



Review: [untitled]

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Reviewed work(s): The Architectural Review, June

Source: *The Burlington Magazine for Connoisseurs*, Vol. 2, No. 5, (Jul., 1903), pp. 266-266

Published by: The Burlington Magazine Publications, Ltd.

Stable URL: <http://www.jstor.org/stable/855635>

Accessed: 02/05/2008 08:09

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none other than Giorgione. As he relies for his proof on the attribution to Giorgione of the Three Ages in the Pitti, and a well-known Torbido in the Venice academy, his extraordinary result is not entirely the fault of the method he employs. ¶ The Antonello da Messina of Christ at the Column in the museum at Piacenza is reproduced in this number. It is evidently a work of the highest importance for our knowledge of this great and still scarcely understood master. In conception and execution alike it surpasses all the numerous works by Solario and others that it inspired.

THE ARCHITECTURAL REVIEW, June, contains an account of Orvieto cathedral by Mr. Langton Douglas. He effectively disparages Commendatore Fumi's theory that the original design for the church which follows the plan of a Roman basilica was by Arnolfo di Cambio, and attributes it to 'some mediocre master of the conservative Roman school.' With regard to the façade and the importance of Lorenzo Maitano's work at Orvieto he is in accordance with Burckhardt and Bode. He has done a real service to students in reproducing the two beautiful designs of the façade by the great Sieneese master. In discussing the sculptures of the façade he shows excellent reasons for assuming, as was already done by Burckhardt and Bode, that Maitano was the master sculptor. We are rather surprised to find him however admitting M. Marcel Reymond's contention that Andrea da Pontedera also had a hand in the work, though at a much earlier date than that writer supposed. The work, we think, is throughout thinner, slighter, and of a more facile elegance than the known works of Andrea Pisano. Mr. Langton Douglas tends to exaggerate the indifference of previous writers to Sieneese sculpture: the list of works which he gives, with the remark that they have 'entirely escaped the notice of M. Reymond and other writers upon Tuscan sculpture,' is more completely given in Bode's 'Italienische Plastik'. ¶ For the rest the *Architectural Review* is devoted to contemporary works, among which we may call attention to Mr. Gilbert Scott's remarkable designs for the Liverpool Cathedral competition. We may hope that even now it is not too late for the committee to revise their verdict and give us the chance of seeing the execution of a really vital and original gothic design.

The May number of the EMPORIUM (BERGAMO) which did not reach us in time for our last issue contains an interesting account by Signor Frizzoni of the Tadini gallery at Lovere. The gallery which, with the immense modern palace that contains it, was left to the remote little town of Lovere by Count Tadini, has, it must be admitted, a very small proportion of notable works, but since Signor Frizzoni has rearranged it, its value for the lover of art is considerably enhanced. It is no longer necessary to wander through innumerable seventeenth-century copies in order to pick out the few works that demand serious attention. And these few are indeed of such excellence that no one need regret the time spent in coasting up the winding shores of the Lake of Iseo in order to visit it. By far the most remarkable of these is the incomparable Jacopo Bellini of the Madonna and Child, perhaps the finest existing work of this rare master. Besides this there is Bordone's greatest masterpiece, a Madonna and Child enthroned with SS. Christopher and George below—a work of almost Giorgionesque splendour, though it is needless to say more florid in taste and more agitated in line. The curtain suspended behind by flying putti reminds one for a moment of Lotto's S. Bernardino altarpiece. Another fine picture is the portrait of a knight by Parmigiano, while in a picture which the catalogue describes as 'un bellissimo quadro di Pietro Perugino,' it is possible to recognize the forms of an early Veronese master, probably Domenico Morone himself. We can only hope that the trustees of the Tadini bequest will carry out Signor Frizzoni's suggestion and have this picture, which has suffered from clumsy repainting, restored so far as possible to its original condition. An early Venetian picture, falsely signed Cornelio Fiore, and attributed, quite rightly we think, to Lorenzo Veneziano by the author, and a crudely-painted Pietà, signed by Girolamo da Treviso, are other original works.

R. E. F.

BOOKS RECEIVED

- AUBREY BEARDSLEY. By A. E. Gallatin. Godfrey A. S. Wieners, New York; Elkin Mathews, London. 20s. net.
- THE ARTS IN EARLY ENGLAND. By G. Baldwin Brown. Murray. Two Volumes. 16s. each net.
- CHINESE PORCELAIN (VOL. II.). By W. G. Gulland. Chapman and Hall. 10s. 6d.
- THE HISTORY OF JOHNNY QUAE GENUS. By Thomas Rowlandson. (Reprint.) Methuen. 3s. 6d.