

tion of the Magi, a cartoon presented by Peruzzi to the latter, is not the best that the master could have done; but being now in the National gallery, it affords a convenient illustration of the way in which he adopted, without the servility of a copyist, the conception and the mode of rendering form peculiar to Raphael.¹ The Cartoon is an echo of that which Sanzio produced for his great series of tapestries, and was copied, not merely by Girolamo da Trevisi,² but, with unimportant changes, by others.³ The best coloured variety of the subject, and one much in the spirit of Peruzzi, is that of the Escorial, like a theatrical scene, with the Colosseum, pillars, temples, and a marble Cæsar on a pedestal in the distance.⁴

Two cotemporaries, in addition to Vasari, testify to the greatness of Peruzzi's talents at this time, Lamo, who heard him praise the compositions of Mazzolini of Ferrara,⁵ and the architect Ercole Seccadinari who described his drawings of S. Petronio as magnificent.⁶

The death of Leo the Tenth and the accession of Adrian the Sixth were so unfavorable to the prospects of artists that Peruzzi was probably induced to prolong his absence from Rome; but at the expiration of Adrian's short lease of power he returned and was engaged (1523—4) at the

¹ No. 167. National Gallery.

² Vas. VIII. 226, and IX. 53.

³ No. 218. National Gallery, is one of these, too timidly handled, to be even by Girolamo da Trevisi. Geheimerrath Waagen's opinion (Treasures I. 326) in this respect being correct. The piece is by an artist, Ferrarese, or other, of capacity equal to that (ex. gr.) of Rinaldo of Mantua.

Another example, like No. 218 of the National Gallery, is the feeble, redtoned Adoration in the collection of Lord Ellesmere (small, wood, No. 85).

A third still more modern is that of Dudley House, formerly in the Fesch gallery, a feeble and very

varnishy production, possibly by Prospero Fontana as Geheimer Rath Waagen states (Treasures VII. p. 236).

⁴ The picture is in a place called: "Aposento de Felipe II", the colour of a reddish tone (wood).

⁵ Lamo, ub. sub. 25.

⁶ His award is in Gaye, Carteggio, ub. sup. II. 152—3. The drawings were not taken because Seccadinari did not see how they could be used in consequence of the comparative want of strength in the body of S. Petronio. The payment for the designs was made on the 12th of July, 1522, being the small sum of 18 lire (Gaye ub. sup. II. 154).