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ON THE ORIGINAL PORTRAIT OF MICHEL ANGELO BY LEO LEONE, "IL CAVALIÈRE ARETINO."

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THE sixth, or as some authorities have told us, the fourth day of March in this present year, 1875,¹ is the fourth centenary anniversary of the birth of Michel Angelo Buonarroti, the greatest artist whom the world has known since the decline of Grecian classic sculpture.

The Florentines, justly proud of their world-famed ancestral compatriot, purpose doing honour to his memory by a great festival, to be held in the course of the current year, if not upon the natal day.

I would fain take this opportunity of offering a small contribution—my pebble to the recording heap—the which, as it will make known what I believe to be an authentic portrait taken directly from the living model, may be accepted as a humble introduction to so highly interesting an object.

The stern, yet kindly and deeply chiselled features of that great Florentine master of the three sister arts are familiar to all of us, and we accept as likenesses of approximate accuracy the numerous portraits, by which, through the medium of sculpture, painting, or engraving, they have become universally known. But when we inquire after the

¹ The following is an extract from the record, made by his father, of Michel Angelo's birth:—

"Ricordo come oggi questo dì 6 Marzo 1474 mi nacque un fanciullo mastio: posigli nome Michel-agnolo e nacque mi essendo io potestà di Caprese ed a Caprese

nacque."

"1474 is the Florentine computation from the Conception, 1475 was the year of his birth." (C. H. W.) By the "old style," when the year commenced on the 25th March, the 6th would be computed in the earlier year.

originals from which these numerous copies have been repeated or derived, and would satisfy ourselves as to how many portraits of Michel Angelo are known to exist, which have been actually taken either from the living head or executed during "the master's" life, we shall find that they are somewhat rare.

Firstly, let us inquire which of them are works of sculpture. Perhaps the foremost on the list, and that which is considered by many authorities, as one of the best authenticated portraits, will be—

I. The bronze head, fixed upon a bust of *bigio morato* marble, which is now preserved in the Sindaco's reception hall at the Conservator's palace on the Capitol at Rome. This bust has been, but without any foundation, ascribed to Angelo's own hand, and also, with some greater probability, to his pupil Guglielmo della Porta. Vasari, however (*Vita*, p. 260, ed. Lemonnier), tells us that it was the handiwork of Daniele Ricciarelli da Volterra. After describing the medal executed by the Cavalière Leone, he writes: "Of Michelagnolo we have no other portrait but two in painting, one by the hand of Bugiardino, and the other by Jacopo del Conte, with one of bronze in full relief by Daniello Ricciarelli."

It is presumed that the Capitoline bronze head is here referred to, although termed by Vasari "*di tutto rilievo*," probably to distinguish it as a head merely, and not the entire bust. Neither of those painted portraits recorded by Vasari are now known to exist.

This bust is engraved in outline in Righetti's folio work "*Il Campidoglio*" (vol. ii. pp. 53, 54; tav. ccxlviii.), and was presented to the Capitoline Museum by Antonio Borioni, a Roman antiquary and author of "*Collectanea Antiquitatum Romanorum*."

It is a fine bold work, full of the *cinque-cento* character, probably faithful rather than idealised or highly elaborated, and with every token of originality. It represents Angelo as considerably beyond middle age; the fracture of the nose, which he suffered from Torregiano in his youth, distinctly shown, although Righetti tells us that it is "*tralasciata*," not represented. It is now so long since I have seen this bronze that I cannot sufficiently recollect my own impression on that point, but I am assured by my friend Mr. Hemans, who

kindly examined it recently at my request, that such is the case. He could not, however, learn that any photograph had been taken of this bust.

II. At Oxford there is another portrait head in bronze ; a fine work, seemingly cast from a wax model, and by an able sculptor of the sixteenth century. It is fixed upon a recent bust, executed in plaster, and was given to the University by the late Mr. W. Woodburn. Angelo is represented in old age, the fracture of the nose not very distinctly shown when seen in profile, although at the front view the bridge certainly seems to have been broken. The question arises, Is it or is it not a *replica* of the Capitoline head ? But of this I have very little doubt.

III. In the Casa Buonarroti at Florence is a portrait bust in bronze, which has been ascribed to Giovanni Bologna, but on what authority we know not, neither is there any record of its having been taken from the life. With equal probability it may have been moulded from that in marble on the tomb in Sta. Croce, or a later cast from the Capitoline model. I am, however, assured by Mr. Heath Wilson that it is an indifferent work.

IV. A more important one, also ascribed to Giovanni Bologna, is a bust, entirely of bronze, now in the Museo Nazionale at Florence, for a photograph of which I am indebted to Mr. Heath Wilson, who is now engaged upon a Life of Angelo, and who courteously furnished me with information upon the subject of these Florentine busts. On comparing the photograph with the engraving of the Capitoline bust in Righetti, it at once becomes apparent that they are precisely similar, not only in the head but in the drapery, from which we may infer that this Florentine bust was cast in a mould formed upon the Capitoline bronze head with marble drapery, and carefully elaborated. This is further confirmed by a fine photograph of the Capitoline bust which my friend Professor Westwood found at Oxford, and which he tells me exactly corresponds with that of the Florentine bust, as also with the bronze head draped with plaster which is preserved at Oxford. The inference to be arrived at is, that the Capitoline bronze is the original work of Dan. da Volterra, and the Oxford head probably a contemporary *replica*, from the former of which the Florentine and other busts of similar model have

been subsequently moulded and cast. A proof how easily the world is satisfied with generalities may be inferred from the comparative neglect of this interesting cotemporary portrait bust in the Capitoline apartments, one of the two original plastic icons of Buonarroti referred to by Vasari, which seems to be but little known and less appreciated even at Rome and Florence, and hardly deemed worthy of a photograph. This is the more remarkable at a time when much-talked-of preparations are being made for a *festa* in honour of the greatest modern master of that art, by means of which he has been so well portrayed by his friend and pupil.

V. In the "Gazette des Beaux Arts," (vol. xix. pp. 330, 331), is described and figured a bronze bust of Angelo, also of the sixteenth century, which was exhibited by M. Beudeley at the "Musée Retrospectif" in 1865, and is stated as being a *replica* of that last-mentioned (No. IV.), and said to be similar to that ascribed to Giovanni Bologna, and now in the Casa Buonarroti (No. III.). The nose on M. Beudeley's bust is represented as broken.

VI. A bust in bronze, of sixteenth century workmanship, formerly belonged to, and was sold at the sale of the objects of art belonging to, M. Piaud in Paris.

VII. We next have the marble bust which occupies the central position on the monument, constructed after Vasari's design, in Sta. Croce at Florence. Of this we learn from him and from other authority that it was modelled, after the great sculptor's death, by Giovanni Battista Lorenzi, who was assisted in portraying the features by a mask cast in plaster directly from the deceased head—" *che fu ricavato dalla maschera di lui dopo la sua morte.*"

How graphic is the account given by cotemporary writers of the opening of that coffin in which their beloved master's body had been conveyed from Rome, where he died, to his native Tuscan capital! The old man, although twenty-five days had passed, looked hardly dead, but sleeping; the calm, serious expression of the face, except in pallor, scarcely differing from that it bore when alive.

VIII. In describing the catafalque erected in S. Lorenzo in honour of M. Angelo at the ceremonial of his funeral, Vasari tells us that on the socle of the surmounting pyramid, nine braccia high, on each of two sides was an oval compartment,

bearing "a portrait from the life, and admirably executed by Santi Buglioni," the sculptor. This portrait was probably executed in *gesso duro*, or in terra cotta. The Buglioni family were connected by marriage with the Della Robbia, and had inherited from them the secret of the art of their admirable glazed terra cotta sculpture; but whether this portrait was of such a nature is doubtful, and we are not informed, nor do we know its ultimate fate.

In the *ambulacro*, near the sacristy of the church of the SS. Apostoli at Rome, is a marble cenotaph formerly supposed to have been erected in memory of Michel Angelo. It is a mural monument, without inscription, representing the recumbent figure of an old man seemingly like Angelo, about which little seems to have been actually known until 1823, when the Cav. Filippo de Romanis directed attention to it, believing that it had been sculptured to record the great artist's death and temporary sepulture in that parish. His pamphlet was, however, answered by a letter printed by Nicola Ratti, and directed to the Canonico Domenico Moreni, in which he denied that the cenotaph referred to Michel Angelo, but to a Doctor, *medico*, one Filippo Eustachio da Macerata. The features, however, bear considerable resemblance to those of Michel Angelo.

I. I will now proceed to enumerate the portrait medals, first and foremost of which is that which forms the principal subject for our consideration. Vasari tells us, in his Life of Angelo (p. 260, Lemonnier ed.), that "About that time the Cavalier Leone made the portrait of Michelagnolo in a medal, very lively (or life-like); on the reverse of which, and to humour him, he represented a blind man led by a dog, with these words around—DOCEBO INIQVOS VIAS TVAS, ET IMPII AD TE CONVERTENTVR, and because this pleased Michelagnolo greatly, he gave Leone a model in wax by his own hand of Hercules crushing Antæus, with some of his drawings." ² Vasari further says that many copies have been

² "Ed in quel tempo il Cavaliere Leone ritrasse in una medaglia Michelagnolo molto vivacemente ed a compiacenza di lui gli fece nel rivescio un cieco guidato da un cane, con queste lettere attorno *Docebo iniquos vias tuas et impii ad te convertentur* e perche gli piacque assai gli dono Michelagnolo un modello d'uno Ercole che scoppia Anteo, di suo mano, di

cera, con certi suoi disegni. Di Michelagnolo non ci è altri ritratti che duoi di pittura; uno di mano del Bugiardino, e l'altro di Jacopo del Conte; ed uno di bronzo di tutto rilievo, fatto da Daniello Ricciarelli; e questo del cavalier Lione; da e quali se n'è fatte tante copie, che n'ho visto, in molti luoghi d'Italia e fuori, assai numero."

made of this work, probably meaning thereby that a large number of examples were cast therefrom.

I. This medal (the obverse and reverse of which are accurately represented in the accompanying plate), which is of bronze and circular, is $2\frac{1}{4}$ in. in diameter. On the obverse is the bust of Angelo, looking to the right of the beholder, the hair in close-lying locks, the beard somewhat long and ragged at the tip; the bust is enveloped in a loose mantle, above which a careless roll shirt collar is visible; beneath the bust is the name LEO, and around, within a beaded edging, is the legend MICHAEL ANGELVS. BONARROTVS. FLO. R. A. T. S. ANN 88.

The reverse has for subject a blind old man, loosely draped, and with cap on head, walking, and led by a dog; his right arm is advanced leaning on a staff, to which a rosary of beads seems to be attached; from the arm a gourd is suspended, and the dog's cord is in the hand; trees are in the background. The surrounding legend reads DOCEBO. INIQVOS. V. T. E. IMPII. AD. TECONVER. It is from the 51st Psalm, 13th verse: "Then shall I teach thy ways unto the wicked, and sinners shall be converted unto thee."

Gaetani, in the Museum Mazzuchellianum (Venice, 1761 fol.), tells us that the reverse of this medal is also found on one in that collection, which he presumes to be of anterior date, from its having on the obverse a portrait head of Giuliano della Rovere, who died in 1513,³ and to whom, as an ecclesiastic, the legend would certainly seem to apply with greater force than to Angelo. Gaetani suggests that this reverse may have been applied ignorantly to the obverse of the Angelo medal; and it is certainly remarkable that such an allegory and such a sentence should be adopted in reference to the great artist, to whom neither the one nor the other would seem directly to apply; but we have Vasari's authority for Michel Angelo's approval of the motto and the design. Bottari supposed that it was intended as a satire on those then engaged in building St. Peter's at Rome.⁴

³ Giuliano, nephew to Sixtus IV., was afterwards, in 1503, the Pope, "*Sommamente fiero*" Julius II.

⁴ It has been suggested that this allegory may be derived from the history of Tobit, but I can find no passage in that apocry-

phal book which would agree therewith. The dog went forth, not with the blind and aged Tobit, but with Tobias and his disguised angelic guide. "So they went forth and the young man's dog with them." (Tobit, v. 16).

When, moreover, we examine the workmanship on either side of the Angelo medal (of which that referred to, and from which the autotype has been taken, is assuredly one of the early casts), we shall, I think, find a perfect accordance in the style of handling, and in the form of the letters in each legend; whereas, on comparing the engraving in the Museum Mazzuchellianum, vol. i., pl. lxxiii., No. 3, 4, we shall see that the beaded edge does not surround the obverse bearing the head of Giuliano, and that the style of that work is of an earlier character, such as its date, some fifty years antecedent, would lead one to expect. Moreover, the reverse of the Julian medal in its original state (circa 1500) bears the portrait of Clement della Rovere as bishop, to which rank he was called in 1471, and before he was created Cardinal in 1503.⁵ But as the style of the reverse on the Angelo medal is more in accordance with the latter end of than with the first quarter of the sixteenth century, and, indeed, very Michel Angelesque in character, I am inclined to suppose that the example figured in the work referred to, may have been one of those later *surmoulages*, or sand-casts, which were produced in considerable quantity, and on which the reverses and obverses were sometimes respectively varied. In this case the Julian medal may have had the reverse of that of Angelo misapplied to it.

I think it is Mr. Robinson who has remarked that the features of the old man on the reverse greatly resemble those of Michel Angelo.

Of this medallion by Leo Leone there is a fine example in silver, seemingly of the original period, and if so, I think unique, in the South Kensington Museum. In the British Museum is an inferior example of bronze, and also one, a later sand-cast, having the same obverse, to which a reverse in a much later style has been adapted (a case in point), and which represents the Adoration of the Shepherds beneath ruined arches, &c. Mr. Harford prefixes an engraving of this medal, by way of frontispiece, to the second volume of his Life of Angelo.

Before proceeding to the consideration of other medals and portraits of the great Florentine, I shall now have the

⁵ See "Trésor de Numismatique et de Glyptique—Médailles de l'Italie."

pleasure of exhibiting and describing what I have every reason to believe is the original model executed by Leo Leone, in 1562, from the life, and so highly approved by Michel Angelo himself.

It is executed in wax, of flesh colour, in rilievo, on a black oval ground ; this ground seems also to be of wax or perhaps of *pietra lavagna* waxed over ; the head and bust to the right, and in exact profile. The admirable and very careful modelling of the features denotes the painstaking work of a superior hand, and gives to them a more life-like expression than that conveyed by the medal ; the modelling of the mouth and ear is worthy of remark ; the nose, as seen in profile, does not distinctly show a broken bridge, but this was more apparent in the full face, as shown on the Oxford bust. The details of the features and head agree with the medal. There is a slight variation in the drapery. In the wax we see a shirt-collar carelessly turned over what may be the upper part of a tunic ; a drapery is thrown in loose folds over the shoulders, returning across the breast from the left side. The whole figure is smaller in dimensions than upon the medal, being in total height $1\frac{1}{4}$ in., while that upon the medal is 2 in. On the latter the drapery differs in having a sort of hooded mantle, which falls loosely above the under garment, in lieu of the finer folds of drapery returning on the front. The artist's name, LEO, so conspicuous on the medal, is nowhere apparent on the wax.

That this wax portrait is the work of the same hand as that which executed the model from which the medal was subsequently cast, there can be no reasonable doubt, and that it is a work of the same period is equally apparent. I think, therefore, that I am fully justified in inferring that it is the original portrait executed by Leo Leone from the life, and that he afterwards modelled it in a somewhat larger size for the medal, slightly altering the undercut folds of drapery, to render it more simple for casting in metal, adding his name beneath the bust, and the surrounding legend. This inference is supported by an inscription (rendered in facsimile by the autotype), which, from the character of the writing and the paper on which it is written, has every appearance of being cotemporary or of shortly

subsequent manuscript, and which is enclosed beneath a glass at the back of the portrait. It reads :

Ritratto
di
Michelangiolo
Buonaroti, fatto
dal Naturale da
Leone Aretino
suo Amico.

The wax cameo and the inscription are enclosed within a gilt metal frame of oval form, the former covered by a convex glass, the latter by a flat one. They have been carefully fixed, and almost hermetically sealed into this frame with gold-beater's skin and wax. Some signs of dust adhering to the rilievo would lead to the conclusion that it had remained for some time unprotected ; and this would doubtless have been the case at least until Leone had finished the mould for the medal, and perhaps until the death of Michel Angelo, when, or shortly afterwards, so precious a relic of the "Maestro" would have been carefully guarded and protected by this framing, the style of which may well be of the latter half of the sixteenth century.

For the possession of this interesting portrait of Angelo, I am indebted to the courteous liberality of the late Mrs. N. Hibbert, of Munden, whose recent death her friends so deeply deplore. I had observed it at her house, and immediately recognising the work of Leone, I subsequently took the medal to compare, begging her acceptance of it, that it might be kept with the original. It afterwards occurred to me that the exhibition of this portrait to the members of the Institute might be interesting to them, particularly on the eve of the approaching celebration of Buonarroti's birth, and I wrote to her upon the subject. Although then very ill, she kindly brought it to me, together with the medal, desiring that I would retain them. It had long been in her possession, and, as she informed me, was greatly admired by the celebrated gem engraver Pistrucci.

Other medals of Michel Angelo are—

II. A large one, without reverse, figured in the Mus. Mazz., on the same plate, as also in Litta's grand work on

the Italian families ;⁶ $3\frac{7}{8}$ in. in diameter, having the bust of Angelo very similarly rendered to that on the Leo medal. This is signed VARIN beneath the bust, and has a similar legend, differing only in the word AET, which is thus rendered. This, possibly, may have been copied from the wax, or from Leone's medal. Neither the British nor the South Kensington Museums possess an example of this medal, although the latter Institution has an electrotype copy. It was probably executed about 1625.⁷

III. A medal of bronze with the bust, the under garment on which is diapered, and the face younger. It is signed A. S., and surrounded by the legend MICHAEL . ANGELVS . BONAROTVS. On the reverse the three sister arts are represented at a table, on the side of which are three intertwined wreaths, a device adopted by Michel Angelo, and afterwards, says Vasari, changed into three crowns, with the motto, "Tergeminis tollit honoribus." The motto LABOR . OMNIA . VINCIT . is above. This is an inferior work, of much later date. An example of it is in the British Museum, as also one with a different reverse, viz., the three intertwined wreaths only, with the legend VNDE . PRIVS . NVLLI.

IV. A medal in lead is in the British Museum, of fine work, having the head of Angelo on the obverse, signed beneath H (or G ?) ERARD . and with the legend ANGELVS . BONAROTVS . PATRITIVS . FLORENTINVS. The reverse shows the torso of the Belvedere, among implements for painting, architecture, and sculpture, with the motto FÆLICITER . IVNXIT . M . DC . LXXIII.

V. The fine medal by Santarelli, of which a gilt example is in the British Museum, has the bust profile on the obverse, with the line from Ariosto, MICHEL . PIV . CHE . MORTAL . ANGEL . DIVINO, and signed by the artist beneath the head. On the reverse the three intertwined wreaths, with the words LEVAN . DI . TERRA . AL . CIEL . NOSTR' . INTELLETTO . MDCCCXII.

This is also figured in Litta, as is also—

VI. A smaller medal, having the profile head facing to the left of the beholder, and on the reverse—

⁶ "Famiglie celebri Italiane," Milan, 1849, folio, s. v. "Buonarroti."

⁷ Jean Varin, or Warin, was born at Liege in 1604, and died in Paris 1672. He executed a fine medal of Cardinal Riche-

lieu, dated 1631, and signed I. WARIN, and many other works. He was at some time in England. (Walpole, "Anecdotes," p. 401, Wornum Ed.)

NATUS
 CLUSII
 IN ETRURIA
 AN . MCCCCLXXIV
 OBIIT
 AN . MDLXIV
 SERIES . NUMISMATICA
 UNIVERSALIS . VIRORUM
 ILLUSTRUM
 MDCCCXXI
 DURAND . EDIDIT.

None of these medals are figured in the "Trésor de Numismatique et de Glyptique."

Of portraits in cameo or intaglio on hard stone, I know none that can in any way lay claim to originality, as having been taken from the life. Numerous gems exist, some of the later years of the sixteenth and more of the seventeenth and subsequent century, on which the head of M. Angelo has been worked with more or less ability, but I am not aware of any one which can be considered as a genuine work of portraiture.

Duppa tells us, however, that Gori possessed an emerald paste (perhaps the copy of a posthumous work on hard stone), which had been given to him by S. Luigi Syzies, and from which he caused to be engraved the portrait which forms the frontispiece of his edition of Ascanio Condivi's Life of Angelo (Firenze, 1746, folio). The engraved portrait in Duppa's Life of M. Angelo was executed, Duppa tells us, by Bartolozzi, from a profile in Gori's edition of Condivi, the original of which was a drawing then existing in the Buonarroti collection, and supposed to be by Giulio Bonasoni, from which he probably engraved the print. This drawing had been ascribed to Giulio Romano.

Of the earlier painted and engraved portraits of Michel Angelo, the following may be enumerated:—

I. The most important and authentic is probably that introduced by his pupil, Daniele da Volterra, among the figures of Apostles in the foreground of his fresco of the Assumption of the Virgin, in the church of the Trinità de' Monti at Rome. It is in the chapel of the Crucifix. On the right hand of the spectator is the figure, clad in red,

and with outstretched arm, standing near a painted column. Vasari refers also to two other portraits as among the subjects in stucco bas relief, the subject being Satyrs weighing figures in a balance, before Angelo and Daniele, who look on. There was also another, in which Angelo regards himself in a mirror. These stuccoes were probably destroyed, their position being now concealed by the altar, which has been constructed in front of the fresco.

II. In a small copy made by Marcello Venusti from the fresco of the Last Judgment, Michel Angelo's portrait is introduced in the left-hand corner. This copy is said by Bottari to have been made under the direction of the great master, who gave it to Cardinal Farnese, from whom it passed into the possession of the king of Naples, and is now in the gallery at that city.

This portrait, therefore, must probably have been authentic, and from the life. The picture is engraved in Duppa's *Life of Angelo*.

III. In Litta's great work the coloured portrait is said to have been taken from a painting by Venusti, in the possession of the Buonarroti family, but whether a copy by him from that in the Last Judgment, we are not told. This is perhaps enlarged by adding the draped bust to the portrait-head now in the Casa Buonarroti, which was supposed to be by Angelo's own hand, but which, as I learn, is now hung so high as to be seen with difficulty.

"It is a head, size of nature, but the canvas or panel is so limited that the head nearly fills it. It has an earnest, almost anxious look, a look of care mixed with gentleness; the lines of the features are very marked; they seem 'dragged,' to use a common expression." (Letter from Mr. Heath Wilson.)

IV. The painted portrait in the gallery of the Uffizi at Florence is not believed to be by the hand of the master.

V. The painted portrait in the gallery of the Capitol at Rome was also formerly attributed to his own hand, but is not now so believed.

VI. That of M. Angelo in the fine series of engraved portraits composing the "*Serie degli uomini illustri*," (Firenze 1771, quarto) is a characteristic likeness from a painting by "Francesco Salviati," and engraved by G. Batt. Cecchi, from a drawing by Ignazio Hugford, an Englishman. This por-

trait is said in that work to have belonged to the Bracci family of Via de' Ginori, and to have been painted from the life at a not advanced age by "Cecchino" Salviati.

It differs from those generally seen, which are mostly derived from the bust on the tomb. Vasari, Salviati's intimate friend, makes no mention of this portrait.

VII. That engraved in the "Etruria Pittrice," vol. i., p. 34 (Firenze: 1791, folio), the original of which is not recorded in that work.

VIII. In Charles Knight's Gallery of Portraits is one of Angelo (vol. i., pl. 2), taken from a painting ascribed to Vincenzo Campi, of Cremona, who died in 1591, which was in the possession of Lord Dover.

Duppa (Life of M. Angelo, 1806, Lond., 4to.,) gives a list of portraits, one of which was painted by Giuliano Bugiardini, Angelo's friend, at the request of Ottaviano de' Medici. This is the work about the execution of which Vasari gives so amusing an anecdote in his life of Bugiardini (vol. x., p. 350). After a sitting of two hours the painter requested Angelo to behold his other self on the canvas. On seeing it, Angelo exclaimed: "*Che diavolo avete fatto? Voi mi avete dipinto con uno degli occhi in una tempia!*"

Bugiardini could not, however, perceive the fault. "*Questo è dunque, difetto di natura!*" observed the master.

He states that Angelo also sat to Jucopo del Conte. Neither of these portraits are now known to exist.

Of engraved portraits of the great Florentine, executed during his lifetime, the following are enumerated:—

I. A profile, in a circle, by Giulio Bonasoni, with long Latin legend, stating his age at LXXII., and the date of the plate MD.XLVI. Bartsch says it is signed by the engraver Julio. B. F. This is copied as a frontispiece to vol. i. of Harford's Life of Angelo.

II. A profile in a square, an inferior work, seemingly taken from that by Bonasoni, although dated 1545, and stating his age to be 71. It also has a long Latin legend. Of this there is an example in the British Museum and one in the South Kensington Art Library.

III. A profile in a plain oval, with the date 1545, the age LXXI., and Latin legend; a still inferior work, copied from the last.

IV. A three-quarter face to the right in an architectural oval, the work of Giorgio Ghisi, called "*il Mantouano*," with a long Latin legend on a panel beneath, and the initial G. MF. An example of this is in the British Museum. This portrait, together with ten etchings of groups, &c., in the Last Judgment, were published in Rome 1612-20. A copy is in the South Kensington library.

V. A three-quarter face, in a fur cap, in ornamental oval, with the legend, "Michael Angelus Bonarotus Patricius Florentinus, An. Agens LXXXI." On the ornamental border the initials J. B.

VI. A portrait is referred to by Grim, representing Angelo in a felt hat, as the work of Francesco d'Olanda.

I need do no more than allude to the beautiful portrait by Longhi, and others by notable French and German engravers of our own time, as each and all of them must necessarily have been derived or copied from anterior works.

From a consideration of the foregoing remarks we are led to the conclusion that, at the most, no more than eight of the existent portraits of Michel Angelo can be considered as authentic, and several of these on merely presumptive evidence.

I. The bronze bust of the Capitol, if it be the "*di tutto rilievo*" referred to by Vasari as the work of Daniele da Volterra.

II. The marble bust, a posthumous work modelled from the mask.

III. Leo Leone's medal, of which we believe our wax to be the original.

IV. The painted portrait by Daniele in the Trinità de' Montì fresco.

V. Marcello Venusti's portrait in his copy of the Last Judgment.

VI. The portrait ascribed to Venusti in the Casa Buonarroti.

VII. The print by Bonasoni, seemingly executed during the life, but whether from the life we know not.

Of these the little wax portrait now presented to notice is perhaps not the least interesting or authentic.

I must not close these somewhat lengthy remarks without any mention of Leo Leone. Although known as Il Cavalière

Aretino, he was not, neither was his family, of Arezzo, but, according to Campori and Zani, of Menaggio, in the district of Como. He was brought up as a goldsmith, and became famous also as a medallist and sculptor. His portrait medals, taken from the life, for which he cut dies in steel, are referred to by Vasari as excellent. He was much patronised by Charles V. of Spain, for whom he executed a statue larger than life, with shifting armour made to take off and on. It is now at Buen Retiro, near Madrid. He seems to have been a man of revengeful and fiery temper, for it is recorded of him that he waylaid the Pope's jeweller Pellegrino de' Lenti, cutting him savagely about the face with his poniard. For this he was condemned to the galleys, but freed by Andrea Doria. He similarly assaulted Orazio, Titian's son, in his own house, for jealousy of his patronage by the Duke of Sessa. He resided some time at Brussels, in the Imperial Palace, working for his great patron, Charles V., and also went to Spain. He afterwards occupied a house at Milan, in the Contrada degli Omenoni, as it was called from the colossal figures upon the façade, which was given to him by the Emperor with a pension of 150 ducats. His sculpture is of a mannered and corrupt style, admired and encouraged by the Spanish court. Among his numerous works he made a large portrait medal of the Emperor, having the subject of Jupiter and the Titans on the reverse. He also worked for the Duke of Alva, for Cardinal Granvilla, and for the Gonzaga, for whom was executed one of his most important works in Italy, the statue of Don Ferrante Gonzaga at Guastalla. Another is the monument to Giovan Giacomo de' Medici, in Milan Cathedral, after M. Angelo's designs and suggestions. He was for some time director of the Mint at Milan. The date of Leo's birth has not been recorded, but Zani tells that he was working in 1537, and died in 1591. There is, therefore, no reason for discrediting the supposition, that the wax portrait of Michel Angelo now under our consideration, may have been fixed into its present framing, and the inscription written at the back, by Leo Leone's own hand, to preserve from injury this precious record of his friendship with the great "Maestro."