

student of Raphael to accept the assumption, ably though it be argued, that Raphael did not visit Florence before 1500.

No doubt it is proper and necessary to contest the accuracy of Vasari when he relates the causes of Raphael's first journey to Florence, and the manner in which he was led to make it; but it is quite another thing to deny that the journey took place. As early as the middle of the fifteenth century the most intimate connection existed between the painters of Perugia and those of Florence. There was not an artist of mark in the first who was not perfectly informed of the commissions entrusted to craftsmen of the second. There was no road better known than the road from Perugia to Florence, which had been frequently travelled by Domenico Veneziano and Fra Filippo Lippi. It had been hinted to Perugino on the very threshold of his career that Florence was the only city in which an artist could rise to fame; and he had been to Florence, where he caused his name to be respected. At the very time of which we are treating he had been induced to revisit the Tuscan capital, where Michael Angelo's "David" lay finished and waiting for a pedestal. Da Vinci, too, had returned to Florence from Milan, and had partially completed the noble cartoon which was copied at a later period by so many students. What more probable than that the causes which induced Perugino to leave Perugia should lead Raphael, his pupil, to quit Sienna?

Vasari says that, when Perugino went to Florence, Raphael left Perugia for Città di Castello, where he painted three pictures, including the Dudley "Crucifixion" and the "Sposalizio" of the Brera. He then proceeded to Sienna, and took service with Pinturicchio, for whom he executed certain drawings. His connection with Pinturicchio was broken off because he had heard of the completion of cartoons by Lionardo and Michael Angelo. It is quite as natural to suppose that Vasari was ill informed of the causes which led Raphael to Florence as it is to conceive that Raphael painted the pictures of Città di Castello at Perugia. We can easily prove that da Vinci's "Battle of Anghiari" was not finished till 1506; and Grimm gives good, though not absolutely convincing, reasons for concluding that Michael Angelo did not allow his cartoon to be seen till 1508. But putting this aside, there may have been reason enough for Raphael's desire to visit Florence, if we only suppose him cognisant of Perugino's presence there. He might have learnt from Perugino himself that Lionardo was composing his grand subject for the public palace; and he might expect facilities for seeing the masterpiece in its unfinished state from a man who was da Vinci's friend, and had been his companion in Verrocchio's shop. He had doubtless heard—as who had not?—of the commotion caused by the question how the "David" of Michael Angelo should be moved from its place in the sculptor's studio to where it was in future to be exhibited, for this was a question which had occupied the mind of every one in Florence; and it is notorious that it led to a general congress of artists in the early part of 1504. Why, then, should he not have gone to Florence?

Perugino was at Florence in 1504. He was there with slight interruptions till 1506. It was then that Lionardo gave up to him the commission which he had accepted from the brethren of the Santissima Annunziata de' Servi to complete the "Crucifixion" unfinished at the death of Filippino. Is there any reason to doubt that Raphael might have been in Florence in 1505, when we know that his predella of the "Madonna of Sant' Antonio" (1505) comprised an improved version of the very group of the Virgin and her succouring women which was introduced by Perugino into the "Crucifixion" of the Servi? But this is not all the evidence

an opinion which is liable to be controverted, that the "Madonna" of Sant' Onofrio at Rome is by Lionardo da Vinci.

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