

**NOTES ON THE PRINCIPAL
PICTURES IN THE BRERA
GALLERY AT MILAN**

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Notes on the Principal Pictures in the Brera Gallery at Milan by Charles Locke Eastlake

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CHARLES LOCKE EASTLAKE

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PREFACE.

THE ordinary amateur of pictorial art, when visiting the public picture galleries of continental towns, during a holiday of limited length, often experiences some difficulty in selecting out of a large National Collection the pictures most worthy of notice, and not unfrequently, after examining numerous works of minor importance, finds little or no time left for the inspection of finer examples to which he should first have directed his attention.

The main object of the author has been to indicate, as far as possible in categorical order, the principal pictures in each gallery, by means of brief notices which will aid the visitor in his observations on the spot, and afterwards assist his memory in recalling the chief characteristics of style and treatment which such works present. Sketches either made from photographs or re-

duced from engravings of the most remarkable pictures described accompany the letterpress ; and it is hoped that the notes will thus prove serviceable to the traveller not only for immediate use, but for subsequent reference.

Being intended for the general public, these notes, whether critical or descriptive, do not attempt any scientific analysis of principles, or technical dissertation on art. Vexed questions of authenticity are also generally avoided, as involving more space for discussion than would be consistent with the limits of small volumes which aspire to no higher aim than that of a popular handbook.

It may perhaps be well to mention that inasmuch as the system of classification adopted in one Gallery often differs considerably from that in another, and as no two catalogues are prepared on exactly the same plan, the arrangement of such notes as these must necessarily vary in nature with the collection described.

Care, however, will be taken in each volume to collate the descriptions in such a manner as will best meet the requirements of the case, and most conveniently serve the reader's purpose.

THE BRERA GALLERY.

A few years ago, as we find from the notice prefixed to a former official catalogue, the authorities of the Brera Gallery, during some repairs required for the building, took the opportunity to classify and re-arrange the pictures, as far as possible with reference to the schools and periods to which they respectively belong. In attempting this classification, which had been long needed, they encountered the usual difficulties which attend the methodical arrangement of a collection, comprising works varying considerably as to merit, importance, and actual dimensions, in rooms not very well adapted for their purpose and far from uniform in size.

The result was necessarily a compromise, by which, although some deviation from the original scheme became inevitable, its general principle was so far adopted as to secure for students of art and other visitors to the Gallery the means of systematic and convenient examination of its contents.

The interesting and valuable frescoes by Luini and his followers are placed in corridors near the