



*Exhibition Catalogue
The parish collection of*

Arundel Prints



Curator: Ewen Tyler

27 Cromwell Rd, South Yarra

INTRODUCTION

A century ago, the best-known Anglican priest in Melbourne was Canon Ernest Selwyn Hughes, Vicar of St Peter's Eastern Hill between 1900 and 1926. It was he who introduced Anglo-Catholic worship at its richest at the old 'parish church of Melbourne'. He was a tall, commanding figure with a resonant voice, and was described by Melbourne Punch in 1909 as "easily the most interesting figure in the Church of England in Victoria". Canon Hughes was also an art lover who, while visiting Europe in 1913, bought a large collection of 19th century chromolithographic prints produced by the Arundel Society. His brother, Dr Wilfred Kent Hughes, a parishioner of St Martin's, gave fifteen Arundel prints to the church in 1924. More were subsequently donated.

In the early years, the prints were hung in the church, though at some stage — during the war, it is believed — they were taken down and placed in the bell tower, in less than ideal conditions. One of them was even used to block up a lavatory window in the vicarage. This was probably typical of what was happening to Arundel prints around the world at the time. Many were either discarded or shoved away in attics, as Victorian clutter.

A post-war vicar, Father Angus Palmer, discovered the prints being damaged by silverfish in the bell tower. In 1957 he secured the support of Sir Wilfrid Kent Hughes (a minister in the 1951 Cabinet of Sir Robert Menzies and son of Dr Wilfred Kent Hughes) who paid for the restoration of the expanded, but much deteriorated collection of 25 prints.

In the 1970s, further prints were located by Nigel (now Father) Wright, in both Western Australia and the Middle East; these were purchased and added to the collection. In 1973 there was an exhibition, opened by Sir Wilfrid's widow, who commented: "These wonderful paintings make the invisible visible and the miraculous tangible". In the 1990s, then Vicar, the Reverend David Head would give conducted tours to view our Arundel collection, describing each picture and its origins. In 1998 he revised an earlier catalogue.

By 2005, with all the prints hanging in the church in a hotch-potch of frames, the collection was looking decidedly tatty. There were some who thought the pictures should be discarded, but we approached the art historian, Dr Colin Holden, to view the collection and comment on its significance. He told us that its conservation "is highly desirable because of the significance, indeed unique nature of the collection". He recommended obtaining a conservation survey by Candida Baskcomb, a well-regarded paper restorer. Her recommendations were accepted and she was commissioned to carry out this painstaking labour. The restoration of 34 prints was completed in May 2008.

Not all the Arundel prints are framed, because good conservation practice recommends their being stored unframed. They will be displayed on rotation in five gallery-type frames, the remainder being stored in an appropriate cabinet.

Disrespected by many in the mid-20th century, the Arundels are now highly prized. I would like to quote W. Noel Johnson, secretary of the Arundel Society, who wrote of them in 1907:

"Art is the handmaid of religion — the more subtle and supreme the truth or idea to be conveyed, the greater becomes the difficulty of expressing it in words which shall carry conviction; and the greater, also, becomes the hunger for some form of viable expression which shall show it to be a reality and not merely a product of the imagination. It is this human longing which has given figurative art such an important place in religion."

Ewen W. J. Tyler AM, Curator

THE ARUNDEL SOCIETY COLLECTION OF PRINTS

The Arundel Society Collection of Chromolithographs from Copies of Important works of Ancient Masters (as it was described by W. Noel Johnston in 1907) was created by the Arundel Society between the years 1857 and 1897. In all, a total of one hundred and ninety-nine works, including engravings, lithographs and carvings were distributed. At the present time, the St. Martin's collection consists of thirty-nine chromolithographs of these great paintings.

The Arundel Society was founded in 1848 to promote the knowledge of art. It was named after Thomas Howard, Earl of Arundel who, in the reigns of James I and Charles I, was called "The father of vertu in England".

The stated objects of the Society were threefold:

- (a) the systematic study of the Monuments of Painting;
- (b) of Art in the Middle Ages; and
- (c) the Theoretical Principles common to all branches of Art.

The objects were carried out by the publication of engravings, facsimiles of ivory carvings, chromolithographs from carefully coloured copies of selected pictures and literary monographs on special works and the persons connected with them. Foremost among the contributors of the literary monographs were Lord Lindsay, John Ruskin and Sir A.H. Layard.

The Society's first works were exhibited in 1855 in the Crystal Palace in Sydenham near London. The local agent in the 'Colony of Victoria' was R. Edmund Chester Waters Esq. The Society also had agents in Cape of Good Hope (Cape Town), France (Paris), Germany (Bonn and Dresden), the Roman States (Rome), Tuscany (Florence) and the US (Boston).

The Society was maintained by public support and although its first Council contained distinguished figures like the Marquis of Lansdowne, Lord Lindsay and John Ruskin, by 1901 public support had been so eroded by the cheap photographic prints which flooded the market that the Society came to an end. The subscription of one guinea (or one pound one shilling) per annum had entitled the subscriber to one copy of each publication at a cost of between 10 and 15 shillings.

*Originally written by Ewen W.J. Tyler [1978].
Revised and updated by the Reverend David Head [1994].
Revised and reprinted by Ewen Tyler and Rodney Wetherell, 2008
Updated 2009*

THE ST. MARTIN'S COLLECTION OF ARUNDEL PRINTS

The complete Arundel Collection of one hundred and ninety-nine works consists of one hundred and thirty-one works of Italian painters. Of these, sixty-eight belong to the Tuscan Schools of Florence and Siena. The Umbrian School (Perugia) is represented by twenty-nine paintings, the Lombard by thirteen, and the Venetian Schools by twenty-one. From the German, Flemish and Dutch Masters there are thirty-five works. There is one Portuguese work.

In the St. Martin's Collection, the Florentine School, undoubtedly the most important of the Italian Schools, is represented by sixteen pictures painted by Fra Angelico, Masolino da Panicale, Masaccio, Filippino Lippi, Benozzo Gozzoli, Ghirlandaio, Michelangelo and Andrea del Sarto.

The Sienese School is represented by only one picture of "St. Catherine finding the body of St. Agnes", by Girolamo del Pacchia.

There are ten pictures by painters of the Umbrian School and the artists are Niccolo da Foligno, Perugino, Fiorenzo di Lorenzo and Pinturricchio.

Three pictures by Sodoma of "St. Benedict Preaching to Women", "The Vision and Ecstasy of St. Catherine of Siena" and "The Ecstasy of St. Catherine" and one by Bernardino Luini of "The Burial of St. Catherine" are the only representatives of the Lombard School.

Four artists from the Schools of Venice; Pisanello, Carpaccio, Giorgione, and Titian, complete the Italian painters.

The collection contains no pictures from the Flemish, Dutch, or Portuguese Schools, but four pictures of the German School, by Meister Wilhelm, Meister Stephan, Albert Durer and Hans Holbein, make an important contribution to the collection as a whole.

This catalogue contains the name of the artist who copied the original artwork, the lithographer who made the chrome lithograph, the date of publication by the Arundel Society, the date of its restoration by Candida Baskcomb (the paper restorer), and the names of those who paid for its restoration.

NOTE:

The numbers beside each of the following paintings are as numbered in Johnson's Handbook (see Bibliography). This numbering system is for the better ordering of the prints according to painter and school. The numbers thus bear no connection to the order in which the prints were originally published by the Arundel Society.

THE FLORENTINE SCHOOL

(Represented in the complete Arundel Collection by Giotto, Fra Angelico, Masolino da Panicale, Masaccio, Filippo Lippi, Benozzo Gozzoli, Luca Signorelli, Lorenzo da Viterbo, Sandro Botticelli, Domenico Ghirlandaio, Filippino Lippi, Fra Bartolomeo, Albertinelli, Michelangelo Buonarroti, Andrea del Sarto.)

Of the Italian Schools, that of Florence is by far the most important, both as regards the number of painters it contains and the great mass of work they produced. The pictures in the Collection cover a time span of one hundred and forty-four years from the birth of Fra Angelico (c.1387) to the death of Andrea del Sarto (c.1531). These pictures show the varying character, style, direction and brilliant achievement of Florentine art covered by this time span.

Fra Angelico (Guido da Fiesole) c.1387—1455

Guido da Fiesole was born in the village of Vecchio near Florence. He entered the Dominican Monastery at Fiesole in 1407 when, because of his great piety, his surname was changed to Angelico. He died in Rome at the age of 68.

Fra Angelico was perhaps the greatest of those devout Monks who painted expressly for the glory of the Faith and the Monastic life. An atmosphere of sanctity and peace, purity and sweetness pervades all his works.

The historian Vasari states that he never began a painting without a prayer. He says “The life of this truly angelic father was devoted to the service of God, the benefit of the world, and duty towards his neighbour”. He also tells that Fra Angelico painted incessantly “but would never lay his hand to any but a sacred subject”.



16. **St. Stephen's Ordination and his distribution of Alms**
(From a fresco in the Chapel of Nicholas V, in the Vatican at Rome.)

Like so many of the great painters of Northern Italy, Fra Angelico was called to Rome. His principal works there are now seen in the chapel of Nicholas V, illustrating events in the lives of St. Stephen and St. Laurence. The above is one of these showing two events in one fresco. Note the Ordination of St. Stephen is depicted with the giving of a chalice and paten, an unusual symbol for one ordained only as a deacon!

Note the characteristic feature of Italian cities in the light-coloured buildings shining brightly against a deep blue sky, and the truth of human nature in the contrasting expressions of those who have received alms and those waiting to receive them.

The frescoes in this Chapel, commenced about 1447, eight years before his death, are considered the crowning achievement of his art.

Masolino da Panicale c.1383—c.1440

Masolino da Panicale was born c.1383 and died c.1440 but little else is known of his life. His fame chiefly rests on his frescoes in the Brancacci Chapel at Florence executed in the fifteenth century. He gave an impulse to the dramatic and naturalistic treatment of his subject, but clothed his figures in turbans, capes and caps, and the tight-fitting dress of his own period.



18. **St. Peter and St. John Healing the Cripple and St. Peter raising Tabitha**
(From a fresco in the Brancacci Chapel in the Carmine at Florence.)

Here we have two separate incidents depicted in the one painting. They are shown here on either side of the same street with a background of Florentine-style houses. On the left side of the picture is the healing of the cripple by St. Peter and St. John (Acts Ch.3). On the right of the picture is the raising from death of Tabitha (or Dorcas) at Joppa by St. Peter (Acts Ch. 9). The garments on the floor and those held up by the two women dressed as nuns depict Tabitha's trade as a garment maker. The two men in the centre taking no notice may indicate the indifference and blindness of the world to the healing power of Christ.

Copy artist: Cesari Mariannecci
Arundel Society 1862

Lithographer: Storch and Kramer (Berlin)
Restored: May 2009, Ann Cutts, Diane Holdsworth,
Aldyth Tyler

Masaccio c. 1401—c.1428

Tommaso di Ser Giovanni known as Masaccio was born c.1401 and died c.1428 in Rome at a very young age. Masaccio was a nickname meaning “Hulking Tom”, given to him because of his slovenly appearance and abstracted air, but he was also known to be kind, good and gentle.



23. **St. Peter and St. John Healing the Sick by their Shadows**
(From a fresco in the Brancacci Chapel in the Carmine at Florence.)

In this painting gratitude is expressed in the face of the man who has been healed and expectancy in the youth with the withered legs on whom the shadows of the Apostles have not yet fallen. The figure in the red cap to the right of St. Peter is a portrait of Masolino, Masaccio's teacher.

Copy artist: Cesari Mariannecci
Arundel Society 1862

Lithographer: Storch and Kramer (Berlin)
Restored: April 2009, Ewen Tyler



24. **St. Peter and St. John Giving Alms**
(From a fresco in the Brancacci Chapel in the Carmine at Florence.)

Note here particularly the arrangement of St. Peter's hair into three tiered bands typical of the triple papal tiara of later times.

Copy artist: Cesari Mariannecci
Arundel Society 1863

Lithographer: Storch and Kramer (Berlin)
Restored: April 2009, Kay Beaumont

Filippino Lippi 1457—1504

Filippino was the son of Filippo Lippi and was born at Florence in 1457 and died there in 1504. He was a pupil of Sandro Botticelli. He was appointed to complete the frescoes in the Brancacci Chapel after the death of Masaccio. His works show great skill in composition, command of rich colour and great refinement of feeling. He was one of the greatest historical painters of his time.



28. **St. Peter and St. Paul before Nero and the Martyrdom of St. Peter**
(From a fresco in the Brancacci Chapel in the Carmine at Florence).

On the right side of this painting, the Emperor Nero appears to be ordering Peter to be taken to execution and on the left side is shown the martyrdom of St. Peter, who was traditionally crucified upside down because he asked to be crucified this way as he felt unworthy of the same death as Christ. The bystanders do not seem to be as much concerned at what is taking place as we should expect. Through the middle portal, St. Paul can be seen being taken to execution. The figure on the extreme right of the martyrdom in the violet cloak and blue cap is Botticelli. On the right of Nero in the bright red cap stands the architect Pollaiuolo and close to the edge of the picture is the artist himself as a young man in a dark cap looking out to the viewer.

Copy artist: Cesari Mariannecci
Arundel Society 1868

Lithographer: Storch and Kramer (Berlin)
Restored: May 2009, Bruce Cutts

Benozzo Gozzoli c.1420—1498

The son of a small peasant landowner was born at Florence about 1420. Fra Angelico was his master whose style he imitated in his early works. His chief aim was to present realistic probability and the individuality of characters. His pictures are rich in landscape objects and in animal life and also in architectural forms, richly decorated. Benozzo seems to have been one of the first artists who became enthralled by the beauty of everyday events and appearances. He is represented by six paintings in our collection at St. Martin's.



39. **The Madonna and Child with several Saints**

(From an Altarpiece painted for the church of St. Francis at Montefalco)

This is an early work, executed in 1456, in which a resemblance to the style of Fra Angelico is plainly visible. The Madonna, in the centre, is seated with the Child standing on her knee. At each side are two saints standing, St. Francis being conspicuous among them. The predella contains four small scenes. On the pilasters and in the row of seated figures above the Virgin are also representations of saints. The large seated saints are Ambrose and Gregory I on the left and Jerome and Augustine of Hippo on the right. In the centre, above all is the Almighty, with His right hand raised in benediction.

Copy artist: Elisea Fattorini
Arundel Society 1878

Lithographer: Storch and Kramer (Berlin)
Restored: June 2006, Sister Audrey CSC



40. **Angels Adoring**

(From a Fresco in the Chapel of the Riccardi Palace at Florence, once the Palace of the Medici.)

This work is an excellent example of Benozzo's style and fullness of detail. There are trees with long straight stems and bushy tops; rocks, hills and lakes; gardens filled with roses and fruit trees; peacocks and doves. There is a peculiar charm and fascination in the Adoring Angels. The faces of the groups in the foreground have a sweetness of expression, and their peacock-coloured wings and gold haloes produce a beautiful and rich effect. Apart from these principal groups, angels are shown flitting about or resting on trees and clouds. You can fancy you hear the flutter of their wings; the whole of space seems filled with their songs in praise of life, and the beauty and glory of the world

Copy artist: Edward Kaiser
Arundel Society 1884

Lithographer: Fritz Frick (Berlin) (born 1800)
Restored: January 2007, Ann Cutts



41. **The Procession of the Three Kings**
(Small part of a fresco in the Palazzo Medici Riccardi at Florence.)

This picture shows only a portion of the full fresco. The Three Kings represent the Church, imperial power and Florentine authority. This work gives a fair idea of the fifteenth century state procession, with members of the Medici court taking part. Evidence of conspicuous expenditure on clothes and horse-trappings is clearly seen. This part of the fresco unfortunately misses out on the three kings depicted to the right in the full fresco.

Copy artist: Edward Kaiser
Arundel Society 1887

Lithographer: Fritz Frick (Berlin) (born 1800)
Restored: January 2007, Geoffrey Christie



42. **Angels Adoring**
(Almost a mirror image of No. 40 above.)

Copy artist: Edward Kaiser
 Arundel Society 1885

Lithographer: Wilhelm Greve (Berlin)
 Restored: February 2007, Bruce Cutts



43. **St. Augustine of Hippo and the Child**
(From a Fresco in the Church of St. Agostino, at St. Gemignano in Tuscany.)

This picture shows three events in one scene: St. Augustine preaching, St. Augustine with Friars kneeling around him, and St. Augustine with the Child. The last is the principal subject and more frequently represented in art than any other event in the life of the Saint. The story is that once when Augustine was wandering by the sea, meditating on his "Discourse on the Trinity", he saw a boy trying to fill a hole in the sand with water he was carrying from the sea in a shell. Augustine asked him what he was doing. The boy replied that he was trying to empty the sea into the hole. "That is impossible," said Augustine. "No more impossible than for a finite mind to contain the infinite," answered the boy and vanished. A beautiful allegory, full of meaning and truth.

Copy artist: Cesari Mariannecci
 Arundel Society 1897

Lithographer: Wilhelm Greve, (Berlin)
 Restored: February 2007, Ewen Tyler



44. **Augustine of Hippo preaching in Rome**

(From a fresco in the Church of St. Agostino at St. Gemignano in Tuscany.)

This picture shows the saint seated in the centre, his hearers grouped and listening intently on the left and the right. The beautiful designs of winged figures and leaves on each side of the picture are worthy of study.

Copy artist: Cesari Mariannecci
Arundel Society 1863

Lithographer: Storch and Kramer (Berlin)
Restored: May 2008, John Wilson

Ghirlandaio (Domenico Bigordi) c.1449—1494

Ghirlandaio, a pupil of Alessandro Baldovinetti was born in Florence in 1449. He was called Ghirlandaio because he was a maker of silver bands or garlands worn by the young girls of Florence.

All the forces of the Renaissance seem to have been united in him. The learning, maxims, and scientific accuracy which successive students acquired, he garnered within himself. He worked with full knowledge, but did not add much fancy, imagination or passion. His truth in details was marvellous and his workmanship perfect. His works are natural and possess dignity.



51. **The Last Supper**

(From a fresco in the Church of the Ognissanti in Florence.)

The colour and tone of this work admirably suits the subject. All the Disciples are shown with faint haloes except Judas, who sits alone in front of the table. There is much description of character in some of the faces, especially in that of the Apostle leaning his head on his hand. The details of this picture should be studied carefully. Note the pattern on the tablecloths and the peacock; the latter, being a symbol of the Resurrection, is most appropriate to the subject.

Copy artist: C. Schultz
Arundel Society 1866

Lithographer: M. Hangard-Mange
Restored: January 2007, Margaret O'Donnell



53. **The Death of St. Francis of Assisi**

(From a fresco in the Sassetti Chapel, in the Church of Santa Maria Trinita, at Florence.)

This work is from a series illustrating the life of St. Francis, which Ghirlandaio finished at the close of 1485. It is the finest work of the series. The composition and arrangement were imitated from Giotto's work on the same subject but are presented with much greater power, life and truth. The expression of man's sorrow and dignity and the perfection of execution make this picture a fine example of Italian Art. Note the sharp contrast between the expressions of sorrow in the mourners and the apparent indifference of the Bishop and his attendants. The Bishop is shown wearing spectacles, which came into use about that time. The figure in the red head-dress immediately behind the Bishop is the painter's portrait of himself. Between the columns of the Church is a beautiful and delicate landscape.

Copy artist: Cesari Mariannecci
Arundel Society 1860

Lithographer: Storch and Kramer (Berlin)
Restored: May 2007, Ronald Winston



56. **The Nativity of the Virgin Mary**

(From a fresco in the choir of the Church of Santa Maria Novella at Florence.)

This is not an incident to be found in the Bible, but depicts the birth of the Virgin Mary to St. Anne. The painter is obviously not seeking to depict the style and culture of biblical times; rather it gives a valuable portrayal of Florentine life of Ghirlandaio's period. We see very rich costuming and Renaissance Florentine architecture. The female figures are of exquisite grace and beauty and the scene really depicts the birth of a wealthy Florentine child which is far from the style of the Virgin Mary's birth. Note the rich wall decorations, especially the beautiful frieze of child musicians, with harps, pipes and cymbals.

Copy artist: Cesari Mariannecci
Arundel Society 1895

Lithographer: Wilhelm Greve (Berlin)
Restored: July 2007, Peg Goode

Michelangelo (Buonarotti) c.1475—1564

Michelangelo Buonarotti was born at Castel Caprese, near Florence, in 1475, and died at the age of 89 in Rome. He was a sculptor, painter, architect and a poet. He was perhaps one of the greatest of all the artists of the Italian School, and the world owes much to him.

Michelangelo was employed by Pope Julius II, in 1507, to decorate the ceiling of the Sistine Chapel. This stupendous piece of work “full of profound thought and utterance” he finished about 1512.



65. **The Prophet Ezekiel**

(From frescoes on the ceiling of the Sistine Chapel, in Rome.)

The decoration on the ceiling of the Sistine Chapel is composed of representations of the human form. From end to end it is covered with a vast network of figures. Men and women, boys, young men and children, some naked and some draped, appear in every posture of beauty and strength, in repose and action. On the centre of the ceiling, he painted five scenes from the story of the Creation. Below these in triangular vaults, along each side, are figures representing the Prophets and Sibyls, placed alternately. They signify the waiting and longing for the Advent of Christ. In Ezekiel, there is a dignity and grand simplicity of outline and an expression of fervency and action. The Prophet, with feet apart, holding a scroll in his left hand, turns his head quickly to the right, at the same time raising the open palm of his right hand, as he utters denunciations on Israel for their idolatry and wickedness.

Copy artist: Cesari Mariannecci
Arundel Society 1881

Lithographer: Storch and Kramer (Berlin)
Restored: May 2008, Jenny McPherson and Ewen Tyler

Andrea del Sarto (d'Agnolo) c.1486—1531

Andrea d'Agnolo, called Del Sarto because of his father being a tailor, was born in 1486 and died when he was 45 years old. He studied in the School of Piero di Cosimo but soon advanced beyond his master under the influence of Leonardo da Vinci and Michelangelo. His works are remarkable for their splendid execution, graceful lines and composition, and also for their power and tranquility. His colour is fine, and though subdued and silvery, it is limpid and rich.



69. **Procession of the Magi on their way to Bethlehem**

(From frescoes in the Entrance Court of the Church of SS. Annunziata, at Florence.)

The beautiful frescoes in the Entrance Court of SS. Annunziata, at Florence are among del Sarto's finest works and they were begun when he was only 20. In the "Procession of the Magi", the story of the three Kings is the one illustrated. In the foreground, the nearest King is European, the next Asiatic, and the farthest, a black African. The two former are crowned, while the latter is wearing a turban. The background is interesting as being a feature derived from del Sarto's master, Cosimo, who is famous for the truth and beauty of the landscapes introduced into his pictures. There is a portrait of himself and Sansovino the sculptor, on the extreme right of the picture.

Copy artist: Cesari Mariannecci
Arundel Society 1897

Lithographer: Wilhelm Greve (Berlin)
Restored: February 2007, Ewen Tyler

THE SIENESE SCHOOL

(Represented in the Arundel Collection by: Simone Martini; Pietro Lorenzetti; Girolamo del Pacchia.)

There is only one picture from the Siena School in the Collection. In Sienese art we see the aristocratic taste and influence: conservative in art as in politics, dignified and refined, rich in costume, in gold and in colours. We see the profound expression of religious sentiment with an aspect of lordly dignity and richness.

Girolamo del Pacchia c.1477—1535

He was born in 1477 and died when he was 58 years old. He studied in Florence and Rome, and with Sodoma (q.v.) painted the frescoes of St. Bernadino, at Siena.



74. **St. Catherine finding the Body of St. Agnes**
(From the fresco in the Church of St. Catherine, in Siena.)

Del Pacchia painted three frescoes illustrating the story of St. Catherine of Siena in the above Church, representing her journey to Monte Pulchiano where she discovered the body of St. Agnes. This is the third and most remarkable of the series. It is a picture of delicate and tender colour. St. Catherine, carrying a lily and bearing the signs of the stigmata, bends over the prostrate body of St. Agnes.

Copy artist: Eliseo Fattorini
Arundel Society 1881

Lithographer: Storch and Kramer (Berlin)
Restored: February 2008, Margaret O'Donnell

THE UMBRIAN SCHOOL

(Represented in the Arundel Collection by: Ottaviano Nelli; Pietro della Francesca; Melozzo da Forlì; Giovanni Sarti; Niccolò da Foligno; Fiorenzo di Lorenzo; Perugino; Pinturricchio; Raphael)

The Umbrian School, much of which was centred on painters who came from towns around Perugia, was characterised by features of sweetness and sanctity; without religious motives the School would have been almost nonexistent. The Umbrian spirit is contemplative and restful; its service is “vowed to God” and devoted to the Church. With community of sentiment and saintly incident, Umbrian art learnt more from the Siennese than it did from the Florentine.

Niccolò da Foligno c.1430—1499

This painter was born at Foligno about 1430. He united some of the feeling of Fra Angelico and the style of Benozzo Gozzoli with the native spirit of Umbria. He gave more expression and tender beauty to his female figures and angels than had hitherto been given, and to his male figures a greater earnestness and strength. His drawing is crisp, clear in definition, and full of character.



84. **Madonna and Child**

(From an Altarpiece in the Church of St. Francis at Gualdo Tadino.)

In the centre is shown the Madonna with the child standing on her knee, to whom a maiden is offering a dish of cherries - a simple motive, expressed with much beauty and tenderness. Behind them is a choir of Angels. In the surrounding panels are figures of Saints with St. Peter and St. Francis being next to the centre. Note the various figures below, among whom St. Peter appears as Pope. In the centre is the mystery of the Eucharist, with Angels adoring and above, the crucifixion.

Copy artist: Scaraviglia
Arundel Society 1897

Lithographer: Wilhelm Greve (Berlin)
Restored: February 2008, Janet Lea-West

Fiorenzo di Lorenzo c.1442-1522

There are strong resemblances between his style and that of Benozzo Gozzoli, who may have been his master. His works are often very beautiful, refined in conception and form and exquisite in feeling - qualities which give him high rank in the Umbrian School.



85. **St. Bernadino of Siena Healing a Wounded Man**

(From the picture in the Public Gallery at Perugia.)

This painting gives us a wonderful vision of the past - a record of men's manners, their costumes and architecture. The youths with their long legs, rich costumes, caps and golden curls scarcely seem the type to find St. Bernadino attractive. He was a preacher of great eloquence in the early fifteenth century and sought to convert young men from what he saw as dissolute and degenerate ways. Note the landscape background, the perspective of the building, and the quaint pyramid of rocks and trees on the right.

Copy artist: Eliseo Fattorini
Arundel Society 1885

Lithographer: Fritz Frick (Berlin)
Restored: May 2008, Lynne and Tim Sherwood

Perugino (Pietro Vanucci) c.1446—1523

Perugino was born in about 1446 at Castello della Pieve. He studied art in Perugia (from which he received his name) and afterwards in Florence. Through his industry and skill, he raised himself from poverty to become a great and successful artist. He had many pupils, the greatest being Raphael.

His finest works are of great beauty, especially in the faces and landscapes. They possess a quiet charm and restfulness, a tenderness and reverence, which show the faith and sincerity of the man.



86. **Christ's Charge to St. Peter**
(From a fresco in the Sistine Chapel at Rome.)

This is Perugino's first great work and is very characteristic of the Umbrian School in the idea it conveys of distance and free open space. A company of grand, dignified figures is clearly focussed on the chief two people in the scene, Christ and St. Peter. Note Christ giving to St. Peter the keys of the kingdom of heaven and declaring him to be the Rock on which Christ will build his Church (Matthew 16). Behind stretches a great pavement on which two groups of figures and others are receding into the distance. Still further away, in the centre, rises a stately temple in the style of the architect Bramante, and on each side a triumphal arch; all serve to express vastness and space. Behind them again is an Umbrian landscape.

Copy artist: Eliseo Fattorini
Arundel Society 1877

Lithographer: Wilhelm Greve (Berlin)
Restored: March 2007, Ronald Winston



87. **Prophets and Sibyls**

(From a fresco in the Collegio del Cambio at Perugia.)

This picture shows a strange mixture of the biblical and Greek World with Old Testament prophets and kings on the left of the picture and a group of Greek Sibyls on the right. Here the Almighty is seen holding the globe of earth up beyond the clouds, surrounded by cherubs and adoring angels. Below are his servants of the Old Testament and the Sibyls who foretold the salvation of mankind. The Old Testament figures are from left to right: Isaiah, Moses, Daniel, David, Jeremiah and Solomon. The Sibyls are from left to right: The Eritrean, Babylonian or Persian, Cumaeian, Libyan, Tiburtine and Delphic Sibyls. The Sibyls (of which there were ten) were a class of inspired virgins who revealed the decrees of the gods at various sacred sites. The apocryphal Sibylline Oracles written by both Christian and Jewish authors were an attempt to have the Greek Sibyls declare by oracle significant biblical events.

Copy artist: Eliseo Fattorini
Arundel Society 1883

Lithographer: Storch and Kramer (Berlin)
Restored: February 2008, Peg Goode and
Rodney Wetherell



89. **The Transfiguration**

(From frescoes in the Collegio del Cambio at Perugia.)

In the "Transfiguration" the Christ is very imposing, full of dignity and peace, and commanding reverence from those around. There is a sense of space, of distance and of mystery in this fine fresco, which Perugino seldom, if ever, exceeded. No angels appear in this work. It is unusual for them not to be there, but their place is taken by the powerful figures of Moses and Elijah.

Copy artist: Eliseo Fattorini
Arundel Society 1881

Lithographer: Storch and Kramer (Berlin)
Restored: May 2006, Lyn Beaumont

Pinturrichio (Bernadino di Betto) c.1454—1513

Bernadino di Betto, called Il Pinturrichio, was born at Perugia in about 1454, and died at Siena when he was 59 years old. His first master was probably Fiorenzo di Lorenzo. He did not attain the same depth of religious feeling as some of his contemporaries, but his figures are varied and often very beautiful, and display great dramatic power and characterisation. The landscape background to his pictures shows true feeling for the beauty and variety of nature.



94. **St. Catherine of Alexandria Pleading before her Judges**

(From a fresco in the Appartamenti Borgia in the Vatican.)

In this very interesting picture, we are shown a representation of the gorgeous Papal Court at the end of the fifteenth century, and if tradition is true, we see a portrait of the charming and witty Lucrezia, daughter of the Pope, in the figure of St. Catherine. These are depicted illustrating an event which happened twelve centuries earlier under the Emperor Maxentius. St. Catherine, with long flaxen hair, stands in the centre, the only woman in the scene, illustrating the points of her arguments on her fingers, declaring her abhorrence of the persecution of Christians by Maxentius. Behind her the Arch of Constantine is introduced, crowned with a golden bull. Catherine was later cruelly tortured on a spiked wheel by Maxentius and then beheaded. Quite apart from its subject, this picture is of great historical import. Constantinople was taken in 1453 by the Turks, many of whom found their way to Rome where they made a great impression. Pinturrichio often introduces them, and notably in this work. On the left is seen the painter himself, with thin dark face and sensitive observant expression.

Copy artist: Edward Kaiser
Arundel Society 1886

Lithographer: Fritz Frick (Berlin)
Restored: April 2007, Ann Baker



98. **Interior of the Piccolomini Library, at Siena**

(Painting commissioned by the Arundel Society.)

The Sala Piccolomini, now the celebrated Library of the Cathedral, was erected in 1495, by order of Cardinal Francesco Piccolomini, afterwards Pope Pius III. The interior is interesting as being the hall which Pinturricchio decorated with frescoes.

Artist: V. Marchi
Arundel Society 1880

Lithographer: Storch and Kramer (Berlin)
Restored: April 2007, Candida Baskcomb



99. **Aeneas Silvius Piccolomini receiving the Cardinal's Hat**

(From frescoes in the Piccolomini Library, at Siena.)

"Aeneas receiving the Cardinal's Hat" shows a lively and animated scene, and displays fine colour, grace and beauty. The details of the apartment should not be overlooked: the picture of the Virgin and Child with St. John Baptist and St. Anthony, seen above the Altar, and the various decorative and architectural designs.

Copy artist: Edward Kaiser
Arundel Society 1882

Lithographer: Storch and Kramer (Berlin)
Restored: August 2007, Candida Baskcomb



101. **The Nativity**
 (From a fresco in the Church of St. Maria del Popolo at Rome.)

A beautiful Nativity scene full of feeling. In the centre stands the Tree of Knowledge, above which is an Angel. On the left are shown St. Anthony and the lion. In the background there is a soft and deep-toned landscape.

Copy artist: Eliseo Fattorini
 Arundel Society 1894

Lithographer: Wilhelm Greve (Berlin)
 Restored: March 2007, Olga and Laurie Pole



102. **Madonna in Glory with two saints**
 (From the Picture in the Municipio at San Gimignano in Tuscany.)

This beautiful picture was painted for the monks of Monte Oliveto. The Madonna is shown on high, sitting within a mandorla (or almond-shaped halo) surrounded by cherubs. Her expression is sweet and tender. Behind is a lovely landscape of soft and delicate colours. Below kneels Pope Gregory I "The Great" with his tiara on the ground and St. Benedict in white.

Copy artist: Eliseo Fattorini
 Arundel Society 1880

Lithographer: Storch and Kramer (Berlin)
 Restored: February 2006, Margaret O'Donnell

Raphael (Raffaello Sanzio) 1483—1520

Raphael was born in Urbino on April 6th 1483 and died in Rome on April 6th 1520. He studied firstly under Timoteo in Urbino and later under Perugino in Perugia. With a mixture of styles from the Umbrian and Florentine schools he is considered the greatest painter of the highest intellectual beauty and loveliness.



107. **The Poets on Mount Parnassus**

(From the Fresco in the Stanza della Signatura in the Vatican)

In the upper part is a group of Apollo with the Muses under laurel trees. Apollo has a viol not a lyre – a Raphael twist. The Figures of the Greek, Roman and Tuscan poets are distributed over the mount. Apollo and the Muses appear as the hosts – the poets as the guests of Parnassus. On the left side are the epic and tragic poets Ovid, Virgil, Dante and Homer. Homer is blind but is pouring out verses which a youth below is writing down. Below are Petrarch, Sappho, Corinna and others in conversation. Opposite is aged Pindor speaking with enthusiasm, his words being listened to by Horace and another poet. The entire painting is a pleasing and intelligent poem to the eye and the mind.

Copy artist: Cesare Mariannecci
Arundel Society 1873

Lithographer: Storch & Kramer (Berlin)
Donated by Marian Williams (UK)
Remounted November 2013

THE LOMBARD (OR MILANESE) SCHOOL

(Represented in the Arundel Collection by: Boccaccio Boccaccino; Giovanni Antonio Beltraffio; Bernardino Luini; Sodoma [Bazzi])

The masters of the Lombard School were too varied and independent for one aspect of thought or direct purpose in practice to persistently assert the school's pre-eminence and thus offers no single and clear note of contrast. In the St. Martin's collection only two, Bernardino Luini and Sodoma, are represented.

Bernardino Luini c.1475—1533

Bernardino Luini was born at Luino about 1475, and died around 1533 and little else is known of him except his art. His female figures are full of sweetness and gracious dignity and he infused great pathos into any subjects requiring it. He was a most fertile painter, working in tempura, fresco and oil, and he is one of the greatest in the art of fresco because of his execution and transparency and refinement of colour.



112. **The Burial of St Catherine of Alexandria**

(From a fresco painted at La Pelucca near Monza and now in the Brera at Milan.)

This fresco was cut from its original wall and mounted and framed so as to protect it from further injury and decay. This picture is one of the best and most beautiful of Luini's works. It illustrates one of the many legends of St. Catherine of Alexandria who is the patron saint of philosophy, science and learning. After her martyr's death under the Emperor Maxentius in the early fourth century by torture on a spiked wheel and then beheading, legend says angels carried her body from Alexandria in Egypt to her grave on Mount Sinai and here we see her body being reverently lowered into her tomb by three angels. The letters CVSX on the sepulchre stand for Catarina Virgo Sposa Christi, meaning Catherine Virgin Bride of Christ.

Copy artist: Signor Bignoli
Arundel Society 1858

Lithographer: Storch and Kramer (Berlin)
Restored: April 2007, Julie Jones

Sodoma (Giovanni Antonio Bazzi) c.1477—1549

Sodoma was born at Vercelli in Western Lombardy about 1477 and died at Siena in 1549. He was apprenticed for seven years to Spanzotti, a painter of glass, and while he has often been classed as a late Sienese master, by birth and training he belongs to Lombardy. As he advanced in his art he seems to have striven to attain the refinement of Leonardo da Vinci. In his works we find grace and sweetness united with fervour and sincerity.



120. **St. Benedict Preaching to Women**

(From a fresco in the Convent of Monte Oliveto near Siena.)

One of a series of frescoes illustrating the life of St. Benedict. The story is that of an enemy who introduced seven wicked dancing women into one of the Monasteries to tempt the Monks. Benedict, from the top of a loggia, is exhorting them to repentance. Sodoma originally showed some of the women unclothed, but the Monks, not understanding the painter's delight in the beauty of the human form, asked him to clothe them. Their graceful nakedness can still be seen beneath their clothing.

Copy artist: Edward Kaiser
Arundel Society 1872

Lithographer: Storch and Kramer (Berlin)
Restored: July 2007, Suzanne, Claire and Polly Kenna



122. **The Vision and Ecstasy of St. Catherine of Siena**

(From a fresco in the Chapel of St Catherine in the Church of San Domenico at Siena.)

This picture depicts St. Catherine receiving the Stigmata and fainting with religious exaltation, as she sees the Vision of her Master Christ, her Heavenly Bridegroom, bearing his wounds of the crucifixion. She is supported by two Nuns who, like herself, wear the pure white habit and long black cloak of the Dominican Order.

Copy artist: Edward Kaiser
Arundel Society 1881

Lithographer: Storch and Kramer (Berlin)
Restored: February 2008, Ann Cutts, Diane Holdsworth
and Aldyth Tyler



124. **The Ecstasy of St. Catherine of Siena**

(Part of a painting "The Vision and Ecstasy of St. Catherine" from a fresco in the Chapel of St. Catherine in the Church of San Domenico at Siena. An enlarged copy of a portion of No. 122 above.)

Copy artist: Cesari Mariannecci
Arundel Society 1867

Lithographer: Storch and Kramer (Berlin)
Restored: October 2006, Diane Holdsworth

THE VENETIAN SCHOOLS

(There are six Venetian Schools represented in the Arundel Collection:

<u>Padua:</u>	Jacopo D'Avanzo and Andrea Mantegna
<u>Verona:</u>	Vittore Pisano; Paolo Morando; Girolamo dai Libri and Paolo Veronese
<u>Venice:</u>	Giovanni Bellini; Carpaccio; Titian; Giorgione and Tintoretto
<u>Bologna:</u>	Francia (Raibolini)
<u>Vicenza:</u>	Bartolommeo Montagna
<u>Brescia:</u>	Girolamo Romanino)

The Venetian School again contrasts to Florence. It has a distinctive character produced by local conditions, eagerness to enjoy, steadiness of thought and freedom of action. If Florentine art expressed life and energy, so did the Venetian, but the achievements of the former reach their highest perfection in the delineation of form and dramatic action, the latter in the purity and grandeur of colour.

Pisanello of Verona (Vittore Pisano) c.1380—1455

The painter was born near Lake Garda about 1380. He was undoubtedly a great artist and his paintings show a fine feeling for colour, careful modelling and drawings. He is generally better known as a medallist. He executed works in Venice, Pavia and Rome but none of them are known to exist. Venetian art owes much to the new influence he introduced.



128. **St. George**

(From a fresco on the arch of the Pellegrini Chapel, in the Church of St. Anastasia, at Verona.)

A picture crowded with figures, horses and dogs. The introduction of animals is not only a feature in the works of Pisanello, but in that of the Veronese School. The myth of St. George and the Dragon is of great antiquity and is found in many forms. It is one of a number of stories in which evil is finally overcome by prowess, heroism or miraculous power to the benefit of Christianity. The voracity of a Dragon demanded the sacrifice of two children each day who were chosen by drawing lots. Ultimately, the lot fell to the King's daughter. Determined that a substitute should not take her place, she went bravely, yet weeping to meet her fate. On her way there, she met St. George who, hearing the cause of her grief, chivalrously attacked and slew the dragon when it appeared to claim its prey. The incident related in this picture is the departure of St. George after liberating the Princess.

Copy artist: Emilio Constantini
Arundel Society 1893

Lithographer: Wilhelm Greve
Restored: October 2006, Merridy Gee

Vittore Carpaccio of Venice c.1462—c.1525

Vittore Carpaccio was probably born on one of the Venetian Islands in the mid fifteenth century and worked until 1522, but the date of his death is unknown. It is not known with whom he studied either. His works show great truth and realism, but of a quiet and refined kind. He shows a thorough knowledge of perspective; his colour is rich and pure, and he is one of the best of the Venetian School.



136. **St Jerome in his Study**
(From a picture in the Scuola di San Giorgio degli Schiavoni at Venice.)

In this picture St. Jerome is shown at the moment when he was writing to St. Augustine and his room suddenly filled with light, indicating his friend had just died. The room is crowded with details: the Altar in the centre with Christ and the Resurrection Banner, books, music, statues and a white dog gazing intently with St. Jerome at the light streaming in the window. Note the bishop's mitre and staff at the Altar. The colouring is warm and rich.

Copy artist: Luigi Desideri
Arundel Society 1887

Lithographer: Fritz Frick (Berlin)
Restored: May 2006, Rodney Wetherell

Giorgione of Venice (Giorgio Barbarelli) c.1477—1511

He was born at Castelfranco in 1477 and came to Venice when young. He studied with Titian at the feet of Giovanni Bellini. John Ruskin considered him one of the “seven supreme colourists of the world” and Morelli said that “in his landscape backgrounds and in the charm of his outlines and colouring, few have equalled him, and none surpasses, except Titian”. We see a note of mystery and romance in Giorgione’s work which is objective and realistic.



137. **Virgin and Child between St. Liberale and St. Francis**
(From the Altarpiece in the Cathedral at Castelfranco.)

This picture was painted by Giorgione for his native town. It represents the Virgin clothed in red and green, holding the Child on her knee, and seated on a lofty throne, supported on a pedestal. Below on her right stands the grand figure of the warrior saint, Liberale, clad in armour; on her left is the impressive figure of St. Francis. Ruskin considered this to be one of the two best pictures in the world.

Copy artist: Edward Kaiser
Arundel Society 1879

Lithographer: Storch and Kramer (Berlin)
Restored: October 2006, John and Valerie Clifford

Titian of Venice (Tiziano Verzellio) c.1477—1576

“The divine Titian”, the greatest of all Venetian painters, was born at Pieve. At the age of nine he was taken to Venice and apprenticed to Zuccato and afterwards to the Bellini; his work was greatly influenced by Giorgione. His name is one of the greatest in the history of painting, and he was skilled in both portraiture and landscape. He possessed that extremely rare skill of filling a painting with power and wholesome judgment.



138. **St. Anthony of Padua Healing the Foot of a Young Man**

(From a fresco in the Scuola del Santo, at Padua.)

The legend of St. Anthony tells of how a youth once confessed to him that in a fit of rage he had kicked his own mother. The saint, indignant at the offence, told the youth that his foot should be cut off. In his remorse the youth did as he was bid. However, at the request of the youth's mother St. Anthony healed him. The picture shows the young man lying on the ground and the mother looking expectantly at the Saint.

Copy artist: Edward Kaiser
Arundel Society 1873

Lithographer: Storch and Kramer (Berlin)
Restored: May 2008, Ruth Mercer

THE GERMAN SCHOOL

(Represented in the Arundel Collection by: Meister Wilhelm; Meister Stephan Lochner; Albert Durer; Hans Holbein.)

The historic course run by the Northern Schools of Germany and Flanders was similar in some respects to those of Italy, but later in date. The religious pictures of the early masters of the Renaissance in the German and Flemish Schools are permeated with a devotional sentiment, a solemnity and tender spiritual beauty, a grace of form and delicacy of execution. Integrity of purpose, unwearied industry, and attention to details are the leading features in the work of the Northern artists. The figures - the faces of which have a portrait-like character - the costumes and all objects introduced into their pictures received the keenest study and the closest imitation; their form, colour, light and shade, material, ornaments and textures are all most faithfully rendered.

Meister Wilhelm (Wilhelm von Coehn) c.1340—c.1390

The great Meister Wilhelm is little more than a name. In 1380 he was painting in Cologne and was considered "the best master in all the German land." He appears to have settled in Cologne about 1358 and to have formed a large school.



152. **The Madonna with the Violet**

(From a painting in the Archiepiscopal Museum at Cologne.)

This is a tender work, suggesting a vision of heaven and earth both in joyful contemplation of the Madonna and Child. The Mother holds the Child with her right arm and a violet with her left hand. The Child's left hand is raised in benediction, and his right holds a small cross. Above is seen the Almighty, the Holy Spirit as a Dove, and three Angels. At her feet is the donor Elizabeth von Reichenstein, Abbess of the convent of St. Cecilia in Cologne. She is deliberately shown much smaller than the Virgin Mary.

Copy artist: Charles Schultz
Arundel Society 1874

Lithographer: Etienne Isidore Hangard-Mauge (France)
Restored: October 2006, Janet Lea-West

Meister Stephan (Stephan Lochner) c.1410—1451

Meister Stephan was a native of Constana. Very little is known of his history. He was twice elected councillor of his guild. He bought a house in Cologne in 1442 and died in 1451. The works of art of the German and Flemish schools were produced entirely under the fostering and strict management of the guilds and great uncertainty exists as to their real authorship.



153

The Virgin Annunciate

(From "The Adoration of the Magi". From the altar piece in the cathedral at Cologne)

157

The Angel Gabriel

In this work attributed to Meister Stephan we see that he found his style in that of Meister Wilhelm who is said to have been in Cologne in the 1380s, but his art is "more developed and realistic, richer and more splendid in colour whilst retaining the tender grace of the earlier style". This is not only his greatest work but also the greatest work of the Cologne school. It is one of the noblest and most beautiful productions of early religious art. The great Albert Durer tells us in his journal that he paid two silver pennies to have the work opened that he might see it; this appears to be the only direct evidence that it was painted by Meister Stephan.

Copy artist: Christian Schultz

Lithographer: Etienne Isidore Hangard-Mauge (France)
(under supervision of Schultz)

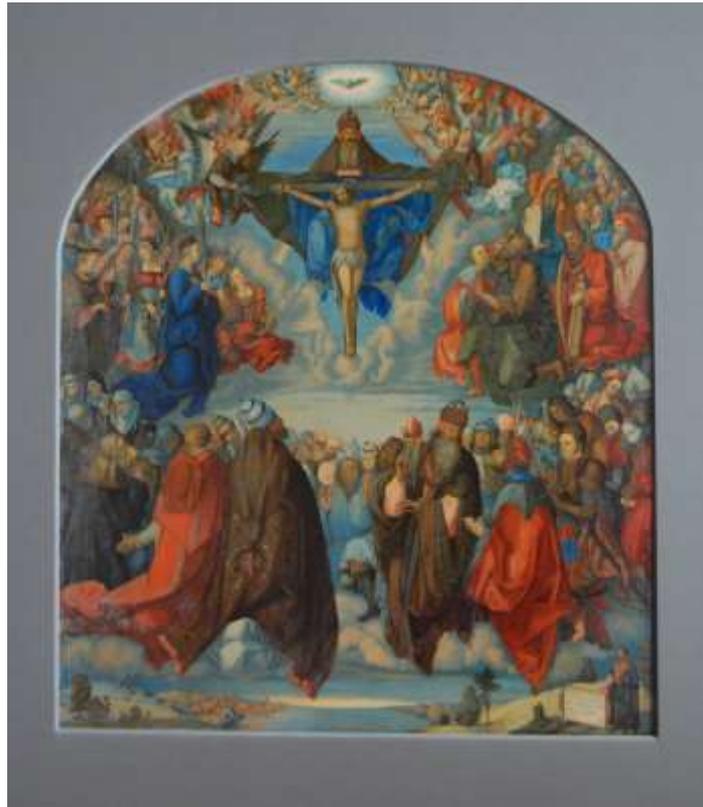
Arundel Society 1875

Restored: April 2009, Janet Lea-West

Albert Durer c.1471—1528

Albert Durer was born in Nuremburg in 1471. He died in the same city. He was trained from an early time by his father who was a goldsmith, and he gained much experience from travel and study in far places. In addition to painting, he was skilled as an engraver, a sculptor and an architect.

Durer's work is characteristic of the German spirit of the time. The simple, the tender, the homely, the natural, the wild and the rugged, the seriousness of deep meditation and the mystery of gloom are all combined with energy, sincerity and discipline. His power of noble but simple conception and his study place him among the world's great artists. He was held in esteem by Bellini and Raphael.



158. **Adoration of the Holy Trinity**
(From a painting in the Belvedere, at Vienna.)

This great work was painted in 1511 as an Altarpiece for a Chapel in Nuremburg. It was sold in 1585. The picture consists of three portions or spheres, representing Divine, angelic and saintly beings in a vision of mystery and adoration. Above in the centre, we see the Holy Spirit as a dove hovering over the Almighty, who holds in his arms his crucified Son. On each side are groups of Angels. Some unfold the mantle of the Infinite, while others carry the instruments of the Passion. Lower down, on the left, is a choir of women, with St. Catherine of Alexandria and St. Agnes, led by the Virgin; on the right is a company of men with St. John the Baptist, Moses and David. Below kneel a host of the blessed, the faithful, of all ranks and nations, which extends across the picture and into the distance. Beneath all, as a personal note of the artist, is a picture of the painter, richly dressed, in the bottom right hand corner.

Copy artist: Christian Schultz
Arundel Society 1879

Lithographer: Storch and Kramer (Berlin)
Restored: January 2007, Ewen Tyler

Hans Holbein c.1498—1543

Hans Holbein is perhaps the greatest of all German painters. He obtained truthful imitation, rich colour, perfection of finish and force of character. He loved truth, rather than beauty. His interest was with the common everyday things of life.



161. **Virgin and Child among the Meyer Family (The 'Meyer' Madonna)**
(From the painting in the Museum at Darmstadt.)

This is one of the great religious pictures of the world, and is considered by some the "masterpiece of German art". It represents the Burgomaster Jacob Meyer of Basel and his family kneeling before the Virgin and Child. The Virgin is shown as the Queen of Heaven with long wavy brown hair, wearing a richly-jewelled crown with the Christ Child in her arms. Jacob Meyer kneels with his two sons on her right and his wife and an older woman and his daughter are carrying rosaries on the Virgin's left. The expressions of tenderness and affection seem to extend from the Virgin and child to the family below, suggesting the Divine sympathy which unites heaven and earth.

Copy artist: Christian Schultz
Arundel Society 1871

Lithographer: Etienne Isidore Hangard-Mauge (France)
Restored: February 2006, Roger Kenna

OTHER SCHOOLS

Other schools not represented in the St. Martin's Collection but in the original Arundel collection are:

The Flemish School: Hubert and Jan Van Eyck; Hans Memling
The Dutch School: Sir Anthony More
The Portuguese School: Granvasco.

BIBLIOGRAPHY

- *1. W. Noel Johnson, ***“A Handbook to the collection of Chromo-lithographs from Copies of Important Works of Ancient Masters published by the Arundel Society”***
Manchester Whitworth Institute, Manchester, 1907 [A764 AR8]
- *2. Frederick W. Maynard, ***“Descriptive Notice of the Drawings and Publications of the Arundel Society from 1849-1868 (Vol.1) and from 1869-1873 (Vol. 2)”***
Nicholls and Sons, London, 1869 (Vol.1), and 1873 (Vol.2).
- *3. Arundel Society, ***“Descriptive Notice of the Drawings, Tracings, Models and Miscellaneous Publications of the Arundel Society Exhibited November 1855 in the Crystal Palace – Sydenham”***
4. Lucina Ward, ***“Arundel Society engravings, photographs and chromolithographs, National Gallery of Victoria, National Gallery of Australia, St Martin’s Anglican, Hawksburn and St Peter’s Eastern Hill, Melbourne”***: unpublished manuscript 2007

(* To be found in the Art Section of the State Library of Victoria.)