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PINTORICCHIO



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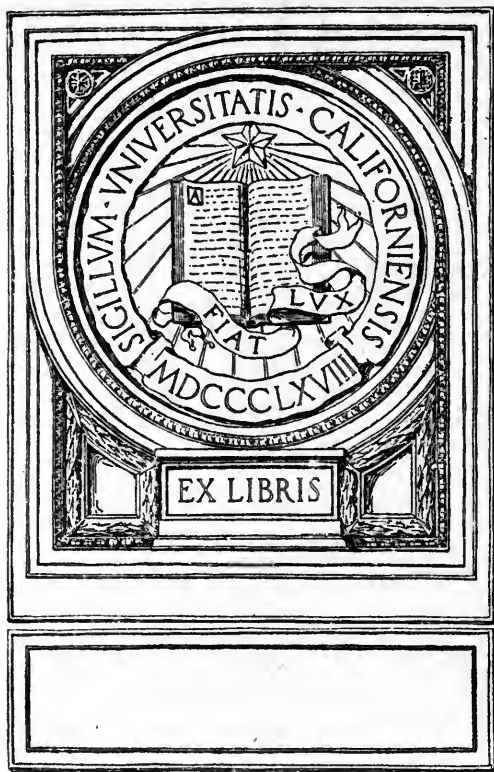
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MASTERS IN ART

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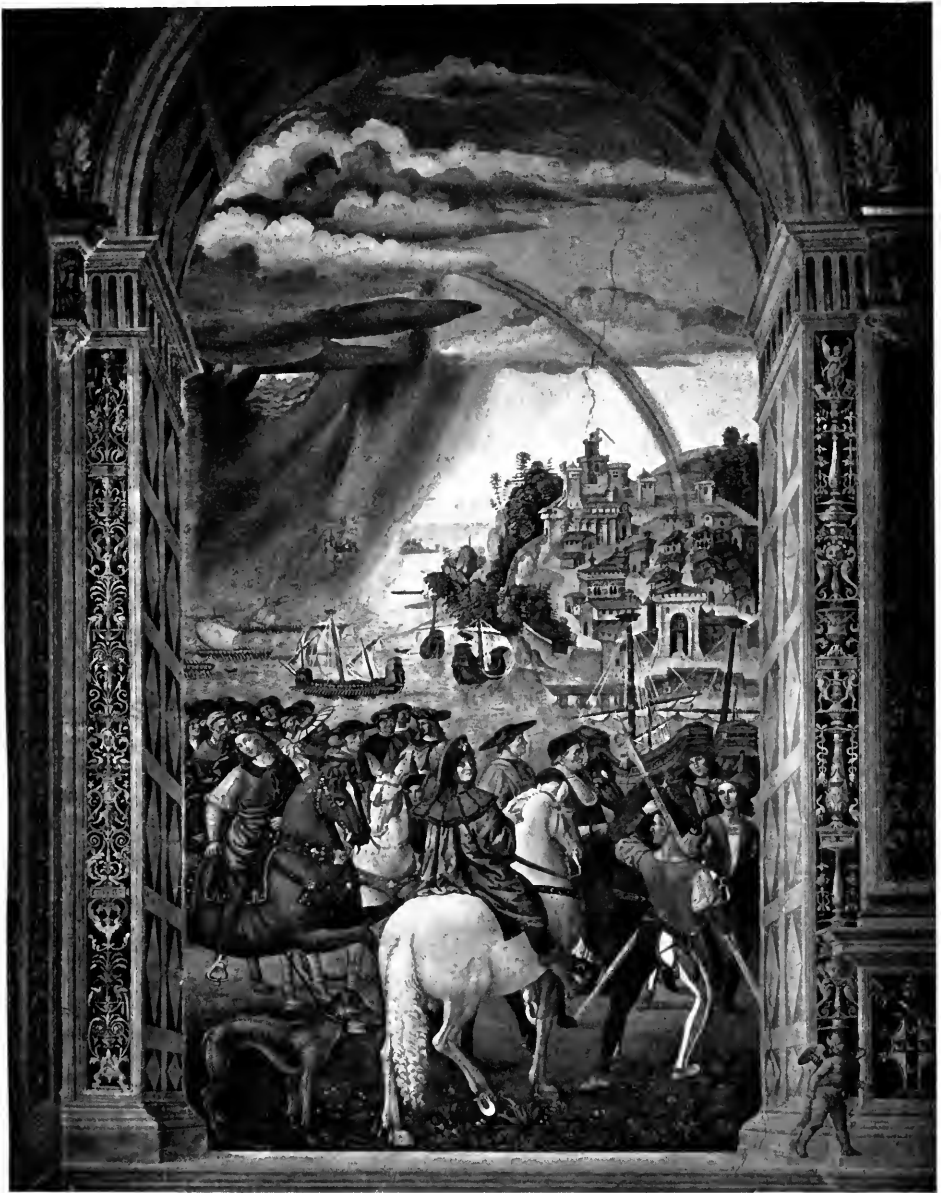


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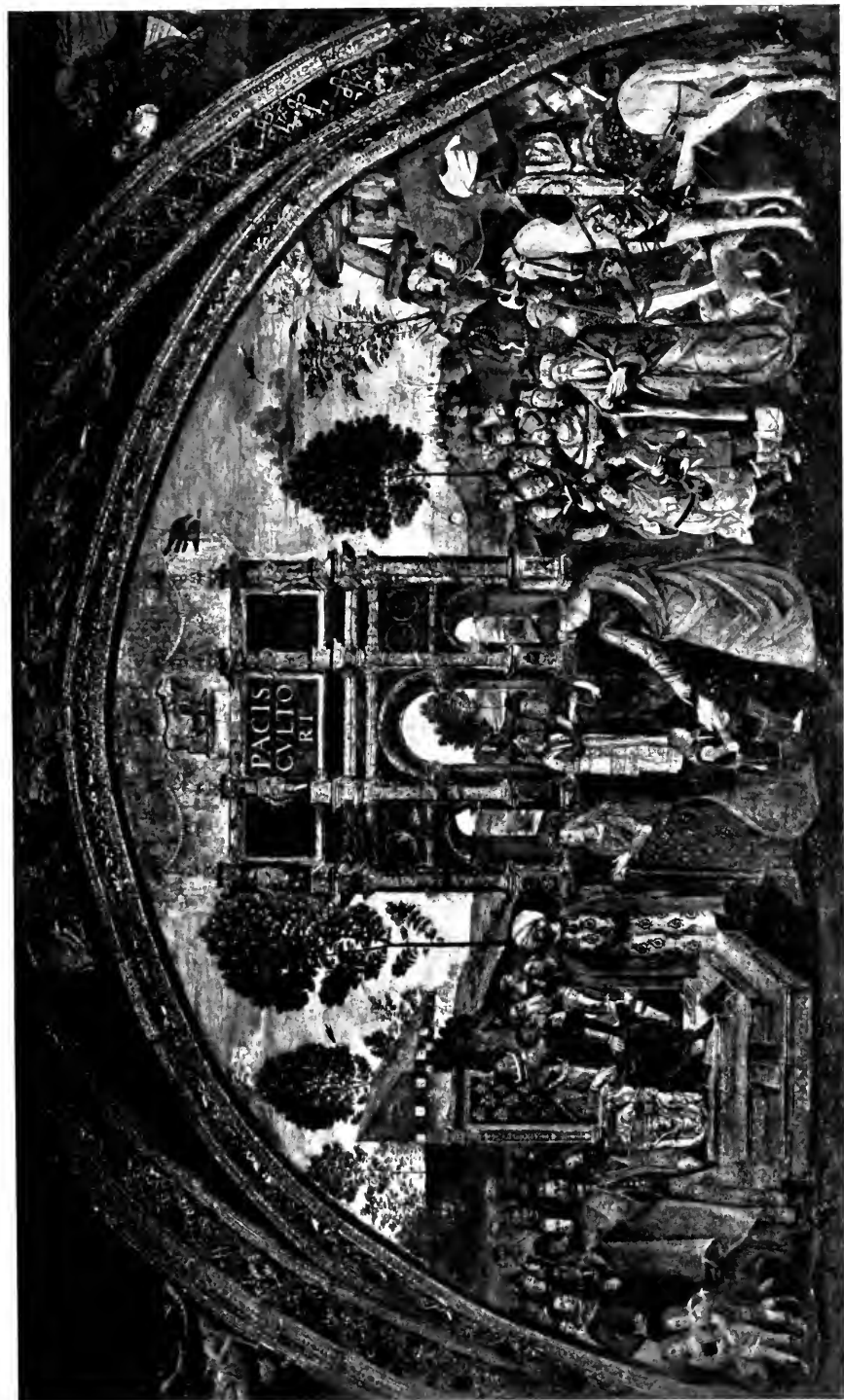
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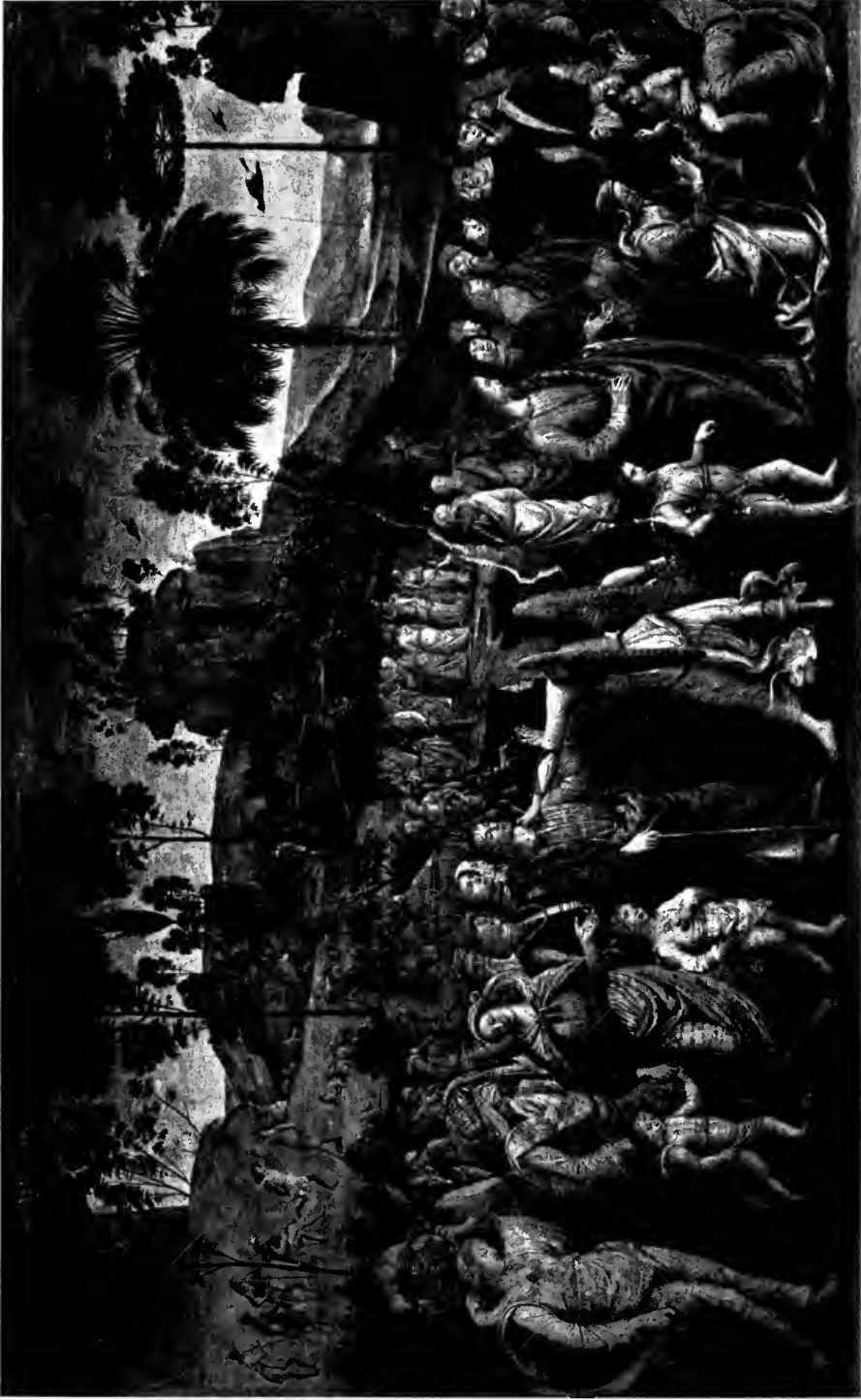


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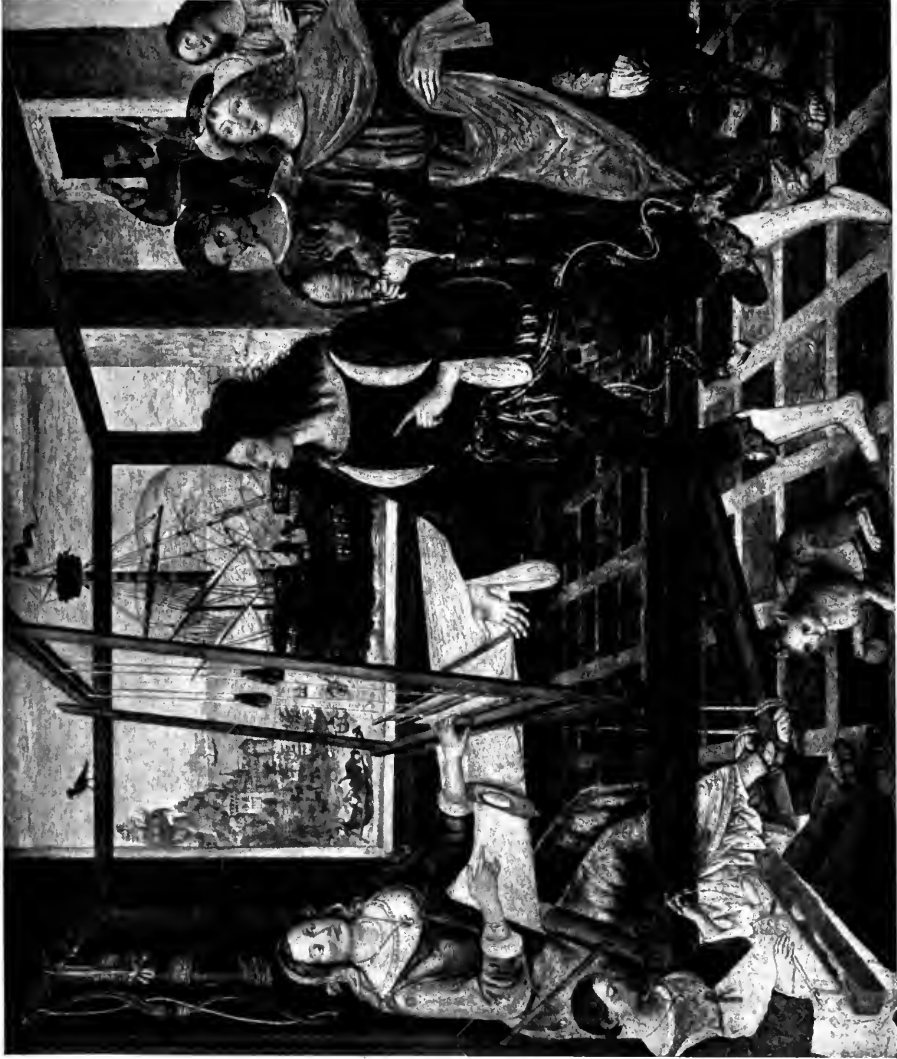


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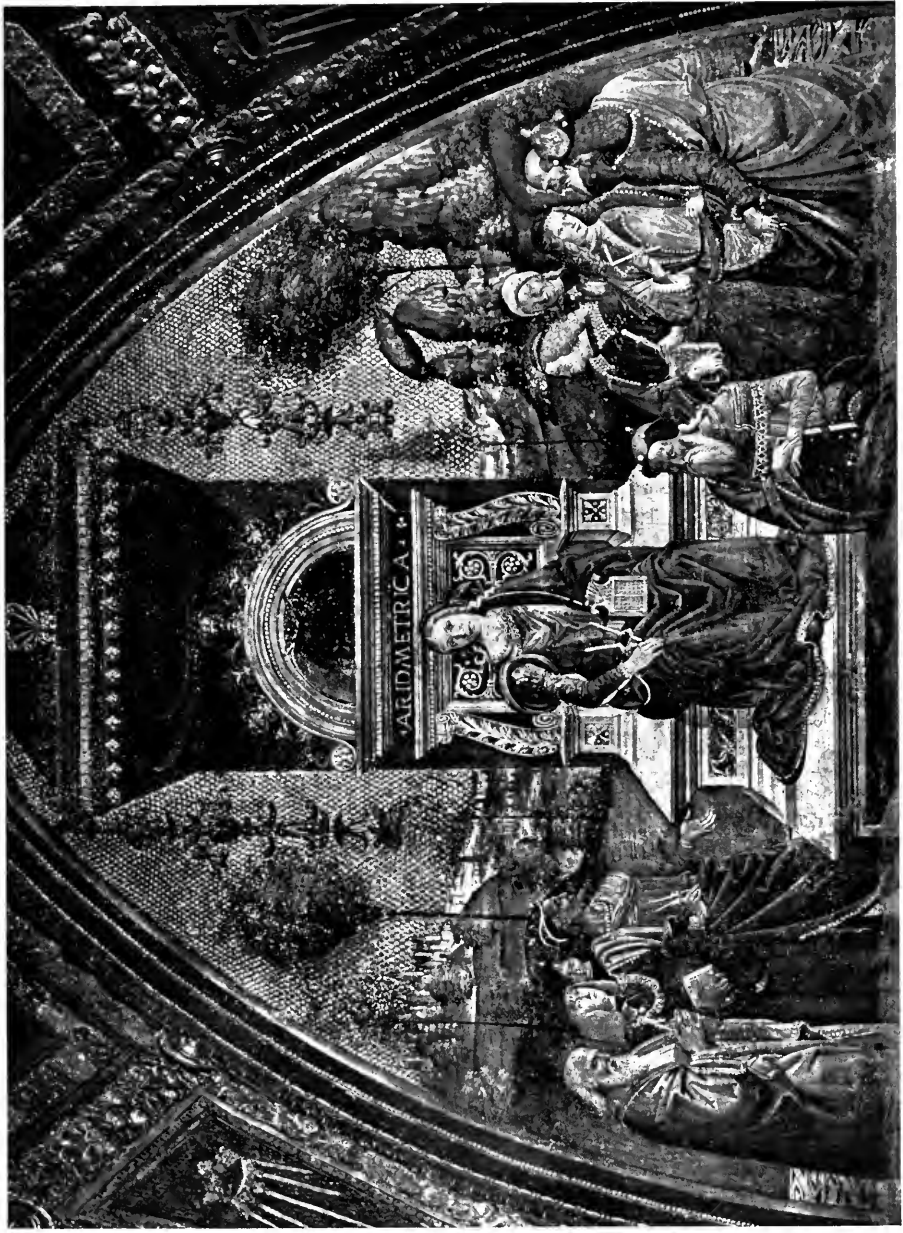




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PINTORICCHIO  
ALLEGORY OF THE  
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PORTRAIT OF PINTORICCHIO BY HIMSELF  
CHURCH OF SANTA MARIA MAGGIORE, SPELLO

This portrait was introduced by Pintoricchio into his now much injured fresco of 'The Annunciation' in the Church of Santa Maria Maggiore, Spello, where it figures as a picture hanging on the wall of the Virgin's chamber. The blue background and dark dress and cap have been blistered by dampness; the face, too, has suffered, but the essential features remain intact, and enable us to form an idea of Pintoricchio's appearance at the age of forty-seven.

**Bernardino di Benedetto di Biagio**

CALLED

**Pintoricchio**

BORN 1454: DIED 1513

UMBRIAN SCHOOL

**B**ERNARDINO DI BENEDETTO (or BETTO) DI BIAGIO, called Pintoricchio (pronounced Pin-tor-ik'ke-o), "the little painter," was born in Perugia in the central Italian province of Umbria, in the year 1454. The name by which he is best known was written variously by his contemporaries and by the painter himself, Pentoricchio, Pinturicchio, and Pintoricchio. The latter form is here adopted as being the proper diminutive of the old Italian word for painter—*pintore*.

So little is known of Pintoricchio's origin and youth that we are for the most part left to conjecture the outlines of his early history. His father, Benedetto di Biagio, was probably of humble station, and a tradition that his home was near the Porto San Cristoforo, Perugia, leads to the inference that Pintoricchio's childhood was passed in his native city.

Certain qualities observable throughout Pintoricchio's work point to the probability that his artistic career was begun under one of the miniature-painters of Perugia, of whom a flourishing college existed in that city in the middle of the fifteenth century. According to Vasari, he was at one time assistant to Benedetto Bonfigli, who established a school of painting in Perugia early in that same century, and gave to Perugian art an importance which it had not previously possessed. In Pintoricchio's pictures we find suggestions which testify to the probable truth of Vasari's statement; but the master to whom he shows himself most nearly akin is the Umbrian painter Fiorenzo di Lorenzo, in whose works we find the same anecdotic tendencies which characterize Pintoricchio's—the same display of picturesque costumes, use of architectural decorations, and rock-strewn landscape backgrounds.

But although Pintoricchio probably owed his artistic inspiration chiefly to Fiorenzo di Lorenzo, whose influence, indeed, remained with him throughout his career more strongly than did that of any other painter, his develop-

ment is in some measure due to his contact with Pietro Perugino. This painter, eight years his senior, was one whose influence could hardly fail to leave its mark upon the younger man, who was associated with him not only in their undertakings in the Sistine Chapel, Rome, but probably also prior to that time.

Not until 1482, when Pintoricchio appeared in Rome as one of that immortal company of artists assembled there to decorate the walls of the newly built chapel of Pope Sixtus IV., are we able to follow with any certain knowledge the steps of his career. Among the assistants of Perugino, it is recorded, was one Bernardino di Benedetto, called Pintoricchio, and from the important part he took in his master's work it seems probable that Perugino regarded him as his right-hand man, making use of several of the younger artist's designs for figures, and even intrusting him with two of the principal wall-paintings, 'The Journey of Moses' and 'The Baptism of Christ.' These frescos, probably Pintoricchio's first important achievement, established his reputation, and henceforth he worked as an independent artist, himself employing assistants and receiving numerous commissions.

It is not known what was his next undertaking, but most authorities agree that it was at this period that he decorated the Bufalini Chapel in the Church of Aracœli, Rome, with frescos illustrating scenes from the life of St. Bernard. He also painted in the Colonna Palace, and in the Vatican in the service of Innocent VIII. We hear of him, too, as engaged with Perugino in painting the interior of the spacious palace then called Sant' Apostolo, now the Collegio dei Penitenzieri. Of these works scarcely a vestige remains. Faint traces of heraldic devices, garlands, decorative designs, classic and mythological, are still dimly discernible on these old palace walls, but time has almost obliterated paintings which four hundred years ago helped to make the name of Pintoricchio famous.

In the Church of Santa Maria del Popolo, Rome, which if its original decorations had been preserved would be to-day a storehouse of the "little painter's" art, Pintoricchio, with the help of assistants, decorated several chapels in honor of different members of the Rovere family. Of these the frescos in only one—the Chapel of St. Jerome—can now be attributed to his hand.

In 1492 he entered into an agreement to paint two evangelists and two Fathers of the Church in the cathedral at Orvieto, the price settled upon being one hundred ducats. To carry out this commission, and at the same time attend to his work in Rome, necessitated much coming and going between the two places; but the decorations in Orvieto had not advanced very far before the painter fell into a violent quarrel with the ecclesiastics, who declared that he had not executed the first part of his work in accordance with his agreement. Their real objection, however, seems to have been that Pintoricchio was using an alarming quantity of gold and ultramarine—far more than the chapter could afford.

In consequence of this disagreement the work at Orvieto came to a standstill. Pintoricchio returned to Rome, well pleased, no doubt, to do so, for a third pope had become his patron there, the great Alexander VI., who, as

Cardinal Borgia, had already shown him favor, and who now commissioned him to decorate his private apartments in the Palace of the Vatican. Employment at the papal court was more to Pintoricchio's taste than working under the watchful eyes of parsimonious monks; but these same monks apparently made their peace with him later, for he seems to have returned to Orvieto to complete the decorations, and it is recorded that Pope Alexander wrote to them in March, 1494, requesting that Pintoricchio be allowed to come to Rome and proceed with the work in the Vatican.

The decoration of these rooms—known as the Borgia apartments—was one of the most important undertakings of Pintoricchio's life. Assistants were of necessity employed, but from the homogeneous character of the frescos as a whole it is clear that the master's supervision must have been untiring, and that all individuality in his pupils was made subordinate to his guiding influence. No contract for the work has been discovered, so that we have no means of knowing exactly when it was begun or when finished, but it is supposed to have been completed when, early in 1495, Pope Alexander VI. was driven by the invasion of Rome by the French to leave the Vatican and take refuge in the fortified Castle of Sant' Angelo. Thither Pintoricchio, his court painter, followed him; and when, in the following summer, Alexander fled to Orvieto and Perugia, "the little painter" went homewards among his master's followers.

At about this time, 1495, the pope had bestowed upon Pintoricchio a grant of two pieces of land at Chiugi, near Perugia, in return for which an annual payment of thirty baskets of grain was to be made. This tax was later commuted, upon Pintoricchio's claim that it was so heavy that it swallowed up all the revenues, and the painter, who in the deed is spoken of as "a faithful and devoted servant of Alexander and the Church," was merely called upon to pay two pounds of white wax annually for three years.

In July, 1497, Pintoricchio was once more in Rome, engaged this time in frescoing rooms in the Castle of Sant' Angelo for the pope. At the end of a year, however, he was back in Perugia finishing a large altar-piece for the monks of the Monastery of Santa Maria dei Fossi.

It is probable that at about this period, when he was somewhat over forty years of age, his marriage with Grania, daughter of one Niccolò of Bologna—or Modena—took place; a marriage which from contemporary accounts seems to have been far from happy.

At the request of Troilo Baglioni, Bishop of Perugia, who desired that Pintoricchio should decorate the chapel of his house in the Church of Santa Maria Maggiore at Spello, the painter, early in 1501, went to that town, some eighteen miles distant from Perugia, to carry out the wishes of his new patron. Dampness and decay have sadly injured Pintoricchio's work in this little chapel in the Spello church, but enough remains of his three frescos 'The Annunciation,' 'The Nativity,' and 'Christ Disputing with the Doctors' to show how great must have been their original beauty.

Before leaving home to execute this work in Spello, Pintoricchio was elected Decemvir of the city of Perugia, an appointment which proves that he stood

high in the estimation of his fellow-citizens, but which could not have entailed upon him any great amount of work, as his continued absence from home prevented the fulfilment of municipal duties there; moreover, early in 1502, after a year's sojourn at Spello, an event occurred which materially changed the course of his life, involving as it did his leaving Perugia. This was a summons to Siena from Cardinal Francesco Piccolomini—afterwards Pope Pius III.—to decorate in fresco the Cathedral Library built there by the cardinal in honor of his uncle, Æneas Sylvius Piccolomini, who before his death, about forty years prior to this time, had been made pope under the title of Pius II.

Accordingly Pintoricchio journeyed across the hills and plains lying between his old home and the city which was now to be his abode, and after an elaborate contract had been drawn up, having gathered together a sufficient force of workmen and assistants, he set to work upon his task in the spring of 1503. The subject assigned him was the principal events in the life of Æneas Piccolomini; and in accordance with the contract, the cartoons, their transference to the walls of the Library, and all the heads of the figures were to be by Pintoricchio's own hand. In payment of his services he was to receive one thousand gold ducats, to be paid in instalments. A house was also to be provided for him, "hard by the cathedral"—his goods, movables, and fixtures being pledged as security for the due fulfilment of the contract.

The work had not advanced very far when the death of Francesco Piccolomini, three weeks after his election to the papacy, occurred to interrupt its progress. His will, however, provided for its completion by his executors, so that it was not long before Pintoricchio could proceed with the decorations. In the meantime, feeling himself temporarily absolved from his promise to undertake no other commissions while the decorations in the Library were under way, he turned his attention to various other works.

No sooner had he resumed work in the Library in the following spring than a further interruption occurred in the death of one of the late pope's executors, and in June of that year, 1505, we find Pintoricchio once more in Rome, busily employed in decorating the choir of the Church of Santa Maria del Popolo, the scene of some of his earlier labors. At the end of ten months, however, he had returned to Siena to continue work in the Library, which now progressed without further hindrance, and reached completion in the year 1508.

One more visit to Rome is recorded; made this time in obedience to a summons from the then pope, Julius II., at whose command Perugino, Signorelli, Pintoricchio, and other artists met together to consider the decoration of the Vatican rooms, eventually intrusted to Raphael.

Pintoricchio's last years were spent in Siena. Vasari, who is strangely unjust in his estimate of the painter, gives the following improbable account of his death. "When he had attained the age of fifty-nine," writes this biographer, "he received a commission to paint a picture of the 'Birth of the Virgin' for San Francesco, in Siena, and having commenced the work, a room was appropriated to his use by the monks, which was given up to him, as he de-



sired it should be, entirely empty and denuded of everything, a massive old chest alone excepted; this they left in its place, finding it too heavy for removal. But Pintoricchio, like a strange self-willed man as he was, made so much clamor, and repeated his outcries so often, that the monks set themselves at last, in very desperation, to carry the chest away. Now in dragging it forth, such was their good fortune that one of the sides was broken, when a sum of five hundred ducats in gold was brought to light. This discovery caused Pintoricchio so much vexation, and he took the good fortune of those poor friars so much to heart, that he could think of nothing else; and so grievously did this oppress him that, not being able to get it out of his thoughts, he finally died of vexation."

Those who knew Pintoricchio in Siena, however, make no allusion to any such occurrence. The true version of the painter's death is far sadder than Vasari's legend. Sigismondo Tizio, a Sienese historian and Pintoricchio's friend, writes that when the painter fell ill, his wife Grania and her lover, a soldier in the Sienese Guard, shut him up in his house and left him to die of hunger and neglect; that some women of the neighborhood heard his cries and went to his assistance, and it was from them that Tizio afterwards learned the particulars of his friend's death.

Pintoricchio died on the eleventh of December, 1513, and was buried in the Church of San Vincenzo, Siena.

Of the painter's personal appearance we can form an estimate from the various portraits he has left us, and from the chronicler Matarazzo's remark that he was "undersized and of insignificant appearance." That he was deaf we gather from his nickname "il Sordicchio."

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## The Art of Pintoricchio

EVELYN MARCH PHILLIPPS

'PINTORICCHIO'

**P**INTORICCHIO is not one of the most famous painters of the Italian Renaissance, and perhaps no painter who has left us such a mass of work, and work of such interest, has attracted so little criticism or inquiry. It would be idle to claim for him a place in the first rank; some may question his right to stand in the second; in some of the greatest essentials he will not pass muster. It would be absurd to claim for him sublime creative power, tactile values, mastery over form and movement. He has none of these. His persons rarely stand firmly upon both feet; his pages, his kings and queens, are too often drawn and even colored like playing-cards; his crowds are motley and ill-arranged. The dry and purely scientific student of the schools of Italy will find it more than easy to demonstrate his shortcomings. But it is less simple to analyze the charm that triumphs in spite of them, and which gives keen pleasure to one side of the artistic nature. . . .

There is in the art of Pintoricchio a direct simplicity of expression and gesture that saves him from conventionality and cloying sweetness. His persons are not above criticism as far as technicalities are concerned, but they have in them this, that they are occupied and absorbed in the business in hand. You may fancy at first that they are artificial, but that is merely their environment; they themselves are simple; they do not pose or look upwards or out of the picture with an affected appeal for admiration. This quality gives to Pintoricchio a truthfulness where he lacks depth. To the last he has a sincerity which underlies his conventionality, just as his dainty care in detail counterbalances his want of freedom and rhythm. His forms lack the nobility of Perugino's, his religious emotion is less deep, but he is not self-conscious, and he has a freshness and raciness which saves him from fatiguing by monotonous sweetness. He does not make his paintings a series of excuses for the solution of scientific problems, so that they are more spontaneous, more the outcome of the man's natural unfettered inclination, than are the works of some of those who made greater discoveries in the field of painting.

In the picturesque qualities of his work Pintoricchio is completely a child of the Renaissance. His feeling, sumptuous yet exquisite, his treatment, naïve yet distinguished, is the prerogative of that age of fresh perception, and of unspoiled acquaintance with the beautiful. It is the fairy-tale spirit that so endears him to us. Like the medieval singers of romance, he guides us through scenes that have a glamour of some day of childhood, when they may have seemed real and possible. The wistful, wide-eyed youths, the tender, dainty Madonnas and angels, the grave, richly-dressed saints and bishops, might all stand for princes, for maidens, and magicians in some enchanted realm of fairy. He does not take us into the region of the tragic, but his fancy, his invention, and resource are fertile and untiring; he leads us on, dazzling us, entertaining us with a childlike amusement, disarming criticism by a lovable quality which enlightens us as to the natural sensibility of the painter's mind, a sort of penetrating sweetness with which he can endow his creations. Perhaps the truest explanation of his charm is to be found in the union of two incongruous elements: the artificial and mannered grace, the search after the exquisite and the splendid, joined to the naïve and childish simplicity, the freshness and Arcadian fancy of the Umbrian school.

In his feeling for space and for space-decoration he was a worthy follower of Fiorenzo di Lorenzo, the not unworthy second to Perugino, and a fore-runner of Raphael. The ample and spacious setting of his groups takes off from their cramped and crowded effect. Where the action is awkward, or the color heavy, the whole spirit is lightened and lifted as you breathe the air of those delicious landscapes, or wander in imagination under those high-poised arcades, or look out from a palace chamber at the freedom of a mountain distance. It is the more remarkable that Pintoricchio is able to give us this charm of landscape, as he adheres to his early training, and finishes the most distant parts in delicate detail.

It is as a decorator that he holds his own most successfully among his contemporaries. It soon became apparent that no one could cover the walls of

palace or chapel with an ornamentation so rich and so gay, so advantageous to the position, so homogeneous in character. . . .

When not painting fresco, he is constant to the use of distemper. Unfortunately, he is too much given to sacrifice the transparency and depth of his color by a lavish use of retouching *a secco*. In order to gratify his love for brilliancy, he produces an opaque surface, and is apt to give us a sort of splendid gaiety in exchange for real depth. His use of his gorgeous pigments is extremely skilful, especially towards his middle period. In the Sistine Chapel frescos he has hardly let himself go, and in the Siena Library he inclines to be gaudy and glaring; but in many of his scenes the greens and peacock-blues, the rich, soft rose-pinks, the purples and autumn gold are those of a man whose nature was keenly alive to the joy of color. His use of embossed gold is dictated by the same natural bent towards the gay and decorative. This small, mean-looking, deaf man was rarely sensitive to fullness of life, to splendor, and the delight of the eye; and wherever he has covered a wall with his work, or left a panel or an altar-piece, we get a glance back at an age which was not afraid of frank magnificence, guided by a purer taste than we can boast. . . .

Although Pintoricchio's art was so much admired during his lifetime, it is difficult to show that it exercised much after-influence. Fascinating as it is in some ways, it represents the last survival of a dying school. . . . The world to which he belonged, the taste which delighted in his creations, disappeared with him, and was replaced by an age of conscious modernism which was eager to sweep aside all that seemed archaic in the immediate past. The thirst for knowledge and for scientific research was waxing intense, and the craze for the display of knowledge with its hidden seeds of decay soon followed. . . .

Down to recent years Pintoricchio was quite overlooked or treated with contempt. He certainly is not able to inspire that sort of interest that we feel in painters who worked, looking backward to see what had been done, and forward to discover what yet remained to do. We do not strive with him and triumph with him over defeated difficulties. He was a craftsman, as were all artists worthy of the name at that day, and his work is always painstaking and adequate, with nothing sloppy or careless in its execution. But painting as a craft, with its secrets and its possibilities, was not his first object, so that, without being able to divide his work into any distinct periods, we find that his earlier life, when he was still learning, was on the whole the time when he was most successful in the artistic sense; and in such frescos as the 'Journey of Moses' and the scenes from the life of St. Bernard, he gave promise of an excellence which was not afterwards adequately realized. He was an illustrator, and as such, perhaps, never touched the highest side of painting. We find in him the natural tendency of a decorator who undertakes large commissions as a matter of business, to repeat forms and situations; yet, with every temptation to mechanical treatment and repetition, it is the true artist in Pintoricchio which saves him from becoming monotonous. To the very last his invention and fancy are alert, varying every

accessory, displaying a freshness and an enjoyment in his creations which are irresistibly attractive. In all his illustrations the lyric faculty is his. He follows the lives, the history, the fashions of his time with minute persistence, but always with some charms added to prosaic actuality. He is to painting what the ballad-singer is to poetry: slight, garrulous, naïve, infectious, and with a haunting melody of his own.

BERNHARD BERENSON 'CENTRAL ITALIAN PAINTERS OF THE RENAISSANCE'

**P**INTORICCHIO'S natural endowments were great, and his beginnings dazzling with promise. In the Sistine Chapel he holds his own with the best of the fifteenth-century painters, and may be looked at even alongside of Botticelli. Gentle feeling, lovely women and children, romantic landscape, clear arrangement, splendid portraiture, do their best to absorb and please us. As more serious tasks have been carefully avoided, there is nothing to suggest a higher plane of artistic activity. We lazily enjoy these frescos as so much refined genre. And we shall find the same characteristics in most of his earlier works—all those in Rome which he executed with his own hand and without too much hurry. What lovely faces those of the angels in the Church of Aracœli! What pretty women in the Borgia apartments, or in Santa Maria del Popolo! What splendid portraits, what romantic landscape everywhere! And, in addition to all this, how much of that peculiarly Central Italian feeling for arrangement and space!

But if mere prettiness pleased so well, why, then, the more pretty faces, the more splendid costumes and romantic surroundings per square foot, the better! And so Pintoricchio, never possessing much feeling for form or movement, now, under the pressure of favor and popularity, forgot their very existence, and tended to make of his work an *olla podrida* rich and savory, but more welcome to provincial palates than to the few gourmands. And when such an opulent and luxurious half-barbarian as Pope Alexander VI. was his employer, then no spice nor condiment nor seasoning was spared, and a more gorgeously barbaric blaze of embossed gold and priceless ultramarine than in the Borgia apartments you shall not soon see again!

Pintoricchio's later work, seriously considered, is all tinsel and costume-painting, a reversion to the worst Umbrian art of the beginning of the century—and, writing this, I do not forget the famous frescos in the Cathedral Library at Siena. These frescos, recounting the life and adventures of the great journalist and diplomat, afterwards Pope Pius II., bring me to the one further point I wish to make. As figure-painting, they scarcely could be worse. Not a creature stands on his feet, not a body exists; even the beauty of his women's faces has, through carelessness and thoughtless, constant repetition, become soured; as color, these frescos could hardly be gaudier or cheaper. And yet they have an undeniable charm. Bad as they are in every other way, they are almost perfect as architectonic decoration. Pintoricchio had been given an oblong room of no extraordinary dimensions; but what did he not make of it! Under a ceiling daintily enameled with cunningly

set-in panels of painting, grand arches open spaciouly on romantic landscapes. You have a feeling of being under shelter, surrounded by all the splendor that wealth and art can contrive, yet in the open air—and that open air not boundless, raw, but measured off, its immensity made manifest by the arches which frame it, made commensurate with your own inborn feeling for roominess, but improved upon, extended, and harmonized, until you feel that there at last you can breathe so that mere breathing shall be music. Now it happens that certain processions, certain ceremonies, rather motley, not over-impressive, are going on in this enchanted out-of-doors. But you are so attuned that either you notice nothing unpleasant at all, or you take it as you would a passing band of music on a spring morning when your own pulses are dancing.

The last word, then, about Pintoricchio is that he was a great space-composer; even here not the equal of Perugino, and not to be admitted to the inner sanctuary where Raphael reigns supreme, yet great enough to retain in his worst daubs so much of this rare, tonic quality that, if you are not over-subtle in the analysis of your enjoyment, you will be ready to swear that these daubs are not daubs, but most precious pictures.

EUGÈNE MÜNTZ

'HISTOIRE DE L'ART PENDANT LA RENAISSANCE'

**P**INTORICCHIO delighted in the most minute execution, in the rich display of colors and lavish use of ornament. Fond of portraying scenes partaking of the nature of "genre," keeping to the old method of distemper painting, a follower of Fiorenzo di Lorenzo rather than of Perugino, it seemed, as Burckhardt has aptly said, as if his true vocation were that of a miniaturist. Fate willed otherwise, however, and he was called upon to paint a succession of monumental frescos equaling in number, if not exceeding, those of the most prolific among fresco-painters.

Vasari has often been censured for the severity of his judgment of Pintoricchio. "Although he performed many labors," he says in his biography of the painter, "and received aid from many persons, Pintoricchio had nevertheless a much greater name than was merited by his works." The fact is that if Perugino's pictures are often weak, lacking in freedom, and incorrect in drawing, Pintoricchio's are still weaker; sometimes, indeed, wretched. The harmony of proportions, sweep of outlines, rhythm of movement—all these were alike unknown to him. What saves him is the variety of his pictorial resources, the ingenuity of his *mise en scène*—I dare not add his skill in grouping, for in Pintoricchio's grouping there is always something coldly formal and angular. He seems to be unable to bring about any connection between his figures, and this for two reasons—first, because he never carefully studied the laws of composition, as Fra Bartolommeo and Raphael were to do with such success early in the following century; secondly, because he never had a thorough understanding of the rules of aerial perspective, to a knowledge of which Perugino owed his ability to conceal how slight was his skill in arrangement, properly so called. Indeed, Perugino, not knowing how

to unite his figures by means of gesture, effect of drapery, or even with the help of angels or cherubim, did nevertheless unite them by enveloping them all in the same warm, serene atmosphere—an artifice which to the end remained an insoluble enigma to poor Pintoricchio.

As to the expression of the faces in Pintoricchio's works, it is seldom eloquent or marked by any lofty feeling. His personages have a peevish, discontented, jaded look. The portraits alone are interesting, and these the painter has introduced everywhere, and with as much skill as profusion.

And now, having shown that Pintoricchio's invention lacks distinction, that his drawing is weak and incorrect, and his color crude, we are at liberty to do justice to his good points; for his inferiority in many of the qualifications of art must not make us unmindful of his very real merits; and if Pintoricchio was not a great artist he was certainly an entertaining one, owing to his realism, which led him to introduce into the various subjects that he painted innumerable details illustrative of the manners and costumes of his day. . . .

Perugino and Pintoricchio are as widely separated as the antipodes; it would, indeed, be difficult to think of a greater contrast. Perugino, a true stylist, excels only in the portrayal of calm, contemplative scenes; his compositions contain but few figures, and those are represented in only the simplest attitudes. There are times, however, when he invests these figures, so serene and so unmoved, with surprising warmth and feeling. Pintoricchio, on the other hand, cares only for crowded and brilliant scenes; the individual possesses but slight interest for him; he must have the whole human race! Worldly by nature, he shrinks from any expression of deep feeling and is only at ease when in the midst of splendid costumes, surrounded by a motley crowd, and in a sumptuous setting. He seldom centers his attention upon any one figure or strives to attain to any lofty idea. In Perugino's pictures we seem to hear the sublime accents of religion, whereas Pintoricchio entertains us with his stories, more remarkable for volubility than for wit. To spend his talent with lavish extravagance, to amuse, to dazzle—that was his ambition; and it is one in which he often succeeds. *Saltavit et placuit*—he danced and gave pleasure.—FROM THE FRENCH

EDWIN HOWLAND BLASHFIELD

'SCRIBNER'S MAGAZINE' 1903

WAS Pintoricchio as great a man as he has been called by some authors? Probably not. Has he been overpraised? Probably not. Was Vasari as unjust to him as modern critics declare? Probably not. Was Vasari just to him? Unquestionably not. As a draftsman was he skilful? Not exactly; at any rate not always or even often, though at times his drawing has great charm and now and then a firmness quite foreign to his habit. Usually there is an unsureness, a kind of poverty about his drawing, but it has elegance and style of its own, and many of his figures have that charm which seems to hover about the path that leads from missal illumination to wall-paintings. Was he a colorist? Yes; a master at least of the effects attained from colors if not from color. . . . Certain critics have said much of his landscape and its depth; if it sometimes deserves praise, it sometimes goes quite undeserving and not

always because of restoration. Was he a composer? By no means in the strict sense of the word; his groups are often thrown together confusedly, crowded, yet full of holes. But in another sense of the word "composer," as designer and combiner, he was really great, and here we have reached and saluted the crux of the whole situation. When we praise the Borgia apartments in the Vatican as the culmination of Pintoricchio's accomplishment, it is the system of treatment which we praise; and the man who, believing in that system, loving it, indeed (we see this upon every square yard of the walls), held fast to it just when all others were abandoning it, and pushed it to its ultimate expression.

What is the result of these same Borgia apartments? It is delight of the eye through richness and splendor of color and a sense that these rooms are decorated perhaps more sumptuously than any which one has ever seen before or even imagined. The spectator does not trouble himself with the forms upon the walls, he is submitting to the enchantment of the effect. Later he notes that the forms charm him also, because if meager they have elegance, and if the individual figures are not compositionally related, the *groups* are. Gradually as his lagging logic follows his quicker percepts he realizes that this rich tangle of forms, not emphasized or focused unduly, but playing in patterns almost equally over lunettes, pendentives, and vaulting, is exactly suited to this particular kind of richness of color, and that therefore he has before him a decoration in its own way impeccable. . . .

The treatment of the Borgia apartments is that usual to fifteenth-century decoration in fresco, but it is unusually developed in special directions in accordance with the predilections of Pintoricchio. The factor which most of all emphasizes his point of view is that consisting in the use of gold upon objects modeled in relief. The early centuries loved gold; the holiest picture of all, the altar-piece, was all ablaze with gold; gold was a staple with the illuminator, but upon the great wall-painting there could be no such reckless outlay; not even papal resources would have sufficed; still a good deal of the metal could be afforded, and it was stinted or lavished in accordance with the temperament of the artist and client. . . .

A Leonardo anatomizing expression or analyzing light, a Michelangelo using the naked human body as his one supreme, artistic means, a Raphael concentrating his thought upon rhythm and balanced masses, may eschew, may even avoid, a gilded surface as unsuited to his end; but a man who, like Pintoricchio, is thinking first of all of achieving a general effect which, while he runs a gamut extending from elegance to splendor, and from brilliancy to depth and richness, shall yet be always harmonious, knows that he has a redoubtable assistant in the gold, an ally which will not desert him. The gold-leaf or powder lights up dark corners, breaks his masses of color as he wishes, and, above all, exercises a powerful harmonizing effect upon juxtapositions of color which would otherwise seem crude. Pintoricchio was a decorator, pure and simple, before everything else, and he loved the gold. . . .

And gold was given to Pintoricchio and used by him with more effect than anywhere else in the history of Renaissance art. A poor composer, when it

came to making up groups of figures he had an immense sense of decorative pattern; so strong an instinct indeed for this enormously important element in decoration that wherever he has covered a wall-space, whether in Siena, Spello, or Rome, he has made that wall immediately delightful to even the hastiest glance. Symmetry becomes even more forceful than usual in his hands, and by the strong thrust and counter-thrust of his little gilded gypsum thrones and temples, placed exactly in the centers of his lunettes and vaulting spaces, and made far more emphatic by their relief than are his flat painted surfaces, Pintoricchio, at one and the same time a cunning conjurer and a true artist, doing the very best with his resources, makes it quite easy for the spectator to overlook the poverty of his ordonnance and the openwork character of his figure composition. . . .

Never was there franker conventionalism than Pintoricchio's; the artist means first that his gold and relief shall mark out the architectonic distribution of his general scheme of decoration, his main patterning, and for this, as has been said, he uses his temples, porticos, thrones, pillars—*nota bene*, nearly always background, or at most middle-ground, objects. Next he proposes that bits of gilded gypsum shall spangle all his vacant spaces thickly enough to at once enrich them and put them into proper relation with his larger gilded masses. He is the most free-handed of decorators in this cheerful dredging of angels and people, mountains and plains, with fine plaster and finer gold, and the angular movements of Fiorenzo di Lorenzo's school are angularized yet more by stiff rows of large gilded buttons outlining the armored limbs of youthful soldiers. In the foreground of a lunette, St. Barbara, her palms joined, her face looking as though some one had struck it awry, jostling each feature a little out of place, yet not quite destroying its charm, is painted flatly. Near by a soldier is painted flatly, too, save for a helmet modeled in relief, while another man holds a scimitar which looks like a real one half embedded in the plaster. Above in the vaulting, little bulls, little griffins, little monuments of every sort and shape, jut from the painted surface, and perhaps in the background a tiny castle upon a mountain supposed to be miles away sticks out in gilded relief like a wasp's nest against a wall and takes its place as a foreground object. For Pintoricchio does not care a button—certainly not a gilded button—for the atmospheric relation of his painted people and things; to this we must get used, and the adjustment is not difficult, because at first, in these big rooms with their multiplication of small forms, you do not notice these relations at all, but feel instead those larger relations for which the artist has cared a very great deal—the relations of his patterns and his colors.

For the superb result of the decoration Pintoricchio is responsible; for the execution of much of the detail he is not, save as impresario; many of the figures are ignoble, far below his lowest mark; a few of them on the contrary seem to rise above his best capacity for firm and correct drawing. . . . The decoration of the Borgia apartments is a vast inter-provincial patchwork where in the same rooms, sometimes even the same lunettes, Lombards, Florentines, Umbrians, and Sienese have painted together and—all honor be to Pintoricchio as designer, decorator, and director—have created a harmonious *ensemble*. . . .



But whoever may have been the others among Pintoricchio's assistants, there is one whom we can identify beyond all peradventure, and who has done more for the Borgia rooms than Tuscan or Lombard or Umbrian, than has Perugino even. *Hic coronavit opus* and his name is Time. The more subtle color is, either in its brilliancy or its depth, the less time can do for it; but the stronger and more varied the pigments in their juxtaposition to gold or silver, the more chance there is for the chemistry of darkness and light, dampness and dryness. In all Europe elsewhere it is doubtful whether lapse of days has brought such wealth of change, of patina veiling the crude and reconciling the antagonistic, of red weathering into orange, blue running into green, gold turning to copper, brass, verdigris, or remaining gold, but of a dozen different tonings.

Close at Pintoricchio's hand and painted but a dozen years later are the two most famous cycles of frescos of all time, the cycles of Raphael and Michelangelo. With these he has nothing to do, nothing to do with the power and loftiness of Del Sarto in the Scalzi cloister of Florence. Or if we take two master-decorators, Rubens and Tiepolo, they are at the antipodes as to methods, should we compare them with Pintoricchio. But there are many paths up Parnassus, and some which do not lead straight to the very summit, yet leave the pilgrim at a vantage-point where he may be seen and praised of all men. In their own way the Borgia apartments are unequaled; and the candid critic admits that Pintoricchio, Pope Alexander VI., and Time have among them left to us the richest and most splendid fresco decoration in Europe.

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## The Works of Pintoricchio

DESCRIPTIONS OF THE PLATES

‘PORTRAIT OF A BOY’

PLATE I

**M**ORELLI regards this portrait of an unknown boy, now in the Royal Gallery, Dresden, as “a first-rate work of Pintoricchio's early period” —painted probably about 1480. Charmingly delicate in execution, it is reminiscent of Perugino's manner in all its freshness. The modeling is excellent, and the brownish flesh-tones and chestnut hair are admirably offset by the blue cap and red tunic. The landscape background with its slender trees is in Perugino's style.

The picture measures one foot eight inches high by a trifle more than a foot wide, and, like all Pintoricchio's panel pictures, is painted in distemper.

‘THE HOLY FAMILY’

PLATE II

**T**HIS picture, now in the Siena Academy, is an early work of Pintoricchio's painted in his most naïve and charming manner. Mary and Joseph are seated side by side in a flowery meadow. Joseph wears a blue tunic and yellow mantle flecked with gold and lined with red, and holds a

small cask of wine and two loaves of bread. The Virgin is dressed in a red gown, embroidered with gold, and a blue cloak. The two children—St. John in his little camel's-hair garment, and the flaxen-haired Christ-child in a long white robe brocaded with gold—are represented, arm-in-arm, starting off with book and pitcher as if to play. The background is delicately painted; under the trees on the right St. Jerome in prayer and on the left St. Francis are dimly discernible.

Although full of defects in composition and in drawing, this picture is delightful in its simplicity and grace. It is painted in distemper and measures two feet nine inches in diameter.

‘THE MADONNA OF SAN SEVERINO’

PLATE III

**T**HIS altar-piece was painted for the cathedral of the little Italian town of San Severino, where it still adorns the sacristy. The Madonna, in a rose-colored dress and dark blue mantle lined with green, clasps the Child, who stands on a red cushion upon her knee. He is clad in a gold-embroidered white tunic and gray and gold drapery. In one hand he holds a crystal globe, and with the other blesses the donor of the picture, Liberato Bartelli, who kneels before him dressed in a scarlet robe. Angels, wearing garments rich with gold and embroidery, stand in adoring attitudes beside the Madonna. A landscape with hills, delicately outlined trees, and a rocky archway, through which a cavalcade passes, forms the background, and over all is a soft twilight glow.

“If Pintoricchio had continued to paint like this,” writes Dr. Corrado Ricci; “if the vast quantity of decorative work which he undertook had not subsequently made him careless and sometimes even coarse in his technique; if, in short, his art, having attained this lofty height, had succeeded, if not in rising higher, at least in maintaining its level of excellence, no Umbrian painter, and few among the Italians of his time, would have deserved warmer praise for grace, refinement, and beauty.”

‘SCENES FROM THE LIFE OF ÆNEAS PICCOLOMINI’

PLATES IV AND V

**B**ETWEEN 1502 and 1509 Pintoricchio decorated in fresco the Library of the Siena Cathedral, where, in a series of ten “histories,” he illustrated the chief events in the life of Æneas Sylvius Piccolomini—scholar, cardinal, and finally pope. The question as to whether Pintoricchio was assisted in the decorations of the Library by Raphael, then a youth of twenty, and, if so, to what extent, has long been a subject of controversy among critics. While the majority are now agreed that Raphael had no hand in the work, Dr. Schmarsow, who has devoted much study to the question, is of the opinion that in the designs for two or three at least of the frescos Pintoricchio was helped by the younger artist—an opinion in which Miss Phillipps, Pintoricchio’s recent biographer, concurs.

The first fresco, and one of the most brilliant in its bright color and lavish use of gold ornamentation, is reproduced in plate iv. It shows us Æneas Pic-

colomini when a youth accompanying Domenico Capranica, Bishop of Fermo, to whom he had been made secretary, on his journey to the anti-papal council of Basle. Æneas, wearing a blue cloak with stiff green cape striped with gold, green stockings, yellow boots, and a large red hat, is mounted on a white horse in the foreground in the midst of a gay cavalcade. The bishop in a red robe and cap rides a bay horse in front. In the background is the Mediterranean, with the town of Genoa rising on the right. Storm clouds are in the sky, but a rainbow is seen, and already the sun is shining as the procession advances.

In the second fresco Æneas is received by King James I. of Scotland, to whom he had been sent as envoy. The third shows us his coronation as a poet by the Emperor Frederick III. of Austria. In the fourth he pays homage to the pope in the emperor's name. The fifth scene represents the betrothal of Frederick III. and Eleonora of Portugal at Siena by Æneas, then a bishop, who in the sixth is created a cardinal, and in the seventh is elected pope under the title of Pius II. The eighth scene shows him as pope at the diet of princes; in number nine he canonizes St. Catherine of Siena. The tenth and last fresco of the series, 'Pope Pius II. at Ancona' (plate v), represents Æneas, now old and careworn, robed in white, with a blue cloak, carried aloft by his followers, while Cristoforo Moro, Doge of Venice, in a mantle of gold brocade, and a Turk richly clad in green and blue, kneel before him. Behind are the town and harbor of Ancona, and in the bay the Venetian fleet is waiting to bear Pope Pius on the crusade which he had vowed to undertake, but which his death on the night after his arrival at Ancona prevented.

The effect of this Library, with its mosaic pavement, elaborately decorated ceiling, and brilliantly painted walls, is most striking in its splendor, and in the gaiety of its decorative completeness. So fresh and bright are the colors that it seems impossible that these frescos were painted four hundred years ago. "Surely," writes Mr. Blashfield, "Pintoricchio came down from the scaffoldings but yesterday. This is how the hardly dried plaster must have looked to pope and cardinals and princes when the boards were removed, and when the very figures on these walls—smart youths in tights and slashes, bright-robed scholars, ecclesiastics caped in ermine, ladies with long braids bound in nets of silk—crowded to see themselves embalmed in tempera for curious after-centuries to gaze upon." Here Pintoricchio had ample opportunity for the display of all his most characteristic qualities—for his love of pageantry, of gorgeous costumes, lavish use of gold, elaborate decorative details, and picturesque effect; above all, for the exercise of his gifts as one of the most entertaining and fascinating story-tellers of all time.

'THE DISPUTE OF ST. CATHERINE'

PLATE VI

FOR a period of three years, beginning probably in December, 1492, Pintoricchio was engaged in decorating for the Borgian pope, Alexander VI., that pontiff's private rooms in the Vatican Palace, Rome. These rooms, known as the Borgia apartments, having now, after centuries of neglect,

been restored as far as was possible to their original magnificence, were in 1897 thrown open to the public. Of the suite of six rooms, five were decorated by Pintoricchio and his assistants, but of these only three—the Hall of Mysteries, the Hall of Saints, and the Hall of Arts and Sciences—show to any extent the actual work of the master; in the last two—the Hall of Creeds and the Hall of Sibyls—the frescos are for the most part by inferior hands, though from Pintoricchio's designs.

Of the whole suite the Hall of Saints is the most richly decorated, and that in which Pintoricchio's hand is most evident. Upon the walls are painted scenes from sacred history and from the lives of the saints; of these the largest and the finest, indeed, notwithstanding the injuries it has sustained, the most splendid of all Pintoricchio's frescos, is that reproduced in plate VI, representing 'The Dispute of St. Catherine.'

In a sunny landscape, divided in the center by a triumphal arch, a vast concourse of people is gathered—philosophers, courtiers, Turks, and Eastern potentates, with pages, and soldiers, and richly caparisoned horses—the reds, blues, and greens of their apparel, heavy with gold embroidery and gleaming with jewels, mingling in a gorgeous yet subdued glow of color. To the left, seated on a marble throne, is the Emperor Maximinus in a robe that glitters with gold ornaments, listening to the discourse of the youthful St. Catherine of Alexandria, who, clad in a red gown embroidered in gold and with a long blue mantle, her fair hair falling over her shoulders, earnestly expounds the doctrines of her faith.

Tradition has it that the painter took for his model for this slim, girlish figure, Lucrezia Borgia, the beautiful and dearly loved daughter of Pope Alexander, and that the Emperor Maximinus—though this is extremely doubtful—is a portrait of her brother, the infamous Cesare Borgia. The man on the white horse (or, as some say, the turbaned man near the throne) is Prince Djem, son of Sultan Mahommed II., who was held as a hostage in Rome at this time; and at the extreme left, in the slight figure beside the man who wears a gold chain, Pintoricchio has introduced his own portrait.

'THE JOURNEY OF MOSES'

PLATE VII

**T**HIS fresco, formerly ascribed by some to Signorelli and by others to Perugino, who is still believed by some authorities to have executed certain parts of it, is now almost universally acknowledged to be the work of Pintoricchio.

Although crowded in composition and wanting in concentration, 'The Journey of Moses' is yet one of the most attractive examples of the artist's decorative paintings. The subject is taken from the fourth chapter of Exodus, and illustrates different incidents related there. On the left, Moses, in the traditional yellow robe and green mantle, starting forth with wife, children, and attendants upon his journey into Egypt, is stopped by the commanding figure of the messenger of God. The white-robed angel with shimmering wings, standing in the center of the foreground, divides this group

from the one on the right, where the ceremony of circumcision, in obedience to divine command, takes place.

In the middle distance, Jethro and his household are taking leave of Moses before his departure from the land of Israel, and at the left, shepherds dance in an open meadow. The landscape background with its low purple hills and verdant valleys, its masses of rocks, dark palms and cypresses, and little bushy trees—all reminiscent of Pintoricchio's early master, Fiorenzo di Lorenzo—is one of the loveliest seen in Umbrian art up to this time; and although frequent cleanings and restorations have damaged the colors so that the general effect is now somewhat dim and faded, enough of the original beauty remains to show that this is one of Pintoricchio's greatest works.

‘THE RETURN OF ULYSSES’

PLATE VIII

**P**INTORICCHIO'S last frescos were three classic subjects painted for the palace of Pandolfo Petrucci at Siena. Of these ‘The Return of Ulysses’ is the only one which still exists. It has been transferred from the wall to canvas, and is now in the National Gallery, London.

According to the story as told in Homer's ‘Odyssey,’ Penelope, wife of the Greek hero, Ulysses, being beset during the long absence of her husband by numerous suitors, declared that before she would accept any one of them she must finish weaving a long robe for Laertes, her aged father-in-law, and that her decision might be indefinitely postponed she unraveled each night what she had woven by day—a stratagem which was finally revealed by her servants, whereupon she was beset by her lovers even more than before. After an absence of twenty years, however, Ulysses returned, slew the importunate suitors, and put an end to her grief and perplexity.

In Pintoricchio's fresco Penelope is seated at her loom. Her maid sits beside her, and above, on the wall, hangs the famous bow of Ulysses which he alone could bend. Engaged in her daily task, Penelope is surprised by the entrance of the suitors eagerly pressing forward to urge their claims, unconscious of the presence of Ulysses, who, disguised as a beggar, appears in the doorway. Through the open window his galley is seen with the hero himself bound to the mast to prevent his being enticed by the songs of the sirens sporting in the blue waves, while on the shore close at hand rises the enchanted palace of Circe.

“The painting in this fresco,” writes Miss Phillipps, “is rough and slight; the figures have little modeling, but are almost like patterns upon the background; the limbs of the suitors are unstructural even for Pintoricchio, yet the whole effect is charming. . . . Here the artist is once more fresh and unconventional, and fertile in his fancy. The attitudes and relations of the figures are full of originality, and the uncompromising square of the window lets in a flood of light upon the foreground so full of movement.”

The fresco measures about four feet high by four feet nine inches wide.

## 'THE FUNERAL OF ST. BERNARD'

PLATE IX

IT was probably soon after he had completed his paintings in the Sistine Chapel that Pintoricchio decorated in fresco the little Gothic chapel of the Bufalini family, in the Church of Santa Maria in Aracœli, Rome. This work ranks among his most important achievements. Upon the walls, framed in by decorative designs, are painted scenes from the life of St. Bernard, of which the one reproduced in plate IX is generally conceded to be the finest.

In a marble-paved city square, where arcades on either side lead up to a temple with a gilded dome, the peaceful figure of the dead saint, dressed in the white habit of his order, and with his head resting upon a red pillow, is extended upon a bier covered with a green cloth. Monks in prayer are gathered around him, and groups of men, women, and children, prominent among whom are a fair-haired boy on the right, dressed in red, and beside him a young man in a long pink robe—both members of the Bufalini family. On the left, preceded by a page bearing his sword, is the stately figure of the donor, Lodovico Bufalini, wearing a flowing gown of yellow brocade with ermine-bordered sleeves, and a close-fitting red cap. In the extreme foreground of the picture Pintoricchio has placed two children playing together, and near them, a baby in swaddling-clothes lying in a sort of basket. This little object, "stuck in as an afterthought, without meaning, and without perspective," is probably intended to represent the miraculous *Santo Bambino*, or Holy Child, of Aracœli, an image still preserved in the church and held in the highest veneration.

"The grouping in this fresco," writes Miss Phillipps, "is more successful than usual with Pintoricchio, and the light and shade are more massed. The effect of aërial space is very remarkable. The people gather round, life goes its way, and the whole is set in so peaceful and spirit-lifting an environment that it does not need the little sky episode of the saint received in glory to give it spirituality."

## 'ARITHMETIC'

PLATE X

THIS emblematic figure of 'Arithmetic,' holding a compass and the Pythagorean tables, is one of a series of seven frescos similar in design painted on the walls of that one of the Borgia rooms in the Vatican Palace, Rome, which is known as the Hall of Arts and Sciences. Although less rich in decorative effect than the Hall of Saints (see the description of plate VI), and injured in many parts by dampness and restoration, this room, probably the study of Pope Alexander VI., is yet very beautiful in the harmony of its coloring and the homogeneity of its scheme of decoration. The ceiling is profusely ornamented with heraldic devices; everywhere the gilded Borgian bull and the golden crown with radiating sun-rays modeled in high relief shine forth upon a dark blue ground. In lunettes upon the walls, the arts and sciences—Rhetoric, Geometry, Arithmetic, Music, Astrology, Grammar, and Dialectics—are personified by figures seated upon high-backed thrones and surrounded by their devotees.

"None of the seven sisters," writes Miss Phillipps, "is so beautiful as 'Arithmetic.' Here Pintoricchio trusts his own inspiration, and we have a finely-drawn head with all his freshness of pose and expression. This dreamy face, with its transparent veil half covering the flowing hair, the gold embossed robe, over-sleeves, mantle hanging in softly accentuated folds, and the beautifully proportioned figures standing by, have a larger share than almost any other of the lunettes of the master's hand, and here, more than in any, we have the many colored garments, rich pinks, harmonious greens, that Pintoricchio loved."

A LIST OF THE PRINCIPAL PAINTINGS BY PINTORICCHIO,  
WITH THEIR PRESENT LOCATIONS

ENGLAND. CAMBRIDGE, FITZWILLIAM MUSEUM: Madonna and Child—LONDON, NATIONAL GALLERY: St. Catherine; Madonna and Child; The Return of Ulysses (fresco) (Plate VIII)—GERMANY. BERLIN GALLERY: Reliquary, with Three Saints—DRESDEN, ROYAL GALLERY: Portrait of a Boy (Plate I)—ITALY. MILAN, BORROMEO PALACE: Christ bearing the Cross—MILAN, OWNED BY PRINCE PIO OF SAVOY: Madonna—MILAN, OWNED BY MARCHESE VISCONTI-VENOSTA: Painted Crucifix—NAPLES MUSEUM: Assumption of the Virgin—PERUGIA GALLERY: Altar-piece of Santa Maria dei Fossi; St. Augustine and Members of his Confraternity—ROME, CAPITOLINE GALLERY: Madonna and Angels (fresco)—ROME, CASTLE OF SANT' ANGELO: Fragments of frescos—ROME, CHURCH OF ARACÆLI, BUFALINI CHAPEL: (frescos) Scenes from the Life of St. Bernard (see plate IX); Evangelists; Decorative Frescos—ROME, CHURCH OF SANTA MARIA DEL POPOLO, CHAPEL OF ST. JEROME: (frescos) Nativity; Scenes from the Life of St. Jerome. [CHOIR] Ceiling Frescos—ROME, COLONNA PALACE: Decorative Frescos in Spandrels—ROME, COLLEGIO DEI PENITENZIERI: Fragments of frescos—ROME, VATICAN, THE BELVEDERE: Fragments of frescos—ROME, VATICAN, BORGIA APARTMENTS (frescos):<sup>1</sup> [HALL OF MYSTERIES] Annunciation; Nativity; Adoration; Ascension; Descent of Holy Spirit; Assumption; Resurrection. [CEILING] Evangelists and Prophets. [HALL OF SAINTS] Madonna and Child; Susanna; St. Barbara; St. Anthony and St. Paul; St. Sebastian; Dispute of St. Catherine (Plate VI); Visitation. [CEILING] Story of Osiris and Isis. [HALL OF ARTS AND SCIENCES] Rhetoric; Geometry; Arithmetic (Plate X); Music; Astrology; Grammar; Dialectics. [HALL OF CREEDS] The Prophets. [HALL OF SIBYLS] The Sibyls—ROME, VATICAN GALLERY: Coronation of the Virgin—ROME, VATICAN, SISTINE CHAPEL: Journey of Moses (fresco) (Plate VII); Baptism of Christ (fresco)—SAN GIMIGNANO, PALAZZO PUBBLICO: Madonna in Glory—SAN SEVERINO, CATHEDRAL: The Madonna of San Severino (Plate III)—SIENA, ACADEMY: Holy Family (Plate II)—SIENA CATHEDRAL, CHAPEL OF SAN GIOVANNI: (frescos) Birth of St. John; Portrait of Alberto Ayinghieri; A Knight of St. John—SIENA CATHEDRAL, LIBRARY: (frescos) Ten Scenes from the Life of Æneas Sylvius Piccolomini (see plates IV and V). [OVER ENTRANCE] Coronation of Pius III.—SPELLO, CHURCH OF SANTA MARIA MAGGIORE: Madonna (fresco). [BAGLIONI CHAPEL] (frescos) Annunciation; Adoration of Magi; Christ among the Doctors. [SACRISTY] Madonna. [OLD SACRISTY] Fresco of an Angel—SPELLO, CHURCH OF SANT' ANDREA: Madonna Enthroned; Saints and Angels—SPELLO, CHURCH OF SAN GIROLAMO, CLOISTER CHAPEL: Adoration of Shepherds; Nativity (fresco)—SPOLETO CATHEDRAL, EROLI CHAPEL: (frescos) Madonna and Saints; God the Father and Angels; Dead Christ—SPAIN. VALENCIA ACADEMY: Madonna and Child.

<sup>1</sup> The frescos in these apartments are in great part by Pintoricchio himself, and were all done from his designs.

## Pintoricchio Bibliography

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THE important general studies of the life and works of Pintoricchio are by Evelyn March Phillipps (London, 1901), by Corrado Ricci, translated from the Italian by Florence Simmonds (London, 1902), and by Ernst Steinmann (Leipsic, 1898). For specific studies of his frescos in Rome, Siena, and in Spello, the writings of Schmarsow, Layard, and Ehrle and Stevenson are notable.

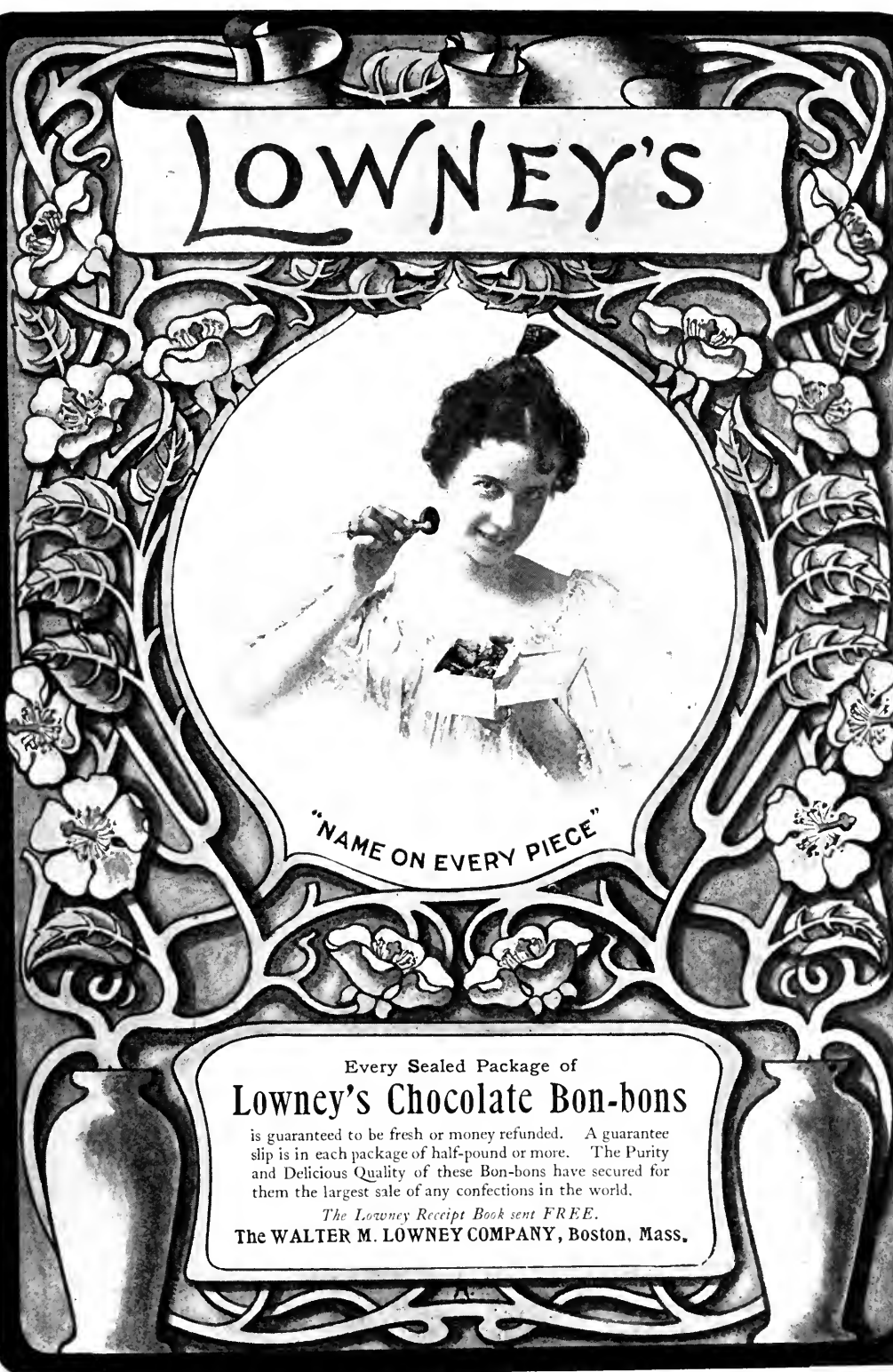
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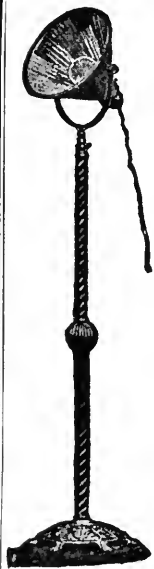
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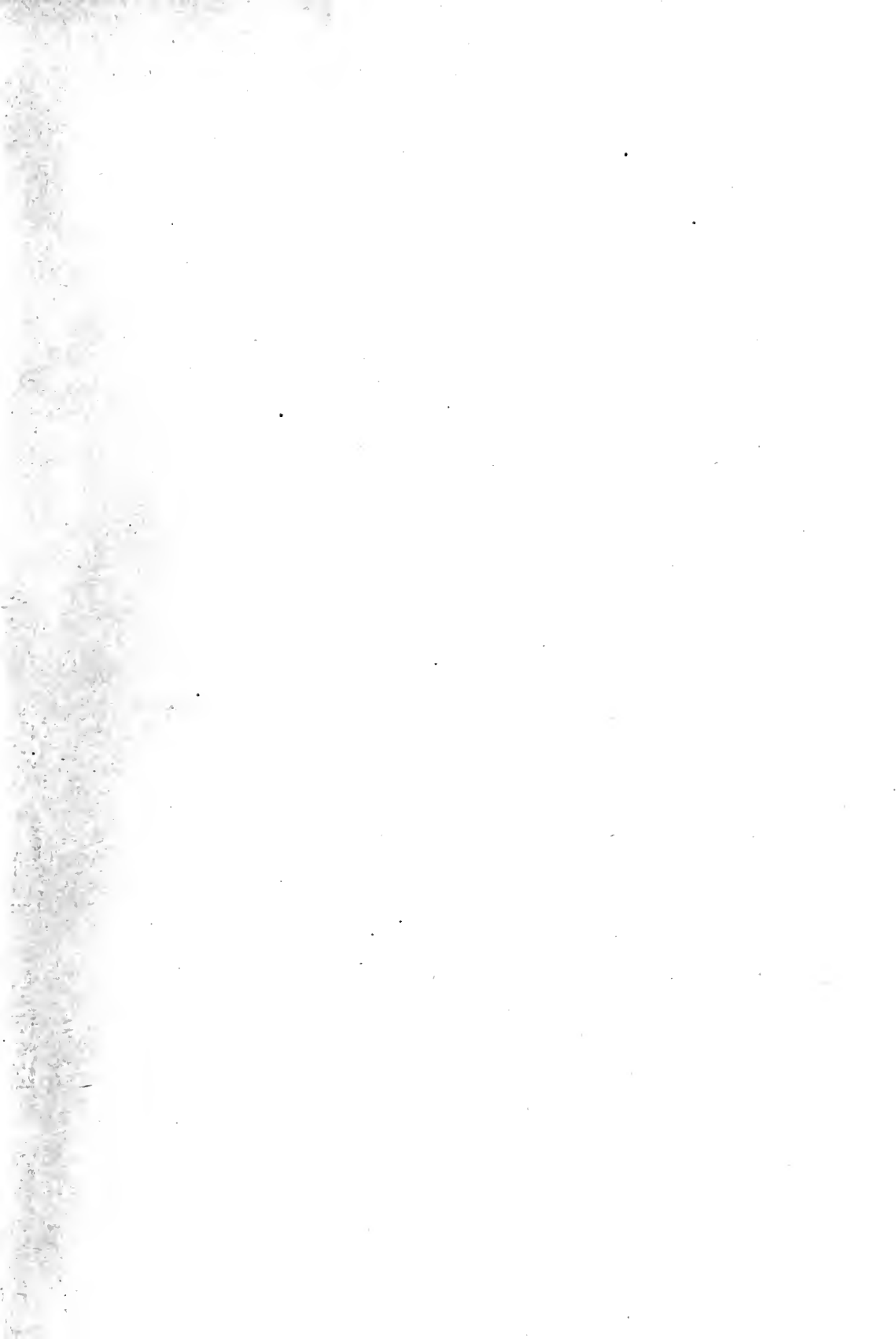
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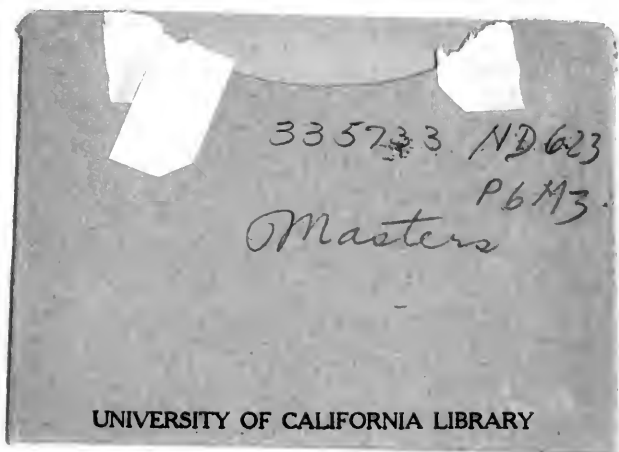
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