Fra Angelico and Fra Filippo Lippi: *The Adoration of the Magi*. Detail from Fig. 259 (c. 1425).
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**THE SAMUEL H. KRESS COLLECTION**  
by David E. Finley  

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LONG before it attained its present size the Samuel H. Kress Collection could have formed, in itself, a distinguished Museum of Italian Art. In fact, it was Mr. Kress’s original intention to establish such a museum, but soon he became convinced that he could render better service by contributing his works of art to the newly established National Gallery in Washington. The Gallery had been founded by Andrew W. Mellon, who had agreed to provide the building and to give his important collection of paintings and sculpture, which he hoped would become the nucleus of a great and growing National Collection. With the Kress donation in 1939, the National Gallery at once became what it was intended to be – a joint enterprise on the part of the Federal Government and generous and patriotic individuals, intent on giving America the best obtainable in the field of art.

The Kress gift included 416 paintings and 35 pieces of sculpture – all by Italian masters. Mr. Kress thought of the donation as a basis on which he would build a Kress Collection of superb quality at the National Gallery. And this was not the limit of his interest. His support of art had already been far-reaching: he had financed restorations of art monuments in Italy, and some of his earliest gifts of paintings were made to several museums in the United States. This was the kind of gift that was to develop later into the large Kress donations to museums and colleges in all parts of the country.

Fortunately, at the beginning of the 1940’s the art market still offered a choice of many important works of art. Foreign restrictions on art export were less stringent than now; and paintings from some outstanding English collections, notably the Cook, Benson, and Allendale collections, were available. Other important paintings came from Italian and French collections, and occasionally a fine example was acquired from the Liechtenstein Collection. It was a time also when some of the earlier American collections were being dispersed, notably the Mackay, Platt, Goldman, and Pratt collections. Mr. Kress made wise use of these remarkable opportunities. Later, during his long illness and after his death in 1955, the work of improving and broadening his collection was carried on by the Samuel H. Kress Foundation, which he had established and endowed in 1929. The chief responsibility now fell upon his brother Rush H. Kress, who became President of the Foundation in 1946, and on Guy Emerson, who was appointed Art Director in 1947.

From the generous funds provided by Samuel H. Kress and supplemented by his brother, Claude W. Kress, the Foundation continued to make important purchases until, by the second half of the 1950’s, the Kress Collection comprised about 1500 paintings, more than 150 sculptures, over 1300 small bronzes, medals and plaquettes, and many examples of decorative and graphic arts. It became one of the most comprehensive art collections ever assembled by a private citizen and one of the most important gifts of works of art ever presented to a nation. Looking back over what was accomplished in so few years, the achievement seems almost incredible, especially when one considers the difficulties of acquiring great works of art under present conditions.

How could one hope to acquire today such outstanding Flemish, Spanish, and German paintings as Bosch’s Death and the Miser, Petrus Christus’ Donor and His Wife, Rubens’ Sketch for the Last Supper, El Greco’s Laocoön, Dürer’s Portrait of a Clergyman, and Grünewald’s Small Crucifixion? And in the French
School, there are many masterpieces, such as Clouet's Diane de Poitiers, Poussin's Baptism of Christ, and some of the finest works of Chardin, Boucher, Fragonard, David, and Ingres, together with an important group of French sculpture.

Yet even with its many brilliant examples from other schools, the collection is still pre-eminently Italian in both painting and sculpture, and it is best known for its Italian paintings. These cover a remarkably wide range, with examples by most of the important early Italian and Renaissance painters, including a formidable number of masterpieces. To name but a few: there is a panel from Duccio's Maestà, a Madonna by Giotto, a Madonna and a Miracle of St. Nicholas by Gentile da Fabriano, some of the best work by Sienese artists such as Sasseta, Giovanni di Paolo, and Neroccio de' Landi; there is the great tondo of The Adoration of the Magi by Fra Angelico and Fra Filippo Lippi, Domenico Veneziano's St. John in the Desert, Botticelli's Giuliano de' Medici, and the famous painting of the Madonna and Child from the Dreyfus Collection attributed to the circle of Verrocchio, but thought by many to have been painted by the young Leonardo da Vinci. Then there are classical and religious paintings, as well as portraits, by Giovanni Bellini, and allegorical paintings by Lorenzo Lotto, the Portrait of a Man by Andrea Mantegna, the beautiful Adoration of the Shepherds and Holy Family by Giorgione; and a most remarkable group of Ferrarese paintings. Still we have arrived only at the turn of the fifteenth century. The sixteenth century is represented by such masterpieces as Dosso Dossi's Circe, Titian's ceiling painting of St. John on Patmos, Tintoretto's Conversion of St. Paul, Paolo Veronese's Rebecca at the Well, Pontormo's Monsignor della Casa, Sodoma's St. George and the Dragon, and Luini's frescoes, transferred to canvas, from a house near Milan. Then there are excellent later examples by Strozzi, Sebastiano and Marco Ricci, Magnasco, Piazzetta, Tiepolo, Panini, Canaletto, and Guardi.

As new donations from the Kress Collection were made to the National Gallery, some that had come earlier could be given to collections which the Kress Foundation was gradually forming in 18 museums in all parts of the United States. And eventually, in addition to these museums, more than 20 colleges and universities and a few churches and other institutions shared in the Kress donations. In the process of making these selections, many of the paintings and sculptures were exhibited provisionally in the various institutions. Final disposition of almost the entire Kress Collection was made by deeds of gift dated December 9, 1961.

The occasion of the distribution of these deeds of gift was marked by the publication of Art Treasures for America, an anthology of the Kress Collection, written by Charles Seymour, Jr. At the same time work was begun on a nine-volume definitive catalogue, originally planned by Dr. W. E. Suida, who unfortunately did not live to carry on the work. Three volumes of this catalogue have already been published: Tapestries, by David DuBon; Decorative Art, by Carl Christian Dauterman, James Parker, and Edith Appleton Standen; and Renaissance Bronzes, by John Pope-Hennessy.

The present volume is the first of three cataloguing the nearly 1200 Italian paintings in the Collection and written by Fern Rusk Shapley, former Curator of Paintings at the National Gallery of Art, who has long been familiar with the Kress paintings now in the National Gallery and with those which have gone elsewhere.

DAVID E. FINLEY

Director, National Gallery of Art, 1938-1956
INTRODUCTORY NOTE

The large number of Italian paintings in the Kress Collection has made it a matter of practical convenience to catalogue them in three volumes. The first of these is designed to include the older paintings down to the fulfillment of the realistic objectives of the early Renaissance. Respect for stylistic continuity has to some extent involved the sacrifice of chronological sequence. Thus the Bellini and Vivarini groups have been postponed to the second volume because their Venetian usages, particularly of color as conveyer of mood, were carried on unbroken to full development in the High Renaissance. A similar postponement has been that of a few Umbrian paintings which show the preoccupation with reflected light without which the spatial structure of later Umbrian painting is unintelligible. The Lombard School, because of the dominant position of Leonardo, has for convenience also been assigned to the second volume. The net result is that this first volume covers the Italian schools from the thirteenth century to the middle of the fifteenth, with the addition of paintings which continue to represent the early Renaissance traditions of Florence, Siena, and Ferrara through the second half of the fifteenth century.

The order in which the artists are arranged in each volume has resulted from considerations of style as well as chronology. Each artist is accorded a brief biography, his paintings are catalogued in approximately chronological sequence, and their titles are preceded by the Kress inventory numbers. Following each title are recorded the present location (with accession number and date of acquisition), the support on which the picture is painted, and the measurements (height first, width second). Legible inscriptions are quoted and their sources are cited or translations offered. Then follow summary condition reports, kindly drawn up by the Kress Foundation’s Conservator, Professor Mario Modestini.

As a rule, attribution and dating are the first topics in the commentary. Pertinent historical data, such as the original association of the painting with others in an altarpiece, are explained. But although saints and other personages in a picture are identified where possible, descriptions of composition are omitted since each painting is reproduced.

In the section headed Provenance the peregrinations of the painting are traced in all available detail. Dealers as well as collectors (and it has not always been possible to differentiate) are included chronologically. To help verify the chronological order, exhibitions in which the painting has appeared are cited immediately following the designation of the owner-lender.1

1. Some of the early acquisitions of Samuel H. Kress were included in an exhibition which was shown in twenty-four American galleries and institutions on the following dates: Atlanta Art Association Galleries, Atlanta, Ga. (Oct.-Nov. 1932); Brooks Memorial Art Gallery, Memphis, Tenn. (Dec. 1932-Jan. 1933); Birmingham Public Library, Birmingham, Ala. (Jan.-Feb. 1933); Isaac Delgado Museum of Art, New Orleans, La. (Feb.-Mar. 1933); Museum of Fine Arts, Houston, Tex. (Mar.-Apr. 1933); Museum of Fine Arts, Dallas, Tex. (Apr.-May 1933); Art Museum, Denver, Colo. (May-June 1933); Broadmoor Art Academy, Colorado Springs, Colo. (June-Aug. 1933); Utah Art Institute, Salt Lake City, Utah (Aug.-Sept. 1933); University of Washington, Seattle, Wash. (Sept.-Oct. 1933); Art Museum, Portland, Ore. (Nov. 1933); E. B. Crocker Art Gallery, Sacramento, Calif. (Dec. 1933); California Palace of the Legion of Honor, San Francisco, Calif. (Jan.-Feb. 1934); County Museum, Los Angeles, Calif. (Feb.-Apr. 1934); Fine Arts Gallery, San Diego, Calif. (Apr.-May 1934); Witte Memorial Museum, San Antonio, Tex. (June-July 1934); The Parthenon, Nashville, Tenn. (July-Oct. 1934); Woman’s College of Alabama, Montgomery, Ala. (Oct.-Nov. 1934); Wesleyan College, Macon, Ga. (Nov.-Dec. 1934); Students’ Art Club, Tampa, Fla. (Dec. 1934-Jan. 1935); Rollins College, Winter Park, Fla. (Jan.-Feb. 1935); Telfair Academy of Arts and Sciences, Inc., Savannah, Ga. (Mar. 1935); Gibbes Art Gallery, Charleston, S.C. (Apr.-May 1935); Mint Museum of Art, Charlotte, N.C. (May-June 1935). These exhibitions are cited in the sections headed Provenance.
The section headed References is self-explanatory. The citations there of my sources of information and advice will be accepted, I hope, in lieu of detailed acknowledgments in this introductory note. What cannot be omitted here is an expression of gratitude to the staff of the Samuel H. Kress Foundation and the staff of the National Gallery of Art.

Mr. Guy Emerson, now Director Emeritus of Art at the Foundation, and Miss Mary Davis, Assistant to the President, have facilitated my work in every possible way, especially in my use of the Foundation’s archives, which contain documentary photographs, laboratory reports, and other material collected by members of the staff in their study of the paintings. Dr. Alessandro Contini Bonacossi, Curator, has generously aided me with his research. And my great debt to the former Curator of Research, the late Dr. William E. Suida, is indicated by numerous references in my notes, especially to his scholarly catalogues of two Kress exhibitions at the National Gallery and of Kress collections in many of the regional galleries.

Mr. John Walker, Director of the National Gallery of Art, and Dr. Perry B. Cott, Chief Curator, and all members of the staff have made my working atmosphere at the National Gallery as nearly as possible ideal, lessening no whit the sympathetic cooperation which I enjoyed before my retirement from the staff. Miss Carlson, Miss Link, Mrs. Caritas, and Mr. Corcoran, of the Gallery library, have been tireless and even indulgent in meeting my requests for books. Finally, I am especially indebted to Miss Anna Voris, Museum Curator, who has not only prepared the various indexes but has assisted me efficiently throughout.

Fern Rusk Shapley

1. Undated manuscript opinions cited in this section were generally given near the time the painting entered the Kress Collection. Not identified in the pages of the catalogue are the numerous instances in which the text has benefited from the encyclopedic knowledge and wise counsel of my husband, John Shapley.
LUCCHESE, ARETINE, AND UMBRIAN SCHOOLS

XIII CENTURY

FLORENTINE, VENETIAN, PADUAN, MODENESE, AND SIENESE SCHOOLS

XIII-XIV CENTURY

LUCCHESE SCHOOL, c. 1200

K1715: Figure 6


Lucca was the center of the most important Tuscan School of painting during the twelfth century and well into the thirteenth. The work of the early period was varied and rich; by the early thirteenth century it had become less exuberant, more stereotyped and uniform. Though executed by a heavier hand, K1715 seems to go back for inspiration to the figures of the holy women in scenes on the earliest surviving panel from the School of Lucca, the painted cross signed by Guglielmo and dated 1138 in the Cathedral of Sarzana. K1715 has been classified as one of the most important examples of the Pre-Berlinghieresque period.

Provenance: Said to have been for some time on the altar of the Church of Santa Domenica, in Zara; and then, when the church was closed because of disrepair, to have been acquired by the Castellani family, who kept it in the chapel of their castle on the Island of Birbigno, not far from Zara; and, finally, from the last surviving member of this family, inherited by a nephew, Mariano Rovaro Brizzi. Contini Bonacossi, Florence. Kress acquisition, 1950.

References: (1) Catalogue by F. R. Shapley, 1961, no. 1, as Master of the School of Lucca. (2) The Sarzana Crucifix is reproduced by E. Sandberg-Vavala, La Croce dipinta italiana, 1929, fig. 225. (3) R. Longhi (in ins. opinion). Berlinghiero, active c. 1215-1240, was head of the thirteenth-century School of Lucca. (4) V. Brunelli (Storia della città di Zara, 1913, pp. 257f) mentions a Madonna d’imagine greca which was once in Santa Domenica, Zara, and cites tenuous traditions regarding its source. The twentieth-century owner Brizzi seems to be the only authority for connecting K1715 with the reference in Brunelli and for the subsequent provenance of the picture.

MARGARITONE

Margarito d’Arezzo, called by Vasari Margaritone. School of Arezzo. Active second half of thirteenth century. There is only one documentary reference to him, in 1262; but he signed a number of paintings. Probably trained in Florence, he progressed from a very flat style to a somewhat more plastic manner.

K1347: Figure 1

Madonna and Child Enthroned. Washington, D.C., National Gallery of Art (807), since 1945. Wood. 38 x 19 in. (97 x 49.5 cm.). Inscribed, with the artist’s signature, at bottom: MARGARIT’ [de a] RITIO ME FECIT (Margaritus of Arezzo made me). Fair condition.

The lack of perspective in this painting — only the footstool and the cushioned seat of the throne give appreciable indication of third dimension — places this in the artist’s early period, about 1270. Even at this date, the work is considered retardataire, for the throne is of the earliest type used in the thirteenth century: backless and made up of alternating long and short horizontal flat bands decorated with abstract designs; and the Virgin’s crown is like those worn at the beginning of the century by Byzantine queens. Margaritone frequently repeated his compositions with only slight variations. Closely similar versions of this Madonna are in the Church of Santa Maria at Montelungo and the National Gallery, London; the chief variations are in the small flanking figures. In K1347 they are silhouetted against a patinated silver background and are possibly to be identified as St. John the Evangelist, St. Benedict, and two Wise Virgins. The signature (see inscription, above) appears in almost the same form on several other paintings by the master.


References: (1) For assistance in deciphering and translating

L. Venturi (Italian Paintings in America, vol. 1, 1933, no. 8) thinks them to be St. John the Evangelist, St. Benedict, and possibly Mary Magdalene and Martha. R. van Marle (Italian Schools of Painting, vol. 1, 1925, p. 336) merely cites Crowe and Cavalcaselle. That the two lower figures may be Wise Virgins is indicated by the fact that each carries a lighted lamp.

MASTER OF THE FRANCISCAN CRUCIFIXES

Umbrian School. Active second half of thirteenth century. The designation given this anonymous master derives from the association of his style with Crucifixes painted for Franciscan churches. He has also been called the Borgo Crucifix Master, from his best-known work. His classification in the Umbrian School is somewhat arbitrary; for he also shows Pisan and Bolognese characteristics. Giunta Pisano and the Master of St. Francis are his closest parallels, but he is more suave, more gentle in expression than either of these.

K1357: Figure 4
THE MOURNING MADONNA
K1358: Figure 5
ST. JOHN THE EVANGELIST

Washington, D.C., National Gallery of Art (808 and 809), since 1945. Wood. K1357, 31/8×12 1/2 in. (81×31.5 cm.); K1358, 31/8×12 1/2 in. (80.5×31.5 cm.). Good condition except for a few losses of paint.

That these pendants were originally parts of a wooden Crucifix has never been doubted. The suggestion that they come from the apron of the cross, where they would have flanked the torso of Christ, should have been analyzed by the contemporary practice of curving Christ’s body far to the left on the cross, so that it projects into the apron. Almost certainly the two panels once terminated the arms of the large Crucifix from the Church of Santa Maria in Borgo, Bologna, now in the Pinacoteca in that city. With them the Borgo Crucifix, with which they agree precisely in style and proportion, could be restored to very nearly its original composition. This composition parallels that of the closely contemporary Crucifix, dated 1272, by the Master of St. Francis in the Pinacoteca, Perugia.


References: (1) O. Sirén (Toskanische Maler im XIII. Jahrhundert, 1922, pp. 223 f.) coins this name for the artist and describes K1357 and K1358 among his paintings. (2) So called by E. B. Garrison (Italian Romanesque Panel Painting, 1949, p. 221, no. 605), who designates the master as Bolognese and describes the panels as coming from a Crucifix apron dating 1265/75. L. Venturi (Italian Paintings in America, vol. 1, 1933, no. 6) attributed the panels to a Pisan master. (3) Garrison, loc. cit. in note 2, above. (4) Reproduced by E. Sandberg-Vavala, La Croce dipinta, 1929, fig. 536 (Villani & Figli, Bologna, have photographed the painting and details since its recent restoration and cleaning). Valavà (op. cit., pp. 855 f.) discusses K1357 and K1358 in connection with the Borgo Crucifix; but G. Coor (verbally) probably was the first to suggest that they actually belonged to it. Mrs. Coor further suggests that a medallion of Christ Blessing now lost but reproduced by Garrison (p. 219, no. 595 of op. cit., in note 2, above) may have terminated this Crucifix at the top. (5) Reproduced by J. Schultz in Wallraf-Richartz-Jahrbuch, vol. xxv, 1965, p. 139.

MASTER OF ST. FRANCIS

Umbrian School. Active second half of thirteenth century: his one dated work, a Crucifix in the Perugia Gallery, was painted in 1272; but it is from his portrait of St. Francis in Santa Maria degli Angeli, Assisi, that his designation derives. He was perhaps less a direct follower of Giunta Pisano, as formerly assumed, than a product of Byzantine influence in general. In turn his work exercised marked influence on Cimabue.

K1360: Figure 2
ST. JOHN THE EVANGELIST
K1359: Figure 3
ST. JAMES MINOR

Washington, D.C., National Gallery of Art (810 and 811), since 1945. Wood. K1359, 19 1/2×9 1/2 in. (50×24 cm.); in-
scribed on arch: S A N C T U S J A C O B . . . K 1 3 6 0 , 1 9 ½ x 9 ½ in. (4 9.5 x 24 cm.) inscribed on arch: S A N C T U S J O H N E S S . . . Both in fair condition except for some abrasions and a few losses of paint.

It is now reasonably certain that these two panels originally formed part of a large altarpiece, tentatively dated c. 1270/80, which was in the shape of a low dossal and was decorated on both front and back. Reconstruction shows the altarpiece to have been approximately 12 ft. wide and 22½ in. high (the middle panel probably somewhat higher). The Madonna was likely represented in the middle section of the front, while at each side of this were a prophet and a Franciscan saint in narrow compartments and two scenes from the Passion in wider compartments. The Enthroned Christ Blessing probably occupied the middle panel on the back of the altarpiece and six narrow panels were at each side, accommodating, in all, the twelve apostles and one, or probably two, Franciscan saints. From the front of the altarpiece are now known the following panels: the Prophet Isaiah (Church of San Francesco, Assisi), St. Anthony of Padua (Pinacoteca, Perugia), the Deposition, and the Lamentation (both in the Pinacoteca, Perugia). From the back are preserved St. Francis (Pinacoteca, Perugia), Sts. Simon and Bartholomew (in a single panel, Lehman Collection, New York), St. James Minor (K 1 3 5 9), St. John the Evangelist (K 1 3 6 0), St. Andrew (Pinacoteca, Perugia), and St. Peter (Stoclet Collection, Brussels). The fact that most of these panels are now or were formerly in Assisi or nearby Perugia, that the Master of St. Francis painted frescoes in the Lower Church of San Francesco at Assisi, and that the high altar in the crossing of the Lower Church agrees in width with that of the reconstructed altarpiece all but definitely settles the question of original provenance. K 1 3 5 9 and K 1 3 6 0 are, except for the inscriptions, in a fair state of preservation, although the medallions which once decorated the spandrels of the painted frames are now missing. Their effect may be judged from the medallions preserved in the frames of the Passion scenes: roundels of colored glass through which shine gold quatrefoils.


References: (1) E. B. Garrison (Italian Romanesque Panel Painting, 1949, pp. 161-163, nos. 424-426) suggests a reconstruction which accounts for six of the known narrow panels, including K 1 3 5 9 and K 1 3 6 0. J. Schultz (in Mitteilungen des Kunsthistorischen Instituts in Florenz, 1961, pp. 59 ff.) offers the more acceptable reconstruction, in which all known panels are included. G. Coor (verbally) rearranges some of the apostles in Schultz's reconstruction, which failed to match some of the capitals and bases of the columns painted at the sides of the narrow panels. In a recent study of the art of the Master of St. Francis (in Wallraf-Richartz-Jahrbuch, vol. xxv, 1963, p. 141), Schultz alters his arrangement of the panels to agree with Mrs. Coor's suggestion, which is followed in this catalogue. (2) The medallions are described by R. van Marle in Rassegna d'Arte, 1919, p. 13, P. d'Ancona (Lei Primitivi italiani, 1935, p. 76) cites K 1 3 5 9 and K 1 3 6 0 as by the Master of St. Francis, the attribution followed by other scholars. The awkward arrangement of the saint's right hand and arm in K 1 3 5 9 may be due to the intention of showing him holding the fuller's club, symbol of the martyrdom of James Minor.

CIMABUE

Cenni di Pepi, called Cimabue. Florentine School. Recorded as early as 1272, when he was in Rome, and as late as 1302, when he was cited as director of the mosaic work in the Cathedral of Pisa. His stern, monumental rendering of the Byzantine style marks him as the successor of Coppo di Marcovaldo; and his profound expression and masterly technique rank him as a culminating figure of medieval Italian painting. Dante refers to him as the most celebrated painter before Giotto.

Attributed to CIMABUE

K 1 5 4 9 : Figure 9

MADONNA AND CHILD WITH ST. JOHN THE BAPTIST AND ST. PETER. Washington, D.C., National Gallery of Art (1139), since 1956.1 Wood. 13½x9½ in. (34·3x24·8 cm.). Very good condition except for head of angel at top right.

Whether painted as the model for a large altarpiece or as a wing for a portable diptych, this small panel is monumental in conception. Judging from a reproduction one might imagine the original to be about the size of the great Madonnas in the Uffizi and the Louvre. It is not a study for either of these although reports of a now lost inscription indicate that it came from the same Pisan church as the Louvre painting. Strongly supporting the attribution to Cimabue is the similarity of the dramatic figures of Sts. John the Baptist and Peter to the prophets at the base of the throne in the Uffizi altarpiece. Offered as evidence against the attribution are the small size of the panel and its combination of the styles of Cimabue and Duccio. The iconographical type is a modification of the Hodegetria ("She who points the way"); the Madonna's right hand, instead of pointing to the Child, rests protectingly on His leg. The poses of both the Virgin and the Child are as closely paralleled in Duccio's Rucellai altarpiece as in Cimabue's
altarpiece in the Louvre. K1549 probably dates from about 1290.


References: (1) Paintings and Sculpture from the Kress Collection, 1956, p. 50 (catalogue by W. E. Suida and F. R. Shapley), as Cimabue. (2) E. B. Garrison (Italian Romanesque Panel Painting, 1949, p. 100, no. 251A) suggests the panel may have been the left wing of a diptych and attributes it to the Florentine School of about 1285/95, under the influence of Cimabue and Duccio. (3) As suggested by R. Longhi (in Proportioni, vol. II, 1948, p. 16), who attributes the painting to Cimabue, as do G. Fiocco, R. van MaaLe, W. E. Suida, E. Sandberg-Vavala, and A. Venturi (in ms. opinions). (4) Suida and Longhi (see notes 1 and 3, above) cite the inscription as formerly on the back of the painting, written by the engraver Carlo Lasinio (1759-1838), giving the provenance San Francesco, Pisa. (5) See note 2, above. (6) See note 4, above. (7) Letter fr. Colnaghi’s, May 16, 1963.

Follower of CIMABUE

K1716 : Figure 7

MADONNA AND CHILD WITH TWO ANGELS. Columbia, S. C., Columbia Museum of Art (54-402/1), since 1954.1 Wood. 11 1/4 x 7 3/4 in. (28.5 x 19.7 cm.). Good condition except slightly abraded; cleaned slightly 1953.

Cut down from a larger panel of the late thirteenth century, K1716 may once have been a full-length Enthroned Madonna like K1549 (Fig. 9). But instead of the Hodegetria of K1549, here is a version of the Glykophilousa iconographical type: Mother and Child are shown in a more intimate, affectionate relationship. A curious medieval feature is the Child’s mantle, reminiscent of the Romanesque flying fold.2


References: (1) Catalogue by W. E. Suida, 1952, p. 11, and by A. Contini Bonacossi, 1962, p. 35, as school of Cimabue. (2) E. B. Garrison (Italian Romanesque Panel Painting, 1949, no. 638) classifies K1716 as Florentine, end of thirteenth century. R. Longhi (in ms. opinion) points out the influence of Cimabue and dates the painting c. 1290. Such details as the flying fold and the heads of the angels suggest relating K1716 to the group of Romanizing Florentines and followers of the Magdalen Master whom Garrison discusses in

Gazette des Beaux-Arts, 1946, pp. 321 ff. (cf. the Tuscan Madonna, K1189, Fig. 8). (3) Paintings and Sculpture from the Kress Collection, 1951, p. 24 (catalogue by W. E. Suida), as school of Cimabue.

TUSCAN SCHOOL, Late XIII Century

K1189 : Figure 8

MADONNA AND CHILD WITH SAINTS. Birmingham, Ala., Birmingham Museum of Art (61.112), since 1952.1 Wood. 6 3/4 x 4 7/8 in. (17.5 x 12 cm.). Much abraded.

Evidently influenced by Cimabue and more remotely by the Magdalen Master, the painter of K1189 is nevertheless classified here under the more general term of Tuscan, since he shows Sienese influences in addition to Florentine.2 Iconographically, the picture affords a characteristic example of the Glykophilousa type of Madonna ("She who is sweetly loving"). The saints flanking the Madonna are probably two of the Evangelists.


References: (1) Catalogue by W. E. Suida, 1952, p. 11, and 1959, p. 7, as Tuscan painter, contemporary of Cimabue. (2) B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi (in ms. opinions) relate the painting to Cimabue. E. B. Garrison (in Gazette des Beaux-Arts, vol. XXXIX, 1946, pp. 335 ff.) cites the panel as by a remote follower of the Magdalen Master, and later (Italian Romanesque Panel Painting, 1949, p. 67, no. 115) he calls it Florentine, c. 1285/95, under the remote influence of the Magdalen Master. (3) Preliminary Catalogue, 1941, p. 42, as contemporary of Cimabue.

ITALIAN SCHOOL, c. 1300

K361 : Figure 11

THE LAST SUPPER. New Orleans, La., Isaac Delgado Museum of Art (61.59), since 1953.1 Wood. 55 3/4 x 7 3/4 in. (17 x 19 cm.). Abraded throughout; some losses of paint.

For the commentary, etc., see K324, below.

K324 : Figure 12

THE CAPTURE OF CHRIST IN THE GARDEN. Portland, Ore., Portland Art Museum (61.55), since 1952.2 Wood. 7 x 6 2/9 in. (17.8 x 15.9 cm.). Generally good condition except for abrasion throughout.
Together with two other paintings of approximately the same size and date, c. 1300 (the Nativity in the collection of Roberto Longhi, Florence, and the Last Judgment in a private collection in Milan), K324 and K361 probably once belonged to an extensive series of panels depicting scenes from the life of Christ. Opinions as to style have differed widely, giving the paintings to Cimabue, to a Roman artist, to a Greek, and, most convincingly, to a Venetian. Byzantine influence is obvious, in the iconography as well as in style: compare, for example, K324 with almost the same composition in tenth-century churches of Cappadocia.


**VENETIAN SCHOOL, c. 1300**

**K431 : Figure 14**

**Scenes from the Passion of Christ.** Williamstown, Mass., Williams College Museum of Art, Study Collection (60.10), since 1960. Wood. 13 ½ X 10 ½ in. (35.2 X 27.6 cm). Worn throughout, especially in lower part.

The former attribution of K431 to the thirteenth-century Pisano School was based on a relationship to the work of Giunta Pisano. But the influence of this artist spread northward, to Venice, where the Byzantine characteristics of K431 were at home and where certain details of iconography, such as the anguished gesture of St. John, who stands at the right of the Crucified Christ, were typical.

It has been noted that in the scene of the Crucifixion the posture of Christ, the group of the Virgin and Holy Women, and also the Evangelist and the Centurion are almost exactly the same as in the famous early fourteenth-century Venetian altarpiece with scenes from the Life of Christ in the Museo Civico, Trieste. The scenes represented in K431 are easily recognized: the Crucifixion, the Kiss of Judas, Christ before Pilate, and, in the spandrels, the Annunciation. The half-length figure at the left of the Crucifixion is St. Francis; the corresponding half-length at the right has not been identified.


**References:** (1) K431 has been attributed (in ms. opinions) to the Pisano School by G. Fiocco, R. Longhi, W. E. Suida, and A. Venturi; tentatively to Central Italy by F. M. Perkins. (2) The influence of Giunta Pisano and the gesture of St. John are found, e.g., in the Man of Sorrows, a Venetian painting of about 1300 in the Torello Museum, reproduced in Burlington Magazine, vol. lxxxix, 1947, p. 213, pl. 1A. E. B. Garrison (Italian Romanesque Panel Painting, 1949, no. 343) assigns K431 to the Venetian School, 1320/40, group of the Leningrad Diptych, which he reproduces as no. 245. (3) Reproduced by G. Caprini, Trieste, 1960, p. 62. The relationship of K431 to the Trieste painting was noted by G. Coor (in ms. opinion, 1962), who attributed K431 to the Venetian School. (4) Preliminary Catalogue, 1941, p. 158, as Pisano School.

**PAOLO VENEZIANO**

Venetian School. Active 1324–58. The foremost Venetian master of the fourteenth century, Paolo was so close a follower of the Byzantine tradition as to suggest that he may have visited Constantinople. Even the new style of Giotto, whose frescoes in Padua inevitably impressed him, was given an amazingly Byzantine interpretation by Paolo.

**K1895 : Figure 13**

**The Coronation of the Virgin.** Washington, D.C., National Gallery of Art (1166), since 1956. Wood. 39 X 30 ½ in. (99.1 X 77.5 cm.). Inscribed at bottom: MCCXCI. Very good condition; cleaned 1933; arch moldings and foliate carving within the spandrels are original.

Probably once the central panel of a large polyptych, the painting still retains parts of the original frame. The inscription (below the feet of Christ and the Virgin), which was misread as 1323 before the picture was cleaned, is now
clearly legible: MCXXXIII. If we follow the present trend in excluding from the artist’s oeuvre the Dignano altarpiece, of 1321, K1895 is then his earliest dated painting. The scene of the coronation of the Virgin, which is believed to have made its first appearance in Italian painting about 1270/80 in a picture attributed to Guido da Siena, became a favorite subject in Venice. Paolo Veneziano repeated it several times. His last version, dated 1358, in the Frick Collection, New York, was painted in collaboration with his son Giovanni and shows a trend away from his Byzantine manner of 1324, toward the Gothic style.


PAOLO VENEZIANO

K285 : Figure 10


Now generally accepted as the work of Paolo Veneziano, this panel has been much discussed, especially as regards its original use. Analogy with the Crucifixion in an intact triptych by Paolo in the Parma Gallery suggests that K285 may have formed the top of the middle panel of such a triptych. The Parma example is arranged as follows: in the middle panel there is a half-length Madonna and Child below the Crucifixion; in the left wing, divided horizontally into three sections, are the Angel Annunciate (at the top), Sts. Michael and John the Baptist (in the middle), and Sts. George and Francis (at the bottom); in the right wing, likewise divided horizontally into three sections, are the Virgin Annunciate (at the top), the Levitation of the Magdalen (in the middle), and Sts. Barbara and Anthony Abbot (at the bottom). An almost exact duplication of this arrangement can be achieved if we associate K285 with a half-length Madonna and Child in the Campana Collection, Musées Nationaux, Paris (formerly at Montargis), panels of the Annunciation in the former Loeser Collection, Florence, and seven panels in the Worcester Museum (six standing saints, identified as in the Parma triptych, and the Levitation of the Magdalen). We should then date the whole complex about 1340.


References: (1) Preliminary Catalogue, 1941, p. 149, as Paolo Veneziano. (2) The Parma triptych is reproduced by R. Pallucchini in Scritti di storia dell’arte in onore di Lionello Venturi, vol. i, 1956, p. 126. (3) The Campana Madonna is reproduced by R. Longhi (Viatico per cinque secoli di pittura veneziana, 1946, pl. 4) Longhi (p. 43) accepts K285 as by Paolo Veneziano but does not associate it with the group here listed. Another Crucifixion attributed to Paolo Veneziano, with fewer figures, but with the same trilobate top and the same crenellated wall in the background is in the Lord Lee Collection, Courtauld Institute, London. It is, again, the upper section of what apparently was once the middle panel of a triptych; a Madonna of Humility is in the lower section. (4) For Loeser panels see pl. 6 of Longhi, op. cit. in note 3, above. (5) The Worcester panels are reproduced by Pallucchini (op. cit. in note 2, above, pp. 124 and 125, figs. 5 and 6), who, however, believes K285 to have been painted about 1350, some ten years later than the Worcester panels and therefore probably not to be associated with them. E. Sandberg-Vavalá (in an unpublished article of many years ago) was the first to suggest a connection of the Worcester panels with K285. M. Laclotte (in Revue des Arts, 1956, p. 78, fig. 4 [reconstruction], and in Arte Veneta, vol. x, 1956, p. 226) completes the triptych with the panels listed above. B. Berenson (Italian Pictures . Venetian School, vol. i, 1957, p. 120) lists K285 as Paolo Veneziano; E. Arslan (in Commentari, 1956, p. 21 n. 8) seems to be the only critic who doubts the attribution; he suggests the panel may be an assistant of the master.
VENETIAN SCHOOL, Early XIV Century

KI225 : Figure 23

St. Ursula and St. Christina. Bloomington, Ind., Indiana University, Study Collection (L62.161), since 1962. Wood. 11⅝ × 8 in. (29.5 × 20.3 cm.). Inscribed at the bottom: s. VRUSLA; s. CRISTINA. Slightly abraded; frame and moldings original.

These two panels follow the early Byzantine tradition of Venice so faithfully as to have been attributed by some critics to Paolo Veneziano. It is their less precise execution which throws doubt on that ascription. In size, proportions, composition, as well as style, they are closely related to the panels of saints by Paolo Veneziano in the Worcester Museum; originally they may well have been components of such an altarpiece as the one in which those saints and Paolo’s Crucifixion in the National Gallery of Art are believed to have been associated. St. Ursula, at the left, carries, as symbol of her martyrdom, an extraordinarily long arrow, while St. Christina, at the right, carries the millstone used in one of the unsuccessful attempts on her life. Her martyrdom was finally accomplished by transfixing her with a javelin or an arrow; hence her association with St. Ursula.


References: (1) In ms. opinions R. Longhi, G. Fiocco, and F. M. Perkins have attributed the panels to Paolo Veneziano; while A. Venturi has given them to Lorenzo Veneziano; and W. E. Suida, to the Venetian School, first half of fourteenth century. B. Berenson (Italian Pictures . . . Venetian School, vol. I, 1957, p. 128) lists them as Paolo Veneziano. (2) For the Worcester panels and the National Gallery Crucifixion see K285, by Paolo Veneziano (p. 8, above).

LORENZO VENEZIANO

Venetian School. Active 1336–72. He may have been a pupil of Paolo Veneziano, but working in Bologna as well as in Venice he was influenced also by the Bolognese and his style is less Byzantine, more Italian, than Paolo’s.

Attributed to LORENZO VENEZIANO

K526 : Figure 20

Madonna and Child. Birmingham, Ala., Birmingham Museum of Art (61.100), since 1952. Wood. 34⅝ × 25 in. (87.6 × 63.5 cm.). Poor condition; very much worn and heavily restored and varnished.

The attribution to Lorenzo Veneziano has found general acceptance, in spite of the fact that the figures are on a larger scale than the Madonnas signed by that artist and the expression is less animated. Caterino Veneziano could be considered if his paintings were not so inferior in execution. The erroneous conception of K526 as less than half its actual size has led (in spite of adverse evidence of decorative details) to an attempt to include it in a reconstruction of the middle section of Lorenzo Veneziano’s Ufficio della Setta triptych of 1371. Yet a date about this time seems suitable for K526.


References: (1) Catalogue by W. E. Suida, 1952, p. 21, and 1959, p. 18, as Lorenzo Veneziano. (2) G. Fiocco, F. M. Perkins, and A. Venturi (in ms. opinions) attribute K526 to Lorenzo Veneziano, as does R. Longhi (Viatico per cinque secoli di pittura veneziana, 1946, p. 46), and B. Berenson (Italian Pictures . . . Venetian School, vol. I, 1957, p. 99) lists it, with a question mark, as Lorenzo Veneziano. (3) This suggestion
was made by R. Longhi (in *Arte Veneta*, vol. i, 1947, pp. 80 ff.), who cites the measurements of K 256 as 35 x 25 centimeters instead of inches. R. Pallucchini (*La Pintura veneziana del seicento*, 1964, pp. 176 ff.) cites Longhi's suggestion with tentative approval. (4) *Preliminary Catalogue*, 1941, p. 114, as Lorenzo Veneziano.

**GIOVANNI DA BOLOGNA**

Bolognese-Venetian School. Retaining few characteristics from his presumably early Bolognese training, Giovanni seems to have been chiefly influenced in Venice by Lorenzo Veneziano. He signed a painting in Venice in 1377 and is recorded as still there in 1389.

**K 428 : Figure 22**

The Coronation of the Virgin. Denver, Colo., Denver Art Museum (E-It-18-XIV-926), since 1954.1 Wood. 43 3/4 x 22 1/2 in. (190.8 x 59.4 cm.). Inscribed with the artist's signature on base of throne: *IOHES* {···} *PINTOR* ··· BOLOGNA. Principal figures in good condition; angels above Coronation and Madonna's mantle had been re-painted in the late Renaissance; cleaned 1954.

From a very small oeuvre and less than half a dozen signed paintings by the artist, this panel was the object of much search and speculation from the time it disappeared, in the late sixteenth century, until it was rediscovered in 1936.2 It is less harsh than the St. Christopher of 1377, now in the Museum at Padua, and may date as early as 1365/70.


**GUARIENTO**

Guariento d'Arpo. Paduan School. First mentioned 1338; died 1368/70. In Guariento's Venetian training, based principally on the style of Paolo Veneziano, there is still a reflection of the Byzantine manner. But the influence of Giotto's frescoes in the Arena Chapel, at Padua, was also strongly felt by Guariento, who may be considered one of the founders of the Paduan school.

**K 1091 : Figure 19**

Madonna and Child with Four Saints. Raleigh, N.C., North Carolina Museum of Art (GL 60.17.17), since 1960.1 Wood. 16 1/2 x 9 1/2 in. (41 x 23.2 cm.). The four saints, Anthony of Padua, John the Baptist, Francis, and Giles, are identified by partly legible inscriptions at their feet; John the Baptist's scroll is inscribed: ECCE AGNVS DEI ECCE QVI TOLIT PECATA MONDI (from John 1 : 29). Very good condition.

This elegant little panel was described by Baruffaldi more than a century ago, when it was in a private Ferrarese collection, as being a pendant to a * Crucifixion* which was then, and is still, in the Ferrara Picture Gallery. Baruffaldi treated the two panels, which must originally have formed a diptych, under the name of the Bolognese-Ferrarese Cristoforo, to whom the * Crucifixion* was still tentatively assigned when shown in the Ferrarese exhibition of 1933. More recently the tendency has been to refer the panels to Guariento or to his circle, with a date of about 1365.4 Good comparative material is offered by Guariento's series of angels in the Museo Civico, Padua, which repeat the figure types and style of modeling of the features in K 1091 and also such peculiar details as the flattened fold at the lower left in the Madonna's robe.


VENETIAN SCHOOL, Late XIV Century

**K65 : Figure 16**

**Madonna and Child, the Crucifixion, and Saints.** Allentown, Pa., Allentown Art Museum, Study Collection (60.06.K.BS), since 1960. Wood. 30⅜ X 23⅛ in. (76.8 X 59.5 cm.). Inscribed on the Baptist’s scroll: [Ec]e [Agnus Dei] (from John I:29). Badly abraded throughout.

This small polyptych has been classified as a Venetian work of the late fourteenth or early fifteenth century, with similarities to paintings by Caterino (active 1367-82), Lorenzo Veneziano (active 1356-72), and Jacobello del Fiore (c. 1370-1435). Attention should be called also in this connection to paintings signed as by Stefano Plebanus di Sant’Agnesi (signed and dated paintings from 1359 to 1383). A particularly striking parallel is the *Coronation in the Accademia, Venice*, which is signed as by Stefano and dated 1381. And, again, especially for the delight in arabesque design evident in the mantle of the Virgin in K65, compare the *Madonna and Child* signed as by Stefano in the Correr Museum, Venice.


**References:** (1) Catalogue by F. R. Shapley, 1960, p. 46, as Venetian, early fifteenth century. (2) In ms. opinions K65 has been classified by B. Berenson as Bolognese-Venetian; by G. Fiocco and W. E. Suida as Venetian between Lorenzo Veneziano and Jacobello del Fiore; by R. van Marle as Giovanni da Bologna; by R. Longhi as Venetian, c. 1370; by F. M. Perkins as first half of fifteenth century; and by A. Venturi as early fifteenth century, close to Caterino. (3) R. van Marle (*Italian Schools of Painting*, vol. IV, 1924, pp. 66 ff.) notes that Stefano Plebanus’ signatures are doubted.

VENETIAN SCHOOL, Late XIV Century

**K560 : Figure 21**

**Madonna and Child.** Allentown, Pa., Allentown Art Museum, Study Collection (60.26.K.BS), since 1960. Wood. 16½ X 12⅜ in. (41.2 X 31.1 cm.). Inscribed in upper right background with the Greek monograms for MHTHP ΘΕΟΤ (Mother of God). Flesh tones slightly abraded; panel probably rectangular originally.

This type of Madonna, called the *Glykophilousa* — the check of the Child affectionately pressed against that of the Mother and His arm thrown round her neck — seems to have had its greatest vogue in the thirteenth century (compare K1189 and K1716, Figs. 8 and 7). The painter of K560 looks to the past also for his stylistic model — to the paintings, probably, of Lorenzo Veneziano, and even as early as Paolo Veneziano.

**Provenance:** Dan Fellows Platt, Englewood, N.J. (sold by estate trustee to the following). Kress acquisition, 1939.

VENETO-BYZANTINE SCHOOL

**Late XIV Century**

**K1109 : Figure 26**

**St. Jerome.** New York, N.Y., Samuel H. Kress Foundation, since 1937. Wood. 27⅛ X 19 in. (70.5 X 48.2 cm.). Inscribed at left above the saint’s throne: σ. IERONIMVS'. and on his open book: VRAM. VINCIT PATIENCIA. AMAN. SCETIAM SCRIPTVRARVM. CARNIS. VICA. NOD AMABIS. (Overcome anger with patience; love the study of the Scriptures; you will not love the vices of the flesh) — from the writings of St. Jerome. Good condition.

This is so closely similar to a smaller painting of *St. Jerome* in the National Gallery, London, as to suggest that the two may have had a common model, probably a Byzantine painting. K1109 has kept especially close to the Byzantine model in the fantastic formation of the mountains, but both paintings exhibit a softness in drapery treatment that is Italian rather than Byzantine. It seems likely that K1109 may
have been painted in the late fourteenth century in Venice, where native artists had an abundance of Byzantine models.²


References: (1) Catalogue by M. Davies, 1961, p. 548, no. 3543, as Venetian School. (2) In ms. opinions B. Berenson, G. Fiocco and R. Longhi classify K1109 as Veneto-Cretan School; F. M. Perkins, as Dalmatian or Italian; W. E. Suida and A. Venturi, as Venetian.

ITALO-BYZANTINE SCHOOL
XIV Century Style

K112 : Figure 15

The Crucifixion. Claremont, Calif., Pomona College, Study Collection (61.1.1), since 1961. Wood. 34 3/8 x 32 in. (139 x 81.3 cm.). Abraded throughout, especially on cross and ground; hair of Christ and St. John badly damaged.

Classification as a retardataire provincial work harking back to an earlier Byzantine style is clearly indicated for this panel; but suggestions as to its dating have varied widely, from the mid-fourteenth century to the late sixteenth or even early seventeenth.¹ The composition is close to a Crucifixion from the Volpi sale (1927) which has been assigned to the second quarter of the fourteenth century in the Adriatic region.² K112 is less consistent in style and apparently much later.


References: (1) K112 has been attributed, in ms. opinions, to the Italo-Byzantine School of the fourteenth century by R. Longhi, W. E. Suida, and A. Venturi; of the fifteenth century by G. Fiocco; of the sixteenth century by F. M. Perkins; of the late sixteenth century or early seventeenth by A. Avinoff. R. Offner (verbally) has suggested that it is Dalmatian rather than Italian. (2) Reproduced by E. B. Garrison, Italian Romanesque Panel Painting, 1949, no. 658. (3) Catalogue of Italian, Spanish and Byzantine Paintings, by H. B. Wehle, 1940, p. 2, as Italo-Byzantine, sixteenth century.

Follower of BARNABA DA MODENA

K495 : Figure 18


The modeling is less precise and the expression less lively than is characteristic of the signed paintings by Barnaba, but since his style became progressively weaker, K495 is sometimes attributed to him,¹ and would date toward 1370. In the bottom compartment, which serves as predella, are St. Anthony Abbot, the Virgin, the Man of Sorrows, St. John the Evangelist, and St. Catherine of Alexandria.


References: (1) K495 is attributed to Barnaba da Modena by B. Berenson, tentatively, G. Fiocco, W. E. Suida, A. Venturi (in ms. opinions), M. Meiss (verbally) and G. Biermann (in Der Cicerone, vol. xiv, 1922, p. 463). R. Longhi and F. M. Perkins (in ms. opinions) have attributed it to an artist close to Barnaba; D. C. Shorr (The Christ Child in Devotional Images, 1954, p. 42) attributes it to a follower of Barnaba; and S. Reinach (Répertoire de peintures, vol. iv, 1918, p. 417) gives it to the Sienese School. (2) Preliminary Catalogue, 1941, p. 12, as Barnaba da Modena.

Follower of BARNABA DA MODENA

K527 : Figure 17


The arrangement of the composition, with the cross topped by the pelican feeding her young on her life’s blood (symbol of Christ’s passion) is typical in Barnaba’s work, but the execution, especially of the body of Christ, suggests a follower.² The date is probably about 1370. The saints who accompany the Virgin and St. John beneath the cross are easily recognized as St. Catherine of Alexandria and St. Christopher.

BARNABA DA MODENA

School of Modena. He is recorded from 1361 to 1383 as active in Genoa and Pisa; but he was probably trained in Modena, in a strongly Byzantine tradition, and he kept up connections with Modena.

References: (1) Bulletin of the Walker Art Museum, vol. 1, no. 1, 1961, p. 8, as Emilian School, c. 1370. (2) In ms. opinions K1747 is attributed to Barnaba da Modena by G. Fiocco, R. Longhi, W. E. Suida, and A. Venturi; to an anonymous Emilian by B. Berenson and F. M. Perkins. (3) Preliminary Catalogue, 1941, p. 12, as Barnaba da Modena.

NICOLO DA VOLTRI

Genoese School. Active 1385–1417. Presumably born in Voltri, on the gulf coast a few miles west of Genoa, Nicolo worked chiefly in the neighborhood of Genoa and in towns along the coast as far away as Nice. He was strongly influenced by Barnaba da Modena and Taddeo di Bartolo, both of whom worked in Liguria.

K1747: Figure 29

MADONNA AND CHILD. El Paso, Tex., El Paso Museum of Art (1961-6/3), since 1961. Wood. 17½ × 12½ in. (44 × 31 cm.). Fragment; cut down at some time into oval shape and then refashioned into the presumably original shape; fair condition.

This has not unreasonably been attributed to Barnaba da Modena,² whose influence was especially strong on the early Nicolo da Voltri, around 1385, the approximate date of K1747. A close parallel is the polyptych, signed by Nicolo, in the collection of Marchese Negrotti Cambiaso, Castello Gabbiano, Piedmont.³


References: (1) Catalogue by F. R. Shapley, 1961, no. 3, as Nicolo da Voltri. (2) R. Longhi (in ms. opinion) states that K1747 has been attributed to Barnaba da Modena but that he cannot agree. He considers it Emilian, about 1370/80, either Modenese or Ferrarese. (3) Robert Manning kindly called my attention to the parallel with the Castello Gabbiano polyptych, a photograph of which is in the Kress Foundation archives.

MASTER OF THE CLARISSE PANEL

Sienese School. Late thirteenth century. This anonymous master derives his pseudonym from the location of the panel of the Lord and Virgin Enthroned in the Church of the Convent of the Clarisse, Siena. He was a follower of Guido da Siena, in whose studio he may have worked around 1270. He was also strongly influenced by Coppo di Marcovaldo.

K1930: Figure 34

MADONNA AND CHILD WITH FOUR SAINTS. Memphis, Tenn., Brooks Memorial Art Gallery (61.210), since 1958. Wood. 39⅛ × 75½ in. (100 × 191.1 cm.). Abraded throughout; Madonna and Child better preserved; molding around figures is original, also gold background; slightly cleaned 1957–58.

Formerly referred to the painter of a Guidesque panel at Montaione, K1930 has now been convincingly associated with a group of paintings attributable to the Clarisse Master.² The date is probably about 1285, some fifteen years later than the Clarisse panel itself. K1930 is an altarpiece of horizontal shape known as a dossal. Its general composition, as well as the style of the figures, is closely paralleled in two dossals in the Accademia, Siena, one by Guido da Siena, to whom K1930 was at one time attributed;³ the other, by an assistant of Guido.⁴ The female saint at the left is the Magdalene; the one at the right is probably Margaret of Antioch. The bishop saint may be Sabinus,⁵ a patron saint of Siena, and the male saint at the right is probably John the Evangelist. The frame moldings are modern, but probably follow the original form.


References: (1) Catalogue by W. E. Suida, 1958, p. 8, as Montaione Master. (2) E. B. Garrison publishes the Montione Madonna and K1930 in Burlington Magazine, vol. LXXXIX, 1947, pp. 300 ff. See also his Italian Romanesque Panel Painting, 1949, no. 434. He dates K1930 in the decade 1275–85. R. Offner (in Gazette des Beaux-Arts, vol. XXXVII, 1950, p. 65) mentions K1930 (when in the Rosselli Collection) in his discussion of altarpieces by Guido and his workshop. J. H. Stubblebine (Guido da Siena, 1964, cat. no. xvii) attributes it to the Clarisse Master, dating it in the 1280's. He reproduces it before and after restoration. (3) A. Venturi, in Genoue d'arte antica italiane, 1938, no. xlvi. (4) The two panels in Siena are reproduced by Stubblebine, figs. 7 and 33 of op. cit. in note 2, above. (5) So identified by Stubblebine, p. 90 of op. cit. (6) A. Venturi (loc. cit. in note 3, above) cites this former location. The two following owners are cited by Stubblebine, p. 89 f. of op. cit. in note 2, above.
DUCCIO

Duccio di Buoninsegna. Sienese School. Active from 1278; died 1318/19. Duccio, the greatest master of the Sienese School, tempered the traditional severity of the Byzantine manner with the linear lyricism and decorative grace of the Northern Gothic style. He was influenced also by contemporary Florentine art, especially by Cimabue's early work.

K283 : Figure 28

THE CALLING OF THE APOSTLES PETER AND ANDREW.

Washington, D.C., National Gallery of Art (352), since 1941.1 Wood. 17¾ x 18¾ in. (44.9 x 47 cm.). Good condition; needs cleaning.

This panel comes from the great altarpiece known as the Maesta, which was commissioned of Duccio (to be painted entirely by his hand) in 1308 and was finished and signed by him and carried in joyous procession to the high altar of the Cathedral of Siena in 1311. It was an elaborate altarpiece, painted on both sides and terminated in painted pinnacles. The decoration of the latter included, besides angels, scenes from the life of the Virgin, the Apparitions of Christ, and, in a larger middle section, now lost, probably the Assumption and the Resurrection. In the main part of the front of the altarpiece was the Madonna in majesty with saints and angels and with half-length figures of apostles above; on the back of this were scenes from the Passion of Christ. The double predella was decorated on the front with scenes from the infancy of Christ in seven or, more probably, only six compartments, separated from each other by figures of prophets. On the back of the predella were scenes from Christ's ministry in ten or, more probably, only six compartments.2 Removed from the high altar in the early sixteenth century, the great altarpiece was set up in another part of the Cathedral. In 1771 the two faces of the altarpiece were split apart, after the main panel had been cut into seven vertical strips, and finally, in 1878, the altarpiece was further dismembered and transferred from the Cathedral to the Opera del Duomo, where most of it may be seen today.3 A few small compartments have been lost. Ten sections of the predella, including the present panel and the Nativity with the Prophets Isaiah and Ezekiel (Mellon Collection, National Gallery of Art), are now in England and the United States. The Calling of the Apostles Peter and Andrew comes from the back of the predella, where it may have been the fifth or, more probably, the fourth scene from the left. Its composition is no doubt modeled on that of the same subject in the famous altarpiece of St. Peter, from the second half of the thirteenth century, in the Accademia, Siena.4


Follower of DUCCIO

K2063 : Figure 27

MADONNA AND CHILD ENTHRONED WITH ANGELS.

Washington, D.C., National Gallery of Art (1639), since 1960. Wood. 903 x 553 in. (230 x 141.8 cm.). Very much worn; some losses of paint; head of angel at upper right almost entirely a restoration.

The poses, the solemn, reserved expression of the faces, the reminiscence of Byzantine style in the gold feathering of the draperies, and the Gothic sweep of the turned-back edge of the Virgin's mantle place the style of this work in the milieu of Duccio and date it in the early fourteenth century. But it does not conform to our understanding of the style of Duccio himself at any period in his career. If it were by the Badia a Isola Master, to whose work it bears considerable resemblance,1 he would not be identifiable with Duccio in a phase of the latter's development, as has been suggested.2 Especially monumental, with its boldly modeled throne, k2063 is one of only very few large Maesta panels still extant. Johann Anton Ramboux included a sketch of it among the drawings which he made in the early nineteenth century after examples of medieval art in Italy.3 The painting was then in San Quirico d'Orcia. The panel is badly cracked and has suffered some paint losses. There
have also been later changes in the composition, as is proven, e.g., by the double halo behind each head. The smaller halo, not concentric with the larger one and not painted at the same time, is placed in such relationship to the head it adorns as is characteristic of a later period, perhaps not earlier than the mid-fifteenth century, at which time the original, large halo was probably painted over.


References: (1) The Madonna from the Badia a Isola is reproduced by E. Carli, La Pittura senese, 1955, pl. 12. Cf. especially the Maesta attributed to this master in the Cini Collection, Venice, reproduced by D. Cooper, Great Private Collections, 1963, p. 90. (2) Carli, op. cit., pp. 47 ff., where a case is made for the attribution to Duccio, about 1285, of the group of paintings commonly assigned to the Master of the Badia a Isola. (3) G. Goor (in Art Bulletin, vol. XII, 1960, p. 143 n. 6) cites this sketch (of which she kindly gave a photograph to the National Gallery of Art) as to be found on p. 20 of vol. III of the unpublished Ramboux drawings, which are now in the Städelisches Kunstinstitut, Frankfurt. Ramboux cites the painting as in a "Kreuzgang der Hauptkirche zu S. Quirico."

Follower of DUCCIO

KI289 : Figure 25

MADONNA AND CHILD WITH SAINTS AND THE CRUCIFIXION. Memphis, Tenn., Brooks Memorial Art Gallery (61.200), since 1960. Wood. 103/8 x 163/8 in. (264 x 42.5 cm.). Inscribed on the cross, above Christ's head: IC - XC (Jesus Christ). Good condition except for some abrasion.

This small portable triptych, painted probably in the first quarter of the fourteenth century, is perhaps best classified as Sienese, although it exhibits Florentine traits also, especially in the frontal figures of saints. The main influence is that of Duccio. But the painter seems to have admired Segna di Buonaventura also and may have had some contact with the Riminese School. In the milieu of Duccio and Segna, the artist is close to the Goodhart Ducciesque Master. The arrangement of the arms of the cross, to form a V, is unusual, but is not without Sienese precedent. The subordinate figures of saints — the Virgin and the Evangelist flanking the cross, Sts. Peter and John the Baptist at the sides of the throne, and the Holy Bishop above the strikingly characterized donor at the left — are progressively more hieratic from right to left. For a similar contrast between a naturalistically treated Madonna and Child and small, hieratic subordinate figures compare the Ducciesque Madonna in the Rabinowitz Collection at Yale University, New Haven, Connecticut.


Follower of DUCCIO

K577 : Figure 33

MADONNA AND CHILD WITH ST. PETER AND ST. JOHN THE BAPTIST. Ponce, Puerto Rico, Museo de Arte de Ponce, Study Collection (62.0255), since 1962. Wood. Left panel, 343/4 x 12 in. (87 x 30.5 cm.); middle panel, 441/8 x 19 1/8 in. (113 x 49.5 cm.); right panel, 343/4 x 12 in. (86.7 x 30.5 cm.). Flesh tones slightly abraded; large losses of paint across Child's leg and drapery; St. Peter much restored at lower right; silver foil background oxidized; of framework, only the parts above arch moldings are original; cleaned 1951.

Within the early fourteenth-century following of Duccio,2 Ugolino da Siena (active 1317-27) is perhaps the master to whom the painter of this triptych is most closely related.

**References:** (1) Catalogue by J. S. Held, 1962, no. 1, as Sienese School, beginning of fourteenth century. (2) G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions) have labeled the painting Ducciesque.

**SIENENSE SCHOOL, Early XIV Century**

**K219 : Figure 35**

**CHRIST BLESSING.** Raleigh, N.C., North Carolina Museum of Art (GL.60.17.2), since 1960.1 Wood. 17$\frac{3}{4}$ x 14$\frac{1}{4}$ in. (45.4 x 36.2 cm.). Good condition.

The touchstone for the style of Ugolino da Siena (Ugolino di Nerio), to whom K219 has been attributed, is the dismembered altarpiece from Santa Croce, Florence, parts of which are now in the National Gallery, London, and elsewhere; it was signed by him and is his only certain work known.1 K219, which comes from some other dismembered altarpiece, is probably not close enough in serious, tragic expression and firmness of modeling to warrant an unqualified attribution to Ugolino; yet it is the work of an artist close to Duccio and may be dated about 1320.

**Provenance:** Contini Bonacossi, Florence. Kress acquisition, 1932 – exhibited: ‘Italian Paintings Lent by Mr. Samuel H. Kress,’ Atlanta, Ga., and elsewhere, 1932-34, p. 1 of catalogue, as Ugolino da Siena; National Gallery of Art, Washington, D.C. (215), 1941-52. 4


**SENGA DI BUONAVENTURA**

Sienese School. Active by 1298; died 1326/31. Probably a nephew of Duccio, Segna was one of his chief followers, although in his later work he shows the influence of Simone Martini.

**K1349 : Figure 31**

**MADONNA AND CHILD.** Raleigh, N.C., North Carolina Museum of Art (GL.60.17.1), since 1960.1 Wood. 34$\frac{3}{8}$ x 22$\frac{1}{2}$ in. (89.9 x 56.5 cm.). Fair condition.

This painting has been well known since it was shown in the large exhibition held in Siena in 1904.2 Critics have agreed in attributing it to Segna, differing only as to whether it is to be placed early or late in his career.3 Compared with the artist’s Maesta at Massa Maritima, of 1316, it seems more closely related to Duccio and likely, therefore, to be a little earlier. The most striking parallel for the composition is offered by a Madonna in the Metropolitan Museum, New York, which is one of the rare signed works by Segna. Like the latter, the present painting must once have been the middle panel of a triptych, or polyptych, where it was framed at the top by a round-arch molding.4


**SENGA DI BUONAVENTURA**

**K3 : Figure 32**

**MADONNA AND CHILD.** Honolulu, Hawaii, Honolulu Academy of Arts (3077.1), since 1932.1 Wood. 29$\frac{3}{8}$ x 19$\frac{1}{4}$ in. (75.5 x 49.5 cm.). Flesh tones well preserved; draperies and gold background extensively abraded and restored. Inscribed frame not original.
It is not surprising that, although usually attributed to Segna, St. Catherine of Alexandria (XIV century) has been attributed also to Ugolino da Siena.\(^3\) It finds parallels in the Duccesque oeuvre of both. The head of the Virgin is nearly identical with that in Segna's panel (K1349), of about 1315 (see Fig. 31). The less majestic effect of the painting and the weaker drawing of the hands and the Child suggest the possible assistance of Segna's studio and a slightly later date, perhaps about 1325/30.


**References:** (1) Catalogue by W. E. Suida, 1952, p. 8, as Segna. (2) G. Fiocco, R. van Marle, F. M. Perkins, and A. Venturi (in ms. opinions) attribute K3 to Segna; R. Longhi (in ms. opinion) attributes it to Segna or a forerunner of Segna, closer to Duccio. (3) B. Berenson *Italian Pictures of the Renaissance*, 1932, p. 583; Italian ed., 1936, p. 501) and L. Venturi *Italian Paintings in America*, vol. I, 1933, no. 32) attribute K3 to Ugolino. (4) *Preliminary Catalogue*, 1941, p. 204, as Ugolino da Siena.

**Follower of SEGNA DI BUONAVENTURA**

K1102 : Figure 30

St. Margaret. Portland, Ore., Portland Art Museum (61.41), since 1952.\(^1\) Wood. 24×12 in. (61×30.5 cm.). Good condition except for slight damages.

Except for an early attribution to Ambrogio Lorenzetti, studies of K1102 have placed it in the milieu of Segna di Buonaventura, usually suggesting Ugolino da Siena\(^2\) or Segna's son, Niccolò di Segna.\(^3\) The attribution to Ambrogio was offered by Ramboux, who in the mid-nineteenth century owned this panel and three others of the same size, all apparently from the same altarpiece.\(^4\) Of these, the St. Lucy is now in the Art Museum in Budapest,\(^5\) while the other two, described in Ramboux's catalogue as St. Ambrose and St. Augustine, have disappeared. The date of the panels is probably about 1330.


**References:** (1) Catalogue by W. E. Suida, 1952, pp. 28, 29, as Sienese painter, c. 1330, close follower of Segna. (2) G. Fiocco, R. Longhi, and A. Venturi (in ms. opinions) attribute the painting to Ugolino da Siena. (3) B. Berenson (in ms. opinion) attributes it to Niccolò di Segna. F. M. Perkins (in ms. opinion) classifies it as Sienese, close to Segna; and R. van Marle *Italian Schools of Painting*, vol. II, 1924, p. 144) as school of Segna. (4) Nos. 38–41 in Ramboux's catalogue, concerning which see G. Coor, in *Wallraf-Richartz-Jahrbuch*, vol. XVIII, 1936, pp. 111 ff. Mrs. Coor attributes the St. Margaret to the workshop of Segna. (5) Reproduced by Coor, fig. 91 of *op. cit.* in note 4, above. It is attributed to Segna in the 1954 catalogue of the Budapest museum. (6) Coor, p. 114 n. 9 of *op. cit.* in note 4, above. It is attributed in the 1910 catalogue of the Wallraf-Richartz Museum to Sienese School, fourteenth century. (7) *Preliminary Catalogue*, 1941, p. 185, as Sienese School (Niccolò di Segna).

**NICCOLÒ DI SEagna**

Sienese School. Active first half of fourteenth century. Aside from two signed paintings, dated 1336 and 1345, there is one dated document, of 1331; it witnesses that Niccolò was an independent painter by this time and that his father, Segna di Buonaventura, who must have been his first teacher, was already dead. Niccolò's style developed out of the school of Duccio, under the influence of Simone Martini and Pietro Lorenzetti.

K40 : Figure 36

St. Vitalis

K41 : Figure 37

St. Catherine of Alexandria

Atlanta, Ga., Atlanta Art Association Galleries (58.51 and 58.82), since 1958.\(^1\) Wood. K40, 27½×17 in. (69×43.2 cm.); K41, 26½×16½ in. (68.3×42.5 cm.). Extensively abraded, especially K40; both cleaned 1956.

Formerly treated as anonymous work within the Sienese School,\(^2\) K40 and K41 have been convincingly attributed to Niccolò di Segna and associated with other panels which probably come from the same dismembered altarpiece, of about 1340.\(^3\) The other panels are a St. Lucy, in the Walters Art Gallery, Baltimore; a St. Bartholomew, in the Siena Pinacoteca, both corresponding in shape and size to K40 and K41; and six small panels of half-length saints, two of them formerly in the Albert Keller Collection, New York, and four in the Siena Pinacoteca. Two of these last four are still attached to the top of the St. Bartholomew panel, thus indicating that each of the large panels originally had a pair of small saints above it. It is suggested that the middle panel of the now-dismembered altarpiece may have been a *Madonna* once in the Church of San Francesco, Prato.\(^4\)

References: (1) Catalogue by W. E. Suida, 1938, pp. 8 ff., as Sienese, c. 1340. (2) G. Fiocco, R. Longhi, F. M. Perkins (in ms. opinions), and W. E. Suida (see note 1, above) attribute the two paintings to the Sienese School, recognizing relationships to Segna di Bonaventura and Pietro Lorenzetti, while B. Berenson, R. van Marle, and A. Venturi (in ms. opinions) suggest the possibility of Lippo Vanni’s hand in the work. G. Kaftal (Iconography of the Saints in Tuscan Painting, 1952, p. 1026, identifying the saint in K40 as Vitalis—formerly called Sigismund of Burgundy), lists the panel as School of Duccio. (3) G. Coor, in Journal of the Walters Art Gallery, 1955, pp. 78 ff. The other panels associated with K40 and K41 are here reproduced. (4) Ibid. (5) Preliminary Catalogue, 1941, p. 184, as Sienese School, fourteenth century.

MASTEr OF THE GOODHART MADONNA

Sienese School. Active first quarter of fourteenth century. A Madonna and Child by this anonymous follower of Duccio was formerly in the collection of Mrs. A. E. Goodhart, of New York; hence the designation.1 The influences of Duccio, Segna di Buonaventura, Simone Martini, and other Sienese artists are seen in his work.

K392: Figure 40

Madonna and Child with Four Saints. Birmingham, Ala., Birmingham Museum of Art (61.104), since 1952.2 Wood. Middle panel, 30×194 in. (76.2×49.5 cm.); side panels, each, 243×138 in. (61.3×34.6 cm.). Inscribed on the scroll held by John the Baptist: ECCE ANG U N S DEI ECCE QUI PECATA M U [n] DI (from John 1 : 29). Fair condition.

This altarpiece has been cited as the most accomplished example of the master’s work.3 It must date from his maturity, probably in the 1320’s. Originally terminated, probably, by five triangular panels, it follows a typical Ducciesque form. The panels preserved represent a bishop saint, John the Baptist, the Madonna with the Child holding a goldfinch, the archangel Michael, and possibly4 Dionysius the Areopagite.


References: (1) The Madonna and Child formerly owned by Mrs. Goodhart is now in the Robert Lehman Collection, New York. R. Offner coined the name, attributing a Madonna in the Metropolitan Museum (see Metropolitan Museum Catalogue of Italian, Spanish, and Byzantine Paintings, 1940, pp. 71 f.) to the master. G. Coor (in Art Bulletin, vol. xxxvii, 1955, pp. 163 f.) gives a list of most of the paintings now attributed to the Goodhart Master and of the publications in which reproductions are to be found. Among the group she cites the Birmingham polyptych as ‘a product of the 1320’s’ and the ‘most accomplished’ example. (2) Catalogue by W. E. Suida, 1952, p. 15, as follower of Duccio; 1939, pp. 11 ff., as Goodhart Ducciesque Master. (3) So cited by Coor, see note 1, above. D. C. Short, The Christ Child in Devotional Images, 1954, pp. 154, 156 (as type 23, Siena 8, whereabouts unknown), seems to have been the first to include the Birmingham painting in the Goodhart Master’s oeuvre. (4) See Coor, note 1, above. (5) According to F. M. Perkins (in ms. opinion), who finds the painting of exceptionally high quality among Ducciesque examples.

MASTER OF SAN TORPÈ

Sienese-Pisan School. Active early fourteenth century in Pisa, but probably originally from Siena, where he was influenced by Duccio and Guido da Siena. His designation derives from the location of one of his paintings, in the Church of San Torpè, Pisa. Recent cleaning of some of his paintings has greatly enhanced his reputation.1

K309: Figure 38

Madonna and Child. Seattle, Wash., Seattle Art Museum (It 37/D8554.1), since 1952.2 Wood. 213×145 in. (53.7×33.9 cm.). Fair condition except that bottom part and background are heavily restored.

The shape of the panel and the half-length composition of the Madonna suggest that this may have been originally the middle section of a polyptych such as K392 by the Goodhart Master (Fig. 40). The motive of the Child grasping His mother’s robe is typical in the early Sienese School. Formerly attributed to an anonymous follower of Duccio,3 K309 has now been convincingly associated with the follower known as the Master of San Torpè, in his later period, probably about 1325.4


References: (1) E. Sandberg-Valavà (in Burlington Magazine, vol. LXXXI, 1937, pp. 234 f.), the first to reconstruct an oeuvre for this artist, whom she called the Master of San Torpè, saw a provincial rudeness in his work. M. Bucci (in Paragone, no. 153, 1962, pp. 3 ff.) and R. Longhi (in idem., pp. 10 ff.) now give him first place among Pisan painters of the beginning.
of the fourteenth century. (2) Catalogue by W. E. Suida, 1952, p. 11, and 1954, p. 12, as follower of Duccio. (3) See note 2, above; also B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, and A. Venturi (in ms. opinions) have approved the attribution to a follower of Duccio. (4) Bucci and Longhi, pp. 8 and 14 of the issue of Paragone cited in note 1, above.

Attributed to the
MASTER OF SAN TORPÈ

K292 : Figure 39


Because of its excellent quality and close relationship to Duccio, K292 has attracted much attention since it was included in a Sienese exhibition more than fifty years ago. Its painter, frequently designated as the Master of the Melzi Madonna, from a former owner of the picture, has usually been classified as a Sienese follower of Duccio.2 Recently a general Tuscan and, more specifically, a Pisan source has been proposed for the style of the painting, and its attribution to the Master of San Torpè is now strongly defended,3 although the work is more elegant and refined than any other thus far attributed to him. The date is probably about 1320.


References: (1) Catalogue by F. R. Shapley, 1960, p. 22, as Sienese Master. (2) B. Berenson, G. Fiocco, R. Longhi, W. E. Suida, and A. Venturi (in ms. opinions) have considered the work Sienese, of the school of Duccio. R. van Marle (Italian Schools of Painting, vol. II, 1924, p. 97) notes its importance among Ducciesque works and (in ms. opinion) suggests it may be the masterpiece of Segna di Buonaventura. F. M. Perkins (in Rassegna d’Arte, vol. iv, 1904, pp. 143 ff.; vol. xiii, 1913, p. 39; in Burlington Magazine, vol. v, 1904, p. 582) cites it as among the most interesting Ducciesque works and likens it to a Madonna formerly in the Platt Collection, Englewood, which Berenson (Italian Pictures of the Renaissance, 1932, p. 523; Italian ed., 1936, p. 450) lists as by Segna. (3) D. C. Shorr (The Christ Child in Devotional Images, 1934, pp. 10, 13), probably following her mentor Offner, labels the painting as by a Ducciesque Pisan Master, a suggestion offered also by F. Zeri (in ms. opinion), who was the first to note a close relationship of the work with that of the Master of San Torpè. E. Sandberg-Vavala (in ms. opinion) concedes the possibility of a Pisan connection but notes that the work is superior to that which she had attributed (in Burlington Magazine, vol. lxxxi, 1937, pp. 234 f.) to the Master of San Torpè. M. Bucci (in Paragone, no. 153, 1962, pp. 3 ff.) and R. Longhi (in ibid., pp. 10 ff.) believe that k292 finds a place in the oeuvre of the Master of San Torpè since the superior quality of this artist has appeared in recently cleaned paintings. (4) Preliminary Catalogue, 1941, p. 184, as Sienese School, fourteenth century.
GIOTTO
Giotto di Bondone. Florentine School. Born 1266(?); died 1337. He is believed to have been a pupil of Cimabue but an early trip to Rome brought him under the influence of Classical antiquity and of Cavallini. Then came his adaptation of the Gothic style, as it appears in the sculpture of Giovanni Pisano. He infused new life into painting, rounding the forms and humanizing the gaze of his figures. Starting with his contemporary Dante, competent critics have always accorded him the highest praise. He painted in Rome, Naples, Avignon, Florence, Padua, and Milan.

K473 : Figures 41-42

MADONNA AND CHILD. Washington, D.C., National Gallery of Art (367), since 1941.1 Wood. 31⅛ x 24⅝ in. (85.5 x 62 cm.). Very good condition; heavily varnished; needs cleaning.

When this painting first came to the attention of modern critics, in 1920, it was attributed to Daddi, but to Daddi under the exclusive influence of Giotto.2 After vacillating between attributions to Giotto and his followers, it has for the last thirty years been generally accepted as the work of the master himself.3 Three other panels— one, of ST. STEPHEN, in the Horne Museum, Florence, and two, of ST. JOHN THE EVANGELIST and ST. LAURENCE, in the Musée André, Châlais— have been recognized as parts of an altarpiece of which K.473 was the middle panel.4 One of the originally four flanking panels is now lost; but those of ST. JOHN and ST. LAURENCE still have their crowning pinnacles (each with a hieratic half-length figure of an angel) intact. Probably a Blessing Christ terminated K.473. There has been an unsuccessful attempt to identify the polyptych as the one which Ghiberti and Vasari cite as painted by Giotto for the Church of the Badia in Florence.5 It has also been proposed as one of the four altarpieces credited by Ghiberti to Giotto in Santa Croce, Florence, where, with its panel of the elderly John the Evangelist, it would have been especially appropriate for the Peruzzi Chapel.6 In any case its style agrees with that of Giotto’s frescoes in the Peruzzi and Bardi Chapels of Santa Croce, painted in Giotto’s late period, probably between 1320 and 1330.


References: (1) Preliminary Catalogue, 1941, pp. 80 f., as Giotto. (2) Published as by Bernardo Daddi in Bulletin of the Metropolitan Museum of Art, vol. xvi, 1920, p. 160. W. R. Valentiner (The Henry Goldman Collection, 1922, no. 1) catalogues K.473 as by Bernardo Daddi, citing the authority of Berenson; but in his catalogue of the 1924 exhibition at Duveen’s, Valentiner attributes the painting to Giotto or an assistant. R. van Marle (Italian Schools of Painting, vol. i, 1924, p. 190) attributes it to an assistant of Giotto. R. Offner (in The Arts, vol. v, 1924, p. 244, as assistant of Giotto), C. Weigelt (Giotto, 1925, pp. 204, 205, 241 f., as pupil of Giotto), and F. J. Mathers, Jr. (in Art Studies, 1925, pp. 25 ff., as Giotto) independently recognized K.473 as having been originally associated in an altarpiece with the Horne St. Lawrence. P. Hendy (in Burlington Magazine, vol. iii, 1928, p. 289) gives the painting to Taddeo Daddi. R. Longhi (in Dedalo, vol. xi, 1930, pp. 283 ff.) attributes it to Giotto and is the first to add the two panels at Châlais to the reconstruction of the original altarpiece, which, agreeing with an earlier suggestion by Horne, he thinks may have been painted for the Church of the Badia. C. Gamba (in Dedalo, vol. xi, 1931, p. 570) agrees with the attribution to Giotto. B. Berenson (Italian Pictures of the Renaissance, 1932, p. 256) gives it to Giotto; a few years later (op. cit., Italian ed., 1936, p. 203) he gives it to an immediate follower; and most recently (Italian Pictures . . . Florentine School, vol. i, 1963, p. 81), again to Giotto. L. Venturi (Italian Paintings in America, vol. i, 1933, no. 32) gives it to Giotto, as do E. Cecchi (Giotto, 1937[?], pp. 127 f.), G. Sinibaldi and G. Brunetti (Pittura italiana del duecento e trecento — catalogue of the 1937 'Mostra Giottesca' at Florence, 1943, pp. 323 ff.), L. Coletti (in Bollettino d'Arte, vol. xxxi, 1937, p. 58; I Primitivi, 1941, p. lvi), and F. Zeri (in Paragone, no. 85, 1957, p. 78). C. Brandi (in Le Arti, vol. i, 1939, pp. 125 ff.) believes that K.473 and the three associated panels are worthy of Giotto in quality but unlike him in certain details, especially color, and so are by a follower. Finally, C. Gnudi (Giotto, 1939, pp. 198, 218 ff., 248 f.), accepting the attribu-
tion to Giotto, goes into the question of original provenance more closely. He believes the altarpiece was almost certainly painted for Santa Croce and that a series of scattered smaller panels with scenes from the life of Christ, painted in the same style may have belonged to the same altarpiece. (3) See note 2, above. (4) See reference to Longhi in note 2, above. (5) Ibid. See also F. M. Perkins (in Rassegna d'Arte, vol. v, 1918, pp. 39 ff.). However, U. Proccacci (in Scritti di storia dell'arte in onore di Mario Salmi, 1962, pp. 9 ff) convincingly identifies a polyptych in the Opera di Santa Croce, Florence, as the one which Giotto painted for the Badia. (6) See reference to Guindi in note 2, above. See also note 3 to \( k_1441-1444 \) (Giotto and Assistants, below), where the ambiguity in Ghiberti's account is noted. (7) E. Fowles, of Duveen's, states that he was told by Max, the famous actor of the Comédie Française, that he (Max) had inherited the painting from a great-aunt, to whom it had been given by the Pope. (8) See the beginning of note 2, above. (9) See reference to Valentiner in note 2, above.

GIOTTO and Assistants

\( k_1441 \) : Figure 45
St. John the Evangelist

\( k_1442 \) : Figure 43
The Virgin

\( k_1424 \) : Figure 47
Christ Blessing

\( k_1444 \) : Figure 44
St. John the Baptist

\( k_1443 \) : Figure 46
St. Francis

The Peruzzi Altarpiece. Raleigh, N.C., North Carolina Museum of Art (GL.60.17-7), since 1960.1 Wood. Middle panel, \( 26\frac{1}{2} \times 19\frac{1}{2} \) in. (66.7 \times 49 \text{ cm.}); side panels, each, \( 24\frac{1}{4} \times 16\frac{1}{4} \) in. (62.3 \times 42 \text{ cm}). Abraded throughout; small losses of paint; gold background in very good condition.

Because Sts. Francis, John the Evangelist, and John the Baptist are represented in this altarpiece, it has been proposed2 that it may have been painted for the Peruzzi Chapel in Santa Croce, Florence, the chapel which Giotto frescoed with scenes from the lives of the two Johns and for which he most likely painted one of the four altarpieces credited to him in Santa Croce by Ghiberti.3 Hence the polyptych has become known in recent years as the Peruzzi Altarpiece. Against this identification are dissenting opinions as to Giotto's execution of the altarpiece and the fact that the Evangelist is here shown as young, whereas he is elderly and bearded in the Peruzzi Chapel frescoes.4 After having been separated for an unknown length of time, the five panels as now shown are believed to present the altarpiece in its original form, except for the frame. Their date may be in the 1330's.


References: (1) Catalogue by F. R. Shapley, 1960, pp. 30 ff., as Giotto and assistants. (2) W. E. Suida (in Burlington Magazine, vol. xix, 1931, pp. 188 ff., and Paintings and Sculpture from the Kress Collection, 1951, pp. 26 ff.), the first to recognize that all five panels were originally parts of the same altarpiece, attributes the Christ, the St. Francis, and the head of the Baptist to Giotto and suggests the identification of the polyptych as the Peruzzi altarpiece. (3) The original of Ghiberti's Commentari, written in the middle of the fifteenth century, is lost and the surviving fifteenth-century copy is so carelessly written and punctuated that, as J. von Schlosser (Lorenzo Ghiberti Denkwürdigkeiten, vol. i, 1912, pp. 36, 117 n. 15) notes, the passage here involved may be, implausibly, interpreted as meaning that the four altarpieces were painted for the church of the Franciscans in Padua. (4) O. Sirén (in Burlington Magazine, vol. xiii, 1923, pp. 259 ff.), the first to publish the four side panels, attributes them to a follower of Giotto, whom he identifies tentatively as Stefano Fiorentino. R. van Marle (Italian Schools of Painting, vol. v, 1925, p. 468) thinks they may be by Pacino di Buonaguida (in Bollettino d'Arte, vol. xxviii, 1934, pp. 301 f., van Marle modifies his opinion to admit one panel, the St. Francis, as the work of Giotto), a view opposed by R. Offner (Studies in Florentine Painting, 1927, p. 21 n. 21), who (in ms. opinion) attributes the panel of Christ to Giotto, as do also (in ms. opinions) G. Fiocco, R. Longhi, F. M. Perkins, P. Toesca, and A. Venturi. In Corpus of Florentine Painting (sec. iv, vol. 1, 1962, p. 30 n. 7) Offner refers to the
polyptych as Giottesque, painted for the Peruzzi Chapel. F. Zeri (in ms. opinion) refers to the polyptych as in large part by Giotto. B. Berenson (Italian Pictures . . . Florentine School, vol. I, 1963, p. 130) attributes it to Maso di Banco. E. Schaffran (in Welkunst, vol. xxiii, June 15, 1953, p. 4) attributes it to a pupil of Giotto (c. 1340/45), possibly Maso di Banco, suggesting that it may be that artist’s documented altarpiece of 1346 in which both Johns and Francis figure. C. Gaudi (Giotto, 1959, pp. 248 f.) classifies the work as by a pupil of Giotto and neither typologically nor stylistically appropriate for the Peruzzi Chapel. (5) See catalogue by Suida cited in note 2, above.

Follower of Giotto

K537: Figure 51


The outline of the panel, the iconographical details, the figure types, and the style of the work in general indicate a dating about the middle of the fourteenth century and an artist close to Giotto. The Giottesque Crucifix in San Marco, Florence, may be cited for comparison. There one finds the same arrangement of Christ on the cross, a closely similar arrangement of His loincloth, similar figures (in this case half-length) of the Virgin and John at the ends of the arms, and the pelican feeding her young above the inscription plaque. The fact that the pelican scene in K537 appears to be cropped at the sides may indicate that the cimasa of the Crucifix is placed too high in the restoration; it probably enclosed the pelican scene originally, as shown in old photographs, and the cross may have been terminated by a tondo of Christ blessing.


References: (1) G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions) classify this as by a fourteenth-century follower of Giotto, Longhi placing it close to Niccolò di Pietro Gerini or Agnolo Gaddi. B. Berenson (Italian Pictures . . . Florentine School, vol. I, 1963, p. 106) attributes it to Jacopo di Cione. (2) The San Marco Crucifix and also K537 as it appeared when in the Conestabile Collection are reproduced by R. van Marle (Italian Schools of Painting, vol. III, 1924, pp. 255 f., figs. 148 and 149), who classifies both Crucifixes among the work of Giotto’s assistants and immediate followers. (3) See reproduction cited in note 2, above.

Follower of Giotto

K539: Figure 48

The Crucifixion. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.8), since 1960. Wood. 7 x 5 1/2 in. (17.8 x 14 cm.). Good condition except for slight abrasions and a few losses of paint.

Painted about 1350, K539 is the middle compartment of a wing of a diptych. Originally there were probably ten other compartments arranged around it (one at each side, four above, and four below), each about half the width of K539 and each decorated with a full-length figure of a saint. This is the arrangement of the companion wing, which still exists from the original diptych. The intact wing, which is in the Vatican Pinacoteca (no. 170), has the Enthroned Madonna and Child in its middle compartment. Although the Vatican painting has usually been attributed in the past to Pietro Lorenzetti or to his school, the Giottesque characteristics of both paintings seem dominant, and an attribution to Stefano Fiorentino has been suggested.


References: (1) Catalogue by F. R. Shapley, 1960, pp. 34 f., as follower of Giotto. (2) R. Longhi (in Critica d’Arte, July–Dec. 1940, p. 180 n. 4), recognizing the association of K539 with the Vatican diptych wing, suggests the attribution to Stefano Fiorentino. L. Coletti (in Critica d’Arte, Mar., 1950, pp. 445 f.), disagreeing with Longhi’s characterization of Stefano Fiorentino, proposes for some of Longhi’s attributions to Stefano a ‘Maestro Colorista d’Assisi.’ It is thus that Coletti labels his reproductions of K539 and the Vatican wing of the diptych; but in his text he indicates that they do not entirely correspond to this master’s style; he suggests that they are, rather, by a Po Valley master, who was in touch with Siena and was himself a very fine colorist. G. Fiocco, W. E. Suida, A. Venturi (in ms. opinions) attribute K539 to Maso di Banco; F. M. Perkins (in ms. opinion) gives it to an unidentified Florentine; and B. Berenson (Italian Pictures . . . Florentine School, vol. I, 1963, p. 216) to an unidentified Florentine between Maso and Daddi. (3) Preliminary Catalogue, 1941, p. 81, as follower of Giotto.

Pacino di Buonaguida

Florentine School. Active 1310–30. A contemporary of Giotto, Pacino seems to have been more influenced by the St. Cecilia Master. He was an illuminator, a painter of lively, if somewhat superficial, narrative, developing however in his later work a more monumental style.
**K1717 : Figure 50**

**Custodial.** Tucson, Ariz., University of Arizona (61.118), since 1951.1 Wood. 17½ × 25 in. (44.5 × 63.5 cm.). Good condition.

Formerly attributed to a close follower of Pacino, K1717 is now attributed to the master himself2 whether or not assisted in his workshop. The date is probably about 1325, for the style is more developed, the action of the figures more measured and reserved than in the Tree of Life, an early series of scenes in the Accademia, Florence, generally attributed to Pacino, which are, like those in K1717, from the life of Christ and represent the artist’s style as an illustrator. Further, K1717 shows a number of new iconographical details, such as the kiss in the Visitation and the kneading postures in the Baptism.3 The arrangement of the panels to form flexible shutters indicates that the complex was designed as a custodial, to enclose some sacred object, possibly the Chalice and Host or a relic of the Holy Cross.4 The Franciscan habit of the nun at the foot of the cross suggests that the custodial was commissioned for Franciscan use. The scenes represented are, at the left: the Visitation, Nativity, Presentation in the Temple, Adoration of the Magi, Flight into Egypt, Christ among the Doctors, Baptism of Christ, Christ in the Garden of Gethsemane; at the right: the Betrayal of Judas, Christ before Pilate, Flagellation, Mocking of Christ, Crucifixion, Entombment, Christ in Limbo, Resurrection of Christ.


**References:** (1) Catalogue by W. E. Suida, 1951, no. 5, and 1957, no. 3, as close follower of Pacino di Buonaguida. (2) R. Longhi (in ms. opinion) attributes K1717 to the circle of Pacino di Buonaguida. R. Offner (Corpus of Florentine Painting, sec. III, vol. VI, 1956, pp. 149 ff., pls. xxiii ff.) attributes it to Pacino di Buonaguida. (3) R. Offner, loc. cit., discuss the iconographic details at length. (4) The rare occurrences of this type of custodial are traced by Offner, loc. cit., and by Suida in the catalogues cited in note 1, above.

**Follower of PACINO DI BUONAGUIDA**

**K1262 : Figure 49**

**Crucifix.** Ponce, Puerto Rico, Museo de Arte de Ponce, Study Collection (62.0259), since 1962.1 Wood. 54½ × 13½ in. (138.8 × 35 cm.). Abraded throughout.

This fragment, dating about 1350, has been cut from such a Crucifix, probably, as the one in a convent at Careggi,2 which is likewise from the milieu of Pacino. Both follow the type of sculpturesque figure of Christ popularized by Pacino3 in independent Crucifixes and in scenes of the Crucifixion.


**References:** (1) Catalogue by J. S. Held, 1962, no. 2, as follower of Pacino di Buonaguida. (2) Reproduced by R. Offner, Corpus of Florentine Painting, sec. III, vol. VI, 1956, pls. t.f. (3) K1262 is attributed by L. Venturi (in ms. opinion) and Offner (op. cit., p. 178) to a follower of Pacino di Buonaguida. It is attributed by B. Berenson (Italian Pictures of the Century 2, p. 164) to Pacino himself.

**TADDEO GADDI**

Florentine School. Active c. 1330-66. He was a pupil of Giotto and is said to have worked with him for many years. Best known are his frescoes in the Baroncelli Chapel, Santa Croce, Florence. In his panel paintings, especially, he follows the monumental conception of Giotto modified by the flowing line and gentle expression of Bernardo Daddi.

**K1372 : Figure 52**

**Isaiah.** Williamstown, Mass., Williams College Museum of Art, Study Collection (60.11), since 1960. Wood. Diameter 8 in. (20.3 cm.). Inscribed on scroll: ECCE VIRGO CONCIPIET ET PARIT FILIUM ET OOC ... (from Isaiah 7: 14). Fair condition except for abrasions.

The inscription on the prophet's scroll indicates that the quatrefoil was probably once part of an altarpiece of the Virgin. The style of the work places it in Taddeo Gaddi's maturity, about 1350.1


The date 1330 may well be correct even if, as some critics believe, the inscription is a later addition. The style of the work is thoroughly characteristic of Jacopo del Casentino, who was at his best in painting small figures in animated scenes of this kind. Even the mixture of Byzantine, Romanesque, and Gothic styles in the architectural setting seems to echo the discursive character of the narrative. The panel probably comes from the center of a polyptych.


JACOPO DEL CASENTINO

and Assistant

St. John the Baptist

K1297: Figure 55

St. Lucy

El Paso, Tex., El Paso Museum of Art (1961–6/2a and 1961–6/2b), since 1961. Wood. k1296, 26³/₈ × 19 in. (68 × 48.3 cm.); k1297, 26³/₈ × 18¾ in. (68 × 47 cm.), including original frames. Inscribed on St. John’s scroll: EGO Vox clamatis in deserto (from John 1: 21); and across the original frame: S. JOHIS BATTISTA. Inscribed (later, probably over original inscription) on lower panel of St. Lucy’s frame: SCA. LVCA. Abraded throughout except in background; frames original.

Although probably produced in the same workshop and at approximately the same date, about 1330, it is unlikely that these panels come, as was once suggested, from the same altarpiece as k446 (p. 24, above). It has been pointed out that the angels in the spandrels were a rare motive in fourteenth-century Florence and that this motive may have been borrowed from Siena.

References: (1) Catalogue by F. R. Shapley, 1961, no. 2, as Jacopo del Casentino and assistants. (2) G. Fiocco, R. Longhi, A. Venturi (in ms. opinions), and B. Berenson (Italian Pictures . . . Florentine School, vol. 1, 1963, p. 101) have attributed \(K572\) to Jacopo del Casentino; F. M. Perkins (in ms. opinion) suggests Jacopo may have been assisted in the work; R. Offner (Corpus of Florentine Painting, sec. iii, vol. vii, 1957, p. 102) attributes it to Jacopo and workshop. (3) See Offner, loc. cit. in note 2, above. (4) Preliminary Catalogue, 1941, p. 102, as Jacopo del Casentino. (6) Catalogue by W. E. Suida, 1952, p. 12, as Jacopo del Casentino.

JACOPO DEL CASENTINO
and Assistant

\(K572\) : Figure 58

Madonna and Child Enthroned. Tucson, Ariz., University of Arizona (61.107), since 1931.\(^1\) Wood. Middle panel, \(18\frac{1}{8}\times 8\frac{7}{8}\) in. \((47\times 21\frac{1}{6}\) cm.); each wing, \(16\frac{1}{8}\times 4\frac{7}{8}\) in. \((42\times 12\frac{1}{8}\) cm.). Moldings and carvings regilded; base, later addition.

This small portable triptych, which dates from about 1340, has usually been attributed to Jacopo del Casentino, who was probably assisted, however, by some pupil in his workshop.\(^2\) The red, ermine-bordered costume of the kneeling donor at the foot of the Virgin’s throne probably indicates that this is a significant dignitary, with his wife; the donors are presented to the Virgin by St. John the Baptist and St. Catherine of Alexandria. Other recognizable saints surrounding the throne are Peter and Francis, at the left, and Paul, at the right. St. Catherine Disputing with the Philosophers before the Emperor, shown in the left wing of the triptych, is one of the few early representations of this scene. It is found also in another Florentine triptych of this period in the Kress Collection, \(K33\) (Fig. 73), which is similar in all three panels to \(K572\), but is not a copy.


Follower of
JACOPO DEL CASENTINO

\(K1138\) : Figure 58

St. Prosper. Staten Island, N.Y., Staten Island Institute of Arts and Sciences, Study Collection (61.17.2), since 1961. Wood. \(23\frac{3}{4}\times 11\) in. \((64.8\times 28\) cm.). Good condition except for slight damages throughout.

Undoubtedly from the mid-fourteenth-century milieu of Jacopo del Casentino,\(^1\) \(K1138\) is believed to have been the extreme left panel in a five-part polyptych, of which a Madonna by Jacopo del Casentino in the Vatican Pinacoteca was the middle panel and three saints now in Cambiano, attributed to Jacopo and workshop, were the other side panels.\(^2\) \(K1138\) is the only one of the five companion panels that has not been truncated at the top. The possible original location of the polyptych in the Church of San Prospero, Cambiano, has suggested the identification of the bishop saint represented in \(K1138\) as St. Prosper.\(^3\)


BERNARDO DADDI

Florentine School. Active from 1312; died probably 1348. Although often said to have been a pupil of Giotto, Daddi
seems to have been strongly influenced by the Sienese, whose lyricism and sweetness of mood were most congenial to him. He painted a number of monumental altarpieces but scenes on a small scale seem especially well adapted to his style. It is this small-scale work that was most frequently emulated by his many followers in the second half of the fourteenth century.

K1718 : Figure 61

Madonna and Child with Saints and Angels. Washington, D.C., National Gallery of Art (1148), since 1952.1 Wood. 19 3/4 x 12 in. (50 x 30.5 cm.). Good condition; frame original.

Originally this must have been the main panel of a winged triptych, as we conclude from some Daddi tabernacles that have survived intact, those, for example, in the Altenburg Museum and the collection of Count Seilern, London.2 In the Accademia, Florence,3 and in the Kress Collection at Kansas City,4 are other single panels closely similar to K1718. The Accademia panel is signed and dated, the date usually being read as 1334, while Count Seilern's triptych is inscribed with the year 1338. K1718 also would seem to belong to the 1330's. The six saints at the foot of the throne are identifiable, left to right, as the Magdalen, John the Baptist, Andrew, Paul, Peter, and Agnes.


References: (1) Paintings and Sculpture from the Kress Collection, 1951, pp. 32 ff. (catalogue by W. E. Suida), as Daddi. (2) These two triptychs are reproduced by R. Offner (Corpus of Florentine Painting, sec. iii, vol. iii, 1930, pl. xii, and sec. iii, vol. viii, 1938, pl. iv), who attributes Count Seilern's triptych to Daddi 'assisted,' as he does K1718 (sec. iii, vol. viii, 1938, pp. 16 ff.; his pl. iii shows K1718 before the disfiguring repaint was removed in 1948). B. Berenson (Italian Pictures . . . Florentine School, vol. 1, 1963, p. 38) also has given K1718 to Daddi. (3) The Accademia panel is reproduced by Offner, op. cit., sec. iii, vol. iii, pl. vi. (4) See K1300 (Fig. 62), for the persistence of this type of triptych among Daddi's contemporaries and followers, see K572 (Fig. 57) by Jacopo del Casentino and assistant. (5) G. Sinibaldi and G. Brunetti, Pittura italiana del duecento e trecento, 1943, catalogue of the 1937 'Mostra Giottesca,' p. 499, no. 157, as Daddi.

Bernardo Daddi and Assistant

K1300 : Figure 62


Like K1718 (Fig. 61), by Daddi, K1300 was no doubt originally the center of a small portable triptych and on the analogy of similar panels that are dated2 it was probably painted in the late 1330's. While Daddi can be credited with the supervision of the work, an assistant may have had a hand in the execution.3 The saints at the left of the throne are identified by their symbols as St. Elizabeth or St. Dorothy, with flowers, St. Lucy, with lamp, St. John the Baptist, and St. Francis; at the right are St. Catherine (?), St. Margaret, St. Paul, and St. Peter.


Attributed to Bernardo Daddi

K1369 : Figure 69

The painting has usually been attributed to Daddi himself; but an artist close to the Master of San Martino alla Palma has also been suggested. The date may be about the same as that of the Crucifixion attributed to Daddi and assistant in the Bigallo tabernacle, Florence, which is inscribed as painted in the year 1333. K1369 may have fitted into the wing, or shutter, of some such tabernacle as the one proposed for K197, by the Master of San Martino alla Palma.5


Attributed to BERNARDO DADDI

K198: Figure 59

A CROWNED VIRGIN MARTYR, San Francisco, Calif., M. H. De Young Memorial Museum (61-44-1), since 1955.1 Wood. 24½ x 12 in. (61.6 x 30.5 cm.). Excellent condition.

This painting of a martyr, probably St. Catherine of Alexandria, is a leaf from the left side of a polyptych, in which a corresponding right leaf was the St. Peter now in the Musée Communal, Malines, Belgium.2 The combination of Giottesque and Lorenzettian characteristics suggests paintings of Daddi’s full maturity, in the 1340’s, such as the Madonna in the Berenson Collection, Settignano.3 But K198 is slightly less reserved in spirit than the Madonna and shows greater emphasis upon physique, suggesting that it may be by a close follower rather than by the master himself.


Studio of BERNARDO DADDI

K1089: Figure 64

MADONNA AND CHILD ENTHRONED WITH SAINTS. Columbus, Ohio, Columbus Museum of Art (54-402/2), since 1954.1 Wood. 15½ x 8½ in. (40.3 x 22.5 cm.), not including the molding, which except for the base is original. Inscribed at foot of throne: AVB MARIA GRATIA PRIMA. . . (from Luke I : 28). Faces of Virgin and saints badly damaged.

Like K1718 (p. 26 and Fig. 61), K1089 was no doubt originally the main panel of a winged triptych. It follows the style of Daddi’s paintings of the 1330’s and if executed in his studio it may have had the master’s supervision.2 The three most prominent saints at the left are George, Peter, and John the Baptist, the last shown as the patron of the kneeling donor. The corresponding saints at the right are two apostles and a bishop, the last probably Zenobius, who, like the Baptist, is a patron saint of Florence.


Studio of BERNARDO DADDI

K1290 : Figure 66

MADONNA AND CHILD WITH DONOR. Seattle, Wash., Seattle Art Museum (lt 37/1225.1), since 1954.1 Wood. 43×18¼ in. (109×47 cm.). Good condition except for heavy restoration of Virgin’s mantle; top part of panel, above Virgin’s halo, modern; cleaned 1953–54.

This panel was probably once the center of an altarpiece on which Daddi may have supervised work in the late 1340’s.2 The Virgin’s face finds a reasonable parallel in the St. George of Daddi’s polyptych in Highnam Court, Gloucester,3 dated 1348; and the Christ Child is the strongly Daddesque type of the Uffizi polyptych.4


Follower of BERNARDO DADDI

K204 : Figure 60

MADONNA AND CHILD WITH SAINTS. New Orleans, La., Isaac Delgado Museum of Art (61.60), since 1953.1 Wood. 50½×101½ in. (128×258 cm.), including present frame. Inscribed on open book held by St. Benedict: ASCULTA O FILII PRECEPTA MAGISTRI ET INCLINA AUREM CORSID TUJ ET AMMONITIONEM PII[patris] LIBE[riter excip[e] et eficaciter compl[e]tum ad eum PER OBEIDENTIE LABOREM REDEAS. A QUO PER INOBEIDENTIE SIC DESIDEAM RECESSERAS (Harken, O son, to the precepts of the master and incline the ear of your heart and willingly receive the admonition of the pious father and carry it out efficiently in order that through industrious obedience you may reach that goal from which you would recede through slothful disobedience) – from the Benedictine Rule. Small losses of paint throughout, especially in Madonna and Child; frame partly original; cleaned 1953.

Follower of BERNARDO DADDI

K1925 : Figure 63

THE ALOдобRANDELINE TRIPTYCH. Portland, Ore., Portland Art Museum (61.51), since 1952.1 Wood. 37¾×26 in. (95×66 cm.). Good condition except for a few abrasions.

The design of K1925, with the Madonna surrounded by saints (Paul, Margaret, Nicholas, John the Baptist, Catherine of Alexandria, Peter, Anthony Abbot, and James Major) and angels in the middle panel and the Nativity and Crucifixion in the wings, is typical in the circle of Daddi.2 Compare, for example, the approximately contemporary triptych in the Siena Pinacoteca, dated 1336.3 Almost close enough stylistically to be by the same hand as K1925 is part of the left wing of such a triptych, by an anonymous follower of Daddi, in the Ventura Collection, Florence.4 A coat of arms, of the Aldobrandini family,5 on the base of the middle panel, gives K1925 its name.

When this painting was first published, in 1914, it was attributed to Jacopo del Casentino; but since then, because of its obvious stylistic dependence on Bernardo Daddi, it has been quite generally classified as the work of the Rucellai Polyptych. This designation was suggested by the fact that it was formerly in the Rucellai Palace, Florence, and came there, presumably, from the Rucellai Chapel in San Pancrazio, Florence. In turn, the probable connection with San Pancrazio explains the usual interpretation of the second saint from the left (with martyr's palm) as St. Pancras. The saint at the extreme left has been identified as St. John Gualbert; at the right of the middle length figures of prophets.

Reproductions made before the altarpiece was acquired by the Kress Foundation show it in an incongruous fifteenth-century frame, with large cherubs painted in the spandrels between terminal pinnacles of the small busts of prophets. The frame as now restored is similar to the one on an altar-piece in the Galleria Comunale, Prato, which resembles K204, so closely in composition and style as to suggest that the two are probably from the same workshop, possibly even by the same artist.


Follower of BERNARDO DADDI

K463: Figure 67

St. James Major. Seattle, Wash., Seattle Art Museum (lt 37/T8712.1), since 1952. Wood. 36 1/2 x 11 1/2 in. (92.7 x 29.6 cm.). Inscribed on the saint's scroll: ADESCENDIT AD CELOS SED ET A DEXTERA DEI PATRIS QVOPOTENTIS (He ascended into Heaven; sitteth at the right hand of God the Father Almighty) - from the Apostles' Creed. Good condition; a few restorations in gold background; cleaned 1952.

This panel, dating about 1370, was probably once the right side in a large altarpiece like the Carmine polyptych from the workshop of Daddi. K463 could almost have served as the now-missing right leaf of that complex. Staff and shell identify the figure as James Major, although the inscription on the scroll is the one of the twelve articles of the Apostles' Creed usually associated with James Minor.


MASTER OF THE FABRIANO ALTARPIECE

Florentine School. Active probably c. 1335-6. An altarpiece of St. Anthony, dated 1353, in the Pinacoteca Civica at Fabriano has suggested the now-familiar designation for this painter. There has recently been an attempt to identify him as Puccio di Simone and to recognize in him a master superior to Daddi, closer to Maso. It seems more likely that his style is based on Daddi's oeuvre of the late 1330's, with modifications introduced later under the influence of Orcagna and Nardo di Cione.

K263: Figure 68

The Crucifixion. Notre Dame, Ind., University of Notre Dame, Study Collection (61.47.4), since 1961.
Formerly attributed to Andrea da Firenze, K263 is now more convincingly given to the Master of the Fabriano Altarpiece, with a probable date late in his career, c. 1360. It was once the right wing of a triptych, of which the middle panel now lost and the left wing, representing the Adoration of the Magi, is in the Worcester Art Museum, Worcester, Mass.6


MASTER OF SAN MARTINO ALLA PALMA

Florentine School. Active second quarter of fourteenth century. This is one of the few followers of Daddi whose style has been characterized in detail and for whom a very considerable oeuvre has been identified.1 His paintings are usually small and full of movement, with the draperies emphasizing the action of the bodies.

K197: Figure 71

The Flagellation. Berea, Ky., Berea College, Study Collection (140.9), since 1961.2 Wood. 11 1/2 x 8 1/2 in. (29.2 x 22 cm.).3 Abraded throughout; cleaned 1961. This probably dates from the middle of the artist’s career, about 1340, when the movement in his compositions is most tense and rhythmic.4 The Mocking of Christ in the Collection of Sir Thomas Barlow, Manchester, England, is obviously a companion to K197. That these two panels may once have been associated with the Last Judgment and the Madonna and Child Enthroned with Angels belonging to the New York Historical Society is less obvious but possible. If the four belonged together in a triptych, the left wing would probably have shown the Flagellation above the Mocking, and the right wing would have shown the Last Judgment above the Madonna and Child Enthroned with Angels, while the middle panel would probably have been a new-loss Crucifixion.5 An interesting variant of K197, almost amounting to a copy, is to be seen in a fourteenth-century Florentine embroidery now in the Metropolitan Museum, New York.6


References: (1) R. Offner (Corpus of Florentine Painting, sec. III, vol. V, 1947, pp. 1 ff.) treats the master in detail. (2) Catalogue, 1961, p. 8, as follower of Bernardo Daddi. (3) A strip of about 2 cm. has been cut from the top of the panel. (4) Before this master’s oeuvre had been identified, the Flagellation was attributed, in ms. opinions, by W. E. Suida and A. Venturi to Daddi; by B. Berenson (who later, Italian Pictures... Florentine School, vol. I, 1963, p. 214, lists it as unidentified Florentine, between 1350 and 1420) and G. Fiocco to a master close to Daddi. Since the picture was shown in the 1937 exhibition cited in Provenance, above, the attribution to the Master of San Martino alla Palma seems to have been accepted (see L. Coletti, in Bollettino d’Arte, vol. XXXI, 1937, p. 70, and Offner, op. cit., in note 1, above, pp. 21 ff.). (5) Offner, op. cit., p. 18 n. 1. (6) The embroidery is reproduced in Mitteilungen des Kunsthistorischen Instituts in Florenz, May 1961, p. 52, fig. 10. (7) Preliminary Catalogue, 1941, p. 51, as Daddi.

TUSCAN SCHOOL

First Half of XIV Century

K201: Figure 70

The Crucifixion. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.10), since 1961.1 Wood. 24 1/2 x 16 3/4 in. (62.9 x 42.3 cm.). Good condition except for badly abraded Christ; cleaned 1961.
When first studied, in the mid-1930's, the St. John the Baptist in K. I. 430 seems to have been unanimously attributed to the Riminese School under the influence of Giotto. Its Giottesque character has never been questioned; but from comparative material at present available, the closest stylistic parallels seem to be found in the close followings of the St. Cecilia Master and in the circle of Bernardo Daddi (compare K. 1369, Fig. 69), and the Master of San Martino alla Palma. The date is probably toward 1350.


TUSCAN SCHOOL, XIV Century

K.I.430 : Figure 65

The Crucifixion with Scenes from the Passion and the Life of St. John the Baptist. Memphis, Tenn., Brooks Memorial Art Gallery (61.201), since 1958. Wood. Middle panel, with moldings, 25 1/2 X 13 1/2 in. (64.8 X 34.3 cm.); left wing, 25 1/2 X 6 3/4 in. (64.8 X 17.5 cm.); right wing, 24 1/2 X 6 in. (62.9 X 16.5 cm.). Many losses of paint throughout, especially in the wings; gold background of middle panel new; cleaned 1950.

This is stylistically related to two well-known panels of the Deposition, one in the Fogg Museum, Cambridge, Mass., the other in the Stoclet Collection, Brussels. The latter, especially, offers a close parallel in composition to the scene of the Deposition in K. 1430. The triptych is therefore related to the other two panels in the problem of attribution: the Fogg and Stoclet Depositions have been attributed to both the Florentine and the Sienese School. All three paintings show the influence of the International Style. It is especially obvious in the curved pose of St. John in K. 1430's scene of the Baptism, such a pose as Ghiberti later (in the early 1400's) used most effectively in the same scene on his first doors of the Florentine Baptistery. We see it also in the miniature that Simone Martini painted in Petrarch's Virgil codex in the early 1340's. The date of K. 1430 would fall somewhere between these two.


References: (1) Catalogue by W. E. Suida, 1958, p. 18, as school of Giotto. (2) Most critics place them in the Florentine School; Berenson (Italian Pictures of the Renaissance, 1932, p. 9) gives them to Andrea di Bartolo. (3) The size noted by Graves (in A Century of Loan Exhibitions, vol. 1, 1913, p. 423) for the triptych, 23 1/2 X 11 1/2 in., raises doubt as to reference to K. 1430 in this exhibition. (4) Paintings and Sculpture from the Kress Collection, 1951, p. 30 (catalogue by W. E. Suida), as school of Giotto.

ORCAGNA

Andrea di Cione, called Orcagna (presumably a corruption of Arcangelo). Florentine School. Active 1344–68. A painter, sculptor, and architect, Orcagna was the outstanding artist of his time in Florence. His brothers Nardo di Cione and Jacopo di Cione (see biographical notes below) are known to have collaborated with him and only one extant panel painting, the Strozzi altarpiece in Santa Maria Novella, Florence, is documented as by him alone. The style of the work suggests the strong influence of Bernardo Daddi, under whom Orcagna may have studied.

ORCAGNA and JACOPO DI CIONE

K.1363 : Figure 76

Madonna and Child with Angels. Washington, D.C., National Gallery of Art (814), since 1945. Wood. 55 1/2 X 27 1/2 in. (141 X 69 cm.). Vertical split left of center; otherwise good condition; a few small retouchings; cleaned 1962.
That K1363 must originally have had a prominent location and have been highly regarded is indicated by the existence of a considerable number of contemporary and nearly contemporary free copies, among them the middle panel of an altarpiece at Loro Ciuffenna. Even Masolino used it as model for his beautiful Madonna in the Munich Gallery. Critics differ as to Orcagna's share in K1363. Since the general style, the figure types, and such detail as the halo decoration show a close relation to Orcagna's Strozzi altarpiece, of 1357, attempts to divide the figures between the master and a collaborator are not satisfactory. Rather, it would seem that the design is to be attributed to Orcagna and the execution, at least in part, to a collaborator, most likely his brother Jacopo. The date may be toward 1370.


**References:** (1) Reproduced in Rivista d'Arte, vol. xxvi, 1930, p. 201, fig. 2. For reference to other copies see R. Offner and K. Steinweg (Corpus of Florentine Painting, sec. iv, vol. iii, 1965, pp. 107 ff.), where there is also an analysis of the iconography of K1363 and an extensive bibliography. (2) Reproduced in R. van Marle, Italian Schools of Painting, vol. ix, 1927, pl. opposite p. 258 (M. Meiss has kindly called my attention to this instance of the remarkable influence of K1363). (3) O. Siren (Giotto and Some of His Followers, vol. i, 1917, pp. 220, 224 ff.), R. van Marle (op. cit., vol. iii, 1924, pp. 466 ff.; vol. v, 1925, fig. 284), F. M. Perkins (in ms. opinion), and L. Venturi (Italian Paintings in America, vol. i, 1933, no. 53) attribute K1363 to Orcagna, Venturi with reservations as to the execution. R. Offner (as quoted in Lehman catalogue cited under Provenance) attributes it to an unknown assistant of Orcagna, using Orcagna's design. Offner attributes the closely related Madonna and Angels in Budapest (reproduced by Siren, op. cit., vol. ii, pl. 186) to the same assistant. B. Berenson (Italian Pictures of the Renaissance, 1932, p. 275; Italian ed., 1936, p. 236) lists it under Jacopo di Cione; and later, in the posthumous edition, Italian Pictures... Florentine School, vol. i, 1963, it is listed on p. 105 (under the former location, Lehman Collection) as Jacopo alone, and on pp. 106 and 163 as Orcagna and Jacopo. M. Meiss (Painting in Florence and Siena, 1951, p. 138) speaks of it as designed by Orcagna and finished by Jacopo di Cione. D. C. Shorr (The Christ Child in Devotional Images, 1954, p. 80) labels it Jacopo di Cione, as does M. Levi D'Ancona (in Rivista d'Arte, vol. xxxii, 1957, p. 11). See D'Ancona's fig. 1 for the attribution to 'Silvestro dei Gherarducci' of a copy, in the Accademia, Carrara, of K1363. A. Parronchi (Studi su la dolce prospettiva, 1964, pp. 120 ff.) attributes the Carrara Madonna to Taddeo Gaddi, dates it 1332, and proposes it as the prototype of K1363 and other versions of the composition. Offner (Corpus of Florentine Painting, sec. iv, vol. i, 1962, p. 73) attributes K1363 to Jacopo di Cione, after Orcagna's design, and in the latest volume of the Corpus (cited in note 1, above) K1363 is attributed to Jacopo and his workshop and dated about 1380, as Jacopo's most mature surviving work. (4) An attribution to Jacopo di Cione alone would date K1363 after his St. Matthew altarpiece, of 1368 (see K. Steinweg, in Rendicolti della Pontificia Accademia Romana di Archeologia, vol. xxx—xxxv, 1957—59, p. 244).

**Studio of ORCAGNA**

**K156 : Figure 77**

**The Annunciation with Donor.** Ponce, Puerto Rico, Museo de Arte de Ponce, Study Collection (62.0268), since 1962. Wood. 51.8 X 52 in. (131.5 X 132.1 cm.). All figures except Madonna badly abraded; Christ Child in sky very much damaged; gold background completely new; cleaned 1961—62.

The plentiful use of lapis lazuli indicates that K156 was probably executed in an important studio and the style points to the studio of Orcagna, toward 1370.


**References:** (1) In ms. opinions, G. Fiocco and R. van Marle attribute K156 to Agnolo Gaddi; F. M. Perkins, to a contemporary of Agnolo; R. Longhi, to Jacopo di Cione; W. E. Suida places it near Spinello Aretino. M. Meiss (Painting in Florence and Siena, 1951, p. 168 n. 4) attributes it to Giovanni del Biondo. B. Berenson (Italian Pictures... Florentine School, vol. i, 1963, p. 105) attributes it tentatively to Jacopo di Cione. (2) Preliminary Catalogue, 1941, p. 79, as Agnolo Gaddi.

**Follower of ORCAGNA**

**K64 : Figure 72**

**The Coronation of the Virgin.** Tulsa, Okla., Philbrook Art Center (3340), since 1953. Wood. 34.3 X 22 in. (87.3 X 55.9 cm.). Abraded throughout; upper termination shortened and changed from shouldered pointed arch; cleaned 1953.
This painting, which must originally have been the middle panel of a triptych, probably dates about 1376-80 and belongs stylistically to the circle of the Cione brothers.\(^2\) By raising the Gothic theme above the ground, the artist has characterized the Coronation as a ceremonial celebration, succeeding the Assumption of the Virgin.\(^3\) Among the saints flanking the throne are, at left: Paul, Peter, Lucy, Anthony Abbot, and Bartholomew; at right: John the Baptist, John the Evangelist, Andrew, a bishop, and Catherine of Alexandria.


**References:** (1) Catalogue by W. E. Suida, 1953, pp. 16 f., as Florentine painter, c. 1376-80. (2) In ms. opinions, B. Berenson, W. E. Suida, and A. Venturi have attributed K74 to the school of Orcagna; G. Fiocco has attributed it to Jacopo di Cione; and R. Longhi and F. M. Perkins have placed it close to Jacopo di Cione. R. Offner (Corpus of Florentine Painting, sec. III, vol. V, 1947, p. 249) calls it Cionese, by the same hand that painted a Coronation in Christ Church Library, Oxford. (3) Compare the combination of Assumption and Coronation in the **Mary, Queen of Heaven** by the Master of the St. Lucy Legend (K1689), National Gallery of Art, Washington, D.C. (4) Preliminary Catalogue, p. 146, as school of Orcagna.

**JACOPO DI CIONE**

Also called Robiccia.\(^1\) Florentine School. Active c. 1368-98. Jacopo was probably the youngest of three brothers, the other two known as Andrea Orcagna and Nardo di Cione. The brothers collaborated, and no extant painting is documented as the work of Jacopo alone. Both he and Nardo obviously followed the style of their elder brother, Andrea.

**Attributed to JACOPO DI CIONE**

**K74:** Figure 82

Madonna and Child with Saints. San Francisco, Calif., M. H. De Young Memorial Museum (61-44-2), since 1955.\(^2\) Wood. 18 1/2 x 8 1/2 in. (47 x 21.6 cm.). Good condition except slightly abraded; frame original.

Originally probably the middle section of a small triptych, K74 has usually been attributed to an Orcagnesque artist, especially to Jacopo di Cione, with a date in the 1360's; but it has also been connected with Giotto and with Maso di Banco.\(^3\) Maso's style shows closer relation to Giotto, with more emphasis upon three-dimensional, monumental figures, while the more fragile, yet charming character of the figures usually attributed to Jacopo is seen here. At the left are St. John the Baptist, a bishop saint, and St. Lucy; at the right, St. Peter, a bishop saint, and a virgin martyr.


**References:** (1) Robiccia probably has reference to the small size of Jacopo's paintings, and thus may signify what we mean by the term 'Little Master' as applied to certain seventeenth-century Dutch artists. Suida (see note 2, below), interpreting Robiccia in a derogatory sense, probably mistook the word for Robaccia. (2) Catalogue by W. E. Suida, 1955, pp. 30 f., as Maso. (3) A. Venturi (Italian Paintings in America, vol. I, 1933, no. 57), R. van Marle (in ms. opinion), and B. Berenson (in Dedalo, vol. XI, 1931, pp. 1040 ff.; Pitteute italiane del rinascimento, 1936, p. 236), the last tentatively, attribute K74 to Jacopo di Cione; Berenson later (Italian Pictures . . . Florentine School, vol. I, 1963, p. 106) lists it without question as early Jacopo di Cione. G. Fiocco and R. Longhi (in ms. opinions), the latter tentatively, attribute it to Giotto. F. M. Perkins (in ms. opinion) classifies it as Orcagnesque; and D. C. Shorr ('The Christ Child in Devotional Images, 1954, p. 107), as Florentine School. (4) Preliminary Catalogue, 1941, p. 103, as Jacopo di Cione.

**Attributed to JACOPO DI CIONE**

**K296:** Figure 78

**The Eucharistic Homero.** Denver, Colo., Denver Art Museum (E-IT-18-XIV-925), since 1954.\(^1\) Wood. 12 1/2 x 26 in. (31.7 x 66 cm.). Very good condition.

This was probably once the middle panel of a predella: compare the similar composition in the predella of the altarpiece attributed to Nardo di Cione now in the Národní Gallery, Prague.\(^2\) The style of K296 connects it with the Cione brothers; it has been attributed to Jacopo di Cione and to Orcagna himself.\(^3\) The date may be about 1370.

**Provenance:** Contini Bonacossi, Florence. Kress acquisition, 1934 – exhibited: National Gallery of Art (262), 1941-52.\(^4\)

**References:** (1) Catalogue by W. E. Suida, 1954, pp. 10 f., as Orcagna. (2) Reproduced by R. Offner, Corpus of Florentine

**NARDO DI CIONE**

Florentine School. Active from c. 1343; died 1365/66. He was a brother of Andrea Orcagna, head of the Orcagna school. Extant frescoes in the Strozzi Chapel of Santa Maria Novella, Florence, are identified by Ghiberti as Nardo’s work and therefore serve as touchstone for further attributions.

**K478 : Figure 75**

_Madonna and Child with St. Peter and St. John the Evangelist._ Washington, D.C., National Gallery of Art (372), since 1941.1 Wood. 30 × 25 1/2 in. (76.4 × 65.6 cm.). Inscribed on base of frame: _AVE · GRATIA · PLENA · DOE_ (abbreviated passage from Luke 1 : 28). One of the best preserved paintings of the fourteenth century; moldings regilded; cleaned 1955.

K478 is remarkable for its excellent preservation, for its complete retention of its original triptych form, and for the unusual combination of three-quarter-length figure in the middle panel with full-length figures in the side panels.2 Comparison with Nardo’s documented frescoes3 has definitely established K478 in that master’s oeuvre.4 It probably dates about 1360.


**FLORENTINE SCHOOL**

**Mid-XIV Century**

**K33 : Figure 73**

_Madonna and Child with Saints._ Allentown, Pa., Allentown Art Museum, Study Collection (60.03.KBS), since 1960. Wood. Middle panel, 20 × 10 1/2 in. (50.8 × 26.7 cm.); left panel, 20 3/4 × 3 1/8 in. (52.7 × 14.3 cm.); right panel, 20 3/4 × 3 1/2 in. (52.7 × 13.4 cm.). Very poor condition, especially middle panel; frame original.

This is a variant, but not a copy, of K352 by Jacopo del Casentino and Assistant (Fig. 57). While the same scenes (including, in the left wing, _St. Catherine Disputing with the Philosophers before the Emperor_) are represented, there are changes in details and even in choice of saints; for example, a bishop and Anthony Abbot are here given the places of honor at the sides of the Virgin’s throne. Stylistic relationship to Jacopo di Cione, Daddi, Giovanni da Milano, and Nuzzi have been suggested; the painter has been called the Orcagnesque Infancy Master, and he has been tentatively identified with the anonymous Florentine who painted nos. 1141 A and B in the Berlin Museum. In support of the last suggestion the striking similarity of ornament should be noted. X-ray reveals that lozenge-shaped designs once decorated the backs of the wings, while two concentric circles, filled with designs that are now unrecognizable, were on the back of the middle panel.


**References:** (1) In ms. opinions, F. M. Perkins and W. E. Suida have placed the artist close to Jacopo di Cione; G. Fiocco sees an affinity to the late Daddi; R. van Marle and
A. Venturi see influence of Giovanni da Milano; and R. Longhi sees Marchegian traits, but believes the triptych to be by the Florentine who painted nos. 1141A and B in Berlin. B. Berenson (Italian Pictures ... Florentine School, vol. 1, 1963, p. 213) lists it as unidentified Florentine between 1350 and 1420. (2) R. Offner, Corpus of Florentine Painting, sec. III, vol. VII, 1957, p. 112 n. 12; here it is stated that the triptych will be treated in section IV. (3) See Longhi's opinion in note 1, above.

NICCOLO DI TOMMASO

Florentine School. Active c. 1343–1405. He is now credited with some paintings which were formerly attributed to Giovanni da Milano; but the strongest influence upon his style came from Nardo di Cione.

Follower of NICCOLO DI TOMMASO

K44 : Figure 74

MADONNA AND CHILD IN GLORY. Allentown, Pa., Allentown Art Museum, Study Collection (60.04.KBS), since 1960. Wood. 14\textfrac{1}{2} \times 8\textfrac{1}{8} \text{ in.} (36.2 \times 22.6 \text{ cm.}) Most of the top angel's face gone; abrasions and small losses throughout; cleaned 1955; enframing moldings original.

Remarkable for its original composition, showing the Madonna and Child against an aura borne aloft by a bevy of angels and flanked by saints, K44 has been attributed to Bernardo Daddi, but more convincingly to the ambient of Nardo di Cione, about 1370. The almond-shaped aura appears again in two paintings of the Nativity attributed to Niccolò di Tommaso, one in the Vatican Pinacoteca, the other in the Johnson Collection, Philadelphia Museum. Niccolò's penchant for projecting scroll designs into empty areas of his composition is evidenced in the Vatican and Johnson paintings by the arrangement of the inscriptions, in K44 by a scarf flying out from the Child's dress and by the tassels of the cushion on which the Virgin sits. The saints are identified, left to right, as James Major (?), Anthony Abbot, Catherine of Alexandria, and John the Evangelist (?).


References: (1) In ms. opinions G. Fiocco, R. Longhi, and A. Venturi attribute K44 to Bernardo Daddi; F. M. Perkins attributes it to the school of Nardo di Cione and Orcagna; W. E. Suida, tentatively, to Nardo di Cione. B. Berenson (in Dedalo, vol. XI, 1931, pp. 1057 ff.; see also Italian Pictures ... Florentine School, vol. I, 1963, p. 213) suggests that a masterpiece of Nardo di Cione's may have inspired this version by a painter close to Niccolò di Tommaso and less close to Jacopo di Cione. M. Eisenberg (in Art Quarterly, vol. XXXVI, 1953, p. 305 n. 13) refers to it as Cionesque. (2) These paintings are reproduced by R. Offner, Studies in Florentine Painting, 1927, figs. 8 and 9, following p. 126.

MASTER OF THE RINUCCINI CHAPEL

Florentine School. Active second half of fourteenth century. This anonymous painter's style is revealed in the lowest tier of frescoes in the Rincucini Chapel of Santa Croce, Florence. He was influenced by Orcagna and even more by Nardo di Cione.

K1171 : Figures 79–81

ST. COSMAS AND ST. DAMIAN. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.9), since 1960. Wood. 32\frac{1}{8} \times 30\frac{1}{8} \text{ in.} (82.2 \times 77.8 \text{ cm.}) Good condition except for slight abrasions.

Unusual in having its predella still attached, K1171 probably once formed a wing of a large altarpiece similar to the Rinuccini Master's St. Bernard polyptych in the Accademia, Florence. Sts. Cosmas and Damian in K1171 are strikingly similar to the figures in the wings of that altarpiece, and the predella panels in the two paintings are also closely related—especially in the plausible attempts at realism in the architecture and landscape and in the action of the figures. The date of K1171 is, however, probably a little later, about 1370, and the style is further from Orcagna. The predella panel at the left shows the miracle of the missing leg of a white man replaced by a leg taken from a dead Moor. The right panel has the scene of the martyrdom of the two saints.


the standing saints to the Rinuccini Master and the predella panels to a collaborator. R. Offner and K. Steinweg (Corpus of Florentine Painting, sec. iv, vol. iii, 1965, p. 116 n. 3) attribute K 1171 to an artist whom they call the Master of the Prato Annunciation.

GIOVANNI DEL BIONDO
Florentine School. Active from 1336; died 1399. He was early influenced by Bernardo Daddi and later by the Cione brothers, especially Nardo, whom he seems to have assisted in the Strozzi Chapel of Santa Maria Novella, Florence. He was a prolific painter, characterized by sweet, mystic expression.

K 66: Figure 83
K 67: Figure 84

Hebrew Prophets. Ponce, Puerto Rico, Museo de Arte de Ponce, Study Collection (62.0257 and 62.0258), since 1962.1 Wood. Each, 13.5 x 7 in. (35.3 x 17.8 cm.). Scrolls inscribed with simulated lettering. Good condition; cleaned 1961; enframing moldings original.

In recent years K 66 and K 67 have been attributed to Giovanni da Milano,2 but that they are by Giovanni del Biondo is indicated by the fact that in the Alinari photograph 8909 and in a reproduction made in 1924 they are still shown in their original position as side pinnacles on the polyptych of the Coronation of about 1370, regularly attributed to Giovanni del Biondo, in San Giovanni Valdarno.3 A close stylistic parallel for K 66 and K 67 is seen in Giovanni del Biondo's two panels of saints in the Vatican Pinacoteca (nos. 13 and 15).


References: (1) Catalogue by J. S. Held, 1962, no. 4, as Florentine School, last third of fourteenth century. (2) In ms. opinions K 66 and K 67 are attributed tentatively to Spinello Aretino by B. Berenson; to the Florentine School, close to Giovanni da Milano, by R. Longhi; to the school of Lorenzo Monaco by G. Fiocco, F. M. Perkins, W. E. Suida, and A. Venturi. B. Berenson (Italian Pictures . . . Florentine School, vol. I, 1963, p. 89) attributes them tentatively to Giovanni da Milano. (3) R. van Marle, Italian Schools of Painting, vol. III, 1924, fig. 291, where the whole altarpiece is labeled as by Giovanni del Biondo. This is the attribution given the altarpiece also by, among others, C. Gamba (in Rivista d'Arte, vol. V, 1907, pp. 23 f.) and B. Berenson (Italian Pictures . . . Florentine School, vol. I, 1963, p. 51) attributes it to

Florentine School, vol. 1, 1963, p. 86), who (ibid., p. 84) recognizes the Annunciation panels at Detroit as coming from the Valdarno altarpiece; but see note 2, above. A summary is published by F. Zeri in Bollettino d'Arte, vol. XXIX, 1964, pp. 127 ff. (4) This information is given in the archives of the Frick Art Reference Library. Very likely at this time, 1920, K 66 and K 67 and also the Detroit panels were separated from the altarpiece.

GIOVANNI DEL BIONDO

K 1161: Figure 91

The Annunciation. Lewisburg, Pa., Bucknell University, Study Collection (BL-K6), since 1961.1 Wood. 85 x 162 in. (21.3 x 42.5 cm.). Slightly abraded; cleaned 1961.

When in the Volpi sale, K 1161 was still attached, as predella, to an arched composition of the enthroned Madonna and Child flanked by Sts. James Major, Thomas, the Magdalen, Lucy (?), and four angels. The reproduction in the Volpi catalogue2 shows the predella disfigured by repaint, which has since been removed, revealing the balustrade in the background and the rug on the floor.3 The rug, of which an almost exact duplicate appears in a fresco of the Annunciation attributed to Neri di Bicci, about 1450, in Santa Maria Novella, Florence, is apparently an Anatolian import. K 1161 seems to belong with Giovanni del Biondo's work of about 1370.4


References: (1) Catalogue by B. Gummo, 1961, pp. 6 f., as Giovanni del Biondo. (2) See reference to Volpi catalogue under Provenance, above. K. Steinweg informs me (letter of Nov. 16, 1965) that the upper part of the Volpi altarpiece is now in an Italian private collection. (3) The repaint had been removed from K 1161 before it entered the Kress Collection; X-ray confirms the present composition as original. (4) G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), M. Meiss (Painting in Florence and Siena, 1951, p. 168 n. 4) and R. Offner (in Mitteilungen des Kunsthistorischen Instituts in Florenz, vol. VII, 1936, p. 189) attribute K 1161 to Giovanni del Biondo; B. Berenson (Italian Pictures . . . Florentine School, vol. I, 1963, p. 51) attributes it to
Giovanni di Bartolommeo Cristiani. (5) Preliminary Catalogue, 1941, p. 82, as Giovanni del Biondo.

GIOVANNI DEL BIONDO

X1150 : Figure 87

THE MYSTIC MARRIAGE OF ST. CATHERINE. Allentown, Pa., Allentown Art Museum (61.40.KG), since 1960.1 Wood. 50$^{\frac{3}{4}}\times26^{\frac{3}{4}}$ in. (127.8 X 67 cm.). Good condition except for slight damages; cleaned 1960. Cited, when it was first published, as an example of Giovanni del Biondo's expression of comfortable well-being,2 this panel, dating probably about 1380, is also one of the rare representations of the Marriage of St. Catherine in which Christ is shown as an adult. Usually He is a small child in His mother's lap, and even here His mother serves as intermediary, holding the hand of the saint. The substitution of the adult Christ for the Child seems to have been an invention of the Cione studio,3 although examples come from both Siena and Florence.4


GIOVANNI DEL BIONDO

X259 : Figure 85

MADONNA AND CHILD, St. John the Baptist and St. Catherine. Memphis, Tenn., Brooks Memorial Art Gallery (61.191), since 1958.1 Wood. 33$^{\frac{3}{4}}\times30^{\frac{1}{4}}$ in. (86.1 X 76.9 cm.). Inscribed on base of frame: SCA • JOHES • BAPTISTA • AVE DULCIS VIRGO MARIA SUCCHURBE NOBIS MATERPIA • SCA • KATERINA • VIRG • (St. John the Baptist; Hail, sweet Virgin Mary; successor, pious Mother; St. Catherine, Virgin). Good condition; frame original; cleaned 1956-57.

The artist's affinity with Nardo di Cione and Niccolò di Tommaso is obvious in this painting,2 which is characteristic of Giovanni del Biondo's maturity and dates probably about 1384. The motive of the Virgin teaching the Child to read gives the work an original touch of intimacy.


Attributed to

GIOVANNI DEL BIONDO

X63 : Figure 86

MADONNA NURSING HER CHILD. New Orleans, La., Isaac Delgado Museum of Art (61.62), since 1931.1 Wood. 32$^{\frac{3}{4}}\times22^{\frac{3}{4}}$ in. (78.8 X 57 cm.). Very bad condition; extensively restored; cleaned 1953; bottom section of frame original but restored.

Praised as one of the most inspired of Giovanni del Biondo's paintings,2 X63 reflects his style of about 1370 and is similar in composition and sentiment to the upper part of the Madonna panel to which the Annunciation, X1161 (p. 36, above), once formed the predella. The dignity and the intensity of expression of X63 have suggested that it may be a free version of a composition by Ambrogio Lorenzetti.3


References: (1) Catalogue by W. E. Suida, 1953, pp. 12 f., as Giovanni del Biondo. (2) G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions), and B. Berenson (in
Florentine School. Active late fourteenth century. The designation for this anonymous artist has been suggested by his association with the Orcagnesque *Madonna della Misericordia* in the Accademia, Florence. He appears to have been

influenced primarily by Jacopo di Cione and to have harked back to painters of the early fourteenth century.

KM-2: Figure 89

KM-3: Figure 90

**Crucifix.** New York, Metropolitan Museum of Art (27.231), since 1927. Wood. 18 × 13½ in. (45.7 × 33.7 cm). Slightly damaged.

The general form of this cross and the composition of the Crucified go back to the Giottesque, Arena Chapel Crucifix. Closer in a number of details is Pacino di Buonaguida's **Crucifix** in the Accademia Colombaria, Florence, which, like KM-2, KM-3, shows the rare combination of the living Christ (with eyes open) on one side of the cross, and dead (with eyes closed) on the other side. No exact parallel can be offered for the terminal figures on KM-2, KM-3: the four Evangelists on the side with the living Christ; the Virgin, John the Evangelist, St. Francis, and St. Anthony of Padua (7) on the other side. Critics agree in assigning the Crucifix to the fourteenth-century Florentine School, but within this framework various opinions have been offered.

The date may be about 1390.

**Provenance:** Contini Bonacossi, Rome. Kress acquisition, 1927.

**References:** (1) Catalogue by H. B. Wehle, 1940, pp. 14 f., as unknown Florentine painter, second half of fourteenth century. (2) The two faces of the cross had been split apart before the painting was acquired by the Foundation; they are still (1964) exhibited separately. (3) In ms. opinions R. Longhi places KM-2, KM-3 close to Maso and Giotto (c. 1340/50); W. E. Suida suggests Maso (c. 1330/40); A. Venturi attributes the Crucifix to a follower of Giotto; F. M. Perkins, to an anonymous Florentine painter (after 1350); and G. Fiocco, the same (but c. 1300). J. M. Lansing (in Metropolitan Museum Bulletin, vol. XXIII, 1928, pp. 91 f.) calls it Florentine, fourteenth century; R. Offner (Corpus of Florentine Painting, sec. III, vol. VI, 1936, pp. 166 f.) assigns it to the Master of the Orcagnesque Misericordia; and B. Berenson (Italian Pictures... Florentine School, vol. I, 1963, p. 216), to an unidentified Florentine.

**GIUSTO DE'MENABUOI**

Also called Giusto da Padova. Florentine School. Active from 1363; died by 1391. Along with Giovanni da Milano, he may have been trained under Taddeo Gaddi or under Stefano Fiorentino. His youthful work was done in Lombardy; but he later settled and worked at Padua, where his style was influenced by Altichiero and Avanzo.
K179: Figure 92
St. Paul and St. Augustine
K231A, b: Figures 93-94
St. Catherine of Alexandria and St. John the Baptist

K1122A, b: Figures 95-96
St. Thomas Aquinas and St. Anthony Abbot

Athens, Ga., University of Georgia, Study Collection (R-5, R-4, and R-3), since 1961. Wood. K179, 22\(\frac{1}{2}\) x 13\(\frac{1}{2}\) in. (57.8 x 34 cm.); K231A, b, each, 22\(\frac{1}{2}\) x 6\(\frac{1}{2}\) in. (56.9 x 15.9 cm.); K1122A, 22\(\frac{1}{2}\) x 6\(\frac{1}{2}\) in. (57.2 x 16.5 cm.); K1122B, 2\(\frac{3}{4}\) x 6\(\frac{1}{2}\) in. (57 x 16.5 cm.). Inscribed on the halos are only partly legible names of the saints. All panels considerably damaged and restored.

These have been recognized as parts of a dismembered polyptych of which the middle panel, the Madonna (in the Schiff Collection, formerly Fisa and then Montignoso di Massa),\(^2\) bears an inscription stating that Giusto painted the altarpiece, Suor Isotta Terzaghi commissioned it, and the date was 1363. It is thus Giusto’s earliest known documented work and belongs to his Lombard period. The panels here catalogued, augmented by two lost figures of saints, were originally placed at the sides of the Madonna, and the altarpiece was crowned by saints in half-length panels and tondi.\(^3\)


GIOVANNI DA MILANO

Lombard-Florentine School. Mentioned 1346-69. He was trained by Giottesque artists in Lombardy; but he worked in Florence and was influenced by the artists there also. The most talented Lombard artist of his time, he marks a transition to the International Style as it became fully manifest in Masolino and Lorenzo Monaco.

K199: Figure 97

St. Anthony Abbot. Williamstown, Mass., Williams College Museum of Art, Study Collection (60.12), since 1960. Wood. 28\(\frac{1}{2}\) x 13\(\frac{1}{2}\) in. (71.8 x 33 cm.). Good condition.

That the figure of the saint has been cut down from a full-length is indicated by comparison with a panel formerly in the Bordeaux Museum of a full-length St. Francis, which once must have belonged to the same polyptych as K199.\(^1\) The date is probably about 1365, the period of Giovanni’s Rinuccini frescoes in Santa Croce, Florence, and the panel of the Pietà (dated 1365) in the Galleria Antica e Moderna, Florence.


AGNOLO GADDI

Florentine School. Active from 1369; died 1396. One of the artist sons of Taddeo Gaddi, Agnolo studied under his father and also under Giovanni da Milano. He worked in Rome, Florence, and Prato, frescoes in the Prato Cathedral being definitely documented. Among the assistants who helped in the execution of his work there has been an attempt to identify Gherardo Starina. But since this identification remains theoretical, the so-called Starina paintings are here treated as representing a phase of Agnolo Gaddi and his school.
Florence. Kress acquisition, near the end of the fourteenth century.

Stylistic characteristics that have generally been explained as indicating the hand of a follower sometimes designated as 'Compagno di Agnolo,' or as Gherardo Stamina, working near the end of the fourteenth century.


The composition of this Madonna of Humility adored by angels is known in a number of versions. It shows the stylistic characteristics that have generally been explained as indicating the hand of a follower sometimes designated as 'Compagno di Agnolo,' or as Gherardo Stamina, working near the end of the fourteenth century.


References: (1) Catalogue by W. E. Suida, 1951, no. 4, and 1957, no. 2, as Agnolo Gaddi. (2) Among others, versions are in the Cathedral, Perugia; the Stedelijk Museum, Amsterdam; and the Bargello, Florence. (3) In ms. opinions k 563 is attributed to an artist close to Agnolo Gaddi by F. M. Perkins; to Compagno d'Agnolo by R. Longhi; and to Stamina by G. Fiocco, W. E. Suida, and A. Venturi; it is attributed to Agnolo Gaddi by B. Berenson (Italian Pictures . . . Florentine School, vol. 1, 1963, p. 69).

FLORENTINE: XIV CENTURY

The Coronation of the Virgin. Washington, D.C., National Gallery of Art (114), since 1941. Wood. 64 x 31 1/2 in. (162.6 x 79.4 cm.). Generally good condition except for a few losses of paint, especially in the angel's face at vertical split of panel (middle angel on the right); this face is restored; cleaned 1955.

Blond, harmonious coloring and Gothic flow of line are characteristic of this early work, probably painted around 1370, and the solemn, Giottesque faces have not yet been modified by the somewhat mannered expression sometimes attributed to Agnolo's pupil Stamina. 2


GIOVANNI DI BARTOLOMMEO CRISTIANI

Florentine School. Active 1367-98, chiefly in Florence and Pistoia. His style was formed under the influence of Orcagna and of Taddeo and Agnolo Gaddi.

Follower of

GIOVANNI DI BARTOLOMMEO CRISTIANI

Madonna and Child with Saints and Angels. Berea, Ky., Berea College, Study Collection (140.8), since 1961. Wood. 26 5/8 x 18 1/2 in. (67.6 x 47.5 cm.). Fair condition; probably cut down.

Among the paintings with which Cristiani's oeuvre has been reconstructed, the signed Madonna and Child with Six Angels in the Musco Civico, Pistoia, offers an interesting stylistic parallel to k 108. 2 Sts. Julian and Anthony Abbot in k 108, as well as the Virgin, are Cristiani types, but the execution is less delicate than is to be expected from Cristiani himself; 3 that it may be by Lorenzo di Niccolò has been plausibly suggested. 4 The date is probably near the end of the fourteenth century.


References: (1) Catalogue, 1961, p. 6, as Giovanni di Bartolommeo Cristiani. (2) The Pistoia panel is reproduced by B. Berenson, fig. 335 of op. cit. in note 3, below. (3) In

The Madonna and Child adored by two angels. Tucson, Ariz., University of Arizona (61.106), since 1951. Wood. 27 3/8 x 18 3/8 in. (70.8 x 47.6 cm.). Good condition except upper termination shortened and changed from shouldered pointed arch.

The composition of this Madonna of Humility adored by angels is known in a number of versions. 2 It shows the stylistic characteristics that have generally been explained as indicating the hand of a follower sometimes designated as 'Compagno di Agnolo,' or as Gherardo Stamina, 3 working near the end of the fourteenth century.


k 364 : Figures 98–99

k 563 : Figure 100

k 108 : Figure 102
FLORENTINE: XIV CENTURY

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MASTERS OF THE STRAUS MADONNA

Florentine School. Active late fourteenth and early fifteenth century. So called from a half-length Madonna formerly in the Percy S. Straus Collection (now in the Museum of Fine Arts, Houston), this master is identical with the one sometimes called the Master of the Innocenti (from his Coronation in the Gallery of the Innocenti, Florence) and Master of the Accademia Annunciation (from a painting in the Accademia, Florence). He was a follower of Agnolo Gaddi, with whose style he sought to combine the calligraphic elegance of Lorenzo Monaco, arriving at an effect comparable to that of the Master of the Bambino Vispo.

K1546: Figure 103

THE ADORATION OF THE MAGI. Seattle, Wash., Seattle Art Museum (It 37/M394St.1), since 1952. Wood. 13 1/2 X 10 1/2 in. (34.5 X 27 cm.). Fair condition except for small losses of paint; cleaned 1950.

A pendant, representing the Nativity, was with this in the Di Larderel Collection and is now the property of Dr. Bagarrelli, Milan. The facial types and mild expressions and the drawing and poses of hands find remarkably close parallels in the Straus Madonna and some of the other paintings attributed to this master. A sympathetic relationship to Sienese art is also obvious. The date may be about 1390.


MASTER OF THE ST. VERDIANA PANEL

Florentine School. Active c. 1390-1415. This anonymous follower of Agnolo Gaddi is now known in a number of paintings, of which K1054 (Fig. 105) has provided his pseudonym by its representation of St. Verdiana, whose veneration was localized in her native Castelfiorentino.

K261: Figure 104

MADONNA AND CHILD WITH SAINTS. Birmingham, Ala., Birmingham Museum of Art (61.96), since 1952. Wood. 38 X 21 in. (96.5 X 53.4 cm.). Good condition.

This was formerly attributed to Agnolo Gaddi, but the identity of the style with that of the work of about 1390 attributed to Agnolo's follower the St. Verdiana Master is now well defended. Among the very similar compositions which are apparently by the same master are a panel in the Museo Stibbert, Florence, of which the predella is almost identical, a panel in the Christian Museum, Esztergom, and the middle panel of a triptych in the Museo di Palazzo Venezia, Rome. In K261 the saints below the celestial Madonna of Humility are Catherine of Alexandria, Peter, James Major, Lucy, Anthony Abbot, and Paul.


MASTER OF THE ST. VERDIANA PANEL

K1054 : Figure 105

MADONNA AND CHILD WITH SAINTS. Atlanta, Ga., Atlanta Art Association Galleries (58.49), since 1958.1 Wood. 31½ x 21½ in. (80.7 x 54.3 cm.). Excellent condition; cleaned 1957.

Sts. Nicholas, Catherine of Alexandria, Anthony Abbot, Julian, and Dorothy are familiar figures, but St. Verdiana, with the two snakes, is so rarely represented as to have furnished in this picture the name by which the painter is known. The Madonna of Humility here and in other compositions by the same master appears as a celestial vision in a mandorla of cherubim and seraphim. The date of K1054 is probably about 1390.


CENNI DI FRANCESCO

Cenni di Francesco di Ser Cenni. Florentine School. Active first quarter of fifteenth century in Volterra. He was a follower and imitator of Agnolo Gaddi and shows parallels also with Giovanni del Biondo and Niccolò di Pietro Gerini.

K268 : Figure 101

MADONNA AND CHILD. Lawrence, Kans., University of Kansas, Study Collection (60.46), since 1960.1 Wood. 28½ x 21½ in. (72.4 x 55.3 cm.). Perfect condition except for having been cut off at top.

Comparison with his frescoes in Volterra dated 1410 suggests that Cenni probably painted K268 about the same time.2 As he followed - almost copied - Agnolo Gaddi in those frescoes, so K268 is inspired by Madonna panels by Agnolo. The frontal Virgin, the pose of her hands and of the Child almost duplicate a composition attributed to Agnolo.3 But in K268 Agnolo's facial expressions are greatly exaggerated and the execution is cruder. In compensation, the brocade designs of dress and hanging, again inspired by Agnolo, are pleasingly rich and colorful. K268 was probably once the middle panel of an altarpiece. It has been suggested4 that other panels in the same altarpiece may have been the half-length figures of St. James and the Magdalen attributed to Antonio Veneziano in the Vatican Pinacoteca,5 a St. Agnes in the Musée des Beaux-Arts of Nantes,6 and three predella scenes of the life of the Magdalen attributed to Giovanni da Milano in the Vatican Pinacoteca.7 Much the closest of these panels, stylistically, to K268 is the St. Agnes at Nantes.


References: (1) Catalogue by R. L. Manning (in Register of the Museum of Art, vol. ii, no. 4, 1960, p. 14), as Cenni di Francesco. (2) K268 is attributed (in ms. opinions) to Cenni by B. Berenson, G. Fiocco, R. Longhi, R. van Marle, W. E. Suida, and A. Venturi; to a close follower of Niccolò di Pietro Gerini by F. M. Perkins. (3) In the Richter Archives at the National Gallery of Art is a photograph of this painting, filed under Agnolo Gaddi, without record of its location, but with a notice that it is attributed by R. van Marle, vol. v, to Agnolo Gaddi. It is presumably the one van Marle cites among paintings by Agnolo (Italian Schools of Painting, vol. iii, 1924, p. 556 n. 1) as an early half-length Madonna in a 'private collection' (Rome ?). On p. 600 of the same volume is reproduced a Madonna by Spinello Aretino in the Gallery at Città di Castello which may indicate another source of influence upon K268 and show that the latter is an adaptation from a full-length Enthroned Madonna. (4) F. Zeri, in Bollettino d'Arte, vol. XLVIII, 1963, p. 255. (5) Nos. 16 and 19. (6) No. 195, attributed to the school of Taddeo Gaddi and incorrectly called John the Baptist. It was shown in the exhibition 'De Giotto à Bellini,' Orangerie, Paris, 1936, no. 4, as Cenni di Francesco. (7) Nos. 182, 183, and 184. (8) Preliminary Catalogue, 1941, p. 38, as Cenni di Francesco.

NICCOLÒ DI PIETRO GERINI

Florentine School. Active from 1368; died 1415. Niccolò early collaborated with Jacopo di Cione but was influenced especially by Taddeo Gaddi, Orcagna, and Nardo di Cione. He later collaborated with his son, Lorenzo di Niccolò, and with Spinello Aretino. Through his many pupils, Niccolò helped prolong the Giottesque tradition to the time of Masaccio.

K1004 : Figure 106

Wood. 31\(\frac{1}{4}\) x 18 in. (79.4 x 45.7 cm.). Flesh tones slightly abraded; panel has been cut out of frame.

This type of three-quarter-length Madonna derives from such a prototype as Nardo di Cione’s beautiful example in the National Gallery of Art (k478, Fig. 75) but probably dates some twenty or thirty years later, about 1380/90, in the late period of Niccolò di Pietro Gerini, to which the stylistically similar full-length Enthroned Madonna in the Museum of Fine Arts, Boston, belongs.


NICCOLO DI PIETRO GERINI

K17 : Figure 109

THE FOUR CROWNED MARTYRS BEFORE DIOCLETIAN. Denver, Colo., Denver Art Museum (E-IT-18-XV-927), since 1954.1 Wood. 24\(\frac{1}{2}\) x 17\(\frac{1}{2}\) in. (62.2 x 45.7 cm.). Good condition.

Usually attributed to Niccolò di Pietro Gerini, about 1390, K17 probably comes from a large altarpiece, in which it was almost certainly associated with a panel now in the Johnson Collection, Philadelphia, likely also with a panel from the Loeser Collection, Florence, and possibly with K1719 (Fig. 113). K17 represents four brothers, the masons Claudius, Nicostratus, Sempronianus, and Castor before the Emperor Diocletian, whose order to build a pagan temple they refuse to obey. The Johnson panel shows the scourging of the four brothers. The subject of the Loeser panel, a ruler and six other men kneeling in worshipful attitude round a column, has not been identified.4


Follower of NICCOLO DI PIETRO GERINI

K1119 : Figure 107

MADONNA AND CHILD. Ponce, Puerto Rico, Museo de Arte de Ponce, Study Collection (62.0256), since 1962.1 Wood. 22\(\frac{1}{2}\) x 15\(\frac{1}{2}\) in. (56.5 x 38.4 cm.). Excellent condition; panel has been cut out of frame and shortened at top.

The figures in K1119 are so closely paralleled in a Madonna and Child with Angels in the Louvre5 as to suggest that both panels are by the same follower of Niccolò di Pietro Gerini. Probable identity of authorship with a triptych of the Madonna and Child with Saints, dated 1370, in San Pietro, Perticaia, near Florence, has suggested the designation
Master of the Perticaia Triptych for the anonymous painter of k1119, with a date around 1370/80.


References: (1) Catalogue by J. S. Held, 1962, no. 3, as Master of the Perticaia Triptych. (2) The Louvre painting is reproduced by R. van Marle, Italian Schools of Painting, vol. III, 1924, p. 629, fig. 355. (3) k1119 has been attributed to Bartolommeo Cristiani by B. Berenson (Italian Pictures ... Florentine School, vol. I, 1963, p. 51); to the Master of the Perticaia Triptych by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions).

Follower of NICCOLO DI PIETRO GERINI

K1160 : Figure III

The Mourning Madonna. Claremont, Calif., Pomona College, Study Collection (61.1.2), since 1961. Wood. 19\(\frac{3}{4}\) \times 19\(\frac{3}{4}\) in. (49.9 \times 49.9 cm.). Some slight abrasions.

This would seem to have been painted in the last quarter of the fourteenth century by an artist close to Niccolò di Pietro Gerini. Niccolò's Mourning Madonna on the left terminal of a Crucifix dated 1380 in Santa Croce, Florence, explains the probable use of k1160, as well as the source of its style. Another striking parallel is offered by the Madonna in the Pietà by Niccolò in the Johnson Collection, Philadelphia.


Reference: (1) In ms. opinions, k1160 is related to Niccolò di Pietro Gerini by G. Fiocco, F. M. Perkins, and W. E. Suida; to Lorenzo di Niccolò by A. Venturi; and to Giovanni del Biondo by R. Longhi. It is listed as unidentified Florentine, between 1350 and 1420, by B. Berenson (Italian Pictures ... Florentine School, vol. I, 1963, p. 214).

LORENZO DI NICCOLO

Florentine School. Active 1392–1411. He was the son and pupil of Niccolò di Pietro Gerini and collaborated with him and with Spinello Aretino.

K333 : Figure 117

Madonna and Child with Saints and Angels. Birmingham, Ala., Birmingham Museum of Art (61.98), since 1959. Wood. 27\(\frac{3}{4}\) \times 17\(\frac{3}{4}\) in. (69 \times 44.4 cm.). Good condition except for some restoration in gold background; cleaned 1959.

Attributed also to Mariotto di Nardo, who may have been a pupil of Lorenzo di Niccolò, k333 seems closest in style to Lorenzo's work of the first years of the fifteenth century. The face of the Virgin is remarkably paralleled in the panel of St. Lucy from the Terenzano altarpiece (Settignano), which is signed and dated 1402. The influence of Lorenzo Monaco is seen in the fluttering mantle of the Child and the flowing robes of Sts. Francis and Anthony Abbot. The saints standing behind these two are the Magdalen, with her ointment box, and Dorothy, carrying flowers in the folds of her mantle.


LORENZO DI NICCOLO

K1093 : Figure 110

The Crucifixion with the Virgin and Saints. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.10), since 1960. Wood. 13 \times 9\(\frac{3}{4}\) in. (33 \times 24.1 cm.). Very good condition.

Painted probably between 1400 and 1410, at a time when the artist was collaborating with Spinello Aretino and Mariotto di Nardo, k1093 is very likely a predella panel from an altarpiece which featured the bishop saint Nicholas.

Here the bishop is shown at the foot of the cross, along with the Virgin, John the Baptist, and John the Evangelist. He is the chief figure in another panel also which may have belonged to the same predella. That panel, which is in the Vatican Pinacoteca and, though wider, is approximately the height of k1093, with corresponding decorative design in border and halos, shows St. Nicholas saving three knights from execution. More definitely from the same altarpiece as k1093 are two other panels in the Vatican Pinacoteca. They have the same measurements and decorative details as k1093 and represent the Annunciation and the Nativity. All three of the Vatican panels have been attributed both to Lorenzo di Niccolò and to Mariotto di Nardo.


Attributed to LORENZO DI NICCOLO

K1016 : Figure 108

THE MARTYRDOM OF ST. STEPHEN. Little Rock, Ark., Arkansas Arts Center1 (1.39), since 1938. Wood. 10¾ X 19¼ in. (26.4 X 50.5 cm.). Good condition.

In figure types and in the details of landscape and architecture this predella panel is similar to the St. Nicholas predella panel by Lorenzo di Niccolò in the Vatican; but the more hasty, less precise execution of K1016 makes its attribution to the same master uncertain.4 It probably dates from about 1400.


References: (1) Formerly the Fine Arts Club of Arkansas. (2) See note to K1093 (p. 44, above). (3) In ms. opinions, K1016 is attributed to Lorenzo di Niccolò by G. Fiocco, R. Longhi, R. van Marle, W. E. Suida, and A. Venturi; to an artist close to Lorenzo di Niccolò by F. M. Perkins. It is attributed tentatively to Cenni di Francesco di Ser Cenni by B. Berenson *Italian Pictures . . . Florentine School*, vol. I, 1963, p. 47).

SPINELLO ARETINO

Spinello di Luca Spinelli, called Spinello Aretino. Florentine School. Born c. 1346; died 1410/11. Although he came from Arezzo, his style was developed under Orcagna's influence in Florence. He was active there and also in Pisa and Siena.

K174 : Figure 112

FOUR APOSTLES. Allentown, Pa., Allentown Art Museum, Study Collection (60.11.KBS), since 1960. Wood. 28 X 21¾ in. (71.1 X 53.7 cm.). Losses of paint throughout; vertical split through middle.

This fragment apparently comes from a large composition of the Pentecost, originally including thirteen figures, probably full-length – the Virgin and the twelve apostles. The tongues of fire on the heads in K174, signifying the descent of the Holy Ghost upon the apostles, identify the subject. In style the painting is so close to Spinello Aretino's *Dormition of the Virgin*, dated 1385, in the Siena Pinacoteca that K174 may be assigned to about the same date.1 Since the above was written K174 has been reasonably identified as a fragment from the otherwise lost altarpiece of the *Descent of the Holy Spirit* which Vasari says Spinello painted for the high altar of the Church of Santi Apostoli, Florence.2


Studio of SPINELLO ARETINO

K236 : Figure 116

MADONNA AND CHILD WITH SAINTS AND ANGELS. Lewisburg, Pa., Bucknell University, Study Collection (BL-K2), since 1961.1 Wood. 37½ X 22½ in. (94.3 X 56.5 cm.). Abrasions and small losses of paint throughout.

This may well have been designed by Spinello, for composition and figure types follow his style closely; only the execution suggests the work of assistants.2 Recognizable among the saints are, at the left, Helena and John the Baptist and, at the right, Anthony Abbot. The date may be about 1390.


References: (1) Catalogue by B. Gummo, 1961, p. 8, as Spinello Aretino. (2) In ms. opinions G. Fiocco, R. Longhi,

ANTONIO VENEZIANO

Tuscan School, although his name would indicate Venetian derivation. Mentioned 1369-88, in Siena, Florence, and Pisa. He worked in all three cities and felt the influence of their painters. The chief touchstone for his style has been the frescoes which he painted between 1384 and 1387 in the Campo Santo, Pisa. Destroyed during World War II, these frescoes must now be studied in reproduction.

K 429 : Figure 114

ST. PAUL. San Francisco, Calif., M. H. De Young Memorial Museum (61-44-4), since 1955.1 Wood. 42½ x 17¾ in. (107·3 x 44·2 cm.). Very good condition; cleaned 1954.

Similarity with the artist's mature style in the Campo Santo frescoes, Pisa, indicates a date of about 1385 for K429. Comparison should also be made with the half lengths of St. Peter and St. Paul, formerly in the Loeser Collection, Florence, and with the St. James Major, University Gallery, Göttingen.2 Like some other paintings now believed to be by Antonio, K429 has sometimes been attributed to Spinello Aretino.3


References: (1) Catalogue by W. E. Suida, 1955, p. 34, as Antonio Veneziano. (2) These paintings are reproduced by R. Offner, Studies in Florentine Painting, 1927, figs. 8, 9, 10, following p. 82. (3) In ms. opinions K429 has been tentatively assigned to the early period of Spinello Aretino by B. Berenson; to Antonio Veneziano by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, and A. Venturi. M. Meiss has suggested (verbally) that it is probably by Lorenzo di Niccolò Gerini. (4) Preliminary Catalogue, 1941, p. 9, as Antonio Veneziano.

MARIOTTO DI NARDO

Florentine School. Active from 1394; died probably 1424. Much of his work adheres to the fourteenth-century tradition, especially in the manner of Niccolò di Pietro Gerini, with close relationship also to Spinello Aretino. His later style was somewhat influenced by Lorenzo Monaco.

K93 : Figure 118

THE CRUCIFIXION. Amherst, Mass., Amherst College, Study Collection (1961-79), since 1961.1 Wood. 27⅜ x 16⅞ in. (70·5 x 41·6 cm.). Good condition except for much abraded background; cleaned 1952.

Resemblance of the figure types to those of Mariotto's well-known triptych at Villamagna is evidence in favor of attributing k93 to him, although the style of both pictures is so close to that of Spinello Aretino as to explain some critic's attribution of k93 to Spinello.2 The date is probably about 1400.


References: (1) Catalogue, 1961, p. 6, as Mariotto di Nardo. (2) k93 has been attributed to Mariotto di Nardo by G. Fiocco, F. M. Perkins (in ms. opinions), W. E. Suida (see note 4, below), and B. Berenson (Italian Pictures • Florentine School, vol. 1, 1963, p. 129); and to Spinello Aretino by R. Longhi, R. van Marle, and A. Venturi (in ms. opinions). (3) Preliminary Catalogue, 1941, pp. 124 f., as Mariotto di Nardo. (4) Catalogue by W. E. Suida, 1952, p. 14, as Mariotto di Nardo.

LORENZO DI BICCI

Florentine School, mentioned from 1370; died 1427. He collaborated with Agnolo Gaddi and Spinello Aretino and was strongly influenced by Niccolò di Pietro Gerini.

K445 : Figure 115

THE CRUCIFIXION. Allentown, Pa., Allentown Art Museum, Study Collection (60.22. KBS), since 1960. Wood. Diameter 16½ in. (44·9 cm.). An illegible inscription extends diagonally from both sides of Christ's body. Fragment; good condition.

While closely related to Niccolò di Pietro Gerini and Orcagna's followers,1 k445 almost duplicates the Christ and some of the angels in the Crucifixion in the Museum of the Collegiata at Empoli,2 which is documented as painted by Lorenzo di Bicci in 1399. Tondi were a common feature in the crowning sections of Lorenzo's altarpieces; k445 may have been so used originally.

References: (1) In ms. opinions K445 is connected with the circle of Niccolò di Pietro Gerini by R. Longhi and F. M. Perkins; and with the Florentine School by G. Fiocco, W. E. Suida, and A. Venturi. B. Berenson (Italian Pictures . . . Florentine School, vol. I, 1963, p. 103) lists it as from the studio of Jacopo di Cione. (2) Reproduced in Rivista d'Arte, vol. xxvi, 1950, p. 203, fig. 3.

FLORENTINE: XIV CENTURY

BICCI DI LORENZO

Florentine School. Born 1373; died 1452. The son of Lorenzo di Bicci and the father of Neri di Bicci, he appears in his early work as a follower of Agnolo Gaddi. Later he was influenced by Gentile da Fabriano’s Florentine sojourn of the 1420’s, and soon after 1440 he collaborated with Domenico Veneziano.

K1228 : Figure 120

THE NATIVITY. Tempe, Ariz., Arizona State University, Study Collection (101), since 1962. Wood. 6$\frac{1}{2}$ x 19$\frac{1}{4}$ in. (17.5 x 50.2 cm.). Good condition.

The strong reminders of Gentile da Fabriano, especially the picturesque details of the shepherds and flock on the right, suggest a date of about 1420-30 for K1228. Like a number of other known panels by Bicci, it comes from an altarpiece predella. Very close to it in composition and style is Bicci’s predella panel of the same scenes – hill city with stream at left, Nativity in the middle, and shepherds at right – in the Fogg Museum, Cambridge, Massachusetts.


Follower of BICCI DI LORENZO

K1190 : Figure 119

MADONNA AND CHILD. Nashville, Tenn., George Peabody College for Teachers, Study Collection (A-61-10-3), since 1961. Wood. 27$\frac{1}{2}$ x 20$\frac{1}{2}$ in. (70.2 x 52.1 cm.). Good condition.

In the early style of Bicci di Lorenzo, K1190 has been considered one of his first productions; but it may well be by a follower. It was painted under the influence of Agnolo Gaddi or Giovanni del Biondo, probably soon after 1400. The Trinity and Annunciation, normally enclosed in separate compartments, are here shown in the gold field above the Madonna of Humility. In the predella are a Holy Martyr, the Angel at the Tomb, and Christ and Mary in the Garden.


References: (1) Peabody Acquisitions report, 1961, p. 8, as Florentine School, c. 1400. (2) In ms. opinions, K1190 is attributed to Bicci di Lorenzo by G. Fiocco, R. Longhi, W. E. Suida tentatively, and A. Venturi, and to the late fourteenth-century Florentine School by F. M. Perkins. B. Berenson (Italian Pictures . . . Florentine School, vol. 1, 1963, p. 215) lists it as unidentified Florentine, between 1350 and 1420, close to Bicci di Lorenzo.
SIMONE MARTINI

Sienese School. Born c. 1284; died 1344. He was a pupil of Memmo di Filippuccio, the father of his brother-in-law and collaborator, Lippo Memmi. With his great frescoed Maestà, of 1315, Simone abandoned the Byzantine aloofness and simplicity of Duccio, dressed his holy figures in elegant brocades and jewels, and gave them the courtly movement and poses of the International Style. He was active in many cities, from Naples to Avignon and his influence dominated Sienese painting from the death of Duccio to the fifteenth century.

K405 : Figure 121

The Angel of the Annunciation. Washington, D.C., National Gallery of Art (327), since 1941. Wood, 12¼ x 8½ in. (31 x 22 cm.). Abraded throughout, especially in flesh tones and mantle; cleaned 1955 of old restorations, which had covered worn surface.

In the 'Mostra d'Arte Antica' in Siena (1904) the beautiful little painting of the Virgin Annunciate, then in the Stroganoff Collection, and now in the Hermitage Museum, was made known and was immediately classified in the oeuvre of Simone Martini. It was not until thirty years later that its pendant was recognized in K405. Neither panel was in good condition. Before its recent cleaning the Angel was disfigured by so much repainting that the attribution to Simone, though generally accepted, was doubted by some critics. If an alternate were to be suggested, it might be that most appealing of Simone's devoted younger contemporaries, Barna da Siena. The style is, in any case, very close to that of Simone's Annunciation, of 1333, in the Uffizi, Florence.


SIMONE MARTINI and Assistants

K1350 : Figure 122

St. Thaddeus

K1351 : Figure 123

St. Simon

K1352 : Figure 124

St. James Major

K1353 : Figure 125

St. Matthew


These four panels, together with those of the other apostles - four in the Metropolitan Museum, New York; one in the Lehman Collection, New York; one from the Stoclet Collection, Brussels (sold, Sotheby's, London, June 30, 1965, no. 17); and two now unknown - must once have been associated as part of a large altarpiece. They were probably painted about 1320, the date of Simone Martini's large altarpiece from the Church of Santa Caterina, Pisa, now in the Museo Nazionale, Pisa, which offers parallels in its half-length figures of apostles. Simone may be credited with the compositions of the panels divided between Washington, New York, and Brussels; but most of the execution - except, possibly, in the case of St. Matthew - seems to have been left to assistants.


LIPO MEMMI

Sienese School. Active 1317-47. He was the son of the painter Memmo di Filippuccio and the brother-in-law, follower, and assistant of Simone Martini. He did not go with Simone to Avignon, but a painting found there signed with Memmi's name and dated 1347 may indicate his presence at this time.

St. John the Baptist. Washington, D.C., National Gallery of Art (402), since 1941.1 Wood. 37 3/4 x 18 in. (96 x 46 cm.). Inscribed on the saint's scroll: ECCE AGNUS DREI • ECCE Q[u] [il] . . . (from John 1:29). Good condition except for abrasion throughout and a few losses of paint.

Sold as by Taddeo di Bartolo in 1932,2 K511 was soon recognized as having a close connection with Simone Martini, a number of critics attributing it to that master himself.3 However, there have been dissenting opinions, and lately the tendency to attribute the work to Lippo Memmi has gained ground.4 This has come about partly through a study of the painting as associated originally with a number of other extant panels, attributed to Memmi and his circle. An extensive reconstruction of the original setting5 suggests that the panel belonged to a large polyptych, probably the one described by Vasari on the high altar of San Paolo a Ripa d'Arno: 'it included Our Lady, St. Peter, St. Paul, St. John the Baptist, and other saints; and on it Lippo inscribed his name.'6 Following closely the style and arrangement of Simone's still-extant polyptych of about 1320 which is now in the Musco Nazionale, Pisa, Memmi's altarpiece probably displayed from left to right; St. Louis of Toulouse (Pinacoteca, Siena), St. Paul (Metropolitan Museum, New York), St. John the Baptist (K511), the Madonna and Child (Staatliche Museen, Berlin-Dahlem; a strip below the Madonna, where the signature would have been, is now missing?), St. John the Evangelist (Yale University Art Gallery, New Haven, Conn.), St. Peter (Louvre, Paris), and St. Francis (Pinacoteca, Siena), all these probably by Memmi or Memmi and assistant, while above them may have been smaller panels, of which the three now known (two Holy Hermits, Lindenau Museum, Altenburg; Christ Blessing, Dousi Museum) are attributed to an assistant, the Master of the Glorification of St. Thomas.8 The date of K511 and of the whole altarpiece is probably about 1325.


LIPO MEMMI

K1343 : Figure 127

Madonna and Child with Saints. Kansas City, Mo., William Rockhill Nelson Gallery of Art (61-62), since 1952.1 Wood. 13 3/4 x 10 1/2 in. (35 x 26 cm.). The
inscription on the scroll held by the Child is now illegible. Fair condition; partially cleaned 1952.

This is recognized as one of Lippo Memmi's most tender and sensitive representations of the Madonna and Child. These characteristics, as well as the more austere conception of the half-length saints - an unidentified bishop and John the Baptist - and also the profuse, but delicate, gold tooling, point to an early date, c. 1325, when Lippo was closest to Simone Martini. Reproductions hitherto published show an exceedingly poor restoration of the Virgin's left hand and the Child's lower drapery. This has been removed and only necessary repair work done.


References: (1) Catalogue by W. E. Suida, 1952, p. 8, as Lippo Memmi. (2) In a ms. opinion B. Berenson has called the picture a masterpiece of the artist, an opinion in which Suida (see note 1, above) concurs. D. C. Shorr (The Christ Child in Devotional Images, 1954, pp. 122, 123), treating the painting as by Lippo, calls attention to the unusual motive of the Baptist pointing at the Child from the roundel above.

BARNDA SIENA

Sienese School. Active from c. 1330 to c. 1350 or later. Barna was perhaps the most significant of the continuers of the style of Simone Martini, appreciating the profundity of that master and combining it with some of the impetuosity and intimate feeling of the Lorenzetti.

Attributed to BARNDA SIENA

K459 : Figure 128

Madonna and Child. Portland, Ore., Portland Art Museum (61.33), since 1932. Wood. 28 3/16 x 16 3/4 in. (72.1 x 41.9 cm.). Flesh tones abraded; Madonna's blue mantle much darkened.

Artists in the Simone tradition as early as Lippo Memmi and as late as Bartolo di Fredi and Paolo di Giovanni Fei have been suggested in connection with K459. The most likely among those proposed would seem to be Barna, whose frescoes at San Gimignano, as well as the panel paintings attributed to him, offer stylistic parallels. The date would presumably be about 1350.


References: (1) Catalogue by W. E. Suida, 1952, p. 42, as Lippo Memmi. (2) In ms. opinions R. van Marle has attributed the painting to Donato Martini; G. Fiocco and A. Venturi, to Lippo Memmi; F. M. Perkins, to an anonymous contemporary of Lippo; R. Longhi, to Paolo di Giovanni Fei; B. Berenson, to the very early period of Bartolo di Fredi. Suida (see note 1, above) calls attention to a relationship with the Lorenzetti and Barna. C. Volpe (in Arte Antica e Moderna, 1960, p. 155) includes the painting in the oeuvre of Barna. (3) Preliminary Catalogue, 1941, p. 134, as Lippo Memmi.

GIOVANNI DI NICOLA DA PISA

Sienese School. Mentioned definitely in 1358 and 1360, he may be the Giovanni da Pisa who is recorded also in 1326 as a pupil of Lippo Memmi in Siena. In any case he was strongly influenced by Lippo Memmi and Simone Martini, whose Oriental flavor is emphasized in the nearly Mongolian features of Giovanni's Madonnas.

K4 : Figure 129

Madonna and Child with Angels. Williamstown, Mass., Williams College Museum of Art, Study Collection (60.13), since 1960. Wood. 30 1/8 x 18 3/4 in. (76.8 x 47 cm.). Excellent condition except for abrasion of Virgin's mantle; cleaned 1960.

This is the type of Madonna of Humility believed to have been invented by Simone Martini. The composition exists in many extant versions. Among those which vary from K4 principally in showing the figures turned in the opposite direction is one in the Ca d'Oro, Venice, which may be, like K4, by Giovanni di Nicola. K4 has also been attributed to Barna da Siena, who undoubtedly influenced Giovanni di Nicola. It probably dates about 1360, since it carries Giovanni's mannerism further than his other known work.


References: (1) M. Meiss, Painting in Florence and Siena, 1951, p. 133. (2) Ibid., p. 136 n. 14. (3) K4 has been attributed to Barna by R. Longhi, R. van Marle, and A. Venturi (in ms. opinions), and to Giovanni di Nicola by B. Berenson, G. Fiocco, F. M. Perkins, W. E. Suida (in ms. opinions), Meiss (op. cit., p. 136 n. 14), D. C. Shorr (The Christ Child in Devotional Images, 1954, p. 76), and E. Carli (Pittura pisana
Siene School. Active from 1319; died probably 1348. Perhaps younger than his brother, Pietro. Ambrogio showed a stronger premonition than he of the Renaissance taste for simplicity and naturalism, a taste fostered by occasional association with the immediate followers of Giotto in Florence.

Attributed to AMBROGIO LORENZETTI

**K1354 : Figure 135**


From its first publication, in 1920, until recently, \(\text{K1354}\) has been cited as one of the rare genuine examples in America of the work of Ambrogio Lorenzetti,\(^2\) with a date of about 1335/40. The poor preservation of the picture may be responsible for the present doubt regarding it. The attempted attribution to a Lorenzetti follower designated as the 'Pompana Master' is unconvincing.\(^3\) The compact, monumental composition and the affectionate gestures of Mother and Child are, in any case, typical of Ambrogio. The frame is original, contemporary with the painting.\(^4\)


**PIETRO LORENZETTI**

Siene School. Active possibly 1306-late 1340's; died probably 1348. Pietro Lorenzetti developed under the influence of Duccio and Simone Martini. While retaining the grandeur and intensity of their style, he marks a decided advance in the treatment of space and perspective, a field in which his brother, Ambrogio, pushes forward still further.

Attributed to PIETRO LORENZETTI

**K277 : Figure 130**

**MADONNA AND CHILD WITH SAINTS.** Seattle, Wash., Seattle Art Museum (It 37/L873.4), since 1952.\(^1\) Wood. Middle panel, 27½×15 in. (69.9×38.1 cm.); side panels, each, 23½×12½ in. (59.7×31.8 cm.). Abrasions and small losses of paint throughout; much restored; frame original except for pinnacles; cleaned 1952-53.

In spite of its poor preservation, the picture retains, especially in the Child, such characteristics of Pietro Lorenzetti that critics have usually attributed the work to the master himself.\(^2\) The date is probably not far from that of the Arezzo altarpiece, of 1320, with which there are fairly close parallels, while at the same time Sts. Peter and Paul, in the side panels, are still very reminiscent of Duccio. In the pinacles are the Magdalen (?), Christ, and the Archangel Michael.


Attributed to PIETRO LORENZETTI

K447 : Figure 131

ST. CLARE. Athens, Ga., University of Georgia, Study Collection (R-1), since 1961. Wood. Including molding, 24½ x 11⅝ in. (61·9 x 30 cm.). Very much worn throughout.

Both Pietro Lorenzetti and the Master of the Ovile have been credited with this panel. Its unsatisfactory state of preservation makes a definite attribution impossible, yet it still offers a strong reflection of Pietro's style, especially in the phase which inspired his follower or associate known as the Master of the Ovile Madonna ('Ugolino Lorenzetti'), about 1335.

References: 
(1) Attributed by A. Péter (in La Diana, vol. viii, 1933, p. 176), G. Fiocco, R. Longhi, W. E. Suida, and A. Venturi (in ms. opinions) to Pietro Lorenzetti; by F. M. Perkins (in ms. opinion), tentatively, to a pupil of Pietro Lorenzetti; by B. Berenson (in ms. opinion) to Pietro Lorenzetti.
(2) Preliminary Catalogue, 1941, p. 111, as Pietro Lorenzetti.

Follower of PIETRO LORENZETTI

K157 : Figure 133

MADONNA AND CHILD. Waco, Tex., Baylor University, Study Collection (350-A), since 1961. Wood. 48 ⅜ x 22 ⅜ in. (122·2 x 57 cm.). Loses of paint throughout.

This has usually been attributed to Pietro Lorenzetti. There are also strong reminiscences of the Simone Martini and Lippo Memmi tradition, especially in the delicate gold tooling and in the type of Child. K157 probably dates from the second half of the fourteenth century.

References: 
(1) Catalogue, 1961, no. 1, as follower of Pietro Lorenzetti. (2) Attributed, in ms. opinions, by B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, and A. Venturi to the school of the Lorenzetti, and by D. C. Shorr (The Christ Child in Devotional Images, 1954, pp. 52 f., 53) to a follower of the Lorenzetti. G. H. Edgell (verbally) has attributed K157 to Lippo Vanni, and W. E. Suida (in ms. opinion) has given it to 'Ugolino Lorenzetti.'

Follower of PIETRO LORENZETTI

K265 : Figure 136

MADONNA AND CHILD ENTHRONED WITH ANGELS. Allentown, Pa., Allentown Art Museum (61.37.KG), since 1960. Wood. 41 x 25 ¾ in. (104·2 x 64·3 cm.). Much abraded throughout; cleaned 1960.

The high-backed throne, of the type invented by Duccio, here seems to be based more immediately on Pietro Lorenzetti's Madonna with Saints and Angels in the Cathedral at
Cortona. The pose of the Child, reaching for the hem of His mother’s mantle, is derived from Pietro’s altarpiece in the Pieve, Arezzo. But the expressions, especially of the angels, are more lighthearted, less solemn than in Pietro; the modeling is less firm; and the color scheme is more delicate and luminous. The date may be about 1360/70.


Follower of PIETRO LORENZETTI

K1224A : Figure 137
St. Anthony Abbots
K1224B : Figure 138
St. Andrew

Bridgeport, Conn., Museum of Art, Science and Industry, Study Collection, since 1962. Wood. A, 123/4 × 63/4 in. (32.6 × 20.7 cm.); B, 123/4 × 81/2 in. (32.4 × 21 cm.). Good condition.

These two panels, from some dismembered polyptych, are clearly related to the work of Pietro Lorenzetti, to whom they have been attributed by some critics. They probably date from the second half of the fourteenth century.


Reference: (1) Attributed, in ms. opinions, to Pietro Lorenzetti by G. Fiocco and A. Venturi; to a contemporary of Pietro Lorenzetti, by W. E. Suida; and to the Sienese School, by R. Longhi and F. M. Perkins.

Follower of PIETRO LORENZETTI
(possibly Tegliacci)

K1237 : Figure 134
St. John the Baptist. Hartford, Conn., Trinity College, Study Collection, since 1961.1 Wood. 43 2/3 × 17 in. (108.6 × 43.2 cm.). Inscribed on scroll: ECCE AGNUS DEI ECCE QUI TOLLIS PECCATA MUNDI MISERÉ NOBIS (Behold the Lamb of God; Thou Who takest away the sins of the world, have mercy upon us) – partly from John 1:29. Extensively abraded.

This panel, from a dismembered altarpiece,2 has been attributed to Pietro Lorenzetti and more recently to Tegliacci.3 Its close similarity to the Baptist in an altarpiece in the Siena Pinacoteca signed by Tegliacci and Luca di Tommè makes an attribution to one or the other of these artists reasonable, and although critics have given Luca credit for the Baptist in the signed altarpiece, the more intensely expressive character of K1237 may be evidence of Tegliacci’s hand and may indicate a date preceding 1362, when the altarpiece was dated. The Evangelist (probably St. John) in the pinnacle of K1237 is shown winged, a rare iconographical feature.


References: (1) J. C. E. Taylor, in Cesare Barbieri Courier, vol. IV, no. 1, 1961, p. 18, as Pietro Lorenzetti or a follower. (2) W. E. Suida (in ms. opinion) states that other parts of the same polyptych are in the Siena Pinacoteca. He may refer to the four half-length saints, Pinacoteca nos. 62 and 64, attributed there to Pietro Lorenzetti; another pair of saints in this series is in the Rabinowitz Collection at Yale University. (3) G. Fiocco, R. Longhi, W. E. Suida, and A. Venturi (in ms. opinions) have attributed K1237 to Pietro Lorenzetti; F. M. Perkins (in ms. opinion) finds it strongly influenced by Pietro. F. Zeri (in Paragone, no. 105, 1958, p. 10) assigns it to the early oeuvre of Tegliacci.

MASTER OF THE OVILLE MADONNA
(‘UGOLINO LORENZETTI’)

Sienese School. Active c. 1320–c. 1360. The name ‘Ugolino Lorenzetti’ was coined within the last half century1 to designate an anonymous artist whose style derives from Ugolino da Siena and, especially in its later phase, from Pietro Lorenzetti. Some critics, believing two artists to be involved, connect the earlier phase with ‘Ugolino Lorenzetti’ and the later with the Master of the Oville Madonna, so called from the Madonna in the Church of San Pietro Ovile, Siena. The stronger evidence seems to favor the association of the whole oeuvre with one artist, whether he be referred to as the Master of the Oville Madonna or ‘Ugolino Lorenzetti.’ That this master may be identical with Bartolommeo Bulgarini, known from documents of 1345 to 1378, is a plausible suggestion,2 which, however, awaits proof and general acceptance.
**K106 : Figure 139**

**St. Mary Magdalen.** Figure 139

St. Mary Magdalen. Columbia, S.C., Columbia Museum of Art (54-402/3), since 1954.1 Wood. 41 x 17½ in. (104.2 x 44.2 cm.). Bottom of panel cut off; very good condition; cleaned 1953.

The attribution, whether under the designation of 'Ugolino Lorenzetti' or of the Ovile Master, has been fully accepted.2 K106 probably dates in the second half of the artist's career, about 1330. It bears much similarity, in figure type, composition, and treatment of drapery, to the Magdalen from the San Cerbone altarpiece;3 but its later date is evidenced by its greater emphasis on three-dimensional modeling. The panel has been shortened; the figure must have been full-length originally, as in the four panels of saints by the same master in the Museum at Pisa; however, differences in proportions and decorative details make its derivation from the same polyptych unlikely.4


**References:** (1) Catalogue by W. E. Suida, 1954, p. 13, and by A. Contini Bonacossi, 1962, pp. 15 f., as Master of the Ovile Madonna. (2) K106 has been attributed to the Master of the Ovile Madonna (or 'Ugolino Lorenzetti') by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, A. Venturi (in ms. opinions), and B. Berenson (Pitture italiane del rinascimento, 1936, p. 253). (3) For a discussion of the San Cerbone altarpiece see K1302 (p. 54, above). The Magdalen from that altarpiece is reproduced by M. Meiss, in Art Bulletin, vol. XIII, 1931, fig. 5, opposite p. 379. Compare also the Madonna which passed some years ago from Duracher's to the Maitland Griggs Collection, New York.

**K1302 : Figure 145**

**St. Catherine of Alexandria.** Washington, D.C., National Gallery of Art (521), since 1941.3 Wood. 29 x 16½ in. (73 x 42 cm.). Inscribed on morse: S. KATERINA. Good condition except for abrasions throughout.

The original association of K1302 with four other panels to form an altarpiece is witnessed by a description of the altarpiece, in 1706, in the chapel of the Monastery of San Cerbone, Lucca.4 Two of the other four panels, the *Madonna and Child* and *St. John the Evangelist,* are now in the Pinacoteca at Lucca, where they were formerly attributed to the Lucchese artist Deodato Orlandi and later to 'Ugolino Lorenzetti';5 and two, *St. Bartholomew* and the *Magdalen,* are now in the Capitoline Picture Gallery, Rome, where, in 1950, they were attributed to Pietro Lorenzetti or a follower.6 In spite of the document of 1706, it is only in recent years that the original association of all five panels has been recognized.7 Even though most critics have noted that all are Sienese work, there has been disagreement as to attribution, some giving all to Pietro Lorenzetti, some giving all to 'Ugolino Lorenzetti' or the Ovile Master.8 The more thorough studies made of the Lorenzetti and their circle in recent years point persuasively to the Master of the Ovile Madonna ('Ugolino Lorenzetti') as author of all five panels, which would then belong toward the middle of his career, about 1335. K1302 shows obvious similarities to Pietro Lorenzetti and is not unworthy of him in quality; but the modeling is more generalized, with more emphasis on grace than strength; the vague, musing expression contrasts with Pietro's usual dramatic intensity, and facial details, hair, fingers, and accessories are typical of the Ovile Master.


The assumption that this type of composition, known as the Madonna of Humility, was invented in Siennese art in a lost painting by Simone Martini is cited under K.4 (p. 50, above), a Madonna by Giovanni di Nicola. Dating probably about 1350, K.1364 is then one of the early derivations from Simone’s model. The profuse ornament in tooled gold is characteristic of Simone; but the lively pose of the Child and His thick body and arms are unlike the presumed prototype. They, as well as the features of the Virgin, have led to the association of K.1364 with the Master of the Ovile Madonna. Its classification as studio work seems safer because of its weak, summary drawing. Presumably it was originally part of a diptych, of which the right wing is now lost.

References: (1) Catalogue by W. E. Suida, 1951, no. 3, as Siennese Master of c. 1340; 1957, no. 1, as Master of the Ovile Madonna. (2) F. M. Perkins (in Art in America, vol. viii, 1920, pp. 283, 287) was the first to attribute K.1364 to the Master of the Ovile Madonna, whom he then called the Master of the Fogg Museum Nativity. R. van Marle (Italian Schools of Painting, vol. ii, 1924, p. 121), B. Berenson (Italian Pictures of the Renaissance, 1932, p. 295; Italian ed., 1936, p. 253), and M. Meiss (Painting in Florence and Siena, 1951, p. 134 n. 7 – here tentatively identifying the artist as Bartolommeo Bulgarini) attribute K.1364 to the Master of the Ovile Madonna or ‘Ugolino Lorenzetti,’ as does D. C. Shorr (The Christ Child in Devotional Images, 1954, p. 104).

Among the paintings of the Madonna and Child attributed to the Master of the Ovile Madonna, especially close parallels to K.1364 are offered by three published by M. Meiss in Art Bulletin, vol. xiii, 1931, as (a) from the San Cerbone altarpiece, in the Pinacoteca, Lucca (ibid., fig. 1, p. 377), (b) in Mrs. Daniel Guggenheim’s Collection, Port Washington, L.I., N.Y. (ibid., fig. 26, p. 395), and (c) in Dr. Lanz’s Collection, Amsterdam (ibid., fig. 27, p. 395).

GUIDOCCIO PALMERUCCI

Umbrian School. Mentioned 1315-49, in documents which rate him as the leading artist of his time in Gubbio. No extant paintings are signed by him or definitely documented as his work, but a group of frescoes and panel paintings are reasonably attributed to him. They show the influence of the Lorenzetti as interpreted by a pleasing, provincial painter.

KM-5 : Figure 132

Madonna and Child. Cambridge, Mass., Fogg Art Museum, Study Collection (1962-158), since 1962. Wood. 30\(\frac{1}{4}\)×25\(\frac{1}{4}\) in. (128×64.5 cm.). Very poor condition, due
largely to unsuccessful transfer to another panel at an unknown date.

The strong influence of the Lorenzetti may indicate a date in the 1330's for K1474, which was attributed to Palmerucci about forty years ago along with two similar Madonnas. In composition and large size it is especially close to a Madonna formerly in the Lanz Collection, Amsterdam. But for the types of the heads a closer parallel, perhaps, is the Madonna and Child in a tondo, one of the polyptych fragments by the artist in the Pinacoteca at Gubbio.2


GUIDOCCIO PALMERUCCI

K1474 : Figure 144

Madonna and Child between Two Angels, Adored by Donors. Lawrence, Kans., Museum of Art, University of Kansas, Study Collection (60.43), since 1960.1 Wood. 7 x 8 x 3 in. (18.3 x 22.6 cm.). Fragment; good condition except for a few losses of paint; cleaned 1949.

In the Pinacoteca at Gubbio, among the fragments of a polyptych attributed to Palmerucci is a small panel of the Annunciation which shows the Virgin seated on just such a throne, with curved sawed-off sides, as is seen in K1474.2 The latter painting seems more suave, more mature in style than the polyptych fragments and is perhaps to be dated in the 1340's.3


SIENESE SCHOOL

K1074 : Figure 143

Seven Saints. Winter Park, Fla., Morse Gallery of Art, Rollins College (38-2-8), since 1938. Wood. Each lower panel, 7 x 4½ in. (17.8 x 11.4 cm.); upper panels, left, right, each, 7 x 5 in. (17.8 x 12.7 cm.); upper panel, middle, 7½ x 5 in. (19.7 x 12.7 cm.). Fair condition.

Previously classified as Tuscan, Sienese, and Riminese,1 the panels seem to fit most satisfactorily into the Sienese School of the mid-fourteenth century. The four apostles in the rectangular panels (only St. Bartholomew, with his knife, is definitely identified) and St. Francis and the saint at the right in the triangular panels may well have been painted by a follower of Naddo Coccarelli,2 who was, in turn, a follower of Simone Martini and Lippo Memmi. As was noted years ago, the larger figure in the middle pinnacle is not by the same hand as the others; it seems to be by a follower of Ugolino Lorenzetti,3 and it probably comes from a different altarpiece. The framing of the panels is new; their original arrangement is unknown.


References: (1) In ms. opinions R. Longhi has classified K1074 as Tuscan; W. E. Suida, as Riminese; and G. Fiocco, R. van Marle, F. M. Perkins, and A. Venturi, as Sienese. (2) Compare Coccarelli's polyptych no. 115 in the Pinacoteca, Siena. (3) This was noted by R. Longhi (in ms. opinion).

SIENESE SCHOOL

c. 1370

K2142 : Figure 146

Madonna and Child, the Crucifixion, and Saints. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.0), since 1960.1 Wood. Middle panel, including molding, 13½ x 10½ in. (38.2 x 26.7 cm.); left wing, 15 x 5½ in. (38.1 x 13.4 cm.); right wing, 15 x 4½ in. (38.1 x 12.4 cm.). Inscribed, at bottom of middle panel: SCA. CATELINA SCA. AGNES (St. Catherine; St. Agnes). Fair condition except for much abrasion in Child's face; Franciscan saint kneeling under Crucifix is fifteenth-century work.

That the painter of K2142 derives appreciably from Pietro Lorenzetti is most evident in the facial type of the Madonna. Further study may identify the painter as Francesco di
Vannuccio (active 1361–88), who signed the small reliquary-like panel of the Crucifixion, dated 1370, in the Berlin Museum. Striking parallels may be traced also in Francesco’s Crucifixion in the Johnson Collection of the Philadelphia Museum, where the unusual detail of the Virgin’s folded hands in the middle panel of K2142 is repeated in the St. John. Like the few paintings which have been attributed to this master, K2142 is small, is profusely decorated with stamped patterns in the halos and borders of the gold-leaf background, and exhibits an attempt to express strong emotion in pose and facial expression. The saints in the left wing are Anthony Abbot and John the Baptist.


Reference: (1) Catalogue by F. R. Shapley, 1960, p. 28, as Sienese, c. 1370, circle of Pietro Lorenzetti.

LIPO VANNI

Sienese School. Active 1341–75. Lippo Vanni was a follower of Simone Martini, Lippo Memmi, and of the Lorenzetti. Documents show that he was often active as miniature painter, and his known work in this medium has a charming freedom of execution. Reconstruction of his oeuvre is of fairly recent date, a triptych signed and dated 1358 (Monastery of Santi Domenico e Sisto, Rome) serving as touchstone for his panel paintings.

K1355 A,B,C : Figures 147–149

Madonna and Child with Donors and St. Dominic and St. Elizabeth of Hungary. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.24A, a and c), since 1961.1 Wood. Middle panel, 49×31⁄4 in. (124.5×79.4 cm.); side panels, each, 383⁄4×201⁄2 in. (98.5×51.5 cm.). Inscribed on the Virgin’s halo: virginis intacte... (Virgin untouched...); on St. Dominic’s halo: beatus dominicus... (the Blessed Dominic...); on St. Elizabeth’s halo: sca elisabetta filia reg (St. Elizabeth, daughter of a king). Fair condition.

The similarity of this altarpiece, in composition and in figure types, to the signed and dated (1358) triptych in Santi Domenico e Sisto, Rome, supports the attribution to Lippo Vanni. This has been accorded general approval over the last fifty years.2 A more fascinating problem is that of the identification of the donors, who kneel at the feet of the Madonna. The French fleurs-de-lis on the dress of one of these, together with the presence of St. Elizabeth of Hungary in the adjacent side panel, would seem to indicate a connection with the Anjou dynasty in Hungary. Ludwig I, the Great (1326–82), and his wife, Queen Elizabeth, have been proposed.3 This King of Hungary was a prince of the French House of Anjou and was active in Italian political affairs.4 There has also been an attempt to identify the donors as King Ludwig’s mother, Queen Elizabeth of Hungary, and his brother Andreas, who married Giovanna of Naples.5 The triptych would then presumably date from the year of the Queen’s visit to Italy, 1343, in Lippo Vanni’s early period.


ANDREA VANNI

Sienese School. Born possibly 1332; died c. 1414. The first definite notice of Andrea Vanni mentions his sharing a studio with Bartolo di Fredi in 1353. He was a follower of Simone Martini and seems at times especially close to Lippo Memmi and Barna da Siena.

K233 : Figure 156

The Adoration of the Magi. New Orleans, La., Isacd Delgado Museum of Art (61.61), since 1953.1 Wood. 16×30 in. (40.5×77.5 cm.). Good condition except for a few abrasions.
That K 233, probably from the predella of a large altarpiece, is the work of Andrea Vanni has not been doubted. Parallels with the signed triptych in the Corcoran Gallery, Washington, D.C., have been noted; but while the latter is believed to date from Andrea’s Neapolitan period, the late 1370’s or early 1380’s, the more Simoniesque figure and facial types and gold tooling in K 233 point to an earlier date, perhaps in the 1360’s.


ANDREA VANNI

K 1234: Figure 154

The Mourning Madonna. Madison, Wis., University of Wisconsin, Study Collection (61.4.10), since 1961. Wood. 21 3/16 X 16 1/4 in. (54.2 X 26 cm.). Extensively restored throughout; background repainted.

Although cruder in execution than Andrea Vanni’s representative work, K 1234 — evidently once part of a large Crucifixion — finds a sufficiently close parallel in the Crucifixion triptych generally accepted as by Vanni in the Accademia, Siena. The latter is believed to date 1396; perhaps this is a decade or more later than K 1234, in which sorrow is more poignantly expressed.


References: (1) Catalogue, 1961, as Andrea Vanni. (2) G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions) have attributed K 1234 to Andrea Vanni. A good parallel is offered by Andrea Vanni’s St. Francis in the Lindenau Museum, Altenburg (reproduced in Bollettino d’Arte, vol. XLVI, 1961, p. 222, fig. 9).

ANDREA VANNI

K 1007: Figure 155

St. Clare. Claremont, Calif., Pomona College, Study Collection (61.1.3), since 1961. Wood. 56 1/8 X 19 1/2 in. (143.2 X 48.9 cm.). Drapery and vase much damaged and restored; gold background completely false.

If by Andrea Vanni himself, as opinion has urged, K 1007 must date late in his career, toward 1400, when his figures had become comparatively rigid and stereotyped. The motive of the composition may be the saint’s blessing of the loaves.


References: (1) G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and R. van Marle (Le Scuole della Pittura italiana, vol. II, 1934, p. 482 n. 2 — at this time for sale in Florence and referred to as a Holy Nun) give the painting to Andrea Vanni, as does B. Berenson (in ms. opinion) tentatively. (2) Preliminary Catalogue, 1941, p. 208, as Andrea Vanni.

NICCOLO’ DI SER SOZZO TEGLIACCI

Sienese School. First mentioned 1348; died 1363. Two signed works have served as touchstones for a considerable representation of this master as both miniaturist and panel painter. He was strongly influenced by Simone Martini and Pietro Lorenzetti, emulating the former especially in his abundant use of gold ornament and light color harmonies, which distinguish his work from that of his more somber collaborator, Luca di Tommè.

K 1085: Figure 150


The painting has been cut down from a full-length Enthroned Madonna such as that shown on the middle panel of the polyptych in the Accademia, Siena, which Tegliacci
and Luca di Tommè signed as collaborators and dated 1362. Luca is now believed to have had no share in the middle panel, with which K1085 shows such striking resemblance as to establish its place in Tegliacci's work of about 1360.1 While the delicate patterns of gold brocade recall Simone Martini, the facial types clearly derive from Pietro Lorenzetti. K1085 has been cited for an iconographical detail, the pomegranate, rare at this early date in a Madonna and Child; especially rare is the inclusion of the twig with the fruit.2


LUCA DI TOMMÈ

Sienese School. Active 1356–89. There are signed and dated pictures from only 1362 to 1370. His earlier, more awkward style seems to have depended on Pietro Lorenzetti and his later, more graceful style, partly on Simone Martini. He collaborated in at least one altarpiece (dated 1362) with Niccolò di Ser Sozzo Tegliacci,1 but his coloring is heavier and his mood more solemn than that of the earlier master.

K34: Figure 157

The Crucifixion. San Francisco, Calif., M. H. de Young Memorial Museum (61.44.3), since 1955.2 Wood. 16¾ x 23¾ in. (42 x 59.7 cm.). Inscribed on a shield at right: $[19] (the Senate and People of Rome). Excellent condition except for slight damage in gold background: cleaned 1954.

Originally the middle panel, most likely, of an altarpiece predella, K34 is characteristic in every detail of Luca di Tommè.3 Its approximate date is determined by its very close relationship stylistically and in figure types to one of the artist's most important paintings, the Crucifixion in the Museo Civico, Pisa, signed, and dated 1366. A panel with the Adoration of the Magi in the Robert von Hirsch Collection, Basel, has been recognized as coming from the same predella as K34.4


LUCA DI TOMMÈ

K1741: Figure 151

CHRIST BLESSING. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.5), since 1960.1 Wood. 22¾ x 13½ in. (58 x 33.7 cm.). Inscribed on open book: EGO SVM VIA · VERITAS · ET VITA · QVI · CREDIT · IN ME · (conflation of parts of John 14: 6 and 11: 25). Good condition except for a few abrasions; cleaned 1949.

A blending of the characteristics of Pietro Lorenzetti with those of Simone Martini and also the smoky chiaroscuro in the face of Christ relate K1741 to Luca di Tommè's polyptych of St. Anne (in the Pinacoteca, Siena), which is signed and dated 1367. Such a panel as K1741 must originally have occupied the crowning pinnacle of that altarpiece in place of the St. Andrew, which Cavalcaselle (inadvertently calling the saint Bartholomew) long ago noted as a substitution by another artist for a figure of Christ Blessing. K1741 would have been more appropriate in size than the much smaller panel of St. Andrew. But the careful measurements kindly transmitted by Professor E. Carli indicate that unless the framework has been altered the middle pinnacle is slightly too small to have accommodated K1741.3


**LUCA DI TOMMÈ**

**km-4 : Figure 152**

MADONNA AND CHILD. Ponce, Puerto Rico, Museo de Arte de Ponce, Study Collection (64.6270), since 1964. Wood. 58$\frac{1}{2} \times 24$ in. (148.6 x 62.2 cm.). Inscribed on the Child’s scroll: EGO = SVM = LVX = MVNDI (from John 8:12). Extensively abraded, especially Virgin’s mantle; decoration of frame not original; cleaned 1963.

The attribution of km-4 to Luca di Tommè is never doubted. The painting falls perfectly into the style of his later work, when the influence of the more forceful Pietro Lorenzetti was modified by the suave grace of Simone Martini. km-4 was probably painted about 1370, the date inscribed on the Rieti altarpiece. It is very close in shape and composition to the middle panel of the Rieti polyptych2 and must originally have had a similar setting.


**LUCA DI TOMMÈ**

**km-69 : Figure 153**

MADONNA AND CHILD WITH ST. NICHOLAS AND ST. PAUL. Los Angeles, Calif., Los Angeles County Museum of Art (A.2531.31-1), since 1931.1 Wood. 54$\frac{1}{2}$ x 45$\frac{1}{2}$ in. (132.7 X 114.6 cm.). Inscribed on the scroll held by the Christ Child: EGO = SVM = LVX = MVNDI (from John 8:12); and beneath the saints, their names: S. NICOLAVS and S. PAULVS[5]. Fair condition.

The place of honor given St. Paul suggests that km-69 may be the painting referred to in a Siene document as an altarpiece in honor of St. Paul and the Sienese victory over the mercenary company of the Cappellucci, a painting which was executed by Luca di Tommè in 1373 by order of the general council of Siena.2 This late date would be suitable for km-69, since the modeling of the figures seems somewhat less firm than we find it in Luca’s paintings of the 1360’s, more nearly comparable to the style of the altarpiece in the Pinacoteca at Rieti, which is signed by Luca and dated 1370. Further, the composition of the *Madonna and Child* in the Rieti example is repeated in km-69 with only slight variations.


**References:** (1) Catalogue by P. Wescher, 1954, no. 4, p. II, as Luca di Tommè. See also *California Arts and Architecture*, June 1951, p. 8; *Antiquarian*, June 1951, p. 39; and *International Studio*, July 1931, p. 49. (2) The possible connection of km-69 with the document of 1373 is suggested by Wescher (see catalogue cited in note 1, above). F. M. Perkins (in *Art in America*, vol. VIII, 1920, p. 292 fl. 12; and in Thieme-Becker, *Allgemeines Lexikon*, vol. XXIII, p. 427) lists km-69 as by Luca di Tommè. R. Longhi (in ms. opinion), attributing the painting to Luca, suggests a date of about 1375. G. Fiocco, W. E. Suida, and A. Venturi (in ms. opinions) also attribute km-69 to Luca di Tommè.

**Studio of LUCA DI TOMMÈ**

**km-373 : Figure 158**

THE CONVERSION OF ST. PAUL. Seattle, Wash., Seattle Art Museum (lt 37/S465.1), since 1952.1 Wood. 12$\frac{1}{2}$ x 15$\frac{1}{2}$ in. (31.4 x 38.7 cm.). Inscribed diagonally across center, from Christ to St. Paul: SAVGE • SAVLE • CVR • ME • PESQERIS • (sic) • (from Acts 9:4); on the shields: SPQR (the Senate and People of Rome). Generally good condition except for a few abrations.
That K373 has been connected with such various artists as Spinello Aretino, Luca di Tommè, and Lippo Vanni, gives some indication of the interchange of influences among the early Tuscan schools. Apparently from the same predella as K373 are two panels in the Siena Pinacoteca which for more than a century have usually been attributed to Spinello Aretino or his school but more recently to an associate of Luca di Tommè. They represent St. Paul Preaching and St. Paul Led to His Martyrdom. A fourth panel, representing the Beheading of St. Paul, is in the Christian Museum of Esztergom, Hungary (no. 55.156). Its subject marks it as the last in the series, while K373 would have been the first. The date may be about 1380/90.


References: (1) Catalogue by W. E. Suida, 1952, p. 12, and 1954, p. 26, as close follower of Spinello Aretino. (2) In ms. opinions, R. Longhi and A. Venturi incline toward Lorenzo di Bicci as painter of K373; G. Fiocco, toward Giovanni dal Ponte; R. van Marle and F. M. Perkins class it close to Spinello Aretino; B. Berenson suggests Lippo Vanni; M. Meiss (Painting in Florence and Siena, 1951, p. 34 n. 84; also in Art Bulletin, vol. XLV, 1963, p. 47 n. 7) suggests an associate of Luca di Tommè; see also note 3, below. (3) C. Brandi (La Regia Pinacoteca di Siena, 1933, pp. 365 f., nos. 117 f.) attributes the two paintings in Siena tentatively to Spinello Aretino; but E. Carli (in his 1961 guide to the Siena Pinacoteca) assigns them to an associate of Luca di Tommè. Better reproductions of the two Siena panels appear in G. Kastal, Iconography of the Saints in Tuscan Painting, 1952, figs. 88 f. (4) M. Boskovits, who has kindly sent a photograph of the Esztergom panel, writes that he accepts the attribution of the series to an associate of Luca di Tommè and that he plans to devote an article to the panels soon, along with others attributable to the same associate of Luca di Tommè. (5) Preliminary Catalogue, 1941, pp. 208 f., as Lippo Vanni.

PAOLO DI GIOVANNI FEI

Sienese School. Mentioned from 1369; died 1411. Fei was so strongly influenced by Bartolo di Fredi that it is sometimes difficult to distinguish between the paintings of the two artists. The influence of Simone Martini is important in Fei’s most attractive paintings.

K38 : Figure 162

CHRIST ON THE ROAD TO CALVARY. Memphis, Tenn., Brooks Memorial Art Gallery (61.188), since 1960. Canvas on wood.1 10½ × 8½ in. (26.7 × 21.3 cm.). Good condition except for extensive abrasion; cleaned 1957.

So reminiscent of Simone Martini’s Louvre painting of the same subject that it was at one time attributed to that master, K38 has more recently been recognized as characteristic of Fei. It probably dates from about the same time (c. 1383) as K1547, The Assumption of the Virgin (Fig. 160), which it resembles in figure types, fineness of execution, and lobular termination.


References: (1) A. Venturi (La Galleria Sterbini in Roma, 1906, pp. 26 ff., no. 4, as Simone Martini) says that, according to an inscription on the back, the painting was transferred from wood to canvas in 1714 by Domenico Michelini. (2) R. van Marle (Le Scuole della pittura italiana, vol. ii, 1934, p. 257 n. 1), disagreeing with Venturi’s 1906 attribution to Simone
Martini, suggests the Bolognese School. But later (in ms. opinions) van Marle and Venturi, as well as B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, and W. E. Suida, attribute the painting to Fei. (3) See note 1, above. (4) Preliminary Catalogue, 1941, p. 63, as Fei.

PAOLO DI GIOVANNI FEI

K2045 : Figure 159

The Presentation of the Virgin. Washington, D.C., National Gallery of Art (1361), since 1956.1 Transferred from wood to masonite. 57¼ (center) × 55¼ in. (147.1× 140.4 cm.). Fair condition except for abrasion throughout and some losses of paint.

Formerly considered to be a late work by Bartolo di Fredi, K2045 is now convincingly classified among the paintings by Fei,2 dating, perhaps, about 1400. Several documents from the end of the fourteenth century and later in the Siena archives have recently been cited as indicating the probability that in 1398 Fei was engaged in painting K2045 as the middle panel of an altarpiece for the Chapel of St. Peter in the Cathedral of Siena, an altarpiece in which K2045 was flanked by figures of Sts. Peter and Paul, while figures of lesser importance also were included, possibly in predella and frame.3 In composition, as well as in figure types, K2045 is very close to Fei’s masterpiece, The Birth of the Virgin, in the Pinacoteca, Siena. The pairs of large-size figures at right and left in both paintings could easily be confused with figures by Bartolo di Fredi. But the bevy of young girls at upper right in K2045 are of the same appealing type as Fei’s Madonna of Humility in the Cathedral, Siena. The group of kneeling figure and two small children, perhaps the donor and family, are modeled on Taddeo Gaddi’s fresco of the Presentation in the Baroncelli Chapel in Santa Croce, Florence, or on his drawing in the Louvre, Paris.4 Anna and Joachim, in the left foreground of K2045, also follow Gaddi; but in K2045 the Virgin is already in the sanctuary with the High Priest and his attendant, although she still looks back at her parents, as she does from a lower step in Gaddi’s work. The architecture of the temple may be based on Ambrogio Lorenzetti’s Presentation of Christ in the Temple, in the Uffizi, Florence.


References: (1) Paintings and Sculpture from the Kress Collection, 1956, pp. 28 f. (catalogue by W. E. Suida and F. R. Shapley), as Bartolo di Fredi. (2) B. Berenson (in ms. opinion) has attributed the painting to Bartolo di Fredi. M. Meiss (Painting in Florence and Siena, 1951, p. 28 n. 58), E. Carli (in ms. opinion), and M. Mallory (in Art Bulletin, vol. XLVI, 1964, pp. 529 ff., mistakenly stating that it was at this time labeled Bartolo di Fredi in the National Gallery), give it to Fei. (3) Mallory, loc. cit. in note 2, above. (4) See Meiss, loc. cit. in note 2, above, and his fig. 32.

PAOLO DI GIOVANNI FEI

K187 : Figure 161

Madonna and Child with Two Angels, St. Francis and St. Louis of Toulouse. Atlanta, Ga., Atlanta Art Association Galleries (58.42), since 1958.1 Wood. 70½× 50½ in. (178.2×128.6 cm.). Inscribed on the Child’s scroll: EGO SVM LVX MV[n]d[il] (from John 8:12); and on the base of the throne: MCCCCXXXIII. Some losses of paint in Madonna’s face, in some of robes, and in floor; cleaned 1957.

The inscribed date is old; but the style of the painting points to about 1400;2 stylistic parallels are offered by some of the figures in the Presentation of the Virgin (K2045; Fig. 159).


References: (1) Catalogue by W. E. Suida, 1958, p. 12, as Fei. (2) According to the restorer M. Modestini. There are also illegible remnants of an older inscription here and on the left edge of the pedestal on which the saints kneel. (3) E. Cecchi (in Vita Artistica, vol. II, 1927, pp. 70 f.) attributes K187 to Fei’s late period, while R. Longhi (in ms. opinion) fits it into his oeuvre of about 1380. R. van Marle (Le Scuole della pittura italiana, vol. II, 1934, p. 587 n. 1) includes K187 in a list of Fei’s paintings and describes the composition as surmounted by the Trinity. Whether van Marle was in error as to this last detail we do not know. B. Berenson, G. Fiocco, F. M. Perkins, and A. Venturi (in ms. opinions) also give K187 to Fei. (4) Preliminary Catalogue, 1941, pp. 63 f., as Fei.

TADDEO DI BARTOLO

Sienese School. Born c. 1362; died 1422. His style was formed under the immediate influence of Bartolo di Fredi. His own influence was, in turn, strongly felt for decades, not only in Siena, but also in other regions where he worked.


TADDEO DI BARTOLO

K1179 : Figure 164

Madonna and Child. Tulsa, Okla., Philbrook Art Center (1364), since 1953.1 Wood. 39\(\frac{1}{2}\) × 26\(\frac{1}{2}\) in. (100·3 × 66·8 cm.). Good condition except for abrasion of angels in background; strips have been cut from top and bottom of panel; cleaned 1953.

The pose of the Child finds a close prototype in Taddeo’s altarpiece of 1403 in the Perugia Pinacoteca and in his altarpiece of 1400 in the Compagnia di Santa Caterina della Notte, Siena; but the figure types and the style of modeling point to a later date, about 1410, and to the possibility that K1179 may have been associated originally in the same altarpiece as K551–K554 (Figs. 165–168). The total effect would have been similar to that of the triptych recently attributed to Priamo della Quercia in the Blumenthal Collection at the Metropolitan Museum, New York,2 where the middle panel duplicates K1179 in pose of Mother and Child and gives an idea of the original lower termination of K1179.


TADDEO DI BARTOLO

K551 : Figure 165
St. James Major

K552 : Figure 166
St. John the Baptist

Memphis, Tenn., Brooks Memorial Art Gallery (61.195 and 61.196, respectively), since 1958.1 Wood. K551, 56\(\frac{1}{2}\) × 17\(\frac{1}{2}\) in. (149·6 × 44·5 cm.); K552, 56\(\frac{1}{2}\) × 17\(\frac{1}{2}\) in. (148·6 × 44·6 cm.). Figure 165


Taddeo di Bartolo's oeuvre has been noted in several other extant paintings by the artist, among them one in the Pinacoteca, Perugia, which is signed, and dated 1403, K310, like the example in Perugia, may have been originally a full-length Madonna, the middle panel of a polyptych. Its high rank in Taddeo di Bartolo's oeuvre has been noted repeatedly.2


43.8 cm.). Flesh tones in good condition; mantles very much abraded; some losses of paint; cleaned 1957.

For the commentary, etc., see K553 and K554, below.

TADDEO DI BARTOLO

K553 : Figure 167
ST. CATHERINE OF ALEXANDRIA

K554 : Figure 168
A BISHOP SAINT BLESSING

These four panels come from a dismembered altarpiece, obviously of large size. The middle panel was probably a Madonna and Child, possibly K1179 (Fig. 164), which is very similar to the four saints in figure style and in halo decoration. The bishop saint (probably Geminianus)3 and John the Baptist would have been at the left; and Sts. James Major and Catherine, at the right. The style points to Taddeo’s late period, about 1410.4 Parts of the original frame remain attached to the panels.

Provenance: Dan Fellows Platt, Englewood, NJ. (as early as 1908; sold by estate trustee to the following). Kress acquisition, 1939.


TADDEO DI BARTOLO

K104 : Figure 169
ST. GEMINIANUS. Notre Dame, Ind., University of Notre Dame, Study Collection (61.64 and 61.63, respectively), since 1933.2 Wood. K553, 59 ½ x 17 ½ in. (150.2 x 44.5 cm.); K554, 38 ½ x 17 ½ in. (149.6 x 43.5 cm.). Fair condition except for abrasion throughout and some losses of paint.

These four panels come from a dismembered altarpiece, obviously of large size. The middle panel was probably a Madonna and Child, possibly K1179 (Fig. 164), which is very similar to the four saints in figure style and in halo decoration. The bishop saint (probably Geminianus)3 and John the Baptist would have been at the left; and Sts. James Major and Catherine, at the right. The style points to Taddeo’s late period, about 1410.2 Parts of the original frame remain attached to the panels.


Follower of TADDEO DI BARTOLO

K1075 : Figure 170
ST. DONATUS. San Antonio, Tex., Witte Memorial Museum (38.17.69), since 1937. Wood. 23 ½ x 11 ½ in. (60.3 x 29.9 cm.). Inscribed on bishop’s dalmatic: scs. DONATVS. Good condition.

Although some critics have dated K1075 as early as the middle of the fourteenth century, its dependence on the decorative style of such an artist as Taddeo di Bartolo would seem to place it near 1400.1 A possible relationship to the following of Jacopo del Casentino, in the Florentine School, may be noted also: compare the St. Prospeta (Ki138, Fig. 58) by a follower of Jacopo, and the Turkish floral design (as in K1075) on the robe of the Madonna by Jacopo himself in Santo Stefano, Pozzolatico.2 Finally, reminiscences of the style of the fourteenth-century Paduan Guariento are to be noted.


References: (1) In ms. opinions R. van Marle and W. E. Suida date K1075 about the middle of the fourteenth century, in the Sienese School; F. M. Perkins, about the middle or second half of the century; R. Longhi, about
Siene School. Active c. 1406-c. 1445. Although probably born in Pisa, he may have been a pupil of Taddeo di Bartolo. He is known to have worked in the Siena Cathedral, where the remains of frescoes of the life of the Madonna are attributed to him.

ATTRIBUTED TO

GUALTIERI DI GIOVANNI

MADONNA AND CHILD. Notre Dame, Ind., University of Notre Dame, Study Collection (61.47.3), since 1961. Wood. 34 3/8 x 22 in. (87.3 x 55.9 cm.). Good condition.

Among the paintings with which Berenson has attempted to reconstruct an oeuvre for this artist, K114 is cited as outstanding, with stylistic analogies to such artists as Jacopo Bellini and Jacobello del Fiore. The attribution can be only tentative as long as no certain painting is known by which to distinguish Gualtieri's style from that of others in the group with whom he worked. Whether or not he be Gualtieri, the artist who painted a preserved passage of a mother and child in the frescoes of about 1410 in the Chapel of the Virgin, Siena Cathedral, is convincingly credited with K114, so close are the similarities between the two paintings. The more stylized arrangement of the drapery folds may indicate a later date, about 1420/30 for K114.


Siene School. Died 1428. He is mentioned first in 1389, when he was collaborating with his father, Bartolo di Fredi.
His later work shows the influence of Taddeo di Bartolo so strongly that it is in some cases as difficult to distinguish his paintings from Taddeo's as it is in others to distinguish between Andrea's and his father's.

Andrew di Bartolo, by M. Mojzer, in *Pantheon*, vol. xxii, 1964, pp. 1 f., fig. 4.

**ANDREA DI BARTOLO**

*K86 : Figure 175*

**Joachim and the Beggars**

*K85 : Figure 176*

**The Nativity of the Virgin**

*K84 : Figure 177*

**The Presentation of the Virgin**

Washington, D.C., National Gallery of Art (154, 153, and 152), since 1941. Wood. Each, 173 x 123 in. (44 x 32 cm.). Small losses of paint throughout; gold background new.

A date fairly early in the artist's career, about 1400, is probably correct for these paintings, since they are very close in style to the work of Andrea's father. The panels probably come from some large complex, such as altarpiece wings like those from Bartolo di Fredi's Montalcino polyptych, or 1388; a reliquary cabinet also has been proposed as source. The compositions suggest comparison in a number of details with both earlier and contemporary work. The *Nativity of the Virgin* is thought to be derived from the Lorenzetti's lost fresco on the façade of the Ospedale, Siena, which was followed also in Bartolo di Fredi's horizontally composed fresco in Sant'Agostino, San Gimignano. The *Presentation of the Virgin* harks back to Taddeo Gaddi's well-known drawing and Santa Croce fresco and to Fei's more nearly contemporary version, as shown in K2045 (Fig. 159). A fourth panel in the series K84–86 is in the Christian Museum at Esztergom, Hungary. Its subject is *Joachim Leaving the City*. This last panel also has had its gold background renewed.


**References:** (1) Preliminary Catalogue, 1941, p. 3, as Andrea di Bartolo. (2) B. Berenson, R. Longhi (in ms. opinions), and C. Brandi (Quattrocentisti senesi, 1949, p. 243, suggesting possible collaboration of a follower of Fei) attribute K84–86 to Andrea di Bartolo; G. Fiocco, R. van Marle, F. M. Perkins tentatively, O. Sirèn, and A. Venturi (in ms. opinions) give them to Bartolo di Fredi. (3) Brandi, op. cit. in note 2, above. (4) Ibid. (5) This painting (no. 55.148 in the Esztergom Museum), listed by R. van Marle (Italian Schools of Painting, vol. II, 1924, p. 581 n. 1), is published and reproduced as companion to K84–86, and like them given to Andrea di Bartolo.

The shape of the composition is good evidence that K1014 originally formed the central pinnacle of an altarpiece where the Crucifixion was a frequent subject. Here not only is the Crucifixion shown; it is also symbolized by the scene in the apex, a pelican giving her life blood to feed her young. Although the name of Lippo Vanni has been connected with K1014, the closest parallels seem to be offered by Andrea di Bartolo, whose Crucifixion in the pinnacle of no. 1095 in the Berlin Museum follows the same composition. Other parallels are the pinnacle of no. 58 in the Lindenau Museum in Altenburg and the Crucifixion on the back of K23 (Fig. 174). The date of K1014 is probably early, about 1400.


**References:** (1) Acquisitions, 1961, The Arts, George Peabody College for Teachers, pp. 6 ff., as Siene, fourteenth century. (2) In ms. opinions G. Fiocco, W. E. Suida, and A. Venturi have attributed K1014 to Lippo Vanni; F. M. Perkins, to an anonymous Sienese; R. van Marle, to a follower of Bernardo Daddi; B. Berenson, with reservations, to Luca di Tommè; and G. Coor, to Andrea di Bartolo.

**ANDREA DI BARTOLO**

*K23 : Figures 173–174*

**Madonna and Child; the Crucifixion.** Washington, D.C., National Gallery of Art (131), since 1941. Wood. 11½ x 7 in. (29 x 18 cm.). Excellent condition.

The Crucifixion, now on the reverse, is painted on a separate panel, which has been shortened at top and bottom. It may be a little later than the Madonna, although the decorative ornament of halos and borders is similar. Attributes of
the Madonna have varied from Simone Martini and Lippo Memmi to Andrea di Bartolo,² the last being the most likely,³ with a date of about 1415. The composition of the Mother and Child, which follows the Madonna of Humility formula, is repeated in a number of known versions, all probably based on a lost painting by Simone Martini.⁴ The closest to Simone's presumed prototype is no. 1072 in the Berlin Museum, which may be by Lippo Memmi.


References: (1) Preliminary Catalogue, 1941, pp. 134 f., as Lippo Memmi (?). (2) In ms. opinions A. Venturi has attributed the painting to Simone Martini; R. van Marle, tentatively to Donato Martini; R. Longhi, to Lippo Memmi, and B. Berenson, G. Fiocco, F. M. Perkins, and W. E. Suida, to Andrea di Bartolo. M. Meiss (in Art Bulletin, vol. xviii, 1936, p. 437 n. 8; and Painting in Florence and Siena, 1951, p. 134) follows the attribution to Andrea di Bartolo. G. M. Richter (in Burlington Magazine, vol. LXXVIII, 1946, p. 177) suggests early Andrea Vanni, working in Memmi's studio. (3) An interesting comparison is offered by Andrea di Bartolo's Coronation of the Virgin in the Brera, where the facial type is closely similar and the principal figures are borne up by just such a cherub as appears here beneath the half-length figure of Christ in the apex. For the two angels flanking the Madonna, compare the version of K23 signed by Andrea di Bartolo which is now lost but is reproduced by Berenson in International Studio, Nov. 1930, p. 30, fig. 5. (4) For a discussion of the derivation see M. Meiss, Painting in Florence and Siena, 1951, pp. 132 ff.

Studio of ANDREA DI BARTOLO

K1176: Figure 180
St. Bartholomew and St. Paul

K1177: Figure 181
St. John the Evangelist and St. Peter


Perhaps originally full length and serving as flanking figures at the right of a lost middle panel (Madonna and Child?), these figures, although weaker in modeling and at least a decade later, recall the saints by Andrea di Bartolo on an altarpiece dated 1413 in the Church of the Osservanza, Siena. K1176 and K1177 have been attributed to Andrea di Bartolo and also to Taddeo di Bartolo.¹ Martino di Bartolommeo, a contemporary who was influenced by these two artists, might also be considered in connection with the two panels.


Reference: (1) In ms. opinions, B. Berenson, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi have attributed the paintings to Andrea di Bartolo, and G. Fiocco has attributed them to Taddeo di Bartolo.
RIMINESE, BOLOGNESE, PISAN, LUCCHESI, UMBRIAN,
VENETIAN, LOMBARD, FERRARESE, AND
PADUAN SCHOOLS
XIV AND XV CENTURIES

MASTER OF THE LIFE OF ST. JOHN
THE BAPTIST

School of Rimini. Active second quarter of fourteenth century. The designation for this anonymous painter derives from his series of paintings of the life of the Baptist discussed below. Formerly conflated with Baronzio, he, like Baronzio, was strongly influenced by Cavallini and Giotto, but was less delicate, more rugged in style than Baronzio, using stronger contrasts of light and shade in modeling his forms.

KI312 : Figure 182

MADONNA AND CHILD. Washington, D.C., National Gallery of Art (711), since 1945. Wood. 39\(\frac{3}{8}\) \times 18\(\frac{3}{8}\) in. (100.6 \times 48 cm.). Inscribed on the Virgin’s halo: AVEMARIA GRAT[ia] PLENA D[ominus] (from Luke 1: 28). Fair condition, but obscured by old varnish. For the commentary, etc., see KI435, below.


References: (1) Paintings and Sculpture from the Kress Collection, 1951, p. 36 (catalogue by W. E. Stieltjes), as Master of the Life of St. John the Baptist. (2) Reproduced by O. Sirén (in Burlington Magazine, vol. XXIX, 1916, pp. 320 ff.).

MASTER OF THE LIFE OF ST. JOHN
THE BAPTIST

KI435 : Figure 183

SCENES FROM THE LIFE OF ST. JOHN THE BAPTIST. Washington, D.C., National Gallery of Art (1147), since 1951. Wood. 19\(\frac{1}{2}\) \times 16 in. (48.9 \times 40.6 cm.). Fair condition except for abrasions throughout and small losses of paint; cleaned 1950.

Representing the birth, naming, and circumcision of John the Baptist, KI435 was probably the second in the series of panels which presumably at one time were arranged in two vertical rows flanking the large panel of the Madonna and Child, KI312 (Fig. 182). The first scene would have been the Angel Appearing to Zacharias (English Private Collection in 1916). Other panels which have been referred to the series are: The Young St. John Led by an Angel into the Wilderness (Vatican Gallery, Rome), St. John Preaching (former Loeser Collection, Florence), St. John Meets Two Pharisees (KI460, Fig. 185 – apparently to be connected with Matthew 3: 7–12), the Baptism of Christ (KI264, Fig. 184), St. John in Prison (English private collection in 1916), Herod’s Feast and the Beheading of John the Baptist (Philip Lehman Collection, New York), St. John in Limbo (former Sterbini Collection, Rome). The figure types, the rich colors, and the stamped designs on halos, borders, and backgrounds of all the panels support the assumption, indicated above, that they were once associated in a single polyptych with KI312 as the center panel, resulting in an effect comparable to that of the polyptych signed by Baronzio in the Urbino Pinacoteca. A closer parallel for KI312 itself is the Madonna in the center of Baronzio’s polyptych in San Francesco, Mercatello. The drapery of the Virgin, striated with gold, harks back to Byzantine practice, while the solemn, strongly modeled faces recall Giotto. The grasshopper, represented with amazing anatomical accuracy, is an unusual but appropriate attribute to be found in the hand of the Christ Child since it is a symbol of converted paganism. This large panel, as well as the smaller scenes belonging with it, has only recently been recognized as the work of a master distinct from Baronzio. The date is probably about 1340.

Angel Appearing to Zacharias and the St. John in Prison (the latter not reproduced) were both at this time, according to Sirén, in an English private collection, perhaps the collection of G. E. Street, who was listed as its owner when they were exhibited in the Royal Academy, London (nos. 231 and 234), in 1880 (see Graves, A Century of Loan Exhibitions, vol. iii, 1914, p. 1400). (3) Suida (catalogue cited in note 1, above) seems to have known this painting. (4) See note 2, above. (5) This panel is cited by A. Venturi (La Galleria Sterbini in Roma, 1906, p. 53) as a fragment, then in the Sterbini Collection, Rome, along with the fragmentsary panel St. John Meets Two Pharisees and the intact Baptism of Christ. (6) The earlier proposal that the center panel may have been the Enthroned St. John at Christ Church, Oxford, has been rejected (see Salmi, loc. cit. in note 9, below). (7) The Urbino polypych is reproduced by R. van Marle, Italian Schools of Painting, vol. iv, 1924, p. 311, fig. 158. (8) For the symbolism of the grasshopper, as used here see H. Friedmann, in Gazette des Beaux-Arts, vol. xxxv, 1949, pp. 345 ff. (9) The work (in some cases references are only to certain panels in the series) is attributed to a Romagnol master by R. Offner (in The Arts, 1924, p. 245) and D. C. Shorr (The Christ Child in Devotional Images, 1954, p. 122); to Baronzio by O. Sirén (loc. cit. in note 2, above), L. Venturi (Italian Pictures in America, vol. i, 1933, nos. 113, 116), E. Berenson (Italian Pictures of the Renaissance, 1932, p. 44; Italian ed., 1936, p. 37; Berenson, in ms. opinions, later attributes the series to the Master of the Life of St. John the Baptist), G. Fiocchi, F. M. Perkins, and A. Venturi (in ms. opinions); to the Master of the Life of St. John the Baptist by C. Brandi (in catalogue, Mostra della pittura riminese del trecento, 1935, p. xxiii; in Critica d’Arte, June 1936, p. 230), A. Corbara, R. Longhi, R. van Marle (in ms. opinions); to an anonymous Riminese artist by M. Salmi (in Rivista del R. Istituto d’Archeologia e Storia dell’Arte, vol. v, 1935, pp. 112 ff.; Rivista d’Arte, vol. xiv, 1935, p. 326), R. van Marle (in Riunì, 1935, p. 13), E. Sandberg-Vavalà (in Burlington Magazine, vol. lxxxix, 1947, pp. 31 f.), and P. Toesca (Il Trecento, 1951, p. 730). K264 and K1435 were formerly exhibited at the National Gallery of Art as Baronzio. (10) Reference in the Kleinberger catalogue and elsewhere to an earlier provenance, the G. E. (or A. E.) Street Collection, is probably an error, based on a misunderstanding of the entries in the Royal Academy exhibition of 1880 (see note 2, above).

MASTER OF THE LIFE OF ST. JOHN
THE BAPTIST

K264 : Figure 184

THE BAPTISM OF CHRIST. Washington, D.C., National Gallery of Art (242), since 1941. Wood. 19⅔ x 16 in. (48.9 x 40.6 cm.). Good condition.

For the commentary, etc., see K1435, above.


MASTER OF THE LIFE OF ST. JOHN

K264 : Figure 184

THE BAPTISM OF ST. JOHN

K264 : Figure 184

St. John Meets Two Pharisees. Seattle, Wash., Seattle Art Museum (t37/M394/L1.1), since 1952.1 Wood, transferred to masonite (1950). 11⅔ x 7⅛ in. (28.3 x 18.4 cm.). Fragment; worn throughout; cleaned 1950. The panel has been cut down at top and left side.

For the commentary, etc., see K1435, above.


RIMINESI SCHOOL, Late XIV Century

K29 : Figure 186

The Crucifixion. Allentown, Pa., Allentown Art Museum, Study Collection (60.02.KBS), since 1960. Wood. 10¾ x 11⅜ in. (26 x 29.9 cm.). Abrasions and small losses of paint throughout.

The crowded, rectilinear composition, the allover design of the background, and the attenuated figures are characteristic of the Riminese style in the following of the fourteenth-century master Baronzio.4 There are suggestions
also, in the intense facial expressions, of the Bolognese Jacopino di Francesco. The provincial character of the work — awkward poses and exaggerated features — date K29 as a retardataire production, near the end of the century. It is likely a fragment of a large panel which was a wing of a triptych or diptych with scenes from the Passion of Christ.²


References: (1) K29 has been attributed, in ms. opinions, to Baronzio by G. Fiocco, R. Longhi, and W. E. Suida; to an artist close to Baronzio by B. Berenson, F. M. Perkins, and A. Venturi; to the School of Rimini by R. van Marle. (2) Compare the diptych in the Pinacoteca, Bologna, reproduced in the catalogue of the 'Mostra della Pittura Riminese del Trecento,' Rimini, June 20-Sept. 30, 1935, p. 141.

MASTER OF THE BLESSED CLARE

Riminese School. Active mid-fourteenth century. The few paintings now attributed to this master show the strong influence of Giotto and of the Sienese School — especially of Pietro Lorenzetti.

K1084: Figure 187

The Adoration of the Magi. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.18), since 1961.¹ Wood. 223 × 239 in. (57.8 × 59.4 cm.). Extensive damage in flesh tones and gold background; mantle of Virgin unusually well preserved; cleaned 1960.

Sold as by Segna di Buonaventura in 1918² and more recently attributed to Baronzio,³ K1084 has come to occupy a prominent place in the literature on Riminese painting.⁴ The most fruitful study of the panel⁵ proves that it was originally a wing of a triptych, of which the other wing, representing the Vision of the Blessed Clare, was recently sold⁶ from the collection of Lady Ashburnham, and the middle panel, representing the Crucifixion, is now lost. An account of the triptych was published, while it was still intact, in a mid-eighteenth-century treatise on the Blessed Clare of Rimini (1262-1328).⁷ The triptych was then in the Monastero degli Angeli, Rimini, where the Blessed Clare had served as superioress, and it was described as duplicating almost exactly the composition of another triptych⁸ which was then in the same monastery and is now recognized, intact, in the Musée Fesch, Ajaccio. The latter appears from reproductions to be the weaker, less monumental of the two, and is perhaps the slightly earlier one. The second, dismembered triptych, to which K1084 belongs, probably dates about 1340. Along with a Crucifixion in Strasbourg and a Crucifix in the Ducal Palace, Urbino,⁹ K1084 is now attributed to a Riminese master for whom its companion panel, the Vision of the Blessed Clare, suggests the coined name 'Master of the Blessed Clare.' Most remarkable in K1084 is the delicate coloring and the delightfully naive arrangement of the rows of figures, one above the other, in the rocky landscape, with the unusual detail of Sts. Joseph and Stephen (in his deacon's robe) kneeling at the bottom. A Nativity ascribed to Jacopino di Francesco (k.1170, Fig. 188)⁰ ingeniously combines iconographical details from K1084 and its counterpart at Ajaccio.


della B. Chiara di Rimini, 1755, pp. 436, 439. (8) Reproduced in Zeri, op. cit., figs. 3-5. (9) These two paintings are reproduced by R. van Marle, Italian Schools of Painting, vol. IV, 1924, figs. 177 ff. (10) Similarity between K1084 and K1170 was kindly called to my attention by Miss Mary Davis. (11) Preliminary Catalogue, 1941, pp. 13 f., as Baronzio.

JACOPINO DI FRANCESCO

Bolognese School, active c. 1360-83. His full name was probably Jacopino di Francesco de Bavosi; but his oeuvre has formerly been identified under the name of Jacopo da Bologna, Jacopo Avanzo, or Pseudo Jacopo Avanzo. He may well have been taught by Vitale da Bologna, but he also traveled and came under the strong influence of Riminese artists.

K1170 : Figure 188
The Nativity and the Adoration of the Magi

K1166 : Figure 189
St. Mary Magdalene Washing Christ's Feet

K1168 : Figure 192
A Miracle of St. John the Evangelist

K1169 : Figure 190
St. Catherine of Alexandria Freed from the Wheel

K1167 : Figure 191
The Beheading of St. Catherine of Alexandria

Raleigh, N.C., North Carolina Museum of Art (GL.60. 17.11, 12, 13, 14, 15, respectively), since 1960.2 Wood. K1166, 20 3/8 x 22 1/8 in. (53 x 57.5 cm.); K1167, 24 3/4 x 26 1/4 in. (63 x 67.7 cm.); K1168, 20 3/8 x 22 1/4 in. (53 x 57.8 cm.); K1169, 24 3/4 x 31 1/2 in. (63 x 80 cm.) K1170, 20 1/2 x 31 1/4 in. (52 x 80.7 cm.). Badly damaged throughout, K1169 less than the others; background of K1168 almost completely regilded; all panels cleaned 1960.

K1170, K1166 and K1168 were probably originally associated together in the predella of an altarpiece, dating about 1360, in Jacopino's Riminese phase.3 The other two panels, slightly larger and more vehement in style, may have come from a second altarpiece.4 It has been suggested also that the five panels may have come originally from the same altarpiece as Jacopino's panel of similar dimensions representing the Coronation, in the Pinacoteca at Bologna.5 The composition of the Nativity ingeniously combines iconographical details from two Riminese representations of the Nativity which were both once in the Monastero degli Angeli, Rimini. One of these is now in the Musée Fesch, Ajaccio. The other is K1084 (Fig. 187), attributed to the Master of the Blessed Clare. It is quite possible that Jacopino saw these paintings (of c. 1340) on a visit to Rimini.

Provenance: Gozadini, Bologna. Dan Fellows Platt, Englewood, N.J. — exhibited: ‘Loan Exhibition of Italian Primitives,’ Kleinberger Galleries, New York, Nov. 1917 (only K1167, which was no. 74 of the catalogue, as Jacopo degli Avanzi). Sold by Platt estate trustee to the following, Kress acquisition, 1939 — exhibited: Roosevelt House, Hunter College, New York, 1944; National Gallery of Art, Washington, D.C., 1946-51 (only K1167), as Pseudo Avanzo; 1951-52 (only K1169 and K1170), as Jacopino di Francesco; ‘Mostra della Pittura Bolognese del ’300,’ Pinacoteca, Bologna, 1950, nos. 44-47 (only K1167 was not included), as Jacopino di Francesco.


DALMASIO

Bolognese School. Active 1350-70. The name ‘Dalmasio,’ although it cannot now be definitely connected with any known paintings, has been adopted for a group which show the characteristics appropriate to the Dalmasio who, as is inferred from documents, developed in Bologna, about 1350, under Vitale da Bologna and lived in Pistoia, about 1360-70, in contact with followers of Giotto.

K1206 : Figure 196
The Flagellation. Seattle, Wash., Seattle Art Museum (It. 37/B 63852.1), since 1952.1 Wood. 22 3/8 x 14 1/4 in. (57.5 x 36.8 cm.). Small losses of paint along horizontal cracks; panel has been cut down; lobed shape at top not original.

The combination here of well-balanced composition and vigorous movement is especially close to the style of Vitale.
That K1206 is by the same artist as a larger panel of the Crucifixion in the Pinacoteca, Bologna, and probably originally from the same altarpiece, has been noted. Even the horizontal caulurel of the gold background is uniform in the two panels. The date of the work is presumably about 1360.


**References:** (1) Catalogue by W. E. Suida, 1952, pp. 31 ff., and 1954, p. 22, as Bolognese painter, probably 'Dalmasio.'
(2) Suida (in Critica d'Arte, May 1950, p. 37) publishes K1206 as by a follower of Vitale. R. Longhi (in Paragone, no. 5, 1950, pp. 11 ff.) publishes it as Dalmasio, and in an earlier ms. opinion he notes that it must be by the same Bolognese artist and come from the same altarpiece as the Crucifixion in the Bologna Pinacoteca, no. 160 (reproduced on pl. 1 of Enrico Mauceri’s La Regia pinacoteca di Bologna, 1935, as Jacopo da Bologna).

**SIMONE DEI CROCIFISSI**

Bolognese School. Mentioned 1335–99. Simone di Filippo, called dei Crocifissi from his many paintings of the Crucifixion, was probably a pupil of Vitale da Bologna. A considerable number of his many paintings are signed and so form a basis for further attributions. In his best work he has sometimes been confused with Vitale, but he eventually followed the general Bolognese trecento tendency toward mediocrity.1

**K1201 : Figure 195**

**Madonna and Child with Saints.** Athens, Ga., University of Georgia, Study Collection (R-2), since 1961.2 Wood. Middle panel, including molding, \(15 \frac{3}{4} \times 6 \frac{1}{4} \) in. (39.1 × 16.2 cm.); side panels, each, \(14 \frac{3}{4} \times 3 \frac{1}{2} \) in. (37.5 × 8 cm.). Excellent condition; frame and moldings original.

Probably datable about 1370/80, this triptych, though less attractive than his best paintings, is not yet so decadent as much of Simone’s work.3 It may once have been inscribed, on the base of the throne, with the artist’s usual signature. The young saint kneeling at the feet of the Virgin in the middle panel has not been identified. On the side panels are Sts. Peter and Paul above St. John the Baptist praying and St. Jerome removing a thorn from the lion’s paw. In the pinnacles are the Angel and Virgin of the Annunciation and, in the middle, Christ of the Pietà.


**JACOPO DI PAOLO**

Bolognese School. Mentioned 1390–1426. He is believed to have descended from a painter family at Reggio. His easily recognized figures, with grimacing faces and flat folds of drapery, suggestive of intarsia, characterize him as the 'most vulgar' Bolognese painter of the end of the fourteenth century. Jacopo di Paolo demonstrates the ultimate conclusion of a tendency prevalent among Bolognese painters of the fourteenth century: without adequate technical preparation, they strove for realism at any cost and too often produced mere caricature.

**K1209 : Figure 197**

**The Crucifixion.** Nashville, Tenn., George Peabody College for Teachers, Study Collection (A-61-10-1), since 1961.2 Wood. 21 × 11 \frac{3}{4} in. (53.3 × 29.9 cm.). Gold background abraded.

Comparison with the two paintings signed by Jacopo di Paolo in the Pinacoteca at Bologna, a Coronation and a Crucifixion, confirms the attribution of K1209 to this painter.3 It probably dates about 1400, earlier perhaps than the Bologna Crucifixion.4


**References:** (1) So characterized by R. van Marle, Italian Schools of Painting, vol. IV, 1924, p. 463. (2) Acquisitions, 1961, The Arts, George Peabody College for Teachers, pp. 6 ff., as Jacopo di Paolo. (3) In ms. opinions B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi attribute K1209 to Jacopo di Paolo. (4) W. Arslan (in Rivista del R. Istituto d'Archeologia e Storia dell'Arte, vol. III, 1932, pp. 219 ff., fig. 5) dates the Bologna Crucifixion, which he thinks was painted with studio assistance, late in the artist’s career.
MICHELE DI MATTEO

Bolognese School. Active 1416–48. Best known for his large signed polyptych in the Venice Accademia, he is clearly a follower of Gentile da Fabriano.

KII95: Figures 193–194

MATER DOLOROSA AND ST. JOHN THE EVANGELIST. Columbia, Mo., University of Missouri, Study Collection (61.81), since 1961. Wood. Left panel, 93×61 in. (24.8×16.8 cm.); right panel, 93×62 in. (24.8×17.2 cm.). Good condition.

These panels probably come from an altarpiece where they flanked a Crucifix or a half-length Christ in the Tomb. They are typical examples of Michele’s emulation of Gentile da Fabriano’s elegant style, with its profusion of decorative detail and flowing, voluminous drapery.1 The pseudo-Arabic border designs are like those on the Virgin’s robe in Michele’s Venice altarpiece. The faces, too, with their sharply pointed noses, are paralleled there and even more closely, perhaps, in the Coronation of the Virgin in the Massari Collection, Ferrara,2 which is inscribed with Michele’s name. KII95 probably dates about 1440.


References: (1) B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions) have attributed KII95 to Michele di Matteo. (2) Reproduced in R. van Marie, Italian Schools of Painting, vol. VII, 1926, fig. 145.

CECCO DI PIETRO

Pisan School. Active from c. 1370; died by 1402. He was known to have worked in the Campo Santo at Pisa, where he was influenced by the frescoes of Traini. He was also influenced by Francesco da Volterra and Giovanni di Nicola da Pisa. Of the Sienese artists Luca di Tommè affected him most.

K102: Figure 198

ST. JEROME IN HIS STUDY. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.16), since 1960.1 Wood. 35½×29½ in. (89.2×51.1 cm.). Good condition.

Attempts have been made to associate K102 with the schools of Venice, Florence, Bologna, and Pisa. Such masters as Guariento and Orcagna have been suggested and such lesser painters as Simone dei Crocifissi and Jacopo di Paolo da Bologna.2 The most recent attribution, to the Pisan Cecco di Pietro,3 is also the most acceptable. The date is probably early in this artist’s career, about 1370, when he would have been most influenced by Traini’s Campo Santo frescoes; there the apostles in the Last Judgment offer the closest stylistic models for the severely chiseled head in K102.


CECCO DI PIETRO

K1174: Figure 201

MADONNA AND CHILD. Portland, Ore., Portland Art Museum (61.44), since 1952.1 Wood. 48½×21 in. (123.8×53.3 cm.). Inscribed on the Virgin’s halo: GRATIA PIERNA DOMINUS (from Luke 1:28); and on the base of the frame, the artist’s signature and the date: CECCUS PETRI DE PSIIMBPISIT A.D. MCCCLXXXVI. Good condition.

Kneeling at the feet of the Madonna are two donors, one of them wearing the cruciform badge of the Knights of St. John of Jerusalem (Knights of Malta). K1174 was originally the center of a polyptych. Four of the side panels, representing saints, are preserved (Peter and Bartholomew in the Museum at Nantes; John the Baptist and Nicholas in the Museum at Rennes) and two others, described in 1864 as a St. Christopher and a Saint Carrying a Purse, were probably in the same group of side panels.2 The composition of K1174, even to the arrangement of the donors, is closely modeled on Francesco da Volterra’s signed Madonna in the Estense Gallery, Modena;3 the types of Virgin and Child are most closely related to those of Cecco di Pietro’s Madonna, signed and dated 1372 (or 1379), in the Royal Museum at Copenhagen.4

References: (1) Catalogue by W. E. Suida, 1952, p. 52, as Cecco di Pietro. (2) The connection with K1174 of the side panels was first recognized by F. Zeri and communicated to E. Carli (Pittura pisana del trecento, vol. ii, 1961, p. 89, figs. 162 f.), who accepts the attribution recorded in the signature, as do B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi (in ms. opinions). (3) Carli, op. cit., p. 93, figs. 98 f. (4) Ibid., fig. 160; see also H. Olsen, Italian Paintings and Sculpture in Denmark, 1961, p. 51.

TURINO DI VANNI
Giovanni Turino di Vanni. Pisan School. Born c. 1349; died 1438. Documents record his activity from 1398 to 1415, and extant paintings rank him at the top of his profession at the time in Pisa, when, admittedly, standards were not high. Although probably taught in Pisa he was influenced by Barnaba da Modena and Taddeo di Bartolo.

Attributed to TURINO DI VANNI
K177 : Figure 199
St. Lucy and St. Agnes
K176 : Figure 200
A Bishop Saint and St. Francis

These two panels, painted about 1400, in the style of Turino di Vanni,2 must have formed the wings of a triptych.


BATTISTA DA VICENZA
School of Vicenza. Active late fourteenth century and early fifteenth. His style, known from two altarpieces of 1404 and 1408 and from frescoes of about the same date, shows him a follower of Lorenzo Veneziano and of the Veronese Altichieri.1

Attributed to BATTISTA DA VICENZA
K1779 : Figure 203
Christ on the Cross between the Virgin and St. John. New Orleans, La., Isaac Delgado Museum of Art (61.65), since 1953. Wood. 14 1/2 x 14 1/2 in. (37.5 x 37.5 cm.). Good condition except for a few losses of paint; cleaned 1950.

The figure and drapery types and the tragic expression of faces and gestures find plausible parallels in the work of Battista da Vicenza. K1779 may have been placed originally at the top of a polyptych, as in the case of the Crucifixion panel by this artist in San Giorgio, Velo d’Astico. The date also would be similar, around 1400/10.3

FABRIANO : XIV CENTURY

References: (1) See A. Moschetti in Rassegna d'Arte, vol. v, 1918, pp. 30 ff. (2) Catalogue by W. E. Suida, 1953, p. 16, as Battista da Vicenza. (3) The attribution to Battista da Vicenza and the dating are R. Longhi’s (in ms. opinion).

ALLEGRETTO NUZI

School of Fabriano. Active from 1345; died 1373. In Florence by 1346, he came under the influence of Maso and Daddi. A number of the paintings which he was formerly believed to have painted around the middle of the century are now given to the Master of the Fabriano Altarpiece, whom he emulated for a time.

K1226 : Figure 205

CHRIST BLESSING. Brunswick, Me., Walker Art Museum, Bowdoin College, Study Collection (1961.100.4), since 1960.1 Wood. Diameter, 7½ in. (18·7 cm.). Good condition.

The facial type, the three-dimensional modeling of the figure, and the calm dignity of the gesture and expression relate K1226 to the following of Giotto. Its attribution to Nuzi, about 1360, seems reasonable, while its shape and small size suggest use in a frame, perhaps to decorate the central pinnacle of an altarpiece.


References: (1) Catalogue by W. E. Suida, 1952, pp. 16 ff, and 1959, pp. 13 ff, as Nuzi. (2) Suida called attention to this parallel (with no. 1078 in the Berlin Museum) in his publication of K1197 in Apollo, vol. xx, 1934, p. 120. In ms. opinions, B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi approve the attribution of K1197 to Nuzi.

ALLEGRETTO NUZI

K1197 : Figure 204

THE CRUCIFIXION. Birmingham, Ala., Birmingham Museum of Art (61.113), since 1952.1 Wood. 10½ X 7½ in. (27·3 X 19·4 cm.). Abrasions and small losses of paint throughout; some larger lacunae.

The most striking parallel to K1197 is the Crucifixion which forms the right wing of a small diptych in the Berlin Museum signed by Nuzi. K1197 is finished with less care and precision — possibly indicating studio assistance in the execution — but figure types and composition are closely similar to those in the Berlin panel. The date may be around 1365.


References: (1) Catalogue by W. E. Suida, 1953, p. 16, and 1959, pp. 13 ff, as Nuzi. (2) Suida called attention to this parallel (with no. 1078 in the Berlin Museum) in his publication of K1197 in Apollo, vol. xx, 1934, p. 120. In ms. opinions, B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi approve the attribution of K1197 to Nuzi.

ALLEGRETTO NUZI

K205A : Figure 207

ST. JOHN RESUSCITATING DRUSIANA. Portland, Ore., Portland Art Museum (61.32), since 1952.1 Wood. 13½ X 14½ in. (34·3 X 36·8 cm.). Good condition.

For the commentary, etc., see K205B–D, below.

Reference: (1) Catalogue by W. E. Suida, 1952, pp. 20 ff, as Nuzi.

ALLEGRETTO NUZI

K205B : Figure 209

ST. JOHN AND THE PHILOSOPHER CRATO

K205C : Figure 208

ST. JOHN CONVERTING ATTICUS AND EUGENIUS

K205D : Figure 210

ST. JOHN AND THE POISONED CUP

Raleigh, N.C., North Carolina Museum of Art (GL.60.17. 18, 19, and 20), since 1960.1 Wood. K205B, 14 X 16½ in. (35·5 X 41·3 cm.); K205C, 13½ X 15 in. (34·9 X 38·1 cm.); K205D, 13½ X 15½ in. (35·7 X 39·6 cm.). All panels in good condition.

The scenes in these four panels follow stories from the life of St. John the Evangelist as told by Jacobus de Voragine in The Golden Legend. In the first scene St. John raises his devoted friend Drusiana from the dead. In the second he restores crushed jewels to their original condition so that they may be sold for charity. In the third he confirms the faith of two followers by changing the pebbles and reeds of the seashore into riches. And in the fourth he drinks unharmed from the poisoned cup which had proved fatal to the two criminals whose bodies lie on the ground.
These four panels were originally associated with three in the collection of Mrs. Murray Crane, New York.\textsuperscript{2} An eighth, now lost, would have completed the series. A satisfactory reconstruction of the altarpiece from which the panels are derived, both of which are shown in the K205c and K205d on the left side of the altarpiece, while on the right, along with one empty space, are the three panels belonging to Mrs. Crane (two of which are arched), and in the middle is a tall panel of the Crucifixion, now in the Art Institute, Chicago.\textsuperscript{2} Figures of saints and cherubim in the spandrels of the arched panels were divided into halves by the dismemberment of the altarpiece and so when fitted together again serve to indicate the sequence of the panels. The date is probably about 1370. The figure types in the Evangelist scenes are closely similar to those in Nuzi's Macerata triptych, dated 1369.


**GENTILE DA FABRIANO**

Umbrian School. Born c. 1360/70; died 1427. Since the first notice is from 1408, Gentile's training can only be surmised from his style, which suggests the influence of goldsmiths, enamellers, and miniaturists. Somewhere, in his early years, he was strongly influenced by the Lombard-Burgundian International Style. Active in Venice, Brescia, Florence, Siena, Rome, and elsewhere, he influenced and was influenced by the art of these regions.

**K535 : Figure 213**

**Madonna and Child with Two Angels.** Tulsa, Okla., Philbrook Art Center (3358), since 1953.\textsuperscript{1} Wood. 233/4 X 163/4 in. (58.7 X 42.9 cm.). Inscribed on the Virgin's halo: **AVE MARIA GRATIA PLENA** (from Luke 1:28). Very much abraded, especially the angels and the flesh tones; cleaned 1953.

If by the master himself, as seems plausible in spite of the poor preservation, K535 was probably painted about 1410, earlier than any of his known dated pictures. The alternative suggestion gives the work to a close follower. An interesting parallel for the throne is seen in Gentile's *Madonna and Child* in the Pinacoteca at Perugia, where a mass of foliage rises above the Gothic back of the seat.


**GENTILE DA FABRIANO**

**K472 : Figure 212**

**Madonna and Child.** Washington, D.C., National Gallery of Art (366), since 1941.\textsuperscript{1} Wood. 373/4 X 223/4 in. (95.9 X 56.5 cm.). Inscribed, on the Virgin's collar: **MATER (Mother); on the lower border of her dress: AVE MARIA GRATIA PLENA DOM[inus] TECVM BEN[edicta] (from Luke 1:28).** Her halo is inscribed with a garbled copy of Arabic words which have been tentatively identified as: **al-nālik** (the king) **al-nulān** (the sultan) **al-ādil** (the just) **al-ālin** (the wise).\textsuperscript{3} Good condition except for some abrasions on the Madonna's mantle, which is very much overpainted; needs cleaning.

The rich decoration of the dresses and halos and especially the four angels minutely engraved on the gold background point to a familiarity with the goldsmith's craft, while the delicately shaded, polished effect of the faces and hands of the Virgin and Child is worthy of a master enameler. With His right hand the Child seems to call attention to the word **MATER**, as if to emphasize the important role of His mother. The butterfly, which He holds on a string in His left hand, is a symbol of the Resurrection, as the caterpillar and chrysalis stages of this insect are symbols of Life and Death.
In a closely similar painting by Gentile in a French private collection the Child holds a bird on a string.4 K.472, which is unanimously accepted as one of the important productions of Gentile,5 probably dates from about the time he went to Florence, in 1422 or shortly before.6 There is much restoration on the Virgin’s dress and in the textile thrown over the seat, but the heads, especially that of the Virgin, and also the hands are remarkably well preserved.


When K.486 became known, in the 1930’s, it was finally possible to complete the reconstruction of the altarpiece which Gentile da Fabriano painted at the order of the Quaratesi family for the high altar of San Niccolò Oltrarno, Florence.2 The polyptych had been dismembered by about 1835, at which time only the wings (now in the Uffizi, Florence), with full-length figures of Sts. Mary Magdalene, Nicholas, John the Baptist, and George, remained in the church. The middle panel (now in the Queen’s Collection, London), with the Madonna and Child, and four of the predella panels (now in the Vatican Pinacoteca), with scenes from the legend of St. Nicholas, had disappeared. The fifth predella panel, K.486, although at this time (c. 1835) known to belong to the Puccini family, Pistoia, had disappeared by 1878.3 At present the only part of the altarpiece still missing is the original frame, which, presumably, bore the inscription, last verified in 1762: OPUS GENTILIS DE FABRIANO MCCCCXXV MENSE MAI.4 Vasari described the altarpiece briefly in 1568 and praised the small panels especially: ‘The predella of this painting, filled with stories of the life of St. Nicholas, in small figures, could not be more beautiful nor better executed than it is.’5 K.486 is better preserved than its four companion panels. It is also particularly interesting for its composition, which shows the sick and crippled being cured by touching the tomb of St. Nicholas, while a robed man, perhaps the sacerdote, half visible at the top of the steps to the right of the apse, watches the people at the tomb. This novel inclusion of a witness to what is taking place has suggested comparison with Jan van Eyck’s Arnolfini portrait.6 The original sequence of the five predella panels, with K.486 at the extreme right, can be inferred from Gentile’s repetition of the five predella compositions as part of the decoration of the apse of the church where the miracle is taking place. This repetition of the predella scenes, as if reflected in a mirror, is another evidence of Gentile’s inventiveness, anticipating by nine years van Eyck’s use of a convex mirror in the Arnolfini portrait.7 The other paintings and mosaics with which Gentile decorates his setting for the miracle are earlier in style, for example a Byzantine composition of Christ between the Virgin and St. Nicholas, in the apse, and a thirteenth-century Crucifixion, on the wall behind the sacerdote. Perhaps the recent restorations of the late-eleventh-century basilica of St. Nicholas at Bari may produce some evidence as to Gentile’s knowledge of the actual appearance of the crypt, whether the saint’s remains had been transported in the eleventh century.8 Ambrogio Lorenzetti’s Mass of St. Nicholas (Uffizi, Florence) has a setting similar to Gentile’s Miracle, and a panel by Andrea di Giusto, recently exhibited in Birmingham, England,9 seems to be a simplification of Gentile’s treatment of the scene.

References: (1) Preliminary Catalogue, 1941, p. 75, as Gentile da Fabriano. (2) R. Longhi (in ms. opinion, 1937) first recognized K.486 as part of the Quaratesi predella. It was so published by Longhi (in Critica d’Arte, July–Dec. 1940, pp. 190 ff) and by W. E. Suida (in Art Quarterly, Autumn, 1940, pp. 352 ff) and so recognized (in ms. opinions) by B. Berenson, G. Fiocco, F. M. Perkins, and A. Venturi. L. Grassi (in Paragone, no. 15, 1951, pp. 23 ff) discusses the style of the whole altarpiece. (3) All this information is gleaned from the notes, some of them reprinted from earlier editions, in Milanesi’s edition (1878) of Vasari (Le Vite, vol. iii, p. 7). All five predella panels were still missing as late as 1905 (see H. P. Horne, in Burlington Magazine, vol. vii, 1905, p. 424). (4) This inscription is recorded by G. Richa (Notizie storiche delle chiese fiorentine, vol. x, 1762, p. 35; see L. Grassi, in Paragone, no. 15, 1951, p. 23 n. 1). (5) Vasari, Le Vite, 1568, Milanesi ed., vol. iii, 1878, p. 7. (6) See Longhi, Critica d’Arte, in note 2, above. (7) Ibid. (8) For a discussion of the architecture of the church see E. Bertaux (L’Art dans l’Italie méridionale, vol. i, 1904, pp. 335 ff); for a drawing of the crypt see H. Saladin (in Gazette des Beaux-Arts, vol. xxx, 1884, p. 509). (9) Reproduced in Dedalo, vol. xii, 1932, p. 522, the Andrea di Giusto panel was exhibited in ‘Works of Art Belonging to the Friends of the Art Gallery,’ 1962, no. 68, Birmingham, England, and was sold Nov. 29, 1963, no. 74, at Christie’s from the property of Mrs. R. L. Edwards; bought by L. Koetser. C. Brandi (Giovanni di Paolo, 1947, p. 84 n. 68) suggests that also the scene of pilgrims at the tomb of St. Stephen in Giovanni di Paolo’s predella in the Church of Santo Stefano alla Lizza, Siena, of c. 1450, was inspired by K.486.

Follower of GENTILE DA FABRIANO

K.1777 : Figure 214

THE ANNUNCIATION TO THE SHEPHERDS. Denver, Colo., Denver Art Museum (E-GE-18-XV-930), since 1934.1 Wood. 21⅞ × 16½ in. (55.3 × 42.6 cm.). Good condition except for a few abrasions.

Through comparison with the remarkable panel in the Poldi Pezzoli Museum, Milan, of St. Benedict the Hermit,2 K.1777 has recently been attributed to the Bohemian painter Master Wenceslaus.3 However, the Poldi Pezzoli panel is far from being established4 and, moreover, the two panels differ considerably in quality. K.1777, which may be a fragment of a Nativity, is evidently the work of a fifteenth-century provincial painter, likely a North Italian, possibly a Bohemian, influenced by the International Style, of which Gentile da Fabriano was a purveyor.


References: (1) Catalogue by W. E. Suida, 1954, pp. 60 ff., as Master Wenceslaus. (2) No. 591 in the Poldi Pezzoli (see the 1955 catalogue by F. Russoli, pp. 227 ff, with a summary of the discussions regarding the painting’s various attributions and a decision to classify it for the present as Venetian, c. 1415). Longhi (in ms. opinion) attributes both K.1777 and the Poldi Pezzoli painting to the young Pisanello. (3) See note 1, above. (4) Summaries published by Suida (catalogue cited in note 1, above) and Russoli (catalogue cited in note 2, above).

VERONESE SCHOOL, Early XV Century

K.135 : Figure 215

THE ANNUNCIATION AND THE NATIVITY

K.136 : Figure 216

LEGEND OF A SAINT


Especially in the scene of the Annunciation there is something of the International Style of Gentile da Fabriano. The two paintings may be Veronese, of the beginning of the fifteenth century, although a related contemporary panel, the Adoration of the Magi, no. 30 in the Academia, Venice, has been attributed not only to the Veronese School, but also to the Bolognese, to the Ferrarese, and to the Venetian. The subject of K.136 has not been identified, nor have the two figures and the inscription at the bottom of this panel. At the bottom of K.135 it would seem to be Joseph, at the right, to whom the prophet, at the left, is proclaiming the virgin birth of Christ.

Provenance: Dr. Oldenberg. Böhler’s, Munich (1924). Kress acquisition, 1924.

PIETRO DI DOMENICO DA MONTEPULCIANO

School of the Marches. Active early fifteenth century. Identical with the Pietro who signed an altarpiece dated 1422 in the Pinacoteca at Recanati (and therefore known as Pietro da Recanati), he was born near Siena but worked in the Marches, following the local style as it was modified
by the influence of Gentile da Fabriano and of fourteenth-century Venetian art.

**X 59 : Figure 218**

**The Coronation of the Virgin.** Washington, D.C., Howard University, Study Collection (61.148.P), since 1961. Wood. 32 3/8 x 21 in. (82.9 x 53.3 cm.). Good condition.

The attribution is based on stylistic affinity with the *Madonna and Angels* in the Metropolitan Museum, New York, which is signed by the artist and dated 1420, a date which is approximately correct for X 59 also. The style of the work recalls such artists as Lorenzo Veneziano. Even the choice of subject is significant: the *Coronation of the Virgin* early became a favorite theme in Venetian painting.


**Michele Giambono**

Michele di Taddeo Bono, called Giambono. Venetian School. Active c. 1420–62. He was probably influenced by Jacobello del Fiore and even more by Gentile da Fabriano. His work is typical of the more flowery, light-hearted phase of the International Style.

**X 178 : Figure 221**

**St. Peter.** Washington, D.C., National Gallery of Art (191), since 1941. Wood. 33 3/4 x 13 3/4 in. (86.3 x 35 cm.). Good condition.

Since X 178 became known to modern scholars, other panels have successively come to be associated with it, nearly completing the reconstruction of an altarpiece. Proposed for the main panel of the altarpiece is Giambono’s *Archangel Michael* in the Berenson Collection, Florence, which would have been flanked by four full-length figures: John the Baptist (Bardini Museum, Florence), a Bishop (Museo Civico, Padua), a Pope (Museo Civico, Padua), and St. Peter (X 178). Above these four full-length figures would have been four half-lengths: a Bishop (Gardner Museum, Boston), St. Mark (National Gallery, London), St. Stephen (Gilbert Collection, Bellagio), and a Bishop (Museo Civico, Padua).2 The reconstruction leaves unaccounted for the panel (probably a *Madonna* or a *Pietà*) above the archangel and, of course, an elaborate Gothic frame for the whole altarpiece. Also no satisfactory suggestion has been made regarding the original location of the altarpiece. The date is probably about 1440.

Venetian School, XV Century

K22: Figure 220

Madonna and Child with Saints and Donor. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.21), since 1960.\(^\text{1}\) Wood. 13\(\frac{3}{4}\)×9\(\frac{1}{4}\) in. (34×24.7 cm.).

Inscribed below: SPECTABILIS AC STRENUUS VIR MARTHAES DE ATTENDOLIS BOLOGNINUS, TICINENSIS ARCIS PRAEFECTUS CREATUS SANCTI ANGELI COMES A FRANCISCO SFORIA MEDIOLANI DUCI ANNO MCCCLII, COMMENDANTIBUS, SANCTIS JOHANNE EUANGELISTE, ET ANTONIO ABBATE, AB DEIPARA CLIENTELAM RECIPITUR (see translation, below). Fair condition; extensively abraded, especially face of donor; cleaned 1960.

Dating originally from the first half of the fifteenth century, K22 was altered after 1452, the date mentioned in the inscription. Changes were made in the donor’s portrait and the coat of arms; and the inscription, which is on an applied strip of paper and seems to have been printed with movable type, was added. The original painting is in the International Style, but while similarity to the style of Jacquetart des Hesdin is obvious, there is hardly sufficient support for classification of the work as Franco-Flemish.\(^\text{2}\) It could have been painted by such a Lombard artist as Michelino da Besozzo and is not far from the style of Cristoforo de’Moretti. Old photographs show the features of an old man painted over the head of the donor whom we now see, and X-ray shows that he once wore a scalloped cloak. The original coat of arms, partly visible in the X-ray, has not been identified; the present one, a lion rampant carrying a branch, is that of the Sforzas, thus agreeing with the inscription, which states that ‘the outstanding and capable gentleman, Matteo de’Attendoli of Bologna, commander of the Ticinian fortress, made Count of Sant’Angelo by Francesco Sforza, Duke of Milan, in 1452, is received by the Mother of God into her patronage, his sponsors being Sts. John the Evangelist and Anthony Abbot.’ This Matteo de’Attendoli of Bologna, popularly known as Il Bolognino, was a member of the family Attendoli (Sforza) by adoption. The adoption, as well as the gift of the Castle of Sant’Angelo, near Lodi, was a token of Francesco Sforza’s gratitude to Il Bolognino for having yielded to him the fortress of Pavia when that city found itself, in 1447, in the necessity of choosing between Venice and Milan.\(^\text{3}\)

Provenance: Julius Böbler’s, Munich (as early as 1909).

References: (1) Preliminary Catalogue, 1941, p. 77, as Giambono. (2) G. Fiocco, R. van Marle, F. M. Perkins, W. E. Suida and A. Venturi (in ms. opinions) and B. Berenson, (Italian Pictures . . . Venetian School, vol. I, 1957, p. 83) recognize K178 as by Giambono. R. Longhi (Viatico per cinque secoli di pittura veneziana, 1946, p. 50) suggests a reconstruction of the lower tier of the altarpiece which is the same as that proposed by E. Sandberg-Vavalà (in Journal of the Warburg and Courtauld Institutes, vol. x, 1947, pp. 22 ff.), who adds the four smaller panels at the top. This reconstruction is accepted by M. Davies (National Gallery Catalogues: The Earlier Italian Schools, 1961, pp. 225 f.). (3) In this collection Crowe and Cavalcaselle (A History of Painting in North Italy, vol. i, 1871, p. 296 n.) describe a St. Peter answering the description of K178 (see Davies, loc. cit. in note 2, above). T. Borenius (in the 1912 ed. of Crowe and Cavalcaselle, A History of Painting in North Italy, vol. ii, p. 3 n. 4) says this picture, which once belonged to Marchese Dondi dall’Orologio, could no longer be traced.

Follower of Michele Giambono

K123: Figure 219

Madonna and Child. Tucson, Ariz., University of Arizona, Study Collection (62.151), since 1962. Wood. 18\(\frac{3}{4}\)×13 in. (46×33 cm.).


Although less elegant than its prototype, this painting, which dates about 1450, derives from such a panel by Giambono as the half-length Madonna in the Museo Civico, Venice.\(^\text{1}\) Not only the composition of that painting is echoed here, but also the treatment of the background, with an allover decorative pattern. At the same time K123 harks back remarkably clearly to Giambono’s predecessors, Gentile da Fabriano and Jacopo Bellini.


Reference: (1) In ms. opinions, B. Berenson, G. Fiocco, F. M. Perkins, W. E. Suida and A. Venturi attribute K123 to a follower of Giambono; R. Longhi recognizes a relationship to Giambono and calls it Venetian, c. 1440/50.

Venetian and Lombard: XV Century


BELBELLO DA PAVIA

Lombard School. Active c. 1430—after 1462. His work was highly prized by the Gonzaga of Mantua, with whom documents from 1448 to 1462 connect him. He is believed to have been active in Venice for several years after 1462. One of the most notable North Italian miniaturists of his time, he is stylistically related to Lorenzo Monaco and is believed to have influenced Taddeo Crivelli, Girolamo da Cremona, Tura, and the Paduan circle of Squarcione.

K616 : Figure 206

THE VIRGIN ADORING THE CHILD. New York, N.Y., Mrs. Rush H. Kress. Illumination on vellum. 6½ x 6½ in. (16.8 x 16.5 cm.); full page, 22½ x 15½ in. (57.5 x 40.3 cm.). Very good condition.

Formerly attributed to Sano di Pietro,1 K616 is a typical Lombard illumination, conforming in detail to the style of Belbello da Pavia. The foliate design of the letter V in which the Virgin and Child are enclosed is like that in the initial letters of antiphonary pages by Belbello in the Cini Collection, Venice,2 as are the elegantly stylized drapery folds and the figure types (even the parting of the Virgin's lips to give a glimpse of the teeth is characteristic of Belbello's types). K616 is the initial letter of an antiphony page, of which it still forms an integral part. The date is probably about 1440/50.


References: (1) K616 is published by P. Misciatelli (in La Diana, vol. v, 1930, p. 31), as Sano di Pietro. (2) Reproduced by P. Toesca, Monumenti e studi per la storia della miniatura italiana, 1930, pls. 86 f. Cf. also the Annunciation page from an antiphony, attributed to Belbello, in the Rosenwald Collection (B-14,851) at the National Gallery of Art, Washington, D.C.

COSIMO TURA

Known also as Cosmè, Ferrarese School. Born c. 1430; died 1495. The style of this first important painter of Ferrara seems to have been inspired chiefly by the Squarcionesques of Padua, especially the young Mantegna, and by Piero della Francesca, Donatello, Castagno, and Rogier van der Weyden, all of whom left important work which Tura must have seen in Ferrara, Venice, or Padua. But Tura is more unrealistic, more mannered, more medieval in spirit than any of these; and his eccentric style is echoed in the whole school of fifteenth-century Ferrarese painting. He had become court painter by 1452 and through the best years of the Este regime he was highly respected and much in demand, not only for paintings but for decoration of furnishings of all kinds.

K1373 : Figure 225

MADONNA AND CHILD IN A GARDEN. Washington, D.C., National Gallery of Art (827), since 1945. Wood. 20½ x 14½ in. (53 x 37 cm.). Fair condition except for abrasion throughout and some losses of paint, especially in the Madonna's mantle; stucco decoration at top is original but regilded.

Perhaps Tura's earliest known painting, K1373 seems to be contemporary with Ferrarese illuminations of about 1455.1 The figures of the Angel and Virgin Annunciate in the upper part of the panel may give an idea of Tura's own miniatures with which documents credit him.2 The M-shaped gilded scroll enclosing these figures is to be thought of as part of the picture's original frame, most of which has been lost.3 The scroll is in relief and is probably characteristic of the designs which Tura is recorded as having used to decorate chests. The Ferrarese custom was to mold such relief ornaments from fragrant moss paste.4 The finny projections on the scroll relate it to Tura's dolphin decorations on the throne of the allegorical figure in the National Gallery, London. Used to enclose the Annunciation and converging upon the Virgin and Child, the scroll may be a reference to the Tree of Jesse.5 The composition of the Virgin with clasped hands adoring the sleeping Child was common at the time, especially in the oeuvre of Bartolomeo Vivarini; but Tura, suspending the Child, as in a swing, between the Virgin's knees, has produced an original, eccentric variation.

**References:** (1) A. Venturi (in L'Arte, vol. xxviii, 1935, p. 94; North Italian Painting of the Quattrocento, 1931, p. 40; and elsewhere) and E. Ruhmer (Tura, 1938, p. 173) date K1373 late, about 1470. But L. Venturi (Italian Paintings in America, vol. ii, 1933, no. 344), R. Longhi (Officina ferrarese, 1934, pp. 34 ff., 160; and later ed.), S. Ortolani (Cosme Tura, Francesco del Cossa, Ercole de' Roberti, 1941, pp. 20 ff.), and M. Salmi (Cosme Tura, 1957, pp. 10 ff.) assign K1373 to Tura's earliest period. As for the attribution to Tura, it is accepted by all scholars in the field, including B. Berenson (Italian Pictures of the Renaissance, 1932, p. 581; Italian ed., 1936, p. 500). (2) From the circle of Tura, if not by Tura himself is the miniature on vellum of the Stigmatization of St. Francis, in the Rosenwald Collection, National Gallery of Art, Washington, D.C. The scene is enclosed in a scroll design related to that in K1373. (3) Ruhmer, loc. cit., in note 1, above. (4) A. Venturi, Storia dell'arte italiana, vol. vii, pt. iii, 1914, p. 506. (5) Ortolani, loc. cit. in note 1, above.

**COSIMO TURA**

**K1429 : Figures 226–229**

**The Annunciation with St. Francis and St. Maurelius.** Washington, D.C., National Gallery of Art (1089), since 1951.1 Wood. Each, 12 X 48 in. (30.5 X 11.8 cm.). Very good condition, as far as can be seen through the discolored varnish.

Since they were first published, in 1888, these four panels have been unanimously accepted as the work of Tura.2 Critics are in agreement also regarding their date, around 1475. But suggestions as to their original use have varied. That they may have been used, one above another, to decorate the pilaster of an altarpiece is a proposal3 that has been rejected because their perspective shows they were intended to be placed on a single plane.4 They could have been used in a predella of a large altarpiece or more likely they were parts of a small diptych or triptych, such as the portable altarpiece which Tura is recorded as having painted in 1475 for Duke Ercole I d'Este. The wings of that triptych, flanking a middle panel of the Madonna and Child, were decorated with small figures of saints.5

**Provenance:** Cook Collection, Richmond, as early as 1888 (catalogue by T. Borenius, vol. i, 1913, no. 117, as Tura; abridged catalogue by M. W. Brockwell, 1932, no. 117, as Tura) – exhibited: 'Works of the School of Ferrara-Bologna,' Burlington Fine Arts Club, London, 1894, no. 5 of catalogue, as Tura. Paul Drey's, New York. Kress acquisition, 1947.

**References:** (1) Paintings and Sculpture from the Kress Collection, 1951, p. 74 (catalogue by W. E. Suida), as Tura. (2) F. Harck (in Jahrbuch der Königlich Preussischen Kunstsammlungen, vol. ix, 1888, p. 37, no. 47, as Tura. They are included in the pertinent reference books: Thieme-Becker, Berenson's lists, etc. (3) A. Venturi (Storia dell’arte italiana, vol. vii, pt. iii, 1914, p. 538), followed tentatively by U. Ojetti (in catalogue of the ‘Exhibition of Italian Art,’ Royal Academy, London, 1930, under no. 214, the right wing of the Roverella altarpiece) and others, connects them in this manner with the Roverella polyptych, where they would have involved, however, a repetition of St. Maurelius. (4) R. Longhi, Officina ferrarese, 1934, p. 39. (5) Harck (see note 2, above) and G. Gruyer (L’Art ferrareis, vol. ii, 1897, p. 80) suggest a diptych. S. Ortolani (Cosme Tura, Francesco del Cossa, Ercole de’ Roberti, 1941, pp. 70 ff.), M. Salmi (Cosme Tura, 1957, p. 43), and E. Ruhmer (Tura, 1958, p. 178) find a triptych like Duke Ercole’s a plausible source of the four panels and Ruhmer labels them, tentatively, as from that very triptych.

**Attributed to COSIMO TURA**

**K1082 : Figure 230**

**Portrait of a Man.** Washington, D.C., National Gallery of Art (430), since 1941.1 Wood. 14 X 10 in. (35.5 X 25.4 cm.). Good condition except much too heavily varnished.

Ever since it was first published, in 1930,2 K1082 has posed a problem over which critics have sharply disagreed. The picture has been defended as typical of Tura’s maturity, about 1475/85;3 as an unmistakable work by Zoppo;4 as a characteristic example of Cossa;5 and it has been tentatively attributed to the young Lorenzo Costa.6

References: (1) Preliminary Catalogue, 1941, p. 201, as Tura. (2) A. Venturi, in L'Arte, vol. XXXIII, 1930, pp. 283 ff. (3) A. Venturi (see note 2, above). B. Berenson (in ms. opinion), and E. Ruhmer (Tura, 1958, pp. 21, 56, tentatively) ascribe to Tura; S. Ortolani (Cosmè Tura, Francesco del Cossa, Ercole de'Roberti, 1941, pp. 64 ff.) concludes that it is more probably an unsuccessful work by Tura than an excellent example of Zoppo. (4) R. Longhi (Officina ferrarese, 1934, p. 40), C. L. Ragghianti (in Critica d'Arte, Feb. 1936, p. 139, comparing the portrait to a drawing in the Uffizi, Florence, which he attributes to Zoppo), and (in ms. opinions) G. Fiocco, F. M. Perkins, W. E. Suida, and F. Zeri believe it to be by Zoppo. (5) G. M. Richter (in Burlington Magazine, vol. LVIII, 1941, p. 178) attributes it to Cossa. (6) M. Salmi (Cosmè Tura, 1957, p. 55) finds more probable an attribution to the young Lorenzo Costa, whose St. Sebastian in the Dresden Gallery he thinks it resembles. L. Serra (in Bollettino d'Arte, vol. XXVI, 1953, p. 580), reviewing the Ferrarese exhibition of 1953, not only rejects the attribution to Tura but expresses some doubt regarding the authenticity of the painting.

BALDASSARE D'ESTE

Ferrarese School. Known also as Baldassare da Reggio, from his birthplace in Emilia. Active second half of fifteenth century. He was a half-brother of Borso d'Este, under whom he shared with Tura the honors of court painter. Although he features frequently and prominently in documents of the time, which praise, especially, the 'living likeness' of his portraiture, little of his work is now definitely identified.

Attributed to BALDASSARE D'ESTE

K1245 : Figure 231


This was painted about 1476-78, according to the age of the sitter. He is correctly identified in the inscription is indicated by a comparison of the features with his portraits on medals and in Mantegna's fresco in the Camera degli Sposi at Mantua. The inscription dates some years later than the execution of the portrait since Francesco Gonzaga, born in 1466, became Marquis of Mantua only at the age of eighteen, in 1484, and the boy here shown can be scarcely more than ten or twelve years old. There is no question as to the high quality of the painting, with its firm modeling, individual characterization of features, and rich blue background. But opinion has varied as to its authorship, usually ascribed to Ercole Roberti. The attribution to Baldassare d'Este is based chiefly on comparison of the painting with the only signed portrait by Baldassare, the profile of 'Tito Strozzi,' now in the Cini Collection, Venice, and with the portrait of Borso d'Este attributed to Baldassare in the Castello Sforzesco, Milan.2


References: (1) Formerly exhibited as Ercole Roberti at the National Gallery of Art. G. M. Richter, W. E. Suida, and L. Venturi (in ms. opinions) have attributed it to Ercole Roberti. G. Bargellesi (Notizie di opere d'arte ferrarese, 1955, pp. 38 ff.) proposes the little-known Antonio da Crevalcore. (2) C. L. Ragghianti (in Critica d'Arte, May 1949, p. 82) and M. Calvesi (in Bollettino d'Arte, vol. XLIII, 1958, p. 136 n. 18) suggest an attribution to Baldassare d'Este, which is defended by F. R. Shapley (in Studies in the History of Art Dedicated to William E. Suida, 1959, pp. 124 ff., where comparative material is reproduced). B. Berenson, who once suggested Cossa, agreed (in ms. opinion) in 1959 to the Baldassare attribution, as did A. Scharf and F. Wittgens (verbally). M. Salmi (Ercole de' Roberti, 1960, p. 49) rejects the attribution to Ercole and to Antonio da Crevalcore without suggesting another.

FRANCESCO DEL COSSA

Ferrarese School. Born c. 1435; died c. 1477. He may have developed under Tura; both were influenced by the Squarcione circle at Padua, especially Mantegna, and by Piero della Francesca. The earliest important paintings recorded as by Cossa are his frescoes, of about 1470, in the Schifanoia Palace, Ferrara.

K416 : Figure 222

St. Florian

K417 : Figure 223

St. Lucy

Washington, D.C., National Gallery of Art (338 and 339), since 1941. Wood. 31½ x 21½ in. (79 x 55 cm.) and 31¼ x 22 in. (79 x 56 cm.), respectively. Very good condition except for a few abrasions in K416 and a few losses of paint in K417.

Unanimously accepted as by Cossa,2 these are generally believed to have come from a large altarpiece which Cossa painted soon after 1470 for the Griffoni Chapel in San
Petronio, Bologna. In the early eighteenth century the altarpiece seems to have been removed to the house of the Aldrovandi family, Bologna, who had come into possession of the Griffoni Chapel. K.416 and K.417 were first noted in modern times in the Spiridon Collection, whether they had come from the Beni Collection. A painting of the full-length, nearly life-size St. Vincent Ferrer, now in the National Gallery, London, is believed to have been the central panel of the Griffoni altarpiece, with flanking full-length figures of St. Peter and St. John the Baptist, now in the Brera, Milan. A predella panel in the Vatican Pinacoteca, with scenes from the life of St. Vincent Ferrer, has found acceptance into the complex, the most complete reconstruction of which shows K.416 and K.417 above the full-length figures of St. Peter and St. John the Baptist, with the tondo of the Crucifixion (K.1361, Fig. 224) above the middle panel, of St. Vincent Ferrer, while tondi representing the Annunciation (Cagnola Collection, Milan) and diminutive panels of saints (in various collections) may have decorated the framing pilasters. Not only does the style of K.416 and K.417 agree with that of the panels in London and Milan but the choice of one of the saints, Floriano, seems especially appropriate, since the altar­panel in the Vatican Pinacoteca finds these two panels extra large for the positions indicated, and K.1361 (Fig. 224) too small; Ruhmer sees also stylistic discrepancy. But Longhi's proposal remains a probable solution of the matter. This figure (K.416) is called Liberale in much of the earlier literature. That it is St. Florian is proven by the identity of costume and attributes with the figure inscribed S. Floriana in a painting by Vecchietta in the Pienza Museum. Davies, op. cit. (in note 2, above), p. 132 n. 16.

**FRANCESCO DEL COSSA**

**K.1361 : Figure 224**


It is not surprising that the bold modeling of Christ's body and the grief-stricken expressions of the Virgin and St. John have led some critics to attribute K.1361 to Castagno. But these characteristics are compatible with Cossa's style; the drapery is typical for him, and the miniature bridge is a motive frequently found in Ferrarese painting. The attribution to Cossa is now generally accepted, as is the probable derivation of the panel from the upper part of the altarpiece painted by Cossa in the early 1470's for the Griffoni Chapel in San Petronio, Bologna.

**Provenance:** Conte U. Beni, Gubbio (as early as 1858; K.416, called 'St. Martin by Zoppo'; sold, Apr.–May 1882, nos. 4 and 5). Joseph Spiridon, Paris (sold, Cassier & Helbing's, Berlin, May 31, 1929, nos. 12 and 13 of catalogue by O. Fischel, as Cossa). Duveen's, New York (Duveen Pictures in Public Collections of America, 1941, nos. 65 f., as Cossa) - exhibited: 'Italian Renaissance Art,' Wadsworth Atheneum, Hartford, Conn., 1932, nos. 17 and 18; 'Italian Paintings of the xiv to xvi Century,' Detroit Institute of Arts, Detroit, Mich., Mar. 8–30, 1933, no. 78 of catalogue, as Cossa; 'Exposition de l'Art Italien,' Petit Palais, Paris, 1935, nos. 121 and 122, as Cossa. Kress acquisition, 1936.

**References:** (1) Preliminary Catalogue, 1941, pp. 45 f., as Cossa. (2) They were ascribed to Zoppo when in the Beni Collection (see Provenance, above); but they have been ascribed to Cossa by A. Venturi (in L'Arte, vol. ix, 1906, pp. 139 f.; Storia dell'arte italiana, vol. vii, pt. iii, 1914, p. 596; and in later publications), B. Berenson (North Italian Painters of the Renaissance, 1907, p. 202), M. H. Bernath (in Thieme-Becker, Allgemeines Lexikon, vol. viii, 1912, p. 509), T. Borenius (in Crowe and Cavalcaselle, vol. ii, 12, p. 234 f. n. 1), L. Dussler (in Pantheon, vol. iii, 1929, pp. 160 ff.), L. Venturi (Italian Paintings in America, vol. ii, 1931, nos. 349 and 350), R. Longhi (Officina ferrarese, 1934, p. 50, and later editions), L. Serra (in Bolletino d'Arte, vol. xxv, 1935, pp. 42 f.), S. Ortolani (Cosme Tura, Francesco del Cossa, Ercole de' Roberti, 1941, p. 131), B. Nicolson (The Painters of Ferrara, 1950, p. 13), A. Neppi (Francesco del Cossa, 1958, pp. 24 f.), E. Ruhmer (Francesco del Cossa, 1959, p. 85), and M. Davies (National Gallery Catalogues: The Earlier Italian Schools, 1961, pp. 150 ff.), among others, and in ms. opinions by G. Fiocco, F. M. Perkins, and W. E. Suida. (3) See Provenance, above. (4) This is the reconstruction proposed by R. Longhi (Ampliamenti nell'officina ferrarese, 1940, fig. 10). Neppi, Ruhmer, and Davies (see references cited in note 2, above) raise some objections to this reconstruction. Neppi, citing a ms. communication from G. Bargellesi, notes the lack of architectural background in K.416 and K.417. Davies finds these two panels extra large for the positions indicated, and K.1361 (Fig. 224) too small; Ruhmer sees also stylistic discrepancy. But Longhi's proposal remains a probable solution of the matter. (5) This figure (K.416) is called Liberale in much of the earlier literature. That it is St. Florian is proven by the identity of costume and attributes with the figure inscribed S. Floriana in a painting by Vecchietta in the Pienza Museum. Davies, op. cit. (in note 2, above), p. 132 n. 16.

**References:** W. von Bode (in ms. opinion) and G. Fiocco (L'Arte di Andrea Mantegna, 1927, pp. 78, 83 f.) have ascribed K.1361 to Castagno; but Fiocco later (ibid., 1939 ed., p. 90) accepts the attribution to Cossa. B. Berenson (Italian Pictures of the Renaissance, 1932, p. 137; Italian ed., 1936, p. 119) gives it to Castagno; however, he later probably accepted the attribution to Cossa, since he omitted the painting from Italian Pictures . . . Florentine School, 1963. It has been given unreservedly to Cossa by F. M. Perkins (in L'Arte, vol. xvii, 1914, pp. 222 f.) J. Breck (in Art in America, vol. ii, 1914, pp. 314 ff.), A. Venturi (North Italian Painting of the Quattro­cento, 1931, p. 43), M. Salmi (Paolo Uccello, Andrea del Castagno, Domenico Veneziano, n.d., p. 136), R. Longhi, S.
Ortolani, B. Nicolson, A. Neppi, M. Davies (references cited in catalogue note to K416 and K417, above), C. Volpe (in Arte Antica e Moderna, 1958, no. 1, p. 27), and E. Ruhmer (Francesco del Cossa, 1959, p. 77). (2) B. Nicolson (The Painters of Ferrara, 1950, p. 16) notes that this 'toy bridge' was borrowed from K1361 by the anonymous Ferrarese miniature painter of the Madonna on the Bridge in the National Gallery at Edinburgh. (3) The connection of K1361 with the Griffoni altarpiece and the vicissitudes of that altarpiece are discussed in the catalogue note to K416 and K417 (pp. 83 f., above).

Attributed to FRANCESCO DEL COSSA

K241 : Figure 235

MADONNA AND CHILD WITH ANGELS. Washington, D.C., National Gallery of Art (229), since 1941.1 Wood. 21½ × 14½ in. (53.5 × 36.2 cm.). Good condition.

In an early publication of this panel it is associated with the School of Padua.2 The question of its authorship continues to attract a variety of suggestions.3 But the attribution to Cossa is generally accepted.4 Reasonably close parallels for figure types and for the strange formations in the landscape may be found in Cossa's frescoes of the Schifanoia Palace, Ferrara. In composition there seems to be a direct relationship between K241 and the Madonna and Angels in the glass window of 1467, in San Giovanni in Monte, Bologna, which Cossa is believed to have designed.5 This is one of the reasons for suggesting a date of about 1465 for K241, several years earlier than Cossa's frescoes in the Schifanoia Palace. A significant obstacle to the attribution of K241 to Cossa is the fact that the figures are here less consistently stylized than is expected in his paintings (compare K416 and K417, Figs. 222 and 223). Moreover, a Madonna and Child with an Angel at Ledreborg, Denmark, apparently by the same artist as K241, does not fall convincingly into the oeuvre of Cossa.6


References: (1) Preliminary Catalogue, 1941, p. 45, as Cossa. (2) S. Reinach (Répertoire de peintures, vol. III, 1910, p. 462) labels K241 as having been attributed to Mantegna. (3) A. Neppi (Veneziano, 1958, p. 11) hesitates to accept the attribution to Cossa, suggesting some relationship to Domenico Veneziano. R. Longhi (see reference in note 4, below) attributes the painting to Cossa, but sees in it echoes of Florentine masters, of Uccello, e.g., and of Giovanni di Francesco. F. Zeri (verbally) has suggested Francesco de'Mainieri, and M. Meiss (verbally), a Ferrarese follower of Piero della Francesca. (4) A. Venturi (in Pantheon, vol. v, 1930, pp. 249 f.), the first to publish K241 as by Cossa, has been followed by R. Longhi (Officina ferrarese, 1934, p. 46; and later editions), B. Berenson (Pitture italiane del rinascimento, 1936, p. 134), W. Arslan (in Zeitschrift für Kunstdgeschichte, vol. v, 1936, p. 178), S. Ortolani (Cosmè Tura, Francesco del Cossa, Ecole de Roberti, 1941, pl. 69), B. Nicolson (The Painters of Ferrara, 1950, p. 12), E. Ruhmer (Zeitschrift für Kunstdgeschichte, vol. xx, 1957, p. 91, and Francesco del Cossa, 1959, p. 67), and (in ms. opinions) G. Fiocco, R. van Marle, F. M. Perkins, O. Sirén, and W. E. Suida. (5) Reproduced by C. Volpe (in Arte Antica e Moderna, 1958, no. 1, p. 24, pl. 13a), who calls attention to the relationship between K241 and the window. (6) This painting, in the collection of Count Holstein-Ledreborg, is reproduced by H. Olsen (Italian Paintings and Sculpture in Denmark, 1961, pl. xi, b), who notes that, although it was published in 1945 as Sienese, it is no doubt by the same master as K241; he therefore catalogues it as Cossa. (7) S. Reinach (loc. cit., in note 2, above) gives this location.

Follower of FRANCESCO DEL COSSA

K334 : Figure 234

ST. JUSTINA AND DONOR. Madison, Wis., University of Wisconsin, Study Collection (64.4.5), since 1961.1 Canvas. 16½ × 11½ in. (41.9 × 35.8 cm.). Landscape in good condition; otherwise abraded throughout, especially in donor's face and the saint; cleaned 1956.

Although the recent tendency has been to attribute this panel to the Paduan Bernardo Parentino,2 its more frequent classification is in the Ferrarese School, which allows also for its Paduan elements. Zoppo has been proposed3 and, more plausibly, Cossa.4 Protagonists of Cossa parallel the donor in K334 with the donor in the Pietà in the Jacquemart-André Museum, Paris, which has been attributed to Parentino, however, as well as to Cossa. The date of K334 is possibly in the 1470's.


References: (1) Catalogue, 1961, as Parentino (tentatively). (2) G. Fiocco (in ms. opinion). See also note 1, above. (3) By B. Berenson (in ms. opinion). (4) R. Longhi (Officina ferrarese, 1934, p. 45; 1956 ed., pp. 29 f.) considers K334 one of Cossa's earliest paintings. S. Ortolani (Cosmè Tura, Francesco del Cossa, Ecole de Roberti, 1941, p. 123), and C. Volpe (in Arte Antica e Moderna, 1958, no. 1, p. 37 n. 23) have followed this attribution, as have R. van Marle, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions).
Ferrarese School, Late XV Century


Recent cleaning of this damaged panel, while revealing greater beauty in some details, such as the Child's drapery, has shown the Virgin's head to be less Cossa's type than it seemed when the painting was attributed to that master.2 Other attributions have pointed toward Scaletti and Mainieri.3 Perhaps the little-known Antonio Aleotti d'Argenta also should be considered as a candidate. In his polyptych of 1494 in Argenta there are comparable cherubs, and the musical angels there are closely related to the Christ Child in K387.


References: (1) Catalogue by B. Gummo, 1961, p. 26, as Cossa. (2) R. Longhi (Officina ferrarese, 1934, p. 56) finds the head (before cleaning) so typical of Cossa that a head from the Schifanoia frescoes could be convincingly substituted for it (Longhi's pl. 67). This substitution, however, serves to accentuate the difference in the style of the rest of the painting. Longhi dates the picture late in Cossa's career, and supports the attribution to Cossa. (3) R. Longhi (Officina ferrarese, 1934, p. 56) finds the head (before cleaning) so typical of Cossa that a head from the Schifanoia frescoes could be convincingly substituted for it (Longhi's pl. 67). This substitution, however, serves to accentuate the difference in the style of the rest of the painting. Longhi dates the picture late in Cossa's career, and supports the attribution to Cossa. (4) B. Berenson (in ms. opinion) attributes K387 to Scaletti, and S. Ortolani (Cosme Tura, Francesco del Cossa, Ercole d' Roberti, 1941, p. 134) finds it unlike Cossa and very near the taste of Mainieri. A. Neppi (Francesco del Cossa, 1958, p. 33) also objects to the Cossa attribution and tentatively suggests the orbit of Domenico Panetti. (4) Preliminary Catalogue, 1941, p. 182, as Scaletti.

Ercole Roberti

Ercole d'Antonio de' Roberti. Ferrarese School. Born early 1450's; died 1496. He was probably a pupil of Cossa, with whom he may have worked on the frescoes in the Schifanoia Palace, Ferrara. About 1473 he seems to have followed Cossa to Bologna, but the first document in which he is mentioned locates him in Ferrara, in 1479, where, after 1486, he was working at the court of the Este. With Tura and Cossa, who were some twenty years his senior, Ercole was one of the three greatest artists of Ferrara.

Provenance: Louis Charles Timbal, Paris (acquired in Italy). Gustave Dreyfus, Paris (as early as 1887). Duveen's, New York (Duveen's Pictures in Public Collections of America, 1941, nos. 63, 64, as Cossa). Kress acquisition, 1936 - exhibited: Wadsworth Atheneum, Hartford, Conn., 1934; 'Italian Renaissance Portraits,' Knoedler's, New York, Mar. 18-Apr. 6, 1940, nos. 8 and 9 of catalogue, as Ercole Roberti.

Italian Painters of the Renaissance, 1907, p. 218) suggested Mainieri or Bianchi, but later (in ms. opinion) attributed the work to Ercole Roberti, as have G. Fiocco, F. M. Perkins, W. E. Suida, R. Longhi (Officina ferrarese, 1934, pp. 74 f.; 1936, p. 49), W. Arslan (in Zeitschrift für Kunstgeschichte, vol. v, 1936, p. 180), S. Ortolani (Cosmè Tura, Francesco del Cossa, Ercole de' Roberti, 1943, p. 138), C. Volpe (in Arte Antica e Moderna, 1938, no. 1, p. 28), and M. Salmi (Ercole de’ Roberti, 1960, pp. 19 f.), while E. Ruhmer (Francesco del Cossa, 1959, p. 93) suggests a collaboration of Cossa and Roberti, which he defines further (in Pantheon, vol. xxii, 1964, p. 79) as work begun by Cossa and finished by Roberti or executed entirely by Roberti after lost models by Cossa. (4) According to Reinach, loc. cit. in note 3, above.

**MARCO ZOPPO**

Marco di Ruggero, called Lo Zoppo. Paduan School. Born 1433–died c. 1478. Because of his sculpture-like forms and mannered poses Zoppo has sometimes been classified as also a Ferrarese. He was born in Cento, was active partly in Bologna, and signed himself as Bolognese. Most important, he was trained under Squarcione in Padua, where he was influenced by Giovanni Bellini and Mantegna.

**K2033 : Figure 237**

**MADONNA AND CHILD.** Washington, D.C., National Gallery of Art (1414), since 1956.1 Wood. 16×11⅔ in. (40.6×29.9 cm). Signed on the multicolored marble parapet: MARCO ZOPPO DA BOLOGNA OPVS. The coat of arms affixed to the parapet shows a silver pale on an azure field. Very good condition; panel very thin and warped; original frame attached to panel; cleaned 1954.

Painted about 1470, in a manner related to that of Zoppo’s Berlin altarpiece, dated 1471, this is the most attractive of the artist’s known Madonnas.2 It has been tentatively identified with the panel described in 1678 by Malvasia3 as a very exquisite painting then in the Foschi Collection, Bologna, which had been attributed to Dürer until the inscription ‘MARCO ZOPPO DA BOLOGNA [sic.] OPVS’ was found on it. In the Le Monnier edition of Vasari (1849)4 the Malvasia reference is connected with a painting then at a picture dealer’s in the Palazzo Zampieri at Bologna with the same signature as that on K2033, except for the preposition, written DI instead of DA. But Malvasia’s quotation of the inscription on the Foschi painting corresponds exactly to the inscription which has come to light on Zoppo’s Madonna and Child in the Lindenau Museum, Altenburg.5 What may be a first thought for the composition of K2033 is seen in the Madonna and Child in the top center of a sheet of drawings by Zoppo in the Munich Print Room.6


**MARCO ZOPPO**

**X489 : Figure 238**

**ST. PETER.** Washington, D.C., National Gallery of Art (382), since 1941. Wood. 19½×12 in. (48.9×30.5 cm). Fair condition except for abrasion throughout and a few losses of paint.

This undoubtedly comes from the upper tier of a polyptych. Three other panels, of approximately the same size as X489, have been recognized as members of the same series: a Bishop Saint, in the National Gallery, London (turned, like St. Peter, to the right); St. Paul, in the Ashmolean Museum, Oxford; and St. Jerome, in the Walters Art Gallery, Baltimore (both of the latter turned to the left).2 The middle panel which the two pairs of saints originally flanked may have been the three-quarter-length Christ in the Tomb formerly in the Vieweg-Braunschweig Collection.3 This panel, like those in Oxford and Baltimore, has a rounded top and Christ’s halo is closely similar to the halos in all the other panels. It has been suggested that the panels belonged to the now-lost altarpiece which was reported in the sixteenth century to have been painted in 1468 for Santa Giustina, Venice.4 The style agrees with that of Zoppo’s altarpiece in Berlin dated 1471. The St. Paul in that painting offers an especially close parallel to figures in the present series.5

References: (1) Preliminary Catalogue, 1941, p. 218, as Zoppo. (2) T. Borenius (in Burlington Magazine, vol. xxxviii, 1921, pp. 9 f.) first associated K489 with the Oxford and London panels. (3) Sold, Rud. Lepke's, Berlin, Mar. 18, 1930, no. 29 of catalogue by F. Winkler, as Zoppo. The size of this panel is 77.5 x 58 cm. (4) Borenius (p. 10 of op. cit. in note 2, above) and R. Longhi (Ampliamenti nell'officina ferrarese, 1940, p. 14) make this suggestion, referring to Sansovino's report and praise of the altarpiece (Venetia, 1581; 1663 ed., p. 42). (5) Others who have attributed K489 to Zoppo are B. Berenson (Italian Pictures of the Renaissance, 1932, p. 608; Italian ed., 1936, p. 523), G. Fiocco, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). (6) Borenius, p. 9 of op. cit. in note 2, above.
LORENZO MONACO

Piero di Giovanni, called Lorenzo Monaco (he took his vows and the name of Lorenzo at the Camaldolese Monastery of Santa Maria degli Angeli, Florence, in 1391). Florentine School. Born c. 1370; died 1422/24. He came from Siena to Florence, where he was influenced by Agnolo Gaddi, became the most important painter at the beginning of the fifteenth century, and influenced the stylistic formation of Masolino and Fra Angelico. Panel paintings, frescoes, and illuminations, characterized by the flowing line of the International Style, make up his very considerable œuvre.

KI293 : Figure 239

MADONNA AND CHILD. Washington, D.C., National Gallery of Art (514), since 1941. Wood. 46 × 27\frac{3}{4} in. (117 × 55 cm.). Inscribed on the Child's scroll: EGO sum LVX M\textsuperscript{VNDI} (from John 8: 12); and at the bottom of the panel, a line which is mostly lost except for the ending: ANO MCCCCXIII. Good condition except for abrasions in flesh tones; cleaned 1955.

The substitution of a cushion for the usual throne characterizes this as the Madonna of Humility. Otherwise the composition is very similar to that of the Enthroned Madonna in the center of a polyptych in the Uffizi, Florence; other parallels by Lorenzo might be cited. The date, 1413, places KI293 in the same year as his great polyptych of the Coronation in the Uffizi. That KI293 may witness the influence of Ghiberti on Lorenzo Monaco has been alleged; but it would seem more likely that the influence flowed in the opposite direction.


References: (1) Preliminary Catalogue, 1941, p. 113, as Lorenzo Monaco. (2) M. Meiss (in Burlington Magazine, vol. c, 1958, p. 195 n. 18, figs. 5–8) suggests the possibility that KI293 may have been the middle section of a polyptych, with panels of Old Testament figures at the sides. O. Sirèn (Lorenzo Monaco, 1905, pp. 88 f. and in Rassegna d'Arte, vol. ix, 1909, p. 36) was the first to publish KI293. It is also cited in Lorenzo Monaco's œuvre by R. van Marle (Italian Schools of Painting, vol. ix, 1927, p. 162), by W. E. Suida (in Thieme-Becker, Allgemeines Lexikon, vol. xxiii, 1929, p. 392), G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi (in ms. opinions), and by B. Berenson (Italian Pictures ... Florentine School, vol. 1, 1963, p. 121). M. Eisenberg (verbally) finds KI293 somewhat attenuated in type and otherwise scarcely worthy of Lorenzo; he attributes it to a follower. (3) G. Pudelko (in Burlington Magazine, vol. LXXIV, 1939, pp. 76 f.) suggests the influence of Ghiberti in KI293.

KI047 : Figure 244

ST. ROMUALD. Tulsa, Okla., Philbrook Art Center (3360), since 1953. Wood. 11\frac{5}{8} × 10\frac{9}{16} in. (29.5 × 27 cm.). Fair condition; cleaned 1953.

Shape, size, decorative motives, and treatment of the figure identify this as pendant to the St. Benedict at the left-hand end of a predella panel in the Copenhagen Royal Museum. In the Copenhagen painting the St. Benedict is followed at the right by a horizontal section representing the Annunciation, and then by a much narrower section with a kneeling nun, facing right. Beyond the nun there must have followed (possibly after a now-lost section) another horizontal section now in the Vatican Pinacoteca. It represents the Nativity and is the same size and shape as the one featuring the Annunciation (in both horizontal sections triangular spaces are reserved at the corners for scroll decoration). Finally, came the right-hand termination, KI047, bringing the full width of the predella to 74 inches or more. The date may be about 1420.

The featuring of St. Romuald (founder of the Camaldolese order, a branch of the Benedictine) and of St. Benedict (founder of the Benedictine order) would suggest that the predella comes from an altarpiece connected with the Camaldolese order, to which Lorenzo Monaco belonged and for which he and his followers frequently carried out commissions.

Provenance: Giuseppe Bellesi, London. Kress acquisition,


Follower of LORENZO MONACO

**K1654 : Figure 240**

**THE CRUCIFIXION.** Seattle, Wash., Seattle Art Museum (It 37/L8876.1), since 1952.1 Wood. Including frame, 49 1/2 x 23 1/2 in. (125.7 x 59.7 cm.). Inscribed on base of original frame: AVE MARIA GRATIA PL[ena] (from Luke I : 28) MCCCVIII. Good condition.

*Cruccifixions* by Lorenzo Monaco in which the Virgin and St. John the Evangelist appear share these two figures seated at the sides of the cross, as, for example, in the panels in Yale University, New Haven, and the former Loeser Collection, Florence. Not the different composition, however, but the different expression and the mannered poses of the Virgin and St. John suggest that a contemporary follower rather than the master himself may have been responsible for K1654.2


Follower of LORENZO MONACO

**K260 : Figure 241**

**MADONNA AND CHILD WITH ST. CLEMENT AND ST. JULIAN.** Allentown, Pa., Allentown Art Museum, Study Collection (60.16.KBS), since 1960. Wood. 20 3/8 x 14 1/8 in. (52.7 x 36.5 cm.). Madonna very much abraded.

Attributions to Andrea di Giusto and to the Master of the Bambino Vispo have been suggested for this painting.1 In spite of its badly worn condition its dependence on the style of Lorenzo Monaco is still very evident. The date may be about 1425.


Reference: (1) Attributed tentatively to Andrea di Giusto by B. Berenson (in *Dedalo*, 1932, p. 518); but later to the Maestro del Bambino Vispo by Berenson (*Italian Pictures . . . Florentine School*, vol. I, 1953, p. 138) and by G. Fiocco, R. Longhi, W. E. Suida, and A. Venturi (in ms. opinions); to an artist close to that master, by F. M. Perkins (in ms. opinion); and to Lorenzo Monaco's workshop by R. van Marle (in ms. opinion).

MASTER OF THE BAMBINO VISPO

Florentine School. Active early fifteenth century. The name, meaning 'Master of the Lively Child,' was coined1 to express this anonymous artist's treatment of the Christ Child in a number of paintings assigned to him. His style is closely related to that of Lorenzo Monaco. There is evidence that he worked not only in Florence but also in Spain: one of his paintings, which dates 1415, comes from Majorca, and there is a Spanish flavor in his style.

**K525 : Figure 242**

**ST. NICHOLAS OF BARI.** El Paso, Tex., El Paso Museum of Art (1961–6/10), since 1961.2 Wood. 25 x 12 in. (63.5 x 30.5 cm.). Fair condition except for abrasion throughout and some losses of paint.

This panel was formerly attributed to Rossello di Jacopo Franchi.1 But the slight swaying of the body of the bishop saint and the agitated folds of his robes have more recently been recognized as typical of the Master of the Bambino Vispo,2 recalling, as do the translucent colors, the paintings of Lorenzo Monaco. K525, which comes from some unidentified polyptych, where it was possibly associated with a panel of *St. Anthony Abbot* now in Rotterdam,3 was probably painted in Florence about the same time as the similar
panels from an altarpiece attributed to the Master of the Bambino Vispo which was ordered by the Corsini family in 1422 for the Cathedral in Florence. Especially pertinent for comparison with K 525 is the side panel (of the Cathedral altarpiece) now in the Nationalmuseum, Stockholm.


MASTER OF THE BAMBINO VISPO

K1135 : Figure 245


Formerly attributed by some critics to Giovanni dal Ponte, this panel is now accepted as by the closely related Master of the Bambino Vispo.2 It probably dates between 1420 and 1430 and comes from the predella of some dismembered altarpiece, as does the same master’s similar panel in the Douai Museum (believed to derive from the Corsini altarpiece which was painted for the Cathedral in Florence in 1422 or a little later).3


References: (1) Catalogue by W. E. Suida, 1952, p. 26, as Master of the Bambino Vispo. (2) K 1135 has been attributed to Giovanni dal Ponte by R. L. Douglas, G. Fiocco, C. Gamba, and was placed close to this artist by F. M. Perkins (in ms. opinions). B. Berenson (in Dedalo, vol. xii, 1932, p. 184; Italian Pictures ... Florentine School, vol. I, 1963, p. 140), G. Pudelko (in Art in America, vol. XXVI, 1938, p. 54 n. 21), and R. Longhi (in ms. opinion) have attributed it to the Master of the Bambino Vispo. (3) Reproduced by B. Berenson, Italian Pictures ... Florentine School, vol. I, 1963, pl. 477. See also R. Oertel, in Heydenreich Festschrift: Studien zur Toskanischen Kunst, 1964, p. 208 n. 18, fig. 7. (4) Preliminary Catalogue, 1941, p. 128, as Master of the Bambino Vispo.

FLORENTINE SCHOOL

Early XV Century

K1072 : Figure 243

Madonna and Child. Montgomery, Ala., Huntingdon College (1), since 1936. Wood. 22 3/4 × 13 3/4 in. (57.3 × 34.5 cm.).

Usually associated with the circle of Parri Spinelli (1387–1433),4 son of Spinello Aretino, this picture also recalls the Master of the Bambino Vispo. The elongated figures and the languid attitude of the Virgin suggest Parri; the playful Child and the influence of Lorenzo Monaco suggest the Master of the Bambino Vispo.


Reference: (1) In ms. opinions K 1072 is attributed to Parri Spinelli by A. Venturi; to an artist close to Parri and his father, Spinello Aretino, by R. Longhi; to a painter connected with Spinello Aretino by G. Fiocco and W. E. Suida; to a Tuscan painter by R. van Marle; and to the school of Agnolo Gaddi by F. M. Perkins. B. Berenson (Italian Pictures ... Florentine School, vol. I, 1963, p. 215) lists it as unidentified Florentine follower of Orcagna.

GIOVANNI DAL PONTE

Giovanni di Marco, called Giovanni dal Ponte, from the location of his studio, near Santo Stefano a Ponte, Florence. Florentine School. Born c. 1382; died 1437 (?). His consistent, somewhat retardataire style has been recognized in a large number of paintings, although only a few are documented or signed and these date in his last years, after 1430. He may have been a pupil of Spinello Aretino but was influenced chiefly by Lorenzo Monaco and Fra Angelico. His nearest of kin among the minor Gothic painters of his class is the Master of the Bambino Vispo.
K 300: Figures 246-248

**MADONNA AND CHILD WITH SAINTS.** Columbia, S.C., Columbia Museum of Art (54-402/4), since 1954.1 Wood. Middle panel, 36 1/2 x 23 in. (92.7 x 58.4 cm.); sides, each, 28 x 13 3/4 in. (71.7 x 35.2 cm.). Inscribed on book held by Christ in middle pinnacle: AΩ (the Beginning and the End). Very good condition except for a few abrasions.

Probably painted in the artist's late period, the 1430's, this triptych is especially admired for the St. Michael, weighing the souls in the left panel, and the St. George, in the right panel.2 The mannered, but very spirited, composition of the St. George may be based on a drawing described by Vasari: 'In my book of old and modern drawings is a watercolor drawing by Giovanni in which there is a St. George on horseback killing the dragon...'.3 The saints flanking the Virgin, although they lack clearly identifying symbols, are dressed as deacons and are probably intended as Sts. Lawrence and Stephen. The Virgin wears finger rings and earrings, details rare in paintings of the time but found in other examples by this artist.4


**GOVANNI DAL PONTE**

K 1556: Figure 249

**MADONNA AND CHILD WITH ANGELS.** San Francisco, Calif., M. H. De Young Memorial Museum (61-44-5), since 1955.1 Wood. 46 3/4 x 26 3/8 in. (118.7 x 68 cm.). Very good condition except for some losses of paint in Madonna's mantle; cleaned 1952.

How characteristic this is of Giovanni dal Ponte may be seen by comparing it with the similar panel, considered his masterpiece, in the Fitzwilliam Museum, Cambridge. Like the latter, K 1556 dates from the artist's late period, after 1430, and even if less sensitively executed than the Fitzwilliam example, it bears eloquent testimony to the Gothic charm of this 'Master of the Classic Profiles.'2 K 1556 must once have formed the middle panel of such a triptych as K 300 (Figs. 246-248), by Giovanni.

**Provenance:** Contini Bonacossi, Florence. Kress acquisition, 1948.

References: (1) Catalogue by W. E. Suida, 1955, p. 36, as Giovanni dal Ponte. (2) This epithet was suggested by E. Sandberg-Vavalá (in Burlington Magazine, vol. lxxxviii, 1946, pp. 191 ff, where, as pl. 11a, the Fitzwilliam panel is reproduced). K 1556 has not yet come to the attention of many critics; but R. Longhi (in ms. opinion), L. Berti (in Commentari, vol. xii, 1961, p. 87 n. 4), and B. Berenson (Italian Pictures... Florentine School, vol. i, 1963, p. 92) have referred to it as by Giovanni dal Ponte, placing it late in his career.

**FRANCESCO D'ANTONIO**

Francesco d'Antonio di Bartolommeo, wrongly called 'Banchi,'1 Florentine School. Born 1394; last mentioned 1433. Dominated until about 1420 by Lorenzo Monaco, his style was modified by the influence of Gentile da Fabriano, Masolino, Masaccio, and Domenico Veneziano. He would also seem to have come in contact with Alvaro Pirez of Evora in Pisa.

K 543: Figure 250

**MADONNA AND CHILD.** Denver, Colo., Denver Art Museum (E-IT-18-XV-928), since 1954.2 Wood. 44 3/4 x 21 1/2 in. (112.7 x 54 cm.). Abraded throughout and some losses of paint.

Two panels with pairs of saints in the Museum at Pisa have been recognized as having once flanked K 543 to form a triptych.3 Since one of the saints is a Dominican and since the side panels came from the Church of San Domenico,
Pisa, the triptych was probably painted for that church. Comparison with signed and dated paintings by the artist places K 543 about 1420.


**FRANCESCO D'ANTONIO**

**K 105 A : Figure 251**

St. John the Baptist

**K 105 B : Figure 252**

St. Anthony Abbot

Tucson, Ariz., St. Philip's in the Hills (School), Study Collection, since 1962. Wood. 1015A: 16 3/4 x 9 3/4 in. (42.5 x 24.1 cm.). 1015B: 16 3/4 x 23 8/9 in. (42.5 x 60.8 cm.). Visible on St. John's scroll, two letters of the legend: [ecce] E. [agnus dei] (from John 1: 29). Fair condition.

No doubt from an altarpiece of about 1420, these panels are close in style to K 543 (Fig. 250), by Francesco d'Antonio. St. John is most closely paralleled in the artist's Tabernacle of Piazza Santa Maria Nuova, Florence.1

**Provenance:** Contini Bonacossi, Florence. Kress acquisition, 1936.


**FRANCESCO D'ANTONIO**

**K 1046 : Figure 253**

The Annunciation, the Crucifixion, and Saints. Montgomery, Ala., Montgomery Museum of Fine Arts, since 1937. Wood. 27 4/5 x 17 1/2 in. (70.8 x 44.5 cm.). Inscribed on a strip beneath the Crucifixion: HOPVS [sic] FECIT FIERI MAESTRO ANTONIO DE GVARGVAGLI DA LYCHA MEDICO (Master Antonio di Guariguagli of Lucca, physician, had this work done). Good condition.

This has been attributed both to Francesco d'Antonio, about 1425/30,1 and to a follower of Sassetta.2 Flanking the crucified Christ in the middle register are, from left to right: Sts. Agatha and Catherine of Alexandria, the Virgin, Mary Magdalene, John the Evangelist, Francis, and Lawrence. In the bottom register are Sts. Michael, Leonard, Cosmas and Damian, Christopher, James Major, Anthony Abbot, Julian, and George.


**MASOLINO**

Tommaso di Cristofano di Fino, called Masolino. Florentine School. Born 1383/84; active to 1432.1 He was influenced by
Lorenzo Monaco and also by Ghiberti, of whom he was possibly an assistant. He worked in Florence, Castiglione d'Olona, Empoli, Todi, Rome, and in Hungary.

**K414 : Figure 254**

**The Archangel Gabriel**

**K415 : Figure 255**

**The Virgin Annunciante**

Washington, D.C., National Gallery of Art (336 and 337), since 1941. Wood. Each, 30×22⁵⁄₈ in. (76×57.5 cm.). The open book on the Virgin's lap is inscribed with the passage Ecco Virgo... (from Isaiah 7:14-15). Fragments; Archangel and Virgin abraded throughout; heavily varnished; need cleaning.

The figure types and the style of painting place these two panels in the same period of Masolino's career as the Goldman Annunciation (also in the National Gallery of Art), probably between 1420 and 1430, as early as the Munich Madonna, which all three paintings resemble. It is customary to assume that K414 and K415 were originally side panels of a triptych or polyptych. The attempt to associate them with the Miracle of the Snow and the Assumption in Naples has not been successful. No consideration seems to have been given to the possibility that K414 and K415 may have been parts of a single panel of the Annunciation, larger in scale and less elaborate in detail, perhaps, but otherwise comparable to the Goldman panel. If this is their origin, considerable sections of the original panel have been lost, notably from the upper part of K414 and the lower part of K415 — probably also a vertical strip from the middle, the area between the two figures.


**FRA ANGELICO**

Guido di Pietro, called Angelico. Florentine School. Active from 1427; died 1455. It is not known who his teacher was, but he seems to have been principally influenced by Ghiberti, Lorenzo Monaco, Masolino, and Masaccio. He lived for years in the Dominican friary near Fiesole, of which he became the prior, although he was much more extensively employed by the Dominican friary of San Marco, Florence. Except for a short sojourn in 1447 in Orvieto, he was busy more than half a decade in Rome from 1445.

**K1387 : Figures 258, 262**

**The Healing of Palladia by St. Cosmas and St. Damian.** Washington, D.C., National Gallery of Art (790), since 1945. Wood. 143×185 in. (36.5×46.3 cm.). Abraded throughout; some faces very thin, very much overcleaned.

The existence of such a panel of this size and subject by Fra Angelico was anticipated as early as 1904, but K1387 was not known by specialists in the field until 1924. Its attribution to Fra Angelico has been almost unanimously accepted, as is its association with the altarpiece which he painted for the high altar of San Marco, Florence, probably between 1438 and 1443. The main panel of the altarpiece, much abraded, is now in the Museum of San Marco, Florence. Among the saints who surround the Madonna and Child in that panel, Cosmas and Damian are given the most prominent positions, kneeling in the foreground, before the Virgin. It is these saints whose legend, especially their martyrdom, is recounted in eight small panels which, together with a Pietà, are now believed to have been in the predella. Since the combined widths of the nine panels considerably exceeds the width of the main panel, their original arrangement has posed a problem. The most plausible solution thus far presented assumes that the main panel was flanked by pilasters, with the predella carried across their front and side faces. The arrangement of the predella panels would then have been, presumably: on the outer side of the left-hand pilaster, the Healing of Justinian, Museum of San Marco, Florence; on the front of this pilaster, the Healing of Palladia (K1387); under the main panel: the Saints before Lycias, Alte Pinakothek, Munich; Lycias Possessed by Devils and the Saints Thrown into the Sea, Alte Pinakothek, Munich; the Pietà, Alte Pinakothek, Munich; the Saints Saved from Fire, National Gallery of Ireland, Dublin; the Saints Crucified, Alte Pinakothek, Munich; on the front of the right-hand
pilaster, the Saints Beheaded, Louvre, Paris; on the outer side of this pilaster, the Burial of the Saints, Museum of San Marco, Florence. Simulated colonnettes, of which traces of the gilding are still visible on most, if not all, of the panels, originally separated the compositions one from another. In contrast with the main panel of the altarpiece, K1387 is in a fair state of preservation. It confirms Vasari’s comment that the predella of the San Marco altarpiece is ‘so well painted that one could not hope to see anything executed more carefully or with more delicate and better conceived figures.’


References: (1) T. de Wyzewa (in Revue de l’Art, vol. XVI, 1904, pp. 339 f) deduced from the Golden Legend’s account of the story of Cosmas and Damian that the Palladia episode must have been included in the predella of the San Marco altarpiece (see below). (2) F. Schottmüller (Fra Angelico, 1924, no. 145) seems to have been the first modern critic to publish K1387, bringing it, at the same time, into connection with the San Marco altarpiece. She notes that a label on the back of the panel states that it came from the Convent of San Marco. This label, still preserved and now attached to the cradling, is inscribed, ‘No. 510 [or 512]; Estratti del Convento di S. Marco di Firenze.’ T. Bodkin (loc. cit. in note 3, below) refers to the label on this painting and quotes the similar label on the Louvre panel. (3) Among the critics who treat K1387 as characteristic of Fra Angelico are F. Schottmüller (loc. cit. in note 2, above), A. Venturi (Studio dal vero, 1927, pp. 12 ff), T. Bodkin (in Burlington Magazine, vol. LVIII, 1931, pp. 193 f), B. Berenson (Italian Pictures of the Renaissance, 1932, p. 22, and later editions), L. Venturi (Italian Paintings in America, vol. II, 1933, no. 161), and J. Pope-Hennessy (Fra Angelico, 1952, pp. 13 ff, 174 ff). R. van Marle (Italian Schools of Painting, vol. X, 1928, p. 96) seems to be alone in doubting the attribution to Fra Angelico, although P. Muratoff (Fra Angelico, 1930, p. 43) is not clear as to whether he denies this panel, along with other parts of the predella, to Angelico. (4) These dates are deduced from documents citing the removal of an older altarpiece from the high altar and its substitution; the execution was probably finished at least by 1443, when the church was consecrated. (5) To get around the difficulty of too great width in the predella, T. Bodkin (loc. cit. in note 3, above) and L. Ragghianti Collobi (in Critica d’Arte, Mar. 1950, pp. 468 ff) omit some of the panels, among them K1387, from the San Marco predella. But R. L. Douglas (in Art Quarterly, vol. vii, 1954, pp. 290 ff) emphasizes that such omission is untenable. J. Pope-Hennessy (pp. 172 f. of op. cit. in note 3, above) suggests the addition of a tenth, as yet unidentified, panel to the predella and an arrangement in two tiers of five panels each. (6) Pope-Hennessy (p. 176 and fig. XI of op. cit. in note 3, above) cites figures of saints which he believes may have decorated the pilasters. (7) This arrangement, with four of the panels accommodated on the pilasters was proposed by M. Salini (in Catalogo della Mostra delle Opere di Fra Angelico, Rome-Florence, 1955, 3rd ed., pp. 72 ff). (8) M.-L. David-Danel (Iconography des saints médecins Côme et Damien, 1958, pp. 90 ff) suggests some change in the consecutive order of the scenes. (9) Only the slightest traces of gilding are now visible at the right and left edges of K1387. (10) Vasari, Le Vite, Milanesi ed., vol. II, 1878, p. 509. (11) G. Kafkal, Iconography of the Saints in Tuscan Art, 1952, col. 292. (12) E.g., St. Anna wears such a headdress in the Birth of the Virgin by Fra Angelico in the Prado, Madrid; and it is worn by the new mother on Masaccio’s Birth Salver in the Berlin Museum. (13) W. and E. Paatz, Die Kirchen von Florenz, vol. III, 1952, p. 44. (14) G. Richa (Notizie istoriche delle chiese fiorentine ..., vol. VII, 1758, p. 143) cites the altarpiece as hanging in the passageway of the Sacristy of San Marco. (15) See P. L. V. Marchese (Memorie dei più insigni pittori ..., vol. I, 1845, p. 283) and Bodkin (pp. 193 f. of op. cit. in note 3, above). (16) In the sale catalogue, which describes K1387 in detail, it is stated that the picture was formerly at the Certosa near Florence. (17) Listed as Fra Angelico (in Art News, Dec. 28, 1929, p. 4) among the paintings sent to the exhibition; but it is not included in the catalogue.

FRA ANGELICO AND FRA FILIPPO LIPPI

K1425 : Frontispiece, Figures 259-261


The question of the attribution of K1425 assumes special significance because of the pictorial innovations involved.
The picture presumably set the fashion for representing the Adoration in a tondo. There are conventional details, to be sure: the oversized birds are undoubtedly here for their symbolical significance, the peacock, e.g., signifying immortality; and the medieval tapestry-like treatment of the flowered swadd in the foreground, like that in Angelico's large Deposition, San Marco, Florence, may be a reference to Paradise. But there is much also that is abreast of contemporary progress and even prophetic of the future. If K1425 was painted about 1445, as is generally believed,2 the horses seen in foreshortened rear view are contemporary with, and more naturalistic than, the horses in Uccello's famous battlepieces. The nude youths3 climbing over the ruins are noteworthy contemporaries of Castagno's anatomical studies and could have been an inspiration to the later essays of Pollaiuolo in this field. As for genre painting, which Bruegel the Elder mastered more than a century later, it is already here in abundance, in the stable scene and in the gaping beggars and ragamuffins.

Most critics have believed that Filippo Lippi was wholly responsible for K1425, only employing some studio assistance.4 Many of the figures, notably the shepherd entering the scene from the right foreground and the kneeling Magi and their retinue are typical of Filippo. But other figures, for example the Virgin and Child and some of the female spectators in the right middle ground, seem to belong to Fra Angelico in type and execution. This is especially convincing in the case of the Virgin and Child. As to the figures in the right middle ground, compare them (especially the one to whom two nude children are clinging) with the Donna Palladia standing in the doorway in K1387 (Fig. 258), by Angelico. It seems reasonable that Fra Angelico may have painted these figures, at least, and may have designed the tondo in the period just preceding the revelations of his naturalistic phase in the frescoes of the Chapel of Nicholas v. Much of the execution, then, would belong to Fra Angelico, an influence which almost all critics have emphasized. In the posthumous edition (1963) of his lists (Italian Pictures . . . Florentine School, vol. I, pp. 16, 114) Berenson's attribution given in the 1936 edition is repeated. (5) In the copy of the 1492 Medici inventory, as published by E. Müntz (Les Collections des Médicis au XVe siècle, 1888, p. 60), is the following entry among the paintings in the large chamber of Lorenzo: 'Uno tondo grande chelle cornici atorno meze d'oro dipinti la nostra Donna e el nostro Signore e' i Magi che vanno a offrire, di mano di fra giovanni, f. 100.' (6) Regarding this inventory see M. Davies, National Gallery Catalogues: Earlier Italian Schools, 1961, p. 102 n. 6, where the Botticelli tondo of the Adoration now in the National Gallery, London, is shown to have been together with K1425 in the Guicciardini Collection. (7) According to a handwritten note in the 1810 Guicciardini sale catalogue; and K1425 is presumed to be one of the items in H. Delaroche's catalogue of the Dubois Collection (1813). For more information about this catalogue, of which no copy is at present available, see Davies, loc. cit., in note 6, above. (8) K1425 was still with the London Botticelli at this time. See Davies, n. 7 of loc. cit. above. (9) K1425 is apparently identical with one described
by Waagen (Treasures of Art in Great Britain, vol. ii, 1854, p. 123) and ascribed to Gozzoli. It appeared in the 1874 sale of Barker's Collection together with the Berlin tondo of the Adoration of the Magi now generally attributed to Domenico Veneziano. (10) The provenance is here confused in some details with the provenance of the Botticelli tondo now in London.

Attributed to FRA ANGELICO

K289 : Figure 256

The Meeting of St. Francis and St. Dominic.
San Francisco, Calif., M. H. De Young Memorial Museum (61-44-7), since 1955.1 Wood. 10'3 x 10'4 in. (26 x 26.7 cm.). Fair condition except for face of second monk from right; cleaned 1954.

This subject was treated by Fra Angelico in his early period in the predella of an altarpiece painted for Cortona. Again it appears in a predella panel now in Berlin, attributed to the master or his studio in his late period. The concern for spatial effect in K289, which must have come from a third predella, may indicate that K289 also is to be dated late, after 1445, when Fra Angelico was working in Rome. It has usually been attributed to the master himself.2


References: (1) Catalogue by W. E. Suida, 1955, p. 12, as Fra Angelico. (2) K289 has been attributed to Fra Angelico by B. Berenson (Florentine Painters of the Renaissance, 1909, p. 107; later, in ms. opinion, Berenson gives the painting to Angelico with reservations, and in the 1965 edition of his lists its entry under Fra Angelico is followed by r, indicating that he believed it to be ruined, restored, or repainted), F. Schottmüller (Fra Angelico, 1924, no. 178, with a notice that her attribution is based on Berenson's authority), T. Borenius, G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi, and R. van Marle (in ms. opinions). Van Marle had earlier (Italian Schools of Painting, vol. x, 1928, p. 120) cited K289 (but without comment) on the basis of the reproduction in Schottmüller. M. Meis (verbally) gives K289 to a follower of Fra Angelico; M. Modestini expresses (verbally) a strong belief that it is by Fra Angelico and an assistant. (3) Preliminary Catalogue, 1941, p. 6, as Fra Angelico.

Attributed to FRA ANGELICO

K477 : Figure 257

The Entombment.
Washington, D.C., National Gallery of Art (371), since 1941.1 Wood. 35 x 21'4 in. (89 x 55 cm.). Very much worn; large zones in sky and landscape repainted.

This may be the painting listed as by Fra Angelico in the Medici inventory of 1492, 'A painting of the dead Christ with many saints, who are carrying him to the tomb.'2 The distant landscape recalls that of the great Deposition in the Museum of San Marco, Florence, and the devout seriousness of the figures reflects Angelico's mood. But the awkward gestures of some of the figures and what at least now seems poor execution have led to recent denial of K477 to Angelico.3 The most satisfactory figures, the two Marys in the foreground—especially the one at the right—have suggested the participation of Filippo Lippi in the work, perhaps in such combination with Fra Angelico, about 1445, as is proposed in the case of the Adoration of the Magi, K1425 (pp. 95 ff., above).4


References: (1) Preliminary Catalogue, 1941, p. 6, as Fra Angelico. (2) E. Müntz, Les Collections des Médicis au XVe siècle, 1888, p. 64. The identification of K477 with the Medici entry was first suggested by F. Schottmüller (Fra Angelico, 1924, no. 180). (3) K477 has been attributed to Fra Angelico by F. Schottmüller (loc. cit. in note 2, above), A. Venturi (in ms. opinion), L. Venturi (Italian Paintings in America, vol. ii, 1933, no. 182), and B. Berenson (Italian Pictures of the Renaissance, 1932, p. 22; Italian ed., 1936, p. 19); but later (in ms. opinion, 1933) Berenson gave it to a close follower of Fra Angelico, while in the posthumous edition (Italian Pictures ..., Florentine School, vol. 1, 1963, p. 16) it is listed under Fra Angelico with a question mark. In ms. opinions, G. Fiocco, R. Longhi, F. M. Perkins, and W. E. Suida have suggested it was begun by Fra Angelico and finished by an unidentified artist (possibly Jacopo del Sellaio, according to Longhi). C. L. Ragghianti (loc. cit. in note 4, below) identifies the artist who finished it as Filippo Lippi.
APOLLONIO DI GIOVANNI

Florentine School. Active mid-fifteenth century. Known formerly as the Master of the Jarves Cassoni, the Master of the Virgil Codex, and the Dido Master, this painter has recently been plausibly identified as the documented master who, in partnership with Marco del Buono, operated a workshop in Florence for the decoration, chiefly, of cassoni, or marriage chests. The decoration was based on the International Style as practiced by Gentile da Fabriano. Variation in the work attributed to Apollonio is explained by his employment of a number of artists in his shop.

K251 : Figure 267

The Journey of the Queen of Sheba. Birmingham, Ala., Birmingham Museum of Art (61.95), since 1961. Wood. 17½ x 69½ in. (44.2 x 175.9 cm.). Good condition except for abrasions.

The story of the Queen of Sheba was popular in the decoration of marriage chests, especially in the studio from which this panel comes. The Meeting of the Queen of Sheba with Solomon is depicted on one of the Apollonio panels in the Jarves Collection, Yale University, New Haven; and on one in the Museum of Fine Arts, Boston, is a version of the Journey of the Queen. K251 is treated as a continuous narrative: in the background at the left the Queen kneels praying before the bridge made from the tree of Good and Evil; in the center, surrounded by ladies and courtiers, she is drawn forward on her chariot; and at the right her retinue proceeds into the background. The date of the painting is probably about 1450.


References: (1) Catalogue by F. R. Shapley, 1960, p. 56, as Master of the Jarves Cassoni. (2) G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and B. Berenson (Italian Pictures . . . Florentine School, vol. 1, 1963, p. 18) attribute K491 to Apollonio di Giovanni (under his various designations). (3) R. Mather (in a letter of Apr. 21, 1947) says the shields are modern, that their colors do not make sense, and that there should be only two shields (for parents) or four (for grandparents). (4) Preliminary Catalogue, 1941, p. 130, as Master of the Jarves Cassoni.

ANDREA DI GIUSTO

Andrea di Giusto Manzini. Florentine School. Active from 1422; died 1455. He was an eclectic, chiefly influenced by Lorenzo Monaco, also by Fra Angelico. He worked with Bicci di Lorenzo, and, in 1426, with Masaccio on the predella of the altarpiece which Masaccio painted for the Church of the Carmine, Pisa.

K234 : Figure 264

The Assumption of the Virgin with St. Jerome and St. Francis. Tulsa, Okla., Philbrook Art Center
The Nativity. Allentown, Pa., Allentown Art Museum, Study Collection (60.09.KBS), since 1960. Wood. 16$\frac{3}{4}$ × 48$\frac{3}{4}$ in. (42·3 × 122·6 cm.). Abridged throughout.


Reference: (t) K420 has been attributed to Andrea di Giusto by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and B. Berenson (Italian Pictures . . . Florentine School, vol. 1, 1963, p. 5).

ANDREA DI GIUSTO

K420 : Figure 266

Florentine School. Active first half of fifteenth century. He is related in style to Arcangelo di Cola and Rossello di Jacopo Franchi, each of whom has tentatively been given credit for some of the paintings now attributed to the Master of the Griggs Crucifixion. He also shows the influence of Lorenzo Monaco, Fra Angelico, and Masolino.


Reference: (t) K420 has been attributed to Andrea di Giusto by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and B. Berenson (Italian Pictures . . . Florentine School, vol. 1, 1963, p. 5).
time in the country with competitive storytelling. It is a lady who accepts the victor’s laurel crown, as it is a woman who triumphs in the story of Judith shown on the panel presumed to have been a pendant to \( \text{K170} \) when they were together in the Artaud de Montor Collection.\(^4\) A courtly scene of closely related style is in the Berlin Museum.\(^5\)


**References:** (1) One of the first critics to study the group of paintings was B. Berenson (in Dedalo, vol. x, 1929, pp. 133 ff.; vol. xii, 1932, pp. 173 ff.; Italian Pictures of the Renaissance, 1932, pp. 493 ff., and later editions, including Italian Pictures . . . Florentine School, vol. 1, 1963, p. 193), who gave much of the work to Rossello di Jacopo. In the course of more specialized study, R. Officer (in Burlington Magazine, vol. xxiii, 1933, pp. 170 ff.) has given some of these paintings to an anonymous painter whom he calls, from a picture given by Maitland F. Griggs to the Metropolitan Museum, New York, the Master of the Griggs Crucifixion. R. Longhi (in Critica d’Arte, July—Dec. 1940, p. 185 n. 22) makes some additions, including \( \text{K170} \), to Officer's catalogue of the Griggs Master's oeuvre. (2) Catalogue by D. Loshak, 1961, p. unnumbered, as Rossello di Jacopo Franchi. (3) See Longhi, loc. cit. in note 1, above, and Pudelko, loc. cit. in note 5, below. Berenson (loc. cit. in note 1, above) had given \( \text{K170} \) to Rossello; he was followed by G. Fiocco, R. van Marie, W. E. Suida, and A. Venturi (in ms. opinions); see also note 4, below. (4) P. Schubring, Cassoni, 1923, nos. 428, 429, pl. C. Schubring, followed by T. Borenius (in the Paul Schubring-Festschrift, 1929, pp. 1 ff.), ascribed \( \text{K170} \) tentatively to the Sienese School. Borenius says that Artaud de Montor had ascribed it to Dello. (5) Schubring, no. 427, pl. C, of op. cit. in note 4, above (Staatliche Museen, no. 1467). G. Pudelko (in Art in America, vol. xxvi, 1938, p. 63 n. 31) says this painting and \( \text{K170} \) belonged together; he gives them both to the Griggs Master. (6) Preliminary Catalogue, 1941, p. 175, as Rossello di Jacopo Franchi.

**Circle of the MASTER OF THE GRIGGS CRUCIFIXION**

**K275 : Figure 269**

**Scenes from a Legend.** Brunswick, Me., Walker Art Museum, Bowdoin College, Study Collection (1961.100.1), since 1961.\(^1\) Wood. \( 11\frac{3}{8} \times 49\frac{3}{4} \text{ in. (29.9} \times 126.3 \text{ cm.)} \). Much abraded, damaged, and restored.

Relationship to Arcangelo di Cola and to Rossello di Jacopo has been recognized in this cassone panel.\(^2\) It probably dates about 1430 and it retains what appears to be its original frame. Help in interpreting the lively scenes is offered by versions on other known cassone panels, notably one in the Honolulu Museum, which is very similar to \( \text{K275} \) and probably comes from the same studio. The theme is the detection and judgment of breach of chastity among the huntress band of Diana and her following. At the right the offense of Callisto is discovered; in the center Diana is wafted down to the sleeping Endymion; at the left witnesses testify and judgment is pronounced.


**References:** (1) Catalogue, 1961, p. 8, as Florentine, first half of fifteenth century. (2) In ms. opinions \( \text{K275} \) has been classified as Florentine, first half of the fifteenth century, by G. Fiocco (who notes a close relationship to Arcangelo di Cola), R. Longhi (who points to the following of Lorenzo Monaco and Spinello), R. van Marie, F. M. Perkins, W. E. Suida, and A. Venturi. B. Berenson (Italian Pictures . . . Florentine School, vol. 1, 1963, p. 217) lists \( \text{K275} \) as Florentine, close to Rossello di Jacopo. (3) Preliminary Catalogue, 1941, pp. 64 ff., as Florentine, fifteenth century.

**MASTER OF THE BUCKINGHAM PALACE MADONNA**

Florentine School. Active mid-fifteenth century. Identified by some critics as Domenico di Michelino,\(^1\) by others as Zanobi Strozzi,\(^2\) this artist is, in any case, appropriately designated by reference to his masterpiece, the Buckingham Palace Madonna.\(^3\) He was probably a pupil of Fra Angelico, with whom he may have collaborated, and he was influenced also by Pesellino and Domenico Veneziano.

**K1720 : Figure 274**

**The Madonna of Humility.** Tucson, Ariz., University of Arizona (6t.119), since 1951.\(^4\) Wood. \( 27\frac{1}{2} \times 18\frac{3}{8} \text{ in. (69.2} \times 46.7 \text{ cm.)} \). Inscribed on scroll held by Christ Child: \( \text{EGO SVM} [\text{IVX MVNDI}] \) (from John 8 : 12). Fair condition except for abrasion throughout; cleaned 1948.

This painting is so closely similar to several other Madonnas of the mid-fifteenth century — not only the one at Buckingham Palace, but also, for example, one in the Crespi
DOMENICO DI MICHELINO

Domenico di Francesco, called di Michelino. Florentine School. Born c. 1397; died 1475. As a boy he was helper to Ghiberti on the bronze doors of the Florentine Baptistry, but by 1415 he was enrolled in a guild as painter. He was chiefly active in this profession in Florence although he executed some mosaics in Venice. An outstanding leader of the 'scientific school,' his consuming interest was in linear perspective.

Attributed to PAOLO UCCELLO

K 518: Figure 273

MADONNA AND CHILD. Raleigh, N.C., North Carolina Museum of Art (GL.60.17.24), since 1960. Wood. 22 1/2 x 15 1/2 in. (56.5 x 39.7 cm.). Fair condition except for abrasion throughout, especially in flesh tones and gold background; cleaned 1960.

The types of faces and figures, their preoccupied expressions, and the mannered fastidiousness of their gestures place K 518 in a group of works of about 1440/50 much discussed in relation to Uccello. Most similar to K 518 are a half-length Madonna in the Berlin Museum and one in a private collection in Florence. These two may well be by the same
hand as K 518. That the hand is Uccello’s has been vigorously defended by some critics, denied by others. Undisputed paintings by Uccello offer sufficiently close parallels to place these three paintings within his circle and to suggest that they may be by him.3


**References:** (1) Catalogue by F. R. Shapley, 1960, p. 48, as follower of Uccello. (2) These are reproduced by L. Berti, in *Pantheon,* vol. xix, 1961, pp. 239 and 306. Here are reproduced somewhat less similar *Madonnas* in other private collections and the better-known but still less similar *Madonna* in the National Gallery of Ireland. (3) K 518 was attributed to Uccello some thirty years ago by R. Longhi, W. E. Suida, and A. Venturi (in ms. opinions); to a master close to Uccello by G. Fiocco and F. M. Perkins (in ms. opinions); tentatively to a Paduan follower of Uccello by B. Berenson (in ms. opinion); and listed as ‘attributed to Uccello’ by E. Sindona (*Paolo Uccello,* 1957, p. 63). In *Pantheon,* vol. xxvi, 1940, p. 274, Suida again favored an attribution to Uccello. More recently J. Pope-Hennessy (*Paolo Uccello,* 1950, p. 164) has given K 518 and the closely similar Berlin painting to a follower of Uccello whom he designates, from the *Adoration* in Karlsruhe, as the Karlsruhe Master, active 1440–60. Although Pope-Hennessy’s characterization of this master and of a ‘Prato Master’ is well defended, the recent tendency, among Italian critics at least, is to conflate these masters with Uccello himself. L. Berti (in *Pantheon,* vol. xix, 1961, pp. 298 ff.) rejects the divisions and attributes K 518 unreservedly to Uccello, dating it c. 1443. (4) Preliminary Catalogue, 1941, p. 203, tentatively as Uccello.

**Follower of PAOLO UCCELLO**

**K 320 : Figure 275**

*Madonna and Child with St. Francis.* Allentown, Pa., Allentown Art Museum (60.18.KB), since 1960.1 Wood. 23⅞ x 17⅞ in. (59.7 x 45.1 cm.). Abraded throughout, especially in flesh tones; cleaned 1960.

Like K 518 (Fig. 273) this panel, painted around 1440/50, falls within a group of paintings closely related to Uccello if not, as some critics believe, by Uccello himself.2 The angels suggest comparison with a drawing sometimes attributed to Uccello in the Uffizi (no. 2778c), Florence, although they lack its consistently forceful design. Some details are strikingly paralleled in paintings by Niccolò da Foligno, especially his altarpiece of 1457 in the Municipio, Deruta.


**References:** (1) Catalogue by W. E. Suida, 1952, no. 10, and 1954, p. 30, as follower of Uccello with assistance of the Anghiari Master. (2) In ms. opinions B. Berenson attributes K 490 to a follower of Uccello; F. M. Perkins thinks it may have been painted in Uccello’s studio; G. Fiocco and A. Venturi give it to Uccello and assistants; and R. Longhi

**Follower of PAOLO UCCELLO**

**K 490 : Figures 276–277**

**Episodes from the Myth of Theseus.** Seattle, Wash., Seattle Art Museum (It 37/Uc22.1), since 1952.1 Wood. 16⅜ x 6½ in. (41 x 168 cm.). Very good condition for a cassone panel except for a few losses of paint.

Such paintings by Uccello as his battle subjects and the Ashmolean Museum’s panel of the *Chase* seem to have been the inspiration for a number of cassone panels of about 1460, among them K 490. It is possible that K 490 may have been executed in Uccello’s studio. Some critics see in it the participation of the master himself and also of his pupil or follower known as the Anghiari Master.2 Identification of the subject with the Theseus myth seems plausible: thus at the left would be Theseus received by King Aegeus; at the right, the battle of Theseus’ troops against the Amazons.3


**References:** (1) Catalogue by W. E. Suida, 1952, no. 10, and 1954, p. 30, as follower of Uccello with assistance of the Anghiari Master. (2) In ms. opinions B. Berenson attributes K 490 to a follower of Uccello; F. M. Perkins thinks it may have been painted in Uccello’s studio; G. Fiocco and A. Venturi give it to Uccello and assistants; and R. Longhi
DOMENICO VENEZIANO

Florentine School. Active 1438-61. Of Venetian origin and training, under the influence, probably, of Gentile da Fabriano and Pisanello, Domenico was likely active in Venice before going to Perugia in 1438. He is believed to have been employed again in Venice in 1442. But he was active chiefly in Florence, where he was influenced by Masaccio, Masolino, and Uccello, among others. He is especially important for his conquests in aerial perspective and treatment of light, accomplishments in which Piero della Francesca, possibly his pupil and at one time his collaborator, surpassed and probably influenced him. Domenico is remarkable also for his unusual combinations of blond colors and his anticipation of Leonardo in drapery treatment.

K 410 : Figure 278

MADONNA AND CHILD. Washington, D.C., National Gallery of Art (332), since 1941.1 Wood. 32 1/2 X 22 1/2 in. (82.6 X 56.5 cm.). Good condition except for slight over-cleaning.

Similarity of this to the Madonna in the altarpiece from Santa Lucia dei Magnoli, Florence, now in the Uffizi, is sufficient proof that K 410 is correctly attributed to Domenico Veneziano.2 It is probably to be dated earlier, soon after the artist's presumptive collaboration in the San Tarasio frescoes, Venice (1442), since the Child would seem to have been inspired by Castagno's wreath-bearing putti there.3 For the whole group of the Madonna and Child, relationship to Michelozzo's marble relief in the Bargello, Florence, has been cited.4 Although less plainly than in K 1723 (Fig. 323, by a Florentine artist of the second half of the fifteenth century, the outlines of K 410 show traces of having been transferred to the panel from a pricked cartoon.5


DOMENICO VENEZIANO

K 278 : Figure 279

ST. FRANCIS RECEIVING THE STIGMATA. Washington, D.C., National Gallery of Art (251), since 1941.1 Wood. 10 7/8 X 12 in. (26.7 X 30.5 cm.). Good condition except for a few losses of paint.

For the commentary, etc., see K 1331, below.


References: (1) Preliminary Catalogue, 1941, pp. 57 f., as Domenico Veneziano. (2) Modern framing strips are now attached to top and bottom of the panel. The original painted frame is found only along the right side; it is missing from the top, bottom, and left side(cf. K 1331, below, which has its painted frame intact and is slightly larger than K 278).

DOMENICO VENEZIANO

K 1331 : Figure 280

(28·3 x 32·4 cm.). Good condition except for some restoration in sky at left.

This and K278 (Fig. 279) are two of the five panels originally in the predella of the altarpiece which Domenico Veneziano painted, about 1445, for the Church of Santa Lucia dei Magnoli, Florence. The main panel, representing the Enthroned Madonna and Child with Sts. Francis, John the Baptist, Zenobius, and Lucy, is now in the Uffizi Gallery, Florence. The sequence of the predella scenes no doubt corresponded to that of the figures in the main panel; thus, they would have been arranged, from left to right, as follows St. Francis Receiving the Stigmata (K278), St. John in the Desert (K1331), The Annunciation (Fitzwilliam Museum, Cambridge), A Miracle of St. Zenobius (Fitzwilliam Museum, Cambridge), The Martyrdom of St. Lucy (Berlin Museum). K278 has been cut down slightly so that the panel is now smaller than K1331. Separated from the main part of the altarpiece and scattered probably early in the nineteenth century, the five predella panels reappeared one or two at a time, each immediately being recognized as the work of Domenico Veneziano, typical of his clear organization of space in landscape or architectural view and of his pearly light effects. A drawing by Domenico in the Uffizi, Florence, has been cited as closely paralleling St. Francis' head in K278. K1331 is of special interest iconographically, since it is the only known representation of St. John discarding his worldly dress and donning the haircloth, symbol of his spiritual dedication. The scene is apparently based on the fourteenth-century Vita di San Giovanni Battista, of which two or three more literal illustrations are known, showing St. John with two angels, one of them bringing him the haircloth. Most pertinent for comparison with K1331 is an almost effaced fresco of about 1435 (therefore about ten years earlier than K1331), in the Baptistery of Castiglione d'Olona. Here a frontal, nude young Baptist, closely similar to the figure in K1331, has placed his folded dress on the ground, while two angels stand nearby, one of them carrying the haircloth garment. A very similar, though more lithe and slender, figure of the nude Baptist is seen in a drawing by Pollaiuolo at Bayonne. Was the nude figure in K1331 based directly on Classical sculpture or was it inspired by such a painting as the Holy Hemit in the Poldi Pezzoli Museum, Milan, usually attributed to Pisanello or to Gentile da Fabriano?


GIOVANNI DI FRANCESCO

Florentine School. Formerly called the Master of the Carrand Triptych, from the well-known painting in the Museo Nazionale, Florence. He was active in the mid-fifteenth century, under the influence of Uccello, Castagno, and Domenico Veneziano, among others.

K1128 : Figure 283

The Nativity. Berea, Ky., Berea College, Study Collection (140.15), since 1961. Wood. 19·3 x 12·8 in. (50·2 x 31·7 cm.). Fair condition; abraded throughout, especially the Madonna's face; cleaned 1954.

Similarity of the Virgin and Joseph to the two figures in the Coronation which serves as pinnacle to the middle panel.
of the Carrand triptych supports the attribution of K1128 to Giovanni di Francesco,² with a date in the mid-century. The Christ Child finds parallels in paintings attributed to Uccello and his immediate followers.


References: (1) Catalogue, 1961, p. 12, as Giovanni di Francesco. (2) K1128 has been attributed (in ms. opinions) to Giovanni di Francesco by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi. B. Berenson (in ms. opinion) saw the hand of Giovanni di Francesco in only the Joseph. He probably knew the painting only before it was cleaned; an old photograph shows that the Virgin had been much altered by repainting.

PAOLO SCHIAVO
Paolo di Stefano Badaloni, called Schiavo. Florentine School. Born 1397; died 1478. Schiavo may have been a pupil of Masolino, with whom he later collaborated. He was influenced also by Masaccio, Uccello, Domenico Veneziano, and Castagno.

K216 : Figure 281
The Flagellation. Ponce, Puerto Rico, Museo de Arte de Ponce, Study Collection (64.0271), since 1964. Wood. 13×10 in. (33×26.7 cm.). Very much worn.

For the commentary, etc., see K1188, below.


Reference: (t) Preliminary Catalogue, 1941, p. 182, as Schiavo.

PAOLO SCHIAVO
K1188 : Figure 282
The Crucifixion. Athens, Ga., University of Georgia, Study Collection (R-6), since 1967.¹ Wood. 14×11 in. (35.9×28.9 cm.). Inscribed on shield at right: SPQR (the Senate and People of Rome). Very much worn.

These two panels probably came originally from the predella of the same altarpiece. Close relationship of the style to Masolino has always been recognized and there is general agreement in attributing the execution to Schiavo.² The date is probably about 1430/40.


MASTER OF FUCECCHIO
Tuscan School. Active mid-fifteenth century. This artist, sometimes confused with Francesco d'Antonio, is designated from the location of some of his work at Fucecchio, a small town west of Florence. He is also sometimes called the Master of the Adimari from the interpretation of a scene painted by him on a cassone now in the Accademia, Florence. He probably developed in the ambient of Vecchietta and Paolo Schiavo and seems to have collaborated with the latter.¹

K1145A, B : Figures 284–285

The blond tonality of K1145A and B,³ may indicate the influence of Domenico Veneziano or of such a painting as the Goldman Annunciation by Masolino,⁴ painted about 1430, which may well have been also the model for the architectural background of K1145B. The date of K1145A and B may be about 1440.


MASTER OF FUCECCHIO

k1108a : Figure 287
St. Anthony Abbot Tempted by Gold

k1108b : Figure 288
St. Bernardine of Siena Preaching

Birmingham, Ala., Birmingham Museum of Art (61.107 and 61.108), since 1952.1 Wood. Each, 104 x 10 in. (26.7 x 25.4 cm.). Inscribed on the plaque held by St. Bernardine: YHS (the monogram of Jesus). K1108a, very good condition; K1108b, slight damages throughout.

For the unusual scene of St. Anthony Abbot's temptation by gold, as he journeys in search of St. Paul, the artist had a prototype in the very similar composition by Fra Angelico now in the Straus Collection of the Museum of Fine Arts, Houston, Texas. Since St. Bernardine is shown with a halo, the panels, which probably come from the predella of an altarpiece, would have been painted, one might conclude, after his death (1444) and probably after he was canonized (1450). But Bernardine is an exception to the rule: he was not infrequently shown with a halo not only before his canonization, but also before his death. 2


MASTER OF FUCECCHIO

k1148 : Figure 286
Madonna and Child with St. Stephen and St. Lawrence. Lewisburg, Pa., Bucknell University, Study Collection (BL-K11), since 1961.1 Wood. 13 1/4 x 12 1/4 in. (33.7 x 31.1 cm.). Good condition. Although the figures seem more solidly constructed than in other paintings attributed to the Master of Fucecchio, the attribution to him of k1148 is convincing. 2 The date may be late in his career, perhaps about 1460. The style shows especially strong influence of Domenico Veneziano, of such a painting, for example, as the Madonna and Child in the National Gallery (k410, Fig. 278), which may have dictated the pose of the Child in k1148.


References: (1) Catalogue by B. Gummo, 1961, pp. 10 ff., as Master of Fucecchio. (2) B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions) agree that the most plausible attribution of k1148 is to the Master of Fucecchio; Berenson (Italian Pictures...Florentine School, vol. 1, 1963, p. 63) lists it as by Francesco d’Antonio.

FRA FILIPPO LIPPI

Florentine School. Born probably c. 1406; died 1469. He was a novitiate at the Carmine for some time before he took the Carmelite vows in 1421, and since he was first mentioned as painter ten years later, while he was still at the Carmine, it is no wonder that his style was formed on that of Masaccio. Later he was influenced by the more delicate style of Fra Angelico. He was active in Florence, Prato, Padua, Arezzo, and Spoleto. He is credited with the earliest extensive adaptation of portraiture to religious personages, thus rendering his paintings more mundane than Fra Angelico's, even if they are often no less lovely.

k510 : Figure 289
Madonna and Child. Washington, D.C., National Gallery of Art (401), since 1941.1 Wood. 31 3/8 x 20 5/8 in. (80 x 51 cm.). Good condition except for a few losses of paint.
Following a suggestion made a century ago, it has been customary to connect this painting with Vasari's description of Fra Filippo's painting in the hall of the Council of Eight, Florence: 'a tempera painting in a half tondo of Our Lady with the Child in her arms.' Such a connection is not plausible, for neither is the shape of K 510 a half tondo nor is the Virgin carrying the Child. Among the various dates proposed for K 510, the period between 1440 and 1445 seems most likely. The tender, melancholy expression of the Virgin, prophetic of Botticelli, has been cited as evidence that Filippo did not follow in the same path. Removal of old repaint between the first publication of K 1241 in 1926 and its reproduction in 1934 made some changes in the appearance of the painting, notably through the disappearance of the lock, and the keys hanging from it, on the chest (or bench) at the right.


FRA FILIPPO LIPPI

K1241 : Figure 299

The Annunciation. Washington, D.C., National Gallery of Art (536), since 1945. Wood. 40.5 x 64 in. (103 x 163 cm.). Extensively damaged throughout, especially in face of angel; top of panel missing.

This is reasonably identified as one of Filippo's paintings for the Palazzo Vecchio, Florence, referred to in the mid-sixteenth century by Vasari: 'An Annunciation, on wood, over a door, and in the same palace a St. Bernard, over another door.' Payment for the latter panel is dated 1447. K 1241 probably dates from soon after 1440. The St. Bernard panel is believed to be the St. Bernard's Vision of the Virgin now in the National Gallery, London, which is reasonably similar in shape to K 1241. Removal of old repaint between the first publication of K 1241, in 1926, and its reproduction in 1934 made some changes in the appearance of the painting, notably through the disappearance of the lock, and the keys hanging from it, on the chest (or bench) at the right.


FRA FILIPPO LIPPI

K1342 : Figures 290, 292


From the time this painting was first noted, at the beginning of this century, it has been recognized as characteristic of Fra Filippo, with a date of about 1445. It has recently been tentatively associated with a panel of the same size, the Annunciation, which comes from the Griggs Collection and is now in the Metropolitan Museum, New York. These two panels, undoubtedly from a predella, may be the only remnants now known of an altarpiece with scenes from the legend of Sts. Benedict and Bernard which Vasari reports as
begun in 1443 for one of the altars in the Church of the Murate, Florence. K 1342 and its pendant would have been appropriate also in a predella for the altarpiece of the Coronation now in the Vatican Pinacoteca, which Filippo painted for the Chapel of St. Bernard at Monte Oliveto, Arezzo. Sts. Benedict and Bernard figure conspicuously in the Vatican Coronation as the patrons who present the donors. This altarpiece also is generally believed to date about 1445. No predella is associated with it at present. It is significant to note that there is a prototype of the composition of K 1342 in the predella of Lorenzo Monaco's Coronation in the Uffizi, Florence. As the Nativity and the Adoration of the Magi are placed in the middle of Lorenzo Monaco's predella, between the Benedictine scenes, so the Metropolitan's Annunciation would presumably have been placed in the middle of Fra Angelico's predella of Benedictine scenes. The subject of K 1342, taken from the Golden Legend, is the miraculous rescue of the young monk Placidus from drowning: at the left, Benedict, informed of Placidus's peril in a vision, enjoins Maurus to carry out the rescue, which is shown at the right.


References: (1) B. Berenson (Florentine Painters of the Renaissance, 1912, p. 151, and earlier ed.; Italian Pictures ... Florentine School, vol. I, 1963, p. 114; Dedalo, vol. XII, 1932, p. 539), R. Oertel (Fra Filippo Lippi, 1942, pp. 66, no. 51, and 68, under nos. 64-66), and M. Pittaluga (Filippo Lippi, 1949, p. 194) are among those who have published K 1342 as by Filippo. Only R. van Marle (Italian Schools of Painting, vol. X, 1928, p. 459 n. 2) seems to have any reservations about the attribution. (2) F. Zeri (in Catalogue of Italian Paintings in the Metropolitan Museum of Art, New York, 1963, unpublished, no. 43,98.2) tentatively associates the Annunciation with K 1342 - even the craquelure is the same in the two panels. Zeri classifies the Annunciation 'as idea of Filippo Lippi, execution in large part by Pesellino.' Berenson (1963 op. cit. in note 1, above) attributes the Annunciation to an unidentified Florentine between Filippo and Pesellino. (3) Suggested for K 1342 by, among others, Oertel (loc. cit. in note 1, above). Vasari's passage: Le Vite, Milanesi ed., vol. II, 1878, p. 617.

FRA FILIPPO LIPPI and Assistant

K 497 : Figure 291

The Nativity. Washington, D.C., National Gallery of Art (390), since 1941. Wood. 9 ½ × 22 ½ in. (24 × 58 cm.).

Good condition except for a few losses of paint; needs cleaning.

Obviously this comes from the same predella and the same atelier as a panel in the Ashmolean Museum, Oxford, representing the Meeting of Joachim and Anna. The painter has been variously identified as Filippo Lippi, as a Prato pupil of Filippo's, and as Pesellino. The Annunciation now in Munich is the altarpiece with which the two predella panels are most plausibly associated and the date is probably about 1445.


References: (1) Preliminary Catalogue, 1941, p. 108, as Filippo Lippi. (2) The Ashmolean panel (Catalogue of Paintings, n.d. [1952?], no. 246, as Filippo) measures only 20 × 48 cm.; but it has been cut down. (3) B. Berenson (Italian Pictures ... Florentine School, vol. I, 1963, p. 113, and earlier editions) attributes the Oxford panel to Filippo. On p. 114 of the 1963 edition he attributes K 497 to Filippo in part. G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions) give it to Filippo. M. Pittaluga (Filippo Lippi, 1949, p. 216) seems to favor an attribution to Filippo. Referring only to the Oxford panel, H. Mendelssohn (Fra Filippo Lippi, 1909, pp. 197 f) gives this to Pesellino, G. Pudelko (in Rivista d'Arte, vol. XVIII, 1936, p. 57 n.) gives it to the 'Scolaro di Prato,' and R. Oertel (Fra Filippo Lippi, 1942, p. 65) gives it to Filippo, in his 'abstract' style, 'romantic' period, c. 1450; K 497 was apparently unknown to these critics.

Follower of FRA FILIPPO LIPPI

K 1325 : Figure 304

Madonna and Child Enthroned. New Orleans, La., Isaac Delgado Museum of Art (61.60), since 1930. Wood. 32 ½ × 16 ½ in. (82.3 × 42.9 cm.). Fair condition.

In supporting an attribution of this painting to Filippo Lippi, some critics have dated it late in his career because it relates to his trend away from Masaccio and toward Fra Angelico, others have dated it early because of its timid, tentative character. Only the attribution of the painting to a follower of Filippo, it would seem, can satisfactorily account for the combination of late influence and early inexperience. It would be dated, then, about the middle of the fifteenth century.


See also FRA ANGELICO and FRA FILIPPO LIPPI (p. 95, above).

FRA DIAMANTE

Florentine School. Born c. 1430; last mentioned 1498. He was a pupil and assistant of Fra Filippo Lippi, and attempts to distinguish his paintings from those of other followers of Filippo are usually only tentative.

K441 A, B, C, D: Figures 293–296

Four Saints. Honolulu, Hawaii, Honolulu Academy of Arts (2983.1, 2984.1, 2985.1, and 2986.1), since 1952.1 Wood. Each, 19½ × 32 in. (48.6 × 81.4 cm.). Fair condition except slightly worn.

For the commentary, etc., see K503 A, B, below.

Reference: (1) Catalogue by W. E. Suida, 1952, p. 18, as Filippo Lippi and assistants.

FRA DIAMANTE

K503 A, B: Figures 297–298

Two Saints. Athens, Ga., University of Georgia, Study Collection (R-8), since 1962.1 Wood. Each, 19⅞ × 35 ¼ in. (48.6 × 90.5 cm.). Abraded throughout, especially face of saint at right, and some losses of paint.

These come from a series of eighteen panels of equal size and sufficient stylistic similarity to indicate that all were painted in the same studio and for the same polypych. The set was broken up only about forty years ago. Two of the panels are now in the Lehman Collection, New York; two in the Worcester Art Museum; four in the Courtauld Institute, London; and four cannot at present be located. Early assigned to Filippino Lippi,2 the series has usually been attributed to Filippo Lippi or to his studio, while present opinion favors an attribution to Fra Diamante.3 How the panels were originally used is uncertain, possibly in two rows of nine each, one row above the other, on an altar-piece; they were not on the back of Pesellino's altarpiece of the Trinity, as was formerly suggested; for that place is now known to have been occupied by the Madonna della Misericordia lately in the Kaiser Friedrich Museum, Berlin (destroyed in the Second World War).4 Very few of the eighteen saints have definite attributes; the arrow in K441C probably indicates Sebastian and the open book in K441A may refer to John the Evangelist. The series probably dates from about 1470.


PESELLINO

Francesco di Stefano, called Pesellino. Florentine School. Born c. 1422; died 1457. He was probably trained under
Filippo Lippi and was subject to the direct influence of Fra Angelico also. The touchstone for his attributed oeuvre is his one documented work, the altarpiece of the Trinity now in the National Gallery, London. Even this was finished, after Pesellino’s death, by Filippo Lippi.

K230 : Figure 300

The Crucifixion with St. Jerome and St. Francis.
Washington, D.C., National Gallery of Art (229), since 1941.1 Wood. 24⅛ × 19 in. (62 × 48 cm.). Inscribed on a scroll at the top of the cross: INRI (Jesus of Nazareth, King of the Jews). Some abrasions.

This type of Christ is found again in the London Trinity, which shows more emphasis, however, on muscular development. K230 must date considerably earlier in Pesellino’s career, probably about 1440/45, in the stylistic period of the artist’s predella panels in the Uffizi, Florence, and the Crucifixion in the Museum at Esztergom. The sun and moon in the sky refer to the Biblical account of nature’s upheaval at the time of the Crucifixion; the skull locates the event at Golgotha; the pelican feeding her young on her life’s blood symbolizes Christ’s sacrifice; and the penitent St. Jerome and the stigmatized St. Francis refer to repentance and salvation.


Pesellino, about 1455.2 X-ray shows that the turn of the Child’s head was changed during the process of painting. The placing of His hand, farther to the left, as it appears in older reproductions,3 was apparently due to repaint, which has been removed.


PESELLINO and Studio

K540 : Figure 302

The Seven Liberal Arts

K541 : Figure 303

The Seven Virtues

Birmingham, Ala., Birmingham Museum of Art (61.101 and 61.102), since 1952 and 1960, respectively.1 Wood. K540, 17¾ × 58¾ in. (44.1 × 149.7 cm.); K541, 17½ × 58¾ in. (43.8 x 148.9 cm.). Slight remains of original inscriptions on the lower step in each panel; inscriptions at the tops of the panels, identifying the Arts and Virtues, are more recent additions. Fair condition except very much abraded and heavily restored.

These two panels have been attributed to Pesellino himself, entirely or in part to his studio, and to a specific artist related to Pesellino, such as Domenico di Michelino.2 Reasonably close parallels for some of the figures may be found in Pesellino’s oeuvre: in his panel of Triumphs, for example, in the Isabella Gardner Museum, Boston, and in the former Holford Madonna and Saints now in the Metropolitan Museum, New York. K540 and K541 may well have been painted in Pesellino’s studio about 1460, the master himself having a considerable share in the execution of K541. The scheme of the compositions — the Arts and Virtues personified in female figures, each accompanied by a famous exponent of the art or virtue designated by her attributes — follows a tradition reaching back to the early Middle Ages.3 An outstanding fourteenth-century example is to be seen in Andrea da Firenze’s fresco in the Spanish Chapel, Santa Maria Novella, Florence; probably about

PESELLINO

K485 : Figure 301

Madonna and Child. Denver, Colo., Denver Art Museum (E-IT-18-XV-930), since 1954.1 Wood. 22¼ × 14 in. (57.2 × 35.5 cm.). Fair condition.

This was formerly attributed to Filippo Lippi and may well have been inspired by his Madonna and Child (K510, Fig. 289) now at the National Gallery of Art. The type of Virgin, however, and the emphasis upon solemnity rather than grace, are more closely paralleled in the work of Pesellino's career, probably about 1440/45. The scheme of the compositions — the Arts and Virtues personified in female figures, each accompanied by a famous exponent of the art or virtue designated by her attributes — follows a tradition reaching back to the early Middle Ages. An outstanding fourteenth-century example is to be seen in Andrea da Firenze's fresco in the Spanish Chapel, Santa Maria Novella, Florence; probably about...
contemporary with K540 and K541 are two similar panels, attributed to the school of Pollaiuolo, formerly in the Spiridon Collection, Paris. At the right in K540 is the Trivium: Logic, with Aristotle below her; Rhetorics, with Cicero; and Grammar, with Priscian. At the left is the Quadrivium: Arithmetic, with Pythagoras; Geometry, with Euclid; Music, with Tubalcain; and Astrology (Astronomy), with Ptolemy. In the center of K541 are the theological virtues: Faith, with St. Peter; Charity, with St. John the Evangelist; and Hope, with St. James Major. At the sides are the four cardinal virtues: Prudence, with Solon; Justice, with Solomon; Fortitude, with Samson; and Temperance, with Scipio Africanus.


Follower of PESELLINO

K528: Figure 306

Madonna and Child with Angels. Berea, Ky., Berea College, Study Collection (140.11) since 1961.1 Wood. 27½ x 18½ in. (70.8 x 46.7 cm.). Good condition except for a few losses of paint.

It has been customary in recent years to connect this and similar compositions of the Madonna and Angels (notably one in the Fogg Art Museum, Cambridge, Mass.,2 and one in the Berenson Collection, Settignano3) with the Virgil Master (or his shop), who is now identified as Apollonio di Giovanni.4 Such an attribution may be correct; but since the known work of Apollonio's shop was the decoration of cassoni, it seems safer to classify the larger-figured, more monumental Madonna panels in the following of Pesellino, under the strong influence of Filippo Lippi.5 The date of K528 is probably about 1450.


References: (1) Catalogue, 1961, p. 10, as Virgil Master. (2) Reproduced by B. Berenson, in Dedalo, vol. xii, 1932, p. 680. (3) Ibid., p. 681. (4) See the biographical entry for Apollonio di Giovanni on p. 98 of this catalogue. R. Offner (Italian Primitives at Yale University, 1927, p. 28) seems to have been the first to connect the Madonnas (he apparently did not know K528) with the Virgil Master, attributing them to his shop. Offner's opinion is followed by M. Salini (in Rivista d'Arte, vol. xi, 1929, p. 272, and in Commentari, vol. v, 1954, p. 72). G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions) attribute the Madonnas to the Virgil Master. They are given tentatively to the school of Giovanni Boccati in the Fogg Museum's 1927 catalogue of Medieval and Renaissance Paintings, pp. 154 ff. (5) B. Berenson (pp. 679 ff. of op. cit. in note 2, above; Italian Pictures . . . Florentine School, vol. i, 1963, p. 167) attributes the group to the studio of Pesellino. (6) Preliminary Catalogue, 1941, p. 130, as Master of the Jarves Cassoni.

Follower of PESELLINO

K1187: Figure 307

St. John the Baptist. Bloomington, Ind., Indiana University, Study Collection (L62.158), since 1962. Wood.
14 x 10 1/4 in. (36.2 x 26 cm.). Inscribed on the saint's scroll: *ECCE ANGVNVS DEI* (from John 1: 29). Good condition except for damages in background.

Painted probably about 1460, this panel has been tentatively associated with Domenico di Michelino, with Domenico Veneziano, with Giusto d'Andrea, and with Paolo Schiavo. 1 Perhaps such paintings as Pesellino's *Crucifixion*, K230 (Fig. 300), and Castagno's *Resurrection* in the Frick Collection, New York, are enough to explain the stylistic derivation of the unknown painter of K1187.


**References:** (1) K1187 has been attributed, in ms. opinions, to Domenico di Michelino by R. G. Fiocco, R. Longhi, F. M. Perkins tentatively, W. E. Suida, and A. Venturi. F. Zeri (in ms. opinion) gives it to a follower of Pesellino such as Giusto d'Andrea, and B. Berenson (Italian Pictures... Florentine School, vol. 1, 1963, p. 277) lists it as by an unidentified Florentine close to Paolo Schiavo. (2) Preliminary Catalogue, 1941, p. 58, as possibly by Domenico Veneziano.

**NERI DI BICCI**

Florentine School. Born 1419; died c. 1491. A pupil and close follower of his father, Bicci di Lorenzo, he was influenced by Fra Filippo Lippi, Fra Angelico, and Domenico Veneziano. He kept a diary from 1453 to 1475 recording his work and that of his pupils.

**K254 : Figure 309**

**Five Saints.** Oberlin, Ohio, Allen Memorial Art Museum, Oberlin College, Study Collection (61.78), since 1961. 1 Wood. 49 3/8 x 32 1/4 in. (125.3 x 81.9 cm.). Inscribed on St. John's scroll: *ECCE ANGVNVS DEI*. (from John 1: 29). Good condition except for vertical split right of center, with some loss of pigment; cleaned 1961.

From the testament of the Florentine merchant Jacopo Villani, drawn up in 1454, supplemented by seventeenth-century descriptions and a seventeenth-century drawing, it has been possible to determine that K254 was originally the left wing of a triptych in the Chapel of St. James (also called the Chapel of the Crucifixion) in the Church of Santissima Annunziata, Florence, that the middle panel was a *Madonna and Child*, now lost, and that the right wing was a panel of five saints now in the Accademia, Florence, to which it is known to have come from Santissima Annunziata. The testament of 1454 2 does not mention the triptych; but, in dictating the religious rites to be celebrated in the Chapel of St. James, which was then the Villani family chapel, it does mention the names of the testator's wife, Margaret, and six sons and these are all represented by their patron saints in the two side panels. Given the place of honor in K254, where he would have stood at the right of the Virgin, is the patron of the testator, St. James Major (lower row, right). The others in K254 are St. Margaret (lower row, left), patron of the testator's wife, and Sts. John the Baptist (lower row, middle), Bernard (upper row, left), and Matthew (upper row, right), patrons of three of the testator's sons. The seventeenth-century descriptions 3 mention the subject of the middle panel of the triptych as the *Madonna and Child* and say that there were five saints in each side panel. The seventeenth-century drawing 4 shows such a triptych in place in the apse of the chapel, its wings corresponding in shape and proportions to K254 and the companion panel in the Accademia, Florence. 5 The triptych was probably painted about 1445, shortly after the chapel was acquired by the Villani. Its attribution to Neri di Bicci seems satisfactory, although Paolo Schiavo, Ventura di Moro, and a Florentine between Schiavo and Neri di Bicci have been suggested also. 6


**References:** (1) Catalogue by W. Stechow (Allen Memorial Art Museum Bulletin, vol. xix, 1961, pp. 9 ff.), as Neri di Bicci; see correction in ibid., vol. xix, 1962, p. 102. (2) Published by W. Cohn (in Rivista d'Arte, vol. xxxii, 1956, pp. 61 ff.), who attributes the paintings to Neri di Bicci. (3) Published by Cohn (op. cit. in note 2, above) and E. Casalini (in Studi storici sull'Ordine dei Servi di Maria, vol. xiii, 1962, pp. 57 ff.). (4) Reproduced by Casalini, pl. 1 of op. cit. in note 3, above. (5) The drawing shows, further, that the triptych extended the full width of the niche, which, according to Casalini (p. 69 of op. cit.) measures 290 cm. across, a measurement into which K254 would fit suitably as the wing of a triptych. (6) U. Procacci (The Gallery of the Accademia of Florence, 1951, p. 35) attributes the companion panel to a Florentine between Schiavo and Neri di Bicci and says it has been attributed to Schiavo by Dami. K254 has been attributed (in ms. opinions) to Schiavo by R. van Marle; to an anonymous Florentine by F. M. Perkins; and to Neri di Bicci by G. Fiocco, R. Longhi, W. E. Suida, and A. Venturi. B. Berenson (Italian Pictures... Florentine School, vol. 1, 1963, p. 136) also attributes it to Neri di Bicci. A. Parronchi (Studi su la dole prospettiva, 1964, footnote on pp. 131 ff.), following Casalini (op. cit. in note 3, above) in
part, suggests that the triptych may have been transferred in 1449 from the high altar of Santissima Annunziata, in which case its painter would be Ventura di Moro, who worked with Rossello di Jacopo Franchi on some Bigallo frescoes in 1445-46 but seems to be unknown at present in definitely documented extant work. (7) Preliminary Catalogue, 1941, pp. 140 f., as Neri di Bicci.

NERI DI BICCI

K1003 : Figure 310

The Martyrdom of St. Apollonia. Claremont, Calif., Pomona College, Study Collection (61.1.6), since 1961. Wood. 8⅛×20⅛ in. (21·3×52·4 cm.). Very good condition.

A companion to K1003 is probably the Martyrdom of a Holy Bishop formerly in the Nemes Collection, Munich,1 where it was attributed to the school of Pesellino. The fact that the Nemes panel is 10½ inches high and that the capitals of the columns are missing in K1003 indicates that the latter panel has been trimmed at the top. The date is probably about 1460 and the attribution to Neri di Bicci has not been challenged.2 K1003 would have been appropriate as a predella panel for Neri’s Annunciation in the Museum at Pescia, where St. Apollonia is in the left wing; but the figure in the right wing is St. Luke, not a bishop saint. The subject of K1003 is the torture of St. Apollonia before her death by fire or sword.


NERI DI BICCI

K1143 : Figure 308

St. Bartholomew and St. James Major. Lawrence, Kans., University of Kansas, Study Collection (60.47), since 1960.1 Wood. 48⅜×30Ⅲ in. (123·2×76·9 cm.). Very good condition.

The pose of the figures, turned to the left, indicates that K1143 was once in the right wing of a polypych. The corresponding left panel, with St. Anthony Abbot and a bishop saint (Augustine?) is in the Nantes Museum; a pinnacle with the Annunciate Angel is said to belong to it,2 indicating that K1143 was once terminated by a corresponding pinnacle, depicting the Virgin Annunciate. The style agrees with that of Neri di Bicci’s oeuvre between 1460 and 1470,3 with the Crucifixion of 1463, for example, in the Church of San Francesco, Fiesole.


References: (1) Catalogue by W. E. Suida, 1954, p. 28, as Neri di Bicci. (2) R. Longhi (in ms. opinion) has attributed K1728 to Neri di Bicci, dating it between 1460 and 1470; Suida (loc. cit. in note 1, above) dates it after 1480.
ALESSO BALDOVINETTI

Florentine School. Born probably 1425; died 1499. There is some evidence that he was out of Florence from 1433 to 1446; but it was in Florence that his style developed, chiefly under the influence of Domenico Veneziano, Fra Angelico, and Castagno. He was not only a painter; mosaics, windows, and designs for intarsia claimed much of his time.

Style of ALESSO BALDOVINETTI

KI334 : Figure 311

THE ANNUNCIATION. Notre Dame, Ind., University of Notre Dame, Study Collection (62.17.1), since 1962.1 Wood. 14 4/8 in. (36-2 x 29-5 cm.). Considerably damaged; restored in manner of Baldovinetti.

The poor preservation has left insufficient evidence on which to base a definite attribution. A small, unclear reproduction2 made when KI334 was owned in Rome more than fifty years ago shows an inscription (illegible in the reproduction) in the friezes on the wall and in a vertical strip along the left side of the painting; further, it shows differences in the shapes of the flower pots and tree tops above the wall. The picture had been restored to its present state when it appeared in America and was published as an early Baldovinetti, possibly from his now-lost Sant'Ansano altarpiece of 1450.3 The architectural setting recalls that of the about the same time in Piero della Francesca's frescoed Annunciation in San Francesco, Arezzo.

Provenance: Madame Mihalyffy (née Hartmann), Budapest (said to have been brought by a Hartmann ancestor from Italy in the mid-nineteenth century). Chev. Prof. Mariano Rocchi, Rome (c. 1909).4 Wildenstein's, New York (1940-42; Italian Paintings, 1947, list in Introduction). Kress acquisition, 1942 — exhibited: National Gallery of Art, Washington, D.C. (792), 1945-51, as Baldovinetti.

References: (1) Catalogue, 1962, p. unnumbered, as attributed to Baldovinetti. (2) Collection of Objects of Art and Antiquities of Chev. Prof. Mariano Rocchi, Rome, Via Nazionale, 243, Rome, p. 85. This pamphlet is undated but the reference to KI334 is in a section of the pamphlet which is a translation of an article by G. Stiavelli in Arts et Labor, 15 Feb., 1909, Milan. (3) R. W. Kennedy, in Art in America, vol. xxviii, 1940, pp. 139 ff. Mrs. Kennedy's suggestion of the connection with the Sant'Ansano altarpiece is based chiefly on the belief that KI334 has been cut along the top, bottom, and left side, but is intact on the right side; X-ray indicates an equally ragged edge on the right. B. Berenson (Italian Pictures... Florentine School, vol. I, 1963, p. 22) also attributes KI334 to Baldovinetti; C. L. Ragghianti (in Critica d'Arte, May 1949, p. 81), noting its problematical preservation, sees a similarity to Giovanni di Francesco and says it is in any case by the hand that painted the Coronation, no. 2, in the Städel Institut, Frankfurt. Stiavelli (loc. cit. in note 2, above) assigned it to the early period of Pintoricchio. (4) According to the pamphlet cited in note 2, above. Inquiry as to what happened to Rocchi's collection after 1909 has brought no results. Did KI334 perhaps go from Rocchi to the Mihalyffy Collection (instead of vice versa) in spite of the 'family tradition' that it had been in the latter half a century?

PIER FRANCESCO FIORENTINO

Florentine School. Active 1474-97. The large oeuvre attributed to him shows him influenced especially by Gozzoli, Neri di Bicci, Castagno, and Baldovinetti.

K402 : Figure 312

MADONNA AND CHILD. Washington, D.C., National Gallery of Art (325; not currently exhibited), since 1941.1 Transferred from wood to canvas. 29 1/2 x 21 1/2 in. (75 x 54.5 cm.). Poor condition; faked as Baldovinetti by unknown restorer; cleaned 1934.

Once repainted in the style of Baldovinetti,2 K402 is now, after cleaning, attributable in spite of its ruined state to Pier Francesco Fiorentino, near the end of the fifteenth century. His mannered figure types, fastidious poses of hands, and profuse use of finger rings are all in evidence here. In a painting in Zagreb attributed to him3 and another, from the same Florentine circle, formerly in the Sackville Gallery, London, are found details which could largely make up the figure composition of K402. An even closer parallel to K402 in toto is offered by the version in the Thorvaldsen Museum, Copenhagen.4


References: (1) Preliminary Catalogue, 1941, pp. 10 ff., as Baldovinetti. (2) Before it was cleaned, K402 was attributed to Baldovinetti by R. Oiffer (in The Arts, vol. v, 1924, p. 249), W. R. Valentiner (see Provenance, above, and elsewhere), R. van Marle (Italian Schools of Painting, vol. xi, 1929, pp. 278 ff.), B. Berenson (Italian Pictures of the Renaissance, 1932, p. 37; Italian ed., 1936, p. 32; omitted from the

**PESEUDO PIER FRANCESCO FIORENTINO**

Florentine School. Active second half of fifteenth century. Under this designation are grouped a number of paintings which derive from Filippo Lippi and Pesellino, repeating and combining compositions invented by those masters. It is probable that while the group of derivations come from a single bottega, they are divisible among several painters. The favorite subject is the half-length Madonna and Child, similar to K510 (Fig. 289), by Filippo, and to K485 (Fig. 301), by Pesellino.

**K321 : Figure 313**

**MADONNA AND CHILD.** Tulsa, Okla., Philbrook Art Center (3354), since 1953.1 Wood. 23½×16½ in. (59·7×41 cm.). Excellent condition; cleaned 1953.

The model for the two figures may well have been the Madonna and Child in the Gardner Museum, Boston, attributed to Pesellino. The only considerable change in the composition is the substitution of a rose hedge for the shell-niche background so characteristic of Pesellino. There are further background variations in the many other versions of the composition, with the figure group remaining nearly the same.2 K321 is perhaps the most pleasing of the known variations3 and may date about 1480.


References: (1) Catalogue by W. E. Suida, 1953, p. 48, as Pier Francesco Fiorentino. (2) A list of some of the versions is given by R. van Marle, Italian Schools of Painting, vol. xiii, 1931, pp. 440 ff. (3) In ms. opinions, K321 has been attributed to Pier Francesco Fiorentino by G. Fiocco, R. van Marle, and A. Venturi; and to a follower of Pesellino by R. Longhi

**PSEUDO PIER FRANCESCO FIORENTINO**

**K57 : Figure 314**

**MADONNA AND CHILD.** New York, Samuel H. Kress Foundation, since 1954. Wood. 22⅞×13⅞ in. (58·5×33·7 cm.). Very good condition.

Except that the Virgin is here reduced to three-quarter length, the group of Mother and Child is taken from the Nativity in the Riccardi Chapel, Florence, which is, in turn, a copy by Pseudo Pier Francesco of Filippo Lippi’s Nativity now in Berlin. Other paintings by Filippo offer models for the little St. John. K57, which may date about 1480, has been attributed to Pier Francesco as well as to Pseudo Pier Francesco,1 under whom it is safely classified, especially if the designation is taken to cover more than one follower of Filippo and Pesellino. Numerous variants of K57 are known; perhaps the most closely similar is one in the Walters Art Gallery, Baltimore.


Reference: (1) K57 has been attributed to Pier Francesco Fiorentino by G. Fiocco, R. Longhi, and A. Venturi (in ms. opinions); to Pseudo Pier Francesco Fiorentino by F. M. Perkins, W. E. Suida (in ms. opinions), and B. Berenson (Italian Pictures . . . Florentine School, vol. i, 1963, p. 173).

**BENOZZO GOZZOLI**

Benozzo di Lese, called Gozzoli. Florentine School. Born 1420; died 1497. He had already trained as a painter, probably under Fra Angelico, when he contracted to work with Ghiberti for three years on the doors of the Florentine Baptistery. At the end of this period he assisted Fra Angelico in Rome and Orvieto. He was active also in Florence, San Gimignano, Montefalco, and Pisa.

**K482 : Figure 315**

**ST. URSULA WITH ANGELS AND DONOR.** Washington, D.C., National Gallery of Art (376), since 1941.1 Wood.
18\frac{1}{2} \times 11\frac{1}{2} in. (47\times 29 cm.). Inscribed on the halos: SANCTA . VREVLA . VIRGO, ANGELVS, and ANGELVS (the e in vrevla has been changed from s); below the nun the unclear inscription seems to read: Suora . Ginevera. Good condition except a few losses of paint.

This scheme of composition, two angels holding up an embroidered or brocaded textile behind the principal figure, was repeated by Benozzo at times throughout his career. Of well-known examples the one most like k482 is the fresco in Santa Maria in Aracoeli, Rome, of St. Anthony with two donors kneeling at his feet, a painting of about 1455, the period to which k482 may be assigned.2 The rough script at the bottom of the picture seems to have been added as an afterthought to identify the nun, presumably the donor.

Provenance: Dukes of Saxe-Meiningen, Castle of Meiningen, Thuringia, Germany. Duveen’s, New York (Duveen Pictures in Public Collections of America, 1941, no. 49, as Gozzoli). Kress acquisition, 1937.


BENOZZO GOZZOLI

K1648 : Figure 317

THE DANCE OF SALOMÉ. Washington, D.C., National Gallery of Art (1936), since 1951.1 Wood. 9\frac{1}{8} \times 13\frac{1}{8} in. (23\times 8\times 34\frac{3}{4} cm.). Good condition; old restorations discolored.

One of the most interesting of fifteenth-century painters’ contracts now known concerns an altarpiece commissioned by Gozzoli in 1461 by the Confraternity of the Purification of the Virgin for their meeting place above the Church of San Marco, Florence. The contract not only binds the artist to carry out the work himself and to follow a certain program of subject matter; it specifies the quality of the pigments to be used (the finest ultramarine blue, for example), the amount and periods of the payments, and the time of delivery of the completed work (by November 1462). The main panel of the altarpiece corresponding to this contract has been easily recognized as the Virgin and Child Enthroned with Saints and Angels in the National Gallery, London. Of the predella, which the contract specifically required to be painted entirely by Gozzoli himself, four panels have for some time been known; k1648, which came to light only a few years ago, was almost immediately recognized as completing the series. The Purification of the Virgin in the Johnson Collection of the Philadelphia Museum, was the middle section of the predella.4 The other panels were arranged, as we know from the contract, in the order corresponding to the placing, in the main panel, of the saints whose lives these four panels illustrate: at the extreme left, A Miracle of St. Zenobius, Berlin Museum; next, K1648, with the John the Baptist scenes; then, beyond the Purification of the Virgin, the Death of Simon Magus, Buckingham Palace, London; and, at the extreme right, A Miracle of St. Dominic, now in the Brera, Milan. The altarpiece, now presumably known in all its parts except for the ‘beautiful frame, all done in gold,’5 was still intact when listed in an inventory of 1518 after the confraternity had moved to a new building in the Via San Gallo, and presumably it was still whole when last recorded there, in 1757. Then, in 1775, came the suppression of the confraternity and, probably at the same time, the dispersion of the various panels of the altarpiece. K1648 has been cited as the best preserved picture by Gozzoli and the ‘most enchanting thing of its kind ever done in Florence.’6 The plausible suggestion has been made7 that the interior, with its coffered ceiling, pilastered walls and high, grated window – all drawn with careful attention to perspective – may have been inspired by the interior of Micheleozzo’s Riccardi Palace Chapel, in which Gozzoli had in 1461 just finished painting his famous Journey of the Magi.


References: (1) Paintings and Sculpture from the Kress Collection, 1951, p. 50 (catalogue by W. E. Suida), as Benozzo Gozzoli. (2) The contract is published by C. Ricci in Rivista d’Arte, vol. ii, 1904, pp. 9 ff., and in English translation by F. R. Shapley in Gazette des Beaux-Arts, vol. xxxix, 1952, pp. 88 f. (3) Shapley, pp. 77 ff. of op. cit. in note 2, above. (4) This subject was not mentioned in the contract. its inclusion and the omission of scenes from the lives of two of the saints represented in the main panel are discussed by Shapley, ibid. (5) It was probably somewhere on the frame that the composition with the monogram of the confraternity, described in the contract, was placed. (6) B. Berenson (in ms. opinion and Italian Pictures . . . Florentine School, vol. i, 1963, p. 97). (7) A. M. Frankfurter (in Art News Annual, 1952, pp. 90 f.).

Follower of BENOZZO GOZZOLI

K250 : Figure 316

MADONNA AND CHILD WITH ANGELS. Honolulu, Hawaii, Honolulu Academy of Arts (2978.1), since 1952.1
Wood. 31½ x 19½ in. (80 x 48.9 cm.). Inscribed in Virgin’s halo: MATER OMNIVM (Mother of all). Good condition.

There is a possibility that the painter of K250 was an Umbrian, such as Caporalii, inspired by Gozzoli;2 or he may have been a Florentine whom Umbrian influence reached through Gozzoli after the latter’s sojourn in Umbria in the 1450’s. K250, which dates from the second half of the century, shows a knowledge of Gozzoli’s altarpiece of 1461 in the National Gallery, London, but it deviates further from that model than does the Gozzoli school piece, likewise in London, which is in large part a direct copy.3 The theory that both these derivations were painted by the same artist is not altogether convincing.4


‘ALUNNO DI BENOZZO’

Florentine School. Active late fifteenth century. The designation,1 which means pupil of Benozzo, indicates that he was chiefly influenced by Benozzo Gozzoli, whom he may have assisted in the 1480’s. Later he was influenced also by Umbrian and Sienese artists. He is identical with the so-called Esiguo Master;2 but the recent attempt to identify him, on the basis of one signed painting, as Amadeo da Pistoia is not convincing.3

K372 : Figure 318

PROCESSIONAL CROSS. Columbia, Mo., University of Missouri, Study Collection (61.73), since 1961. Wood. 20½ x 16½ in. (52.7 x 41.6 cm.). Inscribed on God the Father’s open book: ΛΩ (the beginning and the end); and at the top of the cross: INRI (Jesus of Nazareth, King of the Jews). Good condition.

Similar to a drawing in the Uffizi, Florence,4 attributed to this artist, K372 probably dates from about 1480/90, when Benozzo’s influence on Alunno was subject to a Byzantinizing tendency, more evident in the painting than in the drawing.5 In the quatrefoils are God the Father at the top, the Virgin and St. John the Evangelist at the sides, and St. Catherine of Siena, exhibiting the stigmata, at the bottom. Below God the Father is a symbol of Christ’s sacrifice, the pelican giving her blood to feed her young.


References: (1) B. Berenson (in Bollettno d’Arte, vol. xxv, 1932, pp. 293 ff.; Dedalo, vol. xii, 1932, pp. 837 ff.) coined the name Alunno di Benozzo, characterized the artist’s style, and identified paintings and drawings by him. (2) R. Longhi (in Vita Artistica, vol. ii, 1927, pp. 68 ff.) applied this designation to the anonymous artist whom Berenson calls Alunno di Benozzo. (3) See W. E. Suida in his catalogue of the Kress Collection in the Denver Art Museum, 1954, p. 34. The signed picture is reproduced by B. Berenson, Italian Pictures . . . Florentine School, vol. ii, 1963, fig. 909. In this, his only autograph painting, Amadeo’s poses, especially of the hands, are more mannered than Alunno’s; his drapery treatment is softer; his landscape background is of a more northern character, less like Gozzoli’s Arno Valley views. G. Coor (in Record of the Art Museum, Princeton University, vol. xx, 1961, no. 1, p. 20) discusses the identification of Alunno di Benozzo with Amadeo da Pistoia on the basis of the signed painting and finds the identification unconvincing. (4) Uffizi no. 1866c, recto; reproduced by Berenson, fig. 2 of the Bollettino citation in note 1, above. (5) In ms. opinions K372 has been attributed to the Esiguo Master by G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi, and W. E. Suida, who later (see note 3, above) identifies the artist as Amadeo da Pistoia. B. Berenson (vol. 1, p. 3 of op. cit. in note 3, above) attributes it to Alunno di Benozzo. (6) Preliminary Catalogue, 1941, pp. 2 ff., as Alunno di Benozzo.

‘ALUNNO DI BENOZZO’

K1024 : Figure 320

THE DEPOSITION OF CHRIST. Tulsa, Okla., Philbrook Art Center (3359), since 1953.1 Wood. 20½ x 15½ in. (52.2 x 39.4 cm.). Fair condition except for damage in legs of Christ and surrounding area; cleaned 1953.

Along with another version, which is in the collection of Mrs. C. H. Coster, Florence,2 K1024 follows very closely a drawing in the Uffizi, Florence,3 by the same artist. The version in the Coster Collection, tighter and more Byzantinized, is probably earlier than K1024, which must date as late as 1500.4

References: (1) Catalogue by W. E. Suida, 1953, p. 54, as Amadeo da Pistoia. (2) Reproduced by B. Berenson, *Italian Pictures ... Florentine School*, vol. II, 1963, pl. 908. (3) Uffizi no. 1866c, verso; reproduced by B. Berenson, *Drawings of the Florentine Painters*, vol. III, 1938, fig. 53; in vol. II, p. 261, Berenson comments on the remarkable agreement of the drawing with the two painted versions, and in *Bollettino d'Arte*, vol. XXV, 1932, pp. 293 f., he notes the relationship of the drawing to Alunno's *Deposition* in the Vatican Pinacoteca no. 264. (4) K1024 has been attributed (in ms. opinions) to the Esiguo Master by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida (but see note 1, above), and A. Venturi. It is given to Alunno di Benozzo by B. Berenson (*Italian Pictures ... Florentine School*, vol. I, 1963, p. 3; see also note 3, above).

‘ALUNNO DI BENOZZO’

**K1025 : Figure 319**

_Holy Trinity Adored by St. Francis and a Bishop._ Denver, Colo., Denver Art Museum (E-IT-18-XV-938), since 1954.1 Wood. 21 x 14⅔ in. (53.3 x 36.8 cm.). Good condition.

While the influence of Gozzoli is still dominant here and the Christ, as on the _Processional Cross_ (k372, Fig. 318), recalls Alunno’s drawings in the Uffizi, Florence,2 the figure of St. Francis seems to be modeled on Perugino. It is similar, although in reverse, to Alunno’s Berlin pen-and-bistre copy of Perugino’s St. Bernard in the Santa Maria dei Pazzi fresco.3 K1025 probably dates about 1500.4


References: (1) Catalogue by W. E. Suida, 1953, p. 54, as Amadeo da Pistoia. (2) See note 4 under k372, above. (3) Alunno’s drawing in Berlin, no. 4199, is reproduced by B. Berenson, *Drawings of the Florentine Painters*, vol. III, 1938, fig. 61. (4) K1025 has been attributed (in ms. opinions) to the Esiguo Master by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida (but see note 1, above), and A. Venturi. It is given to Alunno di Benozzo by R. van Marle (*Italian Schools of Painting*, vol. XVI, 1937, p. 208) and B. Berenson (*Italian Pictures ... Florentine School*, vol. I, 1963, p. 3). As typical of the iconography of the Trinity at the turn of the century, it is compared by H. S. Francis (in *Bulletin of the Cleveland Museum of Art*, vol. XLVIII, 1961, p. 58) with other examples of the subject.

**ANDREA DEL VERROCCHIO**

Andrea di Michele di Francesco Cione, called Verrocchio, presumably from a teacher, Giuliano Verrocchio. Florentine School. Born c. 1435; died 1488. He was probably a pupil of Donatello and was trained also as goldsmith and painter. Leonardo and Lorenzo di Credi were early associated with him, probably both as pupils and as assistants. His importance as sculptor and painter is still patent in spite of the scarcity of extant examples of his work, especially in painting.

**Style of ANDREA DEL VERROCCHIO**

**K1282 : Figure 322**


Except for the almost complete omission of a far-reaching landscape background, the composition duplicates that of the _Madonna_ attributed to Verrocchio in the Berlin Museum. This relationship has been explained by classifying K1282 as a replica of the Berlin picture.2 Definite conclusion as to attribution is precluded by the poor condition of K1282.


References: (1) Preliminary Catalogue, 1941, p. 213, as Verrocchio. (2) When he first listed K1282 (*Florentine Painters of the Renaissance*, 1896, p. 187; 1912, p. 187), B. Berenson qualified the attribution to Verrocchio with the statement that the painting had been 'designed and superintended by Verrocchio.' His posthumous list (Italian Pictures ... _Florentine School*, vol. I, 1963, p. 212) still includes it under Verrocchio, but with the comment: 'restored; later replica of the Berlin 104A.' Except in the catalogues cited under Provenance K1282 has been merely mentioned in the literature, usually without objection to the Verrocchio attribution. Only C. L. Ragghianti (in _Critica d'Arte_, May 1949, pp. 81 f.), judging apparently from photographs, attributes the painting to the young Botticelli; and G. Passavant (*Andrea del Verrocchio alle Maler*, 1959, pp. 97 f.) treats it as a contemporary copy of the Berlin _Madonna._
**FLORENTINE: XV CENTURY**

**Follower of ANDREA DEL VERROCCHIO**

**K1722 : Figure 324**

**FLORENTINE SCHOOL, Second Half of XV Century**

**K1723 : Figure 323**

**FLORENTINE SCHOOL, c. 1475**

**K369 : Figure 328**
Venturi (in ms. opinions). (2) A photograph of this variant is in the Richter Archives, National Gallery of Art (labeled as attributed to Verrocchio but filed as follower of Botticelli), with the indication in Italian that it was in the market (no date, no record of whereabouts).

FLORENTINE SCHOOL, c. 1475

K54 : Figure 321

MADONNA AND CHILD. Allentown, Pa., Allentown Art Museum, Study Collection (60.05.KBS), since 1960. Wood. 27% x 17% in. (70.5 x 44.5 cm.). Vertical split right of center; c. 2 inches of pigment missing across bottom; abrasions and losses of paint throughout; cleaned 1960.

Recognition of the strong influence of both Verrocchio and Pollaiuolo in K54 has thrown doubt on its attribution to Cosimo Rosselli. Like K369 (Florentine School, c. 1475; Fig. 328), where the Child, especially, is paralleled, K54 should perhaps be considered in connection with the Master of San Miniato.


K515 : Figure 330

MADONNA ADORING THE CHILD. Tulsa, Okla., Philbrook Art Center (1337), since 1936. Wood. 20% x 14 in. (52.4 x 35.6 cm.). Inscribed along the Virgin's left side, as if issuing from her lips: [ee] CE CONPLETA. QVE. DICTA. SVT. MICH. (Behold those things have come to pass which were foretold to me). Very good condition except for a few restorations; cleaned 1953.

The landscape background, as not uncommonly in Rosselli, suggests an Umbrian connection; but the stylistic conformity of K515 to Rosselli's late works, such as the Madonna and Saints of 1492 in the Accademia, Florence, is patent.


COSIMO ROSSELLI

Florentine School. Born 1439; died 1507. A pupil of Neri di Bicci, Rosselli was influenced also by Gozzoli, Baldovinetti, and Verrocchio. Although lacking in originality, his good craftsmanship won him commissions for altarpieces, and in the early 1480's he painted frescoes in the Sistine Chapel of the Vatican, along with Botticelli, Ghirlandaio, and Perugino. He was the master of Piero di Cosimo, who adopted his name.

K1002 : Figure 325


Wood. 20% x 13% in. (52.7 x 34.9 cm.). Very poor condition; much restored; cleaned 1953.

The large halos, drawn without foreshortening, suggest an early date, about the time of the Annunciation in the Louvre, Paris, dated 1473, in which the Virgin corresponds in type to K1002. The composition was a favorite in Rosselli's following and appears in a number of variants.


COSIMO ROSELLI

K1734 : Figure 326

Christ on the Cross. Notre Dame, Ind., University of Notre Dame, Study Collection (61.47.13), since 1961.\textsuperscript{1} Wood. 80\(\times\)41\(\frac{3}{4}\) in. (204\(\times\)106 cm.). Good condition except for a few abrasions.

In the painted Crucifix, which had a long tradition in Italy, the cross and the figure of the Crucified were rarely completely cut out along their contours. Lorenzo Monaco's practice of cutting them out is recalled by K1734, in which the facial type is typical of Cosimo Rosselli and the heavy body, modeled in detail, indicates a late date, about 1500.\textsuperscript{2}


Studio of COSIMO ROSELLI

K1073 : Figure 329

Madonna and Child Enthroned. Winter Park, Fla., Morse Gallery of Art, Rollins College (37-I-P), since 1937. Wood. 40\(\times\)22 in. (101.6\(\times\)55.9 cm.).

The Virgin follows closely Cosimo Rosselli's characteristic type of female figure, as exhibited, for example, in St. Lucy, the chief figure in an early altarpiece by Rosselli in the Uffizi, Florence. Whether or not K1073 was painted by Rosselli himself, to whom it has been attributed,\textsuperscript{1} it too is probably early, about 1470/75. But the summary, lax drawing and modeling suggest at least the participation of an assistant or follower. The Child was evidently inspired by the same model as the Child in a painting by an unidentified Florentine, K1723 (Fig. 323), in which, however, the Virgin is quite different from the one in K1073.


BOTTICELLI

Alessandro di Mariano Filipepi, called Botticelli. Florentine School. Born 1444/45; died 1510. Probably a pupil of Filippo Lippi, he was influenced also by Pollaiuolo, Verrocchio, and Castagno. He was active chiefly in Florence but he painted some of the frescoes in the Sistine Chapel in the Vatican in 1481-82. At the end of his life he was strongly influenced by the religious teaching of Savonarola.

K1644 : Figure 335

GIULIANO DE’ MEDICI. Washington, D.C., National Gallery of Art (I135), since 1956.\textsuperscript{1} Wood. 29\(\frac{3}{8}\)\(\times\)20\(\frac{5}{8}\) in. (75.6\(\times\)52.6 cm.). Very good condition; has never been cradled; cleaned 1950.

Two other versions of this portrait, one in the Accademia Carrara, Bergamo, one in the Berlin Museum, have long been known and have competed for first place in critics' opinions. A version showing the profile to left, in the Crespi Collection, Milan (formerly in the Otto Kahn Collection, New York) has long figured in the literature on the portrait. K1644 was first published in 1942, with the proposal that it is the archetype of the series, that it was painted from life, probably on the occasion of the famous giostra of 1475, and that the other versions are posthumous replicas.\textsuperscript{2} If it is a life portrait it must have been painted shortly before 1478, when Giuliano died, at the age of twenty-five, a victim of the Pazzi conspiracy, which attempted the assassination of both Giuliano and his elder brother, Lorenzo the Magnificent. Several peculiarities of the painting have been interpreted as evidence that it is posthumous: the lowered eyelids, suggesting the artist's use of a death mask as model; the open 'door,' a Classical funerary symbol; the turtle dove, cited in Classical and Renaissance literature as the loyal mourner. But none of this evidence is conclusive. Giuliano is shown with lowered eyelids in the Uffizi Adoration of the Magi, usually believed to have been painted no later than 1477. The open window (rather than door) valve may possibly be merely a device to give more variety to the architectural moldings in the background. And the turtle dove—does it refer to the mourning of the Medici family and friends at the death of Giuliano (1478) or to the mourning of Giuliano at the death of his beloved Simonetta (1476)?\textsuperscript{3} In any case, some of the repetitions of Giuliano’s portrait were undoubtedly commissioned for political reasons, to foster the idea that the young prince was a martyr.\textsuperscript{4}

References: (1) Paintings and Sculpture from the Kress Collection, 1956, pp. 36 ff. (catalogue by W. E. Suida and F. R. Shapley), as Botticelli. (2) This is the theory proposed by S. Bettini (Botticelli, 1942, pp. 25 ff.), R. Salvini (Tutta la pittura del Botticelli, 1958, pp. 47 ff.), noting that the Crespi version shows the eyes slightly more open, believes it to be Botticelli's original from life and thinks K1644 as well as the Bergamo and Berlin versions are posthumous replicas. The Crespi painting has been accepted as the original life portrait by some other critics also, whose opinions were, however, published before K1644 became known. Salvini (loc. cit.) believes K1644 to be partly autograph. B. Berenson (Italian Pictures . . . Florentine School, vol. 1, 1963, p. 39) lists it as by Botticelli. K. W. Forster (in Pantheon, vol. xxii, 1964, p. 378) refers to it as from the studio of Botticelli. (3) According to legend, a widowed turtledove remains faithful to its lost mate and will never again perch on a green branch, but only, as in K1644, on a dead one. Its presence in this picture is discussed by H. Friedmann (in Studies in the History of Art Dedicated to William E. Suida, 1959, pp. 116 ff.), who reasons that since the turtledove is specifically a symbol of conjugal fidelity and a symbol of the loyal mourner himself, its presence here labels the subject of the picture as a mourner for his beloved, not as a person being mourned. (4) A now-lost version which belonged to Paolo Giovio (engraving in the Elogia printed in 1575) shows a dagger thrust into the breast. But to harmonize with this posthumous interpretation the pose of the head, so erect and proud in the other versions, is in the engraving drooping and lifeless, and the eyeball is rolled back so that vision would be obstructed by the eyelid.

**BOTTECICELLI**

**K1432 : Figure 333**

**The Virgin Adoring the Child.** Washington, D.C., National Gallery of Art (1087), since 1951. Wood. Diameter, 23⅜ in. (59·6 cm.). Good condition, but needs cleaning.

In the thirty-five years since K1432 first came to the attention of modern critics, its attribution to Botticelli has been accepted. Proposed datings are about 1480 and about 1490, depending partly on whether the painting to which K1432 is most closely related stylistically, Botticelli's Madonna of the Book in the Poldi Pezzoli, Milan, is dated early or late in the decade. Two instances of Botticelli's subtle symbolism have been cited in K1432: the arch at the bottom of the picture opens into a cave, or abyss, symbolizing death or sin, over which Christ triumphs; the duck, realistically depicted on the water at the right, probably symbolizes reverence, adoration. Both K1432 and K2155 (Fig. 332) are related to Botticelli's drawing of the Nativity in the Uffizi, Florence (no. 2098).

**Provenance:** M. Paravey, Conseiller d'État, Paris (sold, Hôtel Drouot, Paris, Apr. 13, 1878, no. 97, as Filippo Lippi). Mme. Raynaud (daughter of the former), Paris (anonymous sale, Hôtel Drouot, Paris, Dec. 16, 1929, no. 44, as Filippo Lippi; bought by the following). Wildenstein's, N. York — exhibited: 'Italian Paintings of the xiv to xvi Century,' Detroit Institute of Arts, Mar. 8–30, 1933, no. 24, as Botticelli; 'A Century of Progress,' Art Institute of Chicago, June 1–Nov. 1, 1933, no. 109, as Botticelli; 'Five Centuries of European Painting,' Los Angeles County Museum, Nov. 25–Dec. 31, 1933, no. 3, as Botticelli; 'Italian Paintings of the Renaissance,' Century Association, New York, Mar. 2–24, 1935, no. 2, as Botticelli; 'Masterpieces of Art,' New York World's Fair, May–Oct., 1939, no. 21, as Botticelli; 'Masterpieces of Art from European and American Collections,' Detroit Institute of Arts, 1941, no. 4, as Botticelli; 'Italian Paintings,' Wildenstein's, New York, 1947, no. 16 of catalogue, as Botticelli. Kress acquisition, 1947.


**BOTTECICELLI and Assistants**

**K2155 : Figure 332**

**The Adoration of the Child.** Raleigh, N.C., North Carolina Museum of Art (GL.60.17.26), since 1960. Wood. Diameter 49⅜ in. (125·7 cm.). Abraded throughout; Madonna's mantle repainted; many losses of paint; cleaned shortly before it was acquired by the Kress Foundation.

Recent cleaning has revealed a closer relationship of K2155 to Botticelli than was formerly recognized. It can now be attributed to the master himself, probably about 1490, with studio assistance. Among the several versions of the composition, K2155 is unique in including the cavalcade of the Magi in the background, where the spirited movement of horses and riders recalls distant figures in Botticelli's St. Sebastian in the Berlin Museum.


Attributed to BOTTICELLI

K1311: Figure 337


The composition derives from Fra Filippo Lippi's Madonna with the Child upheld by angels in the Uffizi, Florence. K1311 is one of several variants, of which the one in the Ospedale degli Innocenti, Florence, is the simplest in detail and perhaps the earliest. Like the other variants, K1311 is sometimes attributed to the young Botticelli, about 1465/70, and sometimes to Filippo Lippi.1 A striking similarity to the presumed self-portrait in the Uffizi Adoration of the Magi has been cited as evidence that the angel facing left in K1311 may be a self-portrait of the youthful Botticelli.2


References: (1) K1311 has been attributed to the youthful Botticelli by B. Berenson (Italian Pictures of the Renaissance, 1932, p. 104; Italian ed., 1936, p. 90; Italian Pictures...Florentine School, vol. I, 1963, p. 38). C. Gamba (Botticelli, 1936, p. 94), S. Bettini (Botticelli, 1942, p. 6). R. Salvini (Tutta la pittura del Botticelli, 1958, p. 67), who had not seen the painting, treats it among the works attributed to Botticelli, with a tendency to favor the attribution (see also in Scritti di storia dell'arte in onore di Mario Salmi, vol. II, 1962, p. 309). The attribution to Botticelli is rejected by J. Mesnil (Botticelli, 1938, p. 194 n. 10), without substitution of another. See Provenance for attribution to Filippo Lippi.

(2) This suggestion was made by Prof. Mario Modestini, who cleaned K1311 a few years ago and believes that it is by Botticelli.

Attributed to BOTTICELLI

K1410: Figure 331

The Nativity. Columbia, S.C., Columbia Museum of Art (54-402/10), since 1954.1 Fresco transferred to canvas primed and cradled. 63 1/2 x 54 in. (161 3/4 x 137 2/3 cm.). Fair condition; but heavily restored.

The composition is familiar in fifteenth-century Florentine art. Most of its features are seen, for example, in the terracotta relief (K1280) of about 1470 attributed to Verrocchio in the National Gallery of Art, Washington, D.C., and especially close parallels for the pair of shepherds and the wooden shelter are found as early as 1450 in a predella panel of Gozzoli's Madonna della Cintola in the Vatican Pinacoteca. K1410 shows characteristics of Botticelli's early style, about 1475, and most critics have attributed it to the master himself.2 Well-known drawings by Botticelli3 are related to the groups of the Holy Family and the three singing angels (the latter group much restored in the fresco).


References: (1) Catalogue by W. E. Suida, 1954, pp. 26 ff., and by A. Contini Bonacossi, 1962, pp. 66 ff., as Botticelli,

Attributed to BOTTICELLI

X591 (formerly X8917): Figure 327

CHRIST ON THE CROSS. Portland, Ore., Portland Art Museum (61.54), since 1952.1 Wood. 21 3/4 X 13 3/4 in. (55.5 X 40 cm.). Very much worn; heavily restored; cleaned 1952.

Although its condition precludes a definite attribution, X591 is close in composition and style to the Christ in the Mystic Crucifixion generally ascribed to Botticelli in the Fogg Museum, Cambridge, with which it shares also the pronounced pathos inspired by Savonarola. For these reasons it has been attributed to Botticelli, about 1500.2 Having been cut out around the contours of the figure and cross,3 a practice seldom followed in Florentine art outside the circle of Lorenzo Monaco, X591 was probably used as a processional cross; hence the paint is worn from much handling.


References: (1) Catalogue by W. E. Suida, 1952, p. 34, as Botticelli. (2) X591 has been attributed to Botticelli by G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, A. Venturi (in ms. opinions), and B. Berenson (Italian Pictures . . . Florentine School, vol. i, 1963, p. 38). (3) Cf. X1734 by Cosimo Rosselli (Fig. 326). (4) Preliminary Catalogue, 1941, p. 29, as Botticelli.

Follower of BOTTICELLI

X1240: Figure 336


This type of Madonna, with the faces of Mother and Child pressed together in an impulsive gesture of affection and apprehension, was developed by Botticelli in his late period, probably between 1500 and 1510, when he had come under the influence of Savonarola and was looking back to the mystically religious sculptures of Donatello. There are a number of variants of the composition and it is often difficult, as in the case of X1240, to determine whether they are close enough to the master to have been executed in his studio.2


References: (1) Catalogue by F. R. Shapley, 1961, no. 11, as Botticelli. (2) X1240 has been attributed to Botticelli by A. Venturi (in L'Arte, vol. xxvii, 1924, pp. 194 f.; Botticelli, 1925, pp. 58 f.), C. Gamba (Botticelli, 1937, pp. 181 f.), J. Menil (Botticelli, 1938, p. 163), and B. Berenson (in ms. opinion), who later (1953) doubted the attribution, which appears as accepted, however, in the posthumous edition of his Florentine lists (vol. i, 1963, p. 34). X1240 is attributed to the school of Botticelli by R. van Marle (Italian Schools of Painting, vol. xii, 1931, p. 230) and R. Salvini (Tutta la pittura del Botticelli, 1958, p. 77), who plausibly suggests that it may by the same hand as the Madonna formerly in the Trott Collection, Paris, which Salvini reproduces in his pl. 151B. (3) Preliminary Catalogue, 1941, pp. 29 f., as Botticelli.

DOMENICO GHIRLANDAIO

Domenico Corradi Bigordi, called Ghirlandaio. Florentine School. Born 1449; died 1494. He was a pupil of Baldovinetti but probably studied first under Verrocchio. In his prolific production, especially in fresco, he employed assistants and his style attracted many followers. His activity, aside from the vast demands upon it in Florence, took him to San Gimignano, to Pisa, and to Rome.
K2076: Figure 344

**Madonna and Child.** Washington, D.C., National Gallery of Art (1412), since 1956.1 Transferred from wood to masonite. 28³⁄₄ x 20 in. (73.4 x 50.8 cm.). Very good condition except for background, which is partly regilded; transferred from wood to masonite and cleaned 1954.

Sold a few years ago as by Verrocchio, K2076 was at once cited as a typical example of Verrocchio's influence upon the young Ghirlandaio.2 It may have been painted about 1470, as early as the fresco attributed to Ghirlandaio in Sant'Andrea, Brozzi, near Florence. The Virgin's headdress is an invention of Verrocchio's, the Child's sculpturesque ringslets recall that master; even the oval brooch on the Virgin's breast and the striped sashes probably come from Verrocchio's studio. But the facial types and the articulation of the fingers, which are without Verrocchio's tenseness, and point in the direction Ghirlandaio was to follow in his long series of Madonnas. The gold background is the most difficult feature of K2076 to explain. Could it be a later addition, covering what was originally an architectural or landscape background? X-ray examination throws no specific light on the problem.


*References:* (1) *Paintings and Sculpture from the Kress Collection,* 1956, p. 88 (catalogue by W. E. Suida and F. R. Shapley), as Domenico Ghirlandaio. (2) B. Berenson *Italian Pictures... Florentine School,* vol. I, 1963, p. 77; and in ms. opinion, which was based on his study of the young Ghirlandaio in *Bollettino d'Arte,* vol. XXVII, 1933, pp. 241 ff. and F. Zeri (in *ibid.,* vol. XXXVIII, 1953, p. 139 n. 15) attribute K2076 to the young Ghirlandaio under the strong influence of Verrocchio.

**DOMENICO GHIRLANDAIO**

K1725: Figure 334

**Lucrezia Tornabuoni.** Washington, D.C., National Gallery of Art (1141), since 1951.1 Wood. 21 x 15³⁄₄ in. (53.3 x 40 cm.). Inscribed on back: . . . TORNABUONI . . . . Fair condition; face area looks very thin, but could have been painted thus.

Close stylistic relationship to Ghirlandaio's Vespucci fresco, of 1473, in Ognissanti, Florence, and to his Santa Fina frescoes, of 1475, in the Collegiata at San Gimignano, supports the attribution of K1725 to Ghirlandaio, with a date in the 1470's.2 The most striking parallel, perhaps, is with the portraits of the two attendants in the scene of the Annunciation of Santa Fina's Death. Just at the time that a study of Medici family features was leading toward the identification of Lucrezia Tornabuoni, mother of Lorenzo the Magnificent, in one of Ghirlandaio's frescoes in Santa Maria Novella, Florence (the woman immediately preceding the running servant in the Birth of John the Baptist),3 K1725 first came to attention, portraying, apparently, the same woman and bearing on the back of the panel an inscription which was read by Procacci in 1950, when the picture was in Rome for restoration, as LU... TIA TORNABUONI MEDICI.4 The sitter is older in the fresco, which was painted in 1486, four years after Lucrezia had died, at the age of 57.5 She seems to be about 45 or 50 in K1725, which would agree with a date toward 1475. The death of her husband, Piero de' Medici (Il Gottoso), in 1469, would explain the mourning band on her veil.6


*References:* (1) *Paintings and Sculpture from the Kress Collection,* 1951, p. 56 (catalogue by W. E. Suida), as Florentine School, c. 1475, possibly Domenico Ghirlandaio. (2) K1725 has been attributed to the young Ghirlandaio by A. Scharf (loc. cit. in *Provenance,* above), G. Pieraccini (in *Rivista d'Arte,* vol. XXVII, 1952, pp. 177 ff.), G. Marchini (in *Burlington Magazine,* vol. XCIX, 1953, p. 320), and by B. Berenson and R. Longhi (in ms. opinions); but it is omitted from the post-humous 1963 edition of Berenson's *Florentine lists.* I am informed that it will be included as Ferrarese in the revised edition, now in preparation, of his North Italian lists. (3) G. Pieraccini, *loc. cit. in note 2,* above. (4) *Ibid.* However, even with the help of infra-red photography, only the word *Tornabuoni* is now definitely decipherable. As for the preceding and following words, it can only be said that infra-red photography does not prove Procacci's reading incorrect. (5) G. Marchini (*loc. cit. in note 2,* above) assumes that the fresco portrait was copied by one of Domenico's assistants from K1725. (6) A. Scharf (*loc. cit. in *Provenance,* above) suggested an identification of the sitter in K1725 as Nera Corsi, wife of Francesco Sassetti, at an earlier age than she is shown in Ghirlandaio's portrait of her in the Santa Trinita fresco, Florence. He dates K1725 tentatively in 1479, explaining the mourning band on her veil by the death of her eldest son in that year.
Studio of DOMENICO GHIRLANDAIO

K1726 : Figure 338

The Coronation of the Virgin. Denver, Colo., Denver Art Museum (E-IT-18-XV-934), since 1954.1 Wood, 42\(\frac{2}{3}\) x 60\(\frac{1}{2}\) in. (108.9 x 153.7 cm.). Fragment; bottom part missing; fair condition except for many losses of paint throughout; slightly cleaned 1951.

Fiorenzo di Lorenzo, Mainardi, and Domenico Ghirlandaio have each been credited with this painting,2 and the suggestion has been made that it may be the Coronation which, according to documents, Ghirlandaio painted in 1478/79 for the large hall of the Opera del Duomo, Pisa.3 The drawing and modeling of the figures in K1726 are more suggestive of his studio, around 1490, than of Ghirlandaio himself. The closest parallel, perhaps, is offered by the painting of the Madonna in Glory with Six Saints in the Museum at San Gimignano, which is attributed to Mainardi.4 K1726 may have lost a few inches at the bottom: the two saints, John the Baptist and John the Evangelist, were probably originally full-length and the broad view over the valley may have extended to the foreground. On three sheets in the British Museum, London, are drawings which correspond to the figures of the Virgin, Christ, and the two musical angels at the left in K1726. Whether the drawings are based on the painting or the painting is based on them is uncertain. They were probably drawn by someone in the circle of Ghirlandaio.5 The musical instruments played by the angels in the upper zone of K1726 have been identified as, from left to right: an Early Renaissance lute with eight strings, a frame drum, a pair of cymbals, and a lira da braccio.6


References: (1) Catalogue by W. E. Suida, 1954, p. 26, as Domenico Ghirlandaio. (2) For the attribution to Fiorenzo di Lorenzo, see Provenance, above. K1726 has been attributed to Mainardi by B. Berenson (Italian Pictures . . . Florence School, vol. I, 1961, p. 126) and to Domenico Ghirlandaio by R. Longhi (in ms. opinion). Reasons for abandoning attributions to Mainardi are discussed by M. Davies, National Gallery Catalogues: The Earlier Italian Schools, 1961, p. 326. (3) Suida, loc. cit. in note 1, above. (4) Cf. also the Ghirlandaio studio Madonna in Glory with Four Saints in the Berlin Museum. Here the two principal saints are, again, the Baptist and John the Evangelist. (5) B. Berenson (Drawings of the Florentine Painters, vol. I, 1928, p. 71) attributes the drawings to Francesco Botticini, c. 1465; A. E. Popham and P. Pouncey (Italian Drawings . . . British Museum, 1950, nos. 28–30) attribute them to Raffaello Botticini; and W. E. Suida (loc. cit. in note 1, above), relates them to Filippino Lippi or Raffaello del Garbo. (6) The instruments were identified by E. Winternitz, of the Metropolitan Museum, New York (in letters of May 26 and 27, 1953). (7) Paintings and Sculpture from the Kress Collection, 1951, p. 58 (catalogue by W. E. Suida), as Domenico Ghirlandaio.

Studio of DOMENICO GHIRLANDAIO

K1147 : Figure 340

Madonna and Child. Hartford, Conn., Trinity College, Study Collection, since 1961.1 Wood. Diameter, 14 in. (35.6 cm.). Extensively damaged.

That the style of K1147 places it in the milieu of Domenico Ghirlandaio has not been doubted. It has been tentatively assigned in part to Domenico himself and to his brother Davide.2 Although it shows the tendency in Domenico's followers toward greater softness of modeling, more delicacy of feature and sweetness of expression, it is close enough to Domenico's style to have been painted in his studio, probably toward 1490. It is a fragment of a larger painting, in which the Child, similar to the one in Domenico's altarpiece in Sant'Andrea, Brozzi, near Florence, was probably shown, as there, making the sign of blessing.


References: (1) J. C. E. Taylor, in Cesare Barbieri Courier, vol. IV, 1961, p. 19, as Davide or Domenico Ghirlandaio or a follower. (2) K1147 has been attributed tentatively to the early Domenico Ghirlandaio by B. Berenson (Italian Pictures . . . Florentine School, vol. I, 1963, p. 75); to Davide Ghirlandaio by A. Venturi, and tentatively to Davide by G. Fiocco, R. Longhi, F. M. Perkins, and W. E. Suida (in ms. opinions).

Follower of DOMENICO GHIRLANDAIO

K298 : Figure 341

Madonna and Child. Charlotte, N.C., Mint Museum of Art (36:1), since 1936. Wood. Diameter, 33\(\frac{3}{8}\) in. (85.4 cm.).

Only the very mannered pose of the figures and treatment of drapery throw doubt on the former attribution of K298 to Granacci.1 Among the followers of Ghirlandaio, both
Granacci and Bartolommeo di Giovanni offer fairly close stylistic parallels. The date is probably about 1500.


Reference: (1) K298 has been attributed to Granacci by G. Fiocco, R. Longhi, R. van Marle, A. Venturi (in ms. opinions), and B. Berenson (Italian Pictures . . . Florence School, vol. 1, 1963, p. 98).


Follower of
DOMENICO GHIRLANDAIO
K487B : Figure 342
ST. MICHAEL
K487A : Figure 343
ST. DOMINIC

Portland, Ore., Portland Art Museum (61.56 and 61.57), since 1952.1 Wood. K487A, 31 3/8 x 16⅞ in. (80.3 x 41.9 cm); K487B, 31 3/8 x 15⅞ in. (81 x 40.3 cm). Fair condition except for abrasion throughout (especially in the legs and flesh tones of K487B) and a few losses of paint.

Although these two panels, evidently from a dismembered altarpiece, have been attributed to Domenico Ghirlandaio himself,2 the weaker, looser drawing and modeling seem to point to execution by a follower, around 1500. This follower worked from Domenico's designs, or he may have followed an immediate pupil's interpretation of the master's designs. The model for K487A seems to have been a panel of St. Vincent Ferrer in the Berlin Museum which comes from Ghirlandaio's altarpiece for Santa Maria Novella, Florence. The St. Vincent is believed to be one of the panels finished by pupils after Ghirlandaio's death and its execution is generally attributed to Granacci. K487A follows the composition of this panel faithfully except in the head and right hand of the saint. The model for K487B was the St. Michael in Domenico Ghirlandaio's altarpiece of about 1484 in the Uffizi, Florence, which furnished also the model for the frieze with the tops of cypresses and an orange tree above. But the trees are conventionalized in K487B and are entirely different in K487A. The lithe Pollaiuolesque pose of Michael has been lost, too, by the placing of his right foot flat on the ground.


References: (1) Catalogue by W. E. Suida, 1952, p. 32, as Domenico Ghirlandaio. (2) K487A and B have been attributed to Domenico Ghirlandaio by G. Fiocco, R. Longhi, F. M. Perkins, A. Venturi (in ms. opinions) and B. Berenson (Italian Pictures . . . Florence School, vol. 1, 1963,
MASTER OF THE 'APOLLINI SACRUM'

Florentine School. Active late fifteenth century. The designation of this anonymous master is taken from the inscription on one of his paintings in the Kress Collection (K77, below). The oeuvre now attributable to him shows him influenced by Botticelli and Ghirlandaio but probably distinct from both Sellaio and Bartolommeo di Giovanni, to whom some of his work was formerly attributed.

K77: Figure 345
A Tribute to Apollo

K79: Figure 346
A King with His Counsellors

References: (1) Catalogue by W. E. Suida, 1958, pp. 17 ff., as Master of the 'Apollini Sacrum.' (2) K77 and K79 have been attributed to Sellaio by R. van Marle (Italian Schools of Painting, vol. xi, 1931, p. 414, referring to them as cassone panels); to Bartolommeo di Giovanni by B. Berenson (Pitture italiane del rinascimento, 1916, p. 6, designating him here as Alumino di Domenico; Italian Pictures...Florentine School, vol. i, 1963, p. 24, tentatively); G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi (in Ms. opinions). F. Zeri (in Bollettino d'Aste, vol. xvi, 1963, pp. 249ff.) follows Suida's characterization of the anonymous painter of K77 and K79 but prefers to call him, from the center of his activity, the Master of Marradi. (3) Reproduced by C. Loeser in Gazette des Beaux-Arts, vol. xi, 1908, p. 403. (4) Preliminary Catalogue, 1941, p. 15, as Bartolommeo di Giovanni.

MASTER OF THE 'APOLLINI SACRUM'

K1929: Figure 352
The Assassination of Julius Caesar.1 Lawrence, Kans., University of Kansas, Study Collection (60.48), since 1960.2 Wood. 17 1/2 x 59 1/2 in. (44.5 x 151 cm.). Abraded throughout; some losses of paint.

That K1929 is by the same artist and of approximately the same date (late fifteenth century) as the pair of panels discussed under K77, K79, above,3 is evident from the similarity of figures and treatment of architecture - architecture which suggests the influence of such Romagnol artists as Ansuino da Forli. It may well have been as a parallel to the Pazzi Conspiracy (the title formerly given to K1929) that the Roman scene here depicted was chosen. At the left, before a shrine to Orpheus, Julius Caesar, in the handsome embroidered robes with which tradition clothes him, discusses the advisability of postponing to a more auspicious day his meeting with the senate. In the middle, before a view up toward the Aracoeli,4 he is urged along by Decimus Brutus toward the meeting, when Artemidorus (?) kneels to present a scroll of warning disclosures. Arrived in the midst of the senate, he is set upon by the conspirators with daggers. Finally, at the extreme right, with a view of Trajan's column in the background, Caesar's body is burned with pious honor on a funeral pyre.

References: (1) Catalogue by W. E. Suida, 1958, pp. 17 ff., as Master of the 'Apollini Sacrum.' (2) K77 and K79 have been attributed to Sellaio by R. van Marle (Italian Schools of Painting, vol. xi, 1931, p. 414, referring to them as cassone panels); to Bartolommeo di Giovanni by B. Berenson (Pitture italiane del rinascimento, 1916, p. 6, designating him here as Alumino di Domenico; Italian Pictures...Florentine School, vol. i, 1963, p. 24, tentatively); G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi (in Ms. opinions). F. Zeri (in Bollettino d'Aste, vol. xvi, 1963, pp. 249ff.) follows Suida's characterization of the anonymous painter of K77 and K79 but prefers to call him, from the center of his activity, the Master of Marradi. (3) Reproduced by C. Loeser in Gazette des Beaux-Arts, vol. xi, 1908, p. 403. (4) Preliminary Catalogue, 1941, p. 15, as Bartolommeo di Giovanni.


Provenance: Achillito Chiesa, Milan. Professor Niccolò Castellino, Rome. Exhibited with the Principe Giovanni Collection, no. 43, pl. 9, as Sellaio or Francesco Botticini (the relevant page from the exhibition catalogue is in the files of the Kress Foundation; but the date and place of the exhibition and the name of the owner of the panel at the time of the exhibition have not been ascertained). Dedalo Gallery, New York. Kress acquisition, 1952.
References: (1) The subject was identified by F. Zeri (by communication of Mar. 10, 1960; see also Bollettino d’Arte, vol. xlivii, 1963, p. 259). For a familiar account see Plutarch’s Lives, Loeb ed., vol. ii, 1919, pp. 591 ff. (2) Catalogue by W. E. Suida and R. L. Manning (in Register of the Museum of Art, University of Kansas, vol. ii, no. 4, 1960, pp. 18 ff., as Scene from a Classical Legend, by the Master of the ‘Apollini Sacrum.’) (3) K1929 was once attributed to Sellaio or Francesco Botticini (see Provenance, above). W. E. Suida (see note 2, above), followed by F. Zeri (see note 1, above), attributed it to the Master of the ‘Apollini Sacrum.’ (4) Where, as Zeri (see note 1, above) notes, the artist probably conflates the Temple of Jupiter with Santa Maria in Aracoeli.

**BARTOLOMMEO DI GIOVANNI**

Florentine School. Active last two decades of fifteenth century. He was probably a pupil of Ghirlandaio (hence, sometimes called Alunno di Domenico), whom he assisted. He was influenced also by Botticelli, Filippino Lippi, Perugino, and Piero di Cosimo.

K363 : Figure 351

**The Adoration of the Magi.** San Francisco, Calif., M. H. De Young Memorial Museum (61-44-13), since 1955.1 Wood. Diameter, 37 ½ in. (95.2 cm.). Very good condition except for a few abrasions.

The strongest influence in this painting seems to have come from Botticelli. His early horizontal panel of the *Adoration of the Magi* in the National Gallery, London, may have supplied the model for the group of the Virgin and Child, while the treatment of the horses and the general grouping of the composition is more reminiscent of Botticelli’s painting of the subject in the National Gallery, Washington. For the old man in the right foreground Bartolommeo used a figure from his own drawing of the *Adoration of the Magi* formerly in the Oppenheimer Collection, London.2 That he was, however, composing as the execution of his painting progressed is shown by the pentimenti that come to light in X-ray. For example, the head immediately to the right of Joseph’s staff was first painted in profile. K363 is datable about 1490; for it is very close stylistically to the predella in the Ospedale degli Innocenti, Florence, which is documented as painted by Bartolommeo in 1488 for Ghirlandaio’s *Adoration of the Magi.*3


**MASTER OF THE APOLLO AND DAPHNE LEGEND**

Florentine School. Active end of fifteenth century. He was closely related to Bartolommeo di Giovanni and was influenced, like the latter, by Botticelli, Ghirlandaio, Filippino Lippi, Perugino, and Piero di Cosimo, with less dependence than Bartolommeo upon Botticelli. Since an oeuvre is now being reconstructed1 for the anonymous master, it is convenient to call him, provisionally, after two of his characteristic panels (K1721A and B) the Master of the Apollo and Daphne Legend.

K1721A : Figure 347

**Daphne Found Asleep by Apollo**

K1721B : Figure 349

**Daphne Fleeing from Apollo**


Recently withdrawn from the too loosely defined oeuvre of Bartolommeo di Giovanni, these cassone panels have been cited2 as key pictures in a small group, dating about 1500, by an anonymous painter here tentatively named after these two panels. Daphne’s escape from Apollo by being transformed into a tree is described by Ovid. But the subject of K1721A seems to have no Classical source and no other representation in Renaissance art. A very similar composition, interpreted as *Venus and the Poet* and attributed to Piero di Cosimo, was at Durlacher’s, New York, some years ago.3


References: (1) F. Zeri (Catalogue of Italian Painting in the Metropolitan Museum of Art, 1965, unpublished), cataloguing a tondo of the Annunciation in the Metropolitan Museum,
New York (no. 53.I15), groups it with K1121A and B, K1152A and B (Figs. 348, 350), and three cassone panels with the story of Susanna in the Walters Gallery, Baltimore (nos. 37,480, 485, 490; a detail is reproduced by B. Berenson, fig. I156 of op. cit. in note 2, below) as the work of a 'Florentine Painter, end of the fifteenth century.' (2) By Zeri (see note 1, above). K1721A, B have been attributed to Bartolommeo di Giovanni by R. Longhi (in ms. opinion, dating them between 1480 and 1490) and B. Berenson (Italian Pictures...Florentine School, vol. I, 1963, p. 100). See also notes 3 and 4, below. (3) Reproduced in catalogue of the 'Twentieth Anniversary Exhibition,' Cleveland Museum of Art, Cleveland, Ohio, June 26-Oct. 4, 1936, fig. 120. The parallel with K1721A was kindly brought to my attention by Dr. Alfred Scharf. Cf., also K1319, by Luini (vol. II of this catalogue). (4) Paintings and Sculpture from the Kress Collection, 1951, nos. 18, 19 (catalogue by W. E. Suida), as Bartolommeo di Giovanni. (5) Catalogue by W. E. Suida, 1953, nos. 5 and 6, as Bartolommeo di Giovanni.

References: (1) K1152A and B have been attributed (in ms. opinions) to Benedetto or Davide Ghirlandaio by G. Fiocco, F. M. Perkins, W. E. Suida (see also note 3, below), and to a Florentine in the tradition of Bartolommeo di Giovanni and Biagio d'Antonio by R. Longhi. They have been given tentatively to Granacci by B. Berenson (Italian Pictures...Florentine School, vol. I, 1963, p. 100). (2) See F. Zeri's opinion in note 1 to K1721A, B, above. (3) Catalogue by W. E. Suida, 1953, p. 46, as Florentine, end of fifteenth century.

MASTER OF THE APOLLO AND DAPHNE LEGEND

K1616 : Figure 353

SCENES FROM THE LIFE OF MOSES. Berea, Ky., Berea College, Study Collection (140.17), since 1961. Canvas. 29X62 1/2 in. (73.7X158.8 cm.).

For the commentary, etc., see K1617, below.

K1617 : Figure 354

THE SUBMERSION OF PHARAOH. Lewisburg, Pa., Bucknell University, Study Collection (BL-K9), since 1961. Canvas. 29X67 1/2 in. (73.7X170.8 cm.).

Sold at the beginning of this century as by Pintoricchio, K1616 and K1617, companion cassone panels, were almost immediately recognized as Florentine and have since been more or less closely associated with Raffaellino del Garbo. Such details as trees, deer, and pavement design, as well as the figure types, bring the panels plausibly into the group of paintings of about 1500 assigned to the Florentine artist here designated as Master of the Apollo and Daphne Legend. The scenes in K1616 read from right to left: the Finding of Moses, Moses Spins the Crown of Pharaoh. In K1617 Moses, Aaron, and their followers have safely crossed the Red Sea in which their pursuers are overwhelmed.


References: (1) Catalogue, 1961, pp. 16 f., as Florence, c. 1500. (2) Catalogue by B. Gummo, 1961, p. 12, as Florentine, c. 1500. (3) K1616 and K1617 have been attributed to Raffaellino del Garbo by B. Berenson (Italian Pictures...Florentine School, vol. I, 1963, pp. 185, 187; earlier editions, as Raffaellino dei Carli); by R. Longhi (in ms. opinion) to a Florentine painter, after 1493, the date of the Sistine Chapel prototype of the Crossing of the Red Sea.

MASTER OF THE APOLLO AND DAPHNE LEGEND

K1152A : Figure 348

THE BIRTH OF ST. JOHN THE BAPTIST

K1152B : Figure 350

THE MARTYRDOM OF ST. JOHN THE BAPTIST


Former attributions to Domenico Ghirlandaio's sons and to Granacci locate K1152A and B in a Florentine workshop of about 1500. That they are by the artist who painted the Apollo and Daphne panels K1721A and B has been convincingly proposed. K1152A and B, originally together as a single long predella panel with scenes from the life of St. John the Baptist, showed from left to right: the Visitation (background), the Naming, the Birth, the Beheading, the Dance of Salome, the Feast of Herod.

BIAGIO D’ANTONIO DA FIRENZE

Florentine School. Active 1476–1504. A follower of Verrocchio and Ghirlandaio, he was in Faenza in 1476–83 and again in 1504. The stylistically consistent oeuvre now believed to be his was at first attributed to Andrea Utili da Faenza (active 1481–1502) and later to Giovanni Battista Utili (documented 1503–15 and now identified as Giovanni Battista Bertucci).¹

E1088 : Figures 356–357

The Adoration of the Child with Saints and Donors. Tulsa, Okla., Philbrook Art Center (3561), since 1953.² Wood. 73 x 71¾ in. (185.4 x 181 cm.). Fair condition except for damaged and restored face of the female donor at extreme right; should be transferred because of extensive worm tunneling in the wood.

Formerly attributed to Utili,³ the painting is discussed in four documents, dated 1682, 1695, 180(?), and 1805.⁴ Those of 1682 and 1695 are inventories which describe E1088 in unmistakable detail and prove that it was in those years still on the high altar of the parochial Church of San Michele, Faenza, for which it was surely painted, since it had a crowning piece (probably a lunette, now lost) which represented the church’s titular saint, Michael, driving away the demons. Its original frame (now missing) is also described, as decorated with blue and gilded carving. The documents of 180(?), and 1805 are letters which again describe the painting; they show that it came from the Church of San Michele but had been bought by Marchese Filippo Hercolani, writer of the letters, who states further that the painting had been commissioned by the Ragnoli family. This last statement is supported by the fact that the church had been built and furnished by the noble Faentine Nicolò Ragnoli, who lived in a house opposite the church. Hercolani also writes that the painting is dated 1470. Although there is no trace of a date on E1088 to confirm or disprove this, 1470 is believed to be a misreading of 1476, since the church was finished about this time and since a notarial document of June 1476 records the presence in the house of Nicolò Ragnoli of two painters as witnesses, one of whom was Biagio d’Antonio, who was then living in the parish of San Michele.⁵ That E1088 is by Biagio d’Antonio is proven by its identity of style with two paintings now in the Faenza Pinacoteca convincingly shown to have been commissioned of him, one in 1483, the triptych ‘di Pergola’; the other in 1504, the Madonna with Sts. John the Evangelist and Anthony of Padua.⁶ In E1088 Nicolò Ragnoli is undoubtedly to be recognized in the donor kneeling at the left, probably with his son and the son’s patron saint (Dominic?), along with the Infant John the Baptist; opposite the donor is his wife with St. Louis of Toulouse and the donor’s patron saint, Nicholas of Tolentino. In the middle distance are St. Christopher and the martyrdom of St. Sebastian, while in the further distance is a river valley and the walled city of Florence, in which the Palazzo Vecchio, the Duomo, the Campanile, the Baptistery, and the tower of Santa Maria Novella are clearly recognizable. The flowering plants in the foreground admit of identification.⁷


BIAGIO D'ANTONIO DA FIRENZE

**K299 : Figure 355**

The Triumph of Scipio Africanus. Washington, D.C., National Gallery of Art (264), since 1941. Wood. 23½ x 63½ in. (60 x 154 cm.). Inscribed on the armor of a soldier at the right: SPQR (the Senate and People of Rome). Fair condition except for some losses of paint.

An attribution to Biagio d'Antonio, whether under this designation or that of 'Utili,' is regularly accepted. Several other cassone panels are recognized as by the same master, notably two in the Metropolitan Museum, New York, depicting the Story of the Argonauts. In the Armot Collection, London, is another version of the Triumph of Scipio which is now attributed to Biagio, possibly as early as 1465. A decade or more earlier than K299. In both are featured the oxen-drawn car loaded with booty, the hero enthroned on a car drawn by horses, bound captives seated along the side of one of the cars, and the fool sitting at the feet of the hero. The role of the fool, who may make insulting remarks to the hero and even strike him, is to save the hero from overweening pride. The eagle on the banner heading the procession in K299 and the emblem sketchily drawn on some of the horses' trappings (it seems to be an enthroned figure, possibly of Christ) may help identify the family that commissioned the painting. The cassone from which K299 comes was probably once paired with another, depicting the Landing of Hannibal and the Battle of Zama.


**BIAGIO D'ANTONIO DA FIRENZE**

**K326 : Figure 362**

Portrait of a Boy. Washington, D.C., National Gallery of Art (290), since 1941. Wood. 16¼ x 14½ in. (41.9 x 35.9 cm.). Very good condition.

As normally in the case of portraits, the artist's concern here with the individual characteristics of his sitter has tended to conceal his own stylistic peculiarities, so that K326 has been given a variety of attributions - to Utili, Piero di Cosimo, Domenico Ghirlandaio, Lorenzo di Credi, and tentatively to Bartolommeo di Giovanni. The attribution to Biagio d'Antonio now goes unchallenged. The date is probably about 1475/80. The landscape background may have been inspired by the landscape ascribed to Leonardo in the left background of Verrocchio's Baptism in the Uffizi, Florence.


References: (1) Preliminary Catalogue, 1941, p. 205, as Utili. (2) K326 has been attributed (in ms. opinions) to Domenico Ghirlandaio by G. Fiocco, to Piero di Cosimo by A. Offner, to a Florentine artist by W. E. Suida, and tentatively to Bartolommeo di Giovanni by F. M. Perkins. It has been attributed to Utili by R. van Marle (Italian Schools of Painting, vol. xiii, 1931, p. 189; later, in ms. opinion, he favors an attribution to Credi), R. Offner (in ms. opinion), and B. Berenson (Italian Pictures . . . Florentine School, vol. i, 1963, p. 212, where he tentatively accepts the identification of Utili with Biagio d'Antonio). R. Longhi (in ms. opinion) once attributed K326 to the workshop of Verrocchio, but later (in the catalogue of 'Mostra di Melozzo,' Forli, 1938, p. 87) he recognized it as by Biagio d'Antonio.

**BIAGIO D'ANTONIO DA FIRENZE**

**KII84 : Figure 358**

St. Jerome. Brunswick, Me., Walker Art Museum, Bowdoin College, Study Collection (1961.100.3), since 1961. Wood. 55½ x 20 in. (140.3 x 50.8 cm.). Good condition.

For the commentary, etc., see K1139, below.

**KII39 : Figure 359**

The Archangel Raphael with Tobias. Ponce, Puerto Rico, Museo de Arte de Ponce, Study Collection (62.0260), since 1962. Wood. 55 x 20 in. (139.7 x 50.8 cm.). Good condition except for slight damages throughout.

The curious setting, a narrow rocky defile, in both pictures marks them as pendants, probably from the wings of an altarpiece. A date of about 1475/80 is assigned them in Biagio's oeuvre.


BIAGIO D’ANTONIO DA FIRENZE

K257 : Figure 360

MADONNA AND CHILD WITH SAINTS. Allentown, Pa., Allentown Art Museum, Study Collection (60.15.KBS), since 1960. Wood. 43 × 31 ½ in. (109.2 × 80 cm.). Inscribed at bottom: PVLCRA.ES. ET. DECORAFILIA. IERVSALEM. TERRIBILIS. VT. CASTRORVM. ACIES. ORINATA (from The Song of Solomon 6 : 4). Small losses of paint; abraded throughout; cleaned 1960.

The attribution to Biagio is generally accepted, with a date toward 1490. Instead of six saints, as the adoring figures here are usually described, only four are distinguished as such by halos: John the Baptist and an unidentified bishop on the left, Jerome and Dominic on the right. The two figures offering wreaths may represent donors, or they may be uncanonized religious of some local veneration.


Reference: (1) K257 has been attributed to Mainardi by A. Venturi (see under Provenance, above); to Benedetto Ghirlandaio by G. de Francovich (in Dedalo, vol. vii, 1926, p. 720); and to Biagio d’Antonio, under the designation ‘Utili,’ by R. van Marle (Italian Schools of Painting, vol. XIII, 1931, p. 176); B. Berenson (Pitture italiane del rinascimento, 1936, p. 504; Italian Pictures . . . Florentine School, vol. I, 1963, p. 209), and, in ms. opinions, by G. Fiocco, R. Longhi (suggesting date toward 1490), F. M. Perkins, and W. E. Suida.

JACOPO DEL SELLAIO

Jacopo, son of the saddler (sellaiolo) Arcangelo. Florentine School. Born 1441/42; died 1493. He was probably a pupil of Fra Filippo Lippi but was principally influenced by Botticelli and to less extent by Filippino Lippi and Ghirlandaio.

K501 : Figure 368

ST. JOHN THE BAPTIST. Washington, D.C., National Gallery of Art (304), since 1941. Wood. 20½ × 12¾ in. (52 × 33 cm.). Good condition except for slight abrasions.

A panel of David with the Head of Goliath attributed to Sellaio in the Philadelphia Museum is the same size as K501 and might be considered to have been associated with it in a series were it not that the figure of David is much larger in proportion to the background than is the figure in K501. Also the muscular development and the modeling in general seem less pronounced in the Baptist than in the David. Sellaio’s usual delight in detail is evidenced by the jay flying above the saint, the goldfinch at his feet, the ax stuck in the tree at the left (a reference to Luke 3 : 9), the people and animals in the distance, and especially the splendid view of Florence, with many familiar buildings, besides the Ponte Rubaconte (now alle Grazie), a significant topographical document since it shows the bridge as it appeared in Sellaio’s day, before its complete remodeling in the nineteenth century. As usual in Sellaio’s paintings of this kind, he has introduced a related saint in the background: St. Mary of Egypt (?) issues from the woods at the left. The date of the picture is probably about 1480.


JACOPO DEL SELLAIO

K1138 : Figure 364

to masonite, 1964. 16 × 11 3/4 in. (40.6 × 28.9 cm.). Good condition except for slight damages and abrasions; cleaned 1960.

Regularly accepted as by Sellaio² and dating probably about 1480, K1158 illustrates in particular the artist's penchant for the subject of the penance of St. Jerome and in general his liking for far-reaching landscape views. Here St. Francis shares the landscape solitude. He is shown receiving the stigmata from a seraph-borne Crucifix which echoes the Crucifix before which St. Jerome kneels. A crudely painted skull, which old photographs of K1158 show in front of St. Jerome, disappeared when the picture was cleaned.³


JACOPO DEL SELLAIO

K424 : Figures 363, 450

Christ Showing the Symbols of the Passion.
Birmingham, Ala., Birmingham Museum of Art (61.99), since 1952.¹ Wood. 27 × 20 1/2 in. (68.6 × 52.1 cm.). Fair condition except for some abrasions, especially in flesh tones; cleaned 1951.

Stylistic relationship to Filippino Lippi has led a number of critics to attribute K424 to him; but its closer similarity to Sellaio's altarpiece of the Crucifixion with Saints, of 1483, in San Frediano, Florence, establishes it as a work of this master, toward 1485.² Another version, with less detail in the background, was once in the Stefano Bardini Collection, Florence, attributed to Botticelli.³ A most attractive feature of K424 is the view through the window in the background, with the Supper at Emmaus taking place in a lofty loggia and with a picturesque street and river scene beyond, suggestive of the Lungarno. In the foreground Christ displays the crown of thorns, the spear wound in His side, the sponge, the nails, and the scourge.


Follower of JACOPO DEL SELLAIO

K56 : Figure 365

Madonna in Adoration. Charleston, S.C., Gibbes Art Gallery (30.4.1), since 1931. Wood. 46 × 34 1/4 in. (116.8 × 86.5 cm.). Inscribed on the scroll held by St. John:
FLORENTINE: XV CENTURY

ECCE ANGTVS DEI (from John 1: 29); and on the Virgin's halo: AVE GRATIA PLENA DOMINVS TECVM (from Luke 1: 28).

The three figures repeat, with little variation, a composition which was popular in the Botticelli milieu and was used frequently by Sellaio in rondi and arched panels. An attribution to Sellaio has been proposed, but the ingratiating expression of the figures in K 56 suggests, rather, the hand of a follower, who has embellished the composition by the addition of rich draperies at the sides; he has also added the hands of God the Father with the dove of the Holy Ghost at the top in order to complete, with the Christ Child, a representation of the Trinity. The date is probably about 1490.


Reference: (1) K 56 has been attributed to Sellaio by G. Fiocco, R. Longhi, W. E. Suida, and A. Venturi (in ms. opinions). B. Berenson (Italian Pictures...Florentine School, vol. I, 1963, p. 221) and F. M. Perkins (in ms. opinion) attribute it to an unidentified follower of Sellaio.

FILIPPINO LIPPI

Florentine School. Born probably 1457; died 1504. He was the son of Filippo Lippi, with whom he must have studied before he became a pupil of Botticelli, about 1470. He was active chiefly in Florence, but also in Rome for a few years, from 1488.

K 418: Figure 369

TOBIAS AND THE ANGEL. Washington, D.C., National Gallery of Art (340), since 1941. Wood. 12 x 9 in. (32.7 x 23.5 cm.). Excellent condition.

Painted probably about 1480, K 418 is a characteristic example of the group of paintings at one time attributed, because of their dependence upon Botticelli, to an anonymous 'Amico di Sandro.' K 418 is stylistically akin to the series of scenes from the story of Esther, of which the two most attractive panels, formerly in the Liechtenstein Collection, Vaduz, are now in the National Gallery of Canada, Ottawa. A drawing by Filippino in the Louvre for his painting of the Three Archangels in the Turin Pinacoteca has in some details been followed more faithfully in K 418. Although the wings of the Archangel Raphael and the small size of the fish carried by Tobias in K 418 do not conform to the story as told in the Apocryphal Book of Tobit, they are familiar in Renaissance representations of the subject.

Provenance: Robert H. and Evelyn Benson, London (catalogue by T. Borenius, 1914, no. 32, as Filippino) - exhibited: Royal Academy, 1894, no. 156, as Filippino (lent anonymously, possibly by Benson; the date he purchased the picture is not known); Royal Academy, 1910, no. 19, as Filippino; 'Florentine Painting before 1500,' Burlington Fine Arts Club, London, 1919, no. 25 of 1920 catalogue, as Filippino; 'Benson Collection,' Manchester, 1927, no. 110, as Filippino. Duveen's, New York (bought from Benson Collection, 1927; Duveen Pictures in Public Collections of America, 1941, no. 107, as Filippino) - exhibited: Wadsworth Atheneum, Hartford, Conn., 1932, no. 3, as Filippino. Kress acquisition, 1936.


FILIPPINO LIPPI

K 1242: Figure 370

THE CORONATION OF THE VIRGIN. Washington, D.C., National Gallery of Art (357), since 1941. Wood. 35 x 87 in. (89.2 x 222.2 cm.). Very good condition.

The dependence of Filippino's early paintings upon Botticelli is emphasized by the fact that K 1242, formerly attributed to Fra Filippo Lippi but now generally accepted as by Filippino, about 1480, has attracted an occasional attribution to Botticelli. A reworked drawing in the Göttingen University Museum, attributed to the following of Botticelli, has been plausibly connected with K 1242 as well as with Botticelli's altarpiece of the Coronation in the Uffizi, Florence. The painting and the Uffizi painting show the Virgin at the left and God the Father at the right.

References: (1) Preliminary Catalogue, 1941, p. 107, as Filippo. (2) For early attributions to Fra Filippo see Provenance, above. Crowe and Cavalcaselle (Storia della pittura in Italia, vol. v, 1909, p. 241) thought it more likely by an assistant of Filippo’s, perhaps Fra Diamante. B. Berenson (Study and Criticism of Italian Art, 1901, pp. 51 f) first attributed it to ‘Amico di Sandro,’ whom he later identified with the young Filippo. At one time (in ms. opinion, 1953) he favored an attribution to Botticelli; but the picture is listed in his posthumous Italian Pictures... Florence School, vol. i, 1965, p. 111, as Filippo. S. Reinach (Repertoire de peintures, vol. i, 1905, p. 496) labels it as school of Botticelli. It is attributed to the young Filippo by K. B. Neilson (Filippo Lippi, 1938, p. 28 n. 23, tentatively), A. Scharf (Filippo Lippi, 1950, p. 50, dating it c. 1475), R. Oertel (in Kunsthchronik, Feb. 1951, p. 37), and L. Beretti and U. Baldini (Filippo Lippi, 1957, pp. 22, 75, dating it c. 1480). W. E. Suida (verbally) attributed it to Botticelli. F. Gamba (Filippo Lippi, 1958, p. 93), incorrectly locating K1242 in the National Gallery, London, considers it too Botticellian for Filippo. (3) Reproduced by B. Berenson, Drawings of the Florentine Painters, vol. iii, 1938, fig. 208.

FILIPPINO LIPPI

K1889 : Figure 371

PIETA. Washington, D.C., National Gallery of Art (1165), since 1956.1 Wood. 65"x13.5" in. (17.5x33.7 cm.). Good condition except for horizontal crack across Christ’s chest; cleaned c. 1953.

That this was painted by Filippino as the middle panel of a predella has not been doubted;2 a dating of about 1490 seems likely. Filippino’s drawing for the composition, pricked for transfer, is now in the Allen Memorial Art Museum, Oberlin, Ohio.3 As related, but probably later than K1889, a painted version with four flanking figures has been cited in the Mendelssohn Collection, Berlin, while a drawing in the Uffizi is related to this second version.4 The turbaned figure behind Christ in K1889 is probably Nicodemus instead of Joseph of Arimathaea.5


FILIPPINO LIPPI

K342A : Figure 373

ST. DONATUS

K342B : Figure 374

ST. AUGUSTINE

Raleigh, N.C., North Carolina Museum of Art (GL.60.17.27 and GL.60.17.28), since 1960.1 Wood. K342A, 11.5x8.4 in. (30.2x21 cm); K342B, 12x8.4 in. (30.5x21 cm). Inscribed at bottom: s. DONATVS; s. AGVSTINVS. Fair condition except for abrasion throughout.

Painted toward 1490, these two panels probably come from a predella by Filippino Lippi.2 Four similar figures, formerly in a private collection at Elberfeld, which are paired in two panels and represent Sts. Ubaldus, Finian, Albinus, and Bernard, are believed to have come from the same predella.3 Stylistic relationship has been cited4 between K342A, B, and a
Pietà attributed to Filippino in the Robert von Mendelsohn Collection, Berlin.


FILIPPINO LIPPI

K 1727 : Figure 375


The attribution to Filippino2 at a date in the early 1490’s is supported by stylistic similarity to the frescoes which Filippino finished in 1491 in the Caraffa Chapel, Santa Maria Sopra Minerva, Rome. A drawing (incorrectly inscribed as by Ghirlandaio) in the Cleveland Museum corresponds in most details to K 1727 and may have served as cartoon for it. The parts of the drawing which are pricked for transfer correspond fairly closely to the painting; other parts correspond more closely to a contemporary engraving of the subject.3 Both the drawing and K 1727 have also been attributed to Raffaellino del Garbo.4


FILIPPINO LIPPI and Assistants

K 209 : Figure 372

St. Francis in Glory. Memphis, Tenn., Brooks Memorial Art Gallery (61.190), since 1958.1 Wood. 70 3/8 x 58 1/2 in. (179-1 x 148-6 cm.). Inscribed on St. Francis’ scroll: VENITE FILI AVDITE ME TIMORE DNI DOCEO VOS (Come, my sons, listen to me, I will teach you the fear of the Lord). Good condition except for some losses of paint in robes and sky; cleaned 1957-58.

What seems to be a first thought for the group of St. Francis and the two kneeling figures nearest him, St. Louis IX of France and St. Elizabeth of Hungary, is found in a drawing formerly in the Palazzo Corsini, now in the Print Cabinet, Villa Farnesina, Rome.2 Here Francis is handing scrolls (evidently the rules of the order) to the kneeling saints. On the back of the drawing is a St. Sebastian which has been connected with the altarpiece of St. Sebastian, in the Palazzo Bianco, Genoa, dated 1503, the approximate date, therefore, of K 209, in which the composition is extended to include, at the sides, the Blessed Lucchesius of Poggibonsi and his wife, the Blessed Bona, figures largely executed, probably, by an assistant.3 Lucchesius and Bona were Franciscan Tertiaries, and are so dressed. Also Louis IX of France and Elizabeth of Hungary were Franciscan Tertiaries. It has been suggested4 that K 209 may have been one of the altarpieces mentioned by Vasari as painted by Filippino for the Church of San Salvador, Florence.


References: (1) Catalogue by W. E. Suida, 1938, p. 24, as Filippino Lippi. (2) Reproduced by A. Scharf, Filippino Lippi, 1950, fig. 140. (3) K 209 has been attributed to Filippino by G. Fiocco, R. van Marle, F. M. Perkins, and A. Venturi (in ms. opinions; see also note 1, above). R. Longhi (in ms. opinion) thinks it a late Filippino probably finished by an assistant. K. B. Neilson (Filippino Lippi, 1938, p. 216 n. 20) thinks it a copy of a lost original by Filippino. A. Scharf (Filippino Lippi, 1950, pp. 42 f., 58) believes it was left unfinished by Filippino and finished in his studio, perhaps by Raffaellino del Garbo. L. Berti and U. Baldini (Filippino Lippi, 1957, pp. 97 f.) also consider it a late Filippino finished by his followers. B. Berenson (Italian Pictures... Florentine
Attributed to FILIPPINO LIPPI

XX-7 : Figure 376


Cosimo Rosselli, Piero di Cosimo, and, less tentatively, Filippino Lippi have been proposed in attributions of this portrait. The sitter is identified in the inscription, which may be considerably later than the painting, as the confessor of the Venerable Mother Suor Domenica (del Paradiso), founder of the Monastery of the Cross in Florence. Padre Francesco, recorded elsewhere as an Arezzo who served as canon of San Lorenzo, Florence, is highly praised by later writers. He was not only Suor Domenica's confessor for thirty-six years; he collected details concerning her life, her visions, her foundation of the Monastery of the Cross (in 1511), and he served as spiritual father of her sisterhood. He was evidently already Suor Domenica's confessor before 1506, the year in which he vouched for her spiritual character to the Dominican fathers of Florence. XX-7 may therefore fall within the span of Filippino's lifetime. The style of the portrait is plausibly related to that of Filippino's frescoes in the Chapel of Filippo Strozzi in Santa Maria Novella, Florence, finished in 1502.


References: (1) XX-7 has been attributed in ms. opinions tentatively to Filippino Lippi by R. Longhi, R. van Marle, F. M. Perkins, and tentatively to Gherardo del Fora. (2) W. and E. Paatz (Die Kirchen von Florenz, vol. 1, 1940, pp. 702 ff.) trace the founding and vicissitudes of the 'Monasterio della Croce' (Convento della Crocetta), Florence. (3) G. Richa (Notizie istoriche delle chiese fiorentine, pt. 2, 1755, pp. 263 ff.), writing chiefly of the visions and works of Suor Domenica, includes some information on Padre Francesco.

GERHARDO DEL FORA

Gherardo di Giovanni di Miniato, also called Gherardo del Fora, Florentine School. Born 1445/46; died 1497. He was a follower of Ghirlandaio and Filippino Lippi and was influenced by the simile of Leonardo, who mentions him favorably in one of his manuscripts. He was active as fresco painter and especially as miniaturist, chiefly in association with his brother Monte. The miniatures in only one extant manuscript are documented as painted by him alone.1

K1724 : Figure 366

St. Mary of Egypt between St. Peter Martyr and St. Catherine of Siena. Brunswick, Me., Walker Art Museum, Bowdoin College, Study Collection (1961. 100.11), since 1961.2 Wood, 16 3/4 x 11 1/4 in. (42.5 x 28.6 cm.). Good condition; cleaned 1949.

The preoccupation with details and the combination of Ghirlandaioesque figure types and Leonardoesque light and shade strongly support the attribution of K1724 to the miniaturist Gherardo del Fora.3 The combination of scenes—the here the Noli Me Tangere is shown in the background—is characteristic of the miniatures from the studio of Gherardo and his brother Monte. Some influence of Filippino Lippi also is seen here, especially in the St. Mary of Egypt. Crowns descending in rays of light upon the head of St. Peter Martyr seem to be unique to this picture. The date is probably near the end of the century.


References: (1) M. Levi D’Ancona, Miniature e miniaturi a Firenze . . . , 1962, pp. 127 ff., 306. See also G. S. Martini, La bottega di un cartolaiio fiorentino . . . , 1936, for documents on Gherardo and other members of the family. (2) Bulletin of the Walker Art Museum, vol. 1, no. 1, 1961, p. 8, as Gherardo del Fora. (3) K1724 is attributed (in ms. opinion) by R. Longhi to Gherardo del Fora.

MASTER OF THE STRATONICE

CASSONI

Tuscan School. Active last quarter of fifteenth century. The story of Stratonice on two cassone panels in the Huntington Museum, San Marino, Calif., suggested the designation of this artist, whose style shows the influence of the Sienese
masters Francesco di Giorgio and Matteo di Giovanni, and of the Florentines Botticelli and Filippino Lippi.

K2067 : Figure 367


This has been treated as a key picture in the master’s oeuvre.3 Florentine influence dominates it, almost to the exclusion of Sienese; the reflection of the fully developed Filippino Lippi in the types and poses of the figures and in the elaborate decoration of the throne points to a date of about 1500. St. Agatha kneels at the right. The martyr saint at the left has not been definitely identified; the most tempting suggestion is that she is St. Ursula and that the altarpiece may have been painted for the Church of St. Agatha in the Via San Gallo, Florence.4 The nuns of St. Ursula were incorporated with the cloister of St. Agatha in 1435.5


SIENENSE SCHOOL
XV CENTURY

DOMENICO DI BARTOLO

Siene School. Active 1428-4. 1446. Probably an early sojourn in Florence inspired him through the example of Masaccio and the inquiring spirit of the early Renaissance. Whether he was influenced by Filippo Lippi or Filippo was influenced by him is a disputed matter. He seems to have been impressed by Domenico Veneziano and by Jacopo della Quercia, among others. His fresh, progressive work belongs to his early period; later he succumbed in a measure to Sienese conservatism.

K1388: Figure 377

MADONNA AND CHILD ENTHRONED WITH ST. PETER AND ST. PAUL. Washington, D.C., National Gallery of Art (706), since 1945. Wood. 20 x 124 in. (53 x 31 cm.). Very good condition.

At first assigned in modern criticism to Domenico di Bartolo, K1388 was then attributed to the early period of Filippo Lippi. Now, after years of recognition as one of the most significant keys to the stylistic development of about 1430, it is unanimously attributed to Domenico di Bartolo. It probably dates a little earlier than the Madonna with Angels, of 1433, in the Pinacoteca, Siena, Domenico’s masterpiece.


SASSETTA

Stefano di Giovanni di Consolo da Cortona, called Sassetta. Siene School. Active from 1423; died 1450. Influenced by Gentile da Fabriano, and also probably by French miniaturists and such Florentine painters as Masolinio, Masaccio, and Fra Angelico, Sassetta nevertheless developed a thoroughly original style. A group of paintings, dating from the 1430’s, formerly included in his oeuvre on the assumption that there was a ‘Gothic interlude’ in his development, are now generally attributed to a member of his studio, identified as the Osservanza Master, from a triptych in the Osservanza, Siena, or as the early Sano di Pietro.

K443: Figure 383

MADONNA AND CHILD. Washington, D.C., National Gallery of Art (357), since 1941. Wood. 19 x 88 in. (48.3 x 21.3 cm.). Very good condition except for darkening of the Madonna’s blue mantle; cleaned 1955.

Almost unanimously accepted as by Sassetta, K443 belongs to a series of Madonnas, of around 1435, one of which, the large Madonna and Child Crowned by Two Angels, in the Siena Pinacoteca, is signed. The poses of the Mother and Child in K443 are closely paralleled in a panel in the Cathedral at Grosseto. To prove Sassetta’s authorship of K443 beyond a doubt it is enough to compare the Child here with the Child in the Grosseto panel and with the one in the altarpiece of the Madonna of the Snow, now in the Contini Bonacossi Collection, Florence. The figure in the pinnacle is possibly a conflation of the Saviour with God the Father, since He wears a cruciform nimbus, yet is borne up by cherubim, and from Him descends the dove of the Holy Ghost.


References: (1) Preliminary Catalogue, 1941, p. 180, as Sassetta. (2) K443 has been published as a typical example of Sassetta by R. van Marle (in La Diana, vol. IV, 1929, pp.

SASSETTA and Assistant
K1367 : Figure 378
ST. ANTHONY DISTRIBUTING HIS WEALTH TO THE POOR. Washington, D.C., National Gallery of Art (817), since 1945. Wood. 18¾×13¾ in. (47.5×34.5 cm.). Some losses of paint, especially in some of the faces which are heavily repainted.

For the commentary, etc., see k1568, below.


Reference: (1) Mrs. E. Gardner has kindly called attention to a copy of the Caccialupi catalogue in the Hertziana Library, Rome, whence a quotation of the pertinent passage has been provided. For Perkins’ reference to the Masolino attribution see note 2 under K1367, p. 142, below.

SASSETTA and Assistant
K1368 : Figure 379
ST. MARTIN PRESENTING HIMSELF IN MONK'S HABIT TO ABBOT HILARY TO BE RECEIVED INTO HIS MONASTERY. Washington, D.C., National Gallery of Art (818), since 1945. Wood. 18¾×13¾ in. (47.5×34.5 cm.). A few losses of paint; years ago the

in Monk's Habit to Abbot Hilary to be Received into His Monastery, 50×36 cm., by Masaccio or, 'more reasonably,' by Masolino, and as excellently preserved). Dr. Robert Jenkins Nevin, Rome (1906). Dan Fellows Platt, Englewood, N.J. (by 1907) — exhibited: 'Italian Primitives,' Kleinberger Galleries, Nov. 1917, no. 52 of catalogue by O. Siri and M. W. Brockwell, as by Sassetta; 'Masterpieces of Art,' New York World’s Fair, May–Oct., 1917, no. 347-A, as by Sassetta. Sold by Platt estate trustee to the following. Kress acquisition, 1943.

Reference: (1) See note 1 under K1367, above.

SASSETTA and Assistant
K513 : Figures 380–381
THE MEETING OF ST. ANTHONY AND ST. PAUL. Washington, D.C., National Gallery of Art (404), since 1941. Wood. 18¾×13½ in. (47.5×34.5 cm.). Good condition except for a few losses of paint.

For the commentary, etc., see k1568, below.


References: (1) Preliminary Catalogue, 1941, pp. 180 f., as Sassetta. (2) E. K. Waterhouse (in Burlington Magazine, vol. LIX, 1931, p. 117 n. 7) reports that an old attribution on the frame ascribes the picture to 'Pietro Laurati,' and that an old label (now lost) on the back of the frame reads: 'Lady S. Vernon, June 10, 1802.' In a communication of Dec. 15, 1964, to the Kress Foundation, Prof. Waterhouse corrects the reading of the date 1802 to 1862 and explains that in 1862 Lady Selina Vernon (later, Lady Selina Hervey) was the widow of Granville Edward Harcourt Vernon (died 1861), who had been a collector of primitives.

SASSETTA and Assistant
K1368 : Figure 382
THE DEATH OF ST. ANTHONY. Washington, D.C., National Gallery of Art (1352), since 1951. Wood. 14¼×15¾ in. (36.5×38.4 cm.). A few losses of paint; years ago the
small windows at the top were painted to simulate stained glass and cast shadows were added under bier; originally neither this panel nor any of the others in this predella series had cast shadows; cleaned 1947.

In a series of eight panels depicting scenes from the legend of St. Anthony Abbot, K1368 was the last to come to light.2 These panels are believed to have been arranged in an altarpiece in two vertical rows, flanking a full-length figure of the titular saint. At the left side, from top to bottom, the order would probably have been: St. Anthony at Mass (Berlin Museum), St. Anthony Distributing His Wealth to the Poor (K1367), St. Anthony Leaving His Monastery (K1368), Temptation of St. Anthony (Yale University, New Haven); at the right, from top to bottom: St. Anthony Beaten by Devils (Yale University), St. Anthony and the Porringer (Lehman Collection, New York), Meeting of St. Anthony and St. Paul (K513), Death of St. Anthony (K1368).3 This arrangement would have placed K1368 and the other similarly-proportioned panel (the Yale Temptation, 143 x 152 in.) at the bottom, with the six panels of a different proportion (each, c. 18 x 13 in.) above them. The fact that only two of the panels (Figs. 379 and 380) have tooled borders — and these only at the tops — might, at first thought, seem to indicate that these two were intended to stand above the others.4 But, on second thought, it will be noted that these two panels are the only ones in the series which have gold backgrounds and that their gold backgrounds are only at the tops of the panels. Their tooing therefore merely conforms to contemporary practice and is probably quite independent of their position in the complex; the other panels in the series were not gilded and so were not tooled.

As for the panel of the full-length saint presumed to have been flanked by the small scenes, it has been tentatively identified as that of St. Anthony Abbot in the Louvre, a half-length to be completed as a seated figure,5 and also as that of the full-length, standing St. Anthony Abbot, in a private collection in Florence.6

The attribution of the eight small scenes has been much discussed in recent literature on Sassett and his alter ego, variously designated as the Master of the Osservanza, the early Sano di Pietro, Luca di Vico, and also simply as an anonymous associate of Sassetta.7 Some critics see more than one hand in the execution of the panels. It seems plausible that Sassetta may have been responsible for the design of the complex and also for the execution of at least parts of the finest panels in the series, for example, K513 and K1367. But that the share of each collaborator can be clearly distinguished on the evidence of macrophotographs of heads and such details as trees and pebbled ground8 may be overly hopeful. A macrophotograph of the head of the young saint in the foreground of K1367, for example, is similar in effect to that of St. Catherine of Alexandria in the Siena Pinacoteca, attributed to the Master of the Osservanza; but it is similar also to a macrophotograph of an apostle in Sassetta’s Last Supper in the same gallery. Differences in tree and ground formation may be due to an artist’s attempt to represent natural differences.

Perhaps the least satisfactory of the panels is K1368, in which the figure types are especially crude and staring. Yet the head of the monk kneeling at the bier is presented in a three-quarters-rear view that finds a parallel in such a splendid Sassetta as the Saracini-Chigi Adoration, and the monk’s flowing robe is beautifully rendered. Moreover, incised lines still visible through the paint and more clearly in the X-ray trace beneath the plain striped walls a magnificent vaulted interior for this last scene in the legend of the saint. Restoration has been charged with having removed from beneath the bier a rectangular cast shadow inspired by that in Sassetta’s Sansepolcro Death of St. Francis (National Gallery, London), thus pointing to a date of no earlier than about 1440 for the St. Anthony series.9 A photograph of the picture when it was at Sestieri’s does show a strong cast shadow of the kneeling monk and of the bier;10 but the shadow, arranged very differently from Sassetta’s, proved to be, like the same black paint in the windows, an earlier restorer’s addition, which came away when the picture was cleaned in 1947, leaving the original pigment intact.11 A dating of about 1440 seems suitable for the series in any case. Documents have given no clue to the original location of the altarpiece. Perhaps the coat of arms above the door in K1367 may eventually help identify the donor.12

The sources of the legend narrated in the series of little panels are presumably Cavalcà’s Lives of the Holy Fathers and Jacobus de Voragine’s Golden Legend. In K1367, in pursuance of admonitions pronounced at mass, the rich young man distributes his money to the needy. In K1368, he leaves the monastery (presumably one he had founded) to go into the desert. In K513, after surmounting temptations, he goes in search of the most holy of all hermits, inquiring his way in the desert. In K513, after surmounting temptations, he goes in search of the most holy of all hermits, inquiring his way of a centaur and at the end of his journey falling into the arms of the venerable St. Paul. Finally, in K1368 his brethren administer his burial rites.


References: (1) Paintings and Sculpture from the Kress Collection, 1951, p. 46 (catalogue by W. E. Suida), as Master of the Osservanza Altarpiece. (2) K1367 and K1368 were first published, when in the Platt Collection, by F. M. Perkins (in Rassegna d’Arte, vol. VII, 1907, p. 45), who says (possibly referring to the 1870 Caccialupi catalogue cited in the entry for K1367, p. 141 above) that they ‘had always been ascribed to Masolino’ but are obviously by Sassetta; K513 first appears in the Vernon sale catalogue of 1864 (see Provenance for K513, above), while K1368, although J. Pope-Hennessy (Sassetta, 1939, p. 72) had suggested that such a picture belonged to the series, became known only shortly before it entered the Kress Collection (1948). M. Gengaro (in La Diarna, vol. VIII, 1933, pp. 12 ff.) discusses several panels in
the series. (3) This arrangement, which has met with approval, was outlined in general by E. K. Waterhouse (in Burlington Magazine, vol. lxx, 1934, p. 113) and in detail by A. Graziani (in an article of 1943 published posthumously in Proporzioni, vol. II, 1948, pp. 83 ff., fig. 96). (4) Noted by Waterhouse in loc. cit. in note 3, above. (5) Graziani, loc. cit. in note 3 above. (6) J. Pope-Hennessy (in Burlington Magazine, vol. xxvii, 1956, p. 369). But F. Zeri (pp. 36 ff., fig. 1, of the same vol. of the Burlington) associates this full-length of St. Anthony, which in pose does indeed suggest a side panel, with Sassetta’s earlier (c. 1425) Arte della Lana triptych. (7) R. Longhi (in Critica d’Arte, Apr.–June, 1940, pp. 188 ff.) seems to have been the first to suggest that the St. Anthony series was, along with a group including the Osservanza triptych, the work of a more archaic although excellent artist, who parallels, but is not identical with, fig. I, of the same vol. of the approval, was outlined in general by E. 

Attributed to SASSETTA

K1285A: Figure 384
St. Apollonia

K1285B: Figure 385
St. Margaret

Washington, D.C., National Gallery of Art (506 and 507), since 1941.1 Wood. K1285A, 11 3/4 x 14 1/4 in. (29.7 x 36.5 cm.); K1285B, 11 3/4 x 3 3/8 in. (29.7 x 9.8 cm.). Generally good condition; originally painted with glazes on silver foil over red bole; glazes now gone from drapery, leaving much abraded and oxidized foil, with red bole showing through; cleaned 1955.

Although these two panels are now framed with K443 (Fig. 383) to form a triptych, the different tooling of halos and borders shows that this association was not originally intended. All three panels probably date from the same period, about 1435, but the two saints are not so typical of Sassetta as the Madonna and Child and they have not met with such general attribution to the master himself. They cannot be too casually dismissed, for they recall delightful figures in the Chigi-Saracini (Siena) Adoration of the Magi and the Cortona altarpiece of the Madonna, both fully accepted in Sassetta’s oeuvre. However, recent progress in the study of Pietro di Giovanni d’Ambrogio points ever more convincingly toward that sensitive master as the author of K1285A and B. They are exceedingly close, even in tooled decorative details, to the St. Ursula and St. Apollonia in the Horne Museum, Florence, which were formerly attributed to Sassetta but now generally to Pietro di Giovanni.3


References: (1) Preliminary Catalogue, 1941, p. 181, as Sassetta. (2) K1285A and B have been attributed to Sassetta by F. M. Perkins (in Rassegna d’Arte, vol. xiii, pp. 195 ff.), B. Berenson (Italian Pictures of the Renaissance, 1932, p. 512; Italian ed., 1936, p. 440), and J. Pope-Hennessy (Sassetta, 1939, pp. 68 f.). E. Carli (Sassetta, 1937, note following p. 121) places them in the following of Sassetta, close to Pietro di Giovanni d’Ambrogio; although later (1961, verbally), when he looked at the panels again, he gave them to Sassetta. C. Volpe (in Arte Antica e Moderna, Jan.–Mar. 1958, p. 86, reviewing Carli’s Sassetta) favors the attribution to Pietro di Giovanni, and later (in Paragone, no. 165, 1963, p. 37) definitely accepts it. (3) The Horne panels are reproduced by M. Gregori (in Paragone, no. 75, 1956, pl. 32), who (p. 49) attributes them to Pietro di Giovanni, as do Pope-Hennessy (p. 166 of op. cit. in note 2, above) and others.
Berenson (p. 440 of Italian edition of the lists cited in note 2, above) attributes the Horne panels to Sassetta.

**Studio of Sassetta**

**K.425 : Figure 386**

**Head of an Angel.** Lawrence, Kans., University of Kansas, Study Collection (60.44), since 1960. Wood. Diameter, 8\(\frac{3}{4}\) in. (22.2 cm.). Fragment; good condition.

Thirty years ago, before the Osservanza altarpiece at Siena and a related group of paintings were dissociated from Sassetta’s oeuvre, K.425 was attributed to that master. In more recent years it has been given to a close follower, who presumably worked in Sassetta’s studio and is sometimes called the Master of the Osservanza and sometimes identified as the early Sano di Pietro. That K.425 belongs in the group of studio paintings is evident from the essential identity in the face, hair, and olive wreath with the heads of angels in the panel of the *Madonna Crowned by Angels* at the top of the *Nativity of the Virgin* polyptych in the Collegiata, Asciano, one of the key pictures in the group. Like the Asciano polyptych, K.425 probably dates about 1440.


**References:** (1) Catalogue by R. L. Manning (in *Register of the Museum of Art*, vol. ii, no. 4, 1960, p. 12), as Pellegrino di Mariano. (2) K.444 has been attributed (in ms. opinions) to Pellegrino di Mariano by G. Fiocco, R. Longhi, W. E. Suida, and A. Venturi; to Pellegrino tentatively or the school of Sassetta by B. Berenson; to the school of Sassetta by F. M. Perkins. J. Pope-Hennessy (*Sassetta*, 1939, pp. 177 ff.) attributes it to a follower of Sassetta who had worked in Sassetta’s bottega and who in K.444 shows some influence of Pellegrino di Mariano. (3) Preliminary Catalogue, 1941, pp. 149 f., as Pellegrino di Mariano.

**Sano di Pietro**

Aniano di Pietro di Mencio. Sienese School. Born 1406; died 1487. He was a pupil and follower of Sassetta and he collaborated on occasion with Vecchietta and with Giovanni di Paolo. His style in the last forty years of his life is well known from documented paintings and numerous others that are almost duplicates of documented ones; for his productivity in those years was remarkable, and equally remarkable was the uniformity of his style. His career becomes more interesting if we accept the attribution to him in an earlier period, c. 1430-40, of paintings formerly thought to belong to a Gothic phase of Sassetta and given by some critics to a so-called Master of the Osservanza.

**Follower of Sassetta**

**K.444 : Figure 412**

**Madonna and Child with Saints.** Lawrence, Kans., University of Kansas, Study Collection (60.45), since 1960. Wood. Overall, including molding, 19\(\frac{1}{2}\)\(\times\)16\(\frac{1}{2}\) in. (48.2\(\times\)41.9 cm.). Inscribed on Gabriel’s scroll: AVE GRATIA (from Luke 1: 28). Very good condition, even the gold background; frame regilded.

The resemblance of this triptych to the paintings signed by Pellegrino di Mariano (cf. K.1120, Fig. 413) is scarcely close enough to justify its attribution to that follower of Giovanni di Paolo. Here the influence of Sassetta is strong. The *Madonna of Humility* in the middle panel is set against a pair of cherubim that give the semblance of a throne and hark back to a similar motif dear to Taddeo di Bartolo (cf. K.310, Fig. 171). Above the Madonna is the Saviour and in the side panels are Sts. Catherine of Alexandria (?) and Peter, with the Angel and Virgin of the Annunciation in the pinnacles. The date may be about 1460/70.


**References:** (1) Catalogue by R. L. Manning (in *Register of the Museum of Art*, vol. ii, no. 4, 1960, p. 12), as Pellegrino di Mariano. (2) K.444 has been attributed (in ms. opinions) to Pellegrino di Mariano by G. Fiocco, R. Longhi, W. E. Suida, and A. Venturi; to Pellegrino tentatively or the school of Sassetta by B. Berenson; to the school of Sassetta by F. M. Perkins. J. Pope-Hennessy (*Sassetta*, 1939, pp. 177 ff.) attributes it to a follower of Sassetta who had worked in Sassetta’s bottega and who in K.444 shows some influence of Pellegrino di Mariano. (3) Preliminary Catalogue, 1941, pp. 149 f., as Pellegrino di Mariano.

**K.88 : Figure 388**

**The Crucifixion.** Washington, D.C., National Gallery of Art (156), since 1941. Wood. 9\(\frac{1}{2}\)\(\times\)12\(\frac{3}{4}\) in. (23.5\(\times\)33 cm.). Good condition.

Painted probably about 1445/50, K.88 suggests comparison with the Field in the predella of Sano’s polyptych in the Accademia, Siena, dated 1448. Closer parallels for composition are the *Crucifixion* of almost identical size from the Sir Philip Burne-Jones Collection and one in a missal of
about 1450, believed to have been illuminated by Sano, now in the Fitzwilliam Museum, Cambridge, England.5


References: (1) For a discussion of this problem see footnote 7 to K 1368 (Sassetta and assistant, p. 143, above). (2) Preliminary Catalogue, 1941, p. 178, as Sano di Pietro. (3) K 88 has been attributed (in ms. opinions) to Sano by B. Berenson, G. Fiocco, R. Longhi (dating it between 1440 and 1450), F. M. Perkins, W. E. Suida, and A. Venturi. (4) Sold, Sotheby's, London, Dec. 8, 1926, no. 55. (5) From the collection of Viscount Lee of Fareham. The missal was made for the Augustinian Friars Hermits of Siena. Reproduced in Connoisseur, vol. CXXXIV, 1955, p. 231.

SANO DI PIETRO

K 286 : Figure 391

Madonna and Child with Saints. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.12), since 1961.1 Wood. 21 3/16 x 16 3/8 in. (54 x 42.2 cm.). Very good condition; cleaned 1961.

Painted probably about 1450, K 286 follows one of Sano's favorite types of composition,2 still used in such late examples as K 492 and K 522 (Figs. 392 and 389), where angels are among the figures accompanying the Madonna. Here all are saints: John the Baptist, Peter Martyr, and an unidentified female saint at the left; Jerome, Francis of Assisi, and Anthony of Padua at the right.


SANO DI PIETRO

K 1036 : Figure 387


The composition is familiar in Sano's oeuvre,1 but while other examples show the Virgin's free hand lying across the Child's legs it is here raised gracefully to hold a rose. The earnest expression and delicate execution place K 1036 among Sano's more attractive productions and point to a date of about 1450.2


References: (1) K 1036 has been attributed to Sano by B. Berenson, G. Fiocco, R. Longhi, R. van Marle, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions). (2) Cf. the small panel reproduced by R. van Marle (Italian Schools of Painting, vol. IX, 1927, fig. 304) as an early Sano, in a private collection.

SANO DI PIETRO

K 522 : Figures 389-390

Madonna and Child with Saints and Angels. El Paso, Tex., El Paso Museum of Art (1961-6/7), since 1961.1 Wood. 25 x 18 in. (63.5 x 45.7 cm.); with original molding, 31 3/4 x 25 1/2 in. (79.4 x 64.8 cm.); reverse: 29 1/2 x 21 7/8 in. (75 x 55.6 cm.). Inscribed on the Virgin's halo: AVÉ GRATIA PLEN[DA] [minvis tcvn] (from Luke I : 28). On the back of the panel is the emblem of St. Bernardine surrounded by cherubim and seraphim. Excellent condition except for a few losses of paint; cleaned 1960.

The composition was repeated many times by Sano (compare, for example, K 492, Fig. 392), with slight variations in the pose and costume of the Child, the choice of the attendant saints (here John the Baptist and Bartholomew) and the shape of the panel top (here rounded, in slight concession to Renaissance style). The style is in keeping with signed paintings of Sano's later career, in the 1460's and '70's.2 Painted both back and front, the panel probably
served as a processional standard, and the Bernardine emblem on the reverse recalls the fact that documents of 1467 and 1469 record payments to Sano by the Confraternity of San Bernardino for a standard, along with other work by him carried out for that organization. The Child in K522 holds a goldfinch, symbol of Christ's Passion.


SANOS DI PIETRO

K311 : Figure 397


In Sano’s vast oeuvre, with its numerous repetitions of traditional compositions, the unusual iconography of K311 comes as a refreshing change.2 An angel holds up the Child for the Virgin to adore, while Sts. Bernard and Bernardine kneel at left and right and a bevy of angels hover above. It is a late work, close in style to the Coronation at Gualdo Tadino, of 1473. Like that painting, K311 is overflowing with ornament: brocaded robes, floral wreaths, gaily colored angel wings, tapestried background, and Turkish carpet. The design of the carpet, with a repeat medallion enclosing a pair of long-legged eagles confronting a formalized tree, is based on an Anatolian type well known in Siena, for it appears a century earlier in a painting by Lippo Memmi in the Berlin Museum and in at least two other paintings by Sano, the Marriage of the Virgin, in the Vatican, and the Assumption, in the Jarvis Collection at Yale. Sano has taken greater liberty with his model in K311 than in his other two paintings, combining free floral motifs with the conventional medallions, here rectangular instead of the usual octagonal shape.


SANO DI PIETRO

K492 : Figure 392

Madonna and Child with Saints and Angels. Washington, D.C., National Gallery of Art (385), since 1941.1 Wood. 25 3/8 x 17 1/2 in. (64.8 x 44.8 cm.). Inscribed on the Virgin’s halo: AVEN GRATIA PLENA (from Luke 1:32). One of the best preserved paintings of the period; has never been cleaned or varnished.

The special attraction of this panel is in the pastel-like freshness of its colors, quite free of varnish. The composition is repeated with slight variation in many extant paintings by Sano.2 In pose, dress, and expression K492 almost duplicates the Madonna and Child in his large altarpiece usually dated 1471 in the Accademia, Siena. K492 is probably of approximately the same date. St. Bernardine, at the right, finds a parallel there; St. Jerome, at the left, is elsewhere represented by Sano in this guise, his penance indicated by the rosary, as, for example, in the Coronation at Gualdo Tadino, of 1473.


References: (1) Preliminary Catalogue, 1941, p. 179, as Sano di Pietro. (2) B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions) have attributed K492 to Sano.

SANO DI PIETRO

K101 : Figure 393
St. Augustine

K100 : Figure 394
St. Benedict

Birmingham, Ala., Birmingham Museum of Art (61.92 and 61.93), since 1932.1 Wood. Each, 47 x 16 in. (119.4 x 40.6 cm.). Good condition.
As is indicated by the Annunciation figures in the pinnacles, \( K_{101} \) comes from the left side of a polyptych and \( K_{100} \), from the right side. Comparison with figures in Sano's altarpiece at Badia a Isola suggests a date of about 1470.\(^2\) As in the Badia a Isola altarpiece, St. Benedict here carries a scourge, symbolizing the discipline of his monastic rule.


**References:** (1) Catalogue by W. E. Suida, 1952, p. 27, and 1959, p. 33 (Acton Collection erroneously included in provenance), as Sano di Pietro. (2) \( K_{100} \) and \( K_{101} \) have been attributed (in ms. opinions) to Sano di Pietro by B. Berenson, T. Bonenius, G. Fiocco, R. Longhi (dating them c. 1470), R. van Marle, F. M. Perkins, and A. Venturi. (3) Preliminary Catalogue, 1941, p. 178, as Sano di Pietro.

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**Follower of SANO DI PIETRO**

\( K_{1155} \) : Figure 395  
**ST. DOMINIC**

\( K_{1156} \) : Figure 396  
**ST. THOMAS AQUINAS**

Tucson, Ariz., University of Arizona, Study Collection (62.153 and 62.154), since 1962. Wood. Each, 13.5\( \times \)6 in. (34.3\( \times \)15.2 cm.). \( K_{1155} \), extensively abraded; \( K_{1156} \), good condition.

\( K_{1155} \) and \( K_{1156} \) probably come from the framing pilasters of a polyptych. Although in the style of Sano, to whom they have been attributed,\(^1\) their weak modeling points more convincingly to a follower working around 1480.


**Reference:** (x) B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, and A. Venturi (in ms. opinions) have attributed \( K_{1155} \) and \( K_{1156} \) to Sano.

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**SIENESE SCHOOL, C. 1440**

\( K_{1434} \) : Figures 398-400

**The Adoration of the Shepherds with St. John the Baptist and St. Bartholomew.** El Paso, Tex., El Paso Museum of Art (1961-65), since 1961.\(^1\) Wood. Including molding, 24.5\( \times \)19.5 in. (62.6\( \times \)50.3 cm.). Excellent condition.

Although it presents striking parallels with the Lorenzetti *Nativity* in the Fogg Museum, Cambridge, Mass.,\(^2\) \( K_{1434} \) dates much later, probably after 1440. It has been attributed to several of the well-known Siene painters of the time, Sassetta, Giovanni di Paolo, and Sano di Pietro,\(^3\) a diversity of attribution explained by the painting's ambiguity of style coupled with excellence of quality. The enchanting scene of the *Annunciation to the Shepherds* is especially close to Sano di Pietro's treatment of the subject in the Siena Pinacoteca.\(^4\) In the pinnacle of the main panel of \( K_{1434} \) is the *Last Judgment*; at the tops of the side panels are the Angel and Virgin of the *Annunciation*, and on the backs of these panels are small medallion-shaped paintings of *Christ on the Cross* and the *Mourning Madonna*.


**References:** (1) Catalogue by F. R. Shapley, 1961, no. 5, as Sienece, c. 1440. (2) J. Pope-Hennessy (Sassetta, 1939, p. 176). The Lorenzetti school piece is reproduced in *Collection of Mediaeval and Renaissance Paintings*, Fogg Art Museum, 1927, opp. p. 108. (3) O. Sirén (in *Art in America*, vol. v, 1917, p. 206) and R. van Marle (Italian Schools of Painting, vol. ix, 1927, p. 361 n. 1, tentatively) attribute \( K_{1434} \) to Sassetta. B. Berenson (Italian Pictures of the Renaissance, 1932, p. 247; Italian ed., 1936, p. 212) lists it, tentatively, as an early Giovanni di Paolo, and later (verbally) attributes it to Sano di Pietro. J. Pope-Hennessy (Giovanni di Paolo, 1938, pp. 159, 165 n. 23) gives it to an unknown pupil of Sassetta; a little later (Sassetta, 1939, p. 176) he connects it with a Sassetta follower whom he calls the Vatican Master; more recently (in *Burlington Magazine*, vol. cviii, 1956, p. 369) he puts it in the 'artist B' (perhaps, according to Pope-Hennessy, to be identified as Sassetta's obscure assistant of 1442, Vico di Luca) group of paintings which some critics attribute to a Sassetta alter ego, the Osservanza Master (see the commentary under Sassetta and
GIOVANNI DI PAULO

Sienese School. Active from 1420; died, 1482. Probably a pupil of Taddeo di Bartolo, he was strongly influenced also by Gentile da Fabriano, who was painting in Siena in 1426, and by Sassetta. Giovanni di Paolo’s fertile imagination was preoccupied with fantastic linear design and serious spiritual expression, which became progressively more exaggerated and lugubrious in the later years of his long, well-dated career. He developed a very personal, mannered style, invariably sincere, but ranging in quality from exquisite delicacy to startling crudity. His remarkable painting of landscape, inspired perhaps by Ambrogio Lorenzetti, was based on keen observation of nature and appreciation of her lyricism.

K412 : Figures 402, 404

The Annunciation. Washington, D.C., National Gallery of Art (334), since 1941.1 Wood. 153\frac{3}{4} \times 18\frac{1}{4} in. (40\times46 cm.). Good condition except for a few losses of paint; needs cleaning.

Among the five panels, now widely separated, which must have formed one of Giovanni di Paolo’s most successful altarpiece predellas, K412 would have been first on the left. It would have been followed by the Nativity, now in the Vatican Gallery; then, in the middle of the predella, the Crucifixion, in the Berlin Museum; next, the Adoration of the Magi (its cave-stable echoing the setting of the Nativity), in the Cleveland Museum of Art; and, finally, the Presentation in the Temple (echoing the architectural setting of K412), in the Metropolitan Museum, New York. Critics agree in assigning the predella to Giovanni’s best period, about 1445.2 There are strong reminiscences of Ambrogio Lorenzetti, especially in the Presentation; of Gentile da Fabriano, notably in the Nativity and the Adoration; and of Fra Angelico, in the iconography of K412, with its combination of the Expulsion and the Annunciation, clearly referring to the Fall of Man and the plan for his redemption.3 Giovanni’s preoccupation with dogma in this picture is further indicated by a subtle reference to the passage of time between the miraculous conception and the birth of Christ. This reference has been ingeniously explained4 in the case of the nearly contemporary Merode altarpiece, which, like K412, is one of the very few examples in which Joseph appears in conjunction with the Annunciation.5 Here, as in the Merode altarpiece, a door connects the scene of the Annunciation with a setting of springtime, season of the Annunciation (and Conception), while on the right, not connected with the Annunciation, but separated from it by a wall, is a winter scene, season of the Nativity, when Joseph is appropriately in evidence, warming himself at the fire; even smoke is shown issuing from the chimney.


GIOVANNI DI PAULO

K432 : Figure 401

Madonna and Child with St. Jerome and St. Augustine. Kansas City, Mo., William Rockhill Nelson Gallery of Art (61-58), since 1952.1 Wood transferred to
composition board (novaphy), 26½ x 24 in. (66·7 x 61 cm.).
Inscribed on base of throne: *XAI . PS . . . T . . . XXXXX; 
on St. John’s scroll: *ECR AGNVS DEI (from John 1: 29).
Middle panel and St. Jerome in fair condition; St. Augustine's mantle worn; frame and background of Annunciation regilded in nineteenth century; entire painting cleaned and transferred 1957.

This triptych has been dated in the artist's early period, shortly before 1445. If, however, the fragmentary, unclear inscription preserves the ending of 1450, this would be a reasonable date in view of the fact that St. Bernardine (died, 1444, but not canonized until 1450) is shown in a spandrel above with the same kind of halo as those given the accompanying Sts. Anthony Abbot, John the Baptist, and the Magdalen, and also the Angel and Virgin Annunciate.


References: (1) Catalogue by W. E. Suida, 1952, no. 9, and 1954, p. 34, as Giovanni di Paolo. (2) k1094 (or whichever of the series was known to the critic) has been attributed to Giovanni di Paolo by P. Schubring (in Rassegna d'Arte, vol. XII, 1912, p. 164), J. Pope-Hennessy (Giovanni di Paolo, 1938, p. 123), C. Brandi (Giovanni di Paolo, 1947, pp. 91 f.), G. Coor (in Walfart-Richtartz-Jahrbuch, vol. XXXI, 1939, p. 86); and (in ms. opinions) by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi. Only R. van Marle (Italian Schools of Painting, vol. IX, 1927, p. 458; and elsewhere) has attributed the work to Giacomo del Pisano. (3) See Coor, loc. cit. in note 2, above. (4) The connection of k1094 and its companion panels with the San Galgano altarpiece, suggested by Pope-Hennessy (loc. cit. in note 2, above), is refuted, because of dissimilarity of ornamental details, by Brandi and Coor (loc. cit. in note 2, above). Coor notes also that, although the style of the panels might suggest that they come from the Staggia altarpiece of 1475, their finer execution makes also this connection doubtful. (5) The connection with this panel is suggested by Pope-Hennessy and refuted by Brandi and Coor (see citations in note 2, above). (6) Preliminary Catalogue, 1941, pp. 85 f., as Giovanni di Paolo.

Studio of GIOVANNI DI PAOLO

k440 : Figure 406

Madonna and Child with Angels. Tucson, Ariz., University of Arizona, Study Collection (62.152), since 1962. Wood. 21½ x 14½ in. (54.3 x 37.5 cm.). Good condition.

The large-scale figures, their rough, careless execution, and the dependence upon Matteo di Giovanni instead of Gentile da Fabriano, associate k440 with Giovanni di Paolo's late period, about 1475. He may have painted it himself, as some critics have suggested, but he is known to have employed a number of collaborators at the time, notably Giacomo del Pisano. X-ray indicates minor changes in the drawing of the Virgin's hands.


Reference: (1) G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and J. Pope-Hennessy (Giovanni di Paolo, 1938, p. 119, with a dating of c. 1475 and emphasis upon the influence of Matteo di Giovanni) attribute k440 to Giovanni di Paolo; B. Berenson (in ms. opinion) gives it to Giacomo del Pisano; C. Brandi (in Le Arti, vol. III, 1941, p. 338 n. 82) gives it to an unidentified follower of Giovanni di Paolo.

Studio of GIOVANNI DI PAOLO

k1053 : Figure 407

Madonna and Child with Angels. Madison, Wis., University of Wisconsin, Study Collection (61.4.8), since 1961.1 Wood. 15 x 10½ in. (38.1 x 27 cm.). Much damaged and badly restored.

Painted probably toward 1475, when Giovanni's work had become so crude as to challenge distinction between his own part in it and that of his assistants, k1053 has been attributed both to Giovanni and to his close collaborator Giacomo del Pisano.2 A reminder of Giovanni's lyric interpretations of nature is the delicate treatment of the rose hedge that fills the upper background.


References: (1) Catalogue by D. Loshak, 1961, p. unnumbered, as Giacomo del Pisano. (2) k1053 has been attributed to Giovanni di Paolo by G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and J. Pope-Hennessy (Giovanni di Paolo, 1938, p. 140 n. 4); to Giacomo del Pisano, by B. Berenson (in ms. opinion). It should be noted that some critics tend to assign to Giacomo del Pisano a considerable share of the work which others include in the third (last) period of Giovanni di Paolo. (3) As Giacomo del Pisano.

Follower of GIOVANNI DI PAOLO

k1142 : Figure 408

Madonna Adoring the Child. Staten Island, N.Y., Institute of Arts and Sciences, Study Collection (61-17.3), since 1961. Wood. 23⅞ x 17⅞ in. (60 x 44.8 cm.). Inscribed on the Child's scroll: ego · svm (from John 8 : 12). Very good condition.

This has been attributed to Giovanni himself,1 in his late period, but may have been painted about 1480 by a follower, perhaps under Florentine influence, attempting to give greater refinement to his master's types.

Reference: (1) K 1120 has been attributed to Giovanni di Paolo by G. Fiocco, R. Longhi, W. E. Suida, and A. Venturi (in ms. opinions); to an anonymous Sienese artist by F. M. Perkins (in ms. opinion); and to a follower of Pesellino by B. Berenson (in Dedalo, vol. xii, 1932, p. 682); it is omitted, however, from the 1963 edition of Berenson’s Florentine lists, perhaps indicating an intention to include it under the Sienese School.

PELLEGRINO DI MARIANO

Pellegrino di Mariano Rossini. Sienese School. Active from 1449; died 1492. He was strongly influenced by Giovanni di Paolo and to less extent by Sassetta. He was active chiefly as a miniaturist.

K 1120: Figure 413

Madonna and Child with St. John the Baptist and St. Bernardine of Siena. Memphis, Tenn., Brooks Memorial Art Gallery (61.198), since 1958.1 Wood. 23 × 16 ½ in. (58.4 × 41.9 cm.). Inscribed on St. John’s scroll: ECCE AGNUS DEI (from John 1:29); on St. Bernardine’s plaque: YHS (the monogram of Jesus); and on the base of the picture frame, the artist’s signature and the date: OPVS PELLEGRINVS. MARIANI. DE. SENIS. M. CCCC. L. XXXX. Slight damages; cleaned 1958; frame original.

Only two other known paintings are signed by this artist and only one of these, a Madonna in the South Kensington Museum, London, is dated (1448).2 K 1120 has thus been an important touchstone for his style,3 especially since it is well preserved and is probably complete. Above the main panel, in which the Madonna and Child with a pomegranate are accompanied by Sts. John the Baptist and Bernardine, is an arched terminal in which the Virgin and John the Evangelist keep watch at the foot of the Crucifix. The painting may have been executed in connection with some celebration in honor of St. Bernardine, since it is dated in the year of his canonization.


LORENZO VECCHIETTA

Lorenzo di Pietro, called il Vecchietta. Sienese School. Born c. 1412; died 1480. He was a pupil of Sassetta, and possibly also of Masolino, and was influenced by Matteo di Giovanni and by Florentine painting and sculpture. He was active as painter, miniaturist, sculptor, and architect.

Attributed to

LORENZO VECCHIETTA

K 269: Figure 409


Formerly attributed to Andrea di Giusto, K 269 is now generally believed to be Sienese, and more likely by Vecchietta, about 1450, than by Domenico di Bartolo, with whom it has also been associated.2 K 269 probably comes from a cassone, in the decoration of which it was associated with a panel of approximately the same height, but wider, in the Johnson Collection, Philadelphia Museum, there labeled Esther in the Temple, by Andrea di Giusto.3 K 269 also probably represents an episode from the story of Esther, rather than one from the Decameron.4 The scene may be the Degradation of Haman, who lies prostrate before the throne, as in a drawing of the subject by Aert de Gelder.5


Sometimes attributed to Vecchietta himself, K290 is undoubtedly close to him in style. It is perhaps most convincingly attributed to Andrea di Niccolò. His signed and dated (1502) Crucifixion in the Sienna Pinacoteca offers stylistic parallels to K290, which probably dates about 1500. Saints who lived in various periods (Rosalie, with a flower; Ursula (?), with the banner of victory over death; Agnes, with a lamb; Margaret, with a small cross; Jerome, with a stone; and Francis, with the stigmata) are ranged as witnesses behind the participants in the scene at the foot of the cross: John the Evangelist, the Virgin, the dead Christ, and the Magdalen.


References: (1) Catalogue by W. E. Suida, 1958, p. 12, as Andrea di Niccolò. (2) K290 has been attributed to Vecchietta by G. Fiocco, R. Longhi, R. van Marle, L. A. Venturi (in ms. opinions), and B. Berenson (Pitture italiane del rinascimento, 1936, p. 508); to a pupil of Vecchietta by F. M. Perkins (in ms. opinion); to the school of Vecchietta by G. Vigni (Vecchietta, 1937, p. 89); to Girolamo di Benvenuto by R. Offner (in ms. opinion); tentatively to Benvenuto di Giovanni by F. Zeri (in Bollettino d’Arte, vol. XLI, 1964, p. 48); to Andrea di Niccolò by M. Meiss (in ms. opinion). (3) Preliminary Catalogue, 1941, p. 209, as Vecchietta.

Follower of LORENZO VECCHIETTA

K1235 : Figure 410

ST. BERNARDINE. Brunswick, Me., Walker Art Museum, Bowdoin College, Study Collection (1961.100.7), since 1961.4 Wood. 15 5/8 x 7 1/8 in. (38.1 x 18.1 cm.). Good condition except for restorations in gold background and on the original frame.

The appearance of St. Bernardine was firmly fixed in art from the time of his death (May 20, 1444) and canonization (1450) and he was frequently represented in the manner of K1235 by artists in the circle of Sassetta, Sano di Pietro, and Vecchietta. It is difficult to say which of these three artists had the strongest stylistic influence upon K1235,2 which is probably to be dated in the second half of the fifteenth century.


References: (1) The Walker Art Museum Bulletin, vol. 1, 1961, p. 8, as Vecchietta. (2) In ms. opinions K1235 has been attributed to Vecchietta by G. Fiocco, W. E. Suida, and L. A. Venturi; tentatively to Pietro di Domenico by R. Longhi; and to Sassetta or possibly Pietro di Giovanni d’Ambrogio by B. Berenson.

FRANCESCO DI GIORGIO

Francesco Maurizio di Giorgio Martino. Sienese School. Born 1439; died 1501/02. He was probably trained under Vecchietta, who had a decisive influence on his style. First
recorded as painter and sculptor in 1464, he was especially in demand as architect and engineer. A six-or-seven-year partnership between him and Neroccio de' Landi was terminated in 1475, leaving Neroccio's style strongly marked by Francesco's eccentric genius. He was active not only in Siena, but also at the courts of Urbino and Naples and elsewhere in Italy.

**K1564 : Figure 419**

**THE NATIVITY.** Atlanta, Ga., Atlanta Art Association Galleries (61.25), since 1961. Wood. 93⁄4×83⁄4 in. (23.8×22.3 cm.). Fair condition except for abrasions throughout; cleaned 1951.

A miniature of the Nativity which must have been painted by Francesco di Giorgio about 1460 (in an antiphonal now in the Cathedral Museum at Chiusi) is very close in composition and style to K1564, indicating a similarly early date for this small painting.\(^2\) The composition was used again, but with more elaborate detail, in Francesco's Nativity (now in the Metropolitan Museum, New York) to which K1564 once belonged (see p. 154, below).


**FRANCESCO DI GIORGIO**

**K1370 : Figure 414**

**MADONNA AND CHILD WITH ANGELS.** Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.25), since 1961.\(^1\) Wood. 285⁄8×183⁄8 in. (73.4×46.1 cm.). Many small retouchings on the Madonna's face and hands; angels in better condition; cleaned 1960–61.

This has been well known ever since it was shown in the Sienese exhibition of 1904, where it was wrongly attributed to Neroccio, although it had before been correctly listed as by Francesco di Giorgio.\(^2\) Early reproductions show the panel much repainted, thus accounting for some mistakes in attribution, which seem to have strayed even as far afield as to Fra Angelico. Cleaning has revealed the characteristics of Francesco's early style, of about 1470. The heads of the angels betray derivation from Vecchietta, transformed by Francesco into blond types that might have served as models for Marie Laurencin.


**FRANCESCO DI GIORGIO**

**K1356 : Figure 416**

**GOD THE FATHER SURROUNDED BY ANGELS AND CHERUBIM.** Washington, D.C., National Gallery of Art (799), since 1945. Wood. 145⁄8×205⁄8 in. (36.5×51.8 cm.). Fair condition.
This has long been recognized as a fragment from the upper part of such a composition as an approximately contemporary Nativity signed by Matteo di Giovanni, recently in the art market, and a Nativity by Girolamo da Cremona in the Jarves Collection, at Yale University, New Haven. The lower part of the composition has now been identified in Francesco's Nativity in the Metropolitan Museum, New York. The original picture, its arched top preserved as the upper part of K1356, was saved in two, probably late in the last century. The horizontal division came immediately below the lowest angel's right knee. To repeat the top curve of K1356 on its lower edge, the panel was trimmed at lower left and right and a curved strip added at the bottom. X-ray reveals the upper edge of the Virgin's halo at the lower right in the original part of K1356, the roof of the Nativity hut at the left, and below the angels a swirl of light such as that below the cherubim-borne God the Father in Francesco's Coronation of the Virgin in the Siena Pinacoteca, dated 1471. K1356 was probably painted about the same time. Its exhibition of foreshortening is as remarkable as that in the left and right and a curved strip added at the bottom. X-ray reveals the upper edge of the Virgin's halo at the lower right in the original part of K1356, the roof of the Nativity hut at the left, and below the angels a swirl of light such as that below the cherubim-borne God the Father in Francesco's Coronation of the Virgin in the Siena Pinacoteca, dated 1471. K1356 was probably painted about the same time. Its exhibition of foreshortening is as remarkable as that in the heavenly host at the top of the Coronation, and for expression of exuberant, exultant movement it is ranked as Francesco's greatest achievement. Some of the angels are repetitions—but more brilliantly painted—of figures in Francesco's book cover of 1467 in the Palazzo Piccolomini, Siena.


Francesco di Giorgio's style is reflected so faithfully in the buildings and figure types that this cassone panel has been attributed to the master himself. The somewhat stiff drawing of the figures and their insecure stance make the attribution to his studio more plausible. The date may be about 1480. The left half of the painting represents the first meeting between Dido and Aeneas at Carthage, as related in the first book of Virgil's Aeneid. At the right may be the disembarkation of Aeneas at Carthage.


NEROCCIO DE' LANDI

Neroccio di Bartolomeo di Benedetto di Neroccio, a member of the Sienese noble family Landi del Poggio. Sienese School. Born 1447; died 1500. He was trained under Vecchietta, was an independent artist by 1468, and entered about this time into a partnership with Francesco di Giorgio, which lasted until 1475. He was active chiefly as painter, but occasionally as sculptor, and was employed mostly in Siena.

K439: Figure 417

The Visit of Cleopatra to Antony

K438: Figure 418

The Battle of Actium

Raleigh, N.C., North Carolina Museum of Art (GL.60.17.29 and 30), since 1960.1 Wood, K439, 14⅝×44⅝ in. (36.2×113 cm.); K438, 14⅝×44⅝ in. (36.5×112.1 cm.). Abraded throughout; cleaned 1960.

Documents record several pairs of cassoni, or marriage chests, by Neroccio. Two of these is described as a 'pair of chests with stories worked in fine gold.' That pair was painted in 1476, but the description applies equally well to K438 and K439, which are probably the principal sides from a pair of earlier cassoni. Critics now agree in attributing these two panels to Neroccio, shortly after 1470, while he was associated with Francesco di Giorgio. The former attribution of K439 to Francesco may be explained in part by Neroccio's use of Francesco's architectural designs. The
two panels witness the interest, among Sienese art patrons of the time, in Classical subject matter. The scene in K439 follows the account in Plutarch's Lives of the arrival of Cleopatra's barge in the River Cydnus:

'She herself lay all alone under a canopy of cloth of gold, dressed as Venus in a picture, and beautiful young boys, like painted Cupids, stood on each side to fan her. Her maids were dressed like sea nymphs and graces, some steering at the rudder, some working at the ropes. The perfumes diffused themselves from the vessel to the shore, which was covered with multitudes, part following the galley up on either bank, part running out of the city to see the sight, while the word went through all the multitude that Venus was come to feast with Bacchus, for the common good of Asia.'5

K438 is a pageantlike version of the early phase of the famous battle in which Mark Antony was eventually defeated by Octavian (31 B.C.) in the Gulf of Arta, off the promontory of Actium.


NEROCCIO DE'LANDI

K438 : Figure 421

Madonna and Child with St. Anthony Abbot and St. Sigismund. Washington, D.C., National Gallery of Art (813), since 1945. Wood. 62 2/3 × 55 7/32 in. (158.5 × 142 cm.). Good condition but much obscured by old varnish; many darkened stains.

Unanimously attributed to Neroccio,1 K1346 is convincingly dated c. 1495 by comparison with other of his large altarpieces. The unusual contrapposto pose of the Child derives from Vecchietta's altarpiece at Pienza.2 St. Anthony Abbot, at the left, is easily recognized by his symbols; St. Sigismund, at the right, is less familiar in art;
but he appears in three of Neroccio's altarpieces of about this time.


Follower of NEROCCIO DE’LANDI

K1901 : Figure 422

MADONNA AND CHILD WITH SAINTS. Notre Dame, Ind., University of Notre Dame, Study Collection (62.17.2), since 1962. Wood. 9 1/4 X 9 5/8 in. (23 X 24.5 cm.). Abraded throughout; some losses of paint.

Suggestions of Neroccio de’Landi, especially in the Virgin’s sharply inclined head, have led to the attribution of K1901 to that master, but reminders of other Sienese artists, notably of Vecchietta, compete for attention. The date is probably about 1500. St. John the Baptist introduces the kneeling monk, presumably the donor, and the Magdalene, with ointment box, stands beyond.


MATTEO DI GIOVANNI

Sienese School. Born c. 1430; died 1495. He was active chiefly in Siena and signed himself as Sienese. Early Umbrian influences upon his style were superseded by those of the Sienese painters Domenico di Bartolo and Vecchietta and of the Florentine Pollaiuolo. Extant paintings by Matteo are dated as early as 1460 and almost as late as 1490, a span of activity in which he was one of the most prominent painters in Siena.

K517 : Figure 423


The full-length Enthroned Madonna and Child with Angels in the Siena Pinacoteca, which is signed and dated 1470, offers significant parallels to K517 in figure types and threedimensional effect, suggesting about the same period for K517. The male saint (Jerome?) and the singing angels recall Domenico di Bartolo, while the head of St. Catherine may indicate some contact with Francesco di Giorgio and Neroccio de’Landi.


MATTEO DI GIOVANNI

K 1746 : Figure 425

Madonna and Child with St. Catherine of Siena and St. Sebastian. Columbia, S.C., Columbia Museum of Art (62-920), since 1962.1 Wood. 23½ x 16½ in. (64.8 x 42.6 cm.). Inscribed on the Virgin’s halo: Regina Coeli; on the collar of her dress: Ave Maria Gratia (from Luke 1:28). Good condition except for slight abrasion of the Madonna’s face; cleaned 1949.

Among the many half-length Madonnas by Matteo, one of the closest to K 1746 in composition and style is the Madonna and Child with Sts. Jerome and Francis in the Siena Pinacoteca, from Matteo’s latest period. K 1746 also probably dates toward 1490,2 a few years later, perhaps than the triptych of the Madonna and Saints in San Domenico, Siena, which anticipates K 1746 in the lively pose of the Child.


MATTEO DI GIOVANNI

K 1745A : Figure 424
The Magi before Herod

K 1745B : Figure 427
The Crucifixion

San Francisco, Calif., M. H. De Young Memorial Museum (61-44-8 and 61-44-9), since 1955.1 Wood. K 1745A, 11½ x 27 in. (29.9 x 68.6 cm.); K 1745B, 11½ x 26½ in. (29.9 x 68 cm.). Very good condition except for a few losses of paint in K 1745A; cleaned 1948.

These panels are believed to have come from the predella of Matteo di Giovanni’s Massacre of the Innocents, dated 1491, in the Church of Santa Maria dei Servi, Siena.2 The Crucifixion would have been in the middle, the Magi before Herod at the left, and an unknown third panel, no doubt representing the Adoration of the Magi, at the right. The landscape in K 1745B is like a continuation of that in the lunette of the Servi altarpiece. In the execution of both lunette and predella Matteo may well have had the cooperation of an assistant. K 1745A shows Herod, surrounded by his chief priests and scribes, preparing to question the three Magi. In K 1745B John the Evangelist stands behind the group of holy women, who support the swooning Virgin, and Longinus and the Centurion stand at the foot of the cross.


References: (1) Catalogue by W. E. Suida, 1955, pp. 40, 42, as Matteo di Giovanni. (2) K 1745A and B have been attributed to Matteo di Giovanni by R. Longhi (in ms. opinion, the first to connect the panels with the Servi altarpiece), B. Berenson (in ms. opinion), and J. Pope-Hennessy (in Burlington Magazine, vol. XII, 1960, p. 64). (3) Paintings and Sculpture from the Kress Collection, 1951, p. 274 (catalogue by W. E. Suida), as Matteo di Giovanni.

MATTEO DI GIOVANNI

K 496 : Figure 426
Judith with the Head of Holofernes. Bloomington, Ind., Indiana University, Study Collection (L62.163), since 1962. Wood. 22 x 18½ in. (55.9 x 46.7 cm.). Fragment; abraded throughout; sky much restored; landscape and balustrade modern additions; cleaned 1955.

The panel has been shortened and the painted balustrade added on a separate piece of wood. Presumably the figure of Judith was originally full length and was shown standing on a pedestal like that under the Claudia Quinta by Neroccio de’ Landi, in the National Gallery of Art. Thus completed, the Judith was probably included in the series of Virtuous Men and Women, of which eight are now known: Alexander the Great (Barber Institute, Birmingham, England), Eunostos of Tanagra (National Gallery of Art, Washington, D.C., catalogued as K 1400 in vol. II of the present publication), Tiberius Graccus (Budapest Gallery), an Unidentified Woman (Museo Poldi Pezzoli, Milan)—these four attributed to Signorelli and the Master of the Griselda Legend; Seipio Africannus (Bargello, Florence), by Francesco di Giorgio and the Master of the Griselda Legend; Claudia Quinta (National Gallery of Art, Washington, D.C. no. 12), by Neroccio de’ Landi and the Master of the Griselda Legend; Sulpicia (Walters Art Gallery, Baltimore), by Pacchiarotto; and Judith (here catalogued, K 496), by Matteo di Giovanni. Pacchiarotto’s panel is probably the latest in the series, dating about 1490, while Matteo’s (K 496) is probably one of the earliest, since it cannot be later than 1495, the year of his death.2 Moreover, the costume, hairdress, and mild expression are paralleled in Matteo’s Massacre of the Innocents.
of 1491. On the pedestals, which are preserved on most of the panels in the series, are crescents, probably indicating that the paintings were commissioned by a member of the Sienese Piccolomini family. The panels probably decorated a long wall in the great hall of a palace or villa, the male figures alternating with the female, as in Castagno's Villa Legnaia series of famous men and women. It has been suggested that the commission for the whole series was given to Signorelli, who gave part of the work to independent artists.


References: (1) As this volume goes to press, R. Longhi (in Paragone, no. 175, 1964, pp. 5 ff., figs. 2a, 2b, and 4 ff.) suggests the addition of three more panels to the series: Jugurtha (Henry Harris sale, Sotheby's, London, Oct. 25, 1930, no. 194, as Fungai) and Augustus (private collection, Florence), both of which Longhi attributes to Girolamo di Benvenuto, and Cleopatra (title uncertain; private collection), which he attributes to Raphael. The compositions of the lower parts of these panels may throw some doubt on their inclusion in the series. (2) K 496 has been attributed to Matteo di Giovanni by B. Berenson, G. Fiocco, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinion), and G. Coor (Neroccio de'Landi, 1961, pp. 94 ff.); and to Neroccio de'Landi by R. Longhi (in ms. opinion). (3) For this frequently repeated assumption (first suggested by G. de Nicola, in Burlington Magazine, vol. XXXI, 1917, p. 228) Coor (loc. cit. in note 2, above) offers evidence in the similar crescents on the Testa Piccolomini monument. (4) Coor, loc. cit. (5) Ibid. (6) Preliminary Catalogue, 1941, pp. 131 ff., as Matteo di Giovanni.

BENVENUTO DI GIOVANNI

Benvenuto di Giovanni di Meo del Guasta. Sienese School. Born 1436; died c. 1518. He was probably trained under Vecchietta, but the concise modeling and bright, translucent coloring, which characterize his finest work, surely indicate the strong influence of Girolamo da Cremona and of the Paduan School.

K 545 : Figure 428

The Agony in the Garden. Washington, D.C., National Gallery of Art (429), since 1941.1 Wood, 17\times19 in. (43.2\times48.3 cm.). Very much abraded; needs cleaning.

For the commentary, etc., see K 1647A-D, below.


Reference: (1) Preliminary Catalogue, 1941, p. 24, as Benvenuto di Giovanni.

BENVENUTO DI GIOVANNI

K 1647A : Figure 429

Christ Carrying the Cross

K 1647B : Figure 430

The Crucifixion

K 1647C : Figure 431

Christ in Limbo

K 1647D : Figure 432

The Resurrection

Washington, D.C., National Gallery of Art (1131, 1132, 1133, and 1134, respectively), since 1951. Wood. A and C, each, 17\times19 in. (43.2\times48.3 cm.); B, 16\frac{3}{8}\times21\frac{1}{2} in. (42.6\times54.6 cm.); D, 17\times19\frac{1}{2} in. (43.2\times48.9 cm.). Very good condition.

These five panels are now reunited to form what was probably a complete predella. Since the style dates it late in Benvenuto's career, it is tempting to think that it may have been the predella to Benvenuto's altarpiece of the Ascension, dated 1491, in the Siena Pinacoteca, for which its total width would have been suitable. It may date, however, a little earlier, nearer the altarpiece of the Madonna (1483) in the Church of San Domenico, Siena. The series of panels has been attributed by some critics to Girolamo da Benvenuto, whose style it is possible to confuse with that of his father, Benvenuto di Giovanni. A striking parallel may be noted between the group of holy women at the lower left in K 1647B and the Pietà in the Berenson Collection, Settignano, accepted as by Benvenuto.4

GUIDOCCIO COZZARELLI

Guido di Giovanni di Marco Cozzarelli. Siennese School. Born 1450; died 1516/17. He was a pupil of Matteo di Giovanni, whose style he emulated so successfully that his paintings have in some cases been attributed to his master. Cozzarelli’s most successful work was in manuscript illumination.

K1286: Figure 435

SCENES FROM THE LIFE OF THE VIRGIN. Coral Gables, Fla., Joe and Emily Lowe Art Gallery, University of Miami (61.22), since 1961.1 Wood. 26 3/4 x 21 1/4 in. (68 x 54 cm.). Good condition.

The stylized dolphin-and-vase border at the bottom is unusual in a panel painting but would be normal in a miniature of the period. Close parallels are offered in some of Cozzarelli’s book illuminations, of 1480–81, now in the Piccolomini Library, Siena.2 K1286 was probably painted about the same time. The fact that it is a fragment of a larger painting may also help explain some of the decorative elements: the pilaster and the corner of an entablature at the left may have been part of a now-missing Madonna’s throne. The two scenes have been variously interpreted;3 for Cozzarelli was inclined to be free and informal in matters of iconography. The palm branch carried by the angel in the scene at the right is generally used to indicate that the Virgin’s death is being announced. However, Dante4 describes Gabriel with a palm branch as he comes to announce to the Virgin that she is to be the mother of Christ, and the palm is found in rare paintings of this scene—one by Fra Angelico, for instance. This is likely the subject shown at the right in K1286; and the scene at the left is probably the Departure of the Virgin and Joseph for Bethlehem, not the Flight into Egypt, which would call for the inclusion of the Christ Child.


...
Elder (in Rassegna d'Arte Senese, La Balzana, vol. 1, 1927, p. 116), R. van Marle (op. cit., p. 378), J. Pope-Hennessy (Sienece Quattrocento Painting, 1947, pp. 18, 30), and E. Carli (Sienece Painting, 1956, p. 69). (3) Van Marle (op. cit., p. 378) interprets the scenes as the Annunciation to the Virgin of Her Death and the Journey to Bethlehem. Pope-Hennessy (loc. cit.) labels the scenes as the Annunciation and the Flight into Egypt. This is the interpretation offered also by Borenius (loc. cit.) and E. Carli (loc. cit.). (4) Dante, Il Paradiso, xxxii, 112-114. (5) Preliminary Catalogue, 1941, p. 48, as Cozzarelli.

GUIDOCCIO COZZARELLI

K1283 : Figure 438

MADONNA AND CHILD. Madison, Wis., University of Wisconsin, Study Collection (61.4.11), since 1961.1 Wood. 18½×11½ in. (47·5×29·2 cm.).

The strong influence of Matteo di Giovanni upon both Cozzarelli and Pacchiarotto accounts for the attribution of such paintings as K1283 to first one and then the other of these two pupils of Matteo.2 Two of the closest parallels to K1283 are by Cozzarelli: one in the Palazzo Pubblico, Siena, dated 1484; the other in the Accademia there, signed and dated 1482. K1283 also must date in the early 1480’s.


References: (1) Catalogue by W. E. Suida, 1951, p. 6, and note 1, above, and note 3, below. (3) Preliminary Catalogue, 1941, p. 147 f., as Pacchiarotto.

GUIDOCCIO COZZARELLI

K168 : Figure 439


The artist’s close approximation to Matteo di Giovanni’s style is indicated by the fact that K168 is assigned by some critics to Guidoccio, by others to Matteo.2 The date, in either case, would probably be about 1485.


References: (1) Catalogue by C. H. Morgan, 1961, p. 10, as Cozzarelli. (2) K168 has been attributed to Matteo di Giovanni (in ms. opinions) by G. Fiocco, R. Longhi, F. M. Perkins tentatively, W. E. Suida, and A. Venturi; also by R. van Marle (Italian Schools of Painting, vol. XVI, 1937, p. 332). It has been attributed to Cozzarelli by B. Berenson (Pitture italiane del rinascimento, 1936, p. 136). (3) Preliminary Catalogue, 1941, pp. 47 f., as Cozzarelli.

GUIDOCCIO COZZARELLI

K1173 : Figure 434

THE CRUCIFIXION. Tucson, Ariz., University of Arizona (61.109), since 1951.1 Wood transferred to masonite (only the layer of pigment remains; the gesso had to be removed). 19½×12½ in. (50·2×30·8 cm.). Good condition except for slight abrasions; cleaned 1952.

The style is closely similar to that of Cozzarelli’s book cover representing the Presentation of the Virgin, Archivio di Stato, Palazzo Piccolomini, Siena. The date of that illumination, 1483/84, seems suitable for K1173.2 The figures at the foot of the cross are the Virgin swooning between two holy women, the Magdalen and John the Evangelist standing, and, on horseback, Longinus and the Centurion.


References: (1) Catalogue by W. E. Suida, 1951, no. 6, and 1957, no. 6, as Cozzarelli. (2) K1173 has been attributed to Cozzarelli by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi (in ms. opinions); also by R. van Marle (Italian Schools of Painting, vol. XVI, 1937, p. 386) if K1173 is identical with the painting formerly owned by Mrs. Worthington (see note 3, below). (3) In this catalogue (p. 67) the description of Mrs. Worthington’s painting...
agrees with that of K173 except for the larger size (23⅓ × 15½ in.), which may possibly be explained by the inclusion of the frame in the measurement. No reproduction of no. 45 of the catalogue is available for comparison.

GUIDOCCIO COZZARELLI

K1743A : Figure 436

St. Sebastian, St. Ursula, and St. Christopher. Tulsa, Okla., Philbrook Art Center (3372), since 1953.1 Wood. Without moldings: 11 × 5 in. (28 × 12·7 cm); 12⅓ × 5 in. (31·1 × 12·7 cm); 11¾ × 5 in. (29·6 × 12·7 cm). Good condition except for a few losses of paint.

For the commentary, etc., see Guidoccio Cozzarelli, K1744B, below.

Reference: (1) Catalogue by W. E. Suida, 1953, p. 32, as Cozzarelli.

GUIDOCCIO COZZARELLI

K1743B : Figure 437


For the commentary, etc., see Girolamo di Benvenuto, K1744B, below.

Reference: (1) Catalogue by A. Contini Bonacossi, 1962, p. 19, as Cozzarelli.

GIROLAMO DI BENVENUTO

K1744A : Figures 441–443

St. Jerome and Two Other Saints. Lewisburg, Pa., Bucknell University, Study Collection (BL-K5), since 1961.1 Wood. Including moldings: St. Jerome, 15¾ × 7½ in. (40 × 18·6 cm); other two, each, 15¾ × 7½ in. (39·7 × 18·6 cm). Good condition except for a few abrasions.

For the commentary, etc., see Girolamo di Benvenuto, K1744B, below.


GIROLAMO DI BENVENUTO

K1744B : Figures 444–446

St. John the Baptist, St. Margaret, and the Blessed Ambrogio Sansedoni. New Orleans, La., Isaac Delgado Museum of Art (61.69a, b, and c), since 1953.1 Wood. Including moldings: John the Baptist, 15½ × 7¼ in. (40 × 18·4 cm); Margaret, 15½ × 7½ in. (39·7 × 18·3 cm); Ambrogio, 15½ × 7½ in. (39·9 × 18·6 cm). Good condition except for a few losses of paint.

The thirteen panels catalogued under Cozzarelli, K1743A and B (Figs. 436, 437) and under Girolamo di Benvenuto, K1744A and B, evidently come from a single polyptych, of about 1490. The slight dissimilarities among them (the Ursula panel is higher than the others, and the Christopher and Peter panels have extra decorations in the spandrels) suggest that the panels may have been divided between pilasters and predella of the altarpiece.2 Two of the panels in K1744A may represent the Blessed Albert the Great, with open book, and St. Augustine.


References: (1) Catalogue by W. E. Suida, 1953, p. 24, as Girolamo di Benvenuto. (2) In ms. opinions, R. Longhi attributes K1743A, B to Cozzarelli and K1744A, B to Girolamo di Benvenuto and dates all of them c. 1490.

GIROLAMO DI BENVENUTO

K1287 : Figure 447

The Adoration of the Child with St. Jerome. Tulsa, Okla., Philbrook Art Center (1369), since 1953.1 Transferred from wood to masonite (1953). 25 × 17 in. (63·5 × 43·2 cm). Good condition; very few losses of paint; cleaned 1953.

GIROLAMO DI BENVENUTO

K1287 : Figure 447
Formerly attributed to the Umbrian School, perhaps because of its Peruginesque landscape, K.1287 is now recognized as characteristic of Girolamo di Benvenuto, about 1500.² His father, Benvenuto, had used essentially the same composition and there are at least three variants by Girolamo.³


References: (1) Catalogue by W. E. Suida, 1934, p. 46, as Girolamo di Benvenuto. (2) Following P. Schubring (Cassoni, 1923, p. 344, pl. cxxi), R. Longhi, R. van Marle, W. E. Suida, and A. Venturi (in ms. opinions) attributed K.222 to Balducci. Only F. M. Perkins and, tentatively, A. Burroughs at that time (c. 1932) attributed it to Girolamo di Benvenuto, to whom it was more recently attributed by W. E. Suida (see note 1, above). When it was in the Gherardesca Collection, K.222 was, according to Schubring (ibid.; both front and back are here reproduced) decorated on the back with a standing cupid in a circular simulated frame. In a letter of Feb. 19, 1949, R. Mather writes of having seen back and front as two separate panels before K.222 entered the Kress Collection. An X-ray made by A. Burroughs soon after it entered the Kress Collection shows a circle corresponding to the inner circle of the tondo frame but no further evidence of the tondo panel. Discussing the X-rays, Burroughs indicates that there was some kind of design at this time on the reverse of the panel: ‘In spite of the design on the reverse of this panel,’ he says, ‘the paint is well recorded in good condition.’ Whatever the design, it seems to have disappeared when the panel was treated for cradling in 1933; not even the circle shows in an X-ray made in the 1950s. The present whereabouts of the cupid tondo is unknown. A seated cupid in a landscape which is very similar to the view in K.222 decorates a twelve-sided desco da parte of approximately the same size in the Chigi Saracini Collection, Siena. It is reproduced by A. R. de Cervin-Albrizzi in Connaissance des Arts, Dec. 1964, p. 146, where it is attributed to Balducci. (3) In Schubring’s reproduction (see note 2, above) the coat of arms is indecipherable. Mather (see note 2, above) did not believe the arms as they now appear to be genuine. (4) Preliminary Catalogue, 1941, p. 11, as Matteo Balducci.

GIROLAMO DI BENVENUTO

K.222 : Figure 448

VENUS AND CUPID. Denver, Colo., Denver Art Museum (E-IT-18-XV-913), since 1954.¹ Wood. Polygonal, 20½ × 20 in. (51.1 × 50.8 cm.). A brated throughout.

Although most critics formerly attributed this birth salver (desco da parte) to Matteo Balducci, it accords better with the style of Girolamo di Benvenuto, around 1500.² Parallels are offered by panels attributed to Girolamo that are of similar shape and are decorated, like K.222, with mythological scenes: the Judgment of Paris, in the Louvre, for example, and Hercules Choosing between Vice and Virtue, in the Ca d’Oro, Venice. The coat of arms at the bottom of K.222 has not been identified.³


References: (1) Catalogue by W. E. Suida, 1934, p. 46, as Girolamo di Benvenuto. (2) Following P. Schubring (Cassoni, 1923, p. 344, pl. cxxi), R. Longhi, R. van Marle, W. E. Suida, and A. Venturi (in ms. opinions) attributed K.222 to Balducci. Only F. M. Perkins and, tentatively, A. Burroughs at that time (c. 1932) attributed it to Girolamo di Benvenuto, to whom it was more recently attributed by W. E. Suida (see note 1, above). When it was in the Gherardesca Collection, K.222 was, according to Schubring (ibid.; both front and back are here reproduced) decorated on the back with a standing cupid in a circular simulated frame. In a letter of Feb. 19, 1949, R. Mather writes of having seen back and front as two separate panels before K.222 entered the Kress Collection. An X-ray made by A. Burroughs soon after it entered the Kress Collection shows a circle corresponding to the inner circle of the tondo frame but no further evidence of the tondo panel. Discussing the X-rays, Burroughs indicates that there was some kind of design at this time on the reverse of the panel: ‘In spite of the design on the reverse of this panel,’ he says, ‘the paint is well recorded in good condition.’ Whatever the design, it seems to have disappeared when the panel was treated for cradling in 1933; not even the circle shows in an X-ray made in the 1950s. The present whereabouts of the cupid tondo is unknown. A seated cupid in a landscape which is very similar to the view in K.222 decorates a twelve-sided desco da parte of approximately the same size in the Chigi Saracini Collection, Siena. It is reproduced by A. R. de Cervin-Albrizzi in Connaissance des Arts, Dec. 1964, p. 146, where it is attributed to Balducci. (3) In Schubring’s reproduction (see note 2, above) the coat of arms is indecipherable. Mather (see note 2, above) did not believe the arms as they now appear to be genuine. (4) Preliminary Catalogue, 1941, p. 11, as Matteo Balducci.

GIROLAMO DI BENVENUTO

K.1078 : Figure 449

PORTRAIT OF A YOUNG WOMAN. Washington, D.C., National Gallery of Art (446), since 1941.¹ Wood. 23½ × 17½ in. (60×45 cm.). Good condition except for minor restoration.

Although generally less interesting than other prominent Sienese painters of his time, Girolamo di Benvenuto seems to have had an unusual flair for portraiture. Aside from his portraits and the one by Neroccio de’Landi in the Widener Collection of the National Gallery of Art, the Sienese Quattrocento has very little to compare with Florentine production in this genre. Known at the beginning of the
nineteenth century as a Portrait of Petrarch's Laura by Simone Martini and engraved as such in 1812 by Raphael Morghen, \( \text{x1078} \) has long been recognized as characteristic of Girolamo di Benvenuto, dating about 1505.2 The unknown sitter might easily be the younger sister of the lady who appears in the guise of St. Catherine of Alexandria in Girolamo's signed and dated (1508) altarpiece of the Madonna with Saints and Angels in the Siena Pinacoteca: coiffure, dress, features, and pose of hand on breast are similar. Conceivably it is her brother who appears in a recently published portrait attributed to Girolamo in the Kisters Collection, Kreuzlingen,3 a panel corresponding in size and general composition to \( \text{x1078} \) and likewise with black background. It lacks the gold border decoration of \( \text{x1078} \) but has, like \( \text{x1078} \), the stripes of gold embroidery on the white linen puffs of the sleeves.


GIROLAMO DI BENVENUTO

**K1295 : Figure 440**

St. Catherine of Siena Exorcising a Possessed Woman. Denver, Colo., Denver Art Museum (E-IT-18-XV-942), since 1954.4 Transferred from wood to masonite (1953). 12 3/4 x 21 3/4 in. (32.4 x 55.6 cm.). Fair condition except for some losses of paint; cleaned 1953.

Obviously a predella panel and companion to another depicting scenes from the legend of St. Catherine (Fogg Museum, Cambridge, Mass.), \( \text{x1295} \) is painted in Girolamo’s more virile manner, of about 1505.2 It has been plausibly suggested3 that the predella in question may have belonged to the altarpiece of St. Catherine Receiving the Stigmata, in the Oratory of Santa Caterina, Siena, which was painted by Fungai, a pupil, like Girolamo, of Benvenuto di Giovanni. \( \text{x1295} \) and its companion panel present two specific instances of St. Catherine’s power to cast out devils, instances which are described in the early accounts of her life.4


References: (1) Catalogue by W. E. Suida, 1954, p. 44, as Girolamo di Benvenuto. (2) \( \text{x1295} \) was first published by F. M. Perkins (in Rassegna d’Arte Antica e Moderna, vol. 1, 1914, p. 168), when it was in the Blives Collection. He attributed it to Girolamo di Benvenuto, as have B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, and A. Venturi (in ms. opinions). (3) R. van Marle (Italian Schools of Painting, vol. vii, 1937, pp. 424 ff.), who was apparently acquainted with only the Fogg Museum panel, suggested the connection with Fungai’s altarpiece. (4) See G. Kaffal, Iconography of the Saints in Tuscan Painting, 1952, cols. 241, 248.
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