waterhouse (in letter of Nov. 18, 1968) kindly informs me that this was actually no. 186 in the William Graham sale, as Florentine, 'Portrait, in a fur cap,' bought by Carrington.

P. 16—K1288, Fig. 32. **Attributed to Bernardino Butinone, *Christ Washing the Feet of the Apostles*.**

The *Circumcision* and the *Sermon on the Mount*, mentioned in the catalogue entry as possibly from the same complex as K1288, are reproduced by F. Zeri (in *Burlington Magazine*, vol. CXI, 1969, p. 455, figs. 47–49), along with a *Christ among the Doctors* (present whereabouts and dimensions unknown) which may originally have been included in the same complex. For the style, Zeri suggests the Venetian mainland, not far from Verona.

P. 19—K1762A–K1762B, Figs. 37–38. **Bramantino, *The Gathering of Manna, The Raising of Lazarus*.**

A copy in the Musée de la Ville de Strasbourg of Leonardo's *Last Supper* has been recognized by G. Romano (in letter of Aug. 2, 1968) as having been originally associated with K1762A and K1762B. The Strasbourg

painting is on wood, measuring 27×74 cm., the same height, therefore, as our two panels. Also the style is clearly the same: the types of faces of Christ and the apostles in the *Last Supper* are repeated in the *Raising of Lazarus*; the apostle profile third from the left in the *Last Supper* is used again for the man at extreme left in the *Gathering of Manna*; even such details as the heavy, wavy neck outline of the tunics are repeated from one panel to another. Romano's detection of some Cremonese flavor, such as that of Boccaccio Boccaccino, deserves consideration. In B. Berenson's posthumous *Italian Pictures . . . Central Italian and North Italian Schools*, vol. I, 1968, p. 61, K1762A and K1762B are listed as Bramantino, while the Strasbourg *Last Supper* (*ibid.*, p. 415) is tentatively listed as Spanzotti.

P. 22—K119, Fig. 53. **Follower of Ambrogio Borgognone, St. Roch and St. Vincent Ferrer.**

What must have been the center panel, mentioned in the catalogue entry as having once been seen at Goldschmidt's in Berlin, is reproduced by F. Zeri, in *Burlington Magazine*, vol. CXI, 1969, p. 455, fig. 50. It has the same measurements and format as K119 and seems, in Zeri's opinion, to be even more closely related to the late Spanzotti than to Borgognone.

P. 29—K1101, Fig. 69. **Donato Bragadin, Madonna and Child with St. Philip and St. Agnes.**

Accepted for the last forty years as a touchstone for the style of the Venetian Donato Bragadin, K1101 (signed OPUS DONATI) has now been conclusively identified as the work of the great Lombard artist Donato de'Bardi by F. Zeri, who, in anticipation of his publication, has kindly put this information at my disposal, in letters of May 3 and June 23, 1972. K1101 may have been painted even before Donato went to Genoa, where he was resident by 1426 and where, perhaps not long before his death, in 1451, he painted the large *Crucifixion* now in the Pinacoteca, Savona (for reproduction in color see A. Ottino della Chiesa, *Pittura lombarda del quattrocento*, 1961, p. 57). This *Crucifixion*, signed *Donatus comes bardus papiësis pinxit hoc opus* (Donato Bardo Count of Pavia painted this work), is clearly the mature product of the artist who many years before had painted K1101. To make the connection more vivid, Zeri cites the *Presentation in the Temple*, a picture which Donato de'Bardi must have painted sometime in the interim between K1101 and the Savona *Crucifixion*. The *Presentation*, published by R. Longhi (*Viatico per cinque secoli di pittura veneziana*, 1946, p. 51, fig. 30, located in a 'private collection') as by Donato Bragadin, is obviously by the same hand as K1101; at the same time it anticipates, as Zeri says, 'all the stylistic elements of the signed *Crucifixion*.'

Pp. 30 f.—K521, Fig. 68. **Master of the Louvre Life of the Virgin, The Annunciation.**

The Master of the Louvre Life of the Virgin is arguably identified as Giovanni Francesco da Rimini by S. Padovani (in *Paragone*, no. 259, 1971, pp. 3 ff.), who dates the Louvre series (to which K521 belongs) in the early 1440's, thus several years earlier than suggested in my catalogue entry.

Pp. 31 f.—K1116, Fig. 71. **Antonio Vivarini, St. Peter Martyr Healing the Leg of a Young Man.**

One of the six panels cited in this catalogue entry as presumably originally associated with K1116 in a single polyptych is incorrectly listed as *The Madonna with Three Cardinal Virtues Appearing in Peter Martyr's Cell*. R. Pallucchini (in *Arte Veneta*, vol. XXI, 1967, pp. 200 f.) reproduces the picture (as his fig. 253) with its correct title, *The Visit of the Virgins* (the Madonna is not present), and its present location, Leonardo Vitetti Collection, Rome. Pallucchini also quotes (his p. 206 n. 7) the passage from the *Acta Sanctorum* recounting the visit of the holy virgins to Peter Martyr's cell to converse with him, while monks, attracted by the female voices, eavesdrop outside the door. F. Zeri (*loc. cit.* in note 1 of my catalogue entry) reasonably suggests a date in the 1440's for the series to which K1116 belongs.

P. 32—K200, Fig. 72. **Bartolomeo Vivarini, Madonna and Child** (see below).

P. 33—K293, Fig. 74. **Bartolomeo Vivarini, St. Bartholomew.**

Bartolomeo Vivarini's polyptych of 1490 from the Contini Bonacossi Collection, now owned by the Getty Museum, Malibu, California, is cited by R. Pallucchini (in *Arte Veneta*, vol. XXI, 1967, pp. 202, 204) as parallel in both date and structure to the altarpiece of which he convincingly suggests that K200 and K293 once formed a part. The *Madonna* (K200) would then presumably have been the center half-length figure in the upper register of the altarpiece, while the *St. Bartholomew* (K293) would have been one of the full-length figures in the lower register.

Pp. 38 f.—K1845, Fig. 91. **North Italian School, Second Half of XV Century, Portrait of a Man.**

The attribution of K1845 to a Tyrolean master, mentioned in footnote 5 of my catalogue entry, has been approved by F. Zeri (in *Burlington Magazine*, vol. CXI, 1969, p. 455). That the portrait may have been painted in Southern Tyrol is very plausible; the strict profile and the soft texture of the face make an attribution to a North Italian (rather than to a German) working in the Tyrol seem probable. However, Anzelewsky's attempt (*loc. cit.* in footnote 5 of catalogue entry) to identify the sitter as Archduke Sigmund of Tyrol is not convincing.

Pp. 44 f.—K1244, Fig. 107. **Giovanni Bellini and Assistant, Madonna and Child with Saints.**

Bellini's original of this painting exists, in a private collection and cannot now be published, according to F. Zeri (in *Burlington Magazine*, vol. cxi, 1969, p. 456).

P. 46—K1212, Fig. 109. **Follower of Giovanni Bellini, *Madonna and Child in a Landscape*.**

This was no. 118 in the Harald Bendixson sale at Christie's, London, July 5, 1929, as Cariani; bought by Dunthorne. It was no. 150 in an anonymous sale at Christie's, London, May 24, 1937, as Cima. (Information kindly sent by E. Waterhouse, in letter of Nov. 18, 1968.)

Pp. 48 f.—K538, Fig. 110. **Alvise Vivarini, *St. Jerome Reading*.**

This was probably no. 65 in the William Jones of Clytha sale at Christie's, London, May 8, 1852, described as 'St. Paul the hermit, seated, with a book in his hand near a rocky cave, with a lake in the background.' It was bought by Godfrey Locker Lampson from Thomas Harris, Nov. 1932—the date of the Locker Lampson catalogue is 1937. (Information kindly sent by E. Waterhouse, in letter of Nov. 18, 1968.)

P. 49—K1018, K1017, Figs. 111–112. **Alvise Vivarini, *St. John the Baptist, St. Jerome*.**

These two panels are convincingly associated by A. Gonzalez-Palacios (in *Paragone*, no. 229, 1969, pp. 36 ff., figs. 35–37) with three panels by Alvise in the Museo di Capodimonte, Naples, as parts of a polyptych, of at least five panels. The middle panel, the *Madonna and Child*, is signed and dated 1485, the approximate date, presumably, of the entire polyptych. The two side panels at Naples represent St. Francis and St. Bernardino of Siena. The author of the article also reproduces (fig. 38) a sheet of drawings by Alvise which includes a study for the entire right arm and hand of *St. John the Baptist*. He also says that after being in the collection of the Contessa Reppi K1017 and K1018 were ten years with the dealer Paolini, Rome.

P. 50—K1791, Fig. 118. **Attributed to Jacopo de'Barbari, *Christ Blessing*.**

The bust of Christ in K1791 seems to be closely patterned after Bellini's signed *Bust of Christ* in the Academia San Fernando, Madrid (reproduced by B. Berenson, *Italian Pictures . . . Venetian School*, vol. I, 1957, fig. 250).

P. 61—K338, Fig. 150. **Cristoforo Caselli, *Portrait of a Boy*.**

Classification of K338 as by a follower of Bartolomeo Vivarini would seem to be preferable (see F. Zeri, in *Burlington Magazine*, vol. cxi, 1969, p. 456).

Pp. 63 f.—K1214, Fig. 149. **Giovanni di Giacomo Gavazzi, *Madonna and Child*.**

This was sold by Lionel Clark, London, at Sotheby's,

July 24, 1929, no. 47, reproduced as Cima; bought by M. J. Isaacs. (Information kindly sent by E. Waterhouse, in letter of Nov. 18, 1968.)

P. 65—K502A–K502C, Figs. 154–156. **Lorenzo Costa, *The Miracle of the Catafalque*.**

These paintings and the series of eight saints, K319A–K319D (see p. 66) are associated by R. Varese (*Lorenzo Costa*, 1967, nos. 83 and 84, p. 76) with Costa's Rondanini altarpiece.

P. 70—K529, Fig. 175. **Amico Aspertini, *St. Sebastian*.**

This seems to have been no. 68 in the Samuel Woodburn sale, at Christie's, London, June 9, 1860, as Perugino. (Information kindly sent by E. Waterhouse, in letter of Nov. 18, 1968.)

Pp. 70 f.—K78, Fig. 168. **Ferrarese-Bolognese School, Early XVI Century, *A Baptismal Ceremony*.**

As noted by F. Zeri (in *Burlington Magazine*, vol. cxi, 1969, p. 456), this is surely by the painter whom he had characterized (in *ibid.*, vol. xcvi, 1954, pp. 147 ff.) as Hispano-Roman-Neapolitan and called, after an *Adoration of the Magi* in the Glasgow Gallery, the Master of the Glasgow Adoration.

P. 71—K2158, Fig. 170. **Francesco Francia, *Madonna and Child with Two Angels*.**

The former Bachstitz version mentioned in my catalogue entry is now no. 2547 in the Boymans-van Beuningen Museum, Rotterdam. Mistakenly identified in the 1962 catalogue of that museum (p. 52) with the Schloss Rohoncz painting, it has now been recognized, we are kindly informed by Director J. C. Ebbinge Wubben (in letter of June 29, 1972), as a nineteenth-century version of the original at Raleigh.

Pp. 73 f.—K448, Fig. 183. **Dosso Dossi, *Aeneas and Achates on the Libyan Coast*.**

For the suggestion in the catalogue entry that K448 may have been part of the Aeneas frieze in the Castle at Ferrara considerable support is offered by C. Hope, in *Burlington Magazine*, vol. cxiii, 1971, p. 643. There it is noted that K448 agrees in measurements and description with one of the frieze sections included in the Borghese inventory of 1693: 'Sotto al detto un quadro di 4 palmi longo alto 2 pmi e mezzo in circa del No. 2 con figure Bandiere Vascelli et altro Cornice dorata del Dosi.' (This is entry no. 390 in the inventory published by P. Della Pergola, in *Arte Antica e Moderna*, Oct.-Dec. 1964, p. 461.) Hope explains that since one Roman (architectural) *palm* is 22.3 cm. the Borghese picture was c. 56 × 89 cm., measurements which correspond reasonably well to those of K448.

Pp. 75 f.—K210, Fig. 182. **Attributed to Dosso Dossi, *The Standard Bearer*.**

Strong objections to the attribution of K210 to either Dosso or Tintoretto are raised by F. Gibbons (*Dosso and Battista Dossi*, 1968, pp. 263 f.), who finds in the figure the elegance of Niccolò dell'Abate, citing for comparison the portrait in the Vienna Museum reproduced by A. Venturi, *Storia dell'arte italiana*, vol. IX, pt. VI, fig. 350. F. L. Richardson (in *Art Quarterly*, 1970, p. 310) finds the attribution to Niccolò dell'Abate plausible, while S. Béguin (in *Laboratoire de Recherche des Musées de France*, 1971, pp. 59 ff.), publishing the X-ray of K210, finds neither the painting nor the X-ray characteristic of Niccolò's style. She thinks them suggestive of the Tintoretto circle and cites for comparison the portrait of a man in the Museum of Pau, which has been attributed to Domenico Tintoretto (see my catalogue entry for K345, p. 61 of the present volume).

P. 76—K1529, Fig. 185. **Dosso Dossi and Battista Dossi**, *The Flight into Egypt*.

F. Gibbons (*Dosso and Battista Dossi*, 1968, pp. 236 f.) accepts the collaboration of the two Dossi in K1529, but dates it in the early 1520's. He places the Harck version in the same category. A third version, almost a duplicate of K1529 in size and composition, was offered for sale Oct. 21, 1970, by Sotheby's of London, at the Palazzo Capponi in Florence (no. 16 of sale catalogue, as Battista Dossi, reproduced).

P. 77—K1205, Fig. 195. **Lodovico Mazzolino**, *God the Father*.

Evidence that Mazzolino was active from 1504 to 1528 is given by S. Zamboni (*Lodovico Mazzolino*, 1968, p. 33), who catalogues K1205 (his no. 52) as dating c. 1515 in the artist's career, a little earlier than the very similar Bargellesi version (reproduced as his pl. 14a).

P. 86—K1097, Fig. 210. **Altobello Melone**, *Madonna and Child*.

A second predella panel, plausibly interpreted as *St. Helena Journeying to Jerusalem*, recently in the Paris Art Market and now in a private collection, was published by M. Gregori, in *Paragone*, no. 93, 1957, pp. 32 f., fig. 22. It has apparently been cropped a few centimeters in height and in width and is also less satisfactory in composition and in preservation than the companion panel in Algiers. A still unknown, third, panel would seem to be needed to complete the predella. (This omission from Volume II was kindly called to my attention by C. Lloyd, Ashmolean Museum, Oxford, in letter of Nov. 27, 1968.)

P. 89—K1846, Fig. 216. **Giovanni Girolamo Savoldo**, *Portrait of a Knight*.

The first items in the *Provenance* should read: Bartolommeo della Nave, Venice (sold, Venice, 1638; bought by Lord Fielding, British Ambassador to Venice, for the following). Third Marquess (later first Duke) of Hamilton (no. 164 in

Inventory A of his pictures). Archduke Leopold Wilhelm of Austria (no. 117 of inventory of July 14, 1659). The Princes of Liechtenstein. . . .

Inventory A of the Duke of Hamilton's collection is published by E. K. Waterhouse, 'Paintings from Venice for Seventeenth-Century England' (in *Italian Studies*, vol. VII, 1952). All of the 224 pictures included in Inventory A are presumably from the della Nave Collection. No. 164 is entered as: 'A St George in half to the life [half length, life size] p 4½ & 2 of Gerolamo Moretto of Bressio or Else of Savoldi.' The measurements as quoted here must be in error. K. Garas, 'Die Entstehung der Galerie des Erzherzogs Leopold Wilhelm' (in *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, vol. LXIII, 1967, pp. 52 ff.) finds that about 200 of the Bartolommeo della Nave pictures which were in Hamilton's collection went to Leopold Wilhelm. The inventory of July 14, 1659, of Leopold Wilhelm's collection is published by A. Berger, in *Jahrbuch der Kunsthistorischen Sammlungen der Allerhöchsten Kaiserhauses*, vol. I, 1883, pp. LXXXVI ff., where (p. XCIII) no. 117 is entered as 'Ein Contrefait von Öhlfarb auf Leinwath eines jungen Mansz mit wenig Barth, siczet in einem rothsammethen Rockh, vorher gewaffnet biess an die Klnie, vnd in der linckhen Handt ein Stab. In einer gantz vergulden, glatten Ramen, die Höche 5 Span 2 Finger, vnd Braidte 4 Span. Von einem vnbeckhandten Mahler.' The size, 5 Span 2 Finger by 4 Span (c. 108 × 83.2 cm.) includes the frame, as do the measurements generally in this inventory.

P. 91—K520, Fig. 219. **Attributed to Calisto Piazza da Lodi**, *The Assumption of the Virgin*.

E. Waterhouse (letter of Nov. 18, 1968) kindly writes me that he suspects K520 to be a picture bought at the Accademia sale, Venice, 1839, as an *Assumption* by Gaudenzio; that it was owned by Conte Cesare of Milan; and that it was no. 150 in the Walter W. Davenport Bromley sale at Christie's, London, June 12-13, 1863; bought by Webb. Waterhouse identifies K520 definitely as no. 95 in the ex-Duke of Newcastle, Earl of Lincoln sale, Christie's, London, June 4, 1937, as Savoldo; bought by Bellesi.

P. 103—K1186, Fig. 249. **Lo Spagna**, *Pietà*.

Style and dimensions identify this as the missing middle compartment of the predella of the *Coronation of the Virgin*, of 1522, now in the Pinacoteca Comunale at Treviso, where the other two compartments remain with the altarpiece, in the original frame (see F. Zeri, in *Burlington Magazine*, vol. CXI, 1969, p. 456).

P. 104—K1229B, K1229A, Figs. 251-252. **Giovanni Battista Bertucci**, *St. Mary Magdalene*, *St. Sebastian*.

The same follower of Ghirlandaio who painted K298 (see p. 126, Fig. 341, of the first volume of this catalogue) is credited with K1229A and K1229B by F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477 and vol. CXI, 1969, p.

456), who plans to publish further on this Ghirlandaio follower who, Zeri believes, collaborated with Francesco Granacci in the famous Camera Borgherini.

Pp. 105 f.—κ1239, Figs. 255–256. **Raphael, Bindo Altoviti.** The debate concerning the attribution of κ1239 continues, with growing favor, it would seem, to the authorship of Raphael. J. Pope-Hennessy (*Raphael*, 1970, pp. 219 f., 289 f. n. 80) finds its attribution to Raphael and, as well, the identification of the sitter as Bindo Altoviti, unquestionable. He thinks it 'can hardly be later than the terminal date ascribed to it by Altoviti's biographer, 1513.' The painting was transferred from the original wood to a new panel before its acquisition by the Kress Foundation.

Pp. 113 f.—κ1850, Fig. 280. **Attributed to Leonardo da Vinci, Madonna and Child with a Pomegranate.**

Several paintings from the circle of Verrocchio showing remarkable parallels to κ1850 in composition are studied by S. Grossman, in *National Gallery of Art: Report and Studies in the History of Art*, 1968, pp. 47 ff. Two of these paintings, of secondary importance artistically, repeat the motive of the pomegranate, with the Child posed almost the same as in κ1850. A much superior painting, in which the Madonna is closer than the Child to the composition of κ1850, is in the Monastery at Camaldoli, and is reasonably attributed to the circle of Verrocchio. While these related paintings do not solve the problem of the attribution of κ1850, they point toward the origin in Verrocchio's circle of more than one version of the composition.

Pp. 118 f.—κ307, Fig. 287. **Piero di Cosimo, The Propagation of Coral.**

The last sentence of the commentary should read: There a stallion, almost precisely as Piero has taken it over, appears in the omen of the four horses.⁵ Footnote 5 should read: Reproduced by E. H. Gombrich, in *Journal of the Warburg and Courtauld Institutes*, vol. xviii, 1955, pl. 13 (f), where the four horses are mistakenly referred to as 'four mares.' See *Aeneid* iii, 537 ff.

Pp. 120 f.—κ1049, Fig. 290. **Follower of Piero di Cosimo, The Adoration of the Child.**

The characteristics here of both Cosimo Rosselli and Piero di Cosimo are explained by F. Zeri (in *Burlington Magazine*, vol. cxi, 1969, p. 456) by attributing κ1049 to the workshop of Cosimo Rosselli, where the young Piero di Cosimo may have helped execute the painting after Cosimo Rosselli's cartoon.

P. 121—κ270, Fig. 292. **Master of the Lathrop Tondo, Madonna and Child . . .**

The tondo mentioned in the biographical sketch as formerly in the Francis Lathrop Collection is now in the J. Paul Getty Museum, Malibu, Calif. (see *Art Quarterly*, Autumn 1970, p. 327).

P. 122—κ49, Fig. 296. **Giuliano Bugiardini, Portrait of a Young Woman.**

This painting is on canvas, not on wood.

Pp. 122 f.—κ1063, Fig. 293. **Attributed to Giuliano Bugiardini, The Holy Family.**

This is undoubtedly a workshop derivation of a finer tondo by Ridolfo Ghirlandaio in the Manchester Museum (see F. Zeri, in *Burlington Magazine*, vol. cxi, 1969, p. 456, who reproduces both the Manchester original and another derivation, his figs. 51, 52).

P. 124—κ1012A, B, C, Figs. 300–302. **Master of the Kress Landscapes, Scenes from a Legend.**

The related panel mentioned in the catalogue as in the Chrysler Museum was sold at Christie's, London, Nov. 26, 1971, no. 79, as Master of the Kress Landscapes; bought by Monteparte.

Pp. 142 f.—κ2159, Fig. 338. **Bernardino Luini, The Magdalen.**

An earlier item in the *Provenance* of κ2159 has been called to my attention by Anna Voris: κ2159 was in the Biblioteca Ambrosiana before its acquisition by Lucien Bonaparte. W. Buchanan, *Memoirs of Painting*, vol. II, 1824, p. 270, excerpt no. 22 from his catalogue of Lucien Bonaparte's collection, enters the painting thus: 'Leonardo da Vinci.—The Magdalen. A small picture, formerly in the Ambrosian Library, Milan. It is a fine specimen.—Was valued at 500 guineas.' Buchanan (according to his accounts in *op. cit.*, vol. II, pp. 266, 268, 286) brought the Lucien Bonaparte Collection in 1815 to London, where it was exhibited in Pall Mall before the Stanley sale.

P. 146—κ2144–κ2147, Figs. 356–359. **Circle of Gaudenzio Ferrari, Scenes from Legends.**

The painting from the Chiesa and Crane collections mentioned in the catalogue entry as by the same hand as κ2144–κ2147 is reproduced by F. Zeri, along with its companionpiece, the *Martyrdom of St. Sebastian*, now in the Dijon Museum (see *Burlington Magazine*, vol. cxi, 1969, figs. 56, 57). Zeri cites, for stylistic relationship to these and to κ2144–κ2147, frescoes of *Scenes of Martyrdom* attributed to Baldassare Peruzzi in the Chapel of the Castello at Belcaro, near Siena (Zeri's fig. 54).

P. 152—κ284, Fig. 371. **Follower of Giorgione, Venus and Cupid in a Landscape.**

The follower of Giorgione who painted κ284 is called, after this painting, the 'Master of the Venus and Cupid' by T. Pignatti (*Giorgione*, 1971, p. 143), who assigns to the same artist the *Homage to a Poet*, National Gallery, London, and *Venus and Mars* in the Brooklyn Museum, but thinks the *Allegory of Time* in the Phillips Collection, Washington, and the two small scenes in the Museo Civico, Padua, are by a different artist.

Pp. 155 f.—κ1104, Fig. 381. **Vincenzo Catena**, *Sacra Conversazione*.

This was no. 96 in an anonymous sale, May 15, 1929. It was bought by A. L. Nicholson. (Information kindly sent by E. Waterhouse in letter of Nov. 18, 1968.)

Pp. 158 f.—κ291, Fig. 386. **Lorenzo Lotto**, *Plutus and the Nymph Rhodos*.

Footnote 6 of the catalogue entry should read: This interpretation . . ., vol. II, 1959, cols. 390 f. [vols. I and II are bound together and paged consecutively].

Pp. 162 f.—κ2075, Fig. 393. **Lorenzo Lotto**, *Portrait of a Man with Allegorical Symbols*.

This was no. 121 in an anonymous sale, at Sotheby's, London, Apr. 26, 1950, as Lotto; bought by Gilpin. (Information kindly sent by E. Waterhouse in letter of Nov. 18, 1968.)

Pp. 166 f.—κ1678, Fig. 399. **Sebastiano del Piombo**, *Cardinal Baudinello Sauli* . . .

This is incorrectly described in the catalogue entry as transferred from wood to canvas. It is on wood, and there is no indication of transfer at any time.

Pp. 173 f.—κ1554, Fig. 413. **Palma Vecchio**, *The Triumph of Caesar*.

Through inexplicable oversight I failed to include a reference in the catalogue entry to a third known member of this series of scenes from the deeds of Caesar. It is the *Death of Pompey*, which belonged to Mr. Vincent Korda, London, in 1957 (according to B. Berenson, *Italian Pictures . . . Venetian School*, vol. I, 1957, p. 124, listed as studio of Palma Vecchio), and which was in the collection of Lady Ashburnham when published by F. Zeri (in *Paragone*, no. 41, 1953, pp. 39 ff., fig. 23), as by Palma Vecchio. Zeri noted that it was likely designed to be followed immediately by the section of the frieze formerly at Cobham Hall, showing the *Head of Pompey Being*

Brought to Caesar. The frieze is probably not yet known in its entirety, nor is there a clue to its original location. Another critic who accepts the attribution of the frieze, including κ1554, to Palma Vecchio is G. Mariacher (*Palma Vecchio*, 1968, p. 46), who notes that the Cobham Hall section was at this time (1968) owned by Agnew's, London.

P. 174—κ357, Fig. 415. **Attributed to Palma Vecchio**, *Portrait of a Man*.

In footnote 3 of the catalogue entry F. Heinemann is incorrectly quoted: he tentatively attributed κ357 to Catena (not to Bellini), influenced by Palma Vecchio.

Pp. 185 f.—κ1874, Fig. 422. **Attributed to Titian**, *The Adoration of the Child*.

An inscription 'Zorzon' in sixteenth-century longhand at the lower edge of the panel, where it is covered by the frame, is reported by T. Pignatti (*Giorgione*, 1971, pp. 134 f.), who nevertheless thinks the panel by the young Titian.

Pp. 187 f.—κ1694, Fig. 432. **Studio of Titian**, *The Education of Cupid*.

The attribution of κ1694 to Lambert Sustris, sponsored by R. Pallucchini (*Tiziano*, vol. I, 1969, p. 216) and by F. Zeri (in *Burlington Magazine*, vol. CXI, 1969, p. 456), is persuasive. A. Ballarin, also (in a letter of May 11, 1972), writes me that, although he must judge only from the photograph, he thinks κ1694 is by Sustris.

Pp. 189 f.—κ476, Fig. 436. **Follower of Titian**, *Allegory*.

A variant far superior to κ476 of Titian's painting of the same subject in the Louvre is now exhibited in the Picture Gallery of Prague Castle, where its records as an original Titian date from 1685. J. Neumann (*The Picture Gallery of Prague Castle*, 1967, pp. 271 ff.; reproduced with details) gives an account of the known vicissitudes of the Prague painting, describes its condition, and supports its attribution to Titian.