

Contents

Volume 166 | Number 1452 | March 2024

Editorial

- 223 The National Gallery

Letter

224

Articles

- 225 A 'crucifixion complex': two newly discovered sketches attributed to Francis Bacon
by REBECCA DANIELS
- 236 A rediscovered 'Pietà' by Andrea del Sarto
by DAVID FRANKLIN
- 244 The permanence of ephemera: a rediscovered fragment by Frans Floris
by MARIA CLELIA GALASSI
- 252 Johannes Lutma the Elder: goldsmith, designer, draughtsman
by REINIER BAARSEN
- 264 Giuseppe Antonio Ghedini's drawings for 'Il Ricciardetto'
by CECILIA VICENTINI
- 278 Jean-Charles Cazin, 1881–83: naturalism and networking, regionalism and republicanism
by RICHARD THOMSON

Article review

- 286 Ter Brugghen in Italy
by JOHN GASH



Exhibitions

- 294 Mark Rothko
by JEREMY LEWISON
- 297 Moroni 1521–1580: Il ritratto del suo tempo
by BENJAMIN COUILLEAUX
- 300 Identidades Partilhadas: Pintura Espanhola em Portugal
by GUILLAUME KIENTZ
- 303 Women in Revolt! Art and Activism in the UK 1970–90
by CATHERINE GRANT

Exhibition catalogues

- 306 Luca Giordano: Maestro barocco a Firenze, R. Lattuada, G. Scavizzi and V. Zucchi, eds
by CATERINA VOLPI
- 309 Elias Holl (1573–1646): Meister Werk Stadt, C. Emmendorffer and C. Trepesch, eds
by CELINA FOX
- 312 Juan de Pareja: Afro-Hispanic Painter in the Age of Velázquez, D. Pullins and V.K. Valdés, eds
by JULIA VÁZQUEZ
- 314 The Magic of Drawing: Italian Drawing of the High Renaissance and Mannerism from Bohemian and Moravian Public Collections, D. Kazlepka and M. Zlatohlávek
by BRAM DE KLERCK
- 316 Lucian Freud: New Perspectives, D.F. Herrmann et al.; and Friends and Relations: Lucian Freud, Francis Bacon, Frank Auerbach, Michael Andrews, R. Calvocoressi et al.
by LUKE FAREY
- 319 Marie Laurencin: Sapphic Paris, S. Fraquelli and C. Kang, eds
by MARY ANN CAWS

Books

- 322 I disegni di Antonio e Piero del Pollaiuolo (Corpus der italienischen Zeichnungen 1300–1550, I, Toscana, 16), L. Melli
by ALISON WRIGHT
- 325 The Bologna Cope: Patronage, Iconography, History and Conservation, M.A. Michael, ed.
by EMMA EDWARDS
- 326 Tudor Liveliness: Vivid Art in Post-Reformation England, C.J. Faraday
by ELIZABETH GOLDRING
- 327 Aiutando l'arte: Les inscriptions dans les décors post-tridentins d'Italie / Le iscrizioni nella pittura post-tridentina italiana, G. Le Cuff and A. Lepoittevin
by MAURO VINCENZO FONTANA
- 328 Images on a Mission in Early Modern Kongo and Angola, C. Fromont
by GAUVIN ALEXANDER BAILEY
- 330 Lord Cowper: Un conte inglese a Firenze nell'età dei Lumi, C.S. Ellis and P. Gibbin
by SILVIA BENASSAI
- 331 An Exhibition History of Victorian Leeds, R. Wade
by MARJORIE TRUSTED
- 332 Michael Healy, 1873–1941: An Túr Gloine's Stained Glass Pioneer, D. Caron
by STEPHEN HUWS
- 333 Gestalterinnen: Frauen, Design und Gesellschaft im Wien der Zwischenkriegszeit, E. Shapira and A.-K. Rossberg, eds
by CHRISTOPHER LONG
- 335 Don Binney: Flight Path, G. O'Brien
by MARK STOCKER



Cover *Giants attacking Olympus*, by Balthasar Bos after Frans Floris. 1558. (p.250).

Left Detail of *Theocritus*, by Jean-Charles Cazin. 1882. (p.281).

Above centre *Unknown man claspng a hand from a cloud*, by Nicholas Hilliard. 1588. (p.326).

Above Detail of *A saint writing*, by Hendrick ter Brugghen. c.1614. (p.288).