

BERNARDINO LUINI

Milanese school, active 1512 - died 1532.

Very little is known about this artist's life. His birth date, which is unknown, has been put both around 1460 and around 1490, and the first absolutely secure record of his activity as a painter comes only with his fresco at Chiara-velle, dated 1512. For these reasons the nature of his artistic formation is difficult to gauge with any certainty. He was certainly strongly affected by the example of Leonardo, some of whose designs he transcribed; and he seems to have been influenced prior to this by other, non-Leonardesque traditions represented at Milan (in particular the work of Bramante and Solari). He worked at Milan, Lugano and elsewhere in that region, producing a large body of painting; and he must have had a school working under him, to judge from the large number of copies and derivations. He has come to ~~represent~~<sup>be</sup>, for modern taste, the most popular artist of the Milanese school.

Madonna and Child with <sup>Saint</sup> ~~St~~ John and the Lamb  
oil on panel, 32 x 23 ins.

Provenance

Count Ambrosy Migazzy, Hungary<sup>(1)</sup>. Acquired by Dr Clowes in 19 .

Literature

W.A. Suida, cat. of Leonardo da Vinci loan exhibn., Los Angeles County Museum, Jun.-Jul. 1949, no.56; A.O. della Chiesa, Bernardino Luino, Novara, 1956, cat.no.60.

Exhibited

Los Angeles, 1949 (see lit.); Ind., 1959, no.38.

### Versions

1. Colln. Edward Rothschild, Paris. (Della Chiesa no. 210 and pl.104) 85 x 60.5 cm.
2. Colln. E.J.Kaufmann, Pittsburgh. (Della Chiesa no.217) 83.8 x 62 cm.
3. Formerly in colln. of J.Stanley-Clarke, England. (Della Chiesa no.93 ; Agnews, London, Summer exhbn. of Old Masters, May-Jun.1962, no.1, ill.) 14½ x 10 ins. Said to have come from the Melzi colln.
4. Scranton University, Pa., from colln. of M.R.W. Coleman Newils. Formerly in colln. of Nicholas Brady, Long Island. (Della Chiesa no. 239). 81 x 64.5 cm.
5. Formerly in the Doetsch colln; Present whereabouts unknown. (Della Chiesa no.89 ; F.Malaguzzi Valeri, "Nuovi Dipinti del Luini e una Recente Pubblicazione", Rassegna d'Arte, 13, 1913, p.31, fig.8). 52.7 x 40 cm.<sup>(2)</sup>

Attributed to Luini by W.R.Valentiner (1936), with a suggested date of around 1520; certified also as a Luini by W.Suida, G.Gronau and G.M.Richter (1936).<sup>(3)</sup>

More recently the Rothschild painting has justly been recognized by Della Chiesa as the best version of this composition from the artist's maturity.<sup>(4)</sup> She considers the Clowes painting the second best version after it --seeing it as a product of the circle of Luini at the same period. The compiler concurs in this view ; it appears to him<sup>(5)</sup> the work of a follower or pupil of Luini's

All of the versions listed are related to, and probably depend on, the detached fresco of Luini's now in the Museo delle Scienze e delle Techniche, Milan<sup>(6)</sup> --where the composition differs and is in reverse. And behind it in turn lies a famous work of Leonardo's, the cartoon of the Virgin and Child with St Anne and John the Baptist now in the National Gallery, London.



Notes.

1. The coat of arms on the reverse of the panel, said at the time of acquisition to be that of the Sforza family (ca.1520) seems dubious in character. A corresponding provenance by descent, which cannot be confirmed, was given at the time of acquisition: Christine, wife of Duke Francesco III of Sforza -- Emperor Charles V -- Austrian line of Hapsburg family. According to a note of Berenson's, recorded by Della Chiessa (see Lit.), the painting was in the Cardinal Fesch colln.; but it was not included in Berenson's lists. According to Suida (1949 cat.) the snake of Milan (adopted by the Sforza and Visconti families) is combined here with the lilies of the Royal House of France and the white eagle of the Este dynasty.
2. E.Fahy, in a note to the compiler (1966), listed also the following versions : colln. F.M.Perkins, Assisi : Heath-Hosken colln., Vernon Court Hotel, London. ~~Also the version pub.~~
3. Valentiner, doc. of May 8, 1936 ; certs. of Jul.30, Aug 6 and Oct.24, 1936 (Clowes archives). Suida (1949 cat. ) also dated the work around 1520, and noted its compositional relationship to the detached mural mentioned below.
4. Cf. also the listing of this version by B.Berenson, North Italian Painters of the Renaissance, <sup>New York - London</sup> 1907 ed., p.250 (omitted in later lists in favor of the ex-Brady version)
5. Mostra del Luini, Villa Comunale dell' Olmo, Como, Jun.-Sept. 1953, no.20, ill. Dated there between 1518 and 1520.

6.

Cf. also the version pub. by E.van der Wercken, Galerie der Renaissance in Italien, Potsdam, 1927, color pl.xii, as in <sup>the</sup> colln. of Dr Anschütz Kämpffe, Munich ; and the one in the Graf Harrach'schen Gemäldegalerie, Vienna (88.7 x 58.4 cm. 1926 cat., no. 134, as manner of Luini ; 1960 cat. , no.179, as workshop of Luini).