

The Metropolitan  
Museum of Art

# ITALIAN PAINTINGS

SIENESE AND CENTRAL ITALIAN SCHOOLS



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A Catalogue of the Collection of  
The Metropolitan Museum of Art

SIENESE AND CENTRAL ITALIAN SCHOOLS

Federico Zeri

WITH THE ASSISTANCE OF

Elizabeth E. Gardner

The Metropolitan Museum of Art

1980



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## Preface

In 1961 The Metropolitan Museum of Art was so fortunate as to persuade Dr. Federico Zeri to prepare a catalogue of its Italian paintings. The first volume, on the Florentine School, appeared in 1971, and the second, on the Venetian School, was issued in 1973. It was intended that the third volume, on the Sienese and Central Italian Schools, should follow closely on the Venetian catalogue. The entries in it are, however, of great complexity, and its preparation has consumed a further period of six years. It differs from the earlier volumes in one significant respect. The catalogues of the Florentine and Venetian paintings give no account of the physical condition of the works which are discussed. In the present catalogue this has been rectified. The condition reports incorporated in the entries have been prepared by John Brealey. In all other respects the entries follow the practice established in the two preceding volumes. The Sienese paintings in the Robert Lehman Collection are not included in this catalogue.

In the preparation of the catalogue Dr. Zeri has once more been assisted by Elizabeth E. Gardner, Curator of European Paintings, to whose pertinacity and dedication its completion is in large part due. A debt of gratitude must also be recorded to Katharine Baetjer, who has been associated with the work at every stage, and to Keith Christiansen.

JOHN POPE-HENNESSY

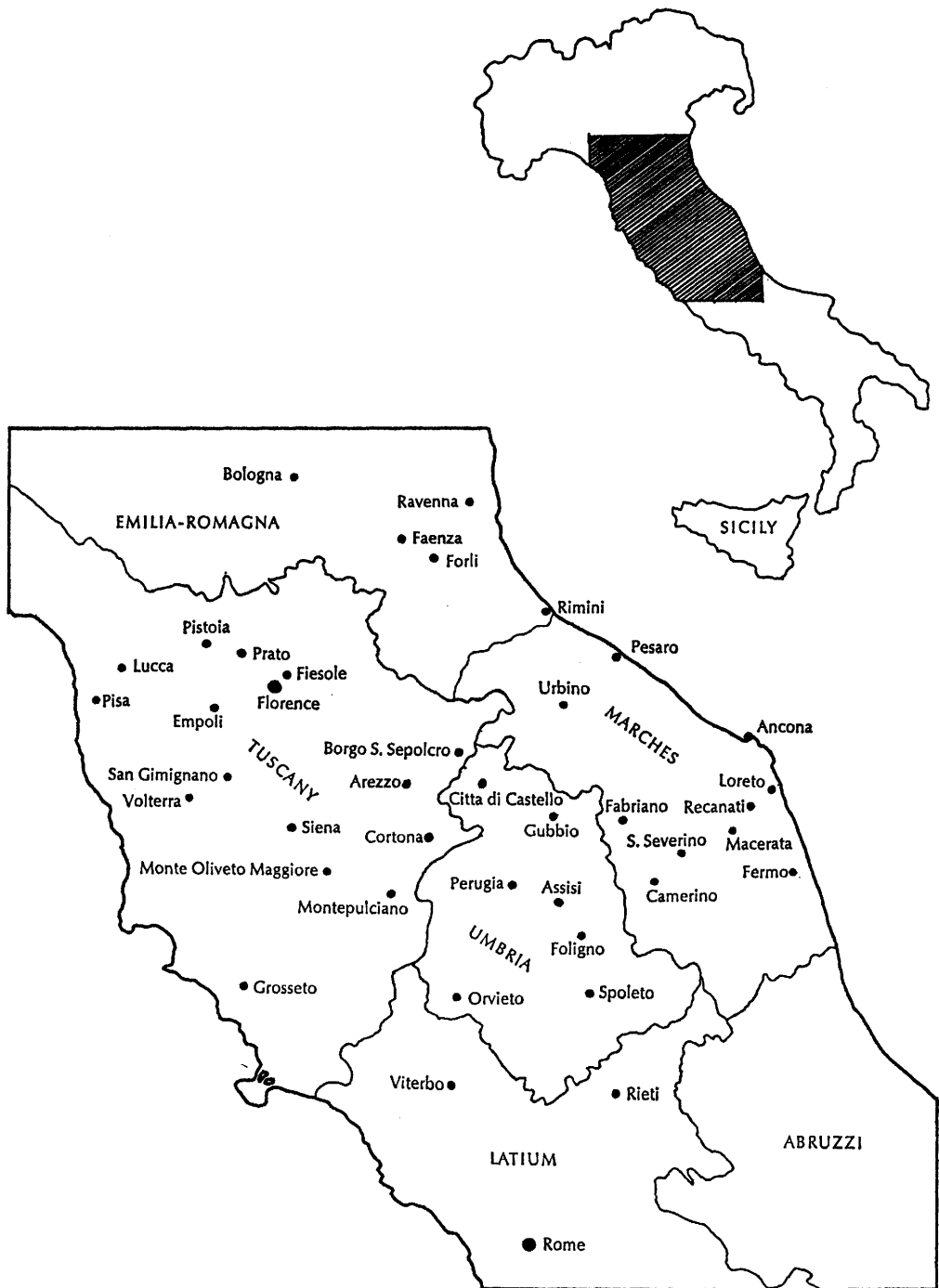
*Consultative Chairman*

*Department of European Paintings*



# Italian Paintings

SIENESE AND CENTRAL ITALIAN SCHOOLS



*Map of Italy and Detail of Central Portion*

## Andrea di Bartolo

Active by 1389; died 1428. School of Siena. Andrea di Bartolo was the son and pupil of Bartolo di Fredi, with whom he painted an altarpiece for the cathedral of Siena in 1389. Throughout his career he imitated his father's paintings; later his work also shows the influence of Taddeo di Bartolo and Spinello Aretino.

### *The Crucifixion* (predella panel)

12.6 (Plate 29)

This painting was the center of a predella illustrating the Passion of Christ. The other four scenes showed, left to right, the Betrayal of Christ (art market, Paris, 1972; 52.1 × 46.2 cm.), the Way to Calvary (Thyssen collection, Lugano, no. 16; 54.5 × 49 cm.); the Lamentation (National Museum, Stockholm, no. 11.44.63; 53.7 × 48.9 cm.), and the Resurrection (Walters Art Gallery, Baltimore, no. 37.741; 52.8 × 47.5 cm.). The five panels are related in style, size, and state of preservation; the tooling of the haloes and borders is uniform throughout. The influence of Bartolo di Fredi, to whom they have sometimes been attributed, implies a comparatively early date in Andrea di Bartolo's career. Our scene depends upon Barna da Siena's fresco in the Collegiata at San Gimignano. A similar, but later, panel of the Crucifixion by Andrea di Bartolo is in the Toledo Museum of Art (no. 52.103).

Formerly attributed by the Museum to Spinello Aretino and later to Bartolo di Fredi (Cat., 1940).

Tempera on wood; gold ground, tooled top and sides. H. 20 3/4, w. 38 1/2 in. (52.7 × 97.8 cm.).

Original panel thinned and mounted on a new panel; cropped on all sides. The condition is uneven. Areas are well pre-

served, but there is pervasive damage and the bottom and top edges retain little of their original paint. The Madonna's face is retouched and most of the gold ornament on the figures and accessories is either new or reinforced. An eight inch crack running horizontally through the horseman to the right has been retouched on either side. The background is largely regilt.

REFERENCES: B. Berenson (unpublished opinion, 1912) attributes this painting to Bartolo di Fredi; *Ital. Pictures* (1932), p. 46; and *Central and No. Ital. Schools* (1968), p. 7 // B. B[urroughs], *Met. Mus. Bull.*, VII (1912), pp. 54 f., ill., attributes it to Spinello Aretino and dates it about 1400 // R. Offner, *Art in Amer.*, VII (1919), pp. 152 f., fig. 4, attributes it to a follower of Bartolo di Fredi, possibly Andrea di Bartolo, and dates it about 1390; and (verbally, 1937) attributes it to Andrea di Bartolo // G. De Nicola, *Rass. d'arte senese*, XIV (1921), p. 14, attributes it to Andrea di Bartolo // R. van Marle, *Ital. Schools*, II (1924), p. 581, note, attributes it to Andrea di Bartolo // E. S. Vavala (unpublished opinion, about 1929) calls it an early work of Bartolo di Fredi // S. L. Faison, Jr., *Art Bull.*, XIV (1932), p. 312, fig. 29, hesitantly attributes it to Bartolo di Fredi and compares the composition to that of Barna da Siena in the Collegiata at San Gimignano; and *Journal of the Walters Art Gallery*, IV (1941), pp. 97 ff., fig. 2, attributes it to Andrea di Bartolo and considers it part of the same predella as the Resurrection in the Walters Art Gallery // L. Rigatuso, *La Diana*, IX (1934), p. 266, lists it among works attributed to Bartolo di Fredi // A. Gabrielli, *Boll. senese*, VII (1936), p. 126, note 2, attributes it to Bartolo di Fredi and compares the composition to Barna's at San Gimignano // R. Longhi (unpublished opinion, 1937) attributes it to Andrea di Bartolo // F.



Mason Perkins (unpublished opinion, 1937) attributes it to Bartolo di Fredi and considers it the central panel of the predella of a large altarpiece // M. Meiss (verbally, 1940) considers it a work by Andrea di Bartolo // E. Carli, *Critica d'arte*, ser. 3, VIII (1949), p. 76, calls it a work by Bartolo di Fredi // G. Coor-Achenbach, *Journal of the Walters Art Gallery*, XIX-XX (1956-1957), pp. 19 ff., fig. 2, attributes it to Andrea di Bartolo and considers it part of the same predella as the Walters Resurrection and the Lamentation in Stockholm; and *Journal of the Walters Art Gallery*, XXIV (1961), pp. 55 f., fig. 2, includes the Way to Calvary in the Thyssen collection as part of the same predella, which she dates in Andrea di Bartolo's early period, and suggests that it may have belonged to one of the two altarpieces mentioned by Fabio Chigi in 1625-1626 as in

the church of San Domenico, Siena // D. Carter, *Bull. of Rhode Island School of Design*, XLVIII, 4 (1962), pp. 6 f., fig. 5, attributes it to Bartolo di Fredi and discusses elements of its iconography // R. J. Heinemann, in *Sammlung Thyssen-Bornemisza* (1971), pp. 25 f., attributes it hesitantly to Bartolo di Fredi // F. Zeri, *Italian Paintings in the Walters Art Gallery* (1976), I, p. 50, attributes it to Andrea di Bartolo, adds to the series the Betrayal of Christ on the Paris art market, and dates the predella in the early phase of the artist's career; and *Journal of the Walters Art Gallery*, XXXV (1977), pp. 87 f.

EX COLL.: F. A. von Kaulbach, Munich (about 1892-1912); [Böhler, Munich, 1912].

PURCHASE, ROGERS FUND, 1912.

## Antoniazzo Romano

Real name Antonio di Benedetto Aquilio. Active by 1452; dead by September 12, 1512. School of Rome. Antoniazzo's earliest work is a Madonna and Child in the museum in Rieti, near Rome, dated 1464. It recalls the work of the late Gothic painters of Latium and the Florentine, Benozzo Gozzoli. The triptych he painted for the church of San Francesco in Subiaco in 1467 shows contact with the works of Piero della Francesca, who worked in Rome in 1459. In 1475 he joined Domenico Ghirlandaio in the decoration of the Vatican library; in 1480 and 1481 he worked with Melozzo da Forlì. His feeling for space is derived from Piero and Melozzo, his drawing from the Florentines, while his use of gold grounds and the archaic simplicity of many of his compositions hark back to medieval Roman painting. As the chief local painter in Rome Antoniazzo employed a large number of pupils and assistants, who are responsible for a quantity of works usually attributed to him.

### *The Nativity* (predella panel)

06.1214 (Plate 62)

This is the central panel of a three-part predella that originally included the Feast of Herod (Berlin - Dahlem Museum, no. S 4; 29 × 45 cm.), and Saint Jerome Healing the Lion's Foot (Ca' d'Oro, Venice, no. 118; 29 × 45 cm.). The panels are closely related in style, and the craquelure in all three is very similar. They are more distinctly Umbrian in feeling than most of Antoniazzo's works, suggest-

ing a date not far from 1482, when Perugino completed his frescoes in the Sistine Chapel. The strong reminiscences of Melozzo da Forlì, especially in the Berlin and Venice panels, confirm this dating, since Antoniazzo collaborated with Melozzo in 1480 and 1481. The fact that our predella panel portrays the Nativity indicates that the main panel of the altarpiece represented the Madonna and Child; this painting has not yet been identified. The wings, however, are known: a Saint John the Baptist (Städelsches Kunstin-

tut, Frankfort, no. 1443; 125 × 54 cm.) and a Saint Jerome which was on the art market in Frankfort in 1920.

Formerly attributed by the Museum to a follower of Fiorenzo di Lorenzo (Cat., 1940).

Tempera on wood. H. 11 1/2, w. 26 1/2 in. (29.2 × 67.3 cm.).

Cropped on all sides. Although the blue of the Madonna's robe is so worn that the underdrawing is visible, and the annunciate angel has been somewhat retouched, the condition is otherwise remarkably good.

REFERENCES: *Met. Mus. Bull.*, II (1907), p. 27, ill. p. 24, attributes this painting to Fiorenzo di Lorenzo // B. Berenson, *Cent. Ital. Ptrs.* (1909), p. 135, lists it as a work by Antoniazio; *Ital. Pictures* (1932), p. 27; and *Central and No. Ital. Schools* (1968), p. 16 // F. Mason Perkins, *Rass. d'arte umbra*, II (1911), p. 36, attributes it to Antoniazio Romano; and (in a letter, 1938) confirms the attribution to Antoniazio // M. H. Bernath, *New York und Boston* (1912), p. 74, agrees with the attribution to Antoniazio // R. van Marle, *Ital. Schools*, XV (1934), pp. 280, note, 292, fig. 178, attributes it to the Master of the Gardner Annunciation // E. S. Vavalà (unpublished opinion, n.d.) attributes it to Antoniazio // M. Pease, *Met. Mus. Bull.*, n.s., IV (1946), pp. 136, ill., 137 (X-rays), as follower of Fiorenzo di Lorenzo // M. B. Freeman, *Met. Mus. Bull.*, n.s., XI (1952), ill. p. 113, attributes it to a follower of Fiorenzo di Lorenzo // F. Zeri (in a letter, 1953); and *Boll. d'arte*, XXXVIII (1953), pp. 247 f., fig. 20, rejects the attribution to the Master of the Gardner Annunciation, connects our panel with the paintings in Venice and Berlin as parts of the predella of an altarpiece to which the saints in Frankfort belonged, and attributes the ensemble to Antoniazio, before 1485 // E. Carli, *Il Pintoricchio* (1960), p. 22, attributes it to Antoniazio and accepts the connection with the panels in Venice and Berlin // G. Noehles Doerk, *Antoniazzo Romano* (doctoral dissertation, Münster, 1973), pp. 87 f., 217 f., no. 70, 319, fig. 61, rejects Zeri's association of this panel with those in Venice, Berlin, and Frankfort, doubts the attribution to Antoniazio, suggesting that it was executed by an Umbrian painter.

EX COLL. [Georges Brauer, Florence, 1906].

PURCHASE, ROGERS FUND, 1906.

## *The Madonna and Child*

41.190.9 (Plate 61)

The sharp, energetic outlines as well as the balanced composition reveal the influence of Florentine painters and Melozzo da Forlì. It must date around 1480-1485, not long after Antoniazio worked with these artists in Rome.

Tempera on wood; gold ground. Overall, h. 14 7/8, w. 10 3/4 in. (37.8 × 27.3 cm.); painted surface, h. 14 1/8, w. 10 1/8 in. (36 × 25.7 cm.).

The panel has been thinned and cradled, but the original lipped edge still exists on all sides. The Madonna's head is badly abraded and there is damage to the right of her nose. The blue of her veil is largely eroded. The Child's chin has been retouched and there are two large damages in the gold background.

REFERENCES: The authorities cited below attribute this painting to Antoniazio Romano. F. Mason Perkins, *Rass. d'arte umbra*, II (1911), p. 36, ill. // T. Borenius, ed., in Crowe and Cavalcaselle, *Ptg. in Italy*, V (1914), p. 281, note // B. Berenson, *Ital. Pictures* (1932), p. 27; and *Central and No. Ital. Schools* (1968), p. 16 // R. van Marle, *Ital. Schools*, XV (1934), p. 258, compares it with a Madonna in the Percy Straus collection, New York (now Museum of Fine Arts, Houston, Texas), observes the influence of Benozzo Gozzoli and Melozzo da Forlì, and dates it about 1480 // E. S. Vavalà (unpublished opinion, about 1940) calls it a much repainted original // F. Negri Arnoldi, *Commentari*, XV (1964), p. 210, calls it an early work, of about 1476 // G. Noehles Doerk, *Antoniazzo Romano* (doctoral dissertation, Münster, 1973), pp. 65 ff., 187, no. 33, 317 f., figs. 29A, 32, compares it to the Madonna and Child in the Gallery in Perugia (no. 109) and the altarpiece at Fondi, and dates it about 1480, before Antoniazio was influenced by the frescoes in the Sistine Chapel // F. Zeri, *Italian Paintings in the Walters Art Gallery*, I (1976), p. 165.

EXHIBITED: Walters Art Gallery, Baltimore, Maryland, 1935, Loan Exhibition, no. 27 (lent by George Blumenthal).

EX COLL.: [Luigi Grassi, Florence, before 1911]; George and Florence Blumenthal, New York (by 1911-1941; Cat., I, 1926, pl. XXXV).

BEQUEST OF GEORGE BLUMENTHAL, 1941.

## Workshop of Antoniazio Romano

### *The Madonna and Child (above, the Holy Ghost)*

30.95.290 (Plate 63)

The simple composition of this painting, in which the two figures are set against a traditional gold ground, clearly indicates an interest in medieval religious images in Rome. Antoniazio's derivation from Giotto's mosaic of the "Navicella" in Saint Peter's is in the Musée du Petit Palais, Avignon (no. 18) and his votive picture derived from the Madonna Avvocata in the church of Santa Maria in Araceli is in the National Gallery of Ireland, Dublin (no. 827).

The iconographic type – in which the Child is seated on the Virgin's left arm and extends His right hand in a gesture of blessing – derives remotely from the Byzantine type known as *Hodegetria*. The composition also recalls the so-called Madonna del Popolo, a famous and venerated late thirteenth century image in the church of Santa Maria del Popolo in Rome. Two more faithful adaptations of this image by Antoniazio exist: one formerly in the collection of Charles Loeser in Florence and another in the Museo di San Francesco at Montefalco in Umbria; other versions made in his shop are in the church of the Consolata in Turin and the Parrish Art Museum, Southampton, Long Island, New York. Our painting is in the style of Antoniazio's late period,

in the last decade of the fifteenth century. It lacks, however, the quality of his autograph works.

Formerly exhibited in the Museum as a work of Pinturicchio and later attributed to Antoniazio Romano (Cat., 1940).

Inscribed (on frame above main panel):  
AVE GRATIA PLENA

Tempera on wood; gold ground. Overall, h. 34 5/8, w. 20 5/8 in. (88 × 52.4 cm.); painted surface, main panel, h. 15 1/2, w. 11 7/8 in. (39.4 × 30.2 cm.), lunette, h. 5 7/8, w. 12 in. (14.9 × 30.5 cm.).

In general the condition is acceptable, but the glazing of the gold tunic of Christ is modern, and the faces are much restored and their features strengthened. Although the frame has been regilt, the lettering is authentic.

REFERENCES: The authorities cited below attribute this painting to Antoniazio Romano. B. Berenson, *Cent. Ital. Ptrs.* (1909), p. 135; *Ital. Pictures* (1932), p. 27; and *Central and No. Ital. Schools* (1968), p. 16 // J. Breck, *Rass. d'arte*, XI (1911), p. 115 // F. Mason Perkins, *Rass. d'arte umbra*, II (1911), p. 36, note // E. S. Vavalà (unpublished opinion, about 1938).

EX COLL.: [David Costantini, Florence, 1902]; Theodore M. Davis, Newport (1902-1915).

BEQUEST OF THEODORE M. DAVIS, 1915. THEODORE M. DAVIS COLLECTION.

## Antonio da Viterbo

Antonio del Massaro da Viterbo, sometimes called Il Pastura. Active by 1478; died before 1516. School of Umbria. Antonio da Viterbo is first mentioned in 1478 as a member of the guild of Saint Luke in Rome. In 1494 he collaborated

with Pinturicchio in the Borgia Apartments in the Vatican, and between 1497 and 1499 he was summoned to Orvieto to restore and complete the cycle of frescoes by the fourteenth century local painter Ugolino di Prete Ilario in the choir of the cathedral, where Pinturicchio had also worked. Antonio da Viterbo was influenced by Pinturicchio and to a certain extent by Perugino and Antoniazio Romano. His major work, a cycle of frescoes in the cathedral of Tarquinia, completed in 1509, shows also the influence of Signorelli.

*The Madonna and Child with Saints  
Jerome and Francis*

32.100.74 (Plate 72)

The scheme of the two saints standing behind the Madonna is clearly derived from some work that Perugino probably painted in the last decade of the fifteenth century, such as the panels in the Louvre, Paris (no. 1565) and in the Gemäldegalerie, Vienna (no. 32). The arrangement of the Madonna and Child may have been inspired by Perugino's *Madonna della Consolazione*, painted between 1496 and 1498 and now in the Perugia Gallery (no. 270). A similar panel was formerly in the Giuseppe di Gentile collection, Paris: in it the same saints are represented, but without their attributes, while the Child stands. A tondo formerly in the Serristori collection in Florence, depicting only the Madonna and Child, was apparently based on the same cartoon. Another painting from the workshop of Antonio, formerly on the art market in Florence, shows the same Madonna against a landscape background.

Tempera on wood. Over-all, h. 24 5/8, w. 16 3/4 in. (62.7 × 42.6 cm.); painted

surface, h. 23 5/8, w. 15 7/8 in. (60 × 40.3 cm.).

Panel thinned and embedded in a new one; cradled. In general, the condition is fair. The mouth of the Madonna and her hands are badly abraded, and Jerome's mouth and chin are modern.

REFERENCES: The authorities cited below attribute this painting to Antonio da Viterbo. B. Berenson, in *Cat. of Friedsam Coll.* (unpublished, n.d.), p. 100; *Dedalo*, V (1924), pp. 25 ff., ill. p. 29, dates it about 1500; *Ital. Pictures* (1932), p. 31; and *Central and No. Ital. Schools* (1968), p. 321 // R. van Marle, *Ital. Schools*, XV (1934), p. 326, fig. 199, notes the influence of Pinturicchio.

EXHIBITED: Kleinberger Galleries, New York, 1917, *Italian Primitives*, no. 81 (lent by Michael Friedsam).

EX COLL.: Eugène Féral, Paris (sale, Hôtel Drouot, Paris, April 22, 1901, no. 113, as Umbrian School); Marquis d'Aoust, Paris; Eugène Kraemer, Paris (sale, Galerie Georges Petit, Paris, June 2-5, 1913, no. 34, as Umbrian School, with a note that the painting had once been attributed to Antonio da Viterbo); [F. Kleinberger, New York, 1913-1916]; Michael Friedsam, New York (1916-1931).

BEQUEST OF MICHAEL FRIEDSAM, 1931. THE FRIEDSAM COLLECTION.

## Bartolo di Fredi

Bartolo di Fredi Battilori. Active by 1353; died 1410. School of Siena. From 1353 to 1355 Bartolo di Fredi maintained a workshop in Siena with Andrea Vanni. The fresco cycle of the Old Testament in the Collegiata at San Gimignano, painted between 1362 and 1367, is his major surviving work, and he also executed decorations for the Palazzo Pubblico and cathedral of Siena, and the cathedral of Volterra. His earliest dated painting is a *Madonna of Mercy* of 1364 in the

Diocesan Museum, Pienza, while his later career is documented by two altarpieces for the church of San Francesco at Montalcino: one now in the local gallery, dated 1382, the other divided between the galleries of Montalcino and Siena, dated 1388 (nos. 97, 99-102, 106). Bartolo di Fredi's compositions reflect those of such major artists of the first half of the Trecento as Simone Martini and the Lorenzetti. He had an active shop, and his son and pupil, Andrea di Bartolo, carried his style into the fifteenth century.

### *The Adoration of the Shepherds*

25.120.288 (Plate 27)

Judging from a later altarpiece by Bartolo di Fredi now in the church of Sante Flora e Lucilla, Torrita (near Siena), where a closely similar Adoration is flanked by panels showing Saints Augustine and Anthony Abbot, our painting formed the central panel of an altarpiece. The lateral saints are either lost or unidentified. Yet another version, closely related to the one in Torrita but of somewhat inferior quality, is in the Musée du Petit Palais, Avignon (no. 22). Details from these are combined in a small painting from Bartolo's shop which is now in the Vatican Gallery (no. 201). The central panel of a triptych by Pietro di Giovanni Ambrosi, datable to the 1440's and now in the Museo di Arte Sacra, Asciano, seems to reflect knowledge of one or more of these altarpieces by Bartolo di Fredi.

Although a dating in the early 1370's would seem acceptable for our painting, there is no definite evidence for identifying it with the center of the altarpiece signed by Bartolo di Fredi and dated 1374, which Romagnoli saw in the cloister of the convent of San Domenico, San Gimignano in 1802 (see Refs., R. Traldi, 1977).

Formerly attributed by the Museum to an unknown Sienese painter of the XIV century.

Tempera on wood; gold ground. Overall, h. 69 1/8, w. 45 1/8 in. (175.6 × 114.6 cm.); painted surface, h. 63 1/4, w. 45 1/8 in. (160.7 × 114.6 cm.).

Portions of the original lipped edge are

preserved at right and bottom, as are the four original battens. On the whole, the paint surface and the gesso work are in good condition but the blue of the Madonna's cloak and the silver of her dress are largely gone. There are small scattered losses throughout. The left border and part of the bottom edge of the paint surface have been reconstructed.

REFERENCES: E. T. De Wald, *Art Studies*, I (1923), p. 53, notes that the painting is similar to the Nativity by the so-called Ovile Master in the Fogg Museum but doubts whether it is by the same artist, suggests that the motif of the kneeling Madonna and Saint Joseph may be taken from some other painter, possibly Pietro Lorenzetti // E. S. Vavalà (unpublished opinion, about 1929) calls it an excellent work of Bartolo's late period, about 1388 // M. Meiss, *Art Bull.*, XIII (1931), p. 379, note 4, disagrees with De Wald and calls the painting close to Bartolo di Fredi; (verbally, 1940) accepts the attribution (see below) to Bartolo di Fredi; *Journal of the Walters Art Gallery*, IV (1941), p. 55, note 23; and *Art Bull.*, XXVIII (1946), p. 11, attributes it to the shop of Bartolo di Fredi, and mentions a copy by a follower of the artist in the museum at Béziers // C. R. Post (in a letter, 1933) calls it Sienese, close to Bartolo di Fredi // F. Mason Perkins (unpublished opinion, 1937) attributes it to Bartolo di Fredi and compares it to the Nativity by him in the Siena Gallery and the Adoration of the Magi in the Goodhart collection (now Robert Lehman Collection, Met. Mus.) // R. Offner (verbally, 1937) attributes it to Bartolo di Fredi and assistants // J. J. Rorimer, *The Cloisters* (1938), p. 50, fig. 25, attributes it to Bartolo di Fredi // S. L. Faison, Jr. (in a letter, 1939) attributes it to Bartolo di Fredi; and *Journal of the Walters Art Gallery*, IV (1941), p. 99, dates it in his middle period // M. B. Freeman, *Met. Mus. Bull.*, n.s., XI (1952), ill. p. 111, attributes it to Bartolo di Fredi // R. Traldi, *Prospettiva*, X (1977), pp. 50 ff., fig. 1, considers it the center of a polyptych, and tentatively identifies it with an altarpiece – signed by Bartolo di Fredi and dated 1374 – seen by E. Ro-

magnoli in the cloister of the convent of San Domenico, San Gimignano, in 1802 // M. Lacotte and E. Mognetti, *Peinture Italienne, Musée du Petit Palais, Avignon* (1976), no. 22, attribute it to Bartolo di Fredi // C. De Benedictis, *La Pittura Senese 1330-1370* (1979), p. 81, attributes it to Bartolo di Fredi and identifies it with the panel formerly signed and dated 1374 in the cloister of the Convent of San Domenico at San Gimignano.

EX COLL. George Grey Barnard, New York (by 1923-1925).

At The Cloisters.

THE CLOISTERS COLLECTION, 1925.

### *Saint Lucy*

41.100.14 (Plate 28)

In this painting Saint Lucy holds the dagger of her martyrdom and a flaming lamp, alluding to her Latin name Lucia – a word closely related to *lux* (light). The panel comes from the same altarpiece as a Saint Catherine of Alexandria in the Sacro Convento di San Francesco at Assisi (F. Mason Perkins collection, 83 × 53 cm.). Although the panel in Assisi is extensively damaged, the spandrel decoration is identical, the width is the same, and our panel once belonged to Mr. Perkins. The shape of the two paintings indicates that they formed the upper tier of an altarpiece. Close similarities of style, correspondence in the width, and use of the same tooled border suggest that the main portion of this altarpiece included a fragmentary male saint, possibly an evangelist, in a private collection in Italy (sale, Finarte, Milan, Nov. 9, 1971, lot 27, as Bartolo di Fredi; 140 × 49 cm.), and a Madonna and Child Enthroned – evidently the central panel – now in the Corsi bequest in the Bardini Museum, Florence (no. 1427; 147 × 66 cm.).

These panels are characteristic of Bartolo di Fredi's eclectic manner, and show the influence of Niccolò di Ser Sozzo di Stefa-

no and the immediate followers of Simone Martini.

Tempera on wood; gold ground. Overall, h. 29 1/2, w. 20 3/4 in. (75 × 52.7 cm.); painted surface, h. 29, w. 20 in. (73.6 × 50.8 cm.).

Panel cradled; the original spandrels have been let into a modern frame. The surface is badly rubbed and much reinforced; a large portion of the lower surface is modern. The background to the left and right of the face is mostly regilt. The sword and lamp were originally in silver leaf, now oxidized. A vertical crack runs through the face. The ermine lining and the dress are intact.

REFERENCES: The authorities cited below attribute this painting to Bartolo di Fredi. F. Mason Perkins, *Rass. d'arte senese*, VI (1910), p. 71, ill., dates it in his early period // R. van Marle, *Ital. Schools*, II (1924), p. 499, dates it about 1388 // E.S. Vavalà (unpublished opinion, 1929) notes that another fragment from the same complex, a Saint Catherine, is in the Perkins collection // B. Berenson, *Ital. Pictures* (1932), p. 46; and *Central and No. Ital. Schools* (1968), p. 30 // G.H. Edgell, *Hist. Sienese Ptg.* (1932), p. 169, note 48, mentions works by Bartolo in the Blumenthal collection, apparently referring to this painting // C. Brandi, *La Regia Pinacoteca di Siena* (1933), p. 196, compares the composition with that of a Saint Catherine in the Siena Gallery (no. 24), suggesting that our painting repeats a composition by Simone Martini // L. Rigatuso, *La Diana*, IX (1934), p. 261, notes its relationship to the works of 1388 in Montalcino and calls it a fragment // B. Klesse, *Seidenstoffe in der italienischen Malerei des vierzehnten Jahrhunderts* (1967), p. 284, no. 187, reproduces a diagram of the pattern of the saint's garments, and dates the painting in the 1380's // G. Palumbo, *Collezione Federico Mason Perkins* (1973), p. 64, accepts the connection of our painting with the one in Assisi and with a pinnacle formerly in the Platt collection in Englewood, New Jersey // C. De Benedictis, *La Pittura Senese 1330-1370* (1979), p. 81, calls it and the panel in Assisi parts of a polyptych.

EX COLL.: F. Mason Perkins, Lastra a Signa; George and Florence Blumenthal, New York (by 1910-1941; Cat., I, 1926, pl. XXII).

GIFT OF GEORGE BLUMENTHAL, 1941.

## Bartolomeo di Tommaso

Bartolomeo di Tommaso Pucciarelli. Born probably between 1408 and 1411; died before February 1454. School of Umbria. Bartolomeo di Tommaso was born in Foligno, but from 1425 until about 1444 much of his time was spent at the coastal towns of Ancona and Fano, and he also worked at Cesena, in the Romagna. In 1451 he was employed in the Vatican by Pope Nicholas V. His earliest documented painting is an altarpiece for the church of San Salvatore in Foligno, commissioned by Rinaldo Trinci, and completed in 1432. He also painted three votive frescoes in Santa Caterina, Foligno, dated 1449, which are now in the gallery of Foligno. A fresco cycle in San Francesco, Terni, executed around 1445, is his major surviving work. Bartolomeo's highly individual style shows the influence of the Marchigian artist, Carlo da Camerino. He also seems to have had direct contact with the Sienese painter Sassetta, and perhaps also with Florentine art in the early 1430's.

### *The Betrayal of Christ* (predella panel)

58.87.1 (Plate 36)

This panel and the following were parts of the predella of an unidentified altarpiece. In his account of the taking of Christ Saint Mark (14:51-52) tells how a young man, who had followed Jesus and was set upon by soldiers, fled away naked. This event is depicted on the right side of our panel. Since the young man was sometimes identified with either Saint John or Saint James the Less, he is shown with a halo<sup>1</sup>. This figure is reminiscent of the Saint Francis by Sassetta in the scene of the saint renouncing his heritage from the altarpiece for Borgo San Sepolcro (National Gallery, London, no. 4758). The nocturnal sky, the hilly landscape and the emphatic movements of some of the figures are typical of Bartolomeo di Tommaso's work. A comparison of our panels with the predella scenes of the Passion, probably part of the altarpiece for San Salvatore, Foligno, and now divided between the Vatican Gallery (nos. 266 and 267), the Musée du Petit Palais, Avignon (no. 26), and a private collection

in Rome, reveals differences best explained by reference to Sassetta's altarpiece (commissioned 1437, installed 1444). The delicately rendered shrubbery, the angular folds of the drapery and the facial types of some of the figures – especially of Christ – derive from this source. Our panels must be close in date.

Tempera on wood. Over-all, h. 8 3/4, w. 17 in. (22.2 × 43.2 cm.); painted surface, irregular, h. 7 3/4, w. 16 1/8 in. (19.7 × 41 cm.).

Panel thinned and cradled; the edges made up. The surface is somewhat abraded.

REFERENCES: The authorities cited below attribute these paintings to Bartolomeo di Tommaso. B. Berenson, *Ital. Pictures* (1932), p. 50; (in a letter, 1938); and *Central and No. Ital. Schools* (1968), p. 33, pl. 628 (Lamentation and Entombment) // F. Zeri, *Boll. d'arte*, XLVI (1961), pp. 47 f., figs 9, 10, dates the two panels shortly before 1437; and *Dizionario biografico degli italiani*, VI (1963), p. 776. // A. Zanoli, *Paragone*, XX (1969), no. 231, pp. 64, 72, note 2, observes that they belonged to a different series from the ones in the Vatican Gallery and elsewhere // M. Laclotte and E. Mognetti, *Peinture Italienne, Musée du Petit Palais, Avignon* (1976), no. 26 // M. Sensi, *Paragone*, XXVIII (1977), no. 325, p. 123, note 9.

<sup>1</sup> See L. Réau, *Iconographie de l'art chrétien* (1957), II, ii, p. 437.

EXHIBITED: Wildenstein and Co., New York, 1947, *Italian Paintings*, no. 35.

EX COLL.: Martin Le Roy, Paris (by 1932-1938); [Wildenstein and Co., Paris and New York, 1938-about 1950]; [Brimo de Laroussilhe, Paris about 1950-1958].

PURCHASE, GWYNNE ANDREWS FUND, 1958.

### *The Lamentation and the Entombment* (predella panel)

58.87.2 (Plate 37)

This panel represents two episodes from the Passion: the Lamentation and the Entombment. Though its effect depends upon a rhythmic repetition of stylized forms and is still Gothic in spirit, the simply rendered standing figure at the left of the Entombment shows the in-

fluence of Masaccio. See also comment under the Betrayal of Christ (58.87.1).

Tempera on wood; gold ground. Overall, h. 8 3/4, w. 17 1/8 in. (22.2 × 43.5 cm.); painted surface, irregular, h. 8, w. 16 1/8 in. (20.3 × 41 cm.).

Panel thinned and cracked; the edges made up. The surface is somewhat abraded.

REFERENCES: See above under the Betrayal of Christ.

EXHIBITED: Wildenstein and Co., New York, 1947, *Italian Paintings*, no. 35.

EX COLL.: Martin Le Roy, Paris (by 1932-1938); [Wildenstein and Co., Paris and New York, 1938-about 1950]; [Brimo de Laroussilhe, Paris about 1950-1958].

PURCHASE, GWYNNE ANDREWS FUND, 1958.

## Cozzarelli

Guidoccio di Giovanni Cozzarelli. Born 1450; died 1517. School of Siena. The first dated painting by Cozzarelli is the central panel of an altarpiece in the gallery at Siena (no. 367), from 1482. There are dated works through 1495. Beginning in 1480 he also painted miniatures for the Hospital of Santa Maria della Scala, Siena. His earliest works depend upon those by Matteo di Giovanni, who was certainly his teacher, but he later evolved an independent manner notable especially in his narrative paintings.

### *The Legend of Cloelia* (cassone panel)

11.126.2 (Plate 71)

The picture illustrates the story of the Roman girl, Cloelia, who, with her companions, escaped from the Etruscan king, Lars Porsena, by swimming across the Tiber (Plutarch, *Life of Publicola*, XIX). On the left Cloelia is represented in the Roman encampment, and on the right she is shown crossing the river. The marked influence of Matteo di Giovanni suggests that this panel was painted at an early moment in Cozzarelli's career. Two other cassone panels, formerly in the collection of Charles Butler, illustrate the story of Camilla from Virgil's *Aeneid*

and have in the past been associated with ours (John G. Johnson collection, Philadelphia, no. 111; and another formerly in the W.H. Woodward collection, London; sale, Parke-Bernet, New York, November 15, 1945, no. 25). Although they are by an artist in Matteo di Giovanni's circle, they differ in style from our picture.

Formerly attributed by the Museum to Matteo di Giovanni.

Tempera and gold on wood. Overall, h. 17 3/4, w. 45 1/2 in. (45 × 115.5 cm.); painted surface, h. 15 1/8, w. 43 1/4 in. (38.4 × 109.8 cm.).



This panel is in good condition for a cassone, although the center area is pitted; the glazing over the gold of the sphinxes is largely new, and there are minor retouches throughout.

REFERENCES: B. Berenson, *Cent. Ital. Ptrs.* (1897), p. 154, lists the painting as a work by Matteo di Giovanni and calls it Queen Camilla; (1909), p. 195; *Catalogue of... Paintings (Johnson Collection)*, I (1913), p. 60, attributes it in part to Cozzarelli and calls it Camilla swimming the Tiber; *Essays in the Study of Sienese Painting* (1918), pp. 91 f., fig. 57, attributes it to Cozzarelli, calls it Roman Heroines swimming the Tiber, and notes that the Castel Sant' Angelo is represented in the background; *Ital. Pictures* (1932), p. 158, lists it as Cozzarelli and calls it the legend of a Roman heroine, possibly Cloelia; and *Central and No. Ital. Schools* (1968), p. 99, calls it Cloelia swimming the Tiber // G.F. Hartlaub, *Matteo da Siena und seine Zeit* (1910), p. 140, attributes it to Matteo and calls it Camilla // B. B[urroughs], *Met. Mus. Bull.*, VI (1911), p. 194, attributes it to Matteo // F.J. Mather, Jr., *Art in Amer.*, I (1913), pp. 24, note 4, 29, assigns it to Matteo's workshop and calls it Camilla swimming the Tiber with Her Companions // T. Borenus, ed., in Crowe and Cavalcaselle, *Ptg. in Italy*, V (1914), p. 185, lists it as a work by

Matteo and calls it a scene from the story of Camilla // P. Schubring, *Cassoni* (1915), I, pp. 24, 136, 331 f., attributes the three paintings from the Butler collection to Matteo, calling them scenes from the story of Camilla, and confusing ours with the one which belonged to Mr. Woodward; and *Art in Amer.*, XI (1923), p. 315, describes the Johnson picture and ours, which he may still be confusing with the Woodward panel, as scenes from the legend of Camilla by Matteo // F. Mason Perkins, in Thieme-Becker, XXIV (1930), p. 256, considers it executed in great part by Matteo's assistants, and calls it the story of Camilla // M.L. Gengaro, *La Diana*, IX (1934), p. 172, attributes it to Matteo, dates it between 1480 and 1490, and calls it the story of Camilla and, p. 181, lists it among paintings variously attributed to Matteo di Giovanni, calling it Roman Heroines // R. van Marle, *Ital. Schools*, XVI (1937), p. 387, fig. 222, attributes it to Cozzarelli // John G. Johnson Collection, *Catalogue of Italian Paintings* (1966), p. 25, no. 111, mentions it as a work related to the panel in the Johnson collection.

EX COLL.: Charles Butler, London (by 1897-1911; sale, Christie's, London, May 25-26, 1911, no. 52, as the Story of Camilla by Matteo di Giovanni); [R. Langton Douglas, London, 1911].

PURCHASE, FREDERICK C. HEWITT FUND, 1911.

## Francesco di Giorgio

Real name Francesco Maurizio di Giorgio di Martino Pollaiuolo. Born 1439; died 1501. School of Siena. A painter, sculptor, architect, engineer, and theorist, Francesco di Giorgio is the most complex figure in Sienese art. He was probably trained by Vecchietta, and from about 1469 to 1475 he shared a studio with Neroccio di Bartolomeo, whose cousin he married in 1469. Most of his paintings were done at this time. A miniature in the Museo Aurelio Castelli (Museo dell'Osservanza), near Siena, dates from 1463; the Coronation of the Virgin and the Nativity altarpieces, both in the gallery at Siena, date from 1471 and 1475 respectively. From 1467 his paintings show the influence of the North Italian painters and miniaturists Liberale da Verona and Girolamo da Cremona; he seems also to have had some contact with Florentine art. Francesco's paintings are typically Sienese in their intuitive rather than rational approach to pictorial construction. In this they differ from his other endeavors.

*The Goddess of Chaste Love* (fragment of a cassone panel)

20.182 (Plate 64)

This fragment is the left end of a cassone panel; the fragment from the right end, formerly in the Falzacappa-Benci collection in Acquapendente, near Viter-

bo, is now in the Egidio Tosatti collection in Genoa; the central section is missing. In both paintings a woman holding a sceptre is seen seated under a canopy on a chariot. The chariot in our fragment is pulled by four griffins moving toward the right, while in the companion piece the cart moves from right to left and is drawn by four swans. In our panel one of the maidens is singing, and others hold what appear to be handkerchiefs – perhaps intended to represent blindfolds. In the Tosatti panel members of the retinue hold a bow and arrows. The identity of the seated figures remains problematic: the swans could allude either to Venus or to some other figure symbolizing lust or carnal passion, while the griffins apparently symbolize the opposite pole of love – spirituality or chastity. The seated figure in our picture could be Beatrice, who is associated with the griffin-drawn chariot in Dante's *Divine Comedy* (Purgatory, XXIX-XXXIII). The composition of the panel in its complete state can be deduced from two unpublished cassone panels, also by Francesco di Giorgio: one in the Carminati collection in Milan, and another on the art market in Paris and London in 1972. In these two panels similar figure groups are repeated at either end, and the chariots are also drawn by griffins and swans. At the center of each picture maidens dance around a tree while others shoot arrows toward a wreath of leaves fastened to the uppermost branches. Since these areas, which were close to the key holes, are damaged and repainted, it is impossible to tell whether the wreaths contained images of the human heart, as some elements in the composition seem to suggest. In one panel figures symbolic of lust appear in the background. Although the specific literary source has not yet been identified, the subject must certainly be the contest between the opposing forces of carnal and spiritual love. Two further cassone panels by Francesco di Giorgio which may be variations on the same theme are in the Stibbert Museum in

Florence (nos. 12922 and 4098). Our fragment should be dated about 1470.

Formerly called by the Museum the *Triumph of Diana* (Cat., 1940).

Tempera and gold on wood. Over-all, with added strips, h. 16 1/8, w. 17 7/8 in. (41 × 45.4 cm.); painted surface, h. 15 1/2, w. 17 1/4 in. (39.4 × 43.8 cm.).

Panel cradled and infused with wax. The upper right corner is new. Although the surface is somewhat worn, the state of preservation is fair. The wing of the griffin at the extreme left is a modern invention.

REFERENCES: The authorities cited below, with the exception of Carandente and Fredericksen, attribute this painting to Francesco di Giorgio. F. Mason Perkins, *Rass. d'arte*, XIV (1914), p. 103, ill. p. 101, calls the picture a *Triumph* and identifies it as a fragment of a cassone panel // P. Schubring, *Cassoni* (1915), pp. 135, 328, no. 463, calls it hesitantly the *Triumph of Beatrice* // B. B[urroughs], *Met. Mus. Bull.*, XVI (1921), pp. 28 f. // A. McComb, *Art in Amer.*, XI (1923), p. 107; and *Art Studies*, II (1924), pp. 21, 24 f., fig. 25, calls it a fragment of a cassone panel representing the story of Diana and Actaeon, and compares it with the Stibbert panels // B. Berenson, *Ital. Pictures* (1932), p. 202, calls it the *Triumph of Diana*, a fragment of a cassone; and *Central and No. Ital. Schools* (1968), p. 140 // S. Brinton, *Francesco di Giorgio Martini of Siena*, I (1934), p. 110, calls it a *Triumph of Beatrice* // R. van Marle, *Ital. Schools*, XVI (1937), p. 256, calls it an early work // E. S. Vavala (unpublished opinion, n.d.) // E. Panofsky in a letter, 1941) tentatively suggests that the subject might be the *Triumph of Minerva* // A. S. Weller, *Francesco di Giorgio* (1943), pp. 126 f., fig. 43, finds it impossible to identify the subject, suggests that this *Triumph* may have been one of three separate panels from the front of a cassone // E. Battisti, *Commentari*, VI (1955), p. 24, notes that in the architecture of the chariot there is a correspondence with illuminations in the *Petrarch Codex* in the National Library in Madrid (no. V.º, n. 1) // G. Carandente, *I Trionfi nel primo Rinascimento* (1963), pp. 60, 65, fig. 60, 68, 131, note 157, identifies the subject as the *Triumph of Beatrice*; and (verbally, 1963) attributes it to a follower of Francesco di Giorgio // B. B. Fredericksen, *The Cassone Panels of Francesco di Giorgio* (1969), pp. 30 ff., pl. 20, accepts Zeri's suggestion that the fragment in the Tosatti collection comes from the same cassone panel

as ours, discusses the relationship of these fragments to the panels in the Stibbert Museum, assigns them all to the workshop of Francesco di Giorgio, about 1468-1470, noting that the subject may be the Triumph of Beatrice.

EX COLL.: Alphonse Kann, Paris (by 1914-1917); [Duveen Brothers, Paris and New York, 1917-1920].

PURCHASE, MARQUAND FUND, 1920.

## *The Nativity*

41.100.2 (Plate 65)

This Nativity is the lower portion of a larger composition. The upper section – God the Father surrounded by angels and cherubim – was removed, and a strip about four inches high added. This piece, now in the National Gallery, Washington (Kress coll., no. K 1356), preserves the original arched shape, but has been cut at the sides and enlarged at the bottom to form an oval. X-rays reveal the upper edge of the stable and the Madonna's halo. On stylistic evidence the painting can be dated about 1470. There are two similar versions of the theme by Francesco: an illuminated initial in the museum of Chiusi (Antiphonal B, fol. 3v.), and a panel in the Kress collection (no. K 1564). All three works are apparently derived from a composition in reverse, a Nativity by Girolamo da Cremona, now in the Yale University Art Gallery (no. 1871.71). Girolamo, a Lombard painter and miniaturist, is known to have worked in Siena from 1470. The treatment of the landscape suggests that Francesco di Giorgio was familiar with the work of Florentine artists, such as Alessio Baldovinetti and the Pollaiuolos.

Tempera on wood. Over-all, with added strip at top of about 4 in. (10.2 cm.), h. 24 3/4, w. 23 5/8 in. (62.9 × 60 cm.); painted surface, h. 20 1/2, w. 22 1/2 in. (52.1 × 57.2 cm.).

Cradled, with a modern addition at the top. The paint is somewhat worn throughout, especially the Madonna's dress.

REFERENCES: The authorities cited below attribute this painting to Francesco di Giorgio. B. Berenson, *Cent. Ital. Ptrs.* (1897), p. 143; *Ital. Pictures* (1932), p. 202; and *Central and No. Ital. Schools* (1968), p. 140 // F. Mason Perkins (unpublished opinion, 1911) // T. Borenus, ed., in Crowe and Cavalcaselle, *Ptg. in Italy*, V (1914), p. 157, note // A. McComb, *Art in Amer.*, XI (1923), p. 107, compares the landscape with that in a cassone panel by Francesco di Giorgio in the Wheelwright collection in Boston; and *Art Studies*, II (1924), pp. 15, 18, fig. 14, notes the influence of Girolamo da Cremona, comparing our painting with Girolamo's Nativity in the Jarves collection // G. H. Edgell, *Hist. Sienese Ptg.* (1932), p. 242, fig. 353 // S. Brinton, *Francesco di Giorgio Martini of Siena*, I (1934), p. 109, notes the similarity to the Nativity in the Cook collection // R. van Marle, *Ital. Schools*, XVI (1937) p. 273, compares it with the Nativity in the Cook collection and with the altarpiece in the church of San Domenico, Siena, and calls it a late work // A. S. Weller, *Francesco di Giorgio* (1943), pp. 63 f., note 18, fig. 11, suggests that Girolamo da Cremona's Nativity in the Jarves collection must have been the model for this painting, which he dates in the 1460's // F. Zeri, *Boll. d'arte*, XLIX (1964), pp. 41 ff., figs. 1, 3 (reconstruction), identifies the fragment in the Kress collection (no. K 1356) as the upper part of this painting, notes the modern addition to the top edge, mentions the influence of Girolamo da Cremona and Vecchietta, and dates it not later than 1470 // F. R. Shapley, *Paintings from the Samuel H. Kress Collection, Italian Schools, XIII-XV Century* (1966), p. 154, accepts Zeri's reconstruction, and reports that X-rays of the panel in Washington reveal the upper edge of the Virgin's halo, as well as of the roof of the hut and other details // P. Torriti, *La Pinacoteca Nazionale di Siena, I Dipinti dal XII al XV secolo* (1977), p. 394.

EXHIBITED: Burlington Fine Arts Club, London, 1904, *Sienese Art*, no. 33 (lent by Robert Benson); Kleinberger Galleries, New York, 1917, *Italian Primitives*, no. 64 (lent by George and Florence Blumenthal); Metropolitan Museum, New York, 1920, *Fiftieth Anniversary Exhibition*, cat., p. 9; (lent by George and Florence Blumenthal); Metropolitan Museum, New York, 1943, *Masterpieces in the Collection of George Blumenthal*, no. 22.

EX COLL.: Charles Butler, Warren Wood, Hatfield, Herts. (by 1897-after 1903); Robert Benson, London (by 1904-before 1917); George and Florence Blumenthal, New York (by 1917-1941; Cat., I, 1926, pl. XXXI).

GIFT OF GEORGE BLUMENTHAL, 1941.

## Francesco di Vannuccio

Known activity 1337-1380. School of Siena. The key work by Francesco di Vannuccio is a double-faced processional standard in the museum of Berlin-Dahlem (no. 1602 B) showing on the obverse a Crucifixion with kneeling figures of Saint Augustine and an Augustinian monk – painted on panel, and on the reverse the Madonna and Child enthroned with two saints and a kneeling monk – executed in *verre églomisé*. It is inscribed FRANCISCHVS DE VANNUCIO DE SENIS PINSIT HOC HOPVS MCCCLXXX. This artist is presumably the Francesco di Vannuccio who was paid for painting shields on books of the Podestà in 1337 and from whom, in 1367, Bartolo di Fredi assumed responsibility for painting a panel. He has been confused with Francesco Vanni or Francio di Vannuccio, both of whom are listed in the painters' guild in Siena in 1356 and again in 1389, and he has been tentatively identified (by C. Brandi) with a Franciescho di Vanni deto Chiancianese, who is listed in 1356, and/or Franciescho di Vannuccio Martini, who is listed in 1389. Around the Berlin standard Offner grouped a number of paintings which show the influence of Simone Martini and the Lorenzetti brothers, but are closest to Bartolo di Fredi and share with Andrea Vanni and Paolo di Giovanni Fei a severe intensity of expression.

### *Saint Paul*

41.190.531 (Plate 21)

This figure is identified as Saint Paul by his customary attributes, the sword and epistles – one addressed “to the Romans”. The panel was originally at the right of the central panel in a polyptych and may, as was traditional, have been balanced by a Saint Peter opposite. A companion Saint John the Baptist, also facing left, was still with ours when it was in the Lelli collection in Florence in the early 1920's. This panel, severely damaged and lacking the original frame with the embossed ornament, was in a private collection in Bologna in the 1950's. The attribution to Francesco di Vannuccio is suggested by the strong characterization of the head and by comparison with a Madonna and Child in the church of San Giovannino in Pantano (or della Staffa) in Siena and a Saint Anthony Abbot in a private collection in Munich<sup>1</sup>, fragments of a large altarpiece. It may tentatively

be placed in the artist's advanced phase, possibly in the 1370's.

Formerly attributed by the Museum to an unknown Siennese painter of the XIV century.

Inscribed (on book): ad rom/anos . . .

Tempera on wood; gold ground. Overall, with engaged frame, h. 60 1/2, w. 18 3/4 in. (153.7×47.6 cm.); painted surface, h. 51, w. 16 in. (129.5×40.6 cm.).

Panel thinned. The cusped pinnacle is original, but the silver has oxidized, and the outer borders of the frame are modern. A vertical crack runs top to bottom through the middle. The upper portion is in remarkably good state, but the lower half is less well preserved and scumbled over with restorations. The surface has collapsed in places due to worm tunneling.

<sup>1</sup> See F. Zeri, *Quaderni di Emblema*, I (1971), pp. 25 ff.

REFERENCES: B. Berenson, *Ital. Pictures* (1932), p. 41, lists this painting as possibly by Barna da Siena; and *Central and No. Ital. Schools* (1968), p. 26, lists it as the right panel of a polyptych, tentatively attributing it to Barna da Siena.

EX COLL.: [Lelli, Florence, about 1920]; George and Florence Blumenthal, New York (by 1926-1941; Cat., I, 1926, pl. XX, as attributed to Lippo Memmi).

BEQUEST OF GEORGE BLUMENTHAL, 1941.

## Bernardino Fungai

Real name Bernardino Cristofano di Niccolò d'Antonio di Pietro da Fungaia. Born 1460; died 1516 or somewhat later. School of Siena. Bernardino, whose family came from Fungaia, near Siena, is mentioned as a pupil of Benvenuto di Giovanni in 1482. His earliest documented work is the Stigmatization of Saint Catherine in the Santuario Cateriniano of 1495-97. Between 1498 and 1501 he painted the Coronation of the Virgin in the church of the Servi in Siena, and his altarpiece in the gallery at Siena (no. 412) is dated 1512. Fungai was deeply influenced by such Umbrian artists as Perugino, Pinturicchio, and Signorelli, all of whom worked in and around Siena. The many small devotional paintings that Fungai produced are rather conventional, but the few surviving cassone panels and the landscapes of his larger religious works display an exquisite though limited narrative gift.

### *The Nativity*

26.109 (Plate 78)

The combination of Siennese and Umbrian elements in this painting is typical of Fungai's mature style. The composition derives from such earlier Siennese prototypes as the Nativity by Girolamo da Cremona in the Yale University Art Gallery (no. 1871.71) or that by Francesco di Giorgio, part of which is in this Museum (no. 41.100.2, see pp. 11 f.). The arrangement of the principal figures is repeated in Fungai's altarpiece in the cathedral of Chiusi while an altarpiece in the gallery at Siena (no. 431), dated 1512, offers comparison for the landscape and figure style. Another related composition by Fungai was formerly in the collection of the Earl of Haddington (sale, Sotheby's, London, Dec. 8, 1971, no. 35). In certain other versions of the theme the pose of the Virgin is unchanged, but the Saint Joseph is differently placed. One such panel was on the art market in London in 1925, and another belonged to Robin Combe

(sale, Sotheby's, London, Nov. 28, 1962, no. 68). A fragmentary painting representing God the Father with three angels, now in the Lindenau Museum in Altenburg (no. 130), may originally have been part of the Combe picture, which has been mutilated at the top. Another Nativity by Fungai, similar to ours, was in the Lehman collection in New York and is now in the Wadsworth Atheneum in Hartford, Connecticut (no. 1962.445).

Oil on wood, the Madonna's robe elaborately tooled and gilded. Over-all, h. 55 3/8, w. 40 1/2 in. (140.7 × 102.9 cm.); painted surface, h. 54 7/8, w. 39 3/4 in. (139.4 × 101 cm.).

On four panels. The surface is both abraded and overcleaned, and the Madonna's cloak has been reinforced. There are three vertical cracks: from top to bottom through the Madonna's cloak; in the upper left, about one fifth the height of the panel; in the top center, about one fifth the height of the panel.

REFERENCES: The authorities cited below attribute this painting to Fungai. B. Burroughs, *Met. Mus. Bull.*, XXI (1926), pp. 192 f., ill. p. 185 // B. Berenson, *Ital. Pictures* (1932), p. 211; and *Central and No. Ital. Schools* (1968), p. 151 // R. van Marle, *Ital. Schools*, XVI (1937), p. 472, fig. 275, dates it between 1484 and 1500 and notes the influence of Pinturicchio // F. Mason Perkins (unpublished opinion, 1938) // P. Bacci, *Bernardino Fungai* (1947), p. 6, quotes Berenson's attribution to Fungai.

EX COLL.: [art market, Bassano, 1923]; James Amory Sullivan, Asolo, Italy, and Boston (1923-1926).

PURCHASE, ROGERS FUND, 1926.

### *The Madonna Adoring the Child with two Angels*

41.100.38 (Plate 79)

This composition derives from such prototypes by Fungai's teacher, Benvenuto di Giovanni, as the Madonna and Child formerly in the Dan Fellows Platt collection, Englewood, N. J. Since later in his career Fungai preferred landscape backgrounds, the gold ground suggests an early date. A Madonna and Child with two Saints in the Victoria and Albert Museum, London (no. 766-1865) is decorated with almost identical tooling and was probably painted at about the same time. Another version of our composition, much altered

by repainting, was formerly in the Percy Straus collection in New York and is now in the Hearst San Simeon State Historical Monument in California. For the head of the Madonna Fungai employed a cartoon which he used throughout his career.

Tempera on wood; gold ground. Overall, with engaged frame, h. 26, w. 19 1/4 in. (66 × 48.9 cm.); painted surface, h. 23 3/8, w. 16 1/2 in. (59.4 × 41.9 cm.).

Panel cradled and impregnated with wax. The painting is overcleaned and only the highlights remain.

REFERENCES: The authorities cited below attribute this painting to Fungai. F. Mason Perkins, *Rass. d'arte*, XIII (1913), p. 126, ill. // T. Borenius, ed., in Crowe and Cavalcaselle, *Ptg. in Italy*, VI (1914), p. 5, note // P. Schubring, in Thieme-Becker, XII (1916), p. 587 // G. H. Edgell, *Hist. Sienese Ptg.* (1932), p. 267, fig. 403 // B. Berenson, *Ital. Pictures* (1932), p. 211; and *Central and No. Ital. Schools* (1968), p. 151 // R. van Marle, *Ital. Schools*, XVI (1937), p. 484 // P. Bacci, *Bernardino Fungai* (1947), pp. 6, 20, quotes Berenson's and Perkins' attributions to Fungai.

EX COLL.: Gabriele d'Annunzio, La Capponcina, Settignano, Florence (until 1911; sale, Galardelli e Mazzoni, Florence, June 3-14, 1911, no. 533, as Florentine School); [Carlo Angeli, Florence, 1911]; George and Florence Blumenthal, New York (by 1913-1941; Cat., I, 1926, pl. XXXIV).

GIFT OF GEORGE BLUMENTHAL, 1941.

## Gentile da Fabriano

Real name Gentile di Niccolò di Giovanni di Massio. Active by 1408; died 1427. School of the Marches. Gentile is first documented in Venice in 1408, where he may have been employed for decorations in the Doge's palace as early as 1409. From 1414-1419 he painted a chapel for Pandolfo Malatesta at Brescia. These works are destroyed. His earliest documented painting is the Adoration of the Magi now in the Uffizi, which he completed in Florence in 1423 for Palla Strozzi. An altarpiece for the Quaratesi family in Florence, now divided between the Uffizi, the Royal Collection, Windsor, the Vatican, and the National Gallery, Washington, was once dated 1425. He also painted in Siena, Orvieto, Perugia, and Rome,

where he died while working on a fresco cycle in the nave of San Giovanni Laterano (the cycle was destroyed in the seventeenth century). The origins of Gentile's art are mysterious. He shows no debt to local traditions at Fabriano, though it is probable that while in Venice and Brescia he came into contact with Michelino da Besozzo and saw Franco-Flemish miniatures. From these sources he evolved a naturalistic approach to painting which was the most progressive in Italy prior to Masaccio.

*The Madonna and Child with Angels*

30.95.262 (Plates 34, 35)

As the group of the Madonna and Child seems to have been the source of inspiration for several works by the Venetian painter Giambono, it seems likely that this picture, or one very like it, was painted by Gentile in Venice shortly after 1408, when he is first documented in the city. His Madonna and Child in the Perugia Gallery (no. 120) may be even earlier than ours, and shows a similar throne and an almost identical motif of angels holding a scroll. This motif also appears in Taddeo di Bartolo's Madonna and Child in the Fogg Art Museum in Cambridge (no. 1905.9), which is dated 1418. As Carl Huter pointed out (see Refs., 1970), by depicting the seat of the throne covered with grass and the back interlaced with flowering shrubs Gentile has combined the themes of the Maestà and the Madonna of Humility.

Inscribed (on scroll): [R]egina celi letare alle luia [quia] quem meruist[i] portar[e a]ll[e]luya [r]esur[exit] sicut ("Queen of heaven, rejoice, alleluia, because He whom thou was found worthy to bear, alleluia, has risen, as He said"). From an Easter antiphon.

Tempera on wood; gold ground almost entirely lost. Over-all, with added strips, h. 36 3/8, w. 22 in. (92.3 × 56 cm.); painted surface h. 33 3/4, w. 20 in. (85.7 × 50.8 cm.).

Cropped on all sides. The background above the remaining leaf and throne is modern and extends over an additional

strip at the top. Although very little of the original surface survives, parts of the lower half are fairly well preserved, and the foliage and the two angels seated on the throne are in a relatively good state.

REFERENCES: The authorities cited below attribute this painting to Gentile da Fabriano. B. Berenson, *Cent. Ital. Ptrs.* (1909), p. 175; *Ital. Pictures* (1932), p. 221; and *Central and No. Ital. Schools* (1968), p. 164 // J. Breck, *Rass. d'arte*, XI (1911), p. 115, dates it before 1423, about the time of the Madonna in Perugia // R. van Marle, *Ital. Schools*, VIII (1927), p. 46, notes that the picture is unknown to him, but that Berenson attributes it to Gentile // B. Burroughs, *Met. Mus. Bull.*, XXVI (1931), Mar., sect. II, p. 14 // L. Venturi, *Ital. Pigs. in Amer.* (1933), pl. 131, calls it an early work, similar to the Coronation in the Brera and the Madonna in Perugia // L. Grassi, *Paragone*, II (1951), no. 15, p. 30, notes its connection with the Madonna in Perugia, and assigns it hesitantly to the beginning of the Florentine period, before 1423; and *Tutta la pittura di Gentile da Fabriano* (1953), pp. 22, 57, pl. 28, suggests a date around 1420 // C. Sterling, *Paragone*, IX (1958), no. 101, pp. 30 f. // A. Melnikas, *Gentile da Fabriano, Origins and Development of his Style* (doctoral dissertation, Michigan, 1961), pp. 154 ff., 243 f., fig. 140, calls it a free replica of the panel in Perugia which is much earlier, dates ours around 1426, and notes in the folds of the draperies the influence of Jacopo della Quercia // C. Huter (in a letter, 1965) suggests that it may date from the artist's Brescian period, 1417-1419, and notes similarities to a Lombard fresco in the Museo del Castello Sforzesco, Milan; *Arte veneta*, XXIV (1970), pp. 28, 32, dates it about 1410, observing that it is closely related to the fragmentary fresco of the Madonna and Child with a Saint in the Museo Civico in Treviso; finds the iconography unusual, in that the main subject is the Maestà, but the treatment of the throne also reflects the themes of the Virgin's humility and virginity; and (in a letter, 1975) notes that the inclination of the Madonna's head and the blessing gesture of the Child suggest that the panel might once have had an

additional figure on each side // L. Bellosi, *Gentile da Fabriano* (Maestri del Colore, 1966), n.p., considers it a late work, from Gentile's Florentine period; *Paragone*, XVII (1966), no. 193, p. 56, mentions it in connection with his influence on Florentine painters such as Giovanni Toscani // P. Zampetti, *La Pittura Marchigiana* [1968], p. 34 // E. Micheletti, *L'opera completa di Gentile da Fabriano* (1976), p. 87, notes its relationship to Lombard paint-

ing // C. Brandi, *Burl. Mag.*, CXX (1978), p. 385, dates it later than the painting in Perugia and before 1423.

EX COLL.: [Georges Brauer, Florence, 1900]; Theodore M. Davis, Newport (1900-1915).

BEQUEST OF THEODORE M. DAVIS, 1915. THEODORE M. DAVIS COLLECTION.

## Francescuccio Ghissi

Real name Francescuccio di Cecco Ghissi or Cicchi, also called Francescuccio da Fabriano. Known activity 1359-74. School of the Marches. There are two panels signed by Francescuccio: one in San Domenico at Fabriano, dated 1359, and another in San Salvatore at Montegiorgio near Ascoli Piceno, dated 1374. As with most other paintings attributed to him, both depict a Madonna of Humility – the poses are almost identical – and both depend explicitly upon Allegretto Nuzi (active by 1346; died 1373), who may have been his teacher. A third, very inferior painting is dated 1395. As late as 1399 a Franceschino di Cecco is recorded in Fabriano.

### *Saint John the Evangelist Raises Satheus to Life*

69.280.1 (Plate 26)

Saint John is shown raising the pagan Satheus to life during the latter's funeral. This painting and the two following are part of an altarpiece, now dismembered, which was dedicated to Saint John the Evangelist. It was composed of eight scenes from the life of the saint, distributed two by two in superimposed rows on either side of a central Crucifixion whose height was equal to that of the two flanking rows together. The four scenes in the upper row and the Crucifixion were framed by embossed and gilt arches, the spandrels of which were decorated with half-length figures of saints and seraphs at either end. As the saints in the spandrels were divided into halves when the altarpiece was dismantled, the original sequence of these panels can be easily reconstructed. In the upper row

were Saint John resuscitating Drusiana (Portland Art Museum, Oregon, Kress coll., no. K 205 A), Saint John and the philosopher Crato (North Carolina Museum of Art, Raleigh, North Carolina, Kress coll., no. K 205 B), the Crucifixion (Art Institute, Chicago, no. 37.1005), and our scenes of Saint John with Acteus and Eugenius and Saint John causing a pagan temple to collapse. The remaining three scenes are rectangular and must therefore have formed the bottom row. Following the sequence narrated by Jacopo de Voragine in *The Golden Legend* these would have been Acteus and Eugenius requesting Saint John to restore their gems (North Carolina Museum of Art, Raleigh, North Carolina, Kress coll., no. K 205 C), Saint John raising Satheus to life, and Saint John and the poisoned cup (North Carolina Museum of Art, Raleigh, North Carolina, Kress coll., no. K 205 D). The story would thus have commenced with the upper left row, then



the lower left row; the upper right row followed by the lower right row. The concluding episode – perhaps showing the Baptism of the high priest Aristodemus or the funeral of Saint John – is missing.

The panels from this dismembered altarpiece are close in style to Nuzi's late work, but the stiffness of the forms and the less refined execution suggest that Ghissi was probably the author – almost certainly drawing on motifs and ideas invented by Nuzi. The altarpiece may be tentatively dated in the early 1370's.

Tempera on wood, gold ground. Overall, h. 14 1/8, w. 16 1/8 in. (35.9 × 41 cm.); painted surface, h. 13 3/4, w. 15 1/2 in. (34.9 × 39.3 cm.).

Although thin in places, with numerous local losses, this painting and the following two still read well.

REFERENCES: B. Berenson, *Ital. Pictures* (1932), p. 400, lists this painting and its two companions as Three Legendary Scenes, painted in great part by Nuzi, in the Crane collection; and *Central and No. Ital. Schools* (1968), p. 304, figs. 212, 213, lists them as scenes from the legend of Saint John the Evangelist, executed in great part by Nuzi, and dating from his late period // L. Venturi, *Ital. Ptg. in Amer.* (1933), pl. 111, attributes the three panels to Nuzi, and connects them with four other scenes from the same complex, formerly on the Italian art market and now in the Kress collection (nos. K 205 A-D) // F. Zeri, *Boll. d'arte*, XXXIV (1949), pp. 21 ff., fig. 5 (reconstruction of the altarpiece), accepts Venturi's suggestion regarding the Kress panels, identifies the Crucifixion in the Art Institute in Chicago as the center, notes that the altarpiece was in the form of a dossal, and attributes it to Nuzi's late period; and *Antichità viva*, XIV (1975), pp. 6 f., note 7, calls it a work executed by Ghissi on Nuzi's design // G. Kaftal, *Iconography of the Saints in Central and South Italian Schools of Painting* (1965), col. 624, figs. 723, 726, 727, attributes them to Nuzi // F.R. Shapley, *Paintings from the Samuel H. Kress Collection, Italian Schools, XIII-XV Century* (1966), p. 76, accepts the reconstruction of the altarpiece suggested by Zeri, calls it a work of Nuzi, and dates it about 1370.

EX COLL.: [Eugenio Ventura, Florence]; Mrs. W. Murray Crane, New York (by 1932-1969).

GIFT OF MRS. W. MURRAY CRANE, 1969.

### *Saint John the Evangelist with Acteus and Eugenius*

69.280.2 (Plate 24)

Two episodes from the legend of Saint John are represented in this panel. On the left Satheus, after having been raised to life by the saint, tells Acteus and Eugenius about the divine land from which he has returned. The two former disciples of the philosopher Crato had distributed their wealth in alms to the poor and had followed the saint. Later, however, they had regretted their generosity and had asked Saint John to give them back their jewels and gold. In our panel Acteus and Eugenius, hearing from Satheus about paradise and realising what they had lost through their attachment to earthly riches, return to the saint to offer him their treasures once more. On the right the two poorly dressed youths are shown kneeling before Saint John, who forgives them and blesses them. One of the youths holds some jewelry in his right hand.

This panel was in the upper register of the altarpiece, immediately to the right of the Crucifixion now in Chicago. The spandrels show the remains of two half-length saints, on the left Francis of Assisi, and on the right an unidentified bishop saint, which were cut when the altarpiece was dismembered; the remaining portion of the Saint Francis is still attached to the panel in Chicago, while that of the bishop is included in the third panel (69.280.3) in the Museum.

Tempera on wood; gold ground. H. 14 3/8, w. 16 1/4 in. (36.5 × 41.3 cm.).

A diagonal damage runs through the figure of Saint John.

REFERENCES: See above under Saint John the Evangelist Raises Satheus to Life.

EX COLL.: [Eugenio Ventura, Florence]; Mrs. W. Murray Crane, New York (by 1932-1969).

GIFT OF MRS. W. MURRAY CRANE, 1969.

*Saint John the Evangelist Causes a Pagan Temple to Collapse*

69.280.3 (Plate 25)

The prayers of Saint John, who kneels with two of his followers before a pagan temple, causes the temple to collapse and the idol to crumble. To the right a pagan king, accompanied by members of his retinue, shows his amazement by pointing indignantly toward the saint. The original location of this panel is clearly indicated: the seraph marks the upper right

corner, and the remains of the half-length bishop saint match exactly the remains in the panel (69.280.2) catalogued above.

Tempera on wood, gold ground. H. 14 1/8, w. 15 1/4 in. (35.9 × 38.8 cm.).

REFERENCES: See above under Saint John the Evangelist Raises Satheus to Life.

EX COLL.: [Eugenio Ventura, Florence]; Mrs. W. Murray Crane, New York (by 1932-1969).

GIFT OF MRS. W. MURRAY CRANE, 1969.

## Giovanni di Paolo

Giovanni di Paolo di Grazia. Born 1403 (?); died 1482 or 1483. School of Siena. There are dated works by Giovanni di Paolo from 1426 to 1475. In addition to panel paintings and some rare frescoes, he also painted miniatures. He appears to have been trained by Taddeo di Bartolo or someone close to him, but he was strongly influenced by Sassetta and Gentile da Fabriano, who worked in Siena in 1425 and 1426, as well as by Franco-Flemish miniatures. Giovanni di Paolo may have visited Florence in the 1430's. He often borrowed motives and sometimes whole compositions from the works of other artists – Florentine and Sienese, sculptors as well as painters – but he transformed them into his own idiom, combining naturalistic observations with an essentially non-rational mode of representation.

*Saints Matthew and Francis*

88.3.111 (Plate 38)

This panel once formed the right portion of an altarpiece with a Madonna and Child, formerly in a street tabernacle in the Via delle Terme and now in the Monte dei Paschi, Siena (84.5 × 56.7 cm.), in the center, and, on the left, Saints Ursula and John the Baptist, formerly in the Kelekian collection, New York, and now in the Houston Museum of Fine Arts (Robert Lee Blaffer Memorial Collection, nos. 53-3 and 54-2; 104.5 × 44.5 cm. and 101.6 × 43.2 cm. respectively). All the panels show some damage: the

picture in Siena has been cut at the top and bottom, ours has been cut at the top, and the two figures in Houston have been cut out of the original panel, and separated from each other. The treatment of the voluminous draperies of the Saint Matthew reflects the artist's familiarity with the sculpture of the late Gothic master Jacopo della Quercia, while the Madonna and Child and the Saint Ursula derive from Gentile da Fabriano's Quaratesi altarpiece executed in Florence in 1425. This must have been one of Giovanni di Paolo's most significant works and would seem to date from the late 1430's. Although it has tentatively been

identified with the altarpiece he painted in 1436 for the Fondi family in the church of San Francesco in Siena, this cannot be confirmed, as descriptions specify only the subjects of the predella: the Nativity, the Adoration of the Magi, and the Crucifixion. Saint James, to whom the Fondi altar was dedicated, is not represented. The Fondi altar may have been damaged by a fire in the church in 1655 as it is not mentioned after that date.

Inscribed (on haloes): SANCTVS MACTEVS APOSTOLVS; SANCTVS F[RANCISCV]S SE-RA[F]ICV[S].

Tempera on wood, gold ground. Overall, with added strips, h. 54 5/8, w. 34 3/4 in. (138.7×88.3 cm.); painted surface, h. 52 7/8, w. 33 1/2 in. (134.3×85.1 cm.).

Left and right spandrels are new. This painting is in exceptional state, apart from local losses in the lower part of the panel.

REFERENCES: The authorities cited below attribute this painting to Giovanni di Paolo. B. Berenson, *Cent. Ital. Ptrs.* (1909), p. 178, lists it as an early work; *Ital. Pictures* (1932), p. 246; and *Central and No. Ital. Schools* (1968), p. 178 // J. Breck, *Art in Amer.*, II (1914), pp. 180 f., fig. 2 // C.H. Weigelt, in Thieme-Becker, XIV (1921), p. 134 // R. van Marle, *Ital. Schools*, IX (1927), p. 404, fig. 260, suggests that it was part of a polyptych similar to the one in the Uffizi // M.L. Gengaro, *La Diana*, VII (1932), p. 31 // J. Pope-Hennessy, *Giovanni di Paolo* (1937), pp. 12 f., 19, 47, note 24, 172, pl. V, recognizes it as belonging to the same altarpiece as the Madonna and Child in a tabernacle in the Via delle Terme in Siena, and Saints Ursula and John the Baptist in the Kelekian collection, New York; suggests identifying this altarpiece with the one painted in 1436 for the altar of the Fondi family in the church of San Francesco in Siena, injured by fire in 1655 // C. Brandi, *Le Arti*, III (1940-1941), pp. 241 f., 246, 327, note, accepts Pope-Hennessy's reconstruction but rejects the connection with the Fondi altarpiece, notes the influence of Gentile da Fabriano and Sassetta, and dates the painting about 1440; *Giovanni di Paolo* (1947), pp. 18 ff., 26, 83, 120; and *Quattrocentisti Senesi* (1949), pp. 259 f.

EXHIBITED: Metropolitan Museum, New York,

1906, *Temporary Exhibition*, no. 43; and, 1973, *Giovanni di Paolo: Paintings*, no. 1.

EX COLL.: Mme. d'Oliviera, Florence.

GIFT OF COUDERT BROTHERS, 1888.

### *Paradise* (predella panel)

06.1046 (Plate 39)

In this representation of Paradise, where the souls greet each other or are welcomed by angels, the Dominican friar with a white dove near his head probably represents the Blessed Ambrogio Sansedoni, one of the patron saints of Siena; the bishop embracing an old woman must be Saint Augustine greeting his mother, Saint Monica, and the two Dominicans are apparently Saints Dominic and Peter Martyr. This painting is evidently part of a predella. A later predella by Giovanni di Paolo in the Siena Gallery (no. 172) shows Paradise, the Last Judgment, and Hell on a single panel, and Fra Angelico and his assistants followed the same sequence in a panel in the Museo di San Marco, Florence. Our painting has been cropped on the right side and may also have followed this format. The predella of Giovanni di Paolo's Guelfi altarpiece in San Domenico, Siena, was recorded in the seventeenth century as showing the Creation of the World, the Flood and the Last Judgment.

A case has been made (see Refs., Pope-Hennessy, 1937) for associating the Creation and Expulsion (45.6×52.1 cm.) in the Robert Lehman Collection in this Museum with one of these scenes. Our Paradise and a representation of Hell would have followed the Last Judgment to create a five part predella showing the Creation and Expulsion, Paradise, the Last Judgment, Hell, and the Flood. The Lehman painting is closely related in style and preservation to ours, and the fact that it is almost three inches (13.7 cm.) wider would suggest that ours has lost a comparable portion at the right side. The hypothetical association may therefore be correct. On grounds of style both paintings may be dated about 1445.

Tempera on canvas, transferred from wood. Over-all, h. 18 1/2, w. 16 in. (47×40.6 cm.); painted surface, h. 17 1/2, w. 15 1/8 in. (44.5×38.4 cm.).

Cropped at right and bottom. The condition is uneven, due to the fact that the painting has been transferred. The craquelure is disturbingly pronounced.

REFERENCES: The authorities cited below attribute this painting to Giovanni di Paolo. R. L. Douglas, *Sienese Painting* (Burlington Fine Arts Club Exhibition, 1904), p. 55, no. 30, dates it in the same period as the Annunciation now in Washington (no. K 412) // F. Mason Perkins, *Rass. d'arte*, IV (1904), p. 149, ill.; and *Art in Amer.*, IX (1921), p. 46 calls it an early work // C. Ricci, *Il Palazzo Pubblico di Siena e la mostra d'antica arte senese* (1904), p. 72, fig. 76 // L. Coletti, *Arte senese* (1906), p. 109 // R. E. F[ry], *Met. Mus. Bull.*, I (1906), p. 165 // E. Jacobsen, *Das Quattrocento in Siena* (1908), p. 44, pl. XV, no. 2 // B. Berenson, *Cent. Ital. Ptrs.* (1909), p. 178; *Ital. Pictures* (1932), p. 246, lists it as an early work; and *Central and No. Ital. Schools* (1968), p. 178 // A. Venturi, *Storia*, VII, part I (1911), p. 501, fig. 280 // M. H. Bernath, *New York und Boston* (1912), p. 72 // T. Borenius, ed., in Crowe and Cavalcasse, *Ptg. in Italy*, V (1914), p. 178, note // J. Breck, *Art in Amer.*, II (1914), pp. 185 f., dates it about 1445 and notes the influence of Sassetta // P. Rossi, *Rass. d'arte senese*, XIV (1921), p. 149, ill. // C. H. Weigelt, in Thieme-Becker, XIV (1921), p. 135 // R. van Marle, *Ital. Schools*, IX (1927), p. 419, fig. 272, notes a resemblance to the Last Judgment in the Siena Gallery, which he identifies with the predella of the altarpiece said to have been painted in 1445 for the Guelfi chapel in the church of San Domenico in Siena // G. H. Edgell, *Hist. Sienese Ptg.* (1932), p. 220, fig. 314, compares it with the Last Judgment in Siena, which he dates 1453 // M. L. Gengaro, *La Diana*, VII (1932), p. 31 // L. Venturi, *Ital. Ptg. in Amer.* (1933), pl. 157, considers it earlier than the Last Judgment in Siena and probably the left-hand part of a dispersed triptych of the Last Judgment // C. Brandi, *La Regia Pinacoteca di Siena* (1933), p. 85, suggests that our painting and the one in the Siena Gallery are both replicas of an unknown prototype, rejecting the connection of the Siena panel with the Guelfi altarpiece; *L'Arte*, n.s., V (1934), pp. 462 ff.; *Le Arti*, III (1940-41), pp. 317 f., 334, rejects Pope-Hennessy's identification (see below) of the Madonna and Child with Saints in the Uffizi (no. 3255) as the main panel of the Guelfi altarpiece, with the Expulsion in

the Lehman collection and our panel as parts of the predella; dates these paintings about 1445 while noting that Chigi recorded that the altarpiece was dated 1426; observes that the Uffizi panel does not include St. Anthony, to whom the Guelfi altar was dedicated; *Giovanni di Paolo* (1947), pp. 34 ff., 55 f., 76, note 47, 120; and *Quattrocentisti Senesi* (1949), pp. 102, 260 // E. S. King, *Art Bull.*, XVIII (1936), p. 226, note 22 // J. Pope-Hennessy, *Giovanni di Paolo* (1937), pp. 17, 20 ff., 39, 49, note 44, 67, 154, 172, pl. VIII A, quotes Ugurgieri's description of the Guelfi altarpiece, considers this picture and the Expulsion in the Lehman collection part of the predella described, suggesting that the Madonna and Child with Saints in the Uffizi may be the main panel, and notes the dependence on a lost prototype by Fra Angelico; *Sienese Quattrocento Painting* (1947), pp. 12, 26 f., pls. 26, 27 (detail), dates it about 1445; *Fra Angelico* (1952), p. 195, observes that the motifs which seem to derive from Fra Angelico cannot be found in any of Angelico's surviving works, suggests that our painting, along with the Last Judgment attributed to Angelico in the Museo di San Marco in Florence, derive from another work now lost; and *Fra Angelico* (2nd ed., 1974), p. 192 // H. B. Wehle, *Met. Mus. Bull.*, n.s., VI (1948), cover note, opp. p. 137, ill. (detail in color) on cover, accepts Pope-Hennessy's suggestion and tentatively identifies some of the personages represented // *Art Treasures of the Metropolitan* (1952), p. 223, pl. 72 (in color) // R. Salvini and L. Traverso, *Predelle dal '200 al '500* (1959), pp. 97 f., ill. pp. 97, 99 (detail, in color), note that our painting and the one in the Lehman collection must have belonged to the same predella, but that it is less certain that the predella was part of the Guelfi altarpiece, date the paintings about 1445 // G. Szabó, *The Robert Lehman Collection* (1975), p. 48, accepts the hypothesis that ours and the Lehman panel came from the same predella, and tentatively accepts the association with the Guelfi altarpiece // M. Laclotte and E. Mognetti, *Peinture Italienne, Musée du Petit Palais, Avignon* (1976), no. 89, date it 1445 // P. Torriti, *La Pinacoteca Nazionale di Siena, I Dipinti dal XII al XV secolo* (1977), p. 323.

EXHIBITED: Palazzo della Repubblica, Siena, 1904, *Antica arte senese*, no. 1545 (lent by the Palmieri Nuti brothers); Metropolitan Museum, New York, 1952-53, *Art Treasures of the Metropolitan*, no. 72; and, 1973, *Giovanni di Paolo: Paintings*, no. 4.

EX COLL.: the Palmieri Nuti brothers, Siena (by 1904-1906); [G. Böhler, Munich, 1906]; [Georges Brauer, Florence, 1906].

PURCHASE, ROGERS FUND, 1906.

*The Madonna and Child with Saints*  
(polyptych) 32.100.76 (Plates 40, 41)

Central panel: Madonna and Child with four angels

Left panels: Saints Monica (?) and Augustine

Right panels: Saints John the Baptist and Nicholas of Tolentino

The presence of Saint Augustine and, very likely, of his mother, Saint Monica, indicates that this polyptych was painted for an Augustinian church. The saint on the far right, who has sometimes been identified as Saint Bernardino of Siena, is instead Nicholas of Tolentino, who was canonized in 1446: the star with the infant's head and the leather belt are his traditional attributes, and he also wears the Augustinian habit. The saint at the left, whom we have tentatively identified as Monica, is repeated in Giovanni di Paolo's altarpiece for the cathedral of Pienza, painted in 1463. The shape of the frame and the presence of grooves and bracket marks on the backs of the panels indicate that the altarpiece originally had pinnacles. Two panels illustrating posthumous miracles of Saint Nicholas, one in the John G. Johnson Collection, Philadelphia (no. 723; 52 × 42.3 cm.) and the other in the Akademie der Bildenden Künste, Vienna (no. 1177; 50 × 42.5 cm.) are contemporary and could have formed the predella, but their vertical format makes this unlikely.

Signed and dated (on base of central panel): OPVS IOHANNES MCCCCLIII.

Tempera on wood; gold ground. Overall, with engaged frame, central panel, h. 82 3/4, w. 25 7/8 in. (210.2 × 65.7 cm.); left panels, from left to right, h. 70 7/8, w. 16 7/8 in. (180 × 42.9 cm.); right panels, from left to right, h. 70 7/8, w. 16 7/8 in. (180 × 42.9 cm.), h. 70 7/8, w. 16 3/4 in. (180 × 42.5 cm.).

For an altarpiece of this date and size the state of preservation is remarkably good. Most of the gold ground is original, as are the framing elements, excepting the colonnettes and some of the capitals. The faces of Saints Monica and John the Baptist and the marble floor in the central panel are slightly worn, the Madonna's blue robes have darkened considerably, and the modelling glazes on the gold vestments are almost entirely missing.

REFERENCES: The authorities cited below attribute this altarpiece to Giovanni di Paolo. F. Mason Perkins, *Rass. d'arte senese*, III (1907), p. 82 // E. Jacobsen, *Das Quattrocento in Siena* (1908), p. 50, note 1, cites Perkins // O. Sirén (unpublished opinion, 1916) // F. B[argagli] P[etrucchi], *Rass. d'arte senese*, XIII (1920), pp. 138 f. // C. H. Weigelt, in Thieme-Becker, XIV (1921), p. 136, identifies the saints as Clara, Augustine (?), John the Baptist, and Bernard, and dates it in the artist's middle period // *Art News*, XIX (March 5, 1921), p. 1, ill., wrongly identifies the Saint Nicholas as Anthony of Padua // B. Berenson, in Cat. of Friedsam Coll. (unpublished, n.d.), pp. 96 f., tentatively proposes that a Nativity now in the Fogg Art Museum, Cambridge, and Saint Nicholas of Bari saving a Ship in the Johnson Collection, Philadelphia may have formed the predella; *Ital. Pictures* (1932), p. 246; and *Central and No. Ital. Schools* (1968), p. 178, pl. 615 // L. Dussler, *Burl. Mag.*, L (1927), p. 25, pl. I, notes the influence of Sano di Pietro and suggests that there may originally have been half-length saints in the pinnacles above our panels // R. van Marle, *Ital. Schools*, IX (1927), p. 452, note // B. Burroughs and H. B. Wehle, *Met. Mus. Bull.*, XXVII (1932), Nov., sect. II, p. 33 // M. L. Gengaro, *La Diana*, VII (1932), p. 30 // L. Venturi, *Ital. Pigs. in Amer.* (1933), pl. 163 // E. S. King, *Art Bull.*, XVIII (1936), pp. 233, note 35, 239, observes that the female saint occurs again in Giovanni di Paolo's altarpiece in the cathedral at Pienza, and that this type is borrowed from Lippo Memmi's Saint Julitta in the altarpiece of 1333 in the Uffizi // J. Pope-Hennessy, *Giovanni di Paolo* (1937), pp. 61 f., 66, 71, 104, note 11, 172, pl. XIV // C. Brandi, *Le Arti*, III (1940-1941), pp. 316, 322 f.; and *Giovanni di Paolo* (1947), pp. 34, 53, 111, 120 // M. Meiss, *Art Bull.*, XXIII (1941), p. 66, note 66, suggests that the female saint may be Saint Monica; reprinted in *The Painter's Choice* (1976), p. 100, note 26, discusses the habit of Saint Augustine // P. Bacci, *Le Arti*, IV (1941-1942), p. 25, pl. V, figs. 2, 3 (detail) // M. Davies, *The Earlier Italian Schools* (National Gallery Catalogue)

(1951), p. 191; and (1961), pp. 244 f., note 3, tentatively discusses whether the predella to this altarpiece could have been the one with stories of Saint John the Baptist in the National Gallery in London (nos. 5451-5454), observing, however, that the measurements do not correspond // M. Lenzini Moriondo, in *Arte in Valdichiana dal XIII al XVIII secolo* (exh. cat., Cortona, 1970), p. 23 // M. Laclotte and E. Mognetti, *Peinture Italienne, Musée du Petit Palais, Avignon* (1976), n. 89 // A. Chastel, in W. S. Sheard and J. T. Paoletti, ed., *Collaboration in Italian Renaissance* (1978), p. 60, ill. p. 72 (detail).

EXHIBITED: Metropolitan Museum, New York, 1973, *Giovanni di Paolo: Paintings*, no. 11.

EX COLL.: Count Luigi Tommasi-Aleotti, Cortona (in 1907); [Elia Volpi, Florence, 1916]; [Duveen Brothers, New York, 1916-1919]; [F. Kleinberger and Co., New York, 1919-1922]; Michael Friedsam, New York (1922-1931).

BEQUEST OF MICHAEL FRIEDSAM, 1931. THE FRIEDSAM COLLECTION.

*Four Saints: Catherine of Alexandria, Barbara, Agatha, and Margaret*  
(pilaster panels)

32.100.83 A-D (Plates 42, 43)

These four panels, now framed together, were probably installed one above the other in the two vertical pilasters at the sides of an altarpiece. Their style is that of Giovanni di Paolo's late period and their original position can be inferred from other works of approximately the same date in which the lateral pilasters are still preserved, for example a triptych in the church of San Pietro Apostolo at Trequanda, and another in the Walters Art Gallery, Baltimore (no. 37.554). In both of these works – which were executed by Giovanni di Paolo with his assistants, possibly including Giacomo del Pisano – the lateral pilasters show two saints, one above the other. Our panels may have belonged with a triptych now in the Musée du Petit Palais, Avignon (no. 90), the Nativity flanked by two saints often identified as Galganus or Victorinus and Ansanus. It dates from the same period as our panels, and the tooling of the haloes is similar, as is their

inclination in perspective. This hypothesis must, however, remain tentative.

Tempera on wood; gold ground. From left to right: over-all, h. 18 3/4, w. 6 in. (47.6 × 15.3 cm.), painted surface, h. 18 1/4, w. 5 1/2 in. (46.4 × 14 cm.); over-all, h. 18 3/4, w. 6 in. (47.6 × 15.3 cm.), painted surface, h. 18 3/8, w. 5 5/8 in. (46 × 14.2 cm.); over-all, h. 18 3/4, w. 6 in. (47.6 × 15.3 cm.), painted surface, h. 18 3/8, w. 5 3/8 in. (46.6 × 13.2 cm.); over-all, h. 18 3/4, w. 6 in. (47.6 × 15.3 cm.), painted surface, h. 18 1/4, w. 5 5/8 in. (46.4 × 14.2 cm.).

Panels cut down and cradled. Though the backgrounds are partly regilt, the paintings are generally in good condition. The face of Saint Barbara has been reinforced and the pavement in panels B and D has been extended upwards. The lower right part of the dress of Saint Agatha has been damaged, and the green cloaks of Catherine and Margaret have darkened to a brown olive.

REFERENCES: The authorities cited below attribute these panels to Giovanni di Paolo. F. Mason Perkins, *Rass. d'arte*, XIV (1914), p. 165, note // C.H. Weigelt, in Thieme-Becker, XIV (1921), p. 136 // B. Berenson, in Cat. of Friedsam Coll. (unpublished, n.d.), pp. 97 a, 97 b; *Ital. Pictures* (1932), p. 246; and *Central and No. Ital. Schools* (1968), p. 178 // L. Dussler, *Burl. Mag.*, L (1927), p. 36, pl. II A, notes the influence of Sassetta and suggests that the panels may be fragments of a large altarpiece dating from the 1430's // R. van Marle, *Ital. Schools*, IX (1927), p. 452, note // B. Burroughs and H.B. Wehle, *Met. Mus. Bull.*, XXVII (1932), Nov., sect. II, p. 34 // M.L. Gengaro, *La Diana*, VII (1932), p. 30 // E.S. King, *Art Bull.*, XVIII (1936), p. 237 // J. Pope-Hennessy, *Giovanni di Paolo* (1937), pp. 93, 112, note 87, 172, dates the panels before 1450 // C. Brandi, *Giovanni di Paolo* (1947), p. 120 // M. Laclotte and E. Mognetti, *Peinture Italienne, Musée du Petit Palais, Avignon* (1976), no. 90, note Zeri's suggested association of our panels with the altarpiece now at Avignon.

EXHIBITED: Metropolitan Museum, New York, 1973, *Giovanni di Paolo: Paintings*, no. 14; and, 1974, *Saints and their Legends*.

EX COLL.: Alphonse Kann, Paris (in 1914); [Duveen Brothers, New York]; [F. Kleinberger

and Co., New York, 1919]; Michael Friedsam, New York (1919-1931).

BEQUEST OF MICHAEL FRIEDSAM, 1931. THE FRIEDSAM COLLECTION.

*The Miraculous Communion of Saint Catherine of Siena*

32.100.95 (Plate 44)

This painting is one of a series of ten known panels illustrating scenes from the life of the Dominican Saint, Catherine of Siena, Caterina Benincasa, who was born in Siena around 1347, died in Rome in 1380, and was canonized in 1461. The others are Saint Catherine Invested with the Dominican Habit (Cleveland Museum of Art, no. 66.2; 28.9 × 23 cm.), the Mystic Marriage of Saint Catherine (Heinemann collection, New York; 28.6 × 28.6 cm.), Saint Catherine and the Beggar (Cleveland Museum of Art, no. 66.3; 28.8 × 28.9 cm.), Saint Catherine Giving her Heart to Christ (Heinemann collection, New York; 28.6 × 22.9 cm.), Saint Catherine Receiving the Stigmata (Robert Lehman Collection in this Museum; 27.9 × 20.6 cm.), Saint Catherine's Prayer and Christ Resuscitating her Mother (Robert Lehman Collection; 28.3 × 22.2 cm.), Saint Catherine Dictating the Dialogues (Detroit Institute of Arts, no. 66.15; 30.4 × 30.4 cm.), Saint Catherine Before Pope Gregory XI (Thyssen-Bornemisza Collection, Lugano; 30.4 × 30.4 cm.), and the Death of Saint Catherine (formerly in the collections of Michèle Stoclet, Brussels and the Minneapolis Institute of Arts, present whereabouts unknown<sup>1</sup>).

It is almost certain that the literary source for the scenes was the *Leggenda Major*

by Saint Catherine's confessor, Fra Raimondo de Vinea of Capua, or some popular derivation from it, and it is possible that the chronological arrangement of the scenes followed Fra Raimondo's account. This series may have included other scenes now lost or missing. In fact, a number of episodes from the life of Saint Catherine, often represented by Sienese painters, do not appear among the known panels. The scenes were first described by the Sienese writer G. G. Carli (see Refs.) in the third quarter of the eighteenth century. At that time they were kept in the Hospital of Santa Maria della Scala in Siena, already separated from one another, along with other paintings including a Crucifixion, six small vertical panels representing Sienese Blessed and Saints, and a large panel representing the Purification of the Virgin. Carli, who did not know the name of the artist, thought that they were components of a single altarpiece.

The large panel has been identified as that executed by Giovanni di Paolo in fulfillment of the commission of 1447 from the guild of the Pizzicaiuoli (not pork-butchers, but merchants in spices, colors, wax, etc.). This panel is now in the Siena Gallery (no. 211; 255 × 172 cm.). The Crucifixion is usually identified with a panel in the Archiepiscopal Museum in Utrecht (no. 521; 29 × 62 cm.). Of the six vertical panels, two, representing Saint Galgano and a Franciscan martyr – possibly Blessed Pietro da Siena – are also in the Utrecht Museum (nos. 564 and 565; 53.5 × 17.7 and 51.5 × 17.3 cm.). Two others, the Blessed Ambrogio Sansedoni and the Blessed Andrea Gallerani are in the Robert Lehman Collection (each 48.9 × 12.7 cm.). The remaining saints named by Carli, Catherine and Bernardino of Siena, are missing. Since four or possibly five of the six are local Sienese saints, the Saint Catherine must have been Catherine of Siena. Nine of the ten panels of the life of Saint Catherine, the Crucifixion now in Utrecht, together with the four vertical panels of Saints

<sup>1</sup> This panel, severely damaged, was heavily restored prior to its acquisition by the museum in Minneapolis. As shown in a photograph made during its transfer to a new panel, large portions of the composition are recent restoration.

and Blessed, were acquired in Siena by J. A. Ramboux in the second quarter of the nineteenth century.

Following the identification of the Purification of the Virgin with the main portion of Giovanni di Paolo's altarpiece of 1447-49, many scholars have taken for granted that all the paintings seen by Carli formed part of the same complex. There is no solid evidence for accepting this view. The contract of 1447<sup>2</sup>, in which the Pizzicaiuoli commissioned an altarpiece for their chapel in the church of the Hospital of Santa Maria della Scala in Siena, specifies that it should include the Purification of the Virgin and figures and stories, without describing the minor panels and their subjects. Bossio in 1575 noted that the altarpiece included a predella<sup>3</sup>. It is reasonable to assume that the latter represented other scenes from the life of the Virgin prior to the Purification, that is the Birth, the Presentation in the Temple, the Marriage, the Annunciation, and the Nativity. The suggested reconstructions of the Pizzicaiuoli altarpiece, incorporating the scenes of Saint Catherine's life and the Crucifixion, are contrary to the principles of iconography and iconology. Such an altarpiece, with scenes from the life of a saint not represented in the main panel, has no counterpart in Siennese painting. As noted by H. W. van Os (see Refs., 1971), the size and the shape of the Purification of the Virgin imply that it was flanked by two or four standing figures of saints, as in the prototype of the Purification by Ambrogio Lorenzetti, now in the Uffizi, from which it closely derives. But including Saint Catherine in one of the lateral panels would exclude from the complex the pilaster panel of Saint Catherine seen by Carli. The proportions of our painting and its companions are much too small for an altarpiece of the size of

the Purification. Furthermore, it does not seem possible that this series, in which Catherine of Siena appears as a saint, could have been commissioned in 1447, before her canonization in 1461. Brandi (Giovanni di Paolo, 1947, p. 37) alleged that Catherine of Siena was represented with the halo of a saint in 1445 by Vecchietta in one of the compartments of the cupboard for relics, also for the church of the Hospital of Santa Maria della Scala (now Siena Gallery, no. 204); on the contrary, she is shown there with the rays of the blessed.

The most likely hypothesis for our panel and its companions is that they were originally part of an altarpiece quite unrelated to that of the Pizzicaiuoli, which may, as suggested by Pope-Hennessy (see Refs., 1937), have shown a full-length standing figure of Saint Catherine, surrounded on either side and at the base with scenes from her life. Such an altarpiece must have been commissioned and executed after her canonization in 1461. A date in the first half of the 1460's is suggested by the internal evidence for our panel and its companions. A fragmentary figure of Saint Catherine by Giovanni di Paolo in the Fogg Art Museum at Harvard University, Cambridge (no. 1921.13) which also must be dated around 1465, cannot be rejected as the possible main panel of the altarpiece; this hypothesis, however, needs further investigation.

Our panel has gold the width of both vertical edges and its sides were therefore visible. The panel in the Lehman collection representing Saint Catherine's Prayer has gold the width of its left vertical edge, ending in a lip, and a fragmentary view through an open door the width of its right vertical edge. There is no trace of a lip and linen underlies the entire paint surface, while remnants of another piece of wood – once attached – are found on the back along this edge. The Lehman panel must therefore have formed a projecting corner element with

<sup>2</sup> G. Milanesi, *Documenti per la storia dell'arte senese* (1854), II, pp. 241 f.; P. Bacci, *Le Arti*, IV (1941-1942), pp. 23 f.

<sup>3</sup> See Refs., Brandi, 1933.



another scene affixed at a right angle, indicating its position at the base of a corner pilaster. This contradicts all previous reconstructions and implies that at least two other scenes are missing.

Tempera on wood. H. 11 3/8, w. 8 3/4 in. (28.9 × 22.2 cm.).

The condition is uneven. There is a large paint loss in the area of the altar and the gilding throughout is badly worn.

REFERENCES: The authorities cited below, with the exception of Carli, attribute this painting to Giovanni di Paolo. G. G. Carli, *Notizie di belle arti* (ms., n.d., third quarter of the XVIII century, Biblioteca Comunale, Siena, C. VII-20, ff.), pp. 86 ff., describes the ten scenes from the life of Saint Catherine and six vertical panels representing the Blessed Ambrogio Sanseverino, Saints Galgano, Bernardino, Catherine, the Blessed Andrea Gallerani, and a Franciscan martyr; notes a Crucifixion then at the carpenter's, and considers all the panels part of an altarpiece the center of which showed the Purification of the Virgin; attributes the latter to a mid-XV century painter of an altarpiece in the sacristy of Sant'Andrea in Siena [probably Giovanni di Paolo's Coronation, signed and dated 1445], observing that this altarpiece was formerly on the altar of Santa Cristina in the Camposanto but was cut up and its parts distributed in various rooms in the hospital of Santa Maria della Scala // J. A. Ramboux, *Katalog der Gemälde alter italienischer Meister...* (1862), pp. 21 f., no. 116, notes that the panels formed the predella of the altarpiece of the Presentation in the Temple in the Siena Gallery, dating it about 1342, lists four of the pilaster panels as the work of Sassetta // Crowe and Cavalcaselle, *Ptg. in Italy*, III (1866), p. 80, note 6 // F. Harck, *Arch. stor. dell'arte*, VI (1893), p. 388 // B. Berenson, in Cat. of Friedsam Coll. (unpublished, n.d.), pp. 97 c, 97 d, connects this picture with seven panels in the Stoclet collection, one in the Lehman collection, and one in the Jarves collection at Yale University, New Haven [this scene represents Saint Clare and is part of another series], suggests that the series most likely decorated a shrine, tentatively dating it between 1445 and 1455; *Ital. Pictures* (1932), n. 246; and *Central and No. Ital. Schools* (1968), p. 178, calls it part of the Pizzicaiuoli altarpiece // L. Dussler, *Burl. Mag.*, L (1927), p. 36, pl. II B, connects it with the three panels from the Stoclet collection exhibited in Brussels in 1922, and dates it not later than 1440 // B. Burroughs and H. B. Wehle, *Met. Mus. Bull.*, XXVII

(1932), Nov., sec. II, p. 34, fig. 54 // M. L. Gengaro, *La Diana*, VII (1932), p. 30 // C. Brandi, *La Regia Pinacoteca di Siena* (1933), p. 96, quotes a description of the altarpiece by Bossio (1575) in which a predella is mentioned; *Le Arti*, III (1941), pp. 319 ff., 327, 331, fig. 33, publishes Carli's description (see above), noting that the Stigmatization is missing, identifies the Crucifixion with that in Utrecht and two of the six saints with those in the Lehman collection, proposes that the five square scenes and the Stigmatization were at the sides and the four rectangular scenes below the Presentation, and dates the scenes 1447-1449, noting (incorrectly) that Vecchietta represented Saint Catherine with a halo in the wings of the cupboard painted in 1445; suggests that the sequence of the scenes followed Raimondo of Capua's life of the saint; *Giovanni di Paolo* (1947), pp. 38 ff., 79 ff., note 6, 120, fig. 45; *Burl. Mag.*, LXXXIX (1947), p. 196; and *Quattrocentisti senesi* (1949), pp. 99 f., 201 ff., note 67, pl. 140 // *L'Art italien de Cimabue à Tiepolo* (exh. cat., Petit Palais, Paris, 1935), p. 92 // E. S. King, *Art Bull.*, XVIII (1936), p. 237 // J. Pope-Hennessy, *Giovanni di Paolo* (1937), pp. 131 ff., 145, note 56, 172, rejects Ramboux's association of the panels with the Presentation of 1447, proposing that they post-date Saint Catherine's canonization in 1461 and may not have formed a predella, suggests that they might have been grouped around an image of Saint Catherine like the one in the Fogg Museum in Cambridge; *Burl. Mag.*, LXXXIX (1947), pp. 138 f., 196, accepts the association of the Saint Catherine scenes with the predella of the Presentation, but suggests that they were added after 1461 – citing the parallel with Andrea Vanni's altarpiece in Santo Stefano in Siena – and notes that the representation of Saint Catherine with a halo prior to her canonization would be without parallel in a narrative series // R. Langton Douglas, *Burl. Mag.*, LXXII (1938), p. 44, considers Pope-Hennessy's dating of the series too late // M. Salinger, *Met. Mus. Bull.*, n.s., I (1942), pp. 21 ff., ill. p. 25, publishes the panel showing Saint Catherine Receiving the Stigmata, then in the H. H. M. Lyle collection in New York and said to have been acquired by William Wetmore Storey, probably in Rome, some time after 1847; notes that the right edge of the Lehman panel of Saint Catherine Praying for the Recovery of her Mother shows traces of another scene and that the left edge was originally gilt, indicating that it must have projected beyond the neighboring panels // G. Kaftal, *St. Catherine in Tuscan Painting* (1949), pp. 10, 37, 115, fig. XXXI; and *Iconography of the Saints in Tuscan Painting* (1952), col. 244, fig. 274 // G. Coor-Achenbach, *Wallraf-Richartz Jahrb.*, XXI (1959), pp. 82 ff., fig. 33, identifies two more pilaster panels, Saint Galgano and the Franciscan

martyr, possibly Pietro da Siena, formerly in the Ramboux collection and now in the Archiepiscopal Museum, Utrecht; rejects previous reconstructions, suggesting that the panels were arranged as a predella with one scene at each end // St. John Gore, in *The Art of Painting in Florence and Siena from 1250 to 1500* (exh. cat., Wildenstein, London, 1965), pp. 55 f., accepts Pope-Hennessy's dating // E. Ourusoff de Fernandez-Gimenez, *Bull. of the Cleveland Mus. of Art*, LIV (1967), pp. 103 ff., dates the altarpiece 1447-1449; and in *The Cleveland Museum of Art, European Paintings Before 1500* (1974), pp. 105 ff. // M. Reinders, in *Sienese Paintings in Holland* (exh. cat., Museum voor Stad en Lande, Groningen, and Aartsbischoffelijk Museum, Utrecht, 1969, cat. nos. 8 and 33-34), rejects Brandi's suggestion that the Utrecht Crucifixion formed part of the predella of the Pizzicaiuoli altarpiece and accepts the identification of the two panels of Saint Galganus and a Franciscan martyr as part of the Pizzicaiuoli altarpiece // H.J. Ziemke, *Städels Jahrbuch*, N.F., II (1969), pp. 280, 297 f., notes 284-289 // R.J. Heinemann, in *Sammlung Thyssen-Bornemisza* (1971), p. 144 // H.W. van Os, *Art Bull.*, LIII (1971), pp. 289 ff., fig. 7, notes that the central panel of Ambrogio Lorenzetti's *Purification* in the Uffizi, long identified as Giovanni di Paolo's source, was originally flanked by figures of standing saints, and that this format was employed for a number of altarpieces in Siena cathedral; suggests that Giovanni di Paolo may have followed the same plan, and that one of the flanking figures may have been a Saint Catherine similar to the one in the Fogg Museum, though that panel is of a later date // H.B.J. Maginnis, *Art Bull.*, LVII (1975), p. 608 mistakenly notes that the scene portraying the death of Saint Catherine formerly at Minneapolis does not appear to be the same as that indicated by Berenson as belonging to Mlle. Michèle Stoclet, Brussels // G. Szabó, *The Robert Lehman Collection* (1975), pp. 13 f., associates the ten scenes from the life of Saint Catherine with the predella of the Pizzicaiuoli altarpiece // P. Torriti, *La Pinacoteca Nazionale di Siena, I Dipinti dal XII al XV secolo* (1977), p. 323.

EXHIBITED: Metropolitan Museum, New York, 1973, *Giovanni di Paolo: Paintings*, no. 9; and 1974, *Saints and their Legends*.

PROVENANCE: the hospital of Santa Maria della Scala, Siena (later, possibly during the XVII century, transferred to the altar of Santa Cristina in the cemetery of the hospital, and in the late XVIII century in the Rector's rooms).

EX COLL.: Johann Anton Ramboux, Cologne (by 1843-1866; Cat., 1862, no. 116; sale, Cologne, May 23, 1867, no. 116); Prince Hohenzollern,

Sigmaringen (1867-about 1920?; Cat., 1871, no. 186-4; Cat. 1883, no. 186-4); [F. Kleinberger and Co., New York]; Michael Friedsam, New York (by 1927-1931).

BEQUEST OF MICHAEL FRIEDSAM, 1931. THE FRIEDSAM COLLECTION.

### *The Presentation of Christ in the Temple* (predella panel)

41.100.4 (Plate 45)

This painting is one of four panels from the predella of an altarpiece not yet identified. The panels would have been arranged in the following sequence from left to right: the Annunciation with the Expulsion of Adam and Eve from Paradise (National Gallery, Washington, Kress coll., no. K 412; 40 × 46 cm.), the Nativity (Vatican Gallery, no. 132; 39 × 45 cm.), the Adoration of the Magi (Cleveland Museum of Art, no. 42.536; 39.7 × 46.2 cm.) and the Presentation. All four are about the same size, and the tooling of the haloes is identical. Our panel has a half inch border of gold on the right side and traces of gold on the left. The Crucifixion in Berlin-Dahlem (no. 1112 C; 38.5 × 53 cm.) has often been identified as the central panel of the series. Although it is very close in style, it does not fit into the chronological sequence, and the connection cannot be accepted without reservation. The predella should be dated about 1440, at the moment when Giovanni di Paolo was most strongly influenced by Gentile da Fabriano, for three of the four panels depend closely on Gentile's altarpiece of the Adoration of the Magi in the Uffizi (no. 8364), painted in 1423. The Cleveland picture repeats more or less faithfully the composition of the main panel of the Adoration, while the Vatican Nativity and our picture are copies of the corresponding panels of the predella (Uffizi, no. 8364, and Louvre, no. 1278). Giovanni di Paolo employed some elements of our Presenta-

tion in two other panels in the Siena Gallery (nos. 211 and 174).

Tempera and gold on wood; studs in the spandrels of the building in the center embossed and gilded. Over-all, h. 15 1/2, w. 18 1/8 in. (39.4 × 46 cm.); painted surface, h. 15 1/4, w. 17 1/4 in. 38.7 × 43.8 cm.).

Despite tiny losses throughout, and damage to the draperies of the two figures to the left, much of the fine detail is intact. The lamp within the gilded aureole, suspended above the heads of the principal figures, has almost disappeared. The silver on the roof above the loggia is worn to the red bole ground.

REFERENCES: The authorities cited below, with the exception of Romagnoli and Rosini, attribute this painting to Giovanni di Paolo. E. Romagnoli, *Biografia cronologica de' Bellartisti Senesi*, (ms. n.d., c. 1830, Biblioteca Comunale, Siena, printed 1976), II, p. 256, attributes it to Ambrogio Lorenzetti // G. Rosini, *Storia della Pittura Italiana*, II (1840), pp. 257, 261, note 23, III (1850), pl. XXVI, attributes it tentatively to the brother of Fra Angelico, noting that Romagnoli ascribed it to Ambrogio Lorenzetti, and that there is a predella panel with the same composition by Gentile da Fabriano in the Louvre // F. Mason Perkins, *Art in Amer.*, IX (1921), pp. 45 f., fig. 1, calls it an early work, notes the influence of Sassetta and of Ambrogio Lorenzetti's Presentation of 1342 in the Uffizi, and mentions two other versions of the same subject by Giovanni di Paolo // R. van Marle, *Ital. Schools*, IX (1927), p. 422, dates it about 1445 // B. Berenson, *Ital. Pictures* (1932), p. 246, calls it an early work; and *Central and No. Ital. Schools* (1968), p. 178 // M. L. Gengaro, *La Diana*, VII (1932), p. 15, pl. 7, notes its dependence on Gentile's panel in the Louvre // L. Venturi, *Ital. Pts. in Amer.* (1933), pl. 156, dates the panel before 1447 // J. Pope-Hennessy, *Giovanni di Paolo* (1937), pp. 37 f., 54, 173, considers it part of the same predella as the Kress Annunciation, the Vatican Nativity and the Berlin Crucifixion, observes that it derives from Gentile's panel in the Louvre, and dates the series about 1440-1445 // C. Brandi, *Le Arti*, III (1940-41), pp. 243, note 32, 245, note 36, accepts the reconstruction of the predella proposed by Pope-Hennessy, and erroneously describes this panel as 6 cm. shorter than the others; *Giovanni di Paolo* (1947), pp. 25, 73, note 36, 120, follows

Francis (see below) in adding the Cleveland Adoration; and *Quattrocentisti Senesi* (1949), p. 260, dates the predella about 1445 // H. S. Francis, *Bull. of the Cleveland Mus. of Art*, XXIX (1942), pp. 166 ff., adds to the predella reconstructed by Pope-Hennessy the Adoration of the Magi in the Cleveland Museum; and *Art Quarterly*, V (1942), pp. 317 ff., fig. 3 // H. B. Wehle, *Met. Mus. Bull.*, n.s., III (1945), pp. 185 ff., ill. (in color) on cover // F. R. Shapley, *Paintings from the Samuel H. Kress Collection, Italian Schools XIII-XV Century* (1966), p. 148, accepts the reconstruction of the predella, including the Crucifixion, and the dating of about 1445 // E. de Fernandez-Gimenez, in *The Cleveland Museum of Art, European Paintings Before 1500* (1974), pp. 103 f. // *Gemäldegalerie Berlin, Katalog der ausgestellten Gemälde* (1975), p. 174, no. 1112 C, dates these predella panels about 1440-1445.

EXHIBITED: Metropolitan Museum, New York, 1923, *Loan Exhibition of the Arts of the Italian Renaissance*, no. 10 (lent by George and Florence Blumenthal); 1943, *Masterpieces of the Collection of George Blumenthal*, no. 23; and, 1973, *Giovanni di Paolo: Paintings*, no. 2.

EX COLL.: Giovanni Rosini, Pisa (by about 1830-about 1850); Sir James Carnegie, 9th Earl of Southesk, Kinnaird Castle, Brechin, Scotland (until 1905); Sir Charles Noel Carnegie, 10th Earl of Southesk (1905-about 1912); [R. Langton Douglas, London, about 1912]; George and Florence Blumenthal, New York (by 1923-1941; Cat., I, 1926, pl. XXVI).

GIFT OF GEORGE BLUMENTHAL, 1941.

### *The Madonna and Child with two Angels and a Donor*

41.190.16 (Plate 46)

This Madonna of Humility is typical of Giovanni di Paolo's style around 1445-1450 and can be compared to his altarpiece in the Uffizi (no. 3255), dated 1445. The compositional scheme derives from an early fourteenth century prototype probably invented by Simone Martini (see M. Meiss, *Art Bull.*, XVIII, 1936, pp. 435 ff.). However, such details as the Madonna's brocaded dress, the dotted lining of her mantle, and the Gothic tracery along the bottom edge of the

picture repeat motifs found in works by Gentile da Fabriano, who was in Siena in 1425 and again in 1426. The rug is probably Anatolian in origin, and is almost identical to one in a Madonna of Humility, now attributed to a follower of Simone Martini, in the Berlin-Dahlem Museum (no. 1072). An unidentified donor, very small in scale, kneels at the lower left. (For this subject see also p. 16).

Tempera on wood; gold ground. Overall, h. 57 1/8, w. 32 in. (145.1 × 81.3 cm.); painted surface, h. 54 1/4, w. 32 in. (137.8 × 81.3 cm.).

Cradled. The checkered cloth of honor and the haloes of the Madonna and Child are modern. The madder lake of the Madonna's dress is repainted, her cloak is heavily abraded and the gilt floral ornament on it is modern. Otherwise,

aside from local losses – especially in the angel at the right – the painting is remarkably well preserved, including the silver sleeves of the angels' robes.

REFERENCES: The authorities cited below attribute this painting to Giovanni di Paolo. B. Berenson, *Ital. Pictures* (1932), p. 246, dates it in his early period; and *Central and No. Ital. Schools* (1968), p. 178 // J. Pope-Hennessy, *Giovanni di Paolo* (1937), pp. 67 f., 71, 92, 105, note 22, 154, 173, pl. IXA, dates it shortly after 1445 and notes its similarity to a Madonna in the church of San Simone in Rocca d'Orcia // C. Brandi, *Le Arti*, III (1940-1941), pp. 241, 244, note 34, 327, note 67; and *Giovanni di Paolo* (1947), pp. 17, 83, note 67, 120, dates it about 1445-1447.

EXHIBITED: Metropolitan Museum, New York, 1973, *Giovanni di Paolo: Paintings*, no. 6.

EX COLL.: [Durlacher Brothers, London]; George and Florence Blumenthal, New York (by 1926-1941; Cat., I, 1926, pl. XXVII).

BEQUEST OF GEORGE BLUMENTHAL, 1941.

## Ambrogio Lorenzetti

Active by 1319; died 1348 or 1349. School of Siena. Ambrogio is thought to have been younger than his brother, Pietro. He was almost certainly trained in Siena, but his earliest dated work, a Madonna and Child of 1319 formerly in the parish church of Vico l'Abate near Florence, already shows contact with Giotto and Florentine art in the definition of figures in relation to the space. He was also influenced by the sculpture of Giovanni Pisano. In addition to altarpieces and frescoes in and around Siena, he painted an altarpiece (now in the Uffizi) for the church of San Procolo in Florence, where he matriculated in 1327. His later works reflect familiarity with Maso di Banco and are especially distinguished for their experiments in the rendering of space. His greatest achievement is a fresco cycle in the Palazzo Pubblico at Siena depicting Good and Bad Government (1338-1340).

### *The Madonna and Child*

41.190.26 (Plate 15)

This painting can be dated about 1330. The influence of Giotto is here overshadowed by that of Maso di Banco, apparent in the off-axis composition and the

relationship between the figures and the gold ground. In spite of its ruined condition, it is a characteristic work by Ambrogio.

Inscribed (on the haloes): AVE . MARIA . GRATIA; JESV CRIST[VS].

Tempera on wood; gold ground. H. 37, w. 22 1/8 in. (94 × 56.2 cm.).

Panel cradled with aluminum and impregnated with wax. The picture is a ruin. The background, except for an area bordering the left side of the Madonna's cloak, has been regessoed and regilt. The face of the Madonna is in a fair state, though marred by a major loss in her cheek and a smaller one to the left of her nose. The Child once held a bird.

REFERENCES: F. Brogi, *Inventario generale degli oggetti d'arte della Provincia di Siena* (1897; compiled in 1862), p. 381, calls this painting, which was then on the altar of the chapel of San Francesco at Pompana, a work in the manner of Ambrogio Lorenzetti // F. Mason Perkins, *Rass. d'arte*, IV (1904), pp. 189 f., calls it a ruined but original late work by Ambrogio Lorenzetti; and *Art in Amer.*, XVI (1928), pp. 204 f., ill. p. 207 // E. Jacobsen, *Sienesische Meister des Trecento in der Gemäldegalerie zu Siena* (1907), p. 40, notes Perkins's attribution // L. Gielly, *Revue de l'art ancien et moderne*, XXXI (1912), p. 148, note 1, attributes it to Ambrogio; and *Les Primitifs siennois* (1926), p. 118 // R. van Marle, *Ital. Schools*, II (1924), p. 426, note 1, quotes Perkins as attributing it to Ambrogio; and *Le Scuole della pittura italiana*, II (1934), p. 413, attributes it to Ambrogio, compares it with a Madonna in the Lehman collection (now in the El Paso Museum, Kress coll., no. K 1354), and dates it before 1331; p. 455, note 1, mistakenly lists it still at Pompana // B. Berenson, *Ital. Pictures* (1932), p. 291, lists it as

a work by Ambrogio; and *Central and No. Ital. Schools* (1968), p. 216 // G. Sinibaldi, *I Lorenzetti* (1933), p. 210, following Perkins, lists it as Ambrogio Lorenzetti, but notes that Perkins had not seen it // H. Friedmann, *The Symbolic Goldfinch* (1946), p. 153, discusses the iconography // C. Volpe, *Paragone*, II (1951), no. 13, pp. 42, 45, attributes it to Ambrogio, dating it between 1319 and 1331; and *Arte antica e moderna*, II (1960), pp. 269 f., fig. 75 A, rejects Rowley's attribution (see below) to an anonymous follower of Lorenzetti, calling it a work by Ambrogio himself // G. Rowley, *Ambrogio Lorenzetti* (1958), pp. 45 f., pls. 43, 44, identifies it as a later work of an anonymous follower of Ambrogio, active during the second half of the XIV century, whom he calls the Pompana Master, and to whom he also attributes a Madonna and Child formerly in the Lehman collection (see van Marle, 1934, above) // E. Carli, *Pietro e Ambrogio Lorenzetti* (1971), p. 39, cites it as by Ambrogio Lorenzetti // P. Torriti, *La Pinacoteca Nazionale di Siena, I Dipinti dal XII al XV secolo* (1977), p. 120, accepts the attribution to Ambrogio but mistakenly states that the panel left Italy not long ago // M. Frinta, *Art Bull.*, LVIII (1978), pp. 7 f., 14, 19, figs. 4, 32, 33, notes that the background and tooling are by a modern restorer in the circle of I. Joni.

PROVENANCE: the chapel of San Francesco, Pompana, near Murlo, Siena (removed between 1904 and 1924).

EX COLL.: [Durlacher Brothers, London and New York, 1924]; George and Florence Blumenthal, New York (by 1926-1941; Cat., 1926, I, pl. XVIII).

BEQUEST OF GEORGE BLUMENTHAL, 1941.

## Pietro Lorenzetti

Active by 1306 (?); died after 1344. School of Siena. Pietro Lorenzetti may be identical with a Petruccio Lorenzo, who was paid for work on an altarpiece in 1306; he is presumed to have been older than his brother, Ambrogio. His earliest dated work, an altarpiece in Santa Maria della Pieve at Arezzo, of 1320, shows, in addition to the influence of Duccio and Giotto, that of the sculpture of Giovanni Pisano. There are dated paintings up to 1342. His noble figures are clearly defined by a rigorous treatment of space and volume. He sometimes collaborated with his brother and shared his interest in the depiction of space, but his works

are, on the whole, more dramatic and differ in their use of color. Pietro Lorenzetti's influence extended into the fifteenth century.

*Saint Catherine of Alexandria*

13.212 (Plates 16, 17)

This painting is part of a polyptych which showed, left to right, a martyr Bishop (de Noailles collection, Paris; 66 × 40 cm.), a Saint Margaret (F. Mason Perkins collection, Sacro Convento di San Francesco, Assisi; 67.1 × 45.6 cm.), a Madonna and Child (C. Loeser Bequest, Palazzo Vecchio, Florence; 86 × 59 cm.), our Saint Catherine and a Saint, possibly John the Evangelist (Amedeo Lia collection, La Spezia; 68 × 45.5 cm.). A Saint Lucy in the Walters Art Gallery, Baltimore (no. 37.756), at one time wrongly associated with this group, is by Niccolò di Segna. The inscription at the top of our panel indicates that it was originally surmounted by a pinnacle showing Saint Agnes. Two other pinnacles depicting half-length saints can be identified with a male martyr and a Saint Anthony Abbot in the National Gallery, Prague (nos. DO-5014 and DO-5015; over-all, 45 × 38 cm. and 45 × 37 cm.; painted surface, each, 39.4 × 33 cm.). The style of these pinnacles, which Millard Meiss identified some time ago as coming from the workshop of Pietro Lorenzetti, is contemporary with that of the main panels, and the tooling of the borders is identical. Judging from their size and their triangular shape, the polyptych must have resembled the triptych now in the Seattle Art Museum (Kress coll., no. K 277) from the shop of the Lorenzetti brothers. It would seem to be later than Pietro's Birth of the Virgin now in the Museo dell'Opera del Duomo in Siena, dated 1342.

Inscribed (above the arch): S. [A]GNES.

Tempera on wood, gold ground. Over-all, with engaged arch, h. 26, w. 16 1/4 in. (66 × 41.3 cm.); painted surface, h. 24 1/2, w. 16 1/4 in. (62.2 × 41.3 cm.).

Panel cut on sides and bottom; only the right edge retains its tooled border. The picture is much injured throughout, excepting the gold background and some of the gilt decorations. The eyes have been deliberately disfigured. The punch work in the spandrels is well preserved, but the blue has blackened, the silver oxidized, and the red bole ground shows through.

REFERENCES: The authorities cited below, with the exception of Maginnis and Frinta, attribute this painting to Pietro Lorenzetti. B. B[urroughs], *Met. Mus. Bull.*, IX (1914), pp. 99 f., ill. p. 85 // R. van Marle, *Ital. Schools*, V (1925), pp. 456, calls it an early work; and *Le Scuole della pittura italiana*, II (1934), p. 393, note 2 // E. T. De Wald, *Art Studies*, VII (1929), pp. 148, 165 f., fig. 36, notes that it is similar to the Saint Margaret in the Perkins collection, and dates it in the early 1330's; and *Pietro Lorenzetti* (1930), pp. 20, 37 f., fig. 36 // G. Sinibaldi, in Thieme-Becker, XXIII (1929), p. 387; and *I Lorenzetti* (1933), pp. 177, 180, pl. XXV, notes that this panel and the one in the Perkins collection are similar to paintings attributed to the so-called Master of the Dijon Triptych // E. Cecchi, *Pietro Lorenzetti* (1930), p. 18, following De Wald, dates it in the early 1330's // B. Berenson, *Ital. Pictures* (1932), p. 293; and *Central and No. Ital. Schools* (1968), p. 219 // G. H. Edgell, *Hist. Sienese Ptg.* (1932), pp. 116 f., fig. 125 // L. Venturi, *Ital. Ptg. in Amer.* (1933), pl. 81, dates it about 1332 // R. Offner (verbally, 1935) considers it part of a polyptych to which the Perkins Saint Margaret also belonged // G. Coor-Achenbach, *Journal of the Walters Art Gallery*, XVIII (1955), p. 81, note 4, rejects the connection proposed by Wehle (Cat., 1940) with the Walters Saint Lucy, which she attributes to Niccolò di Segna, and considers our panel part of a polyptych to which the Perkins Saint Margaret and the Madonna and Child in the Loeser collection also belonged // C. Volpe, *Paragone*, VII (1956), no. 73, p. 53, dates it 1330-1340, and considers it part of a polyptych to which the Perkins and Loeser panels also belonged // B. Klesse, *Seidenstoffe in der italienischen Malerei des vierzehnten Jahrhunderts* (1967), pp. 64, 280, no. 181, reproduces a scheme of the pattern of the robe and, from the textile, dates the painting 1330-1340 // F. Zeri, in *Festschrift Ulrich Middeldorf* (1968), pp. 42 f., fig. 2, accepts Coor's reconstruction,

including paintings in the Perkins and Loeser collections but excluding the Walters Saint Lucy, adds a panel in the Amedeo Lia collection in La Spezia, which he identifies as Saint John the Evangelist; dates the series in the artist's late period, noting similarities to the triptych of 1342 in the Opera del Duomo di Siena and influences of the late style of Giotto, of Maso, and possibly of Giovanni Pisano // G. Palumbo, *Collezione Federico Mason Perkins* (1973), p. 52, erroneously states that Laclotte (see below) has identified a pinnacle in a French provincial museum // H. J. B. Maginnis, *Burl. Mag.*, CXVI (1974), pp. 98, 101, fig. 36, publishes the half-length saints in Prague, accepts the reconstruction proposed by Zeri, but attributes the polyptych to a close associate of Pietro Lorenzetti and tentatively proposes a date close to mid-century; and *Zeitschr. für Kstgesch.*, XL (1977), p. 294, note 4 // M. Laclotte, *Paragone*, XXVII (1976), no. 317-319, pp. 15 f., accepts the reconstruction of the altarpiece pro-

posed by Coor-Achenbach and Zeri, adding to it a half-length martyr Bishop in the Noailles collection, Paris, dates the altarpiece in Lorenzetti's late period – after 1335 – and notes that it must have been composed of seven rather than five panels // M. Frinta, *Mitt. des ksthist. Inst. in Florenz*, XX (1976), pp. 288 f., accepts the reconstruction proposed by Zeri and Maginnis, but, on the basis of the punching, tentatively attributes the polyptych to the father of Jacopo di Mino del Pellicciaio, Mino Parcis // E. Skaug, *Mitt. des ksthist. Inst. in Florenz*, XX (1976), p. 324, note 72, accepts the reconstruction proposed by Zeri and Maginnis // C. Volpe, *Paragone*, XXVIII (1976), no. 321, p. 56, dates the polyptych after 1342.

EX COLL.: G. F. Reber, Barmen (1913, as Ambrogio Lorenzetti); [Böhler & Steinmeyer, Lucerne].

PURCHASE, ROGERS FUND, 1913.

## Luca di Tommè

Luca di Tommè di Nuto. Active between 1356-1390. School of Siena. In 1356 Luca di Tommè is listed in the painters' guild in Siena; he also served in the government of the city several times. He seems to have been associated with the miniaturist and painter Niccolò di Ser Sozzo; an altarpiece in the gallery at Siena (no. 51), dated 1362, was signed by both artists, and some other works by Luca are strongly influenced by Niccolò. In their fusion of the two main currents of early fourteenth century Sienese painting, those of Simone Martini and the Lorenzetti, his works after about 1370 exemplify a major trend in the art of the period.

### *The Madonna and Child*

41.100.34 (Plate 23)

The size and shape of this painting indicate that it was originally the central part of an altarpiece, although no other parts are known. It was probably painted between 1360 and 1365 when, judging from the physiognomic types and the richly patterned drapery, Luca was under the influence of Niccolò di Ser Sozzo.

Inscribed (on scroll): EGO SVM VIA VERI [TAS ET VITA] ("I am the way, the truth, and the life." John 14:6).

Tempera on wood, transferred from wood; gold ground. H. 52 7/8, w. 23 1/8 in. (134.3 × 58.7 cm.).

Transferred onto a modern composite support of linen, balsa wood, and wax. The spandrels are original. There is an addition of about 1 3/4 in. at the bottom. The flesh areas and the gold background are in generally good state. The leaf on the brocaded garments, on the other hand, is mostly gone.

REFERENCES: The authorities cited below, with the exception of Laclotte, attribute this paint-

ing to Luca di Tommè. F. Mason Perkins, *Art in Amer.*, VIII (1920), pp. 287 f., 291, ill. p. 285, describes it as the main compartment of a large triptych, and notes that it has been attributed to Bartolo di Fredi; *Rass. d'arte senese*, XVII (1924), p. 14; and in Thieme-Becker, XXIII (1929), p. 427, lists it as an early work // R. van Marle, *Ital. Schools*, II (1924), p. 472, notes the influence of Pietro Lorenzetti and compares it with two panels then in the Platt collection in Englewood; and *Le Scuole della pittura italiana*, II (1934), pp. 520, 528, note // H. Comstock, *International Studio*, LXXXIX (1928), pp. 57, ill., 60 ff. // C. Brandi, *L'Arte*, XXV (1932), p. 234, note 1, dates it about the time of the painter's collaboration with Niccolò di Ser Sozzo // B. Berenson, *Ital. Pictures* (1932), p. 313; and *Central and No. Ital. Schools* (1968), p. 225, pl. 371 // E. S. Vavalà (unpublished opinion, n.d.) calls it an early work // M. Laclotte (unpublished opinion, 1957) attributes it to Niccolò di Ser

Sozzo // B. Klesse, *Seidenstoffe in der italienischen Malerei des vierzehnten Jahrhunderts* (1967), p. 480, no. 395a, compares the textile patterns with those in Luca's Madonna in the Museo Civico in Rieti, dates it about 1380 // S. A. Fehm, Jr., *Luca di Tommè* (unpublished dissertation, 1970), I, pp. 80, note 71, 87 ff., notes 80 and 81, Cat., p. 15, no. 13, Appendix IV, p. 86, II, pl. 30, rejects Laclotte's attribution to Niccolò di Ser Sozzo, but notes that it was strongly influenced by him, and dates it after Luca and Niccolò's altarpiece of 1362; and *The Collaboration of Niccolò Tegliacci and Luca di Tommè* (1973), p. 31, note 35 // C. De Benedictis, *La Pittura Senese 1330-1370* (1979), p. 88, calls it the centre of a polyptych.

EX COLL. George and Florence Blumenthal, New York (by 1920-1941; Cat., I, 1926, pl. XXIII).

GIFT OF GEORGE BLUMENTHAL, 1941.

## Martino di Bartolomeo

Martino di Bartolomeo di Biagio. Active by 1389; died 1434 or 1435. School of Siena. Martino di Bartolomeo may have been the pupil of the Sienese painter Jacopo di Mino del Pellicciaio. His dated paintings, from 1398 to 1408, show the influence of Taddeo di Bartolo and familiarity with the works by Antonio Veneziano in Pisa, where Martino worked between 1402 and 1405. His fresco cycle in the Oratorio di San Giovanni in nearby Cascina is signed and dated 1398; an altarpiece in the museum at Pisa is signed and dated 1403. In 1402 he collaborated with Giovanni di Pietro da Napoli on an altarpiece, also in the museum at Pisa. On his return to Siena (by April, 1405) he painted numerous altarpieces as well as decorations in the cathedral.

*Saint Stephen* (above, *the Angel of the Annunciation*)

30.95.263 (Plate 30)

This painting and the three following are the lateral panels of an altarpiece and probably flanked a Madonna and Child enthroned. The gesture of the Saint John the Baptist, who is represented in half-length above Saint Anthony Abbot, and the inscription on his scroll refer to the missing group, as does the Annunciation in the end panels. Thus the Saints

Stephen and Anthony Abbot would have been at the left and Saints Julian the Hospitaller and James Major at the right. These paintings can be securely attributed to Martino di Bartolomeo, and comparison with the three saints in the polyptych in the Palazzo Pubblico, Siena, signed and dated 1408, indicates that they may be dated around 1410.

Emma Andrews (see Refs., 1899) noted that the four panels were said to have come from Orvieto. Her information may be confirmed by the somewhat confused



– but nevertheless indicative – description by Guardabassi<sup>1</sup>. He mentioned four panels by a fourteenth century Sienese artist in the Mazzocchi collection in Orvieto: a Saint Anthony Abbot with John the Evangelist above; a Saint Nicholas of Bari; a Saint Stephen with the Virgin Annunciate above; and another saint with Gabriel above. Despite some discrepancies, it is possible that he was referring to our paintings. Nothing further is known about the Mazzocchi paintings, but ours were purchased from Bernard Berenson in 1899, the same year he sold the polyptych by Simone Martini, also from the Mazzocchi collection, to Isabel-la Stewart Gardner.

It is quite possible that the altarpiece to which our panels belonged was executed for a church either in Orvieto itself or in the immediate neighborhood. In fact, the four panels are very similar in style and structure to two panels from another polyptych which are still in the church of Sant'Agostino at Bagnoregio, not far from Orvieto. These panels represent Saints Augustine and Nicholas of Tolentino, with the Angel of the Annunciation and the Virgin above in half-length.

Formerly exhibited in the Museum as a work of Taddeo di Bartolo.

Inscribed (at bottom): SAS . STEPHANVS.

Tempera on wood; gold ground. Overall, with engaged (modern) frame h. 59 3/8, w. 15 1/2 in. (150.8 × 39.4 cm.); Saint Stephen, h. 39 3/4, w. 11 3/8 in. (101 × 29.8 cm.); the Angel, h. 12 3/4, w. 9 1/4 in. (32.4 × 23.5 cm.).

This panel is in better state than the other three, and the gold ground is better preserved. There is a large repair along the left edge of the main panel going into the saint's right arm.

<sup>1</sup> M. Guardabassi, *Indice-Guida dei Monumenti... nella Provincia dell'Umbria*, 1872, p. 157.

REFERENCES: E. Andrews (unpublished diary, 1899) attributes these paintings to Taddeo di Bartolo and notes that they came from a church in Orvieto // B. Berenson, *Cent. Ital. Ptrs.* (1909), p. 257, lists them as the work of Taddeo di Bartolo; *Ital. Pictures* (1932), p. 333, lists them as the work of Martino di Bartolomeo; and *Central and No. Ital. Schools* (1968), p. 246 // J. Breck, *Rass. d'arte*, XI (1911), p. 114, attributes them to Taddeo di Bartolo or a close follower, and identifies them as elements from a dismembered altarpiece // F. Mason Perkins, *Art in Amer.*, IX (1920), p. 11, fig. 3, attributes them to Martino di Bartolomeo and identifies the Saint below Stephen as either Galganus or Julian; and *Rass. d'arte senese*, XVII (1924), p. 11, note 2 // R. van Marle, *Ital. Schools*, II (1924), pp. 588 f., attributes them to Martino, and notes their similarity to the figures of saints dated 1408 in the Palazzo Pubblico in Siena // C.H. Weigelt, in Thieme-Becker, XXIV (1930), p. 180, attributes them to Martino and dates them about 1408 // E.S. Vavalà (unpublished opinion, n.d.) attributes them to Martino // R. Offner (verbally, 1937) attributes them to Martino // F. Zeri, *Boll. d'arte*, XL (1955), pp. 86 f., fig. 1, attributes them to Martino, notes that they are similar to two panels in the church of Sant'Agostino in Bagnoregio, not far from Orvieto, from which our panels are said to have come, and dates this group in the first decade of the XV century // S. Symeonides, *Taddeo di Bartolo* (1965), p. 256, lists three panels only, among works wrongly attributed to Taddeo di Bartolo.

PROVENANCE: a church in Orvieto (?).

EX COLL.: Cav. Leandro Mazzocchi, Orvieto (?); Mazzocchi heirs, Orvieto (by 1872-1899) (?); Bernard Berenson, Settignano, Florence (1899); Theodore M. Davis, Newport (1899-1915).

BEQUEST OF THEODORE M. DAVIS, 1915. THEODORE M. DAVIS COLLECTION.

*Saint James Major* (above, *the Virgin of the Annunciation*)

30.95.264 (Plate 30)

See comment above under Saint Stephen.

Formerly called by the Museum Saint James the Less and exhibited as a work of Taddeo di Bartolo.

Inscribed (at bottom): SAS . IACOBUS.

Tempera on wood; gold ground. Overall, with engaged (modern) frame, h. 59 3/8, w. 15 3/8 in. (150.8 × 39.1 cm.); Saint James, h. 39 3/8, w. 11 3/8 in. (100 × 28.9 cm.); the Virgin, h. 13 1/4, w. 9 1/8 in. (33.7 × 23.2 cm.).

In the main panel 2 1/2 in. have been made up on the right side, and the blue cloak of the figure in the pinnacle is very damaged. The gold ground is, however, in a better state of preservation.

REFERENCES: See above under Saint Stephen.

PROVENANCE: a church in Orvieto (?).

EX COLL.: Cav. Leandro Mazzocchi, Orvieto (?); Mazzocchi heirs, Orvieto (by 1872-1899) (?); Bernard Berenson, Settignano, Florence (1899); Theodore M. Davis, Newport (1899-1915).

BEQUEST OF THEODORE M. DAVIS, 1915. THEODORE M. DAVIS COLLECTION.

*Saint Anthony Abbot* (above, *Saint John the Baptist*)

30.95.265 (Plate 31)

See comment above under Saint Stephen.

Formerly exhibited in the Museum as a work of Taddeo di Bartolo.

Inscribed (on Saint John's scroll): Ecce agnus dei ecce qui tollit pec[catum mundi] (John 1:29); (at bottom): SAS . IACOBUS.

Tempera on wood; gold ground. Overall, with engaged (modern) frame, h. 58 5/8, w. 16 1/2 in. (148.9 × 41.9 cm.); Saint Anthony, h. 38 1/2, w. 11 3/4 in. (97.8 × 29.8 cm.); Saint John, h. 12 3/4, w. 8 7/8 in. (32.4 × 22.5 cm.).

In good state apart from the gold ground. There are restorations in the main panel on either side of a vertical split.

REFERENCES: See above under Saint Stephen.

PROVENANCE: a church in Orvieto (?).

EX COLL.: Cav. Leandro Mazzocchi, Orvieto (?); Mazzocchi heirs, Orvieto (by 1872-1899) (?); Bernard Berenson, Settignano, Florence (1899); Theodore M. Davis, Newport (1899-1915).

BEQUEST OF THEODORE M. DAVIS, 1915. THEODORE M. DAVIS COLLECTION.

*Saint Julian the Hospitaller* (?) (above, *Saint Nicholas of Bari*)

30.95.266 (Plate 31)

The saint has also been identified as Julian of Cilicia and Galganus. See comment above under Saint Stephen.

Formerly called by the Museum Saint Julian of Cilicia and exhibited as a work of Taddeo di Bartolo.

Inscribed (at bottom): S. PAULUS. APOS.

Tempera on wood; gold ground. Overall, with engaged (modern) frame, h. 58 3/4, w. 17 in. (149.2 × 43.2 cm.); Saint Julian, h. 39 5/8, w. 12 in. (100.6 × 30.5 cm.); Saint Nicholas, h. 12 3/4, w. 8 7/8 in. (32.4 × 22.5 cm.).

The gold ground is largely regilt throughout. In the main panel the saint's face and hands are in good state, but the red vestments are heavily restored.

REFERENCES: See above under Saint Stephen.

PROVENANCE: a church in Orvieto (?).

EX COLL.: Cav. Leandro Mazzocchi, Orvieto (?); Mazzocchi heirs, Orvieto (by 1872-1899) (?); Bernard Berenson, Settignano, Florence (1899); Theodore M. Davis, Newport (1899-1915).

BEQUEST OF THEODORE M. DAVIS, 1915. THEODORE M. DAVIS COLLECTION.

## Master of the Barberini Panels

Active third quarter of the XV century. School of the Marches. The Master of the Barberini Panels is the name given by Offner (see Refs., 1939) to the author of a group of paintings, the two most important of which – the Birth of the Virgin in this Museum and the companion Presentation of the Virgin in the Museum of Fine Arts, Boston – were in the Barberini palace in Rome until 1934. An Annunciation in the National Gallery of Art, Washington (Kress coll., no. K 407) and a Crucifixion in the Cini collection, Venice are presumed to be earlier works by the same artist; several other paintings have been added to this nucleus. Because the Annunciation shows the influence of works by Domenico Veneziano and Filippo Lippi painted in the 1440's, it seems probable that the master was in Florence sometime towards the middle of the century. Later he must have seen paintings by Pietro della Francesca. Other elements in his work recall architectural motifs used by Alberti, while a relationship to the work of the Marchigian artist Giovanni Boccati is also evident. A painted alcove in the ducal palace at Urbino is attributed to him and would provide proof that he worked in that city after 1474. He has been variously identified with Alberti, Bramante, Fra Carnevale, and Giovanni Angelo di Antonio da Camerino. There are no certain paintings by Alberti. The identification with Bramante is based upon comparison with his architecture rather than his paintings, and Bramante was a child when the Annunciation was painted, probably about 1450. Bartolomeo di Giovanni Corradini, known as Fra Carnevale, is documented as a pupil of Filippo Lippi in Florence in 1445. By 1451 he had returned to his birth place, Urbino, where he was again recorded in 1456 and in 1467 he was paid for an altarpiece for the church of Santa Maria della Bella. He died in 1484. Giovanni Angelo di Antonio is known to have been in Florence sometime prior to 1451 as the guest of Giovanni de' Medici. He is documented until 1461 and was a companion of Giovanni Boccati, who frescoed a room in the ducal palace at Urbino.

### *The Birth of the Virgin*

35.121 (Plates 74, 75)

This painting has a companion piece which apparently represents the Presentation of the Virgin in the Temple, in the Museum of Fine Arts, Boston (no. 37.108; 147 × 97.8 cm.). As statues of an Annunciation group appear on the cornice of the temple and one relief seems to show the Visitation, our painting must represent the Birth of the Virgin, although the sacred subject is hardly recognizable. The subjects of the two

paintings were not mentioned in the seventeenth century inventories of the Barberini collection, where they are attributed to Fra Carnevale (see Refs.). The haloes of the baby and Saint Anne are scarcely discernable, and the small scale of the figures and the wealth of incidental detail are unconventional. It has been said that the dolphins created by the cloud formations at the left border of our painting were intended as the artist's device.

The reliefs between the windows show the drunken Silenus supported by one of

his followers, Silenus with the infant Bacchus, and a Nereid sitting on a Triton's back. The latter may derive from a Roman sarcophagus, since this theme is exceedingly common in reliefs from tombs of the second and third centuries A.D. However, their style is reminiscent of reliefs by Agostino di Duccio and his shop in the Tempio Malatestiano in Rimini. The medallions in the spandrels show crowned eagles, one holding a shield, in poses that recur in heraldic ornaments in the ducal palace of Urbino. The architecture in both paintings repeats the Albertian motif of an arch on piers with free-standing columns on either side – as found on the façade of the Tempio Malatestiano. The painting is in some respects unfinished. The egg and dart motif and the dentils of the palace molding have been completed only at the corner; there are preliminary indications for their continuation on the receding façade, which was certainly intended to receive the same elaborate architectural features as the front but in its present state shows scarcely any surface modelling.

Both the Boston painting and ours were listed in Cardinal Antonio Barberini's collection in Rome by 1644. When Papal Legate to Urbino from 1631-1633, the Cardinal despoiled the city of many works of art. From the palace he took those things which had been considered part of the fabric of the building and had therefore been left behind by the envoys of the Grand Duchess of Tuscany, Maria Vittoria della Rovere, who shipped to Florence the collection of paintings and other movable works of art assembled by the various Montefeltro dukes and their successors, the della Rovere.

The presence of the Montefeltro eagle may indicate a commission for the palace. However, there is no evidence to suggest that these two pictures were part of a larger series of scenes from the life of the Virgin that may have decorated a room there. It is difficult to reconcile the outlines of the elaborate molding distin-

guishable at the top border with the style of the palace, and they cannot have decorated the Cappella del Perdono.

The apparent subject of our painting has also suggested an identification with the high altarpiece of Santa Maria della Bella, for which Fra Carnevale was paid by the syndics of the Confraternità dei Disciplinari in 1467. In his life of Bramante, Vasari mentions this work but not its subject, and Clement XI, in his diary of 1703, states that Antonio Barberini appropriated the original and substituted a painting by Claudio Veronese (Carlo Ridolfi). Ridolfi's painting, a Birth of the Virgin, was identified as a copy of Fra Carnevale's altarpiece by A. Lazzari in 1801 (*Delle Chiese di Urbino*, pp. 73 f.). Ridolfi's canvas, which is now in the archbishop's palace at Gropello d'Adda, is not a copy of our picture, nor is it based on a fifteenth century painting<sup>1</sup>. Although the destination and function of these two panels remains a mystery, a relatively secure dating is possible. The cool palette and drapery style of the figures presuppose knowledge of Piero della Francesca's frescoes at Arezzo, completed by 1466, while the disposition of the building in the Birth of the Virgin, with its steep perspective, wide arch leading into the room, and the panelled ceiling, strongly recall Filippo Lippi's Annunciation fresco in the cathedral at Spoleto, finished no earlier than 1468. The alcove in the ducal palace at Urbino, decorated by the same artist, bears devices referring to Federico da Montefeltro's title of duke, granted only in 1474. This suggests a plausible terminus for the two paintings, which are not likely to date much after 1480. Specific parallels for the figure types are found in paintings by the Marchigian, Giovanni Boccati, suggesting that the Barberini Master may also come from Camerino. His identification with Giovanni

<sup>1</sup> See A. della Chiesa, *Dipinti della Pinacoteca di Brera in deposito nelle chiese della Lombardia* (1969), pp. 86 f., ill., who also transcribes the passage from Clement XI's diary.

Angelo di Antonio is based on this undeniable relationship, as well as the fact that Giovanni Angelo was in Florence prior to 1451 – the approximate date of the Annunciation at Washington, which is certainly by the same artist and depends explicitly from Filippo Lippi.

Formerly attributed by the Museum to Fra Carnevale (?) (Cat., 1940).

Oil and tempera on wood. Over-all, with added strips, h. 57 7/8, w. 38 3/4 in. (147 × 98.4 cm.); painted surface, h. 57, w. 37 3/8 in. (144.8 × 96.2 cm.).

Panel made up of three vertical boards; cradled. The picture is in excellent condition apart from the loss of some of the detail in the shadows. In addition to small losses, there is abrasion in the upper area, where especially the relief of Bacchus and Silenus and, to a lesser extent, the right-hand relief have been affected. The upper part, originally covered by an ornate frame, has been made up to the edges.

REFERENCES: Inventory of Cardinal Antonio Barberini, 1644, no. 13, as Fra Carnevale; Inventory of Cardinal Antonio Barberini, 1671, no. 405, as Fra Carnevale; Inventory of Bequests of Cardinal Antonio Barberini, 1672, no. 336, as Fra Carnevale; Inventory of Prince Maffeo Barberini, after 1672, no. 161, published in M. A. Lavin, *Seventeenth Century Barberini Documents and Inventories of Art*, 1975, pp. 158, 312, 349, 369, 474, 716 // V. Camuccini, *Oggetti di pittura dell'eccellentissima casa Barberini*, 1817, no. 29, as Sandro Botticelli (in F. Mariotti, *La legislazione delle belle Arti*, 1892, p. 128) // J. Dennistoun, *Memoirs of the Dukes of Urbino* (1851), E. Hutton ed. (1909), II, pp. 209 f., rejects the attribution to Mantegna given the paintings when they were in the Barberini collection, calls them works of Piero della Francesca and suggests that they came from Urbino during the XVII century // Crowe and Cavalcaselle, *Ptg. in N. Italy*, I (1871), p. 350, note, observe that though the panels are labeled Botticelli in the Barberini collection they are more like the work of Zoppo; and *Storia della pittura italiana*, VIII (1898), pp. 268 ff., attribute them to an anonymous follower of Piero della Francesca influenced by Boccati and Matteo da Gualdo // A. Schmarsow, *Melozzo da Forlì* (1886), p. 107, attributes our panel to Luciano Laurana; and Joos van Gent

und Melozzo da Forlì in *Rom und Urbino* (1912), pp. 207 ff., agrees with Venturi (see below) in identifying it with the altarpiece for Santa Maria della Bella and notes the influence of Boccati // A. Venturi, *Arch. stor. dell'arte*, VI (1893), pp. 416 f., ill., first associates the Barberini panels with Lazzari's description of the altarpiece executed by Fra Carnevale in 1467 for the high altar of Santa Maria della Bella and removed by the Barberini; *Gallerie nazionale*, I (1894), p. 85; and *Storia*, VII, part II (1913), pp. 108 ff., fig. 87, withdraws his former opinion and ascribes the panels to a painter from Urbino influenced by Piero della Francesca, perhaps through the mediation of Fra Carnevale // G. F[rizzoni], *Arch. stor. dell'arte*, ser. 2, I (1895), pp. 396 ff., rejects Venturi's attribution to Carnevale, noting that the presumed copy at Gropello d'Adda is larger in size and different in composition from ours; and *L'Arte*, VIII (1905), p. 393, attributes it to an anonymous painter of Urbino // C. Budinich, *Il Palazzo Ducale d'Urbino* (1904), p. 107, notes the attribution to Fra Carnevale but considers the architectural details too rude for an author who took an important part, as did Carnevale, in the constructions at Urbino // J. Burckhardt, *Der Cicerone* (1904), Bode and Fabriczy ed., part II, sect. III, p. 678, attributes ours to an artist trained in Padua and influenced by Piero della Francesca // G. Lafenestre and E. Richtenberg, *Rome* (1905), p. 155, attribute them to Fra Carnevale // A. J. Rusconi, *Vita d'arte*, IV (1909), pp. 402 f., ill., attributes them to Fra Carnevale // W. Bombe, in Thieme-Becker, VI (1912), p. 20, calls them Ferrarese and suggests that they may have been part of the wall decoration of the Ducal Palace in Urbino; and *Monatsb. für Kstwiss.*, V (1912), pp. 470 f. // C. de Mandach, *Archives de l'art français*, VII (1913), pp. 52 ff., ill., attributes ours to a painter of Urbino, dates it about 1475, and suggests that the subject may be the birth of Saint Nicholas of Bari // T. Borenius, ed., in Crowe and Cavalcaselle, *Ptg. in N. Italy*, II (1912), p. 53, note; and *Ptg. in Italy*, V (1914), p. 29, note 1, observes that the composition of our picture is quite different from the presumed copy of Carnevale's painting at Gropello d'Adda and considers a provenance from the Ducal Palace probable // F. Witting, *Jahrb. der Preuss. Kstsmgn.*, XXXVI (1915), pp. 208 f., ill., rejects the attribution to Carnevale and associates them with B. Baldi's description of paintings executed by L. Laurana // F. Kimball, *Art Bull.*, X (1927), p. 131, note 22, rejects the attribution to Laurana and implies that he rejects the attribution to Fra Carnevale // R. van Marle, *Ital. Schools*, XI (1929), pp. 106 ff., fig. 70, calls them works of the school of Piero della Francesca, painted in Urbino under Ferrarese influence, and dates them about 1470 or shortly after // C. Holmes, *Burl. Mag.*, LVI

(1930), p. 56, pl. III b, calls them Venetian, Paduan, or Ferrarese // F. Wittgens, *Apollo*, XI (1930), p. 78, fig. V, attributes ours to an anonymous painter of Urbino dependent on Piero della Francesca // B. Berenson, *Ital. Pictures* (1932), p. 342, lists ours as a work of the Master of the Carrand Triptych (Giovanni di Francesco) and dates it about 1465; *Pitt. Ital.* (1936), p. 279, doubtfully lists it as a work of the Master of the Carrand Triptych; *Flor. School* (1963), p. 141, pls. 698, 699, lists it as a work by the same artist who painted the Annunciation in Washington (Kress coll., no. K 407), notes the influence of Domenico Veneziano and affinities with Giovanni di Francesco and dates it c. 1465-70 // A. Colasanti, *Die Malerei des XV Jahrhunderts in den italienischen Marken* (1932), pp. 79 ff., pl. 69, attributes ours to a XV century painter working in Urbino // L. Serra, *L'Arte nelle Marche*, II (1934), p. 331, hesitantly rejects the attribution to Fra Carnevale, observing the influence of Piero della Francesca // H. B. Wehle, *Met. Mus. Bull.*, XXXI (1936), pp. 59 ff., ill., gives them to an artist active in Urbino in the 1460's and influenced by Piero della Francesca – perhaps Carnevale; and *Met. Mus. Bull.*, n.s., III (1945), May, ill. on cover (detail, in color), p. 208, with ill. // C. C. Cunningham, *Art News* (1937), pp. 9, 20, 23, hesitantly accepts the attribution to Fra Carnevale; and *Boston Mus. Bull.*, XXXV (1937), pp. 46 ff., fig. 2, observes the connection with Lorenzo da Viterbo // F. Mason Perkins (in a letter, 1938) attributes ours tentatively to a Ferrarese painter strongly influenced by Piero della Francesca // R. Offner, in *Medieval Studies in Memory of A. Kingsley Porter* (1939), I, pp. 205 ff., ill., considers ours part of a decoration of more than three panels, and attributes it to the same hand as the Annunciation (c. 1450) now in the National Gallery of Art in Washington (Kress coll., no. K 407) and a Crucifixion belonging to an art dealer in Rome (now in the Cini collection, Venice), calling the author the Master of the Barberini Panels // G. Swarzenski, *Boston Mus. Bull.*, XXXVIII (1940), pp. 90 ff., compares them to an engraving after a design by Donato Bramante in the British Museum and attributes them to that master // G. M. Richter (verbally, 1940); *Art Quarterly*, III (1940), pp. 311 ff., fig. 1, accepts Offner's attribution of the Annunciation in the National Gallery of Art, Washington to this master but rejects that of the Crucifixion [Cini collection]; attributes a Crucifixion in the Italian Embassy, London [now in the Galleria Sabauda, Turin] and a Madonna and Child in the Fogg Art Museum, Cambridge (no. 1927.66), identifies the master as Fra Carnevale, and dates our panel about 1470-1474 and the Boston one later, 1474-1478; and *Gaz. des B.-A.*, sér. 6, XXIII (1943), pp. 5 f., confirms the attribution to Fra Carnevale // R.

Papini, *Francesco di Giorgio Architetto* (1946), I, p. 150, mentions the two panels, noting their relationship to the views of ideal cities in Berlin, Urbino and Baltimore and to the stories of San Bernardino in Perugia // R. Longhi, *Piero della Francesca*, 2nd. ed. (1947), p. 159; *Paragone*, III (1952), no. 35, p. 19, attributes them to Bartolomeo Caporali; and *Piero della Francesca* (1963), pp. 199, 204, rejects both Zeri's and Parronchi's identifications of the artist, and calls them works by B. Caporali // F. Zeri, *Proporzioni*, II (1948), p. 170, note 4, doubts as incongruous Offner's grouping of the Master of the Barberini Panels; *Boll. d'arte*, XXXVIII (1953), pp. 130 f., accepts Offner's grouping, adding to it an Annunciation in the Alte Pinakothek in Munich, a Saint John the Baptist in the Palazzo Apostolico in Loreto, and other figures of saints in the Brera Gallery and in the Brivio collection in Milan (now in the Pinacoteca Ambrosiana); and *Due dipinti, la filologia e un nome* (1961), discusses the Master of the Barberini Panels, suggesting that he should be identified with the painter Giovanni Angelo di Antonio da Camerino // P. Rotondi, *Emporium*, LVII (1951), pp. 120, 122, hesitantly attributes them to Bramante and dates them about 1468 // *Art Treasures of the Metropolitan* (1953), p. 224, pl. 80 (in color) // T. Rousseau, *Met. Mus. Bull.*, n.s., XII (1954), p. 14, ill. // M. Meiss, *Burl. Mag.*, CIII (1961), pp. 61 ff., accepts the attributions of Offner and Zeri, adds to the group a portrait of Emperor Frederick III in the Uffizi // A. Parronchi, *Burl. Mag.*, CIV (1962), pp. 280 ff., figs. 2, 4, 13 (details), identifies the author of the Barberini panels with Leon Battista Alberti, suggesting that these are the paintings mentioned by Vasari as the small stories with some perspectives in a predella in the chapel of Santa Maria delle Grazie al Ponte alla Carraia in Florence, dates the panels around 1443, rejects the heraldic eagles as connected with the Montefeltro family, and interprets the eye of a dolphin in the clouds as the personal emblem of Alberti; and *Studi sulla dolce prospettiva* (1964), pp. 437 ff. // F. Licht, *Art News*, LXVI (1967), pp. 44, ill. (detail, in color), 47, notes a relationship between this picture and the lost fresco of San Egidio by Veneziano, Piero della Francesca, and Castagno, dates it about 1475 and suggests that it formed part of a larger series of the life of the Virgin // E. Battisti (in a letter, 1968) attributes them to Fra Carnevale; and *Piero della Francesca* (1971), I, pp. 314 f., 501 f., note 360, II, pp. 53 f., 56, 100, fig. 166, reprints the document in which Bartolomeo Corradini (Fra Carnevale) is mentioned as the author of the high altarpiece of Santa Maria della Bella, associates the Barberini paintings with that altarpiece – as a diptych – and calls them documented works of Carnevale, postulates their influence on the work of Piero della Francesca

// P. Zampetti, *La Pittura Marchigiana* (1969), pp. 86 ff., figs. 74-75, accepts the attributions advanced by Zeri and the identification of the artist with Giovanni Angelo di Antonio; and *Giovanni Boccati* (1971), pp. 12, 19, 194, no. 12, fig. 141 // C. Grayson, in L. B. Alberti, *On Painting and Sculpture* (1972), pp. 153 f., pl. IV, questions Parronchi's attribution to Alberti and the association with the altarpiece in the chapel on the Ponte alla Carraia, and considers the attribution to Giovanni Angelo di Antonio the most probable // A. Conti, *Annali della Scuola Normale Superiore di Pisa*, VI (1976), pp. 105 ff., publishes the payments received by Bartolomeo Corradini (Fra Carnevale) in 1445 as a pupil of Filippo Lippi, attributes the head of an angel in Lippi's Coronation of the Virgin in the Uffizi to Carnevale, on the basis of this identifies him as the Master of the Barberini Panels but rejects the notion that the two panels formed an altarpiece // D. Bernini, *Palazzo Ducale di Urbino - Storia di un Museo* (exh. cat., Urbino, 1977), p. 89, doubts Zeri's hypothesis that the panels formed part of the interior decoration of the alcove in the Ducal Palace at Urbino, but considers the question unresolved.

EXHIBITED: Royal Academy, London, 1930, *Italian Art*, no. 111 (as Fra Carnevale, lent by

the Barberini Gallery); M. Knoedler & Co., New York, 1946, 24 *Masterpieces*, no. 7 (as Fra Carnevale); Wadsworth Atheneum, Hartford, 1947, *Fifty Painters of Architecture*, no. 10 (as attributed to Fra Carnevale); Metropolitan Museum, New York, 1952-1953, *Art Treasures of the Metropolitan*, no. 80; Wildenstein & Co., New York, 1967, *The Italian Heritage*, no. 5a; Museum of Fine Arts, Boston, 1970, *Masterpieces of Painting in The Metropolitan Museum of Art*, (Cat., p. 17); Metropolitan Museum, New York, 1970-71, *Masterpieces of Fifty Centuries*, no. 186.

EX COLL.: Cardinal Antonio Barberini, Palazzo Barberini, Rome (by 1644-1671; Inv., 1644, no. 13; Inv., 1671, no. 405; Inv., 1672, no. 336, as by Fra Carnevale); Maffeo Barberini, Principe di Palestrina, Palazzo Barberini, Rome (after 1672-1685; Inv., after 1672, no. 161; the initials M.P.P. were found on a label on the back of the painting); the Barberini family, Palazzo Barberini, Rome (1685-1934: Cat., 1817, no. 29, as Botticelli); Eleonora Corsini, Marchesa Antinori and Giuliana Corsini, Baronessa Ricasoli, Florence (by 1934-1935); [M. Knoedler & Co., New York, 1935].

PURCHASE, ROGERS AND GWYNNE ANDREWS FUNDS, 1935.

## Master of the Codex of Saint George

Active in the second quarter of the XIV century. School of Siena (?). The Master of the Codex of Saint George is the name given to an anonymous artist who illuminated a manuscript now in the Vatican Library (Archivio di San Pietro, Ms. C 129), which recounts the lives of Saints George and Peter Celestine (canonized in 1313). The text of this manuscript was composed by Cardinal Jacopo Stefaneschi, who was a prominent figure at the Papal court in Avignon, where he died in 1342. There are several panels and a number of illuminated manuscripts generally accepted as by the same artist (Bibliothèque Nationale, Paris, no. 15619; Morgan Library, New York, Ms. 713; Kupferstichkabinett, Berlin-Dahlem Museum, no. 1984-2000; Library, Boulogne-sur-Mer, Ms. no. 86). Critics have proposed either that the Master of the Codex of Saint George went to Avignon with Simone Martini in 1339, or that he was a French follower of Simone. These views are based on the suggestion that one of the illuminations in the Vatican codex, showing Saint George and the Dragon (fol. 85 r.), may have derived from a large fresco by Simone under the portico of the cathedral at Avignon, destroyed in 1828, but known through a description of 1600 and a seventeenth century drawing (Vatican, Barb. Lat. 4426, fol. 36). The differences between the illumination and the drawing are considerable and the assumption that the miniature was based

on the lost fresco is open to question. Moreover, the script of all the relevant manuscripts is typically Italian, and the small number of panel paintings attributable to the same artist suggest that he began his career in Florence around 1330. There he was influenced by Bernardo Daddi and his immediate followers, including the Master of San Martino alla Palma. An unpublished diptych formerly in the Chalandon collection, at La Grange Blanche near Parcieux, showing the Madonna and Child Enthroned and the Crucifixion, appears to be his earliest surviving work and the most Florentine. Later, however, he must have been influenced by Sienese artists, especially from the circle of Simone Martini.

### *The Crucifixion*

61.200.1 (Plate 18)

This panel and the following one have often been connected with two other panels in the Bargello, Florence, showing the Noli Me Tangere and the Coronation of the Virgin (nos. 2017 and 2018; painted surface, each 37×24 cm.). The four panels are identical in style, shape, and some decorative details, but the tooled borders of ours have a Gothic scroll design, while those in the Bargello show a pattern of little flowers. Although the Museum's panels have traditionally been framed as a diptych, there are plugs along the vertical edges of both panels where the hinges must have been, indicating that they were part of a larger series. The Bargello panels are somewhat smaller but, as the Noli Me Tangere has hinge marks on both sides and the Coronation has hinge marks along the left edge only, they too must have formed part of a larger series, perhaps a small portable folding polyptych. Although the extent of the series is unknown, it may have been composed of seven panels, with the Crucifixion in the center, followed by the Entombment, the Noli Me Tangere, and the Coronation. The three panels from the left side are lost. A Madonna and Child Enthroned in the Louvre (no. 1666; 56×21 cm) has wrongly been associated with these panels. Although contemporary with them, it has a different format and different dimensions. Like most works by the Master of the Codex of Saint George, our paintings show a combination of Florentine and Sienese elements. Some

details reveal a knowledge of Florentine art of the early 1340's, and the Crucified Christ seems to depend from an early Giottesque model such as the large Crucifix in the church of Santa Maria Novella in Florence, which may be one of Giotto's earliest extant works.

Tempera on wood; gold ground. Overall, h. 18, w. 11 3/4 in. (45.7 × 29.8 cm.); painted surface, h. 15 5/8, w. 10 5/8 in. (39.7 × 27 cm.).

Aside from minor losses, this painting and the following one are exceptionally well preserved. The gold ground, the crosses and the inscriptions (*XIV siècle*) on the backs of the panels are modern.

REFERENCES: J. P. Richter, *Repert. für Kstwiss.*, XVII (1894), p. 238, rejects the attribution to Ambrogio Lorenzetti proposed in the New Gallery catalogue, and calls the two panels the work of a Flemish painter of the XVI century, copying Sienese painting of the XIV century // H. Ulmann, *Repert. für Kstwiss.*, XVII (1894), p. 490, attributes them to the following of Ambrogio Lorenzetti // L. Cust, *Les Arts*, VI (Oct., 1907), p. 24, ill. p. 8, mentions them as attributed to Ambrogio Lorenzetti // A. Venturi, *Storia*, V (1907), pp. 631, 1030, calls them pinnacles from a polyptych, notes their connection with the Carrand panels, and attributes them to the anonymous follower of Simone Martini who illuminated the Codex of Saint George; and *L'Arte*, XXXIII (1930), p. 377 // G. De Nicola, *L'Arte*, XI (1908), p. 385, tentatively suggests that a panel in the Louvre showing the Madonna and Child Enthroned with Saints and Angels may have been the central panel of the series // R. L. Douglas, ed., in Crowe and Cavalcaselle, *Hist. of Ptg. in Italy*, III (1908), p. 70, note, attributes them to a pupil of Simone Martini and connects them with the two panels in the Bargello // W. Suida, *Repert.*



für Kstwiss., XXXI (1908), p. 213, attributes them to the Master of the Codex of Saint George and accepts the connection with the Bargello panels // J. Mesnil, *L'Art Flamand et Hollandais*, XII (1909), p. 103, ill. p. 102 (Entombment), mentions the paintings as attributed to Ambrogio Lorenzetti // F. Mason Perkins, *Rass. d'arte*, XVIII (1918), p. 112, attributes them to the Master of the Codex of Saint George // R. van Marle, *Simone Martini et les peintres de son école* (1920), pp. 113 ff., attributes them to the Master of the Codex of Saint George and accepts the connection with the Bargello panels; *Ital. Schools*, II (1924), pp. 278 ff.; *Gaz. des B.-A.*, ser. 6, V (1931), pp. 9 ff., fig. 11, and pl. opp. p. 14, rejects the panel in the Louvre as part of the series; and *Le Scuole della pittura italiana*, II (1934), pp. 298 ff., fig. 196 (Entombment) // C. H. Weigelt, *Sienese Painting of the Trecento* (1930), p. 82, note 62, lists them among the works of the Master of the Codex of Saint George // B. Berenson, *Ital. Pictures* (1932), p. 346, lists them among the works of the Master of the Codex of Saint George; and *Central and No. Ital. Schools* (1968), p. 250, pls. 110, 111 // *Bull. of The Detroit Institute of Arts*, XVI (1936), p. 18, mentions them as works of the Master of the Codex of Saint George, and connects them with the Bargello and Louvre panels // S. Ameisenowa, *Riv. d'arte*, XXI (1939), pp. 119, 124, attributes them to the Master of the Codex of Saint George, and suggests that they were painted in France // Thieme-Becker, XXXVII (1950), p. 183, lists them among the works of the Master of the Codex of Saint George // C. Volpe, *Paragone*, II (1951), no. 21, p. 40, attributes them to the Master of the Codex of Saint George and calls attention to his Florentine traits // E. Carli, *Sienese Painting* (1956), pp. 34 f., attributes them to the Master of the Codex of Saint George, and connects them with the Bargello and Louvre panels // C. Virch (unpublished opinion, 1962) attributes them to the Master of the Codex of Saint George, dates them about 1340, suggests that these panels and the ones in the Bargello may have been part of a folding altar for private use; further notes that Simone's scenes from the Passion in Antwerp, Paris and Berlin might be remnants of such an ensemble, and thus might constitute a prototype // M. B. Freeman, *Met. Mus. Bull.*, n.s., XX (1962), pp. 303 f., ill., pp. 306, 307 (in color), attributes them to the Master of the Codex of Saint George // L. Marcucci, *Gallerie Nazionali di Firenze: I Dipinti Toscani del Secolo XIV* (1965), pp. 165 f., suggests that these two panels, together with the ones in the Bargello and the Louvre, all of about the same date, may have furnished a private altar // F. Bologna, *I Pittori alla corte Angioina di Napoli* (1969), pp. 218, 232, note 231, rejects the

hypotheses of De Nicola and Marcucci, notes the Giottesque influence in these panels and the ones in the Bargello, and suggests that the artist was trained in Giotto's shop when the latter was in Naples // L. Bellosi, *Buffalmacco e il Trionfo della Morte* (1974), p. 79, fig. 149 (detail of the Crucifixion), notes the influence of Giottesque works and suggests that the master was Florentine, not Sienese // J. Howett, *Met. Mus. Journal*, XI (1976), pp. 85 f., figs. 1, 2, maintains that the Bargello panels are not of the same date, nor from the same complex; identifies the artist as Florentine and states that there is no adequate evidence that he ever worked in Avignon; dates the panels around 1340-1345.

EXHIBITED: New Gallery, London, 1893-1894, *Early Italian Art*, no. 30 (as Ambrogio Lorenzetti, lent by R. H. Benson); Royal Academy, London, 1896, *Old Masters*, no. 155 (as Ambrogio Lorenzetti, lent by R. H. Benson); Burlington Fine Arts Club, London, 1904, *Pictures of the School of Siena*, no. 20 (as unknown follower of Simone Martini, lent by Mrs. Robert Benson); City Art Gallery, Manchester, 1927, *Old Italian Masters*, nos. 28, 29 (as Ambrogio Lorenzetti, lent by R. H. Benson); World's Fair, New York, 1939, *Masterpieces of Art*, no. 246 (lent by Mr. and Mrs. John D. Rockefeller, Jr.).

EX COLL.: from Italy; Marshal Nicolas Soult; Augustus Stevens, London (sale, Phillips, London, May 11, 1869, no. 68, as Fra Angelico [?]); Henry G. Bohn, Twickenham (1869-1885; Cat., 1884, p. 4, as Fra Angelico; sale, Christie's, London, March 19-28, 1885, no. 77, as Fra Angelico); Charles Butler, London (1885-1891); Robert H. and Evelyn Benson, London (1891-1927; Cat., 1914, nos. 6, 7, attributed to Ambrogio Lorenzetti); [Duveen Brothers, London and New York, 1927]; Mr. and Mrs. John D. Rockefeller, Jr., New York (1927-1960).

The Cloisters Collection.

BEQUEST OF JOHN D. ROCKEFELLER, JR., 1960.

### *The Entombment*

61.200.2 (Plate 19)

The composition of this painting is somewhat reminiscent of a panel by Simone Martini in the Berlin-Dahlem Museum (no. 1070 A). For further comment see above under The Crucifixion.

Tempera on wood; gold ground. Overall, h. 18 1/8, w. 11 3/4 in. (46 × 29.8 cm.); painted surface, h. 15 5/8, w. 10 5/8 in. (39.7 × 27 cm.).

EXHIBITED: See above under The Crucifixion.

EX COLL.: See above under The Crucifixion.

The Cloisters Collection.

REFERENCES: See above under The Crucifixion.

BEQUEST OF JOHN D. ROCKEFELLER, JR., 1960.

## Goodhart Ducciesque Master

Active about 1300 until about 1330. School of Siena. The Goodhart Ducciesque Master is the name given by Offner (see Refs., 1940) to the painter of a Madonna and Child Enthroned with Two Donors formerly in the Goodhart collection (now in the Robert Lehman Collection in this Museum). Several other paintings have been attributed to the same artist by G. Coor-Achenbach. These works show the influence of both Duccio and Ugolino, though the polyptych attributed to him in the Museum in Birmingham, Alabama (Kress coll., no. K 592), suggests that he also knew the work of Simone Martini. The small scale and minutely detailed execution of many of his paintings may indicate that he was trained as an illuminator of manuscripts.

*The Madonna and Child* (below, *the Annunciation* and *the Nativity*)

20.160 (Plate 4)

This small panel was originally the left wing of a diptych: hinge marks are visible on the right edge. The missing wing probably represented the Crucifixion. Parts of the original decoration on the back, consisting of squares and a quatrefoil of deep green on a background of blue (now blackened) with deep green and red borders, are still preserved. The types are derived from Ugolino da Siena and the style in general from Duccio at a rather early period, perhaps toward the end of the thirteenth century. The composition of the Nativity, with the Virgin reclining, Joseph seated, and the manger set before a cave with angels behind, is Byzantine in origin, though the type was much diffused in Italy. Like the closely related Goodhart-Lehman Madonna, this panel was probably painted between 1310 and 1315.

Formerly attributed by the Museum to a follower of Duccio (Cat., 1940).

Tempera on wood; gold ground. Overall, with engaged frame, h. 12, w. 8 1/4 in. (30.5 × 21 cm.); painted surface, h. 10 1/4, w. 6 1/2 in. (26 × 16.5 cm.).

The painting is generally in very good condition. There are a few losses, the most serious of which are small scratches in the face of the Madonna and a loss in the Child's hair in the top scene. The blue of the Madonna's robe has darkened. The silver on the frame is obscured by a layer of paint.

REFERENCES: G. F. Waagen, *Works of Art and Artists in England* (1838), II, pp. 123 f., attributes this painting to Taddeo di Bartolo // B. B[urroughs], *Met. Mus. Bull.*, XVI (1921), p. 28, ill. p. 25, attributes it to a follower of Duccio, and dates it in the early XIV century // R. van Marle, *Ital. Schools*, II (1924), p. 153, fig. 102, calls it a work of the school of Segna di Buonaventura // B. Berenson, *Ital. Pictures* (1932), p. 396, calls it an early work by Niccolò di Segna, the son of Segna di Buonaventura; and *Central and No. Ital. Schools*

(1968), p. 119, lists it as by the follower of Duccio who painted the fragmentary polyptych in the Birmingham Museum // E. Panofsky, *Art Bull.*, XVII (1935), pp. 441 f., fig. 9 (detail), calls it a work of the school of Segna di Buonaventura and discusses the iconography of the Annunciation // F. Mason Perkins (unpublished opinion, 1937) attributes it to a painter in the following of Segna di Buonaventura, but not Niccolò di Segna // E.S. Vavalà (unpublished opinion, n.d.) calls it more Ugolinesque than Simonesque and attributes it to the school of Duccio // R. Offner (verbally, 1940) ascribes it to the painter of a Madonna and Child in the Goodhart collection [now in the Robert Lehman Collection in this Museum]; and in D.C. Shorr, *The Christ Child* (1954), p. 154, ill. p. 157 (detail), attributes it to the same painter, whom he calls the Goodhart Ducciesque Master // C. Brandi, *Duccio* (1951), p. 152, calls it a work by the follower of Duccio who painted a diptych (Crucifixion and Madonna) in the Robert Lehman Collection in this Museum, a Madonna and Child that in 1939 was at Knoedler's in New York, and possibly a Madonna and Child once in the Melzi d'Eril collection and now in the Kress collection // G. Coor-Achenbach, *Art Bull.*, XXXVII (1955), p. 164, note 57, calls it the left wing of a diptych, dates it about the time of the Goodhart-Lehman painting, agrees with Offner in attributing it to the painter of the Goodhart-Lehman panel, and ascribes to this painter a certain number of other works, including the polyptych in the church of San Lorenzo at Monterongriffoli, Tuscany; and *Burl. Mag.*, XCVII (1955), p. 203, calls it the product of a close follower of Ugolino di Neri // F. Zeri (verbally, 1957)

attributes it to the Ducciesque master who painted the Madonna in the Goodhart collection, and notes that there is another painting by the same hand in the Kress collection in Birmingham, Alabama // E.K. Waterhouse, in *Italian Studies Presented to E.R. Vincent* (1962), p. 297, no. 31, identifies it with no. 31 in the sale of Warner Ottley's collection in 1847 // F.R. Shapley, *Paintings from the Samuel H. Kress Collection, Italian Schools, XIII-XV century* (1966), p. 18, cites Offner's attribution // W. Kermer, *Studien zum Diptychon in der sakralen Malerei* (1967), part I, p. 81, part II, p. 29, no. 19, fig. 28, pl. 22, calls it a Sienese work of the first half of the XIV century // J.H. Stubblebine (in a letter, 1978) calls it a wing of a diptych, attributes it to the Goodhart Ducciesque Master, and dates it no earlier than 1310.

EXHIBITED: Widener Art Galleries, Austin Arts Center, Trinity College, Hartford, 1967, *Sienese and Florentine Wood Panels*.

EX COLL.: William Young Ottley, London (by 1835-1836); Warner Ottley, London (1836-1847; sale, Foster's, London, June 30, 1847, no. 31, as Taddeo di Bartolo); William Hopetoun Carnegie, 8th Earl of Northesk, Ethie Castle, Forfarshire (1847-before 1878); private collection, England; Rev. George Edward Barnes, Somerton Rectory, Banbury (1890); Thomas Sutton, London (sale, Christie's, Jan. 23, 1920, no. 8, as Taddeo di Bartolo); [Durlacher Brothers, London, 1920].

PURCHASE, MARQUAND FUND, 1920.

## Master of Monte Oliveto

Active about 1305 to about 1335. School of Siena. The Master of Monte Oliveto takes his name from a panel formerly in the monastery of Monte Oliveto Maggiore (Siena Gallery, no. 604) representing the Madonna and Child Enthroned with Saints and Angels. His characteristics were first defined by De Nicola, and the list of his works was later amplified by Brandi and Offner. All of the paintings attributed to him are deeply influenced by Duccio, though the latest ones also recall works by Segna di Buonaventura.

*The Madonna and Child Enthroned with Five Scenes from the Passion* (triptych)

18.117.1 (Plate 10)

Central panel: the Madonna and Child Enthroned with Saints Paul, John the Baptist, Peter, and John the Evangelist (in the arches under the throne, Saints

Nicholas, Francis, Dominic, and Catherine of Alexandria)

Left wing: the Betrayal, the Flagellation, the Bearing of the Cross

Right wing: the Crucifixion, the Lamentation

Both the central panel and the wings of this triptych show the influence of Duccio. The central panel, with its scheme of saints and angels grouped vertically, is reminiscent of Duccio's work of the first years of the fourteenth century – the paintings on which Segna based his style. The Passion scenes, however, are related to the corresponding episodes in Duccio's *Maestà* (1308-11). The treatment of the forms and the facial types are characteristic of the Master of Monte Oliveto, who may have painted this triptych between 1315 and 1320. As Preiser noted (see Refs., 1973), the trefoil arches with half-length figures at the base of the central panel represent an early example of a type of *predella* later employed by Simone Martini and other Sienese artists.

Formerly attributed by the Museum to Segna di Buonaventura, later to the Sienese school of the early XIV century, and to a follower of Segna (Cat., 1940).

Tempera on wood; gold ground. Central panel, over-all, h. 30 5/8, w. 16 1/2 in. (77.8 × 41.9 cm.); painted surface, h. 27 3/8, w. 14 in. (69.5 × 35.6 cm.); left wing, over-all, h. 30 3/8, w. 8 1/8 in. (77.2 × 20.6 cm.); the Betrayal, h. 11 5/8, w. 6 1/8 in. (29.5 × 15.6 cm.); the Flagellation, h. 7, w. 6 1/8 in. (17.8 × 15.6 cm.); the Bearing of the Cross, h. 7 1/8, w. 6 1/8 in. (18.1 × 15.6 cm.); right wing, over-all, h. 30 1/2, w. 8 1/4 in. (77.5 × 21 cm.); the Crucifixion, h. 19 5/8, w. 6 1/4 in. (49.8 × 15.9 cm.); the Lamentation, h. 7, w. 6 1/4 in. (17.8 × 15.9 cm.).

Panel cradled and infused with wax. The painting is in excellent state. There

are a few local damages and the gold detailing on the garments of the central group is lost.

REFERENCES: B. B[urroughs], *Met. Mus. Bull.*, XIV (1919), p. 6, ill. p. 1, notes that Douglas and Sirén attribute this triptych to Segna, observes that it is based on Duccio's *Maestà* and dates it soon after 1311 // F. Mason Perkins, *Art in Amer.*, VIII (1920), p. 196, note 3, judging from a photograph, questions the attribution to Segna // R. van Marle, *Rass. d'arte senese*, XIX (1926), p. 5, fig. 9, attributes it to a follower of Segna, notes also the influence of Simone Martini and especially of Barna da Siena, and dates it not earlier than 1350; *La Diana*, VI (1931), p. 58, attributes both this picture and a Madonna and Child with Scenes from the Passion, at that time in the collection of Lord Lee of Fareham (now in the Courtauld Institute, London), to an eclectic follower of Duccio; *Le Scuole della pittura italiana*, II (1934), p. 106, lists it among Ducciesque works // E. Sandberg-Valalà, *La Croce dipinta italiana* (1929), pp. 240 f., note 27, 257, note 21, 425, 430, 440, 458, 472, discusses the Passion iconography; and (unpublished opinion, 1948) calls it a late Ducciesque work of not very good quality, definitely not by Segna // B. Berenson, *Ital. Pictures* (1932), p. 524, lists it as a work from Segna's studio; and *Central and No. Ital. Schools* (1968), p. 393 // G.H. Edgell, *Hist. Sienese Ptg.* (1932), p. 64, note 42, rejects Van Marle's attribution to the school of Segna // C. Brandi, *La Regia Pinacoteca di Siena* (1933), p. 177, tentatively attributes this picture and Lord Lee's Madonna with Scenes from the Passion to the painter of a *Maestà* from Monte Oliveto Maggiore (Siena Gallery, no. 604); and *Duccio* (1951), p. 141, tentatively attributes it to the same painter, adding to the list of his works a diptych showing the Madonna and Child and the Crucifixion in the Jarves collection at Yale University, New Haven, and observes that the arrangement of the saints and angels in the central panel may be derived from the lost *Maestà* that Duccio painted in 1302 for the Cappella dei Nove in the Palazzo Pubblico in Siena, perhaps the one restored by Segna in 1319-1321 // R. Offner (verbally, 1940) attributes it to the painter of the diptych showing the Madonna and Child and the Crucifixion in the Jarves collection at Yale University, New Haven, to whom he also ascribes a Crucifixion formerly in the J.H. van Heek collection in Amsterdam, a Crucifixion in the Corsi collection in Florence, a triptych in the collection of F. Mason Perkins in Assisi, a Madonna and Child in the Murray collection in Florence, and the Madonna with Scenes from the Passion in Lord Lee's collection // Thieme-Becker, XXXVII (1950), p. 234, lists it among works by the

Master of Monte Oliveto // G. Coor-Achenbach, *Burl. Mag.*, XCVII (1955), pp. 203 ff., fig. 30, describes it as the latest known work of the Monte Oliveto Master // L. Vertova, *Burl. Mag.*, CXII (1970), p. 691, attributes it to the Monte Oliveto Master, to whom she also ascribes a Crucifixion from an unidentified private collection // J.H. Stubblebine, *Art Quarterly*, XXXV (1972), pp. 259 f., 265, notes 25 and 30, fig. 18 (detail), attributes it to the Monte Oliveto Master, and describes it as a distant echo of Duccio's Maestà of 1302; and (in a letter, 1978) dates it at the end of the second or early in the third decade of the XIV century // A. Preiser, *Das Entstehen und die Entwicklung der Predella in der italienischen*

*Malerei* (1973), pp. 125 f., 129, discusses the motif of the arcades with half-length saints, and notes its connection with Cimabue's altarpiece in the Uffizi, and with a Ducciesque panel formerly in the Reinach collection, Paris.

EXHIBITED: Kleinberger Galleries, New York, 1917, *Italian Primitives*, no. 43 (as Segna, lent by R. Langton Douglas).

EX COLL.: from Siena, 1850; George Edmund Street (?), London (until 1881); Arthur Edmund Street, London (1881-before 1917); [R. Langton Douglas, London, 1917]; [F. Kleinberger and Co., New York, 1917-1918].

PURCHASE, ROGERS FUND, 1918.

## Master of Monte Oliveto and Unknown Sienese Painter, First Quarter of the XIV century

### *The Crucifixion* (triptych)

41.190.31 a, b, c (Plate 11)

Central panel: the Crucifixion with Saints Clare and Francis of Assisi

Left wing: the Annunciation; the Nativity; the Adoration of Magi

Right wing: the Coronation of the Virgin; Saints John the Baptist, Stephen (or Lawrence), Peter; Saints Mary Magdalen, Catherine of Alexandria (?), an unidentified female saint.

This small triptych is apparently the work of two different Sienese artists of the first quarter of the fourteenth century, but it is not clear whether in its present form it is the product of collaboration or of a later reconstruction. The moldings of the wings have been regilt and any traces of old hinge marks have been obliterated. The bottom molding of the central panel is not original; this may indicate that the panel was shortened to match the

size of the wings. However, it should be noted that although the tooling of the borders differs, the haloes in the wings and central panel are similar.

The wings appear to be by the Master of Monte Oliveto. They are strongly influenced by Duccio, and the three scenes from the life of the Virgin on the left wing derive directly from the predella of his Maestà, now dispersed. This may also be the case with the Coronation, though its counterpart from the Maestà is lost. The central panel belongs to an entirely different style, closely related to Ugolino da Siena (d. 1339?). The elongated figures as well as the quality and technique reveal not the hand of Ugolino himself, but that of an assistant or follower, several of whose other works have been identified by Coor-Achenbach (see Refs., 1955). The wings can be dated around 1315-1320, while the central Crucifixion may be somewhat later.

Formerly attributed by the Museum to a follower of Duccio.

Tempera on wood; gold ground. Central panel, over-all, with engaged frame, h. 25 3/8, n. 18 5/8 in. (64.5 × 47.3 cm.); painted surface, h. 22 1/2, w. 15 7/8 in. (57.2 × 40.3 cm.). Left wing, over-all, with engaged frame, h. 25 3/8, w. 9 1/2 in. (64.5 × 24.1 cm.); painted surface, h. 23 1/2, w. 7 1/2 in. (59.7 × 19.1 cm.). Right wing, over-all, n. 25 1/4, w. 9 3/8 in. (64.1 × 23.8 cm.); painted surface, h. 23 5/8, w. 7 1/2 in. 60 × 19.1 cm.).

Central panel cradled and infused with wax. Christ's head is badly disfigured by a loss on the right side. The open cracks are disturbingly noticeable in the figures at the foot of the cross. The gold background is very damaged and full of restorations. Apart from losses in the gold and some damage in the three female saints, the wings are very well preserved.

REFERENCES: C.H. Weigelt, *Duccio di Buoninsegna* (1911), pp. 193 ff., 261, pl. 60, calls this triptych a work by a follower of Duccio close to Niccolò di Segna, and notes the connection of the scenes of the life of the Virgin with those in Duccio's *Maestà*; and *La pittura senese del trecento* (1930), p. 65, note 28, calls it a work by a pupil of Duccio of whom no other paintings are known, in a style close to that of his workshop, and observes that the scenes in the wings are copied from Duccio's *Maestà*; and *Sienese Painting of the Trecento* (n.d.), p. 70, note 28 // V. Lusini, *Rass. d'arte senese*, VIII (1912), p. 149, no. 64, notes that a photograph of this picture was exhibited in the *Mostra di opere di Duccio di Buoninsegna* (Siena, Opera del Duomo, September 1912), where it was attributed to Segna di Buonaventura // O. Sirén, *A Descriptive Catalogue of the Pictures in the Jarves Collection* (1916), p. 32, attributes it to the follower of Duccio who painted a triptych in the Siena Gallery (no. 3) and a diptych in the Jarves collection at Yale University, observing the close dependence of the scenes in the wings on Duccio's *Maestà*; and (in a letter, 1916) // F.M. Perkins, *Art in Amer.*, VIII (1920), p. 199, calls it an important Ducciesque painting // R. van Marle, *Ital. Schools*, II (1924), p. 90, fig. 55, rejects the connection with Niccolò di Segna and calls it a work of the school of Duccio, possibly the same hand as a Crucifixion in the Gagarin collection in St. Petersburg; and *Le Scuole della pittura italiana*, II (1934), pp. 93 f., fig. 60, calls it a

Ducciesque work, possibly by the same hand as a triptych of the Coronation of the Virgin in the Pinacoteca, Siena (no. 35) and the Gagarin Crucifixion // B. Berenson, *Ital. Pictures* (1932) p. 583, lists it as a work of the school of Ugolino di Nerio; and *Central and No. Ital. Schools* (1968), p. 438 // L. Venturi, *Ital. Pts. in Amer.* (1933), pl. 26, calls it a work of the school of Duccio, excludes the attribution to Segna, and notes that it resembles the Crucifixion formerly in the Gagarin collection in St. Petersburg // E.B. Garrison, Jr., *Gaz. des B.-A.*, sér. 6, XXIX (1946), p. 330, note 15, calls it a Ducciesque tabernacle // E.S. Vavala (unpublished opinion, 1948) rejects Sirén's attribution to the painter of the Yale diptych, notes that the three scenes on the left wing are closely derived from the *Maestà* // M. Meiss, *Painting in Florence and Siena after the Black Death* (1951), p. 43, note 121, calls it a work by a follower of Duccio // C. Brandi, *Duccio* (1951), p. 156, calls it a work by a follower of Ugolino, perhaps by the same hand as the Saint Michael in the Museum at Grosseto // M.B. Freeman, *Met. Mus. Bull.*, n.s., XI (1952), p. 110, ill. (detail of Nativity) // T. Rousseau, Jr., *Met. Mus. Bull.*, n.s., XII (1954), p. 9, ill. // G. Coor-Achenbach, *Burl. Mag.*, XCVII (1955), p. 204, note 11, rejects the unpublished opinion of E. Mendelsohn that the wings are by the Monte Oliveto Master; and *Art Bull.*, XXXVII (1955), p. 163, note 52, attributes the wings to an artist strongly influenced by Segna and the central panel probably to the artist who painted the Saint John the Baptist Preaching in the National Gallery in Budapest and the figures of the Virgin, Saint John the Evangelist, and Saint Francis in Ugolino's Crucifixion in the Siena Gallery (no. 34), and tentatively suggests that this eclectic follower of Ugolino, who assisted him during the 1320's, might be his brother Guido or Minuccio // J.H. Stubblebine (in a letter, 1976) attributes the wings to the Monte Oliveto Master, dates them before 1320, and attributes the central panel to the master of polyptych no. 39 in the Siena Gallery; and (in a letter, 1978) notes that these two masters collaborated in the 1320's.

EXHIBITED: Kleinberger Galleries, New York, 1917, *Italian Primitives*, no. 41 (as follower of Duccio, lent by George and Florence Blumenthal); Metropolitan Museum, New York, 1943, *Masterpieces in the Collection of George Blumenthal*, no. 19.

EX COLL.: F. Mason Perkins, Lastra a Signa (by 1911); George and Florence Blumenthal, New York (by 1916-1941; Cat., I, 1926, pl. XVI).

BEQUEST OF GEORGE BLUMENTHAL, 1941.

## Matteo di Giovanni

Matteo di Giovanni di Bartolo, also called Matteo da Siena. Active by 1452; died 1495. School of Siena. Matteo di Giovanni was probably born in Borgo San Sepolcro, but he worked chiefly in Siena. From 1452 to 1457 he was the partner of the painter Giovanni di Pietro. His first dated work is an altarpiece of 1460 in the Museo dell'Opera del Duomo at Siena; there are dated works up to 1491. His earliest paintings are indebted primarily to Vecchietta, but from about 1470 they show the influence of the north Italian painters and miniaturists, Liberale da Verona and Girolamo da Cremona. He also seems to have known specific works by the Pollaiuolo brothers. Although the format of Matteo's paintings and his feeling for textural richness is in the purest Siennese tradition, his interest in the nude, violent action, and classical architecture – the concerns of Florentine art – are singular among his compatriots.

### *The Madonna and Child with Saints Jerome and Mary Magdalen*

65.234 (Plate 58)

This composition, which does not exist in any variant, is characteristic of the late style of Matteo di Giovanni. The use of a blue ground in place of a gold background recurs in the altarpiece of the Assumption of the Virgin in Santa Maria dei Servi at Borgo San Sepolcro, commissioned on July 8, 1487. The treatment of the head of Saint Mary Magdalen is closely similar to that of the head of Saint Lucy in the right wing of that altarpiece, and the head of Saint Jerome conforms to those of Saint Paul and the Apostles grouped round the tomb in the central scene. Presumably our panel was painted at about the same time, and in any event before the lunette of the Massacre of the Innocents in Santa Maria dei Servi, Siena, which dates from 1491.

Tempera and gold on wood. Over-all, with added strips, h. 24 7/8, w. 18 3/8

in. (63.2 × 46.7 cm.); painted surface, h. 24 1/4, w. 17 3/4 in. (61.6 × 45.1 cm.).

Panel thinned and cradled. The state is very good. There are a few local damages and the sky has been somewhat retouched.

REFERENCES: The authorities cited below attribute this painting to Matteo di Giovanni. R. Lehman, *Cat. of Philip Lehman Collection* (1928), pl. LI // F. Mason Perkins, in Thieme-Becker, XXIV (1930), p. 256 // B. Berenson, *Ital. Pictures* (1932), p. 351; and *Central and No. Ital. Schools* (1968), p. 259 // L. Venturi, *Ital. Ptg. in Amer.* (1933), pl. 294, calls it a mature work // M.L. Gengaro, *La Diana*, IX (1934), pp. 167 f., dates it between 1470 and 1480 // R. van Marle, *Ital. Schools*, XVI (1937), p. 356, calls it a late work.

EXHIBITED: New Gallery, London, 1893-1894, *Early Italian Art*, no. 54 (lent by S. Scrope).

EX COLL.: Simon Scrope, Danby Hall, Yorkshire (in 1893-1894); [R. Langton Douglas, London]; Philip Lehman, New York (by 1928-1947; *Cat.*, 1928, pl. LI); Robert Lehman, New York (1947-1965).

GIFT OF ROBERT LEHMAN, 1965.

## Workshop of Matteo di Giovanni

### *The Madonna and Child with Saints Bernardino of Siena, Jerome and two Angels*

41.100.17 (Plate 59)

The composition of this painting, with a half-length Madonna and Child and smaller figures disposed along the sides, derives from Sano di Pietro (see for example, 41.100.19 in this Museum. The panel may originally have been taller, perhaps, with an arched top. A date in the late 1480's seems probable.

Tempera on wood, gold ground. H. 22, w. 19 1/2 in. (55.9 × 49.5 cm.).

Panel cradled and infused with wax; cropped on all sides. The condition is good, despite minor retouches in the Child's face. The gold background above the Madonna's head and her halo are modern. Her dress has darkened and most of the gold ornament has been lost.

REFERENCES: The authorities cited below, with the exception of Gengaro, attribute this painting to Matteo di Giovanni. F. Mason Perkins, in Thieme-Becker, XXIV (1930), p. 256 // B. Berenson, *Ital. Pictures* (1932), p. 351; and *Central and No. Ital. Schools* (1968), p. 259 // M.L. Gengaro, *La Diana*, IX (1934), p. 182, lists it among works variously attributed to Matteo // E.S. Vavalà (unpublished opinion, n.d.) calls it of not very good quality, by Matteo di Giovanni and assistants.

EX COLL.: Sir Thomas Andros de la Rue, London (sale, Christie's, London, June 16, 1911, no. 52); [Simpson, London, 1911]; George and Florence Blumenthal, New York (by 1926-1941; Cat., I, 1926, pl. XXX).

GIFT OF GEORGE BLUMENTHAL, 1941.

### *The Madonna and Child with Six Saints*

41.190.29 (Plate 60)

At the left are shown Saints Francis, Jerome, and a nun – possibly Catherine of Siena; opposite are Saints Lawrence, Bartholomew, and a young female martyr. Though related in style to an altarpiece in the Siena Gallery (no. 432) showing the Madonna and Child with Saints and Angels – datable to the second half of the 1480's – the weak drawing indicates that much of the execution is due to an assistant.

Tempera on wood; gold ground. Overall, with engaged (modern) frame, h. 25 1/4, w. 19 1/4 in. (64.1 × 48.9 cm.); painted surface, h. 21 3/4, w. 15 3/4 in. (55.2 × 40 cm.).

Probably cut (certainly at the top) and mounted on a new panel. The surface is badly worn, all the highlights are missing, and there are local damages throughout. The head of Saint Francis is better preserved.

REFERENCES: The authorities cited below, with the exception of Berenson and Gengaro, attribute this painting to Matteo di Giovanni. F. Mason Perkins, *Art in Amer.*, IX (1921), pp. 50 f., fig. 6, notes that the composition was influenced by Sano di Pietro; and in Thieme-Becker, XXIV (1930), p. 256 // B. Berenson, *Ital. Pictures* (1932), p. 351; and *Central and No. Ital. Schools* (1968), p. 259, attributes it to Matteo's workshop // M.L. Gengaro, *La Diana*, IX (1934), p. 182, lists it among those works variously attributed to Matteo // R. van Marle, *Ital. Schools*, XVI (1937), p. 357, calls it a very late work, and compares it with a painting in the Gualino collection (now in the Galleria Sabauda, Turin).

EX COLL.: George and Florence Blumenthal, New York (by 1921-1941; Cat., I, 1926, pl. XXIX).

BEQUEST OF GEORGE BLUMENTHAL, 1941.



## Lippo Memmi

Real name Filippo di Memmo Filippucci. Known activity 1317-1347. School of Siena. Lippo Memmi was the son of the painter Memmo di Filippucci and the brother-in-law of Simone Martini. In 1317 he signed the large fresco of the *Maestà* in the Palazzo Pubblico in San Gimignano, which was commissioned from Lippo and his father. This work clearly derives from the *Maestà* Simone painted in the Palazzo Pubblico in Siena two years earlier. Together with Simone he signed the great Annunciation painted for the cathedral of Siena in 1333, now in the Uffizi in Florence, and like Simone he worked in Pisa and Orvieto. In 1347 he and his brother, Federigo, painted a Madonna for the church of Saint Francis in Avignon, but this may have been sent from Siena, where he is documented that same year. Of Simone's followers Lippo was the most faithful and, with the possible exception of Barna, the most gifted.

### *Saint Paul*

88.3.99 (Plate 12)

This Saint Paul is one of the main panels of an altarpiece that included a Madonna and Child (Berlin-Dahlem Museum, no. 1067; 77 × 55 cm.; cut at top), and Saints Peter (Louvre, no. 1152; 91 × 45 cm.), John the Baptist (National Gallery, Washington, D.C., Kress coll., no. K 511; 95 × 46 cm.), John the Evangelist (Yale University Art Gallery, New Haven, no. 1943.239; 104.9 × 44.6 cm.), Louis of Toulouse and Francis (Siena Gallery, nos. 48 and 49; each 99 × 44.5 cm.) (see Refs., Coor-Achenbach, 1961). As the two panels in the Siena Gallery represent the founder of the Franciscan order and one of its major saints, this polyptych was almost certainly made for the high altar of a Franciscan church. The hypothetical identification with an altarpiece by Lippo Memmi, seen by Vasari<sup>1</sup> on the high altar of San Paolo a Ripa d'Arno in Pisa, must therefore be rejected, since San Paolo belonged to the Vallombrosans, a branch of the Benedictine order. In the nineteenth century the two panels in Siena were still in the church of San Francesco in Colle di Val d'Elsa, and it seems

probable that the altarpiece was made for that church (see Refs., Mallory, 1974). The structure of this polyptych as well as its style may derive from the altarpieces Simone painted for churches in Pisa and Orvieto. The altarpiece would certainly have included a series of half-length saints, probably with Christ in the center, above the main row. Coor-Achenbach's suggestion that a Christ Blessing in the museum in Douai (no. 34; 52 × 28.5 cm.) and two hermit saints in the Lindenau Museum in Altenburg (nos. 44 and 45; each 39 × 20 cm.) might be from this series is, however, unlikely; the two saints wear the habit of the Vallombrosans, and the younger one may be the founder of the order, Giovanni Gualberto. These three panels may therefore come from the altarpiece of San Paolo a Ripa d'Arno, mentioned

<sup>1</sup> G. Vasari, *Vite* (1568), Milanese ed., I (1878), p. 554, noted that the altarpiece was signed, and included the Madonna, Saints Peter, Paul, John the Baptist and other Saints. See also A. Da Morrona, *Pisa illustrata nelle arti del disegno* (1787-1793), III, pp. 314, 316, and Crowe and Cavalcaselle, *Ptg. in Italy* (1864), II, p. 107, who quote Vasari's description but were unable to identify the altarpiece.

above. Another group of six saints, among them two members of the Franciscan order and a Saint Clare in this Museum (64.189.2), more probably formed the pinnacles (see pp. 53 f.). Although some of the panels show studio intervention, our picture is one of the finest and was certainly executed by Memmi himself. It should be dated about 1330.

Formerly called by the Museum a work of the school of Simone Martini.

Inscribed (on the epistles in Saint Paul's hand): AD.ROMANO[S.]/PAVLVS.

Tempera on wood, gold ground. Overall, with engaged frame, h. 37 3/4, w. 19 in. (95.9 × 48.3 cm.); painted surface, h. 35 1/8, w. 16 1/2 in. (89.2 × 41.9 cm.).

The Gothic arch is original but the side and bottom moldings are modern. The painting is in fair state, apart from damage to the wrist of the saint and to his left arm, and some deep scratches in the area of the chest. The surface is pitted throughout. The silver of the sword has oxidized, and the gold of the pommel is largely missing.

REFERENCES: B. Berenson (verbally, 1908) attributes our panel to the school of Simone Martini; *Ital. Pictures* (1932), p. 41, lists it tentatively as an early work of Barna da Siena; and *Central and No. Ital. Schools* (1968), p. 269, attributes it to Lippo Memmi and accepts Coor-Achenbach's reconstruction and identification of the polyptych (see below, 1961) // F. Mason Perkins, *Rass. d'arte*, XVII (1917), p. 45, ill. p. 48, attributes it to Memmi // R. van Marle, *Simone Martini et les peintres de son école* (1920), pp. 108 f., calls it a late work by Memmi, probably part of the polyptych to which the Louvre Saint Peter belonged, and also notes that the two panels are related in style to the Madonna in Berlin; and *Ital. Schools*, II (1924), p. 269, fig. 178 // C.H. Weigelt, in *Thieme-Becker*, XXIII (1929), p. 276, lists it and the Louvre Saint Peter among the doubtful attributions to Memmi // G.H. Edgell, *Hist. Sienese Ptg.* (1932), p. 104, attributes it to Memmi and notes its resemblance in style to the work of Simone Martini // L. Venturi, *Ital. Ptg. in Amer.* (1933), pl. 72, calls it an early work by Memmi,

influenced by his father, Memmo di Filippuccio, as well as by Simone, and considers it probably part of the altarpiece to which the Louvre Saint Peter belonged // R. Offner (verbally, 1935) attributes it to Memmi and connects it with the Louvre Saint Peter // E.S. Vavalà (unpublished opinion, n.d.) attributes it to Memmi, connecting it with the Louvre, Goudstikker (now Kress), and Berlin panels // R. Langton Douglas (unpublished opinion, 1941) attributes it to Memmi, and connects it with the Louvre Saint Peter and the Saint John the Baptist, in the National Gallery in Washington // F. Zeri, *Burl. Mag.*, XCIV (1952), p. 321, attributes it to Memmi, and connects it with the Louvre Saint Peter, the Yale Saint John the Evangelist and the Washington Saint John the Baptist, as parts of the same altarpiece // K. Steinweg, *Mitteil. des Ksthist. Inst. in Florenz*, VII (1956), pp. 167 f., note 23, ascribes it to Memmi, groups it with the Saint Peter, and suggests that they may have belonged to the seven-paneled altarpiece in the church of San Paolo a Ripa d'Arno // C. Volpe, *Arte antica e moderna*, X (1960), pp. 150 f., 157, note 10, attributes it to Memmi, and groups it with the Saint Peter and the Saint John the Baptist, which he incorrectly describes as from the Griggs collection // G. Coor-Achenbach, *Pantheon*, XIX (1961), pp. 129 ff., fig. 8, adds to the polyptych to which the Museum's saint belonged the Saints Louis of Toulouse and Francis in the Siena Gallery, the Madonna in Berlin, and as pinnacles, three small panels divided between the museums in Douai and Altenburg; notes the intervention of an assistant but attributes our panel to Lippo Memmi himself, and mentions especially the influence of the altarpiece by Simone from Santa Caterina in Pisa; identifies the altarpiece with that at San Paolo a Ripa d'Arno, Pisa, mentioned by Vasari and Da Morrona; dates it about 1325-1330, and indicates that the dispersion may date to the middle of the XIX century // F.R. Shapley, *Paintings from the Samuel H. Kress Collection, Italian Schools, XIII-XV Century* (1966), p. 49, accepts the attribution to Memmi, and the reconstruction of the polyptych proposed by Coor-Achenbach // F. Bologna, *I Pittori alla corte Angioina di Napoli* (1969), p. 335, note 7, quotes Zeri and takes note of the reconstruction proposed by Coor-Achenbach // C. Seymour, Jr., *Early Italian Paintings in the Yale University Art Gallery* (1970), pp. 92 f., tentatively accepts the reconstruction and the provenance from San Paolo a Ripa d'Arno, and suggests that Barna da Siena may have been Memmi's assistant // C. De Benedictis, *Antichità viva*, XIII (1974), no. 2, pp. 7 f., fig. 8, accepts the attribution to Memmi and the identification with one of the panels from the polyptych from San Paolo a Ripa d'Arno, doubts that the two panels in

Siena were part of the same complex, and suggests that the series of Apostles by Memmi divided between the Kress and Lehman collections may have formed an upper row; and *Antichità viva*, XV (1976), no. 6, pp. 7 f., accepts the two panels in Siena as part of the polyptych from San Paolo a Ripa d'Arno but considers them to be by the master of a Madonna and Child in the Museum at Houston (formerly in the Straus collection) whom she tentatively identifies as Simone Martini's brother, Donato; *La Pittura Senese 1330-1370* (1979), p. 93 // M. Mallory, *Met. Mus. Journal*, IX (1974), pp. 187 ff., figs. 4, 10 (detail), ascribes the polyptych to Lippo Memmi and his workshop but attributes the Museum's panel to Memmi himself; rejects Coor-Achenbach's identification with the altarpiece from San Paolo a Ripa d'Arno, proposing instead a provenance from the church of San Francesco in Colle di Val d'Elsa, identifies a series of smaller panels, including the Saint Clare in this Museum, as pinnacles from the polyptych, hesitatingly suggests that a series of apostles divided between this Museum, the National Gallery, Washington, the Lehman Collection and the former Stoclet collection, Brussels may have formed the predella, and dates it about 1330; and *Art Bull.*, LVII (1975), pp. 16, 19 f. // R. Oertel and H.-J. Eberhardt, in *Gemäldegalerie Berlin-Dahlem* (1975), pp. 232 f., accept the attribution to Memmi around 1325 // A. Caleca, *Critica d'arte*, XLI (1976), pp. 53 ff., fig. 18 (incorrectly called Saint Peter), rejects the provenance suggested by Coor-Achenbach as well as her association of the three pinnacles mentioned above, but accepts her reconstruction of the main panels, considers a provenance from San Francesco in Colle di Val d'Elsa or another Franciscan church of the region most probable, dates the altarpiece in the 1320's; and *Critica d'arte*, XLII (1977), p. 70 // H. Maginnis, *Zeitschr. für Kstgesch.*, XL (1977), pp. 289 f., note 3, does not accept the Berlin Madonna and Child as part of this complex because of differences in the punch-work // P. Torriti, *La Pinacoteca Nazionale di Siena, I Dipinti dal XII al XV secolo* (1977), pp. 89 f., accepts the reconstruction of the main row of the altarpiece suggested by Coor-Achenbach, but rejects the hypothetical provenance from San Paolo in Pisa, confirming that the two panels in Siena were brought there in 1867 from the convent of San Francesco in Colle di Val d'Elsa // M. Laclotte, in *Retables italiens du XIII<sup>e</sup> au XV<sup>e</sup> siècle* (1978), pp. 18 ff., no. 8, ill., accepts the reconstruction of the altarpiece proposed by Mallory and its provenance from the church of San Francesco in Colle di Val d'Elsa, dates it about 1330.

PROVENANCE: church of San Francesco, Colle di Val d'Elsa (?).

EX COLL.: Madame d'Oliviera, Florence.

GIFT OF COUDERT BROTHERS, 1888.

### *The Madonna and Child with Saints and Angels*

43.98.6 (Plate 13)

This panel was originally part of a diptych. The other leaf is almost certainly to be identified with a panel representing the Crucifixion (lacking its predella), formerly in the Richard von Kaufmann collection in Berlin (Cat., 1901, no. 82, as Berna da Siena; 60×29 cm.) and later in that of Otto Henkell, Wiesbaden. On either side of the Madonna stand Saints John the Baptist and Francis of Assisi, symbolically small in scale. The saints in the predella can be identified as a male martyr, Saints Clare, Lawrence, Peter, Louis of Toulouse, Catherine of Alexandria, and Cecilia. The unusual if not unprecedented depiction of the hierarchy of angels along the upper edges of the panel follows *The Celestial Hierarchy* by Pseudo-Dionysius, a fifth or sixth century work, possibly Syrian, that deeply influenced both Eastern and Western Christian thought. The nine choirs may be recognized by the attributes they bear (from lower left to top and lower right): angels holding wands; principalities, branches of lilies; powers, staffs; cherubim, books; six winged seraphim; thrones, faldstools; dominions, censers; archangels, swords and armed; virtues, girdles. This is a typical late work by Memmi, datable about 1340. The back of our panel is richly decorated with a tooled border and diamond-shaped design not infrequently found in such works.

Formerly attributed by the Museum to Barna da Siena.

Inscribed at the neck of the Virgin's dress: AVE; (on the right sleeve): GRA-[TIA].

Tempera on wood, gold ground. Overall with engaged (modern) frame, h. 26

1/4, w. 13 in. (66.7×33 cm.); painted surface, h. 19 3/4, w. 10 1/8 in. (50.2×25.7 cm.); predella, h. 1 1/2, w. 10 in. (3.8×25.4 cm.).

The painting is in good condition, although the Madonna's blue cloak has blackened. The cheeks of the main figures are too prominent due to loss of the glazes. The predella has been separated from the main panel by a molding 5/8 in. (1.6 cm.) wide; originally it was part of the main panel.

REFERENCES: R. Offner, *The Arts*, V (1924), p. 245, ill., p. 246, attributes this painting to Lippo Memmi and dates it about 1340, observing its similarity to a Crucifixion in the Vatican Gallery and a Nursing Madonna in the Berlin Museum; and in D.C. Shorr, *The Christ Child* (1954), p. 122, ill., p. 127 (detail), attributes it to Barna da Siena // W.R. Valentiner, *Catalogue of Early Italian Paintings (Duveen Galleries)* (1926), no. 27, ill., attributes it to Lippo Memmi // R. van Marle (in a letter, 1926) rejects the attribution to Memmi, tentatively suggesting that it is by Barna da Siena; *La Balzana*, I (1927), p. 243, ill. pp. 244 f., 248 (details), calls it an early work by Barna da Siena; and *Le Scuole della pittura italiana*, II (1934), p. 322, lists it among works attributed to Barna da Siena // C.H. Weigelt, in Thieme-Becker, XXIII (1929), p. 276, lists this painting and the Assumption in the Alte Pinakothek in Munich (no. 671) with which he compares it, among the doubtful attributions to Memmi; and *Sienese Painting of the Trecento* [1930], p. 83, note 63, attributes it to Lippo Memmi // B. Berenson, *Ital. Pictures* (1932), p. 360, lists it as a work by Lippo Memmi; and *Central and No. Ital. Schools* (1968), p. 269 // L. Venturi, *Ital. Ptg. in Amer.* (1933), pl. 73, attributes it to Lippo Memmi // A.M. Gabrielli, *Bullettino senese*, VII (1936), p. 127, rejects the attribution to Barna and calls it close to Lippo Memmi // E.S. Vavalà (unpublished opinion, n.d.) attributes it to Memmi // M. Salinger, *Met. Mus. Bull.*, n.s., II (1944), pp. 181 ff., ill., attributes it to Barna da Siena and discusses the iconography // S. Delogu Ventroni, *Barna da Siena* (1972), p. 64, no. 25, rejects the attribution to Barna da Siena and attributes it to the circle of Simone Martini – perhaps Lippo Memmi // A. Preiser, *Das Entstehen und die Entwicklung der Predella in der italienischen Malerei* (1973), pp. 118 ff., accepts the attribution to Lippo Memmi, rejects a late dating, and discusses the painted predella with arches and half-length figures // C. De Benedictis, *La Pittura Senese 1330-1370* (1979), p. 79, fig. 43, attributes this painting to Barna da

Siena (possibly to be identified with Federico Memmi), with Lippo Memmi.

EXHIBITED: Duveen Galleries, New York, 1924, *Early Italian Paintings*, no. 48 (as Lippo Memmi, lent by Carl W. Hamilton); School of Fine Arts, Yale University, 1926 (as Lippo Memmi, lent by Maitland F. Griggs); Century Association, New York, 1930, *Italian Primitive Paintings*, no. 24 (as Lippo Memmi, lent by Maitland F. Griggs); World's Fair, New York, 1939, *Masterpieces of Art*, no. 256 (as Lippo Memmi, lent by Maitland F. Griggs); Museum of Fine Arts, Boston, 1940, *The Arts of the Middle Ages*, no. 53 (as Lippo Memmi, lent by Maitland F. Griggs); Metropolitan Museum, New York, 1944, *The Maitland F. Griggs Collection*; and, 1973, *Giovanni di Paolo: Paintings*, no. 15.

EX COLL.: private collection, Italy (until 1849); Mrs. Martin Tucker Smith, Shirley, Surrey (1849-1892); Capt. Francis Nicholas Smith, Wingfield Park, Ambergate, Derby (1892-1910; as Duccio; sale Christie's, London, Feb. 5, 1910, no. 146, as early Italian school). [Sulley and Co., London, 1910]; Richard Norton, Boston (1910-1919; sale, Christie's, London, May 26, 1919, no. 149, as Simone Memmi); [Pawsey and Payne, London, 1919]; [Thomas Agnew and Sons, London, 1919]; [Duveen Brothers, New York, 1919-1923]; Carl W. Hamilton, New York (1923-1924); [Duveen Brothers, New York, 1924]; Maitland Fuller Griggs, New York (1924-1943).

BEQUEST OF MAITLAND FULLER GRIGGS, 1943.  
MAITLAND F. GRIGGS COLLECTION.

### *Saint Clare*

64.189.2 (Plate 14)

Despite the fact that she holds a book and a flaming lamp instead of a flaming horn, the habit – which is that of a Poor Clare – and the knotted cord for a girdle identify this saint as Clare, the first female disciple of Saint Francis and the foundress of the Poor Clares. The traces of tooling along the edges of the panel as well as its shape, dimensions, and style indicate that it belongs with a series of five other panels portraying half-length saints. These include Saints Mary Magdalen (Museum of Art of the Rhode Island School of Design, Providence, R.I., 21.250; 51×24.6 cm.), Dorothy (Poldi-

Pezzoli Museum, Milan;  $50 \times 19.5$  cm.), Agnes and Anthony of Padua (Frick Art Museum, Pittsburgh, Pa.;  $63.3 \times 24$  and  $63.3 \times 24.5$  cm., respectively), and a panel with a male saint, recently on the art market in Arezzo and Rome. The panel representing Saint Dorothy still has the uppermost part of its original frame, but those of the other panels are either regilt or destroyed. The shape of these panels would make them suitable pinnacles for a large polyptych, perhaps with a Blessing Redeemer at the center, and Mallory (see Refs., 1974) has suggested that they belonged to the same altarpiece as the Saint Paul (see pp. 49 ff.). This hypothesis is supported by their style and dimensions, and by the fact that both large and small panels show saints connected with the Franciscan Order. The style of our painting is that of Lippo Memmi, to whom the panels at Providence and Milan may also be attributed, and a date of about 1330 may be suggested.

Tempera on wood; gold ground. Overall, with engaged (modern) frame, h. 19, w. 8 in. ( $48.3 \times 20.3$  cm.); painted surface, h.  $15 \frac{1}{2}$ , w.  $7 \frac{1}{2}$  in. ( $39.4 \times 19.1$  cm.).

On the whole the painting is not overly worn, and portions are in very good state, though a heavy craquelure disfigures the surface. Only the left edge preserves its tooling. There are many small losses in the face and one serious one in the lower left corner.

REFERENCES: B. Berenson, *Ital. Pictures* (1932), p. 588, lists this painting as a Female Saint with Lamp and Book by Lippo Vanni; and *Central*

and *No. Ital. Schools* (1968), p. 443, doubtfully lists it as by Vanni, calling it the companion to paintings of Saints Mary Magdalen (Providence), Dorothy (ex Charles Loeser coll., Florence), Agnes and Anthony of Padua (ex Griggs coll.) // E. Sandberg-Valalà (unpublished opinion, n.d.) calls it probably an early Simonesque work by Memmi // S. Wagstaff, Jr., *Italian Panels & Manuscripts from the Thirteenth & Fourteenth Centuries in Honor of Richard Offner* (exh. cat., 1965) p. 25, accepts the attribution to Lippo Memmi, and the connection with five other panels from the same series, suggested by F. Zeri // M. Mallory, *Met. Mus. Journal*, IX (1974), pp. 187 ff., fig. 18, attributes it to the workshop of Memmi, and suggests that it comes from the altarpiece to which the Museum's Saint Paul belongs // M. Boskovits, *Burl. Mag.*, CXVI (1974), p. 371, note 20, calls it a Simonesque work near Lippo // W.R. Hovey, *Treasures of the Frick Art Museum* (1975), p. 48, accepts the connection proposed by Zeri with a panel in Providence and two panels in Pittsburgh // C. De Benedictis, *Antichità viva*, XV (1976), no. 6, p. 7, calls the five panels a portable altarpiece with a lost Madonna and Child at the center, attributes them to the master of a Madonna and Child in the museum at Houston (formerly in the Straus collection) and tentatively identifies this master with Simone Martini's brother, Donato; *La Pittura Senese 1330-1370* (1979), p. 91 // M. Lacotte, in *Retables italiens du XIII<sup>e</sup> au XV<sup>e</sup> siècle* (exh. cat., 1978), p. 17, ill., pp. 18 ff., accepts Mallory's proposal that this panel formed one of the pinnacles of Memmi's altarpiece from San Francesco in Colle di Val d'Elsa, dates it about 1330.

EXHIBITED: Wadsworth Atheneum, Hartford, 1965, *Italian Panels and Manuscripts*, no. 27 (lent by the Metropolitan Museum of Art and Irma N. Straus).

PROVENANCE: church of San Francesco, Colle di Val d'Elsa (?).

EX COLL.: [Achille De Clemente, Florence, about 1915]; Jesse Isidor Straus, New York (by 1932-1936); Mrs. Jesse Isidor Straus, New York (1936-1964).

GIFT OF IRMA N. STRAUS, 1964.

## Neroccio

Neroccio di Bartolommeo di Benedetto di Neroccio de' Landi. Born 1447; died 1500. School of Siena. Neroccio was a member of the noble family Landi del Poggio. He is presumed to have been a pupil of Vecchietta. By 1468 he was an independent artist; in that year or the following he entered into partnership with another of Vecchietta's pupils, Francesco di Giorgio Martini, who was related to Neroccio by marriage. This association lasted until 1475. The following year he signed a triptych now in the gallery at Siena (no. 282). The altarpiece in the Pieve at Montisi is dated 1496. Neroccio was mainly a painter, but a number of sculptures by him are also known. Though his early works are very close to those by Francesco di Giorgio, he evolved a highly personal and refined style that was none the less open to Florentine influences.

### *The Madonna and Child with Saints Jerome and Mary Magdalen*

61.43 (Plate 66)

Despite its damaged state, this painting ranks among Neroccio's finest and most fully realized achievements. The range of colors, the figure types and the purity of their expressions suggest a date in the early 1490's – close in time to the Madonna and Child with Saints in the Siena Gallery (no. 278), dated 1492.

Tempera on wood. Over-all, with added strips, h. 24 3/8, w. 17 3/4 in. (61.9 × 45.1 cm.); painted surface, h. 24, w. 17 1/4 in. 61 × 43.8 cm.).

The Saint Jerome is well preserved. All other figures are badly abraded, probably in an earlier cleaning, and the gold is modern. There is a vertical crack running through the Madonna's face.

REFERENCES: The authorities cited below attribute this painting to Neroccio. B. Berenson, *Cent. Ital. Pts.* (1897), p. 156, calls it a Holy Family; (unpublished opinion, n.d.); and *Central and No. Ital. Schools* (1968), p. 292 // P. Schubring, in Thieme-Becker, XXII (1928), p. 295 // L. Venturi, *Ital. Pts. in Amer.* (1933), pl. 307 // R. van Marle, *Ital. Schools*, XVI (1937), p. 302, fig. 168, dates it between 1480 and 1492 // G. Fiocco (unpublished opinion, 1938) // W. Suida (unpublished opinion, 1938)

// R. Longhi (unpublished opinion, n.d.) // F. Mason Perkins (unpublished opinion, n.d.) // A. Venturi (unpublished opinion, n.d.) // *Duven Pictures* (1941), no. 120, ill., dates it around 1480 // *National Gallery of Art Preliminary Catalogue* (1941), p. 140, no. 333, dates it about 1480-1490 and compares it to a Madonna and Child in the Stoclet collection in Brussels // J. Pope-Hennessy, *Burl. Mag.*, LXXXIV (1944), p. 144, notes the influence of Vecchietta's altarpiece from Spedaletto, which is now in the museum in Pienza // C. Brandi, *Quattrocentisti senesi* (1949), p. 271, pl. 234, dates it between 1480 and 1492 // G. Coor-Achenbach, *Neroccio de' Landi* (1961), pp. 80 f., 85, 95, 96 f., 122, 190 f., no. 62, ill. on frontispiece and figs. 51, 52 (details), dates it at the very beginning of the 1490's and notes the close connection between the head of the Magdalen and the head of a young lady in a painted mirror frame from Neroccio's shop in the Victoria and Albert Museum, London // F.R. Shapley, *Paintings from the Samuel H. Kress Collection, Italian Schools, XIII-XV Century* (1966), p. 155, fig. 415, accepts a date in the early 1490's.

EX COLL.: Georg II, Duke of Saxe-Meiningen, Castle of Meiningen, Thuringia (by 1897-1914); Bernard II, Duke of Saxe-Meiningen, Castle of Meiningen, Thuringia (1914-1928); Prince Georg of Saxe-Meiningen, Heldbourg, Thuringia (1928-1929); [R. Langton Douglas, Dublin or London, 1929]; [Duveen Brothers, London and New York, 1929-1936]; Samuel H. Kress, New York (1936-1939); National Gallery of Art, Washington, D.C. (1936-1960); Samuel H. Kress Foundation, New York (1960-1961).

GIFT OF THE SAMUEL H. KRESS FOUNDATION, BY EXCHANGE, 1961.

## Neruccio and Workshop

### *The Madonna and Child with Saints Michael and Bernardino of Siena*

41.100.18 (Plate 67)

The figure types and the composition of this painting are characteristic of Neruccio, who certainly executed the Child. A stiffness and lack of intensity in the other figures seems to indicate the intervention of an assistant, but this impression may be partly due to its condition. Our painting must be dated in the 1490's, the closest point of comparison being the Madonna and Child with Saints in the Siena Gallery (no. 278), which is signed and dated 1492. The Saint Bernardino in our panel derives from its counterpart in the Siena picture.

Formerly attributed by the Museum to Neruccio.

Tempera on wood. Over-all, with engaged (modern) frame, h. 21 1/2, w. 22 3/4 in. (79.4 × 57.8 cm.); painted surface, h. 27 1/2, w. 19 1/8 in. (69.9 × 48.6 cm.).

Panel cradled and infused with wax. The surface is badly worn. The Madonna's face has lost all modelling. Her cloak and much of the flesh color in her face and

hands are restoration. The sky is blanched.

REFERENCES: F. Mason Perkins, *Rass. d'arte*, XIII (1913), p. 124, ill. p. 125, attributes this painting to Neruccio in his middle period, suggesting that the Madonna's face might be a portrait // T. Borenius, ed., in Crowe and Cavalcaselle, *Ptg. in Italy*, V (1914), p. 159, note 6, lists it as a work by Neruccio // G. H. Edgell, *Hist. Sienese Ptg.* (1932), p. 250, fig. 372, calls it a late work by Neruccio, perhaps executed with the help of an assistant // B. Berenson, *Ital. Pictures* (1932), p. 390, lists it as a work executed in great part by Neruccio; and *Central and No. Ital. Schools* (1968), p. 292 // R. van Marle, *Ital. Schools*, XVI (1937), p. 314 f., calls it a product of Neruccio's workshop // J. Pope-Hennessy, *Burl. Mag.*, LXXV (1939), p. 235, ill. p. 234, calls it a work by Neruccio showing Signorelli's influence in the figure of Saint Michael, and dates it after 1492 // E. S. Vavalà (unpublished opinion, n.d.) calls it a late work by Neruccio // G. Coor-Achenbach, *Neruccio de' Landi* (1961), pp. 71, 83, note 286, 90 f., 105, 107, note 375, 173 f., no. 31, fig. 69, calls it a work from the shop of Neruccio and notes the close similarities to a fresco in the Palazzo Pubblico in Siena, suggesting that both were executed by Mariotto da Volterra; dates it after 1492.

EX COLL.: [Luigi Grassi, Florence, before 1914]; George and Florence Blumenthal, New York (by 1914-1941; Cat., I, 1926, pl. XXXII).

GIFT OF GEORGE BLUMENTHAL, 1941.

## Giacomo Pacchiarotto

Giacomo di Bartolomeo Pacchiarotto. Born 1474; died 1540 or later. School of Siena. There are numerous documents referring to Pacchiarotto's activity as a painter beginning in 1503, when he worked for the cathedral of Siena. There are no signed paintings, and the only documented one — a fresco in the Palazzo ex-Pretorio at Casale d'Elsa commissioned in 1520 — is markedly different from the homogenous group of works generally associated with his name. These were paint-

ted by an artist trained by Matteo di Giovanni or Guidoccio Cozzarelli, and later influenced by Francesco di Giorgio Martini and two Umbrian artists active in Siena, Perugino and Pinturicchio. None of these paintings are dated.

### *Processional Crucifix*

22.60.61 (Plates 82, 83)

Terminals (obverse): the Virgin, Saints John the Evangelist, Jerome, and Francis

Terminals (reverse): Saints Luke, Mark, Matthew, and Bernardino

This Crucifix is traditional in representing Christ alive on one side and dead on the other, but unusual in substituting an image of the Sienese Franciscan Bernardino for the fourth evangelist on the reverse. The presence of Saint Jerome, portrayed on the obverse above the pelican feeding its offspring with its own blood (a symbol of Christ's sacrifice), testifies to the renewed interest in his life and writings beginning in the mid-fourteenth century. In 1360 the Blessed Giovanni Colombini of Siena founded a religious order, sometimes called the Gesuati di San Girolamo, that was approved in 1367 and until 1668 was established in the church of San Girolamo. From this church comes the altarpiece of the Blessed Colombini by Sano di Pietro now in the Siena Gallery (no. 246; signed and dated 1444), showing the Madonna and Child with Saints Dominic, Jerome, Augustine (whose rule the Gesuati followed), and Francis. Our cross must have been commissioned by a patron whose devotion to the saints of the Franciscan Order was matched by that to Saint Jerome.

Although strongly influenced by Guidoccio Cozzarelli, in the palette and handling, especially of the terminal figures, the Crucifix shows affinities with a group of

works generally attributed to Pacchiarotto, such as the Madonna and Child with Saints and Angels in the Fogg Art Museum, Cambridge (1921.9). It may date about 1490-1495. A related Sienese cross, attributed to Vecchietta, is in the Berenson collection at I Tatti, near Florence (see F. Russoli, *La Raccolta Berenson*, 1962, pl. XLVI).

Formerly attributed by the Museum to an unknown Sienese painter of the late XV century (Cat., 1940).

Tempera on wood; gold ground. Overall, h. 21 1/4, w. 18 1/2 in. (54 × 47 cm.); painted surface, h. 18 5/8, w. 14 in. (47.3 × 35.6 cm.).

The surface is somewhat worn. In addition to damage where the two pieces of the cross have been joined, there are small, scattered losses, especially in the tree, and the blue has darkened.

REFERENCES: F. Mason Perkins (unpublished opinion, 1937) attributes the cross to an Umbrian or Umbro-Marchigian painter of the last third of the XV century // R. Offner (verbally, 1940) considers it very probably by Cozzarelli // C. Brandi (verbally, 1940) attributes it to Pacchiarotto.

EX COLL.: Stefano Bardini, Florence (sale, Christie's, London, May 30, 1902, no. 542, as Italian, XV century, and American Art Association, New York, April 24, 1918, no. 250); [T. Brummer, New York, 1918]; Michael Dreicer, New York (1918-1921).

BEQUEST OF MICHAEL DREICER, 1921. THE MICHAEL DREICER COLLECTION.



## Paolo di Giovanni Fei

Real name Paolo di Giovanni Federici. Active by 1396; died 1411. School of Siena. Paolo di Giovanni Fei was active in the political life of the Sienese Republic. He is mentioned in a number of documents but only one signed painting survives, a Madonna and Child with Four Saints in the Siena Gallery (no. 300). It is related in style to works by Andrea Vanni, whose pupil he may have been; other paintings show the influence of Bartolo di Fredi. Many of his compositions were adapted from earlier artists, but the refinement of the figure types and execution is exceptional.

### *The Madonna and Child*

41.190.13 (Plate 32)

Since the chronology of Fei's work has not yet been clearly established, the dating of our painting must remain problematical; an early date may be suggested by the composition, based on a much earlier prototype invented by Simone or a painter of his school. A Madonna and Child in the church of San Martino in Siena by Naddo Ceccarelli, a follower of Simone Martini and Lippo Memmi, is perhaps the most similar. The beauty of the design is underlined by the exceptionally fine state of preservation. The engaged frame, embossed and gilt, is decorated with small cabochon jewels alternating with medallions in *verre églomisé*<sup>1</sup>. The medallions at the upper left and right represent the Angel and the Virgin of the Annunciation; beneath are the heads of Saints Paul and Peter; further below are Saints John the Baptist and John the Evangelist (?); the saint in the lower left corner is unidentified, that in the lower right is almost certainly Saint Catherine of Alexandria; the medallion on the Ma-

donna's brooch shows the head of Christ. Though rare, such elaborate ornamentation is found in other Italian paintings, such as a small panel by Tommaso da Modena (Walters Art Gallery, Baltimore, no. 37.529) and the back of a processional standard, signed by Francesco di Vannuccio (Berlin-Dahlem Museum, no. 1062 B).

Tempera on wood; gold ground; embossed frame and brooch. Over-all, with engaged frame, h. 34 1/4, w. 23 1/4 in. (87 × 59.1 cm.); painted surface, h. 27, w. 16 7/8 in. (68.6 × 42.9 cm.).

Cradled. The panel is in an exceptional state, apart from relatively minor repairs along a vertical split that passes through the left cheek of the Madonna. The *verre églomisé* medallions at top and bottom center have disintegrated, and the images are no longer identifiable.

REFERENCES: The authorities cited below attribute this painting to Paolo di Giovanni Fei. F. Mason Perkins, in Thieme-Becker, XXVI (1932), p. 211 // B. Berenson, *Ital. Pictures* (1932), p. 183; and *Central and No. Ital. Schools* (1968), p. 129 // R. Offner, in D. C. Shorr, *The Christ Child* (1954), pp. 73, 191, ill. p. 82 // C. Eisler, *Journal of Glass Studies*, III (1961), pp. 31 ff., figs. 1-10, discusses the medallions and their technique, identifying the saint above the right lower corner as Matthew, and the one in the lower left corner as Saint

<sup>1</sup> A technique of lining glass with gold leaf, which is then engraved and backed with black so that, from the front, the image appears in black on a gold ground.

John the Evangelist // M. Mallory, *Art Bull.*, XLVI (1964), p. 530, calls it an early work, noting that the rigid frontality of the Virgin relates it to other Sienese paintings of the third quarter of the century; and *The Sienese Painter Paolo di Giovanni Fei* (1976), pp. 32 ff., 42, 44, 227 ff., no. 2, fig. 5, accepts Eisler's identification of the medallion figures, discusses the Lorenzettian origin of the composition as well as the similarities to Ceccarelli's San Martino Madonna, and dates it among Fei's earliest works, in the 1380's.

ing, New York, 1961, *The Origin and Development of Verre églomisé*; Wadsworth Atheneum, Hartford, 1965, *Italian Panels and Manuscripts*, no. 34.

EX COLL.: Sir R. Torrens, London; the Crusade of Rescue, London (sale, Christie's, London, July 17, 1925, no. 118, as Sienese school); [Scheyen, 1925]; [Durlacher Brothers, New York and Paris, 1925]; George and Florence Blumenthal, New York (1925-1941; Cat., I, 1926, pl. XXIII bis).

EXHIBITED: Corning Museum of Glass, Corn-

BEQUEST OF GEORGE BLUMENTHAL, 1941.

## Perugino

Real name Pietro di Cristoforo Vannucci. Active by 1469; died 1523. School of Umbria. Perugino was born in Città della Pieve, but he takes his name from the neighboring city of Perugia, where he was the chief painter. Vasari states alternately that he was a disciple of Piero della Francesca or a pupil of a local artist, and that he studied under Andrea del Verrocchio. On this basis a number of works from Verrocchio's shop have been attributed to his earliest years. He was registered in the Guild of Saint Luke in Florence in 1472, and worked there intermittently as late as 1520. The first certain dated work by Perugino, a fresco of 1478 in the parish church at Cerqueto, near Perugia, shows Florentine influence. He worked on the fresco decoration of the Sistine Chapel in Rome, begun in 1481, and in 1496 he was commissioned to decorate the Collegio del Cambio in Perugia. Such was his fame that he received commissions throughout central Italy. Perugino is one of the major artists of the late fifteenth century. The geometry of his compositions, the serenity of his landscapes, and the grace of his figure types influenced all contemporary Umbrian painting and the early work of his pupil, Raphael.

### *The Resurrection* (predella panel)

11.65 (Plate 68)

This picture and four scenes in the Art Institute in Chicago (nos. 33.1023-1026), originally on panel but now transferred to canvas, once formed the predella of an unidentified altarpiece; they were still together in the Dudley sale in 1892. The Chicago paintings represent the Nativity (27 × 46.5 cm.), the Baptism of Christ (26.5 × 42.5 cm.), Christ and the Woman

of Samaria (26.5 × 42.5 cm.), and the Noli Me Tangere (26.5 × 42.5 cm.). These paintings seem to date about 1503 to 1505. The inclusion of two scenes from the Passion suggests that a Crucifixion or Deposition was represented on the main panel of the altarpiece. Since a picture in the museum at Dijon (no. 1471) by the Florentine artist Bacchiacca apparently derives from our panel, and an unpublished Noli Me Tangere in a private collection in Milan, also by Bacchiacca, derives from the Chicago picture,

the altarpiece was probably made for a Florentine church. An association with the high altarpiece of the Santissima Annunziata has been suggested. The wooden structure of this elaborate double-sided altarpiece was begun in 1500 on a design by Baccio d'Agnolo. Facing the nave was a Deposition (Accademia, Florence, no. 8370), begun by Filippino Lippi between 1503 and 1504 and finished by Perugino not later than 1506. The width of this panel (218 cm.) is almost identical to the combined width of the five predella scenes. On the reverse of the altar, facing the choir, Perugino painted an Assumption of the Virgin, which is now in a side chapel of the church. Six saints in niches from the pilasters flanking the Assumption, also by Perugino, are divided among various collections: Saint Helen and the Blessed Philip Benizzi (?) (Lindenau Museum, Altenburg, nos. 114, 115), Saints John the Baptist and Lucy (formerly in the Castle in Meiningen, now Jack Linsky collection, New York), a fragmentary saint of the Servite order (National Gallery, Rome, no. 1212), and a Saint Catherine of Alexandria (collections of Sir Joseph Robinson and Princess Labia, sale, Sotheby's, London, December 6, 1967, no. 25).

Early sources mention only the two main panels and the figures of saints, but when the altarpiece was dismantled around the middle of the seventeenth century the priests of the Santissima Annunziata sold eight pictures by Perugino: six saints and two paintings of unknown subjects. The Metropolitan-Chicago series and the sure portions of the Santissima Annunziata altarpiece are, in any case, extremely close in style. Related panels of the Resurrection by Perugino are in the Vatican Gallery and the Rouen Museum.

Tempera on wood. H. 10 5/8, w. 18 in. (27 × 45.7 cm.).

The painting is exceptionally well preserved and retains all the original modelling.

There is a loss in the landscape to the right, another in the right foreground, and other very minor scratches and losses throughout.

REFERENCES: W. Bürger [E.J.T. Thoré], *Trésors d'art exposés à Manchester en 1857* (1857), p. 34, attributes this panel to Perugino and notes its similarity to the altarpiece in the Vatican // Crowe and Cavalcaselle, *Ptg. in Italy*, III (1866), pp. 250 f., call it and the scenes now in Chicago a single predella and attribute it to Perugino // G.C. Williamson, *Pietro Vanucci called Perugino* (1900), pp. 125 f., attributes it to Perugino // B. Berenson, *Cent. Ital. Ptrs.* (1909), p. 220; lists it as a work by Perugino; *Ital. Pictures* (1932), p. 438; and *Central and No. Ital. Schools* (1968), p. 329, calls it a late work by Perugino // U. Gnoli, *Rass. d'arte umbra*, I (1910), pp. 50 f.; *Pietro Perugino* (n.d.), p. 56, pl. XLVIII, calls it a work by Perugino and assistants and dates it about 1515; and *Pittori e Miniatori nell'Umbria* (1923), p. 274, lists it as a work by Perugino // B. B[urroughs], *Met. Mus. Bull.*, VI (1911), p. 130, ill. p. 131, attributes it to Perugino and considers it part of the Chicago series // A. Venturi, *Storia*, VII, part II (1913), p. 566, attributes it to Andrea d'Assisi // W. Bombe, *Perugino* (*Kl. der Kst.*) (1914), p. 256, ill. p. 231, includes it among the works doubtfully attributed to Perugino // A. McComb, *Art Bull.*, VIII (1926), pp. 250 ff., fig. 3, ascribes it to Perugino, notes that the composition of Bacchiacca's Resurrection in the Dijon Museum was borrowed from it, lists two other related pictures, and considers all four derived from the same design // F. Canuti, *Il Perugino* (1931), II, p. 363, lists it among paintings of Perugino's school and works doubtfully attributed to him // R. van Marle, *Ital. Schools*, XIV (1933), p. 406, considers it part of the Chicago series and lists it as a product of Perugino's workshop // R. Offner (verbally, 1937) accepts the attribution to Perugino // W. Arslan (in a letter, 1952) attributes it to Perugino and dates it about the time of the Senigallia altarpiece // K. T. Parker, *Cat. of the Collection of Drgs. in the Ashmolean Museum*, II (1956), p. 21, calls it and the Chicago series a predella of Perugino's last period // L. Marcucci, *Boll. d'arte*, XLIII (1958), p. 32, calls it a work by Perugino // E. Camesasca, *Tutta la Pittura del Perugino* (1959), p. 102, pl. 171, attributes it to Perugino and dates it between 1500 and 1505, rejects the connection with the four paintings at Chicago, which he considers parts of another predella from a different period of the artist's career, possibly around 1510; and *L'opera completa del Perugino* (1969), p. 106, no. 85, ill. // F. Zeri, *Boll. d'arte*, XLIX, (1964), pp. 51 f.,

tentatively suggests that it and the Chicago scenes came from the main altarpiece of the church of Santissima Annunziata in Florence, although no mention of a predella is made by old sources // M. Laclotte, *Le Seizième siècle européen* (1965), p. 14, no. 18, suggests that the predella may have been painted for the altarpiece of a Florentine church, such as the altarpiece for Santissima Annunziata of 1506, and notes that the Resurrection by Bacchiacca in Dijon is derived from this picture.

EXHIBITED: British Institution, London, 1852, no. 41 (lent by Alexander Barker); Manchester, 1857, *Art Treasures*, no. 86 (lent by Alexander Barker); Leeds, 1868, *National Exhibition of Works of Art*, no. 2908 (lent by the Earl of Dudley); Royal Academy, London, 1871, *Old*

*Masters*, no. 311 (lent by the Earl of Dudley); Royal Academy, London, 1892, *Old Masters*, no. 154 (lent by the Earl of Dudley); New Gallery, London, 1893-94, *Early Italian Art*, no. 174 (lent by Frederick A. White); Burlington Fine Arts Club, London, 1909, *Pictures of the Umbrian School*, no. 20 (lent by Frederick A. White).

EX COLL.: Alexander Barker, London (by 1852 after 1857); the Earl of Dudley, London (by 1868-1892; sale, Christie's, London, June 25, 1892, no. 78); [Thomas Agnew & Sons, London, 1892]; Frederick Anthony White, London (1892-1911); [R. Langton Douglas, London, 1911].

PURCHASE, FREDERICK C. HEWITT FUND, 1911.

## Baldassare Peruzzi

Baldassare Tommaso Peruzzi. Born 1481; died 1536. Schools of Siena and Rome. Peruzzi, who was born in Siena, was apparently trained by such local painters as Fungai and Francesco di Giorgio. He was also influenced by works left in Siena by Sodoma and Pinturicchio, who was there from 1502. Peruzzi was paid for frescoes in the cathedral of Siena in 1501 and, after moving to Rome in 1503, he was active both as a painter and as an architect. He worked in the Vatican in 1509 and his style underwent a change under the classicizing influence of Raphael, who began the decoration of the Stanze at that time. Peruzzi is better known as an architect, and in this field he must be acknowledged as the inventor of themes and motifs that were later adopted by High Renaissance and Mannerist architects. His later activity, especially after the sack of Rome in 1527, was divided between Rome and the Sienese Republic, by which he was also employed as a military architect and inspector.

### *Frescoes from the Villa Stati-Mattei on the Palatine Hill, Rome*

48.17.1-22 (Plates 86-107)

These frescoes showing Apollo, Minerva, six Muses, two mythological scenes and the signs of the Zodiac, once decorated the vaulted ceiling of an open loggia that still stands on the Palatine Hill in Rome, among the ruins of the Domus Augustana, or Palace of the Roman Emperors,

an agglomeration of grandiose buildings erected as the official residence of the rulers of the Roman Empire. The ruins were covered in great part by earth and planted with vineyards and gardens. During the early sixteenth century the area was divided among different owners, including some of the most illustrious families of Rome, among them the Stati family, who built the villa with the open loggia from which our frescoes came. The loggia was built before the death of Pope Julius II (1513), as it is decorated

with his arms<sup>1</sup>. The builder must have been Paolo Stati, who died in February 1519, and the decoration may have been commissioned by him or, more probably, by his only son Cristoforo. If Cristoforo commissioned the decoration, then its strikingly antique character may owe something to his archeological interests<sup>2</sup>. The villa was acquired by Paolo Mattei, probably around 1560, and subsequently it changed hands a number of times and underwent radical alterations. The loggia, however, remained more or less unchanged and, unlike other parts of the villa which have been torn down during the last hundred years to uncover the remains of the imperial building, it has been preserved.

The loggia is rectangular and open on one side, through four arches supported by granite columns with Ionic capitals brought from some earlier monument. The ceiling is vaulted, with three pendentives on each of the long sides and one at each end; the fresco decoration is of the type called "grottesche"<sup>3</sup>. Although the areas from which the Museum's frescoes were removed have been clumsily repainted, their original locations are readily identifiable. The two mythological scenes occupied the top of the vault

parallel to the end walls, on each side of a coat-of-arms of the Mattei family<sup>4</sup>, the eight frescoes showing Minerva, Apollo, and six of the Muses, were in the center of the pendentives, and the twelve signs of the Zodiac ornamented the minor triangular vaults between them. The decoration of the loggia included also, on the walls, eight frescoed scenes of mythological subjects, which are now in the Hermitage, Leningrad (nos. 2332-2339).

Our frescoes are clearly by Baldassare Peruzzi both in the invention and in the execution, and their style suggests a date of about 1520. Comparisons with Peruzzi's sure works are all positive, while old sources support the attribution to him.

A document in the archives of the Antichi Mattei family at Recanati (see Refs., Frommel, 1967) records that the frescoes of the loggia had been restored in 1595 by Giuseppe Cesari, called il Cavaliere d'Arpino, who attributed their execution to Baldassare of Siena, based upon cartoons by Raphael. A further restoration was carried out in 1599 by a painter Gerolamo from Rome, while in 1824 all the frescoes in the loggia were again restored by Pietro and Vincenzo Camuccini. A further indication is given around 1623-1624 by Giulio Mancini, who says that in the garden of the Mattei family on the Palatine there are works by Baldassare<sup>5</sup>. The local tradition, according to which the loggia was part of a villa owned by Raphael himself, is not supported by documents, but may be taken as further evidence of the close connection between the frescoes and the master. The idea that drawings or cartoons

<sup>1</sup> Information concerning this villa is incomplete and at times contradictory. R. Lanciani, *Storia degli scavi di Roma*, I, 1902, p. 212; and II, 1903, pp. 47 f., states that the villa was founded in 1515 and that the Mattei enlarged it in 1561, having purchased the property from Cristoforo Stati (died 1552). However, in 1560 the property is still referred to as the Statii's (R. Lanciani, *Mitt. des kaiserl. deutsch. archæolog. Inst.*, Rome, IX, 1894, p. 14). An adjacent vineyard was purchased by Paolo Mattei from the Colonna in 1561 (*ibid.*, p. 9).

<sup>2</sup> R. Lanciani, *Storia degli scavi di Roma*, II, 1903, pp. 47 f., publishes Ligorio's account of Cristoforo Stati's excavations on the Palatine Hill.

<sup>3</sup> This type of fresco is derived from the Roman wall paintings that decorated certain private dwellings; the main example, known from the late XV century onwards, is the Golden House of Nero, the remains of which were deep underground, and used to be called "grotte".

<sup>4</sup> The central medallion was identified by Bartoli (see Refs., 1908) as the coats-of-arms of the Mattei and Gonzaga families, which were allied by marriage in 1595, but the damaged condition of the ceiling makes a secure identification impossible.

<sup>5</sup> Giulio Mancini, *Considerazioni sulla Pittura*, L. Salerno ed., 1956, p. 285.

for the frescoes of the loggia were furnished by Raphael must refer to the large scenes now in the Hermitage; in fact, drawings related to at least two of these are in the Albertina in Vienna and are clearly from the school of Raphael<sup>6</sup>, and five of the compositions repeat scenes in the stufetta of Cardinal Bibbiena, decorated by Raphael's workshop.

The Nuns of the Visitation, who had acquired the villa, found the pagan themes of the decorations distasteful, and in 1856, at their request, the Museum's frescoes and those in Leningrad were detached from the walls by the restorer Succi. The Leningrad frescoes were owned subsequently by the Marchese Giovanni Pietro Campana di Cavelli and, after the confiscation of his collections by the Papal Government, were sold in 1861 to the Emperor of Russia.

Formerly attributed by the Museum to Giulio Romano.

All the frescoes have been transferred to canvas.

1. Sagittarius (Nov. 22-Dec. 21)
  2. Pisces (Feb. 19-Mar. 20)
  3. Gemini (May 21-June 21)
  4. Aries (Mar. 21-Apr. 19)
  5. Virgo (Aug. 23-Sept. 22)
  6. Taurus (Apr. 20-May 20)
  7. Cancer (June 22-July 22)
  8. Aquarius (Jan. 20-Feb. 18)
  9. Libra (Sept. 23-Oct. 23)
  10. Leo (July 23-Aug. 22)
  11. Scorpio (Oct. 24-Nov. 21)
  12. Capricorn (Dec. 22-Jan. 19)
- Each, h. 12 7/8, w. 12 7/8 in. (32.7 × 32.7 cm.)
13. Venus and Cupid, with (left to right) Poetry, Drama, Dance and Music
  14. Unidentified mythological subject. Formerly called the Wedding of Her-

cules and Hebe. This scene represents a contest between two unidentified women in the presence of Jupiter, a third woman and Hercules

Each, h. 13 7/8, w. 26 7/8 in. (35.3 × 67.3 cm.)

15. Thalia
16. Terpsichore
17. Erato
18. Urania
19. Euterpe
20. Minerva
21. Melpomene
22. Apollo

Each, h. 35 1/8, w. 20 1/2 in. (89.2 × 52.1 cm.).

Despite transfer to canvas and extensive flaking losses, some areas still retain much of their original crispness.

REFERENCES: G. Mancini, *Considerazioni sulla Pittura* (about 1621), ed., A. Marucchi, I (1956), p. 285, mentions works by Peruzzi in the Mattei garden // G. Vasi, *Itinerario istruttivo di Roma...* (1794), p. 161, mentions the casino, decorated with frescoes believed to be by Raphael // G. A. Guattani, *Roma descritta ed illustrata*, I (1805), p. 48, note 3, mentions the loggia on the Palatine as the country house of Raphael, and attributes its frescoes to his immediate circle, possibly with his intervention // A. Nibby, in M. Vasi, *Itinéraire de Rome*, I (1834), pp. 117 f., attributes the loggia frescoes to Raphael; *Roma nell'anno 1838*, II (1839), pp. 465 f., attributes the loggia frescoes to Raffaellino del Colle on cartoons by Raphael; and *Roma...*, parte seconda moderna (1841), pp. 959 f., attributes them to the school of Raphael // J. D. Passavant, *Rafael von Urbino und sein Vater Giovanni Santi* (1839), II, 284 ff., attributes the vault frescoes to Giulio Romano, dating them soon after the death of Raphael; tentatively interprets the two scenes as the Marriage of Hercules and Hebe in the presence of Jupiter and Juno and Mnemosyne with Four Muses, reporting the existence, after the second composition, of an etching by G. Audran, and one, in counterpart, by P. S. Bartoli; and *Raphael d'Urbino...* (1860), I, pp. 238 f., II, pp. 233 f. // S. Guédéonoff, *Gaz. des B.-A.*, XI (1861), pp. 85 f., quotes the opinion of Missirini that our fragments are by Giovanni da Udine, and notes that the arms of Julius II were sculpted on the villa while the Mattei arms on the vault are overpainted // R. Lanciani, *The*

<sup>6</sup> E. de Liphart, *Starry Godi*, I, 1908, pp. 615 ff.

*Ruins and Excavations of Ancient Rome* (1897), p. 142, attributes the loggia frescoes to Raffaellino del Colle // A. Bartoli, *Rass. contemporanea*, I (1908), pp. 96 f., ill., attributes some of the frescoes to the school of Raphael, rejecting the attributions to Giulio Romano and Raffaellino del Colle, relates the various events connected with the Mattei villa and its subsequent owners, and identifies the coats of arms as those of the Mattei and Gonzaga; and *Notizie degli scavi di antichità*, ser. 6, V (1929), pp. 7, 23, mistakenly notes that the frescoes were removed in 1846 // E. Lavagnino, *L'Arte*, XXV (1922), pp. 181 ff., ill., attributes our frescoes to Giulio Romano, and interprets the two scenes as the Wedding of Hercules and Hebe and Mnemosyne with Four Muses // F. Zeri (verbally, 1949) attributes these frescoes to Peruzzi // H. Comstock, *Connoisseur*, CXXXIII (1954), p. 139, ill., attributes the frescoes to Giulio Romano // L. Salerno, in G. Mancini, *Considerazioni sulla pittura*, II (1957), pp. 203 f., note 1536, knowing our frescoes only from photographs considers it difficult to establish Peruzzi's participation in them, as mentioned by Mancini // N.B. Krasnova, *Palatine Frescoes in the Hermitage* (1961), pp. 26 ff., figs. 13-19, attributes our mythological scenes to Giulio Romano and the rest of our paintings to Giovanni da Udine, dating them around 1517-1518 and comparing the figures standing in pavilions with a drawing by Giovanni in the Hermitage, and discusses the loggia and its date, rejecting the hypothesis that it might have been built and decorated after 1550 // C.L. Frommel, *Kunstchronik*, XV (1962), p. 269, attributes our frescoes to Pe-

ruzzi and dates them about 1515-1517; and *Beibefzt zum römisches Jahrbuch für Kunstgeschichte*, XI (1967-1968), pp. 43 f., 97 ff., cat. no. 56, figs. 43b (Hercules and Hebe), 44a (Minerva), 44b (Gemini), publishes the documents of 1595 and 1599, suggests that Cristoforo Stati was the patron, dates our frescoes about 1519-1520, discusses their relation to Peruzzi's style and to antique vault decoration, and tentatively identifies the two mythological scenes as Hercules' arrival at Olympus and Venus with other figures // P. Pouncey (in a letter, 1965) attributes our frescoes to Peruzzi, and compares them to Peruzzi's grotesque frescoes in the loggetta of the Società Filarmonica in Rome.

PROVENANCE: the Villa Stati, later Mattei, Palatine Hill, Rome.

EX COLL.: Stati family (until about 1552?); the Mattei family (after 1552; until 1689); Paolo Antonio di Ridolfo Spada (from 1689); the Spada family (until about 1740); Count Pietro Magnani (by 1746); the Magnani family (until about 1776); the Abbé Rancourel (about 1776-1785); Brunati (by 1785); the Colocci family (until 1818); William Gell and Charles Mills (by 1818-before 1849); Robert Smith (by 1849-before 1856); the Nuns of the Visitation (1856); Domenico Fioramonte (1856); Marchese Giovanni Pietro Campana di Cavelli, Rome; the Malanca family, Rome (by 1922-1947); [Ettore Sestieri, Rome, 1947].

PURCHASE, GWYNNE ANDREWS FUND, 1947.

## Pietro di Domenico

Born 1457; died 1506 (?). School of Siena. There are two signed work by Pietro di Domenico: an Adoration of the Shepherds in the Siena Gallery (no. 279) and a Madonna and Child with Saints John the Baptist and Jerome in the City Art Gallery, York (no. 730). These and a group of related painting show the influence of such Sienese artists as Francesco di Giorgio, Neroccio, and Matteo di Giovanni and, later, of contact with the works left in Siena by the Umbrian artists Signorelli, Pinturicchio, and Perugino.

### *The Madonna and Child with Two Angels*

41.190.22 (Plate 73)

This panel must be one of the earliest known works by Pietro di Domenico, painted before his Adoration of the Shep-

herds in the Siena Gallery. This altarpiece bears the remains of a date sometimes read as MCCCC but now almost completely lost. Our painting is close in style to those of Matteo di Giovanni and Neroccio.

Tempera on wood; gold ground. Overall, h. 23 3/8, w. 15 1/4 in. (59.4 × 38.7 cm.); painted surface, h. 23, w. 14 1/2 in. (58.4 × 36.8 cm.).

Panel thinned and cradled. Aside from the blue of the Madonna's robe, which has been largely lost or faded, the painting is in a fair state of preservation. The angel on the left is seriously worn and is restored on either side of a vertical crack that runs through his face.

REFERENCES: A. Venturi, *L'Arte*, VIII (1905), p. 432, attributes this painting to Neroccio; and *La Galleria Sterbini in Roma* (1906), p. 78, ill. p. 79, dates it about 1475 // F. Saporì, *Rass. d'arte senese*, V (1909), p. 84, attributes it to Neroccio's late period // F. Mason Perkins,

*Rass. d'arte senese*, VII (1911), p. 18, ill., rejects the attribution to Neroccio and attributes it to Pietro di Domenico; and in Thieme-Becker, XXVII (1933), p. 18, lists it as a work by Pietro di Domenico // P. Misciatelli, *La Diana*, II (1927), p. 233, ill., attributes it to Pietro di Domenico // B. Berenson, *Ital. Pictures* (1932), p. 456, lists it as a work by Pietro di Domenico; and *Central and No. Ital. Schools* (1968), p. 343 // R. van Marle, *Ital. Schools*, XVI (1937), pp. 312, note 3, 459, rejects the attribution to Neroccio and attributes it to Pietro di Domenico, observing the influence of Neroccio and Matteo di Giovanni and calling it a very early work.

EX COLL.: Giulio Sterbini, Rome (by 1905-about 1911); [Sangiorgi, Rome, about 1911]; George and Florence Blumenthal, New York (by 1911-1941; Cat., I, 1926, pl. XXXIII).

BEQUEST OF GEORGE BLUMENTHAL, 1941.

## Pietro di Domenico da Montepulciano

Also called Pietro da Recanati. Active in the first quarter of the fifteenth century. School of the Marches. Pietro is usually thought to have come from Montepulciano in Tuscany, south of Siena, but there is a village of the same name near Filottrano, in the Marches, where most of his works are scattered. There are dated paintings of 1418, 1420, and 1422. The earliest of these is related to works by the Sienese Taddeo di Bartolo. From 1420 the influence of the Salimbeni brothers from San Severino in the Marches is evident; the technical finish of his works derives from Gentile da Fabriano. Pietro di Domenico is one of the most important representatives in Italy of the International Style.

### *The Madonna and Child with Angels* 07.201 (Plate 33)

Although this painting comes from a Camaldolese monastery near Naples, there is no evidence that it was executed there, and its size suggests that it was made for private devotional use. This type of the Madonna of Humility was popular throughout the Marches and the Veneto. The particular compositional source is a fresco by the Salimbeni brothers in the

Oratorio di San Giovanni in Urbino of 1416, in which the veiled Christ Child is asleep on the Virgin's lap, with the resurrected Christ in a roundel above. In both the fresco and our painting the sleeping Child is a foreshadowing of the Pietà and the veil lifted by His mother symbolizes His shroud. Angels, finely tooled in the gold background, suspend a crown over the Virgin's head, and inscribed verses allude to her glorification as the Queen of Heaven and the Bride of Christ. The gold Cherubim and Sera-



phim on her cloak reinforce these allusions, as Mary is also the Queen of Angels. The flowery foreground may refer to Paradise. Compared to the altarpiece in the Baptistery at Osimo painted by Pietro in 1418, the colors of our painting are paler, the execution more delicate.

Signed, dated and inscribed: (at base of frame) *petrus dominici demonte pulitano pinsit MCCCCXX*; (on the halo of the Virgin) *AVE GRATIA PLENA D[OMIN]US TECU[M.]* (Hail [Mary] full of Grace, the Lord is with thee); (in the crown) *ACCIPERE CORONAM* (Receive [thy] crown); (along the border of the Virgin's mantle) *MARIA VIRGO SPONSA CHR[ISTI]* (Virgin Mary Bride of Christ); (on the neck of the Virgin's dress) *REGINA CELI* (Queen of Heaven); (on the Virgin's sleeves) *AVE MARIA* (Hail, Mary).

Tempera on wood; gold ground. Overall, with engaged frame (original save for the outermost molding); h. 34 5/8, w. 26 1/4 in. (87.9 × 66.7 cm.); painted surface, h. 30 5/8, w. 22 1/4 in. (77.8 × 56.6 cm.).

In exceptional state, apart from the right side of the Madonna's face, which is disfigured by restoration. The blue of her cloak has blanched and the green grass has darkened.

REFERENCES: The authorities cited below attribute this painting to Pietro di Domenico da Montepulciano. E. Pistolesi, *Guida metodica di Napoli* (1845), p. 172, describes the panel when it was in the church of the Camaldolese monastery near Naples // G.B. Cavalcaselle (ms. about 1859-1860, Biblioteca Marciana, Venice), and with J.A. Crowe, *Ptg. in Italy*, I (1864), p. 558, note the influence of Lorenzo Monaco; and *Ptg. in Italy*, II (1923), p. 304 // H.W. Schulz, *Denkmäler der Kunst des Mittelalters in Unteritalien* (1860), III, pp. 178 f. // A. Novelli, *Guida... di Napoli* (1870), p. 124 // L.O. Perkins, *Met. Mus. Bull.*, III (1908), pp. 117 ff., ill. // B. Berenson (verbally, 1908) notes the influence of Simone Martini, Lippo Memmi, and above all Bartolo di Fredi; *Ital. Pictures* (1932), p. 457; and *Central and No. Ital. Schools* (1968), p. 34, pl. 523 // J.

Breck, *Der Cicerone*, I (1909), p. 292, ill. // A. Colasanti, *Gentile da Fabriano* (1909), p. 90, ill. p. 95; and *Die Malerei des XV Jahrhunderts in den italienischen Marken* (1932), p. 26, pl. 22 // W. Rolfs, *Geschichte der Malerei Neapels* (1910), p. 75 // F. Mason Perkins, *Rass. d'arte senese*, VII (1911), p. 19, note; and in Thieme-Becker, XXVII (1933), p. 18 // M. Salmi, *L'Arte*, XXII (1919), p. 160 // U. Gnoli, *Boll. d'arte*, I (1922), pp. 574 ff., ill., identifies the artist as Pietro di Domenico, who signed the altarpiece of 1422 in Recanati // R. Longhi, *Vita Artistica*, II (1927), p. 18 // R. van Marle, *Ital. Schools*, VIII (1927), pp. 264 ff., ill. frontis. // W.G. Constable, *Pantheon*, III (1929), pp. 26 ff., ill., compares our panel with the Madonna in the W.H. Woodward collection in London and suggests that both may have been copied after a lost work by Gentile da Fabriano // L. Venturi, *Ital. Ptg. in Amer.* (1933), p. 134, pl. CX // L. Serra, *L'Arte nelle Marche*, II (1934), pp. 380 ff., fig. 486 // P. Rotondi, *Argomenti di Arte Marchigiana*, I (1936), p. 113 // G. Firestone, *Marsyas*, II (1942), pp. 43 f., fig. 7, discusses the iconography of the Child and the veil // I. Patrizi, *Paragone*, V (1954), no. 51, pp. 26 ff., fig. 27, compares it to a fresco in the church of Santa Maria di Castelnovo in Recanati // M. Meiss *Proceedings of the American Philosophical Society*, CX (1966), p. 360, note 93, mentions it in his discussion of the iconography of the Christ Child sleeping in the lap of the Virgin, among non-Venetian examples of the theme // G. Marchini, *Commentari*, XVII (1966), p. 287 // F.R. Shapley, *Paintings from the Samuel H. Kress Collection, Italian Schools, XIII-XV Century* (1966), p. 79, notes an affinity with the Coronation of the Virgin at Howard University (Kress coll., no. K 59) // B. Klesse, *Seidenstoffe in der italienischen Malerei des vierzehnten Jahrhunderts* (1967), pp. 438, 481, nos. 447, 517, reproduces diagrams of the patterns of the textiles on the ground and in the Virgin's mantle // F. Rossi, *Boll. d'arte*, LIII (1968), p. 200, notes the influence of Gothic Marchigian painters, especially Lorenzo Salimbeni // F. Bologna, *I Pittori alla Corte Angioina di Napoli* (1969), pp. 348, 350, note 23 // E.E. Gardner, *Saggi e Memorie*, VIII (1972), pp. 70 ff., fig. 10, publishes G.B. Cavalcaselle's drawing after this painting, which he saw in 1859-60 during a trip to Naples and Sicily // A. Rossi, *I Salimbeni* (1976), p. 212, note 70, considers our painting to have been executed for the Camaldolese church in Naples // M. Laclotte and E. Mognetti, *Peinture italienne, Musée du Petit Palais, Avignon* (1976), no. 205.

EX COLL.: the church of the Camaldolese monastery, Camaldoli, near Naples (by 1845 - after 1870); [Georges Brauer, Florence, 1907].

PURCHASE, ROGERS FUND, 1907.

## Pinturicchio

Sometimes spelled Pintoricchio. Real name Bernardino di Betto (Benedetto) di Biagio. Active by 1481; died 1513. School of Umbria. Pinturicchio, who was born about 1454, joined the painters' guild in Perugia in 1481. Though he may have been the pupil of Fiorenzo di Lorenzo, his primary debt is to Perugino, with whom he seems to have worked in the Sistine Chapel. Pinturicchio's fresco decorations enjoyed widespread fame. Among the most conspicuous of these are the chapels in Santa Maria del Popolo and Santa Maria in Aracoeli (after 1485) in Rome, the apartments in the Vatican executed for Pope Alexander VI (1492-about 1495), the Baglioni chapel in the Collegiata at Spello (1501), and the Piccolomini Library of the cathedral of Siena (1503-1508). These show a charming narrative quality, a high degree of ornamentation, an illusionistic framework, and often a precocious knowledge of antique wall and ceiling decoration.

### Pinturicchio and Workshop

#### *Ceiling from the Palace of Pandolfo Petrucci, called Il Magnifico*

14.114.1-22 (Plates 80, 81)

Pinturicchio designed this ceiling decoration of scenes from classical mythology for Pandolfo Petrucci, despot of Siena, about 1509, shortly after he finished working in the Piccolomini Library. As Schulz observed (see Refs., 1962), the general distribution and partition of the ceiling appears to be derived from that of a vaulted and painted ceiling in Nero's Golden House in Rome, which was well-known to artists in the fifteenth and sixteenth centuries. The room was decorated with eight frescoes, two to each wall, by Pinturicchio, Signorelli, and possibly Girolamo Genga<sup>1</sup>. A few fragments of

the carved woodwork, which has been attributed to Antonio Barili, are now in the Soprintendenza ai Beni Artistici e Storici in Siena; some of the majolica floor tiles are now in the Victoria and Albert Museum in London<sup>2</sup>, the Kunstgewerbemuseum in East Berlin and elsewhere. The date 1509 appears on some of the floor tiles and was the year in which Pandolfo's son, Borghese, married Vittoria Piccolomini, whose family arms are associated with those of Petrucci on the tiles and the woodwork.

The coat of arms of Pandolfo Pe-

to have painted also the Calumny of Apelles and the Festival of Pan, but these two are either still in situ covered with whitewash or have been destroyed. The eighth fresco, possibly by Pinturicchio, was removed from the room around 1843, and may be identical with a fresco representing a woman enthroned with other women and putti, once in the Joly de Bammerville collection, Paris, now lost. See B. Berenson, *Central and No. Italian Schools*, 1968, pp. 163 f., and M. Davies, *The Earlier Italian Schools (National Gallery Catalogue)*, 1961, pp. 436 ff., 472 ff., 485 f., who fully transcribes G.G. Carli's eighteenth century description of the room.

<sup>2</sup> B. Rackham, *Catalogue of Italian Maiolica (Victoria and Albert Museum)*, 1940, pp. 132 f., no. 386.

<sup>1</sup> Three of these are in the National Gallery in London: Signorelli's Triumph of Chastity (no. 910) and Coriolanus Persuaded to Spare Rome (no. 3929); and Scenes from the Odyssey (no. 911) attributed to Pinturicchio. The Siena Gallery owns the Ransoming of Prisoners (no. 333) and Aeneas's Flight from Troy (no. 334), both ascribed to Genga. Signorelli is known

trucci, as well as the moldings and ornamental reliefs in which the Museum's frescoes are set, were cast from the original stucco work, traditionally attributed to Giacomo Cozzarelli, and still in the palace in Siena. The frescoes themselves, which have been transferred to canvas, are somewhat damaged, and two sections are missing at the centers of two opposite outside borders. A figure and a representation of a castle in one of the spandrels are still in the room, which has been divided and partly obscured by a lower modern ceiling. Many of the individual figures seem to derive from antique works of art – especially sarcophagi. This ceiling is thus one of the most conspicuous examples of classical influence in central Italian painting, and one of Pinturicchio's most evolved schemes. It is clearly in Pinturicchio's style, but the execution seems largely due to pupils and assistants. The poor condition of all the compartments prevents a definite conclusion as to the authorship.

Center: the arms of the Petrucci family (cast from the original stucco and painted)

Fresco transferred to canvas attached to wood panels.

1. A Putto with a Garland. H. 37, w. 42 1/2 in. (93.9 × 107.9 cm.).
2. A Putto with a Garland. H. 35 5/8, w. 42 3/8 in. (90.4 × 107.6 cm.).
3. A Putto with a Garland. H. 37, w. 42 1/2 in. (93.9 × 107.9 cm.).
4. A Putto with a Garland. H. 37 1/2, w. 42 3/8 in. (95.3 × 107.6 cm.).
5. The Rape of Proserpine. Pluto, preceded by Mercury, is shown carrying off Proserpine in a chariot drawn by black horses, while Cupid speeds the turning wheel and Proserpine's mother, Ceres, pursues the chariot. H. 31, w. 31 3/4 in. (78.7 × 80.7 cm.).
6. The Chariot of Apollo. H. 31, w. 30 1/8 in. (78.7 × 76.5 cm.).
7. The Triumph of Mars. Mars in his chariot is accompanied by Victory. H. 31, w. 31 7/8 in. (78.7 × 80.9 cm.).

8. The Chariot of Ceres. The goddess should be holding an ear of corn, which is her attribute, instead of the palm leaf supplied in the course of a restoration. H. 31, w. 30 1/8 in. (78.7 × 76.5 cm.).
9. The Triumph of Cybele. H. 30, w. 28 in. (76.2 × 71.1 cm.).
10. The Triumph of Alexander. Alexander, who is crowned by Victory, is seated in a chariot drawn by elephants, a reference to his conquest of India. H. 30, w. 28 1/4 in. (76.2 × 71.7 cm.).
11. The Triumph of Amphitrite. As the wife of Neptune, Amphitrite bears the trident, his attribute. She is accompanied by a triton. H. 30 1/2, w. 28 in. (77.4 × 71.1 cm.).
12. The Triumph of a Warrior. This scene may represent the triumph of Julius Caesar. H. 30 1/8, w. 28 in. (76.5 × 71.1 cm.).
13. Galatea (?). This figure on a sea horse, perhaps Galatea, is accompanied by a putto riding a dolphin. Gold background, marked to simulate mosaic. H. 24 7/8, w. 39 3/8 in. (63.2 × 100 cm.).
14. The Hunt of the Calydonian Boar. Meleager is shown killing the boar that Diana sent to ravage Calydon. He is aided by Atalanta and two heroes. Gold background, marked to simulate mosaic. H. 24 7/8, w. 40 7/8 in. (63.2 × 103.8 cm.).
15. The Judgment of Paris. Gold background, marked to simulate mosaic. H. 24 3/8, w. 40 1/4 in. (62 × 102.2 cm.).
16. Helle on a Ram. Helle is escaping from her stepmother, Ino, on the back of a ram whose coat was the famous golden fleece. She later fell into the body of water which was known thereafter as the Hellespont. Gold background, marked to simulate mosaic. H. 24 3/8, w. 39 in. (62 × 99 cm.).
17. Hercules and Omphale. Hercules was persuaded by Omphale, the queen of Lydia, with whom he had fallen in love, to give her his club and to spin flax from her distaff. Gold background, marked to simulate mosaic. H. 17 1/4, w. 39 in. (43.7 × 99 cm.).

18. The Rape of Europa. Gold background, marked to simulate mosaic. H. 17 1/2, w. 41 3/8 in. (44.5 × 105 cm.).
19. Bacchus, Pan and Silenus. Diam. 19 3/8 in. (49.2 cm.).
20. Jupiter and Antiope. Diam. 19 3/8 in. (49.2 cm.).
21. The Three Graces. Diam. 19 3/8 in. (49.2 cm.).
22. Venus and Cupid. Diam. 19 3/8 in. (49.2 cm.).

All the frescoes have been transferred and have suffered massive loss of pigment.

REFERENCES: G. G. Carli, *Notizie di belle arti* (ms., n.d., third quarter of the XVIII century. Biblioteca Comunale, Siena, C. VII 20, ff. 74 f.), describes the room in the Petrucci palace, recalls the tradition attributing the ceiling to Girolamo Genga, and cites Bottari's attribution to Signorelli // G. Della Valle, *Lettere Sanesi* (1786), III, pp. 319 ff., describes the room and identifies the ceiling as a work in the manner of Pacchiarotto, noting Perugino's influence; and in G. Vasari, *Vite*, IV (1791), p. 333, note, gives no attribution for the ceiling // A. Franchi, *L'Art*, XXIX (1882), pp. 181 ff., ill. pp. 147, 182 f., 185, attributes the ceiling to Pinturicchio and his pupils // C. Ricci, *Arte italiana decorativa e industriale*, X (1901), pp. 61 ff., ill. (reprint in *Pinturicchio*, 1912, p. 307), attributes it to Pinturicchio // L. Olcott, *Guide to Siena* (1904), II, p. 260, attributes it to Pinturicchio // B. Berenson, *Cent. Ital. Ptrs.* (1909), p. 231, attributes it to Pinturicchio; *Ital. Pictures* (1932), p. 461, incorrectly describes it as still in the Petrucci palace; and *Central and No. Ital. Schools* (1968), p. 345, pl. 1145 // W. Bombe, *Geschichte der Peruginer Malerei* (1912), p. 237, mentions the removal of the ceiling; *Der Cicerone*, IV (1912), p. 610; and in Thieme-Becker, XXVII (1933), p. 66, notes that Pinturicchio, Girolamo Genga and Luca Signorelli painted frescoes in the Petrucci palace // A. Venturi, *Storia*, VII, part II (1913), p. 66, lists the ceiling among works by Pinturicchio // T. Borenius, ed., in Crowe and Cavalcaselle, *Ptg. in Italy*, V (1914), p. 409, notes that the ceiling frescoes were transferred to canvas // B. Burroughs, *Met. Mus. Bull.*, XVI (1921), Jan., sect. II, pp. 1 ff., ill., attributes the ceiling to Pinturicchio // *Rass. d'arte*, XXI (1921), pp. 178 f., ill., p. 179 (drawing, reconstruction of a section of the ceiling, attributed to Pinturicchio) // F. Joni, *Le memorie di un pittore di quadri antichi* (1932), pp. 237 ff., describes the removal of our frescoes; and *Affairs of a Painter* (1936), pp. 290 ff. // R. van Marle,

*Ital. Schools*, XIV (1933), pp. 281 f., attributes it to an assistant of Pinturicchio working from the master's designs // F. Mason Perkins (in a letter, 1938) believes that the ceiling was designed by Pinturicchio but executed mostly by his assistants // J. Seznec, *La Survivance des Dieux Antiques* (1940), p. 116, note 11, compares its iconography to that of the ceiling attributed to Girolamo Mocetto in the Jacquemart-André Museum in Paris // M. Davies, *The Earlier Italian Schools (National Gallery Catalogue)* (1951), pp. 368 ff., 371, note 22, gives a detailed account of the history of the room in the Petrucci palace, its decorations and their dispersal, quoting all available sources, and dates the ensemble around 1509, observing that this date appears on some of the floor tiles in the room; and (1961), pp. 473 ff., 477, note 23 // E. Carli, *Il Pinturicchio* (1960), p. 82, attributes it to Pinturicchio assisted by pupils, possibly including Matteo Balducci, and notes that one fragment still in situ represents Leda // J. Schulz, *Journal of the Warburg and Courtauld Institutes*, XXV (1962), pp. 49 f., pl. 7d, dates it 1508 and notes its dependence on the design of the Volta Dorata in the Golden House of Nero // G. Carandente, *I Trionfi nel primo Rinascimento* (1963), pp. 104 ff., figs. 98, 99-102 (details), 137, no. 216, finds it impossible to reach a conclusion regarding attribution from photographs // F. Gibbons, *Art. Bull.*, XLVII (1965), p. 494, fig. 2, notes that this is the first modern appearance of Hercules and Omphale alone, with attributes that suggest a direct relationship to the ancient mythological sources, dates it about 1508 // N. Dacos, *Boll. d'arte*, LI (1966), p. 44, attributes the ceiling to Pinturicchio, notes that the distribution of spaces and ornaments is a faithful reflection of the so-called golden ceiling in Nero's *Domus Aurea*; and *La Découverte de la Domus Aurea et la formation des grotesques à la Renaissance* (1969), pp. 21, 69, fig. 99 // A. Petrioli Tofani, *Paragone*, XX (1969), no. 229, pp. 25, 28, 34, note 27, rejects the attribution to Pinturicchio, and dates the decoration of the room about 1498, when Signorelli is documented in Siena // P. Venturoli, *Storia dell'arte*, IV (1969), pp. 430 f., 438, figs. 23-30, attributes it to the Bolognese, Amico Aspertini, and dates it between 1494 and 1496 // G. Shepherd (verbally, 1977) notes the existence of a figure and a representation of a castle in one of the spandrels in the room // P. Torriti, *La Pinacoteca Nazionale di Siena, I Dipinti dal XV al XVIII secolo* (1978), pp. 51 f.

PROVENANCE: the Palazzo Petrucci, Via dei Pellegrini, Siena (until 1912).

EX COLL.: [Arnoldo Pozzolini, Florence, by 1914]; [Herbert P. Horne, Florence, 1914].

PURCHASE, ROGERS FUND, 1914.

## Priamo della Quercia

Real name Priamo di Pietro d'Angelo della Quercia. Active between 1426 and 1467. School of Siena. Priamo was the younger brother of the sculptor Jacopo della Quercia. His earliest documented work, a fresco in the Pellegrinaio of the Hospital of Santa Maria della Scala in Siena, paid for in 1442, shows the influence of Domenico di Bartolo, who was in charge of the decoration and is sometimes thought to have been his master. In the same year he received a commission in Volterra, where he is recorded between 1440 and 1467. His surviving works show the influence of such Sienese masters as Taddeo di Bartolo and Domenico di Bartolo, as well as the Florentines Lorenzo Monaco, Paolo Schiavo, and Domenico Veneziano.

### *The Madonna and Child Enthroned* 41.100.35 (Plate 50)

This panel and the two following once formed a triptych with the Madonna and Child in the center, Saints Ursula and Michael to the left, and Saints Agatha and Lucy to the right. As the Madonna is not aligned with the central axis, the panel must have been cut at the right side; the top, different in shape from the side panels, must once have had a similar arch, and originally have been at least as high as they are. The central panel derives from a painting by Taddeo di Bartolo now in the Philbrook Art Center in Tulsa, Oklahoma (Kress coll., no. K 1179), but the style is that of Priamo della Quercia at about the time of his fresco of 1442 in the hospital in Siena. The presence of Saint Michael in the left wing, in a position of honor on the Madonna's right, suggests that our triptych may be the altarpiece that Priamo was commissioned to paint in 1442 for the high altar of the church of San Michele in Volterra; unfortunately the contract does not describe it.<sup>1</sup> This work had already disappeared from the church by 1832 when Torrini<sup>2</sup> wrongly associated

it with two oval paintings of the Madonna and Child now in the gallery there. One is by Taddeo di Bartolo, the other by a unknown artist whose work bears no relation to that of Priamo<sup>3</sup>.

Formerly attributed by the Museum to a follower of Taddeo di Bartolo.

Tempera on wood; gold ground. H. 43 1/4, w. 22 1/2 in. (109.9×57.7 cm.).

Cradled. This panel has been cut at the top and on the right side, where a new strip has been added. The gold has been extended at the juncture of the arch on the left. Otherwise it is in remarkably good state, though a vertical crack runs from top to bottom to the left of the Madonna's face, and there is some repaint in her cloak.

<sup>1</sup> In the document published by G. Targioni Tozzetti, *Relazioni d'alcuni viaggi...*, III, 1769, pp. 81 ff., there is some confusion regarding the date, which is cited both as 1442 and 1440.

<sup>2</sup> P. Torrini, *Guida per la città di Volterra*, 1832, pp. 67 ff.

<sup>3</sup> See G. Milanesi, *Documenti per la storia dell'arte Senese*, II, 1854, pp. 205 ff., and Crowe and Cavalcaselle, *History of Painting in Italy*, III, 1866, p. 58.

REFERENCES: A. Venturi, *La Galleria Sterbini in Roma*, 1906, pp. 58 f., ill., figs. 21-23, attributes the three panels to Taddeo di Bartolo // F. Mason Perkins, *Art in Amer.*, IX (1921), pp. 11 ff., fig. 4, attributes them to a follower of Taddeo di Bartolo, perhaps Umbrian, comparing the central group to Taddeo's altarpiece of 1400 in Santa Caterina della Notte, Siena // R. van Marle, *Ital. Schools*, V (1925), p. 463, hesitantly accepts the attribution to Taddeo di Bartolo, observing that the style and execution are somewhat poorer in quality // B. Berenson, *Dedalo*, XI (1930), p. 340, ill. p. 339, tentatively attributes the central panel to Gualtieri di Giovanni; *Int. Studio*, XCVII (1930), no. 403, p. 71, fig. 10; and *Homeless Paintings of the Renaissance* (1970), p. 36, fig. 41 // R. Offner (verbally, 1943) attributes the panels to an anonymous painter of the school of Lucca; and in D. C. Shorr, *The Christ Child* (1954), p. 191 // H. Friedmann, *The Symbolic Goldfinch* (1946), pp. 153, 155, discusses the iconography of the goldfinch and attributes the altarpiece to Gualtieri di Giovanni or to the school of Taddeo di Bartolo, or to the Master of the Siena Duomo Sacristy // F. Zeri (verbally, 1957) attributes the panels to Priamo della Quercia tentatively identifying them with the altarpiece of 1442 for the high altar of the church of San Michele in Volterra // M. Meiss, *Burl. Mag.*, CVI (1964), p. 407, fig. 18, attributes the panels to Priamo della Quercia, dating them early in his career // F. R. Shapley, *Paintings from the Samuel H. Kress Collection, Italian Schools XIII-XIV Century* (1966), p. 63, remarks on the compositional similarity of Taddeo di Bartolo's Madonna and Child at Tulsa, Oklahoma // G. D[ini], in *IACOPO DELLA QUERCIA nell'arte del suo tempo* (1975), p. 290, accepts the attribution and dating of Meiss, and compares the style to that of Alvaro Pirez.

EX COLL.: Giulio Sterbini, Rome (1906); [Sangiorgi, Rome]; George and Florence Blumenthal, New York (by 1921-1941; Cat. I, 1926, pl. XXIV).

GIFT OF GEORGE BLUMENTHAL, 1941.

### *Saints Agatha and Lucy*

41.100.36 (Plate 51)

See comment above under Madonna and Child.

Formerly attributed by the Museum to a follower of Taddeo di Bartolo.

Tempera on wood; gold ground. H. 45 1/4, w. 22 1/4 in. (115 × 56.6 cm.).

The arched top was originally rounded about two in. below the present gilt upper edge, which is modern. There is a vertical crack in this area. The faces are in a near perfect state, but the garments have been heavily overpainted.

REFERENCES: See above under Madonna and Child.

EXHIBITED: Metropolitan Museum, New York, 1974, *Saints and their Legends*.

EX COLL.: Giulio Sterbini, Rome (1906); [Sangiorgi, Rome]; George and Florence Blumenthal, New York (by 1928-1941).

GIFT OF GEORGE BLUMENTHAL, 1941.

### *Saints Ursula and Michael*

41.100.37 (Plate 51)

See comment above under Madonna and Child.

Formerly attributed by the Museum to a follower of Taddeo di Bartolo.

Tempera on wood; gold ground. H. 45 1/2, w. 22 in. (115.6 × 55.9 cm.).

The condition of this panel is identical to that of its companion. Saint Michael's armor was originally silver leaf, now largely oxidized or fallen away.

REFERENCES: See above under Madonna and Child.

EXHIBITED: Metropolitan Museum, New York, 1974, *Saints and their Legends*.

EX COLL.: Giulio Sterbini, Rome (1906); [Sangiorgi, Rome]; George and Florence Blumenthal, New York (by 1928-1941).

GIFT OF GEORGE BLUMENTHAL, 1941.

## Raphael

Raffaello Sanzio or Santi. Born 1483; died 1520. School of Umbria. According to Vasari Raphael was first trained by his father, Giovanni Santi – a painter in Urbino – and then by Perugino. In 1500, together with Evangelista da Pian di Meleto, he received a commission in Città di Castello for an altarpiece, fragments of which are preserved in the galleries in Naples and Brescia. A Crucifixion in the National Gallery, London (no. 3943), dates from 1503. Both these works, but especially the second, are closely related to paintings by Perugino. By 1504 Raphael had visited Florence, and his subsequent work shows that he was influenced by Fra Bartolomeo, Leonardo da Vinci and Michelangelo. He moved to Rome by 1509 to begin decorating rooms in the Vatican for Pope Julius II, and at intervals from this time on he was engaged in painting frescoes in the Stanze and the Loggia with the aid of his workshop. These frescoes firmly established his reputation as the leading painter in Rome. He was also occupied as an architect, designing the Chigi Chapel in Santa Maria del Popolo and the church of Sant'Eligio. After the death of Bramante in 1514, he was appointed first architect for the reconstruction of the basilica of Saint Peter and keeper of Roman antiquities by Pope Leo X. In his mature paintings Raphael effected a harmonious balance between nature, antiquity, and an ideal of beauty which is the paragon of High Renaissance art and the source of all later classical movements.

### *The Madonna and Child Enthroned with Saints*

16.30 (Plate 110)

Main panel: Madonna and Child with Saints Peter, Catherine, Cecilia (?), Paul, and the infant John the Baptist

Lunette: God the Father with two Angels and two Seraphim

Also known as the Madonna di Sant'Antonio, the Colonna Madonna, and the Madonna del Rè di Napoli, this altarpiece is described by Vasari (see Refs., 1568) as follows:

Gli fu anco fatto dipignere nella medesima città [Perugia], dalle donne di Santo Antonio da Padoa, in una tavola la Nostra Donna, ed in grembo a quella, sí come piacque a quelle semplici e venerande donne, Gesù Cristo vestito, e dai lati di essa Madonna San Piero, San Paulo,

Santa Cecilia e Santa Caterina, alle quali due sante vergini fece le più belle e dolci arie di teste e le più varie acconciature da capo (il che fu cosa rara in que' tempi) che si possono vedere: e sopra questa tavola, in un mezzo tondo, dipinse un Dio Padre bellissimo, e nella predella dell'altare tre storie di figure piccole: Cristo quando fa orazione nell'orto; quando porta la croce, dove sono bellissime movenze di soldati che lo strascinano; e quando è morto in grembo alla madre: opera certo mirabile, devota, e tenuta da quelle donne in gran venerazione, e da tutti i pittori molto lodata.

It remained on the altar in the choir of the convent of Sant'Antonio da Padova in Perugia until 1663, when the predella was sold (see pp. 75 ff.). The main panel and lunette were sold in 1678.

Vasari described this work among those Raphael painted in Perugia after visiting Florence. Of the two others he mentions, the fresco in San Severo, Perugia, is dated 1505, and the Ansidei Madonna

(National Gallery, London, no. 1171) has been variously dated 1505, 1506, or 1507. The composition of our altarpiece is more primitive than either of the two works cited above, and the influence of Pinturicchio is especially prominent in the central group. The clothed Child, which Vasari ascribes to the wishes of the nuns, is without parallel in Raphael's oeuvre, but is a frequent feature of Pinturicchio's paintings. The panel also shows the apparent influence of Fra Bartolomeo in the heavy dignity of the male saints and the faintly Leonardesque flavor of the female saint on the right. It has therefore been assumed that this altarpiece was begun in 1504, before Raphael visited Florence, and finished in 1505 when, on his return to Perugia, he may have completed commissions undertaken before the journey. It is conceivable that the altarpiece was begun at an even earlier date.

The lunette, both in its theme and composition, is obviously inspired by the lunette painted by Pietro Perugino for the main altar of the church of San Pietro in Perugia and now in the Musée des Beaux-Arts, Lyons. Perugino's panel was probably completed in 1496, certainly at the end of 1499.

The female saint on the right has been variously identified as Cecilia, Margaret, Dorothy, or Rosa (of Viterbo); the latter two identifications are evidently incorrect. Several drawings have been mistakenly connected with this work<sup>1</sup>. An altarpiece in the gallery of Città di Castello, rightly attributed to Francesco da Città di Castello, called *Il Tifernate*, is derived from our altarpiece; a copy of our picture

is in the Orangerie at Sans Souci, Potsdam (Cat., 1969, no. 42), painted by Karl Ritter in Naples in 1845 and subsequently acquired by Emperor Karl Wilhelm IV.

Tempera and gold on wood. Main panel, over-all, h. 67 7/8, w. 67 7/8 in. (172.4 × 172.4 cm.); painted surface, h. 66 3/4, w. 66 1/2 in. (169.5 × 168.9 cm.); lunette, over-all, h. 29 1/2, w. 70 7/8 in. (74.9 × 180 cm.); painted surface, h. 25 1/2, w. 67 1/2 in. (64.8 × 171.5 cm.).

Panel made up of three horizontal poplar boards; thinned, let into another panel, cradled and infused with wax. The major damage is due to a horizontal break that passes through the eyes of Saint Lucy. The azurite blue of the Madonna's mantle and the robes of Saints Peter and Paul have darkened; also the copper resinate greens. The gold ornament on the base of the throne, the Madonna's mantle, and the haloes are largely restoration. The painting is otherwise in excellent condition. The veining formerly on the white marble base of the throne proved to be a later addition and was removed in the course of cleaning in 1976-8, and the painted orb held by God the Father had been gilt by a later hand. The lunette – two horizontal boards – is also in a remarkably fine state of preservation.

REFERENCES: The authorities cited below, with the exception of Wanscher, attribute this painting to Raphael. G. Vasari, *Vite* (1568), Milanesi ed., IV (1879), p. 324 // R. Borghini, *Il Riposo* (1584), pp. 386 f. // Archivio notarile di Perugia, Rogiti di Gio. Battista Baldozzi, prot. from 1659 to 1663, on June 7, 1663, an account of the sale of the predella // Archivio notarile di Perugia, Rogiti di M. A. Fontaiuti, prot. 1678, on January 8 and June 18, 1678, an account of the sale of the altarpiece // G. F. Morelli, *Brevi Notizie... di Perugia* (1683), p. 23 // A. Mariotti, *Lettere Pittoriche Perugine* (1788), pp. 125 f., note 2, publishes the documents of the sales // A. Comolli, *Vita inedita di Raffaello da Urbino* (1790), pp. 15 f. // Seroux d'Agincourt, *Histoire de l'Art par les Monuments* (1823), p. 172, pl. CLXXXII (engraving); and *Denkmäler der Malerei*, III (1840), p. 153, pl. CLXXXII,

<sup>1</sup> See L. Gonse, *Le Musée Wicar*, 1878, p. 80, no. 697; J. C. Robinson, *Drawings... in the University Galleries*, Oxford, 1870, pp. 145 f., no. 30; O. Fischel, *Raphaels Zeichnungen*, Text, 1913, p. 109, no. 83, fig. 101, and Sect. II, 1919, pl. 83; K. T. Parker, *Catalogue... of Drawings in the Ashmolean Museum*, II, 1956, p. 280, no. 534.



notes its dependence on Perugino // A. C. Quatremère de Quincy, *Histoire de la Vie et des Ouvrages de Raphaël* (1824), pp. 28 f., refers to this altarpiece as lost // F. Longhena, ed., in Quatremère de Quincy, *Istoria della vita e delle opere di Raffaello Sanzio da Urbino* (1829), pp. 44f., notes that the altarpiece passed from the Colonna Gallery to that of the Bourbons, at Naples // G. K. Nagler, *Rafaël als Mensch und Künstler* (1836), pp. 53 ff., dates it about 1505; and *Handbuch der Geschichte der Malerei in Italien* (1837), p. 206 // G. F. Waagen, *Works of Art - England* (1838), III, p. 141, dates it 1505 // J. D. Passavant, *Rafaël von Urbino...* (1839), I, p. 87, II, pp. 39 ff., no. 31, believes it was begun in 1504 - before his trip to Urbino - and completed in the following year, notes the influence of Pinturicchio in the ornamentation of the garments and that of Florentine painting in the female saints, considers the lunette the earliest element of the altarpiece, and identifies the saint at the right as Rosalia; *Raphaël d'Urbino...* (1860), I, pp. 71 f., II, pp. 27 ff., no. 25, 481, no. 373, 510, no. 547, considers a drawing in the Musée Wicar, Lille, a study for our painting, suggests that one in the Ashmolean Museum, Oxford, may also be a study, calls the saint at the right Dorothy // G. Rosini, *Storia della Pittura Italiana*, IV (1843), p. 55, dates it no earlier than the Baglioni Deposition (now in the Borghese Gallery, Rome, dated 1507) and calls the saint at the right Margaret // E. Förster, *Raphael* (1867), I, pp. 185 ff., 231 f., agrees with Passavant's attribution and dating and calls the saint at the right Dorothy or Rosa // F. Kugler, *Handbuch der Geschichte der Malerei in Italien*, II (1867), pp. 182 f., dates it 1503-05 // *Giornale di Erudizione Artistica di Perugia*, III (1874), pp. 304 ff. // Paliard, *Gaz. des B.-A.*, XVI (1877), pp. 259 ff., ill. p. 261 (engraving), dates it about 1504 and suggests that Raphael copied a similar composition by Bernardino di Mariotto, which he dates not later than 1498 // E. Müntz, *Raphael, sa vie, son oeuvre et son temps* (1881), pp. 212 ff., ill.; and *Raphael, His Life, Works and Times* (1882), pp. 196, 205 ff., ill., agrees with Passavant's attribution and dating, and accepts Paliard's theory // J. A. Crowe and G. B. Cavalcaselle, *Raphael: His Life and Works*, I (1882), pp. 217 ff., 235 f., identify the saint on the right as Margaret, observe the combination of Umbrian and Florentine elements and suggest that the painting was finished after Raphael's return from Florence; agree with Passavant's attribution and dating, and reject Paliard's theory and his date (1498) for the picture by Bernardino di Mariotto, which they call a work derived from Raphael, and not vice versa // H. Grimm, *Das Leben Raphaels* (1886), pp. 257 ff., dates it about 1505 // A. Springer, *Raffaël und Michelangelo* (1895), I, pp. 75 ff., dates it 1505 and notes the influence of Leo-

nardo and Fra Bartolomeo // J. Guiffrey, *L'Arte*, IV (1901), p. 209 // *Gallerie Nazionali*, V (1902), p. 315, nos. 112, 113, notes that the altarpiece was bought by Cav. Domenico Venuti, agent for the King of Naples in 1802-1803 from Alexander Day in Rome // T. von Frimmel, *Handbuch der Gemäldekunde* (1904), pp. 256 f., ill. p. 255 // A. Rosenberg, *Raffaël (Kl. der Kst)* (1904), p. XIV, pl. 20, dates it 1505 and identifies the saint at the right as Dorothy; with G. Gronau, *Raffaël (Kl. der Kst.)* (1908), pp. xviii, 223, 253, ill. p. 18, date it 1503-05; and (1923), pp. 223 f., p. 23 // G. Gronau, *Raffaël (Kl. der Kst.)* (1905), p. 223, ill. p. 18, believes the altarpiece was begun in 1503 and finished in 1505, after a visit to Florence // B. Berenson, *Cent. Ital. Ptrs.* (1909), p. 233, attributes it in great part to Raphael and dates it 1505; *Ital. Pictures* (1932), p. 481; and *Central and No. Ital. Schools* (1968), p. 353 // A. P. Oppé, *Raphael* (1909), pp. 32, 53, 221, pl. XIII, states that it is repainted and thinks its execution extended over a period of time, from about 1504 // B. [urroughs], *Met. Mus. Bull.*, VIII (1913), pp. 2 ff., ill. // F. Lavery, *Raphael* (1920), p. 13, dates it 1507 // A. Venturi, *Raffaello* (1920), p. 119, fig. 34, assigns it to the time between Raphael's Umbrian and Florentine periods; and *Storia*, IX, part II (1926), pp. 116 ff., fig. 48 // W. Sichel, *The Sands of Time* (1923), pp. 291 f. // H. Focillon, *Raphaël* (1926), p. 57, observes the influence of Leonardo // S. de Ricci, *La Renaissance de l'Art français*, IX (1926), pp. 1013 f., ill. p. 1017, dates it between 1503 and 1506 // V. Wanscher, *Raffaello Santi da Urbino: His Life and Works* (1926), pp. 132 f., no. IV, attributes it to Penni, working in Raphael's shop, but not after his design // W. von Bode, *Mein Leben* (1930), I, p. 84, notes that the altarpiece was offered for sale in July 1873 by the Duke of Ripalda // L. Venturi, *Ital. Ptrs. in Amer.* (1933), pl. 441, says it was begun in 1504 and finished in 1505 // H. Tietze, *Meisterwerke Europäischer Malerei in Amerika* (1935), p. 329, pl. 77 // O. Fischel, in Thieme-Becker, XXIX (1935), p. 434, dates it around 1504; and *Raphael* (1948), I, pp. 43, 46, 358 // V. Golzio, *Raffaello* (1936), pp. 346 f., 356, 363, lists it as a work in great part by Raphael, and dates it 1503-05 // G. Nicodemi, *Raffaello Sanzio* (1939), pp. 19 f., pl. XXI, dates it 1502-05 // W. Suida, *Raphael* (1941), pp. 6, 31, pl. 90 // S. Ortolani, *Raffaello* (1942), p. 18, notes the influence of Leonardo and Fra Bartolomeo, placing the beginning of its execution in 1504-05 // L. Serra, *Raffaello* (1945), pp. 37 f., dates it before the Mond Crucifixion in the National Gallery, London, at the beginning of Raphael's Umbrian phase // R. Jebb, *Met. Mus. Bull.*, n.s., V (1946), p. 74, ill. // E. Carli, *Raffaello* (1952), p. 9, dates it about 1505 // *Art Treasures of the Metropolitan Museum*

(1952), p. 225, pl. 90 (in color) // T. Rousseau, *Met. Mus. Bull.*, n.s., XII (1954), p. 15, ill. // R. Longhi, *Paragone*, VI (1955), no. 65, p. 21, observes the influence of Fra Bartolomeo and dates the completion of the altarpiece after 1504 // E. Camesasca, *Tutta la pittura di Raffaello*, I *Quadri* (1956), p. 40, pls. 37, 38 (detail), dates its completion in 1505, calls the female saint on the right Cecilia or Margaret // A. Hyatt Mayor, *Met. Mus. Bull.*, n.s., XVI (1957), p. 91, ill. // O. Gurrieri, *I tesori artistici di Perugia in Italia e nel mondo* (n.d.), pl. 56, dates it 1504 // L. Berti, *Commentari*, 12 (1961), p. 87, note 4 // C. Gould, *The Sixteenth Century Italian Schools (National Gallery Catalogue)* (1962), pp. 156 f., dates it about 1504 // R. Wittkower, *Allen Memorial Art Museum Bulletin*, XX (1963), p. 163, dates it about 1506, after the Ansidei altar in the National Gallery, London // C. Gilbert, *North Carolina Museum of Art Bulletin*, VI (1965), pp. 8 f., 12, 32, note 1, dates it about 1505, after Raphael visited Florence // L. Dussler, *Raffaello* (1966), p. 52, no. 90, dates it after the Ansidei Madonna, about 1504-05, and notes the influence of Leonardo and Fra Bartolomeo in the figures of saints; and *Raphael* (1971), pp. 14 f., pl. 43 // P. De Vecchi, *L'Opera Completa di Raffaello* (1966), p. 93, no. 42 A, B, ill. p. 92 // L. Becherucci, in *The Complete Work of Raphael* (1969), pp. 40, 48, dates it about 1504 // J. Pope-Hennessy, *Raphael* [1970], pp. 89, 273, note 15, fig. 78, dates it 1504-05 or 1506, and notes that the scheme is less evolved than the Ansidei Madonna // M. Ebhart, *Die Deutung der Werke Raffaels in der Deutschen Kunstdliteratur von Klassizismus und Romantik* (1972), pp. 67, 114, 136 // J. Beck, *Raphael* (1976), p. 88, pl. 5, dates it about 1505 and suggests that it was executed in Florence // K. Oberhuber (unpublished opinion, 1975) notes that it is considerably less advanced than the Ansidei Madonna, and suggests that it should be dated 1502, remarking on the connections with Pinturicchio; and *Met. Mus. Journal*, XII (1978), pp. 55 ff., figs. 2, 11, 12, 15, 16, 19, 20 (details) thinks it was begun soon after the completion of the lost Saint Nicholas of Tolentino, at the end of 1501 or the beginning of 1502, considers the lunette and predella to have been executed last // J. Shearman (verbally, 1976) disagrees with Oberhuber's dating and believes it should be dated 1504-05.

EXHIBITED: Louvre, Paris, 1870 (lent by the Duke of Ripalda, as custodian for Francis II); Victoria and Albert Museum, London, 1870 (lent by Francis II, then known as the Duke of Castro); National Gallery, London, 1901-1913 (lent by J. Pierpont Morgan); Royal Academy, London, 1902, *Old Masters*, no. 85 (lent by J. Pierpont Morgan); Metropolitan

Museum, New York, 1913-15 (lent by J. Pierpont Morgan); 1952-1953, *Art Treasures of the Metropolitan*, no. 90; and 1970, *Masterpieces of Fifty Centuries*, no. 212.

PROVENANCE: the convent of Sant'Antonio da Padova, Perugia (until 1678).

EX COLL.: Count Giovanni Antonio Bigazzini, Rome (1678); the Princes Colonna, Rome (shortly after 1678-1798; Cat., 1783, p. 22, no. 130); [Alexander Day, Rome, 1802 or 1803]; Ferdinand I, King of Naples and the Two Sicilies, Naples and Palermo (1802 or 1803-1825); Francis I, King of Naples and the Two Sicilies, Palazzo Reale, Naples (1825-1830); Ferdinand II King of Naples and the Two Sicilies, Palazzo Reale, Naples (1830-1859); Francis II, King of Naples and the Two Sicilies, Palazzo Reale, Naples (1859-1860) and Gaeta (1860-1861); and as Duke of Castro, Madrid (1861-1894); [Martin Colnaghi, London, 1896]; [Sedelmeyer and Co., Paris, 1896-1901; Cat., 1896, no. 75]; J. Pierpont Morgan, London and New York (1901-1913; Catalogue, 1907); J. Pierpont Morgan, Estate, New York (1913-1916).

GIFT OF J. PIERPONT MORGAN, 1916.

### *The Agony in the Garden* (predella panel)

32.130.1 (Plate 111)

This panel, together with the Procession to Calvary (National Gallery, London, no. 2919; 24.1 × 85.1 cm.) and the Pietà (Gardner Museum, Boston, no. P. 16e 3; 23.5 × 28.8 cm.), formed the predella of the altarpiece Raphael painted for Sant'Antonio da Padova in Perugia (see pp. 72 ff.). Flanking these scenes were small standing figures of Saints Francis of Assisi and Anthony of Padua (Dulwich College Picture Gallery, London, nos. 241 and 243; 26 × 17.1 cm. and 25.7 × 16.5 cm.). In 1663 when the predella panels were sold, Claudio Inglesi, a French painter working in Perugia, made a copy of the three Passion scenes to substitute for the original pictures; this is now in the gallery in Perugia (no. 412).

The composition of our panel is related to the Agony in the Garden that Perugino depicted in the background of his Last Supper in the Convento in Sant'Onofrio, Florence. There are, however, good reasons to believe that this scheme, with Christ facing right in profile, his hands clasped in prayer, was invented by Piero della Francesca, since closely related versions are to be found in his work (see for example the scene on the embroidered cope worn by St. Augustine; National Museum, Lisbon, no. 1785) and in that of his pupil Luca Signorelli. Two drawings may be connected with our painting. The one in the Morgan Library in New York, pricked for transfer, is a preparatory study. A weaker drawing in the Musée Fabre, Montpellier (no. 864-2-288) repeats the features of the Morgan drawing and is evidently a contemporary copy after it or another of Raphael's original studies. Both drawings differ from the picture in showing the chalice placed on the mound before which Christ kneels rather than carried by an angel. An X-ray shows that initially this unusual disposition was also followed in the painting. The present angel appears to have been added by some minor Umbrian artist, possibly after completion of the altarpiece in order to conform to the more common iconography. A copy of our painting was formerly in the collection of John Milton Gitterman in Washington D.C., and later in that of Arthur Hauth in Düsseldorf.

Tempera and oil on wood. H. 9 1/2, w. 11 3/8 in. (24.1 × 29.8 cm.).

Cradled; original lip at sides and (partly) top. Aside from slight damage above Christ's head, the painting is in an excellent state.

REFERENCES: G. Vasari, *Vite* (1568), Milanese ed., IV (1879), p. 324, describes this predella panel as by Raphael // R. Borghini, *Il Riposo* (1584), pp. 386 f., mentions three histories in the predella of Raphael's Sant'Antonio altar-

piece // Archivio Notarile di Perugia, Rogiti di Gio. Battista Baldozzi, Prot. from 1659 to 1663, Rogito of June 7, 1663, an account of the sale of the original predella by Raphael, and of the substitution of the copy executed by Claudio Inglesi // *Inventory of the Pictures of Queen Christina of Sweden*, about 1689, in the Palatine Archives, published by G. Campori, *Raccolta di Cataloghi ed Inventarii inediti* (1870), p. 359, considers it the original by Raphael // L.F. Du Bois de Saint Gelais, *Tableaux du Palais Royal* (1727), pp. 437 ff., lists it as an early work of Raphael // *Recueil d'estampes d'après les... tableaux... dans le Cabinet... de Monseigneur le Duc d'Orléans* [1763?], I, pp. 11 f., pl. XXV, reproduces an engraving after it by Flipart // *Galerie du Palais Royal* (1786), I, reproduces an engraving after it by Jacques Couché the Younger // A. Mariotti, *Lettere Pittoriche Perugine* (1788), pp. 125 f., note 2, publishes the document of sale in 1663 // C.P. Landon, *Raphael* (1805), IV, no. 226, p. 18, reproduces an engraving after it // W. Buchanan, *Memoirs* (1824), I, p. 46, lists it as by Raphael // F. Longhena, ed., in Quatremère de Quincy, *Istoria della vita e delle opere di Raffaello Sanzio da Urbino* (1829), pp. 44 f., lists it as by Raphael // G.F. Waagen, *Works of Art - England* (1838), I, p. 329, II, p. 136, attributes it to an assistant of Raphael and observes that it is in bad condition; and *Treasures - Gr. Britain* (1854), II, pp. 76, 494 // J.D. Passavant, *Rafael von Urbino...* (1839), I, p. 87, II, p. 41, III (1858), p. 90, attributes it to an assistant of Raphael working from a drawing by the master and notes an engraving made by L. Gruner in 1849; and *Raphael d'Urbino...* (1860), II, p. 29 // Mrs. Jameson, *Companion* (1844), p. 399, notes that it is badly rubbed and that the execution is rather weak, but attributes it to Raphael // W. Hazlitt, *Criticism on Art* (1844), appendix IX, no. 2, attributes it to Raphael and dates it 1505 // G.K. Nagler, *Künstler-Lexikon*, XIV (1845), p. 302, considers it the weakest of the predella panels // G. S[charf], *Handbook to the Paintings by the Old Masters in the Art Treasures Exhibition* (1857), p. 26, attributes it to Raphael and observes that it is in bad condition // W. Bürger [E.J.T. Thoré], *Trésors... à Manchester en 1857* (1857), pp. 53 ff., attributes it to Raphael // E. Förster, *Raphael*, I (1867), p. 233, considers it the weakest of the predella panels // F. Kugler, *Handbuch der Geschichte der Malerei in Italien*, II (1867), p. 183, attributes it to Raphael // *Giornale di Erudizione artistica di Perugia*, III (1874), pp. 304 ff. // E. Müntz, *Raphaël, sa vie son oeuvre...* (1881), p. 216, attributes it to Raphael // J.A. Crowe and G.B. Cavalcaselle, *Raphael: His Life and Works*, I (1882), pp. 236 f., attribute it to a follower of Raphael, and call the Gitterman version an old copy made from the same cartoon as the

original // J. P. Richter (in a letter, 1882, in *Italianische Malerei der Renaissance im Briefwechsel von Giovanni Morelli und Jean Paul Richter*, 1960, p. 226) calls it a minor school work; and *Art Journal*, (1902), p. 84, attributes it to Eusebio da San Giorgio, working from a drawing by Raphael // A. Woltmann and K. Woermann, *History of Painting*, II (1887), pp. 534, 652, tentatively identify the Gitterman version as the original, but doubt whether Raphael painted any part of the predella // W. von Seidlitz, *Repert. für Kstwiss.*, XVI (1893), pp. 232 f., considers our panel a poorly executed work by Raphael // A. Springer, *Raphael und Michelangelo* (1895), I, p. 77, attributes it to Raphael and notes the influence of Perugino // O. Granberg, *La Galerie de Tableaux de la Reine Christine de Suède* (1897), pp. 9, 32, no. 17, App. III, p. LXXIII, no. 144, pl. XXIV, fig. 3, considers it the original by Raphael and publishes the inventory of 1689 in which it is listed // M. J. Friedländer, *Repert. für Kstwiss.*, XXV (1902), p. 143, observes that if it is genuine it has been repainted // P. Clemen, *Die Kunstdenkmäler der Rhein-Provinz-Bonn*, V, part III (1905), p. 231, calls the Gitterman version the original and ours a replica // G. Gronau, *Raffaël (Kl. der Kst.)* (1905), p. 223, attributes our panel to Eusebio da San Giorgio, working from a drawing by Raphael; and (1923), pp. 223 f., pl. 26, calls it by Eusebio da San Giorgio // *Catalogue of a Collection of Pictures of the Umbrian School*, Burlington Fine Arts Club (1910), pp. 39 f., pl. XXI, quotes Gronau's attribution to Eusebio da San Giorgio // C. Stryienski, *La Galerie du régent Philippe, Duc d'Orléans* (1913), pp. 25, 29, 61, 159, attributes it to Raphael and dates it about 1503 // O. Fischel, *Raphaels' Zeichnungen*, Text (1913), p. 91, no. 66, fig. 77, and Sect. II (1919), pl. 66, catalogues Raphael's drawing in the Morgan collection and considers the predella executed partly by Raphael's pupils; in Thieme-Becker, XXIX (1935), p. 434, does not consider it by Raphael's hand; and *Raphael* (1948), I, p. 358 // A. Venturi, *Storia*, VII, part II (1913), p. 782, fig. 595, attributes our panel to Raphael and notes Umbrian and Florentine influences; *Raffaello* (1920), pp. 120 f., fig. 37; *Storia*, IX, part II (1926), p. 123, fig. 51; *L'Arte*, XXX (1927), pp. 80 f., ill., suggests that the predella originally included a Saint Francis now in the Museum in Dresden (no. 39) and another Franciscan saint no longer extant; and *Studi dal vero* (1927), pp. 196 f. // P. Schubring, *Der Cicerone*, XV (1923), pp. 3 f., considers the Gitterman panel the original and discusses it in connection with the Morgan drawing and the engraving by Flipart // W. R. Valentiner, *International Studio*, LXXXI (1925), pp. 335, 345, ill. p. 344, considers it the original by Raphael; *Catalogue of Early Italian Paintings (Duveen Galleries)* (1926), no. 22, ill., dates it 1505 // S. de Ricci, *La Renaissance de l'art français*, IX (1926), p. 1014, ill. p. 1012, attributes it to Raphael // P. Hendy, *Catalogue* (The Isabella Stewart Gardner Museum, Boston) (1931), p. 283, mentions it as part of the Sant'Antonio altarpiece, which he dates 1503-1505; and (1974), p. 193 // B. Berenson, *Ital. Pictures* (1932), p. 481, lists our panel as by Raphael and dates it 1505; and *Central and No. Ital. Schools* (1968), p. 353 // B. Burroughs, *Met. Mus. Bull.*, XXVIII (1933), pp. 57 ff., ill. p. 41, considers it the original by Raphael // L. Venturi, *Ital. Ptgs. in Amer.* (1933), pl. 442, attributes it to Raphael // H. Tietze, *Meisterwerke europäischer Malerei in Amerika* (1935), p. 329, pl. 76B, considers it the original by Raphael // G. Nicodemi, *Raffaello Sanzio* (1939) p. 20, pl. XXIII, attributes it to Raphael // W. Suida, *Raphael* (1941), p. 31, pl. 91, considers it the original by Raphael // S. Ortolani, *Raffaello* (1942), p. 18, considers it the original by Raphael // R. Jebb, *Met. Mus. Bull.*, n.s., V (1946), pp. 74 f., ill., considers it the original by Raphael // R. Longhi, *Paragone*, VI (1955), no. 65, p. 21, notes that the predella panels are fully florentine and Leonardesque // E. Camesasca, *Tutta la pittura di Raffaello, I Quadri* (1956), pp. 41 f., pl. 40A, considers it the original by Raphael, rejecting Adolfo Venturi's hypothesis about the Dresden Saint Francis // A. Hyatt Mayor, *Met. Mus. Bull.*, n.s., XVI (1957), p. 91, ill., considers it the original by Raphael // O. Guerrieri, *I Tesori artistici di Perugia in Italia e nel mondo* (n.d.), pl. 57a, attributes it to Raphael and dates it 1504 // G. Gould, *The Sixteenth Century Italian Schools (National Gallery Catalogue)* (1962), pp. 156 f., considers it part of the original predella // C. Gilbert, *North Carolina Museum of Art Bulletin*, VI (1965), pp. 8 f., 19 f., 32, note 1, fig. 12, attributes it to Raphael and dates it about 1505, after Raphael visited Florence // L. Dussler, *Raffaël* (1966), pp. 52 f., no. 91, attributes it to Raphael, rejects the idea that it might reflect Perugino's composition in his fresco in the ex-convent of St. Onofrio, but dates the predella 1505 since the group of women in the London panel derives from Perugino's Deposition in Florence, begun in that year; and *Raphael* (1971), pp. 15 f., pl. 39 // P. De Vecchi, *L'Opera completa di Raffaello* (1966), p. 93, no. 42e, ill., considers it autograph // E. K. Waterhouse, in *Queen Christina of Sweden, Documents and Studies* (1966), pp. 372 ff., no. 39 (inv. 1689, no. 144), lists it among the paintings from Queen Christina's collection which went to England with the Orléans collection // A. F. Tempesti, in *The Complete Work of Raphael* (1969), p. 329, considers the predella the last part of the altarpiece executed and notes the influence of Florentine art // J. Pope-Hennessy, *Raphael* (1970), pp. 134 f., 278, note 13, ill. 122, at-

tributes it to Raphael and comments on its relation to Perugino's scene painted for San Giusto, Florence; and *Times Literary Supplement* (June 11, 1971) notes that Claudio Inglesi Gallo copied the entire predella and that a painting of the same subject mentioned by Vasari was not another version of our panel // J. Beck, *Raphael* (1976), p. 88, fig. 16, attributes it to Raphael, dates it about 1505 and suggests that it may have been executed in Florence // K. Oberhuber, *Met. Mus. Journal*, XII (1978), pp. 59, 75, 87, fig. 21, attributes it to Raphael, notes its relation to works by Perugino, and dates it 1502.

EXHIBITED: Institution... of the Fine Arts, Edinburgh, 1820, *Second Annual Exhibition, Paintings by Ancient Masters*, no. 26 (lent by John Clerk); Manchester, 1857, *Art Treasures*, no. 137 (lent by Baroness Burdett-Coutts); Royal Academy, London, 1876, *Old Masters*, no. 180 (lent by Baroness Burdett-Coutts); Guildhall, London, 1890, *Loan Collection of Pictures*, no. 39 (lent by Baroness Burdett-Coutts); Royal Academy, London, 1893, *Old Masters*, no. 152 (lent by Baroness Burdett-Coutts); and 1902, *Old Masters*, no. 11 (lent by Baroness Burdett-Coutts); Duveen Galleries, New York, 1924, *Early Italian Paintings*, no. 24 (lent by Clarence H. Mackay); Seligmann and Co., New York, 1927, *Religious Art*, no. 5 (lent by Clarence H. Mackay).

PROVENANCE: the convent of Sant'Antonio da Padova, Perugia (until 1663).

EX COLL.: Queen Christina of Sweden, Rome (1663-1689; Inv. 1689); Cardinal Decio Azzolini, Rome (1689); Marchese Pompeo Azzolini, Rome (1689-1696); Prince Livio Odescalchi, Rome (1696-1713); Marchese Baldassare Odescalchi-Erba, later Prince Odescalchi, Rome (1713-1721); Duke Philippe d'Orléans, Palais Royal, Paris (1721-23); the Dukes of Orléans, Paris (1723-1785); Duke Louis Philippe Joseph d'Orléans, Paris (1785-92); [Bryan's Gallery, London, by 1789-1800; sale, Peter Cox, Burrell and Foster, London, February 14, 1800, n. 46]; John Clerk, Lord Eldin, Edinburgh (by 1820; sale, Thomas Winstanley and Sons, Edinburgh, March 14-16, 1833, no. 111); Samuel Rogers, London (by 1838-1856; sale, Christie's, London, May 2, 1856, no. 625); Baroness Burdett-Coutts, London (1856-1906; her estate, 1906-1922; sale, Christie's, London, May 4-5, 1922, no. 118); [Duveen Brothers, New York, 1922-1924]; Clarence H. Mackay, Roslyn, Long Island (1924-1932; Cat., 1926, no. 9).

PURCHASE, FUNDS FROM VARIOUS DONORS, 1932.

## Contemporary Copy after Raphael

### *Giuliano de' Medici, Duke of Nemours* (1479-1516)

49.712 (Plate 112)

Giuliano de' Medici was the youngest of the seven children of Lorenzo the Magnificent and Clarice Orsini. During the exile of the Medici from Florence, between 1494 and 1512, he resided at the court of Urbino, where he became a friend of Pietro Bembo, Baldassare Castiglione and, almost certainly, of Raphael. Later he returned to Florence. After his brother's election to the papacy as Leo X (1513), he went to Rome, where he was appointed Captain of the Church. In 1515 he travelled to France to marry Philiberte of Savoy, the seventeen-year-old aunt of King Francis I. On that occasion he was named Duke of Nemours. A document of April 28, 1515, mentions Raphael as "famiare", or intimate, of Giuliano, and Vasari states that Raphael painted his portrait as well as that of his nephew, Lorenzo, Duke of Urbino; both paintings were then in Florence in the possession of the heirs of Ottaviano de' Medici<sup>1</sup>. The two portraits are not mentioned after Vasari recorded them, but the portrait of Lorenzo has recently been identified by some scholars with a painting on the art market in New York<sup>2</sup>, and numerous copies of both exist. Those that portray Giuliano show him with a beard, indicat-

<sup>1</sup> G. Vasari, *Le Vite* (1568), Milanese ed., IV (1879), pp. 352 f. A letter from Pietro Bembo to Cardinal Bibbiena of April 19, 1516, which mentions a portrait by Raphael of the deceased "our Duke" has been related to the painting reported by Vasari; it is, however, not clear whether Bembo was referring to Duke Giuliano (died 1516) or, less probably, to Duke Guidobaldo of Urbino (died 1508). See G. Bottari and S. Ticozzi, *Raccolta di Lettere*, V, 1822, pp. 206 f.

<sup>2</sup> See K. Oberhuber, *Burl. Mag.*, CXIII (1971), pp. 436 ff.

ing that the original must date between 1513, when he began to wear a beard, and 1516, when he died. Several of the portraits – the painting attributed to Giulio Romano in Alnwick Castle, one attributed to Bronzino in the Museo Mediceo, Florence, and a third, which has been cut down, in the Zambrini di Vallescura collection in Canton Ticino – depict Giuliano to the shoulders only. A three-quarter length portrait identical in pose to ours is in the Uffizi (no. 775), attributed to Alessandro Allori. Of these, the Museum's version is unquestionably the finest. Although it is unprecedented among Raphael's portraits in showing a curtain drawn back to reveal a view of the Castel Sant'Angelo and the passetto (the crenelated wall with a passage leading to the Vatican Palace), this device occurs in the so-called Madonna of the Fish in the Prado, Madrid. Moreover, the Joanna of Aragon in the Louvre, commissioned in 1518 and executed by Raphael's pupil Giulio Romano, has a comparable background, and there are parallels in several contemporary portraits by Sebastiano del Piombo. The Castel Sant'Angelo appears next to Vasari's portrayal of Giuliano in a fresco in the Palazzo Vecchio in Florence showing Leo X creating new cardinals; it may refer to his title of Captain of the Church. Thus it is likely that our painting preserves all the features of Raphael's composition. Most authors have, in fact, considered it the ruined original, but examination of the X-rays and of photographs taken prior to 1924, when much of the damage seems to have occurred, make it quite clear that it is a very good, nearly contemporary copy.

Formerly attributed by the Museum to Raphael.

Inscribed (at lower left): R. S. M.[..]V  
("Raffaello Sanzio 1[...5]").

Oil on canvas, mounted on wood. H. 32 3/4, w. 26 in. (83.2×66 cm.).

Canvas laid down on panel. The surface is extremely worn and there are small losses and retouches throughout.

REFERENCES: J.D. Passavant, *Rafael von Urbino...* (1839), I, p. 258, II, pp. 176 f., states that the original portrait of Giuliano de' Medici by Raphael is lost, mentions this version as belonging at one time to the Capponi family in Florence, another by Alessandro Allori in the Uffizi, and a third in the Camuccini collection in Rome [this painting, which Passavant wrongly calls a fresco, is now in the Northumberland collection]; *Raphael, d'Urbino...* (1860), II, pp. 145 f., no. 107 // E. von Liphart, *Notice historique sur un tableau de Raphaël représentant Julien de Médicis* (1867), pp. 1 ff., notes that the painting was on canvas attached to panel, describes its cleaning by Tricca, calls it the original portrait of Giuliano by Raphael, and suggests reading the inscription as R.S.M.DXIV // E. Müntz, *Raphael, sa vie, son oeuvre...* (1881), p. 559, considers it an original by Raphael; and (verbally, 1901) // J.A. Crowe and G.B. Cavalcaselle, *Raphael, His Life and Works*, II (1885), pp. 321 f., hesitantly call our painting a copy, comment on its condition and mention other versions in Florence, Turin, and Alnwick Castle; and *Raffaello, la sua vita e le sue opere*, III (1891), pp. 4 f., suggest either that it was painted under Raphael's supervision or that it is a faithful copy of Raphael's lost work, attribute it to Timoteo Viti, identify various owners, and list other versions and copies in Florence, Turin, and in the Northumberland collection // F. Wickhoff, *Kunstgeschichtliche Anzeigen*, III (1906), p. 54, calls it a copy, quoting a later opinion of von Liphart who judged it as such, though in 1867 he had declared it the original // O. Fischel, *Jahrb. der preuss. Kstsmgn.*, XXVIII (1907), pp. 117 ff., ill opp. p. 126, attributes our painting to Raphael, calls the version by Allori a copy after it, reads the inscription as R.S.M....V., and because of the view of the Castel Sant'Angelo suggests a date of 1515, when Giuliano was made Captain of the Church; *Kunstchronik*, LIX (1925-1926), pp. 116 f., ill., attributes it to Raphael but comments on its mediocre quality; in Thieme-Becker, XXIX (1935), p. 439, dates it around 1515; and *Raphael* (1948), p. 114, doubts whether it is an original, observes that the view of Castel Sant'Angelo is an addition completely foreign to Raphael, and notes that not everything lacking in this painting can be explained by its poor condition // A. Rosenberg and G. Gronau, *Raffaello (Kl. der Kst.)* (1908), pp. 239, 255, ill. p. 118, accept it as by Raphael and date it about 1514-15; and (1923), pp. 240 f., ill. p. 126 // W. Bode, *Die Sammlung Oscar Huldshinsky* (1909), pp. 6 ff., 39, pl. I, calls it an original by Raphael, reads the inscription

as R.S.M...V and dates it 1514 or 1515 // G.F. Young, *The Medici* (1912), I, pp. 394 f., ill. frontispiece, attributes it to Raphael and dates it about 1516 // H. Mendelsohn, *Das Werk der Dossi* (1914), p. 189, lists among works attributed to Dosso but not by him the portrait of Giuliano in the Northumberland collection, notes that it is a version of Raphael's original, which she tentatively identifies as the painting in the Huldshinsky collection [now in the Metropolitan Museum] // S. de Ricci, *La Renaissance de l'art français*, IX (1926), pp. 1016 f., ill. p. 1015, attributes it to Raphael // A. Venturi, *Storia*, IX, part II (1926), pp. 275 ff., fig. 212, attributes it to Raphael, dates it 1514 or 1515 // V. Wanscher, *Raffaello Santi da Urbino* (1926), p. 135, attributes it to Penni // A.L. Mayer, *Pantheon*, VI (1930), p. 541, ill. opp. p. 538 (detail), attributes it to Raphael // R. van Marle, *Internationa Studio*, XCIX (1931), May, pp. 17 f., ill., attributes it to Raphael and dates it around 1515 // C. Gamba, *Raphaël* (1932), p. 103, considers it the best-known copy after the lost original by Raphael; and *Pittura Umbra del Rinascimento - Raffaello* (1949), p. 1x, rejects it as a copy after the lost original, observing the unRaphaellesque character of the view of the Castel Sant'Angelo // B. Berenson, *Ital. Pictures* (1932), p. 481, lists it as an original by Raphael, dating it not later than 1516; and *Central and No. Ital. Schools* (1968), p. 353, lists it as a copy not later than 1516 // L. Venturi, *Ital. Ptg. in Amer.* (1933), pl. 446, attributes it to Raphael, and dates it 1514-1515 // W. Suida, *Raphael* (1941), pp. 25, 29, pl. 10 (in color), attributes it to Raphael, identifying it with the painting mentioned by Bembo and dating it 1514-1515; and *Raphaël* (1948), p. 26, pl. 96 // S. Ortolani, *Raffaello* (1942), p. 57, hesitantly calls it a very good copy after a lost original by Raphael of around 1515, and suggests that the Castel Sant'Angelo was added by the copyist // R. Jebb, *Met. Mus. Bull.*, n.s., V (1946), p. 76, ill., publishes it as by Raphael // E. Camesasca, *Tutta la pittura di Raffaello, I Quadri* (1956), pp. 86 f., pl. 150A, includes it among the works doubtfully attributed to Raphael, and states that the original must have been painted between 1513 and the beginning of 1515 // F. de Maffei, *L'Arte*, LVIII (1959), pp. 317 ff., ill., calls it a copy by Penni after the original by Raphael, which she identifies with a panel in the Zambrini di Vallescura collection in Canton Ticino that shows the head and shoulders

of the Duke against a plain background, and mentions a number of other copies // S.J. Freedberg, *Painting of the High Renaissance in Rome and Florence* (1961), pp. 177 ff., pl. 246, calls it a ruined work possibly executed in part by Raphael, dates it in late 1514, and notes that the landscape view may be influenced by Sebastiano del Piombo; and *Painting in Italy* (1971), p. 470, note 36, incorrectly notes that the original has appeared on the art market in New York, and calls ours a possible replica done in the shop of Raphael // J. Pope-Hennessy (verbally, 1965) believes it to be a sixteenth-century copy; *Times Literary Supplement* (June 11, 1971), notes that X-ray photographs prove it to be a copy // L. Dussler, *Raffaël* (1966), p. 53, no. 92, rejects Maffei's attribution of the painting in the collection of Dr. Luigi Brunetti in Bellinzona, formerly Zambrini di Vallescura, to Raphael, but agrees that the Museum's picture should be attributed to Penni; and *Raphael* (1971), p. 41 // P. De Vecchi, *L'Opera completa di Raffaello* (1966), p. 109, no. 104, ill., calls it a copy // A. Marabottini, *Raffaello, l'opera, le fonti, la fortuna* (1968), I, p. 289, note 97, fig. 104, calls it a copy after Raphael's lost original.

EXHIBITED: Kunst-Akademie, Berlin, 1909, *Bildnisse des XV bis XVIII Jahrhunderts aus dem Privatbesitz der Mitglieder des K.F.M. Vereins zu Berlin*, no. 125 (lent by Oscar Huldshinsky); London, 1928, *Daily Telegraph Exhibition*, no. X14 (lent by Sir Joseph Duveen); World's Fair, New York, 1939, *Masterpieces of Art*, no. 294 (lent by Jules S. Bache); and 1940, *Masterpieces of Art*, no. 1 (lent by Jules S. Bache); Metropolitan Museum, New York, 1943, *The Bache Collection*, no. 12 (lent by Jules S. Bache).

EX COLL.: Gaetano Capponi, Florence (early XIX century); the Baldovinetti family, Florence; Professor Brini, Florence (until 1866); Grand Duchess Marie of Russia, Quarto, Florence (1866-1876); the Dukes of Leuchtenberg, Quarto, Florence (from 1876); (Prince Maffeo Sciarra-Colonna, Rome about 1901); [Charles Sedelmeyer, Paris, 1905-1907; Cat. 1906, no. 56]; Oscar Huldshinsky, Berlin (1907-1924); [Thos. Agnew and Sons, London, 1924]; [Duveen Brothers, New York, 1924-1928]; Jules S. Bache, New York (1928-1944).

The Jules Bache Collection, 1949.

## Sano di Pietro

Ansano di Pietro di Mencio. Born 1406; died 1481. School of Siena. Sano di Pietro was an illuminator of manuscripts as well as a painter. He was enrolled in the painters' guild in 1428, and in the same year he was associated with Sassetta, who was almost certainly his teacher. His earliest signed work, a polyptych in the Siena Gallery (no. 246), dates from 1444, and though a large number of paintings were executed by him after that date, his earlier activity remains conjectural. Some scholars have thought him the author of a group of paintings related in style to an altarpiece dated 1436 in the church of the Osservanza, Siena. The paintings in this group bear strong affinities to Sassetta, but their high quality precludes Sano's authorship, and they are therefore attributed to an anonymous artist called the Master of the Osservanza. Sano and the members of his workshop reduced Sassetta's style to conventional formulas with little modification.

*The Madonna and Child with Saints Catherine, Dorothy and Four Angels*

painted surface, h. 25 1/4, w. 17 1/2 in. (64.1 × 44.5 cm.).

41.100.19 (Plate 56)

Panel cradled and infused with wax. The original edges are intact. The central figures are worn, but those at the sides are in good state.

This is one of the best versions of a composition often repeated by Sano and his workshop, with slight variations in the shape of the panel, the pose of the Madonna and the number and type of the secondary figures. The Madonna and Child recall the central panel of a polyptych in the church of San Giorgio at Montemerano, painted in 1458. A precise chronology of Sano's numerous works is difficult to establish, but a date in the late 1460's may be suggested. The goldfinch held by Christ symbolizes His Passion.

Inscribed (on Virgin's halo): AVE. GRATIA. PLENA.. DO[MINUS]

Tempera on wood; gold ground. Overall, with engaged (modern) frame, h. 31 1/8, w. 21 3/4 in. (79.1 × 55.2 cm.);

REFERENCES: The authorities cited below attribute this painting to Sano di Pietro. A. Venturi, *L'Arte*, VIII (1905), p. 432, fig. 7; *La Galleria Storbini in Roma* (1906), pp. 72 f., fig. 26; and *Storia*, VII, part I (1911), p. 496, fig. 278 // E. Gaillard, *Sano di Pietro* (1923), p. 195 // R. van Marle, *Ital. Schools*, IX (1927), p. 498, dates it after 1450 // B. Berenson, *Ital. Pictures* (1932), p. 500; and *Central and No. Ital. Schools* (1968), p. 376 // H. Friedmann, *The Symbolic Goldfinch* (1946), p. 154, discusses the iconography of the goldfinch.

EXHIBITED: Arkansas Art Center, Little Rock, 1963, *Five Centuries of European Painting* (Cat., p. 7).

EX COLL.: Giulio Storbini, Rome (by 1905-after 1911); George and Florence Blumenthal, New York (by 1926-1941; Cat., I, 1926, pl. XXVIII).

GIFT OF GEORGE BLUMENTHAL, 1941.



*The Adoration of the Magi* (predella panel)

58.189.2 (Plate 52)

This painting and the following one, which represents the Massacre of the Innocents, formed part of the predella of an altarpiece and seem to date late in Sano's career. A Nativity and a Flight into Egypt in the Vatican Gallery (nos. 183 and 184; 31.5 × 45 and 31.5 × 47 cm. respectively), may be from the same predella, which might also have included a Circumcision or Presentation in the Temple. The Vatican panels are similar to ours in tooling and identical in such details as the shed in front of the cave.

Tempera and gold on wood. H. 12, w. 18 7/8 in. (30.5 × 47.9 cm.).

Cradled. There are two holes in the foreground, otherwise the painting is in exceptional state.

REFERENCE: R. Langton Douglas (unpublished opinion, 1927) dates these two paintings at the same time as the Coronation of the Virgin at Gualdo Tadino (1473).

EX COLL.: Calcagno; [R. Langton Douglas, London, 1927]; Jesse Isidor Straus, New York (1928-1936); Mrs. Jesse Isidor Straus, New York (1936-1958).

GIFT OF IRMA N. STRAUS, 1958.

*The Massacre of the Innocents* (predella panel)

58.189.1 (Plate 53)

This subject became popular in Sienese painting in the late fifteenth century as a result of the cruelties of the Moslem Turks in the Balkans and in the coastal towns of southern Italy. The panel shows even more clearly than the Adoration the characteristics of Sano di Pietro's later period. (See also comment under the Adoration of the Magi).

Tempera on wood. H. 12, w. 17 5/8 in. (30.5 × 44.8 cm.).

Cradled. The painting is in exceptional state.

REFERENCE: See above under the Adoration of the Magi.

EX COLL.: Calcagno; [R. Langton Douglas, London, 1927]; Jesse Isidor Straus, New York (1928-1936); Mrs. Jesse Isidor Straus, New York (1936-1958).

GIFT OF IRMA N. STRAUS, 1958.

*The Madonna and Child, Saints John the Baptist and Jerome* (triptych)

64.189.4 (Plates 54, 55)

This small, portable triptych, which preserves the original decoration on the outside of the wings, is typical of a large body of works commissioned from Sano di Pietro throughout his career. In uniting a bust-length Madonna and Child against a gold ground with wings showing full-length saints against landscapes or architecture, Sano follows a traditional formula dating back at least to the thirteenth century. The Madonna conforms to the Byzantine *Glykophilousa* or affectionate type, and the cherries she offers may symbolize this sweet affection. The apple held by the Child symbolizes the fruit of salvation. A date towards the beginning of Sano's middle period – perhaps about 1450-1455 – is suggested by the style of the landscape, especially the motif of the flying birds.

Inscribed: (in the Virgin's halo) AVE GRATIA PLENA DOMIN[VS]; (in the Child's halo) [EGO] SVM (on the Baptist's scroll) ECCE AGNVS [DEI].

Tempera on wood, gold ground. Center panel, with engaged frame, h. 17 3/8, w. 12 5/8 in. (44 × 32 cm.); painted surface, h. 14 7/8, w. 10 in. (37.6 × 25.2

cm.); wings, over-all with engaged frames, h. 17 3/8, w. 6 1/4 in. (44 × 16 cm.), painted surface, h. 15 1/2, w. 4 5/8 in. (39.4 × 11.7 cm.).

Both frames and paintings are exceptionally well preserved.

REFERENCES: C. Laderchi, *Descrizione della Quadreria Costabili*, I (1838), p. 24, no. 4, attributes this painting to Galasso Galassi // G. Rosini, *Storia della Pittura Italiana*, II (1848), pp. 158, ill., 241, note 8, quotes Laderchi's attribution to Galasso Galassi // R. Offner (unpublished opinion, 1928) attributes this painting to Sano di Pietro // B. Berenson, *Ital. Pictures* (1932), p. 500, lists this painting as a work by Sano di Pietro; and *Central and No. Ital. Schools* (1968), p. 376.

EX COLL.: Marchese Giovanni Battista Costabili Containi, Ferrara (by 1838-1841); Marchese Giovanni Battista Costabili Containi, Ferrara (1841-1882; sale catalogue, Ferrara, 1871, no. 45, as unknown, Giottesque manner; sale, Milan, Sambon, April 27-29, 1885, no. 1, as Florentine School); Jesse Isidor Straus, New York (by 1928-1936); Mrs. Jesse Isidor Straus, New York (1936-1964).

GIFT OF IRMA N. STRAUS, 1964.

### *The Burial of Saint Martha* (predella panel)

65.181.7 (Plate 57)

This panel, part of the predella of an unidentified altarpiece, shows the burial of Saint Martha, the sister of Mary Magdalen and Lazarus. According to Jacopo da Voragine's *Golden Legend*, Saint Fronto – or Frontonius, the first Bishop of Perigueux – dreamed that he assisted Christ at Martha's funeral in Tarascon, completing the Office of the Dead and laying her body in the tomb. When asked His name, Christ opened a book to a verse, the beginning of which is inscribed on a scroll in our painting: In memoria aeterna erit justa hospita mea, ab auditione mala non timebit in die novissimo (My hostess shall be just in everlasting remembrance; she shall not fear

the evil hearing on the last day)<sup>1</sup>. Two angels are depicted holding a censer and an aspergillum (used to sprinkle holy water), and a deacon stands near Saint Fronto. In execution this work closely recalls Sano di Pietro's miniatures. It appears to date late in his career.

Inscribed (on scroll held by Christ): i[n] memoria eterna / erit giusta ospida mea (my hostess shall be just in everlasting remembrance).

Tempera and gold on wood. Over-all, with added strips, h. 6 7/8, w. 11 1/2 in. (17.5 × 29.2 cm.); painted surface, h. 5 1/2, w. 11 1/2 in. (14 × 29.2 cm.).

Panel cut at bottom, right side, and partially on left side. A lipped edge is visible at the top and there are traces of leaf along the left edge. Apart from some small damages, the condition is excellent.

REFERENCES: The authorities cited below attribute this painting to Sano di Pietro. E. Gaillard, *Burl. Mag.*, XL (1922), pp. 237 ff., pl. I, identifies the subject; and *Sano di Pietro* (1923), p. 204 // R. van Marle, *Ital. Schools*, IX (1927), p. 523 // B. Berenson, *Ital. Pictures* (1932), p. 500; *Pitt. Ital.* (1936), p. 430; and *Central and No. Ital. Schools* (1968), p. 376 // G. Kaftal, *Icon. of Saints in Tuscan Ptg.* (1952), col. 681, lists it among scenes from the life of St. Martha // C. Virch, *The Adele and Arthur Lehman Collection* (1965), pp. 23 ff., ill. // H. Brigstocke, *Connoisseur*, CXCVIII (1978), p. 321, fig. 11.

EX COLL.: James Dennistoun, Edinburgh (until 1855; sale, Christie's, London, June 14, 1855, no. 16, as Death of Santa Monaca); Henry Labouchere, later Lord Taunton, Stoke Park, Stoke Poges, Buckinghamshire, and Quantock Lodge, Bridgwater, Somerset (until 1869); Hon. Mary Dorothy Labouchere, later Mrs. Edward James Stanley, Quantock Lodge, Bridgwater, Somerset (1869-1920); [R. Langton Douglas, London, 1920-1921]; Arthur Lehman, New York (1921-1936); Mrs. Arthur Lehman, New York (1936-1965).

BEQUEST OF ADELE L. LEHMAN IN MEMORY OF ARTHUR LEHMAN, 1965.

<sup>1</sup> J. de Voragine, *The Golden Legend* (1941), II, p. 395.

## Sassetta

Real name Stefano di Giovanni. Born 1392 (?); died 1450 or 1451. School of Siena. Sassetta's family came from Cortona, but a Stefano di Giovanni was baptized in Siena in 1392. His earliest documented work is a polyptych, now dispersed, executed between 1423 and 1426 for the chapel of the guild of the wool merchants in Siena. Between 1430 and 1432 he painted an altarpiece dedicated to the Madonna of the Snow for the cathedral of Siena (Contini Bonacossi collection, Pitti Palace, Florence), and between 1437 and 1444 an altarpiece, painted on both front and back, for the church of San Francesco in Borgo San Sepolcro. The panels of this altarpiece have also been dispersed. The fresco decoration for the Porta Romana in Siena was left unfinished at his death. By 1433 he was familiar with Florentine art, borrowing directly from a celebrated fresco by Masaccio. He was also influenced by paintings Gentile da Fabriano executed in Florence and Siena. The geometrical purity of forms, elegance and ornamentation his works exhibit, and his interest in landscape and empirical perspective were a model for his contemporaries. Sassetta, now considered the most important Sienese artist of the fifteenth century, strongly influenced his followers, the so-called Osservanza Master, Sano di Pietro, and Pietro di Giovanni Ambrosi.

### *The Madonna and Child with Angels*

41.100.20 (Plate 47)

At various times in his career Sassetta painted several versions of the Madonna of Humility in which this composition is reversed. The version in the Strossmayer Gallery in Zagreb is the closest in style; the one in Berlin-Dahlem (no. 63 B) shares with ours the shape of the panel, the motif of the angels with the crown, and an almost identical figure of the blessing Redeemer supported by cherubim at the top. Ours is perhaps the latest, showing in the form of the Virgin's head and the Child's body that almost geometrical abstraction that Sassetta evolved after about 1444.

Tempera on wood, gold ground. Overall, with engaged (partly modern) frame, h. 31 3/4, w. 19 3/4 in. (80.6 × 50.2 cm.); painted surface, h. 25 1/8, w. 13 1/2 in. (63.8 × 34.3 cm.).

On the whole the state of preservation is fine and the gold background is especially well preserved. The azurite blue of the Madonna's mantle has darkened, with losses throughout. There are minor restorations on the Madonna's face and the Christ Child.

REFERENCES: The authorities cited below, with the exception of Brandi and Torriti, attribute this painting to Sassetta. F. Mason Perkins, *Rass. d'arte*, VII (1907), p. 46; *Rass. d'arte antica e moderna*, V (1918), I, p. 112, ill., p. 108, compares the iconography and composition to that of the Berlin Madonna and Child and suggests that they both derive from the same sketch; and in Thieme-Becker, XXIX (1935), p. 482 // R. van Marle, *Ital. Schools*, IX (1927), pp. 342, 346, dates it prior to 1436 and notes the influence of Giovanni di Paolo // B. Berenson, *Ital. Pictures* (1932), p. 512; and *Central and No. Ital. Schools* (1968), p. 386 // J. Pope-Hennessy, *Sassetta* (1939), pp. 69, 91, note 33, 113, 114, pl. XVI A, dates it about 1436 // C. Brandi, *Giovanni di Paolo* (1947), p. 73, note 34; and *Quattrocentisti Senesi* (1949), p. 190, note 32, calls it a work close to Sassetta but of inferior quality // E. Carli, *Sassetta e il Maestro*

dell'Osservanza (1957), pp. 38, 127, notes that it seems superior to the Madonnas at Zagreb and Berlin // G.-P. de Montebello, *Met. Mus. Bull.*, n.s., XXV (1966), p. 165, fig. 15 // P. Torriti, *La Pinacoteca Nazionale di Siena. I Dipinti dal XII al XV secolo* (1977), p. 246, lists it among inferior works by Sassetta, probably executed in part by assistants.

EXHIBITED: Metropolitan Museum, New York, 1943, *Masterpieces in the Collection of George Blumenthal*, no. 21; and 1973, *Giovanni di Paolo, Paintings*, no. 16.

EX COLL.: private collection, Rome (by 1814); [Viscount Bernard d'Hendecourt, Paris, by 1907-after 1918]; George and Florence Blumenthal, New York (by 1926-1941; Cat., I, 1926, pl. XXV).

GIFT OF GEORGE BLUMENTHAL, 1941.

### *The Journey of the Magi*

43.98.1 (Plates 48, 49)

This small panel, showing the three Magi and their retinue on their way to Bethlehem, has been trimmed on all sides, and visible along its bottom border are the remnants of a tiled roof with plants growing out of it. In a panel representing the Adoration of the Magi, now in the Chigi-Saracini collection in Siena (31 × 36.4 cm.), the same figures appear, but on a larger scale. It too has been cut down, so that the beam which once supported a roof ends abruptly. The two must originally have formed a single panel with the star just over the Christ Child's head. Following the convention of continuous narration, two successive episodes are represented. Several details in the Chigi fragment, especially the figures of Joseph and the two midwives, suggest that Gentile da Fabriano's altarpiece in the Uffizi in Florence (no. 26) was known to Sassetta. The relatively small scale of the painting – the combined height of both fragments is only 52.6 cm. – suggests that it was intended for private devotion.

The cranes, ostriches and goldfinches relate symbolically to the events depicted (see Refs., H. Friedmann, 1956). The style of the two panels suggests a date between that of the Madonna of the Snow (1430-32) and the Borgo San Sepolcro altarpiece (1437-1444), probably closer to the latter.

Tempera on wood. Over-all, with added strips, h. 9 3/8, w. 12 3/8 in. (23.8 × 31.4 cm.); painted surface, h. 8 1/2, w. 11 3/4 in. (21.6 × 29.8 cm.).

The painting is in remarkably good state.

REFERENCES: The authorities cited below attribute this painting to Sassetta. R. Langton Douglas (verbally, about 1912) // R. Fry, *Burl. Mag.*, XXII (1912), p. 131, ill. (in color), rejects the attribution to Paolo Uccello / T. Borenius, ed., in Crowe and Cavalcaselle, *Ptg. in Italy*, V (1914), p. 170, note; and *Apollo*, XI (1930), p. 155, fig. II // B. Berenson (in a letter, 1925) suggests that it belonged to the predella of an altarpiece attributed to Sassetta at Asciano; *Ital. Pictures* (1932), p. 513; *Sassetta* (1946), p. 52, pl. 40; and *Central and No. Ital. Schools* (1968), p. 386, pl. 551 // R. Offner (in a letter, 1925) // H. Comstock, *International Studio*, LXXXVIII (1927), no. 365, pp. 39, 41, ill. p. 37 // R. van Marle, *Ital. Schools*, IX (1927), p. 340, fig. 214 // E. Cecchi, *Trecentisti Senesi* (1928), pp. 117 f., 166, pl. CCXLVI // A. Scharf, in W.R. Valentiner, *Unknown Masterpieces* (1930), I, no. 4, considers it a part of the predella of the Asciano altarpiece and dates it about 1430 // L. Venturi, *Ital. Ptg. in Amer.* (1933), pl. 143 // M.L. Gengaro, *La Diana*, XIII (1933), pp. 17, 25 // F. Mason Perkins, in Thieme-Becker, XXIX (1935), p. 482, considers it a fragment of a large altarpiece // H. Tietze, *Meisterwerke Europäischer Malerei in Amerika* (1935), p. 325, pl. 36a, considers it part of the predella of the altarpiece in Asciano // J. Pope-Hennessy, *Sassetta* (1939), pp. 17 ff., 80 f., 150, 209, pl. XIV, rejects its supposed connection with the altarpiece at Asciano, identifies it as the upper part of the Chigi-Saracini panel and dates it between 1432 and 1436; and *Burl. Mag.*, XCVIII (1956), p. 366, dates it after the Borgo San Sepolcro altarpiece // H.B. Wehle, *Met. Mus. Bull.*, n.s., III (1944), pp. 96 f., ill., accepts Pope-Hennessy's identification // H. Friedmann, *The Symbolic Goldfinch* (1946), pp. 36 f., 74, 90, 118, 155, pl. 90 (detail); and *Gaz. des. B.-A.*, ser. 6, XLVIII (1956), 4, pp. 143 ff., figs. 1-5 (including details), identifies the

birds and explains their significance // C. Brandi, *Quattrocentisti Senesi* (1949), pp. 55, 190, 252, pl. 61, considers it probably part of the Chigi-Saracini panel // *Art Treasures of the Metropolitan* (1952), p. 223, pl. 74 (in color) // E. Carli, *Sassetta e il Maestro dell'Osservanza* (1957), pp. 42 ff., 120 f., 127, ill., p. 53 (in color), fig. 9A, considers it part of the Chigi-Saracini painting, and dates it 1428 or 1429, observing the influence of Gentile da Fabriano and Pietro Lorenzetti // F. Zeri, *Paragone*, XIII (1962), no. 151, pp. 55 f., compares it with a fragment by Bartolo di Fredi in the Dijon Museum representing the Journey of the Magi, once part of the Adoration of the Magi in the Robert Lehman Collection // A. Monferini, *Sassetta* (I Maestri del colore) (1965), fig. 2, relates it to the Chigi-Saracini painting, dates it 1428-1429, and notes its relation to Gentile's Adoration of the Magi in the Uffizi // M. Salmi, *Il Palazzo e la Collezione Chigi-Saracini* (1967), pp. 61 ff., ill. p. 63, accepts the relationship between our painting and the Chigi-Saracini panel and tentatively suggests that originally the painting had a circular form; dates it shortly after the San Martino Crucifix of 1433 // H. Kiel and J.C. Brown, *Looking at Pictures with Bernard Berenson* (1974), p. 90, ill. p. 91 // D. Lygon and F. Russell, *Burl. Mag.*, CXXII (1980), pp. 113, 116.

EXHIBITED: M. Knoedler & Co., New York, 1929, *Loan Exhibition of Primitives*, no. 19 (lent by Maitland F. Griggs); Royal Academy, London, 1930, *Italian Art 1200-1900*, no. 64 (Commemorative Cat., no. 88, pl. 32, lent by Maitland F. Griggs); Wadsworth Athenaeum, Hartford, 1931, *Retrospective Exhibition of Landscape Painting*, no. 2 (lent by Maitland F. Griggs); Detroit Institute of Arts, 1933, *Italian Paintings of the XIV-XVI Century*, no. 49 A (lent by Maitland F. Griggs); Art Institute,

Chicago, 1933, *Century of Progress Exhibition of Paintings and Sculpture*, no. 94 (lent by Maitland F. Griggs); Century Association, New York, 1935, *Italian Paintings of the Renaissance*, no. 15 (lent by Maitland F. Griggs); Cleveland Museum of Art, 1936, *The Great Lakes Exposition*, no. 145 (lent by Maitland F. Griggs); Metropolitan Museum, New York, 1938, *Christmas Exhibition* (lent by Maitland F. Griggs); World's Fair, New York, 1939, *Masterpieces of Art*, no. 349 (lent by Maitland F. Griggs); M. Knoedler & Co., New York, 1941, *Loan Exhibition in Honor of Royal Cortissoz*, no. 2, (lent by Maitland F. Griggs); Metropolitan Museum, New York, 1944, *The Maitland F. Griggs Collection*; and 1952-1953, *Art Treasures of the Metropolitan*, no. 74; Museum of Fine Arts, Boston, 1970, *Masterpieces of Painting in The Metropolitan Museum of Art* (Cat., p. 13); Metropolitan Museum, New York, 1970-1971, *Masterpieces of Fifty Centuries*, no. 181.

EX COLL.: Chevalier Franchi (sale, Christie's, London, May 22, 1829, no. 155, as Pintoricchio); Samuel Rogers, London (sale, Christie's, London, May 3, 1856, no. 639, as Pintoricchio); Rev. Walter Davenport Bromley, Wootton Hall, Ashbourne, Derbyshire (1856-1863; sale, Christie's, London, June 12, 1863, no. 33, as Gentile da Fabriano); Richard Monckton Milnes, 1st Baron Houghton, London (1863-1885); Sir Robert Offley Ashburton Crewe-Milnes, 2nd Baron Houghton, later Marquess of Crewe, Crewe House, London (1885-1912, as Paolo Uccello); [R. Langton Douglas, London, about 1912-about 1925]; [Edward Hutton, London, 1925]; Maitland Fuller Griggs, New York (1925-1943).

BEQUEST OF MAITLAND FULLER GRIGGS, 1943.  
MAITLAND F. GRIGGS COLLECTION.

## Saturnino de' Gatti

Born 1463; died about 1521. School of the Abruzzi. Saturnino, who was also a sculptor, is first documented working in San Domenico in Aquila in 1488. In 1490 and 1492 he collaborated with Giovanni Antonio di Percossa at Santo Spirito, Sulmona and Santa Caterina, Terranova (Calabria). These works are lost. The ruined frescoes at San Panfilo in Torninparte, begun in 1491, but only finished four years later, are his earliest certain, surviving work. In 1509 he agreed to finish within two years a painting of the Madonna of the Rosary, begun by the above-mentioned

Giovanni, now in the National Museum at Aquila. His paintings show a knowledge of Antoniazio Romano, such Umbrian painters as the Master of the Gardner Annunciation and Fiorenzo di Lorenzo, and the sculptor Silvestro dell'Aquila.

*The Translation of the Holy House of Loreto*

1973.319 (Plate 84)

This painting represents the translation of the Holy House (Santa Casa) to Loreto. According to legend the building in which the Virgin lived in Nazareth was miraculously transported by angels in 1291, when the Crusaders abandoned the Holy Land to victorious Moslem armies. At first it settled at Tersatz on the Adriatic coast – not far from Rijeka (Fiume) in northern Dalmatia. Subsequently, in 1294, it was carried over the Adriatic to the Italian coast, where it settled at Loreto. This legend, first attested about 1470, was probably fabricated to attract pilgrims to Loreto. It gave rise to a particular iconography of the Madonna, of which our painting is one of the most remarkable examples. In it two angels and a cherub carry the building over the sea (possibly the Adriatic) while another two angels crown the Virgin. A very similar composition appears in a panel, dated 1524, from the Campana collection (Cat. 1864, no. 232; formerly on loan to the Museum at Le Havre), which was also executed in the region of Aquila, in the Abruzzi, and can be attributed to Francesco da Montereale. The style of our panel is related to Saturnino's Madonna of the Rosary, begun in 1509, and the figures of the angels show a familiarity with the work of Verrocchiesque sculptors active in the region of the Abruzzi. It is one of his most significant works, both for its quality and for the very individual combination of Roman, Umbrian, and local elements.

Tempera on wood, h. 33 1/4, w. 21 5/8 in. (84.4 × 55 cm.).

The original lipped edge is present at the top and, in part, at the sides, but the upper left-hand corner is new. The flesh tones are well preserved, the rest somewhat abraded. The water is thin and the sky discolored by staining. There are minor, local losses throughout; larger ones along the bottom and right borders. The Madonna's dress is substantially repainted and lacks the original gilt ornament, as does her veil. There are retouches in the face of the angel at the lower left.

REFERENCES: The authorities cited below, with the exception of Berenson, attribute this painting to Saturnino de' Gatti. B. Burroughs, *Met. Mus. Bull.*, XVIII (1923), p. 198 // B. Berenson, *Ital. Pictures* (1932), p. 27, lists this painting doubtfully as the work of Antoniazio Romano; *Pitt. ital.* (1936), p. 23, lists it as a work either by Antoniazio Romano or possibly by Saturnino de' Gatti // L. Venturi, *Ital. Ptg. in Amer.* (1933), pl. 326, compares it to the frescoes in San Panfilo // F. Bologna, *Paragone*, I (1950), no. 5, p. 63 // F. Zeri, *Boll. d'arte*, XXXVIII (1953), p. 249, calls it one of Saturnino's earliest works // L. Mortari, *Opere d'arte in Sabina dal XI al XVII secolo* (1957), p. 44.

EXHIBITED: Metropolitan Museum, New York, 1923, *Loan Exhibition of the Arts of the Italian Renaissance*, no. 25 (lent by J. Pierpont Morgan).

EX COLL.: Count Ricci, Aquila and Rieti; [Luigi Grassi, Florence, 1911]; [Georges Brauer, Florence, 1911]; J. Pierpont Morgan, New York (1911-1913); J. P. Morgan, New York (1913-1924); The Pierpont Morgan Library, New York (1924-1973).

PURCHASE, GWYNNE ANDREWS FUND, 1973.

## Segna di Buonaventura

Active by 1298; died between 1326 and 1331. School of Siena. In 1305 and 1306 Segna worked for the Biccherna, or finance committee, of Siena. In 1317 he painted a Madonna for the high altar of the Augustinian monastery at Lecceto and two years later he was in Arezzo. He signed four paintings, among them the Madonna Enthroned in Castiglione Fiorentino and the polyptych in this Museum. Segna's works depend on those of Duccio and often attain a solemn and imposing grandeur. In his later works, however, intensity diminishes and a gayer palette marks the influence of Simone Martini. Of Segna's pupils and followers, the best was his son Niccolò di Segna.

### *The Madonna and Child with Saints Benedict and Silvester Gozzolini*

24.78 (Plate 1)

Central panel: Madonna and Child (above, Saint Paul, Christ and Saint Peter)

Left panel: Saint Benedict (above, angel and apostle)

Right panel: Saint Silvester Gozzolini (above, apostle and angel)

These three panels are the center and end sections of a dismembered altarpiece. Originally a Saint John the Baptist, now in the Sacro Convento di S. Francesco at Assisi (F. Mason Perkins Collection; 89.5 × 57.7 cm.), and our Saint John the Evangelist (see pp. 89 f.), flanked the Madonna and Child. The two angels above Saints Benedict and Silvester would have been at the ends and there must have been half-length figures of apostles above the other panels.

The Benedictine saint inscribed as Silvester is Silvester Gozzolini (1177-1267), founder of the Silvestrine Order, a branch of the Benedictines. Our polyptych must have been painted for the high altar of a Silvestrine church, such as Santo Spirito, begun in 1311. A provenance from

this church is not improbable, but cannot be proven. The fragmentary signature on the frame at the base of the center panel was probably originally the same as that on Segna's Madonna Enthroned at Castiglione Fiorentino. Our picture should be dated in the 1320's.

Signed (on frame under central panel): [HOC O]PVS PI[NXIT S]EGNA SE[NENSIS]; inscribed (below each side panel): S. BENEDICTVS]. S. SILVE[STER].

Tempera on wood gold ground. Overall (as joined by modern moldings), h. 60, w. 66 1/2 in. (152.4 × 168.9 cm.); painted surface, left pinnacle, h. 10 1/4, w. 15 3/8 in. (26 × 39.1 cm.); center pinnacle, h. 12 1/8, w. 23 in. (30.8 × 58.4 cm.); right pinnacle, h. 10, w. 15 5/8 in. (25.4 × 39.7 cm.); left main panel, h. 27 7/8, w. 16 in. (70.8 × 40.6 cm.); center main panel, h. 37, w. 23 1/8 in. (94 × 58.7 cm.); right main panel, h. 27 7/8, w. 16 1/4 in. (70.8 × 41.3 cm.).

This altarpiece is abraded and overcleaned and all nuances of modelling have been lost.

REFERENCES: The authorities cited below, with the exception of Edgell, attribute this painting to Segna. H. B. W[ehle], *Met. Mus. Bull.*, XIX

(1924), pp. 191 ff., ill. p. 185, observes that the altarpiece is incomplete // R. van Marle, *Rass. d'arte senese*, XIX (1926), p. 5, fig. 8; and *Le Scuole della pittura italiana*, II (1934), p. 133, dates it in Segna's middle period // C.H. Weigelt, *Sieneſe Painting of the Trecento* [1930], pp. 17, 71 f., note 32, dates it in the same period as the Maestà in Castiglione Fiorentino, about 1315 // B. Berenson, *Ital. Pictures* (1932), p. 524; and *Central and No. Ital. Schools* (1968), p. 393, pl. 48, calls it a late work // G.H. Edgell, *Hist. Sieneſe Ptg.* (1932), p. 64, note 42, rejects the attribution to Segna // F. Mason Perkins, in *Thieme-Becker*, XXX (1936), p. 449, lists it as a work of Segna's middle period // P. Bacci, *Fonti e Commenti per la storia dell'arte senese* (1944), p. 17, pl. 5 // C. Brandi, *Duccio* (1951), p. 152, dates it about 1317 // E. S. Vavalà (unpublished opinion, n.d.) // G. Kaftal, *Icon. of Saints in Tuscan Ptg.* (1952), cols. 145, 940, fig. 1051, identifies Saint Silvester Gozzolini // F. Zeri, *Paragone*, IX (1958), no. 103, pp. 63 ff., fig. 45, attributes the altarpiece to Segna's late period, notes the influence of Ugolino, and considers it the main part of an altarpiece to which the Perkins Saint John the Baptist and the Museum's Saint John the Evangelist also belonged // J.H. Stubblebine, *Pantheon*, XXX (1972), pp. 272 ff., fig. 2, accepts Zeri's reconstruction of the altarpiece, considers it contemporary with the Madonna at Castiglione Fiorentino, and dates both paintings in the 1320's; and (in a letter, 1978) // E. Carli, *Antichità viva*, XI (1972), no. 6, pp. 7 f., 11, accepts the connection with the Perkins panel, notes that the Madonna was imitated by Meo da Siena in a polyptych in the Gallery at Perugia, and dates the altarpiece about 1315-16 // G. Palumbo, *Collezione Federico Mason Perkins* (1973), p. 65, accepts Zeri's reconstruction of the altarpiece // P. Torriti, *La Pinacoteca Nazionale di Siena, I Dipinti dal XII al XV Secolo* (1977), p. 69, dates it after 1319.

EX COLL.: the Duchess of Norfolk, Arundel Castle, Sussex; [Steinmeyer, Lucerne]; [Reinhardt & Co., New York, 1924].

PURCHASE, HARRIS BRISBANE DICK FUND, 1924.

### Saint John the Evangelist

41.100.22 (Plate 2)

This painting was originally part of the preceding altarpiece and must have included half-length figures above. Though

the saint's only attribute is a book, he was paired with a John the Baptist and must therefore represent John the Evangelist, with whom the Baptist often appears. The figure is derived from apostles in the upper part of the front of Duccio's Maestà and shows the influence of Ugolino. (See also comment under the Madonna and Child with Saints Benedict and Silvester Gozzolini).

Formerly called by the Museum an apostle and attributed to an unknown follower of Ugolino da Siena; later to an unknown Sieneſe painter.

Tempera on wood; gold ground. Overall, with engaged (largely modern) frame, h. 35, w. 22 in. (88.8 × 55.9 cm.); painted surface, h. 27 1/4, w. 16 1/2 in. (69.2 × 41.9 cm.).

Panel cradled and infused with wax; a small portion of each spandrel is original. The face and hands are worn. There is a loss affecting the saint's right shoulder and the adjoining gold (about two by six in.), and another in his left hand. Although there are losses in the gold background as well, it is in fairly good state.

REFERENCES: F. Mason Perkins, *Art in Amer.*, VIII (1920), p. 200, ill., attributes this painting to the school of Ugolino da Siena // R. van Marle, *Ital. Schools*, II (1924), p. 111, attributes it to an anonymous pupil of Ugolino da Siena; and *Le scuole della pittura italiana*, II (1934), p. 116 // S. Rubinstein-Bloch, *Catalogue of the Collection of George and Florence Blumenthal*, I (1926), pl. XVII, calls it a companion to the Perkins Saint John the Baptist and attributes it to the school of Ugolino // E. S. Vavalà (unpublished opinion, n.d.) attributes it to an artist near Ugolino // F. Zeri, *Paragone*, IX (1958), no. 103, pp. 63 ff., fig. 44b, attributes it to Segna and identifies it as part of an altarpiece that originally included the Perkins Saint John the Baptist and the three panels (24.78) in the Metropolitan Museum // B. Berenson, *Central and No. Ital. Schools* (1968), p. 393, lists it as a work by Segna and accepts Zeri's reconstruction // J.H. Stubblebine, *Pantheon*, XXX (1972), pp. 272 f., fig. 3, accepts Zeri's reconstruction, and dates it in the 1320's; and (in a letter, 1978) // G. Palumbo, *Colle-*



zione Federico Mason Perkins (1973), p. 65, accepts Zeri's reconstruction.

EX COLL.: Herbert P. Horne, Florence (before 1920); George and Florence Blumenthal, New York (by 1920-1941; Cat. I, 1926, pl. XVII).

GIFT OF GEORGE BLUMENTHAL, 1941.

### *Christ Blessing*

65.181.2 (Plate 3)

The subject of this panel, as well as its dimensions, suggest that originally it may have been placed in the center of the upper row of a polyptych. In fact, in Sienese altarpieces of the fourteenth century a half-length figure of the Blessing Redeemer is often shown in that position, as in the Museum's altarpiece by Segna di Buonaventura (see pp. 88 f.). The odd shape of our panel, however, leaves some doubt about such a destination, although it is not clear whether the contours have been altered and the surface reduced at a later date, when the panel

was removed from its original position. The style of this painting is that of Segna's later period.

Tempera on wood, gold ground. Overall, with engaged frame, h. 15 1/2, w. 9 1/2 in. (39.4 × 24.1 cm.); painted surface, h. 14, w. 8 1/8 in. (35.6 × 20.6 cm.).

Cradled. The half-tones are gone, but the painting is otherwise in good condition.

REFERENCES: R. Van Marle, *Le Scuole della pittura italiana*, II (1934), p. 106, lists it among Ducciesque work // F. Zeri (verbally, 1963) attributes this painting to Segna di Buonaventura // C. Virch, *The Adele and Arthur Lehman Collection* (1965), p. 14, ill., tentatively attributes it to Duccio di Buoninsegna // B. Berenson, *Central and No. Ital. Schools* (1968), p. 393, lists it as a work by Segna di Buonaventura // J. H. Stubblebine (in a letter, 1978) considers it part of a polyptych, attributes it to Niccolò di Segna, and dates it about 1335.

EX COLL.: Arthur Lehman, New York (1926-1936); Mrs. Arthur Lehman, New York (1936-1965).

BEQUEST OF ADELE L. LEHMAN, IN MEMORY OF ARTHUR LEHMAN, 1965.

## Signorelli

Real name Luca d'Egidio di Luca di Ventura. Active by 1470; died 1523. School of Umbria. Signorelli's earliest surviving work, a fragmentary fresco painted for the Torre del Vescovo in Città di Castello, now in the local museum, dates from 1474. It shows a strong dependence upon Piero della Francesca, who may have been his teacher as Vasari states. Later he was deeply influenced by Florentine painters, especially Antonio Pollaiuolo. Signorelli worked in his native city of Cortona as well as in the basilica of the Santa Casa at Loreto, the Sistine Chapel in the Vatican (1482), and the cloister of the monastery of Monte Oliveto Maggiore (1497). His greatest achievement is a fresco cycle in the chapel of San Brizio in the cathedral of Orvieto (1499-1503). Signorelli's works show a fusion of local traditions with typically Florentine concerns, combining a feeling for space – probably derived from Piero della Francesca – with a love for the nude and figures in motion.

*The Madonna and Child*

49.7.13 (Plate 69)

This exceptionally well preserved panel must be dated on stylistic grounds slightly later than Signorelli's frescoes at Orvieto, probably after 1505. Signorelli had, however, formulated this composition some years earlier. It is found, with variations, in a Madonna and Child in the Pallavicini Gallery, Rome (no. 461), and in two versions of the Holy Family (National Gallery, London, no. 2488, and Uffizi, Florence, no. 1605), and, in reverse, in a panel recently on the art market in Paris. An unusual feature of this painting is the background, executed in glazes of red and green lacquer laid on a gold ground, which shows putti in athletic poses in a framework of interlocked rings and, in the borders, putti playing amidst acanthus vines. Adorning the upper corners are representations of Roman coins, evidently intended to depict Domitian (81-96 A.D.) and Caracalla (211-217 A.D., but usually identified as Antoninus Pius Aug. on coins). The poses of some of the putti bear comparison with figures in Signorelli's fresco cycle in the cathedral of Orvieto, and a parallel for the border decorations may be found in the grotesque ornament of that cycle. A similar technique and related motifs are found in a Madonna and Child with Saints Jerome and Bernard in the Corsini Gallery, Florence, and a fragment of a Deposition in the collection of Sir Walter Bromley Davenport at Capesthorpe Hall, England. A workshop replica or contemporary copy in the Walker Art Gallery, Liverpool (no. 10), has an almost identical group against a landscape.

Inscribed: (partly in reverse, around the edge of the coin in the upper left corner) S. P. Q. R. DOMICIANVS II S. C. (The Senate and the People of Rome. Domitian Emperor in the Second Year of his Reign, by decree of the Senate); (around the edge of the coin in the upper right

corner) S. P. Q. R. CHA. CHALI. IM. AN. III M. IIII. I. C. (The Senate and the People of Rome. Caracalla Emperor in the Third Year and the Fourth Month of his Reign...).

Tempera and oil on wood. H. 20 1/4, w. 18 3/4 in. (51.4 × 47.6 cm.).

Cradled. The painting is exceptionally well preserved despite flaking losses and some loss of modelling on the Madonna's neck and collarbone.

REFERENCES: The authorities cited below, with the exception of Ffoulkes and Richter, attribute this painting to Signorelli. O. Mündler, *Diary* (unpublished), II (1857), p. 5v. // C. Eastlake, *Notebook* (unpublished) (1857), II, p. 5 r. // R. Vischer, *Luca Signorelli und die italienische Renaissance* (1879), p. 260, notes the resemblance of this picture, then in the collection of Girolamo Tommasi in Cortona, to the panel in the Rospigliosi Pallavicini collection in Rome // C. J. Ffoulkes, *Arch. stor. dell'Arte*, VII (1894), p. 170, considers it a weak copy after the Liverpool picture; and *L'Arte*, XIII (1910), p. 302, mentions it as a characteristic example of Signorelli's work // J. P. Richter, *Repert. für Kstwiss.*, XVII (1894), p. 240, considers it too weak to be by Signorelli // B. Berenson, *Cent. Ital. Ptrs.* (1897), p. 180, calls it a late work; *Ital. Pictures* (1932), p. 532; *Drawings of the Florentine Painters*, II (1938), p. 331, relates it to a drawing (no. 17820 F) in the Uffizi, Florence which he suggests may have served as a preparatory study by Signorelli for an unknown picture of which our painting may be a version; and *Central and No. Ital. Schools* (1968), p. 399 // M. Cruttwell, *Luca Signorelli* (1899), p. 131 // G. Mancini, *Vita di Luca Signorelli* (1903), p. 180 // L. Cust, *Les Arts* (1907), Oct., p. 30, ill. p. 15 // E. Hutton, ed., in Crowe and Cavalcaselle, *Painting in Italy*, III (1909), p. 83, note 2 // R. Fry, *Burl. Mag.*, XVI (1909-1910), pp. 268, 273, considers the Liverpool version a school piece, and suggests that the decoration in the background of our painting might be an imitation of a gilded leather hanging // A. Venturi, *Storia*, VII, part II (1913), p. 409, note 1, lists it as a late work; and *Luca Signorelli* (1921-1922), p. 53 // T. Borenius, ed., in Crowe and Cavalcaselle, *Painting in Italy*, V (1914), p. 116, note 5, ill., considers it superior to the Liverpool version; *Burl. Mag.*, XXXVI (1920), p. 103, discusses it in connection with a tondo of the Madonna and Child by Piero di Cosimo in the collection of O. Sirén in Stockholm; *Apollo*, VI (1927), p. 65, ill.; and *Apollo*, XI (1930), p. 160, fig. IX // L. Dussler, *Signo-*

relli (*Kl. der Kst.*) (1927), p. 56, ill., dates it between 1490 and 1495 // F.E.W. Freund, *Cicerone*, XIX (1927), p. 496, ill. // A. [de] H[e]vesy, *Pantheon*, III (1929), p. 196, ill., p. 190 // R. Longhi, in W.R. Valentiner, *Unknown Masterpieces* (1930), I, no. 14, ill., dates it in the first decade of the XVI century // A.L. Mayer, *Pantheon*, VI (1930), p. 541 // L. Venturi, *Ital. Ptgs. in Amer.* (1933), pl. 278, dates it in the early years of the XVI century // H. Tietze, *Meisterwerke Europäischer Malerei in Amerika* (1935), p. 327, pl. 59, dates it around 1510 // R. van Marle, *Ital. Schools*, XVI (1937), pp. 28, 32, 104, dates it between 1484 and 1491, connecting it with the drawing in the Uffizi and with the Liverpool version, which he considers to be a pupil's repetition // *Duveen Pictures* (1941), no. 117, ill., dates it about 1490-1495 // R. Rastvedge, *Burl. Mag.*, XCV (1953), pp. 273 ff., fig. 33, observes that this and the Liverpool version are probably based on the same cartoon // M. Salmi, *Commentari*, IV (1953), pp. 114 f., compares the background to paintings executed in the first decade of the sixteenth century, and dates it about 1504-1505; and *Luca Signorelli* (1953), pp. 32, 61 f., pl. 67, considers the Liverpool version an inferior and later repetition based on the same cartoon used for our panel, but completed by a pupil // P. Scarpellini, *Luca Signorelli* (1964), pp. 59, 135, cat. 85, pl. 85, dates it after the frescoes at Orvieto // K.

Oberhuber, *Met. Mus. Journal*, XII (1978), p. 71, fig. 17.

EXHIBITED: Burlington Fine Arts Club, London, 1893, *Signorelli Exhibition*, no. 8 (lent by R.H. Benson); New Gallery, London, 1893-1894, *Early Italian Art*, no. 92 (lent by R.H. Benson); Burlington Fine Arts Club, London, 1910, *Umbrian Exhibition*, no. 24 A (lent by R.H. Benson); City Art Gallery, Manchester, 1927, *Old Italian Masters*, no. 86 (lent by Mr. and Mrs. R.H. Benson); M. Knoedler and Co., New York, 1929, *Loan Exhibition of Primitives*, no. 20 (lent by Jules S. Bache); Royal Academy, London, 1930, *Italian Art 1200-1900*, no. 247 (lent by Jules S. Bache); World's Fair, New York, 1939, *Masterpieces of Art*, no. 354 (lent by Jules S. Bache); Metropolitan Museum, New York, 1943, *The Bache Collection*, no. 13 (lent by Jules S. Bache); Palazzo Casali, Cortona and Palazzo Strozzi, Florence, 1953, *Luca Signorelli*, no. 38.

EX COLL.: Luigi Tommasi, Cortona (1857); Girolamo Tommasi, Cortona (by 1879); Robert H. and Evelyn Benson, London (by 1893-1927; Cat., 1914, no. 43); [Duveen Brothers, New York, 1927-1928]; Jules S. Bache, New York (1928-1944; Cat., 1929, no. 13).

The Jules Bache Collection, 1949.

## Signorelli and Workshop

### *The Assumption of the Virgin with Saints Michael and Benedict*

29.164 (Plate 70)

A drawing made by Cavalcaselle in 1860 (see Refs.) indicates that this altarpiece comes from Santissima Trinità in Cortona, a church of Olivetan nuns of the Benedictine Order. The saint at the right has sometimes been identified as Romuald, but he holds the discipline of birch rods characteristic of Benedict. The design of the painting appears to have been Signorelli's, and such passages as the head of the Virgin and the head and shoulders of Saint Benedict may be auto-

graph. The rigidity and schematic treatment of the forms point to the work of an assistant who may also have painted a double-sided banner in the Pinacoteca of Città di Castello, the predella of an altarpiece commissioned from Signorelli in 1498 for the Bichi Chapel in Sant'Agostino, Siena (now dispersed), and a Madonna of Mercy with the Annunciation in the Museum at Castiglione Fiorentino. His identification with Luca's nephew, Francesco Signorelli, who signed a painting of the Immaculate Conception in the Gallery at Gubbio, remains hypothetical. Our painting seems to date about 1505.

Formerly attributed by the Museum to a follower of Signorelli (Cat., 1940).

Oil over tempera on wood. H. 67 1/4, w. 51 3/4 (170.8 × 131.4 cm.).

Panel made up of six vertical poplar boards; thinned and cradled. The condition is not bad, but compromised by scattered losses that have been poorly retouched. Other portions have been partly repainted, and the surface is generally abraded. The mordant gilding also seems largely modern. The Saint Michael has especially suffered, and there is a loss in the neck of the Madonna.

REFERENCES: G.B. Cavalcaselle (mss. Bib. Marciana, Venice, 2032/12273/III, 1860) suggests that the painting, then in the monastery church of the Trinità in Cortona, may be by Francesco Signorelli or the painter Castiglione; Crowe and Cavalcaselle, *Ptg. in Italy*, III (1866), p. 33, mention this painting as the work of either Francesco Signorelli or Bartolommeo della Gatta; *Storia della pittura italiana*, VIII (1898), pp. 523 f.; E. Hutton, ed., III (1909), p. 84; and T. Borenius, ed., V (1914), p. 119 // L. Dussler (unpublished opinion, 1928) attributes it to Signorelli, dates it in the mid-1490's, and identifies the monk as Saint Benedict; and *Pantheon*, III (1929), pp. 212 ff., ill., dates it between 1484 and 1491 and suggests identifying the monk as Saint Romuald // U. Gnoli (in a letter, 1929) attributes it to Signorelli, dates it about 1505-1510, and identifies the monk as Saint Bernard; and *Met. Mus. Studies*, IV, part I (1932), pp. 1 f., ill., dates it about 1490-1500, notes the influence of Perugino, and identifies the monk as Saint Romuald // H.B. Wehle, *Met. Mus. Bull.*, XXV (1930), pp. 38 f., ill., attributes it to Signorelli // B. Berenson, *Ital.*

*Pictures* (1932), p. 532, attributes it to Signorelli and calls the older saint Benedict; and *Central and No. Ital. Schools* (1968), p. 399 // R. Longhi (unpublished opinion, 1937) calls it a work possibly designed by Signorelli but executed by a pupil, perhaps the one who collaborated with him on the Baptism now in the gallery at Città di Castello // E.S. Vavalà (unpublished opinion, n.d.) rejects the attribution to the school of Signorelli // R. van Marle, *Ital. Schools*, XVI (1937), pp. 51 ff., fig. 32, attributes it to Signorelli and dates it shortly before 1498 // J. Pope-Hennessy, *Burl. Mag.*, LXXV (1939), p. 230, attributes it to Signorelli // M. Meiss, *Art Bull.*, XXIII (1941), p. 63, note 53, notes its connection, in respect to Saint Michael's armor, with Piero della Francesca's panel of St. Michael in the National Gallery in London // M. Salmi, *Luca Signorelli* (1953), p. 54, calls it a product of Signorelli's workshop, observes that the figure of the Virgin is derived from that in Signorelli's Pentecost in the gallery at Urbino, and that the Archangel with the devil recalls Vasari's description of Signorelli's lost picture in San Francesco at Arezzo; notes that the presence of Saint Benedict suggests that the picture was made for some church related to the Benedictines of Monte Oliveto // P. Scarpellini, *Luca Signorelli* (1964), p. 142, dates it in the last decade of the XV century and calls it largely the work of assistants.

EXHIBITED: Rijksmuseum, Amsterdam, 1929, *Tentoonstelling van Oude Kunst*, no. 133 (as Signorelli, lent by J. Goudstikker).

PROVENANCE: the convent of Santissima Trinità, Cortona (until after 1898).

EX COLL.: [Elia Volpi, Florence, about 1927]; [J. Goudstikker, Amsterdam, by 1928-1929; Cat., 1929, vol. 37, no. 39].

PURCHASE, JOSEPH PULITZER BEQUEST, 1929.

## Simone Martini

Sometimes wrongly called Simone Memmi. Active by 1315; died 1344. School of Siena. Simone Martini may have been a pupil of Duccio and his earliest signed work, a fresco of the Maestà in the Palazzo Pubblico in Siena dated 1315, seems to be based upon the altarpiece Duccio finished a few years earlier for the cathedral of Siena. In 1317 Simone was in the service of Robert of Anjou in Naples. Three years later he painted a large polyptych for the church of Santa Caterina in Pisa,

but in 1321 he was again in Siena. The Annunciation, dated 1333 and now in the Uffizi, Florence, was executed with his brother-in-law, Lippo Memmi, for the cathedral of Siena. By 1340 he was employed by the papal court at Avignon, where he died in 1344. The work of Simone, one of the greatest Italian Gothic painters, is characterized by an extremely sensitive use of line, perfection of technique, and richly embellished surfaces.

### *Saint Andrew*

41.100.23 (Plate 5)

This panel belongs to a series of which four other parts are known. They are a Madonna and Child and a Saint Ansanus in the Robert Lehman Collection in this Museum (67.5 × 48.3 cm. and 58 × 38.7 cm.), a Saint Peter in a private collection, New York (58 × 38.7 cm.), and a Saint Luke in the Erich Lederer collection, Geneva (56.5 × 37 cm.). Only the Saint Luke preserves its original inscription, but our panel retains the impression of the inscription on the gold background. The punchwork of the haloes varies somewhat but this is also true of other altarpieces by Simone Martini, and the panels are in other respects so close that their unity seems certain. They have generally been ascribed to Lippo Vanni, but the closest comparisons are with such works by Simone Martini as the altarpiece of the Blessed Agostino Novello in the Cathedral Museum in Siena, datable in the third decade of the fourteenth century. Lippo Memmi may have acted as an assistant. It has been suggested that since the Saint Ansanus holds the black and white banner of Siena, this series may have formed the altarpiece for the Cappella dei Signori in the Palazzo Pubblico in Siena, for which Simone was paid in 1326.

The frames on this painting and the others in the series are modern reproductions, not, as has usually been assumed, the original ones.

Formerly attributed by the Museum to Lippo Vanni.

Inscribed (on background): : s : / : ADREAS.

Tempera on wood; gold ground. Overall, with added strips, h. 23 3/8, w. 15 3/4 in. (59.4 × 40 cm.); painted surface, h. 22 1/2, w. 14 7/8 in. (57.2 × 37.8 cm.).

Cradled. The panel is remarkably well preserved although the transitions are thin in some areas of the drapery.

REFERENCES: O. Sirén (in a letter, 1916) attributes this painting to Simone Martini // F. Mason Perkins, *Art in Amer.*, VIII (1920), p. 281, ill. p. 279, attributes it to Lippo Vanni; calls it probably an apostle from the same set to which the Madonna, Saint Peter, and Saint Ansanus in the Lehman collection belonged and which must have included also a fifth panel; suggests that the series may have been part of a predella, a dossal, or a shrine; emphasizes the resemblance between the Lehman Saint Ansanus and the same saint in the triptych of 1333 by Simone Martini and Lippo Memmi // R. van Marle, *Simone Martini et les peintres de son école* (1920), pp. 30, 199, calls it a work by Simone Martini slightly later than 1320, identifies the saint as John the Baptist, and groups it with the Saint Peter and Saint Ansanus, reporting, however, that according to F. Mason Perkins the set included also the Lehman Madonna and Child attributed by him to Lippo Vanni; *Ital. Schools*, II (1924), pp. 275, 277, 465, note 1, accepts Perkins' hypothesis about the connection between the three Lehman panels and ours, which he calls an apostle, but rejects the attribution to Lippo Vanni, suggesting that the series is the work of a pupil of Simone Martini; and, *Le Scuole della pittura italiana*, II (1934), p. 488, attributes the Lehman panels and ours to Lippo Vanni // B. Berenson, *Gaz. des B.-A.*, LXVI (1924), p. 276, attributes our panel to Lippo Vanni under the influence of Simone Martini, dates it around 1335, and calls it a part of the same series to which the Lehman panels belonged; *Studies in Medieval Painting* (1930), p. 53, note 2, calls it Saint John the Evangelist by Lippo Vanni, part of the series to which the Lehman panels belonged; *Ital. Pictures* (1932), p. 588, lists it as an apostle by Lippo Vanni; and *Central and No.*

*Ital. Schools* (1968), p. 443, calls it an early work and companion to the panels in the Lehman and Lederer collections // S. Rubinstein-Bloch, *Cat. of the Collection of George and Florence Blumenthal*, I (1926), pl. XIX, tentatively attributes it to Lippo Vanni under the direct influence of Simone Martini, and connects it with the three Lehman panels // R. Lehman, *The Philip Lehman Collection* (1928), plates XXXIII-XXXV, attributes it to Lippo Vanni under the influence of Simone Martini and Lippo Memmi, calls it Saint Luke, and connects it with the panels in the Lehman and Lederer collections // P. Hendy, *Burl. Mag.*, LV (1929), p. 232, calls it an apostle, notes the imitation of Simone Martini's art, and accepts the connection with panels in the Lehman and Lederer collections, except for the Saint Peter, which he attributes to the so-called Ugolino Lorenzetti // C. H. Weigelt, in Thieme-Becker, XXIII (1929), pp. 277 f., tentatively calls it Saint Andrew, lists it, together with the Lehman panels, among works attributed to Lippo Vanni and remarks that the attribution is not convincing // G. H. Edgell, *Hist. Sienese Ptg.* (1932), pp. 152 f., attributes this panel and the others in the series to Lippo Vanni under the influence of Simone Martini and Lippo Memmi // L. Venturi, *Ital. Ptg. in Amer.* (1933), pls. 96 (text), 98, calls it Saint James by Lippo Vanni, compares it with a representation of the same saint by Memmi in the Pisa Gallery and connects it with the panels in the Lehman and Lederer collections // R. L. Douglas, *Storia della repubblica di Siena*, II (1933), ill. opp. p. 104, as Simone Martini // G.-P. de Montebello, *Met. Mus. Bull.*, n.s., XXV (1966), p. 160, fig. 7 //

F. Bologna, *I pittori alla Corte Angioina di Napoli* (1969), p. 288, calls it part of the same polyptych as the Lehman and Lederer panels, dates it in the very early period of Lippo Vanni // L. Vertova, *Burl. Mag.*, CXII (1970), p. 441, attributes the five panels to Lippo Vanni under the influence of Simone Martini, and dates them in the 1350's // L. Bellosi, *Boll. d'arte*, LVII (1972), p. 75, rejects the attribution to Lippo Vanni, and attributes the series to an artist trained in the workshop of Simone Martini // M. Boskovits, *Burl. Mag.*, CXVI (1974), pp. 368 ff., fig. 12, identifies the figure as an apostle, probably Saint Andrew, attributes the paintings to Simone Martini, dates them about 1325-1330, and suggests that they may have formed the altarpiece for the Cappella de' Signori of the Palazzo Pubblico at Siena, painted in 1326 // C. Volpe, *Paragone*, XXVII (1976), no. 321, p. 56, rejects the attribution to Lippo Vanni and calls the series Simonesque // A. Caleca, *Critica d'arte*, XLII (1977), pp. 70 f., accepts the identification with the altarpiece Simone painted for the Cappella de' Signori in the Palazzo Pubblico at Siena in 1326 // M. Frinza, *Art Bull.*, LVIII (1978), p. 7, note 3.

EXHIBITED: Kleinberger Galleries, New York, 1917, *Italian Primitives*, no. 44 (as Simone Martini, lent by George and Florence Blumenthal).

EX COLL.: [R. Langton Douglas, London, about 1916]; George and Florence Blumenthal, New York (about 1916-1941; Cat., I, 1926, pl. XIX).

GIFT OF GEORGE BLUMENTHAL, 1941.

## Workshop of Simone Martini

### *Saint Thomas*

43.98.9 (Plate 6)

This painting and the three following belong to a series depicting the apostles. Six other panels are known: Saint James the Less, formerly in the Stoclet collection, Brussels, and now in a private collection in Italy (26 × 20 cm.); Saint Philip, in the Robert Lehman Collection in this Museum (29.3 × 21.5 cm.); and Saints Matthew, Simon, James the Great, and Thaddeus, in the National Gallery,

Washington (Kress coll., nos. K 1350-K 1353; each 31 × 23 cm.). Two of the apostles, Saints Peter and John, are missing and may have formed part of the series. Similarly shaped panels sometimes form the predella of altarpieces, but the fact that several of the figures hold books viewed from below indicates that these probably came from the upper row, as in Simone's polyptych in Pisa. In this case an image of the blessing Christ may have been at the center. Their style is close to Simone Martini between 1320,

the date of the Pisa altarpiece, and 1333, the date of the Annunciation in the Uffizi, and the variety of compositional formulas and fine tooling suggest that he was responsible at least for the cartoons. However, a certain flatness and lack of expression indicates that most of the execution is due to an assistant. Although there are similarities to the style of Lippo Memmi at the time of his partnership with Simone in 1333, the panels do not seem to be by him.

Inscribed (on background): SANTVS/THOMAS

Tempera on wood; gold ground. Overall, with engaged frame, h. 11 5/8, w. 8 5/8 in. (29.5 × 21.9 cm.); painted surface, h. 10 3/8, w. 7 3/4 in. (26.4 × 19.7 cm.).

All panels are cradled; 43.98.10 is reinforced with metal strips and canvas. The arches of the original frames have been painted brown and the bottom moldings (probably modern) have been regilt. On the whole the paintings are in good condition, though thin in the shadows and with minor, local losses and retouches. The silver of Saint Bartholomew's knife has gone and his garments, especially the brocade, are thin. A horizontal crack in the lower third of 43.98.9 has caused some damage.

REFERENCES: J.A. Ramboux, *Katalog der Gemälde alter italienischer Meister* (1862), p. 15, no. 75, attributes this series of ten panels to Lippo Memmi around 1340 // Crowe and Cavalcaselle, *Ptg. in Italy*, II (1864), p. 105, attribute these panels and the others of the same series to Lippo Memmi // B. Berenson, *Cent. Ital. Ptrs.* (1897), p. 148, lists them as works by Lippo Memmi; (in a letter, 1925) suggests they might be early works by Lippo Vanni; *Ital. Pictures* (1932), p. 534, lists them as works from the studio of Simone Martini; and *Central and No. Ital. Schools* (1968), p. 403 // A. Venturi, *Storia*, V (1907), p. 667, note, mentions them among the works attributed to Lippo Memmi // R. Offner (verbally, 1925) calls them works of the school of Simone Martini // L. Gielly, *Les Primitifs siennois* (1926), p. 111,

lists them as works attributed to Lippo Memmi // R. van Marle (in a letter, 1926) calls them works by an immediate follower of Simone Martini; and *Le Scuole della pittura italiana*, II (1934), p. 258, note, lists them among the works of the school of Simone Martini // R. Lehman, *The Philip Lehman Collection* (1928), pls. XIX-XXIII, attributes them to Simone Martini // L. Venturi, *Ital. Ptg. in Amer.* (1933), pls. 76, 78, 79, attributes them to Lippo Memmi and suggests that they were part of the predella of an altarpiece, along with two more apostles and a figure of Christ now lost // F. Mason Perkins, in Thieme-Becker, XXXI (1937), p. 67, suggests that they were executed by assistants, after Simone's designs // M. Pease, *Met. Mus. Bull.*, n.s., VII (1948), p. 120, ill. (St. Bartholomew), attributes the series to Simone Martini // G. Kaftal, *Icon. of Saints in Tuscan Ptg.* (1952), col. 729, attributes them to the workshop of Simone Martini (mentions only Saint Matthias) // G. Coor-Achenbach, *Wallraf-Richartz-Jahrb.* XVIII (1956), pp. 116 ff., attributes them to the workshop, following Simone's designs and suggests that they were either predella panels or the upper tier of a large polyptych // R. Longhi (verbally, 1960) attributes the series to Memmi under the influence of Simone Martini // F.R. Shapley, *Paintings from the Samuel H. Kress Collection, Italian Schools, XIII-XV Century* (1966), p. 48, mentions them along with the four in Washington, attributes the designs to Simone, and dates them about 1320, the date of Simone's altarpiece at Pisa // M.C. Gozzoli, *L'Opera completa di Simone Martini* (1970), p. 105, no. 53, ill., suggests that the series probably formed a predella, finds the attribution to Memmi convincing and dates them about 1320 // C. De Benedictis, *Antichità viva*, XIII (1974), no. 2, p. 8, attributes them to Memmi and an assistant and suggests that together with a figure of the blessing Christ they formed the upper row of a polyptych with which she connects the Museum's St. Paul; and *La Pittura Senese 1330-1370* (1979), p. 93 // M. Mallory, *Met. Mus. Journal*, IX (1974), p. 201, note 19, hesitantly suggests that the series may have formed the predella of the altarpiece with which the museum's Saint Paul by Memmi has been associated but notes that their Simonese character presents difficulties.

EXHIBITED: Century Association, New York, 1930, *Italian Primitive Paintings*, no. 30 (lent by Maitland Fuller Griggs); Metropolitan Museum, New York, 1944, *The Maitland F. Griggs Collection*.

EX COLL.: Johann Anton Ramboux, Cologne (by 1843-1866; Cat., 1862, no. 75); Wallraf-Richartz Museum, Cologne (1867-1923; Cat., 1877, no. 750); [Edward Hutton, London, 1924]; Maitland Fuller Griggs, New York (1924-1943).

BEQUEST OF MAITLAND FULLER GRIGGS, 1943.  
MAITLAND F. GRIGGS COLLECTION.

8 5/8 in. (29.5 × 21.9 cm.); painted surface, h. 10 1/4, w. 7 3/4 in. (26 × 19.7 cm.).

REFERENCES: See above under Saint Thomas.

*Saint Bartholomew*

43.98.10 (Plate 7)

See comment above under Saint Thomas.

Inscribed (on background):  $\bar{s}$  BART / HOLOMEVS.

Tempera on wood; gold ground. Overall, with engaged frame, h. 11 5/8, w. 8 5/8 in. (29.5 × 21.9 cm.); painted surface, h. 10 3/8, w. 7 3/4 in. (26.4 × 19.7 cm.).

REFERENCES: See above under Saint Thomas.

EXHIBITED: Century Association, New York, 1930, *Italian Primitive Paintings*, no. 31 (lent by Maitland Fuller Griggs); Metropolitan Museum, New York, 1944, *The Maitland F. Griggs Collection*.

EX COLL.: Johann Anton Ramboux, Cologne (by 1843-1866; Cat., 1862, no. 75); Wallraf-Richartz Museum, Cologne (1867-1923; Cat., 1877, no. 742); [Edward Hutton, London, 1924]; Maitland Fuller Griggs, New York (1924-1943).

BEQUEST OF MAITLAND FULLER GRIGGS, 1943.  
MAITLAND F. GRIGGS COLLECTION.

EXHIBITED: Century Association, New York, 1930, *Italian Primitive Paintings*, no. 33 (lent by Maitland Fuller Griggs); Metropolitan Museum, New York, 1944, *The Maitland F. Griggs Collection*.

EX COLL.: Johann Anton Ramboux, Cologne (by 1843-1866; Cat., 1862, no. 75); Wallraf-Richartz Museum, Cologne (1867-1923; Cat., 1877, no. 743); [Edward Hutton, London, 1924]; Maitland Fuller Griggs, New York (1924-1943).

BEQUEST OF MAITLAND FULLER GRIGGS, 1943.  
MAITLAND F. GRIGGS COLLECTION.

*Saint Andrew*

43.98.12 (Plate 9)

See comment above under Saint Thomas.

Inscribed (on background):  $s\bar{c}s$ . / ANDREAS

Tempera on wood, gold ground. Overall, with engaged frame, h. 11 3/4, w. 8 3/4 in. (29.8 × 22.2 cm.); painted surface, h. 10 3/8, w. 7 7/8 in. (26.4 × 20 cm.).

REFERENCES: See above under Saint Thomas.

EXHIBITED: Century Association, New York, 1930, *Italian Primitive Paintings*, no. 32 (lent by Maitland Fuller Griggs); Metropolitan Museum, New York, 1944, *The Maitland F. Griggs Collection*.

EX COLL.: Johann Anton Ramboux, Cologne (by 1843-1866; Cat., 1862, no. 75); Wallraf-Richartz Museum, Cologne (1867-1923; Cat., 1877, no. 741); [Edward Hutton, London, 1924]; Maitland Fuller Griggs, New York (1924-1943).

BEQUEST OF MAITLAND FULLER GRIGGS, 1943.  
MAITLAND F. GRIGGS COLLECTION.

*Saint Matthias*

43.98.11 (Plate 8)

See comment above under Saint Thomas.

Inscribed (on background):  $s\bar{c}s$ . / MATTHYAS

Tempera on wood, gold ground. Overall, with engaged frame, h. 11 5/8, w.



## Lippo Vanni

Lippo Vanni di Giovanni. Known activity 1341-1375. School of Siena. From 1341 to 1345 Lippo Vanni is mentioned as a painter of manuscript illuminations and in 1358 he signed and dated a small triptych now in the former convent of Santi Domenico e Sisto in Rome. Vanni was probably trained by the illuminator and painter Niccolò di Ser Sozzo di Stefano and was strongly influenced by Pietro Lorenzetti as well as by Simone Martini and Lippo Memmi.

### *The Madonna and Child Enthroned with Saints Peter and Paul and Angels*

32.100.100 (Plate 20)

This small painting seems to belong to a fairly late moment in Lippo Vanni's career. The figure types as well as the composition show the influence of Pietro and Ambrogio Lorenzetti. The two keys held by Saint Peter, one silver (now oxidized), the other gold, symbolize respectively his powers of authority and discretion. The keys are so inscribed in a panel representing Saint Peter from the Gambier-Parry collection in the Courtauld Institute of Art at the University of London (Cat., 1967, no. 128, as Siene school about 1340).

Tempera on wood; gold ground, elaborately tooled. Over-all, with engaged frame, h. 13 1/8, w. 8 5/8 in. (33.3 × 21.9 cm.); painted surface, h. 11 3/4, w. 7 3/8 in. (29.8 × 18.7 cm.).

Cradled. Aside from the gilt background, which is very well preserved, the paint-

ing is in poor state due to abrasion of the paint surface and overcleaning.

REFERENCES: The authorities cited below attribute this painting to Lippo Vanni. B. Berenson (in a letter, 1921); in Cat. of Friedsam Coll. (unpublished, n.d.), p. 84; *Gaz. des B.-A.*, IX (1924), p. 282, ill., dates it about the time of the triptych of 1358 in Santi Domenico e Sisto in Rome; *Studies in Medieval Ptg.* (1930), p. 59, fig. 50; *Ital. Pictures* (1932), p. 588; and *Central and No. Ital. Schools* (1968), p. 443 // B. Burroughs and H.B. Wehle, *Met. Mus. Bull.*, XVII (1932), Nov., sect. II, p. 31 // R. van Marle, *Le Scuole della pittura italiana*, II (1934), p. 502, note 2 // L. Bellosi, *Arte in Valdichiana dal XIII al XVIII secolo* (exh. cat., Cortona, 1970), p. 13, suggests a date early in Vanni's career and compares it to a small painting in the Museo Civico at Lucignano near Siena // L. Vertova, *Burl. Mag.*, CXII (1970), p. 441 // C. Volpe, *Paragone*, XXVII (1976), no. 321, p. 57, dates it after 1350 // C. De Benedictis, *La Pittura Senese 1330-1370* (1979), p. 99.

EX COLL.: Mrs. Moylan, London; [Durlacher Bros., London, about 1911-1912]; [Kleinberger Galleries, New York, 1912-1916]; Michael Friedsam, New York (1916-1931).

BEQUEST OF MICHAEL FRIEDSAM, 1931. THE FRIEDSAM COLLECTION.

## Unknown Sienese Painter, late XV century

*The Madonna and Child with Saints Peter and Paul*

88.3.100 (Plate 85)

The composition is common to a large number of Sienese paintings of the late fifteenth century. The work of this master includes a Madonna and Child with Two Saints in the Seminario Arcivescovile in Siena, a similar panel in the Piccolomini collection in Siena, two panels in the gallery there (nos. 284 and 382), a Madonna and Child (formerly in the collection of Percy S. Straus, New York), and a panel in the Walters Art Gallery, Baltimore (no. 37.1033). In the latter, which portrays the Madonna and Child with Saints Bernardino and Anthony of Padua, the Virgin's face was painted by Bernardino Fungai. All these works date from the end of the fifteenth and the first two decades of the sixteenth century. They derive primarily from Benvenuto di Giovanni and Girolamo di Benvenuto, but also from Fungai and Pietro di Domenico, to whom some have been attributed. The author probably did not work in Siena itself but in some provincial center of the Sienese Republic.

Formerly attributed by the Museum to Pietro di Domenico (Cat., 1940).

Tempera on wood; gold ground. Overall, h. 20 5/8, w. 14 1/2 in. (52.4 × 36.8 cm.); painted surface, h. 19 3/4, w. 13 1/2 in. (50.2 × 34.3 cm.).

Panel thinned and cradled. The original lipped edges are preserved on all sides and the painting is in very good condition with only minor retouches, for example above the Child's ear.

REFERENCES: F. Mason Perkins, *Rass. d'arte senese*, I (1905), p. 78, attributes this painting to Pietro di Domenico; in Thieme-Becker, XXVII (1933), p. 18, lists it as a work by Pietro di Domenico; and (in a letter, 1938) hesitates, in attributing it, between Pietro and an anonymous contemporary influenced by him and by Benvenuto di Giovanni // R. C. Morrison, *Art in Amer.*, XVIII (1930), pp. 305 f., fig. 1, attributes it to Pietro di Domenico, connecting it with the panels in the Piccolomini collection and in the Seminario in Siena // B. Berenson, *Dedalo*, XI (1930-1931), p. 763, ill., attributes it hesitantly to Pietro di Domenico and mentions its similarity to works by Benvenuto di Giovanni; *International Studio*, XCVIII (1931), p. 22, fig. 14; *Ital. Pictures* (1932), p. 456, lists it hesitantly as an early work of Pietro di Domenico; *Central and No. Ital. Schools* (1968), p. 343, attributes it to Pietro di Domenico; and *Homeless Paintings of the Renaissance* (1970), pp. 72 ff., fig. 112 // R. van Marle, *Ital. Schools*, XVI (1937), p. 456, fig. 264, questions the attribution to Pietro di Domenico and calls it either an early work by him or a work by the anonymous painter of a group of similar pictures, which includes three panels in Siena // F. Zeri, *Ital. Paintings in the Walters Art Gallery* (1976), I, pp. 130 f., groups this painting with a number of others by an anonymous Sienese master.

EX COLL. Mme. Oliviera, Florence.

GIFT OF COUDERT BROTHERS, 1888.

## Unknown Sienese(?) Painter, early XVI century

*Scenes from the Life of King Nebuchadnezzar* (cassone panel)

08.133 (Plates 108, 109)

This panel originally decorated a cassone or marriage chest. The embossed and gilt border divides it into three sections and the ornaments include four shields, now defaced beyond recognition. The three scenes are taken from the Book of Daniel: at the left King Nebuchadnezzar is shown asking for an interpretation of his dream (*Daniel* 2:2 ff.); in the center he is driven from the city (*Daniel* 4:33); and at the right he is grovelling upon the ground eating the grass (*Daniel* 4:33). The panel must date from the early sixteenth century and may be Sienese. It also shows Umbrian influence, perhaps from Pinturicchio, but no sure point of comparison has yet been found.

Inscribed (on architrave at left): REX. REGVM. DOMIN.VN (?). DOTO (?) [DOMINATUM] ("King of Kings and Lord of Lords", *Rev.*, 19:16), (on entablature, center): ...SOR. REX ("Nebuchadnezzar King").

Tempera on wood, embossed and gilt

ornament; over-all, with engaged (modern) frame, h. 24 3/8, w. 69 1/8 in. (61.9 × 175.6 cm.); painted surface, left, h. 12 7/8, w. 14 5/8 in. (32.7 × 37.1 cm.); center, h. 12 3/4, w. 14 3/4 in. (32.4 × 37.5 cm.); right, h. 12 3/4, w. 14 1/2 in. (32.4 × 36.8 cm.).

The painting is very worn, and the verdacchio is exposed in the flesh areas.

Formerly called by the Museum a work by an unknown Umbrian painter of the beginning of the XVI century (Cat. 1940).

REFERENCES: J. A. Ramboux, *Katalog der Gemälde alter italienischer Meister* (1862), p. 65, no. 382, lists it among unattributed works of the XVI and XVII centuries // B. B[urroughs], *Met. Mus. Bull.*, III (1908), p. 191, attributes it to the Umbrian school and dates it about 1500 // J. Breck, *Cicerone*, I (1909), p. 292, attributes it to the Umbrian school and dates it about 1500 // G. Coor-Achenbach, *Wallraf-Richartz-Jahrb.*, XXI (1959), pp. 94 f., fig. 40, attributes it to the Umbrian school and dates it about 1500.

EX COLL.: Johann Anton Ramboux, Cologne (by 1843-1867; Cat., 1862, no. 382; sale, J. Heberle, Cologne, May 23, 1867, no. 382, as anonymous Italian); James Loeb, New York (1908).

GIFT OF JAMES LOEB, 1908.

## Unknown Sienese Painter, middle of XIV century

*Book Cover*

10.203.3 (Plate 22)

This panel was painted in 1343 as a cover for an account book of the Biccher-

na, the financial administrators of the comune of Siena. This committee was composed of four purveyors, or *provveditori*, and a secretary, or *camarlingo*, who held office for six months. The

purveyors' coats of arms originally appeared at the top of this cover. Most earlier examples show only the *camarlingo*, who between 1275 and 1349 was almost always a monk – often from the Cistercian Abbey of San Galgano. Ours shows the clerk, one of the four purveyors, and the *camarlingo*, represented as a monk. Some Biccherna covers were painted by identifiable artists, but a specific attribution is not possible for ours.

Inscribed: LIBRO DELENTRATE EDELESCITE DELABI / CHERNA DELCOMUNE DISIENA DACALE / NDE LUGLIO DICALENDE GIENAIIO ANN. MCCCXLIII / DONSIMONE DISVANNI MONACHO DISANGALGANO / NICOLO DIMES CERETANO DECRETANI / MINUCCIO DIMES BINO ACHENGI / ANDREA FRANCESCHCO PICOLIUMOMINI / NOTTO DIMES BRETACONE SALIBENI / CAMARLEGNJ [SIC, CAMARLENGHO] EQUATTRO ALDETOTEMPO / AMBRUOGIO CASINI SENTORE [SIC, SCRITTORE] LORO.

("Book of the income and expenses of the Biccherna of the commune of Siena from the first of July to the first of

January, 1343. Don Simone di ser Vanni, monk of San Galgano, Niccolo de Messer Cerretano de' Cerretani, Minuccio de Messer Bino Achengi, Andrea Francesco Piccolomini, Notto de Messer Bretacone Salimbeni, Secretary and four [purveyors]; at the said time Ambrogio Casini being their clerk").

Tempera on wood. H. 16 1/8, w. 9 3/4 in. (41 × 24.8 cm.).

The painting is in remarkably good state. The central horizontal band where a leather strap was once attached has three gesso fills. The coats of arms have disappeared.

REFERENCES: J. B[reck], *Met. Mus. Bull.*, VI (1911), pp. 40 f., ill. // *The Secular Spirit: Life and Art at the End of the Middle Ages*, intro. by T. B. Husband and J. Hayward (1975), p. 142, no. 161.

EXHIBITED: Metropolitan Museum, New York, 1975, *The Secular Spirit: Life and Art at the End of the Middle Ages*, no. 161.

EX COLL. [R. Langton Douglas, London, 1910]

PURCHASE, ROGERS FUND, 1910.

## Unknown Sienese Painter, Third Quarter of the XV century

*King Solomon and the Queen of Sheba*  
(cassone panel)

14.44 (Plates 76, 77)

This panel, framed and divided into two parts by a gilt and embossed border, was evidently the front of a cassone or marriage chest. Among the ornaments at either end are the arms of the families of the groom and the bride for whose marriage the chest was executed: on the left those of the Insegni family (azure, a bend or, accompanied by three oak

leaves or, two above, one below), on the right those of the Spannocchi family (gules, a fess or counter-embattled, accompanied by three double-ears of grain – pannocchie – or, two above, one below). However, no marriage between these two families is recorded in Siena. As indicated by the inscription the two scenes represent the Queen of Sheba departing for Jerusalem and her meeting with King Solomon (*Kings* I, 10:1-13), and, following the tradition of continuous narration, the Queen's chariot is shown in both.

The artist who painted our cassone was influenced by Giovanni di Paolo's late works, especially his landscapes and distorted perspectives, and also by other Sienese masters of the mid-fifteenth century such as Pellegrino di Mariano. The same hand can be recognized in other panels from marriage chests: four episodes related to the legend of Jupiter, Alcmena and the newly born Hercules, formerly in the Henry Harris collection, London; four episodes of the story of Dido in the Musée du Petit Palais, Avignon (nos. 306-309); and two stories of Lucretia, divided between Avignon (no. 305), and the art market, New York (1974; formerly in the Von Nemes collection). The complex city views and cropped vistas in some of these paintings reflect Ambrogio Lorenzetti's frescoes of Good and Bad Government in the Palazzo Pubblico in Siena of 1338-1339.

Inscribed (across the base of the panels):  
[QU]ESTA SIE LASTORIA QVANDO LAREINA  
SABA ANDO AVDIRE LASAPIENTIA DELRE  
[S]ALAMONE INGIERSALEM ("This is the  
story of how the Queen of Sheba went  
to hear the wisdom of King Solomon in  
Jerusalem").

Formerly attributed to the workshop of  
Sano di Pietro (Cat., 1940).

Tempera on wood, embossed and gilt  
ornament. Over-all, h. 20 3/4, w. 70 1/8  
in. (52.7 × 178.1 cm.); painted surface,  
left, h. 13 7/8, w. 24 1/2 in. (35.2 × 62.2  
cm.); right, h. 13 7/8, w. 24 7/8 in.  
(35.2 × 63.2 cm.).

In good condition for a cassone panel,  
although there are some local losses and  
some figures have been defaced by scratches.

REFERENCES: B. Berenson, *Cent. Ital. Ptrs.*  
(1897), p. 176, lists this panel as a work by  
Sano di Pietro; *Ital. Pictures* (1932), p. 500;

and *Central and No. Ital. Schools* (1968), p.  
376, attributes it to the shop of Sano di Pietro  
// F. Mason Perkins, *Rass. d'arte*, IV (1904),  
p. 149, attributes it to Sano di Pietro and  
describes it as a predella panel // A. Pératé,  
*Les Arts*, III (1904), Sept., p. 9, ill., Oct., p. 12,  
calls it a Sienese work of the XV century and  
notes its resemblance to the style of Sano di  
Pietro // C. Ricci, *Il Palazzo Pubblico di Siena  
e la Mostra d'antica arte senese* (1904), p. 72,  
attributes it to Sano di Pietro // B. [urroughs],  
*Met. Mus. Bull.*, IX (1914), pp. 128 f., ill.,  
ascribes it to Sano di Pietro // P. Schubring,  
*Cassoni* (1915), p. 320, nos. 425, 426, pl. XCIX,  
attributes it to Sano di Pietro // E. Gaillard,  
*Sano di Pietro* (1923), p. 204, pl. 37, lists it as  
a work by Sano di Pietro // J. Trübner, *Sano  
di Pietro* (1925), p. 88, no. 1, lists it as a work  
by Sano di Pietro // R. van Marle, *Ital. Schools*,  
IX (1927), p. 532, lists it twice (MMA and ex-  
Palmieri-Nuti) as a work of the school of  
Sano di Pietro // M. Meiss (verbally, 1940)  
considers it a product of the workshop of Sano  
// C. Brandi, *Giovanni di Paolo* (1947), pp.  
101, 108, note 22, 123, figs. 106, 107, attributes  
it to the follower of Giovanni di Paolo who  
painted the story of Lucretia formerly at Knoed-  
ler's, and a cassone panel with the story of  
Jupiter and Alcmena, notes that it is related to  
the frescoes in the portico of the monastery of  
Lecceto near Siena and to the work of Ber-  
nardino Fungai, and dates it at the very end of  
the XV century; and *Quattrocentisti senesi*  
(1949), p. 206, note 69 // R. G. Mather (in a  
letter, 1947) confirms that the coats of arms  
are those of the Spannocchi and Insigni families  
// O. F. Watson, in *Solomon and Sheba*, J. B.  
Pritchard, ed. (1974), p. 127, pl. 55, attributes  
it to Sano di Pietro, and dates it about 1450-  
1460 // M. Laclotte and E. Mognetti, *Peinture  
italienne, Musée du Petit Palais, Avignon* (1976),  
nos. 305, 306-309, consider this panel a work  
of the same anonymous painter who executed  
a panel with the story of Lucretia, and four  
scenes from the life of Dido, note the influence  
of Sano di Pietro and a similarity to Pellegrino  
di Mariano, and date the activity of the painter  
from around 1450 to about 1480.

EXHIBITED: Palazzo della Repubblica, Siena,  
1904, *Antica arte senese*, no. 1542 (as school of  
Sano di Pietro, lent by the Palmieri-Nuti  
brothers).

EX COLL.: the Palmieri Nuti brothers, Siena (by  
1897-after 1904); [Paul Drey, Munich, 1914].

PURCHASE, ROGERS FUND, 1914.

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## Books and Periodicals Abbreviated

- Arch. stor. dell'arte*  
Archivio storico dell'arte
- Art Bull.*  
Art Bulletin
- Art in Amer.*  
Art in America
- Boll. d'arte*  
Bollettino d'arte
- Boll. senese*  
Bollettino senese
- Bull. of the Cleveland Mus. of Art*  
Bulletin of the Cleveland Museum of Art
- Bull. of the Detroit Institute of Arts*  
Bulletin of the Detroit Institute of Arts
- Bull. of the Rhode Island School of Design*  
Bulletin of the Rhode Island School of Design
- Burl. Mag.*  
The Burlington Magazine
- Cat. of Friedsam Coll.*  
Catalogue of the Friedsam Collection
- Cent. Ital. Ptrs.*  
Central Italian Painters
- Central and No. Ital. Schools*  
Central and North Italian Schools
- Gaz. des B.-A.*  
Gazette des Beaux-Arts
- Hist. Sienese Ptg.*  
History of Sienese Painting
- Icon. of Saints in Tuscan Ptg.*  
Iconography of Saints in Tuscan Painting
- Ital. Pictures*  
Italian Pictures of the Renaissance
- Ital. Ptg. in Amer.*  
Italian Paintings in America
- Ital. Schools*  
Italian Schools of Painting
- Kl. der Kst.*  
Klassiker der Kunst
- Met. Mus. Bull.*  
Bulletin of The Metropolitan Museum of Art
- Met. Mus. Journal*  
Metropolitan Museum Journal
- Mitteil. des Ksthist. Inst. in Florenz*  
Mitteilungen des Kunsthistorisches Institut in Florenz
- Monats. für Kstwiss.*  
Monatsheft für Kunstwissenschaft
- Ptg. in Italy*  
A History of Painting in Italy, Umbria, Florence and Siena from the Second to the Sixteenth Century
- Rass. d'arte*  
Rassegna d'arte antica e moderna
- Rass. d'arte senese*  
Rassegna d'arte senese
- Rass. d'arte umbra*  
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- Repert. für Kstwiss.*  
Repertorium für Kunstwissenschaft
- Storia*  
Storia dell'arte italiana
- Thieme-Becker*  
U. Thieme and F. Becker, *Allgemeines Lexikon der Bildende Kunst*
- Treasures - Gr. Brit.*  
Treasures of Art in Great Britain
- Vite*  
Le vite de' più eccellenti Pittori, Scultori ed Architettori
- Wallraf-Richartz Jahrb.*  
Wallraf-Richartz Jahrbuch
- Works of Art - England*  
Works of Art and Artists in England
- Zeitscher. für Kst.*  
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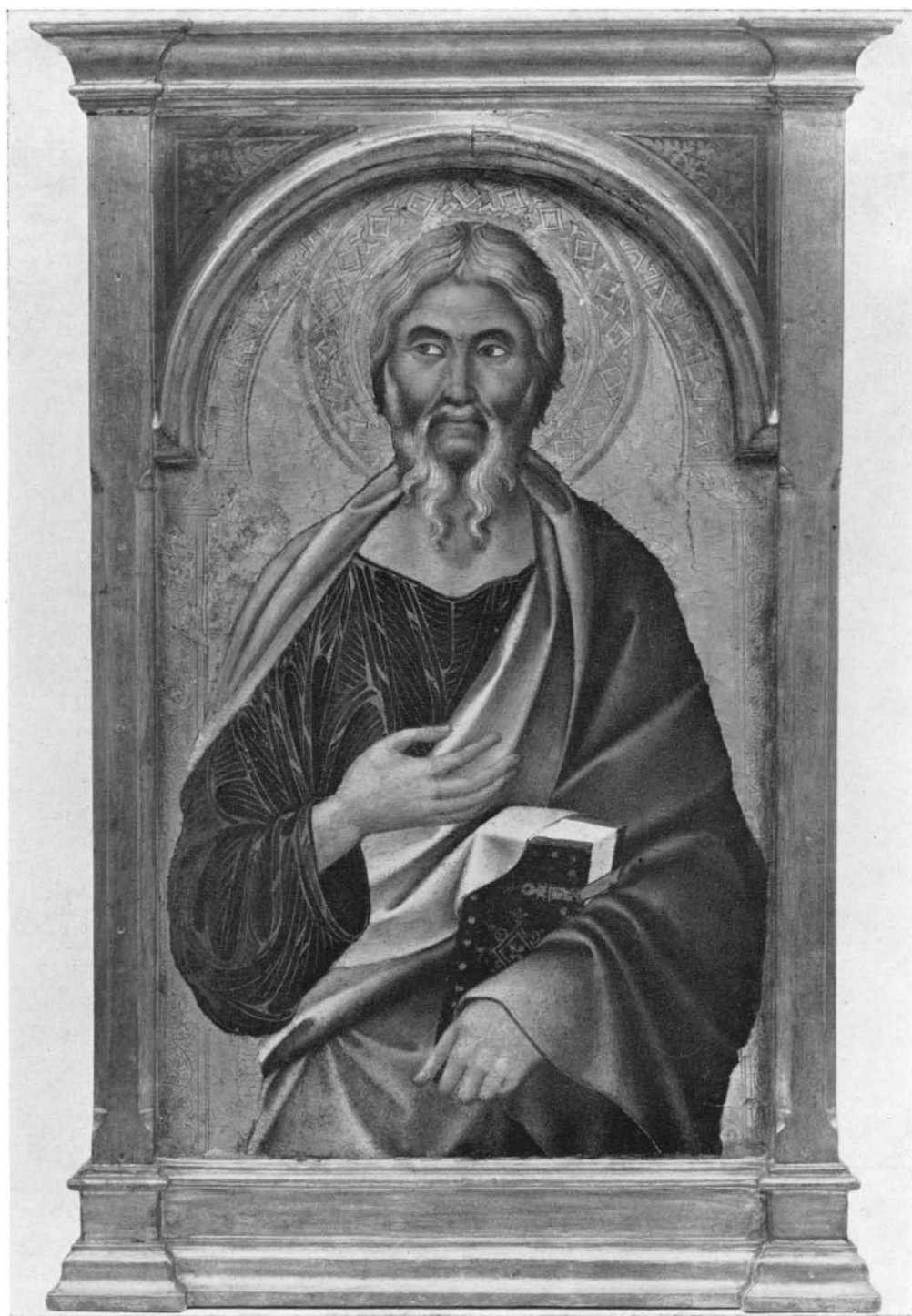


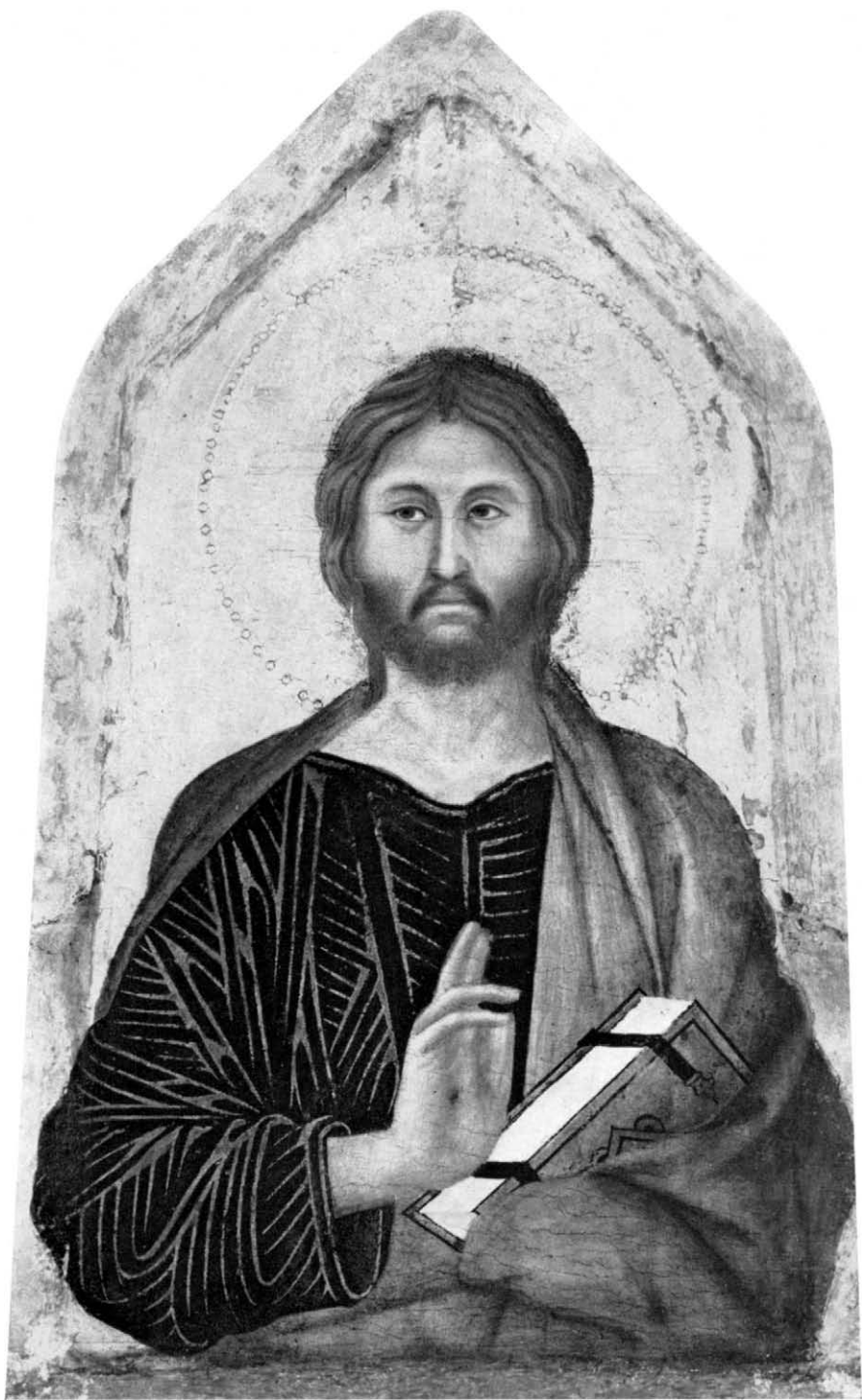
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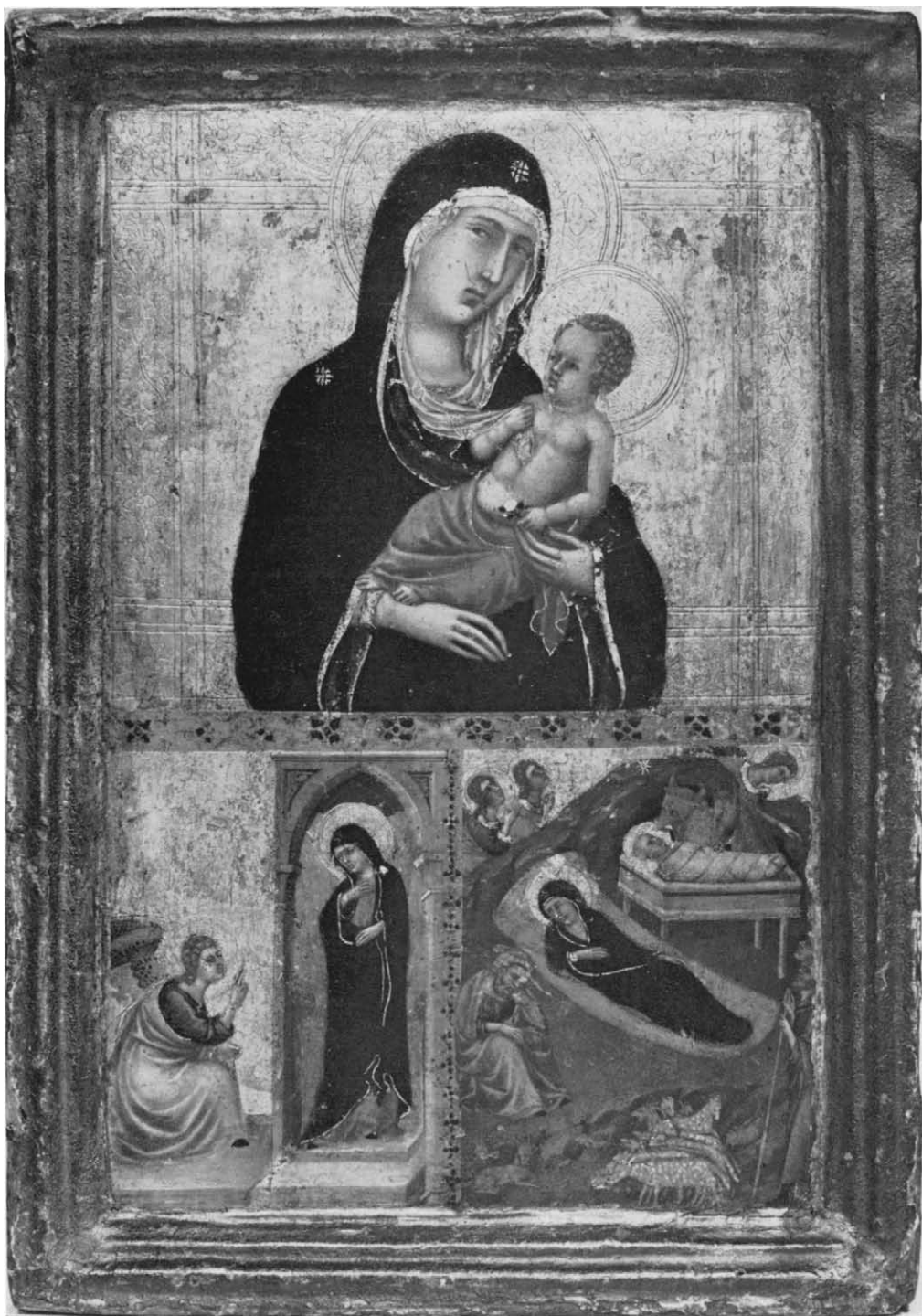
















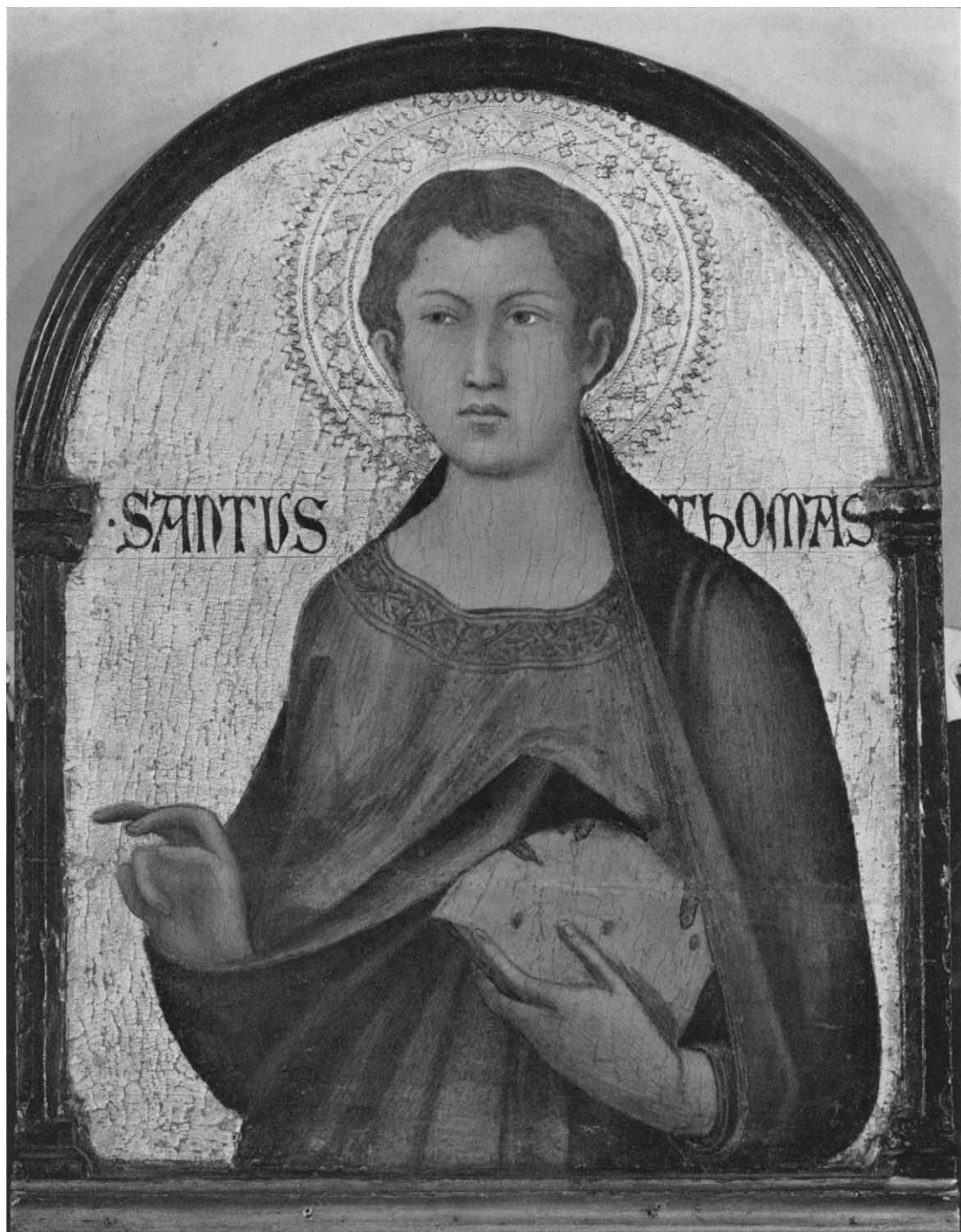


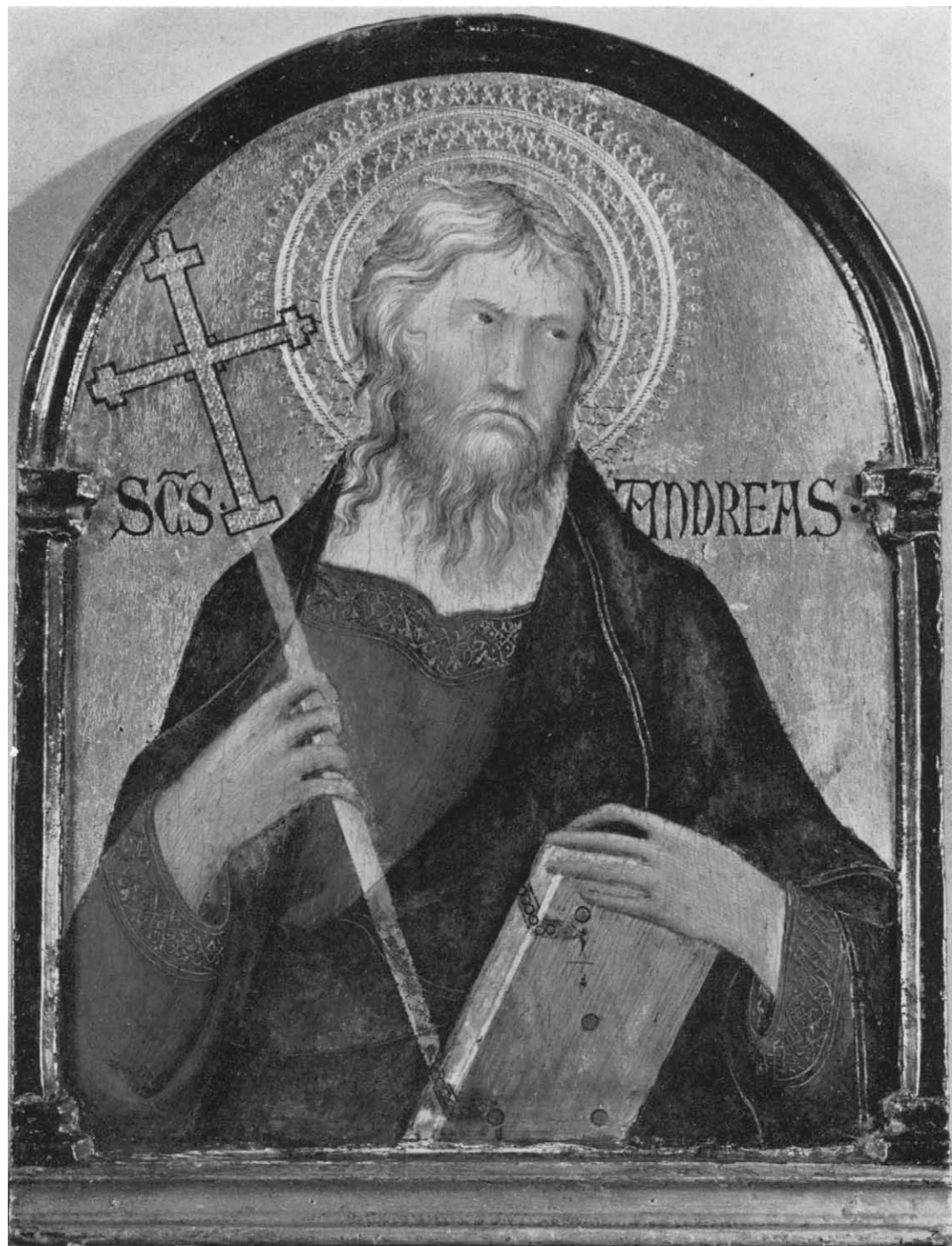
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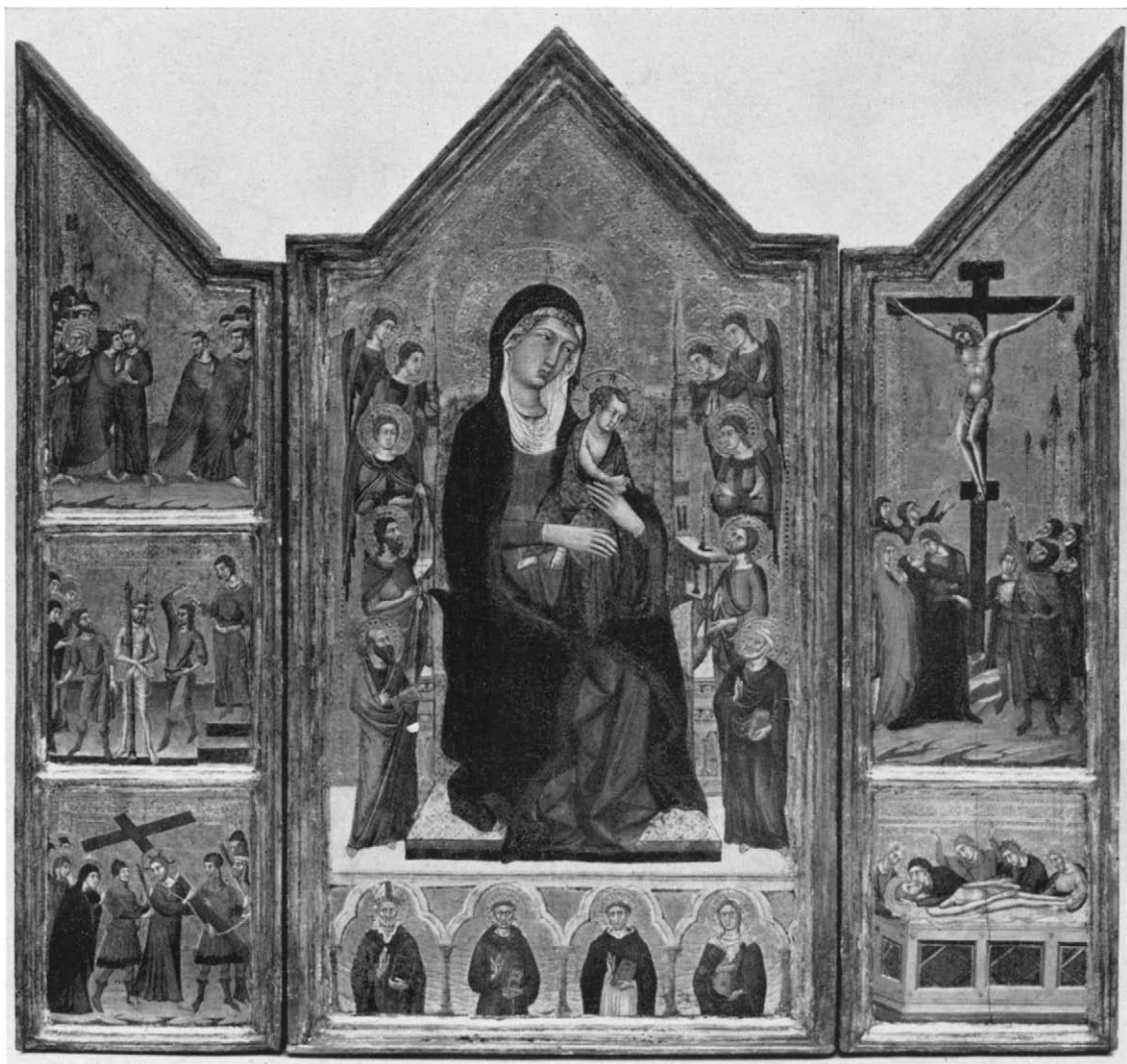
WORKSHOP OF SIMONE MARTINI 43.98.9













MASTER OF MONTE OLIVETO AND UNKNOWN SIENESE PAINTER 41.190.31 PLATE II

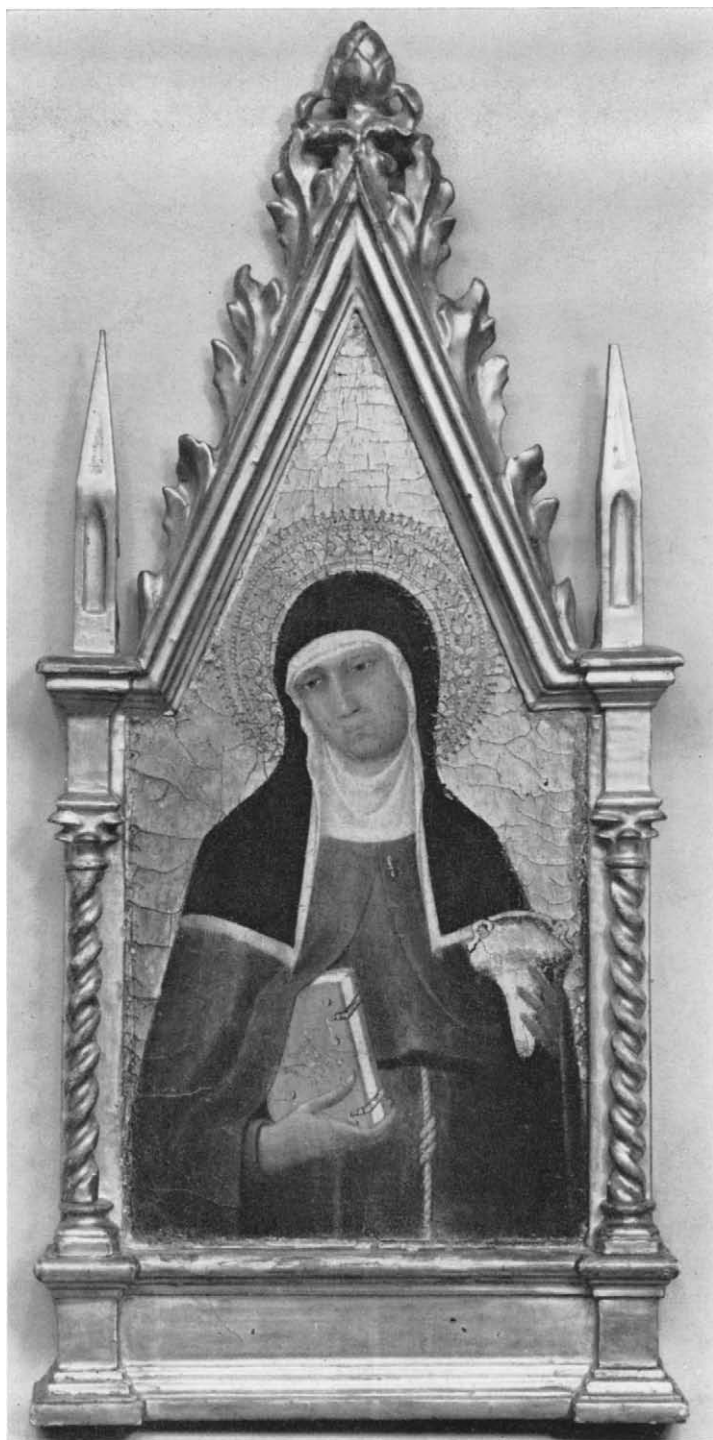


PLATE 12

LIPPO MEMMI 88.3.99





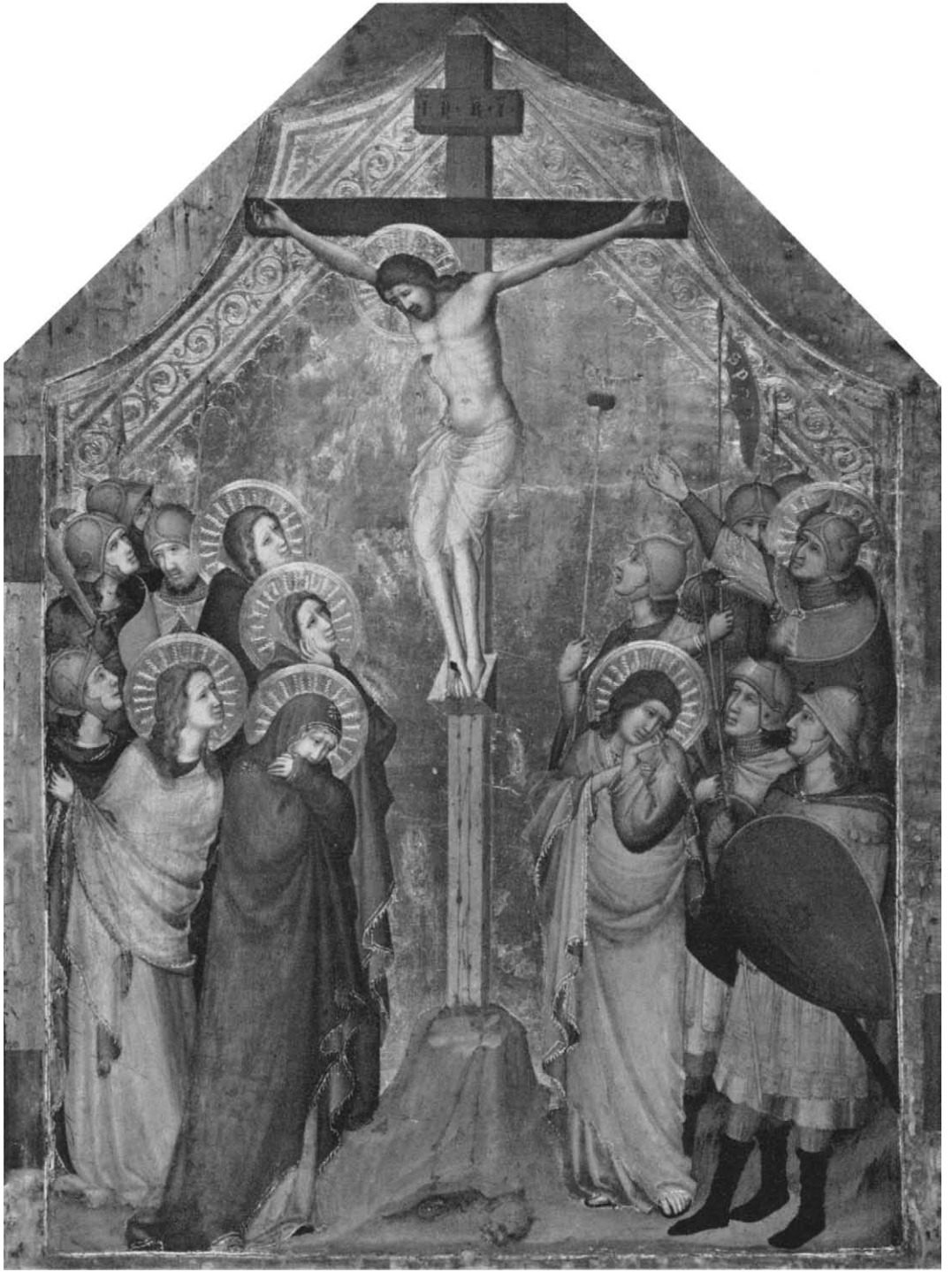


















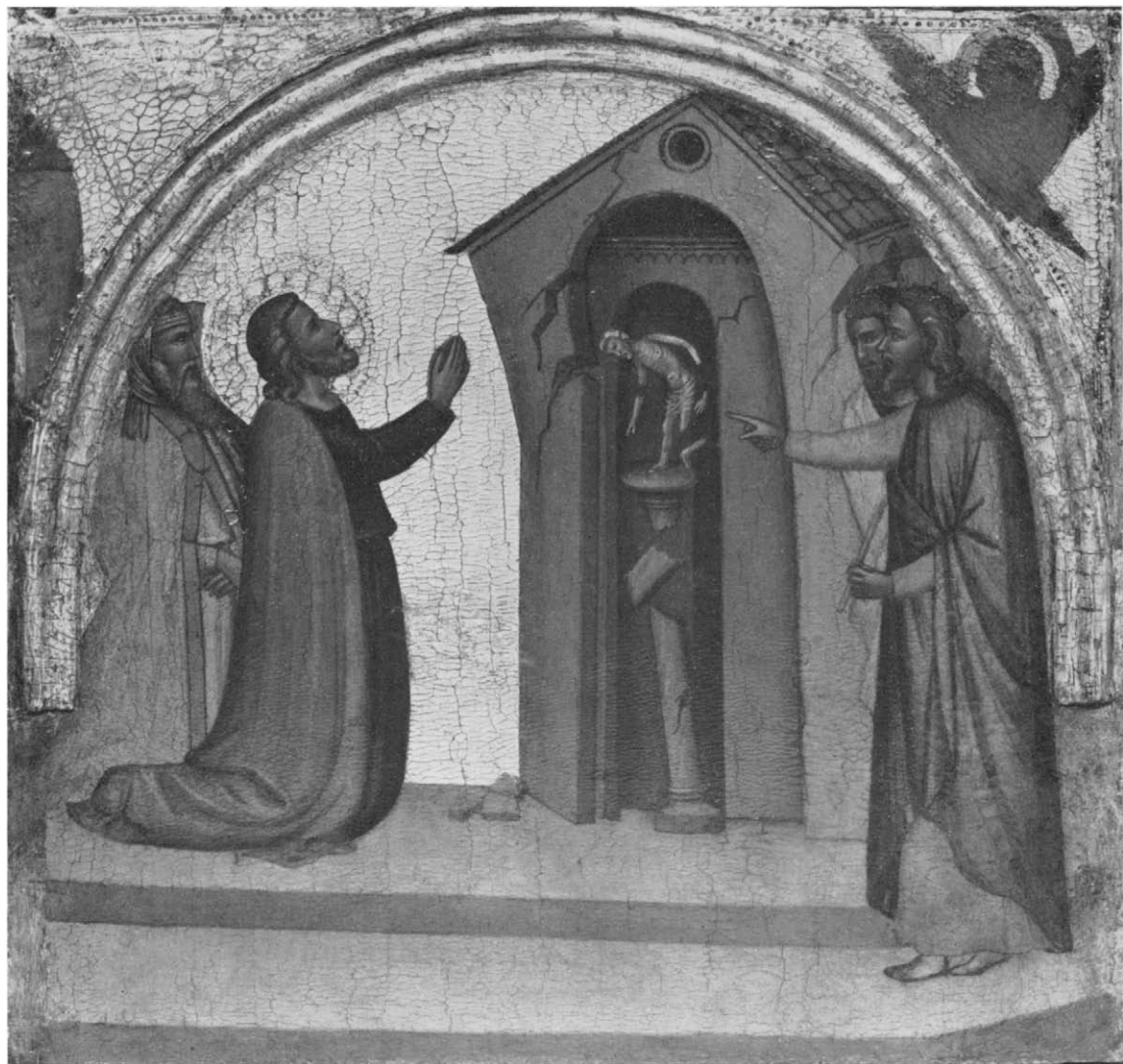




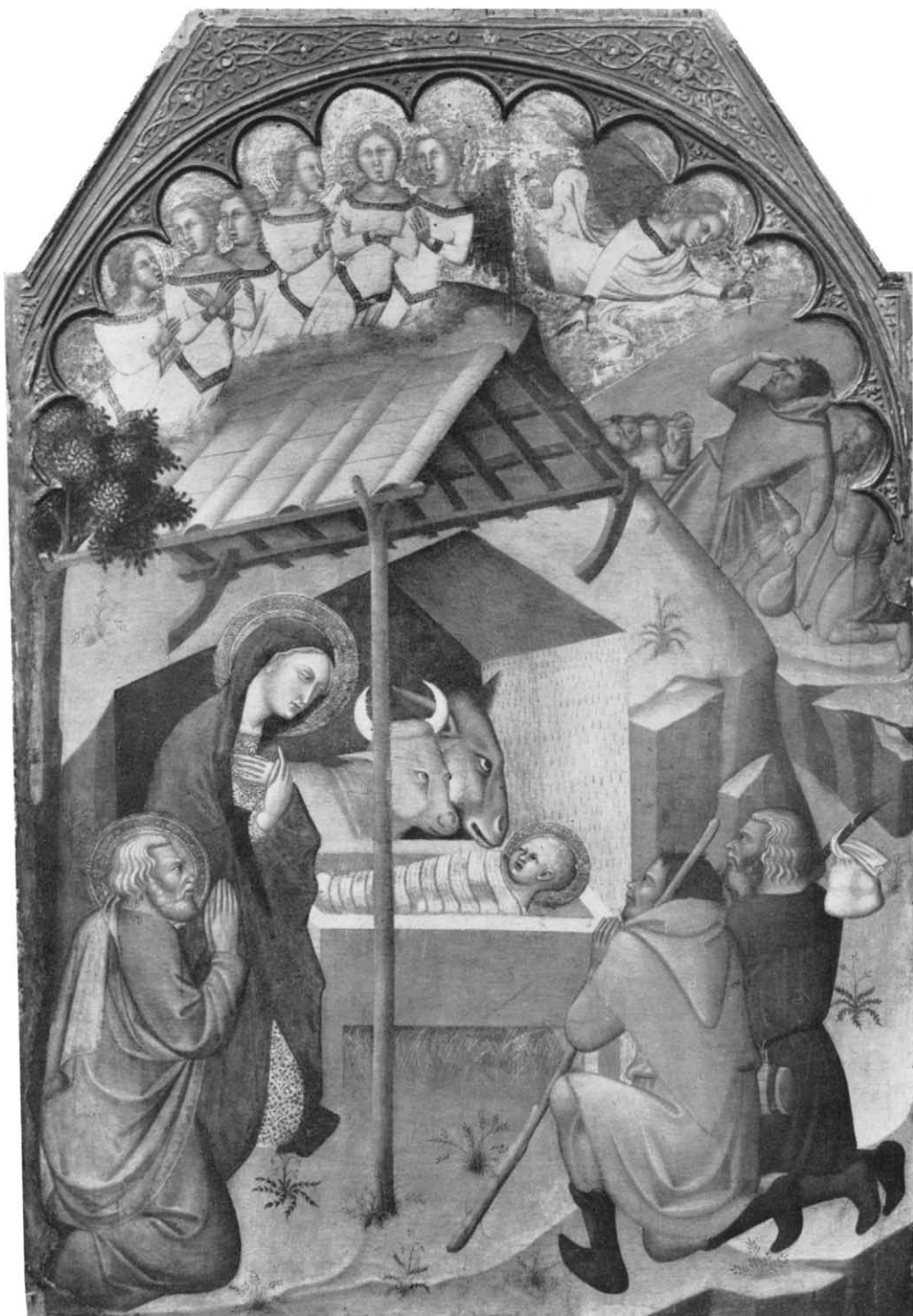


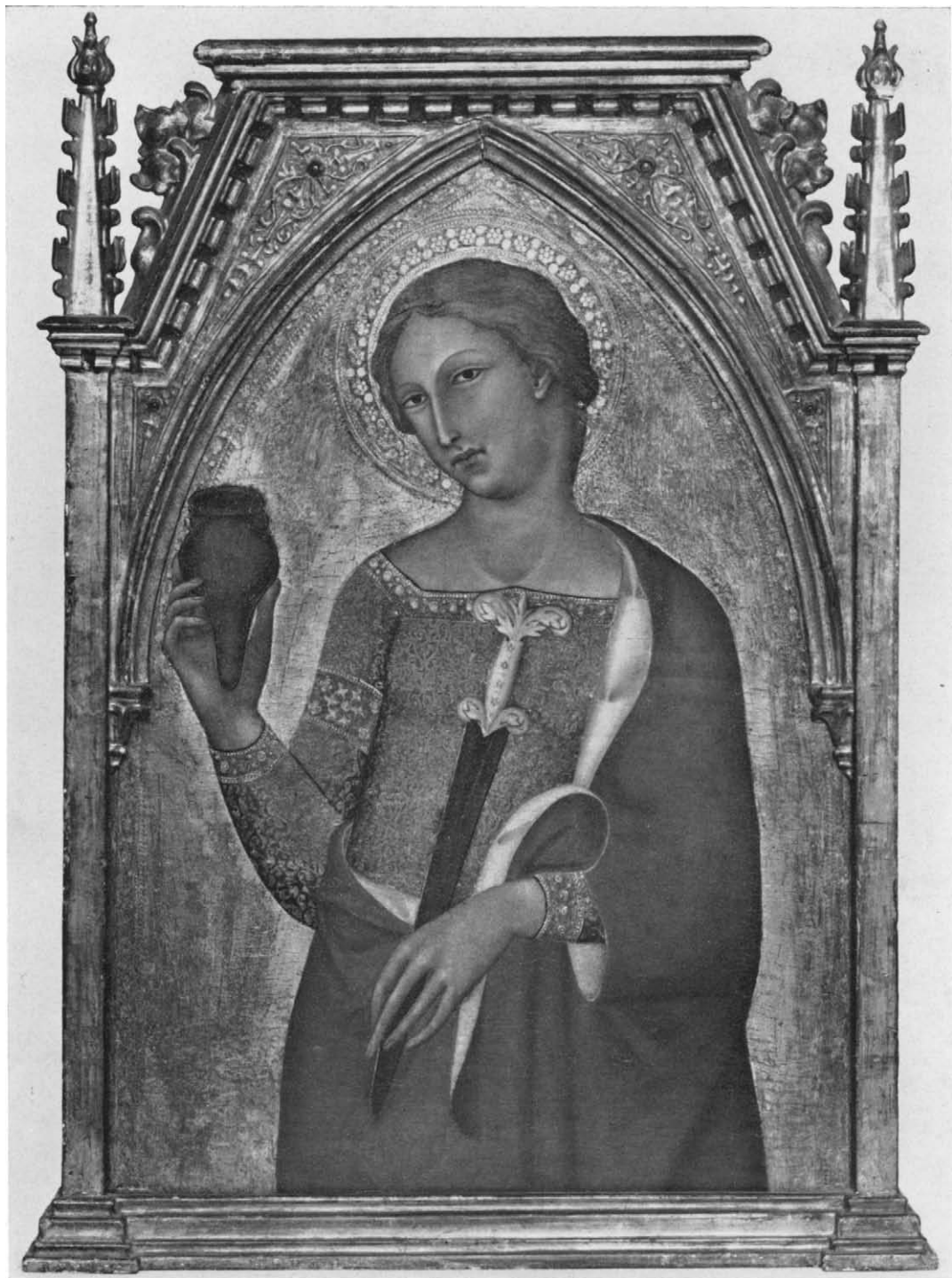














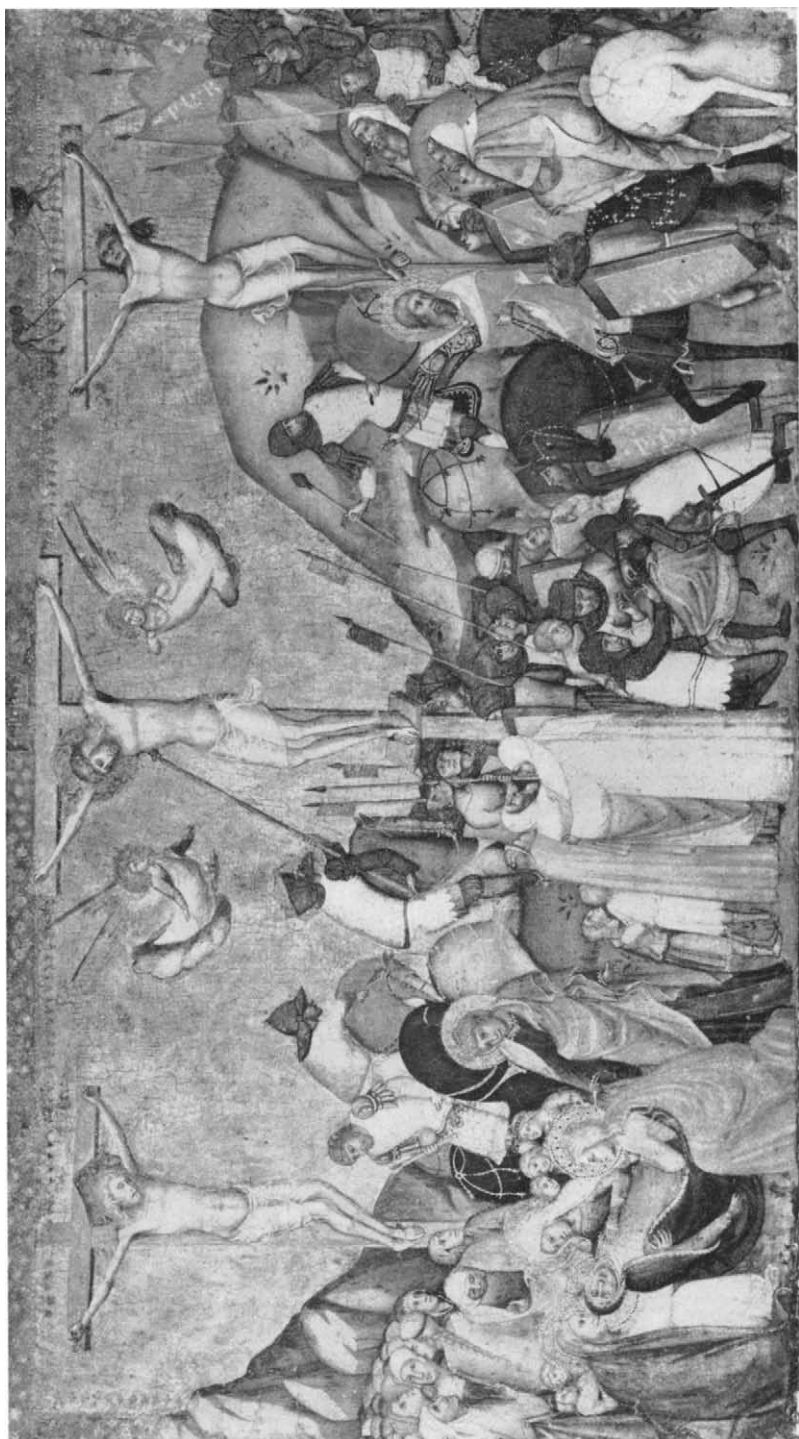




PLATE 30



MARTINO DI BARTOLOMEO 30.95.263,264



MARTINO DI BARTOLOMEO 30.95.265,266



PLATE 31











GENTILE DA FABRIANO 30.95.262 (detail)









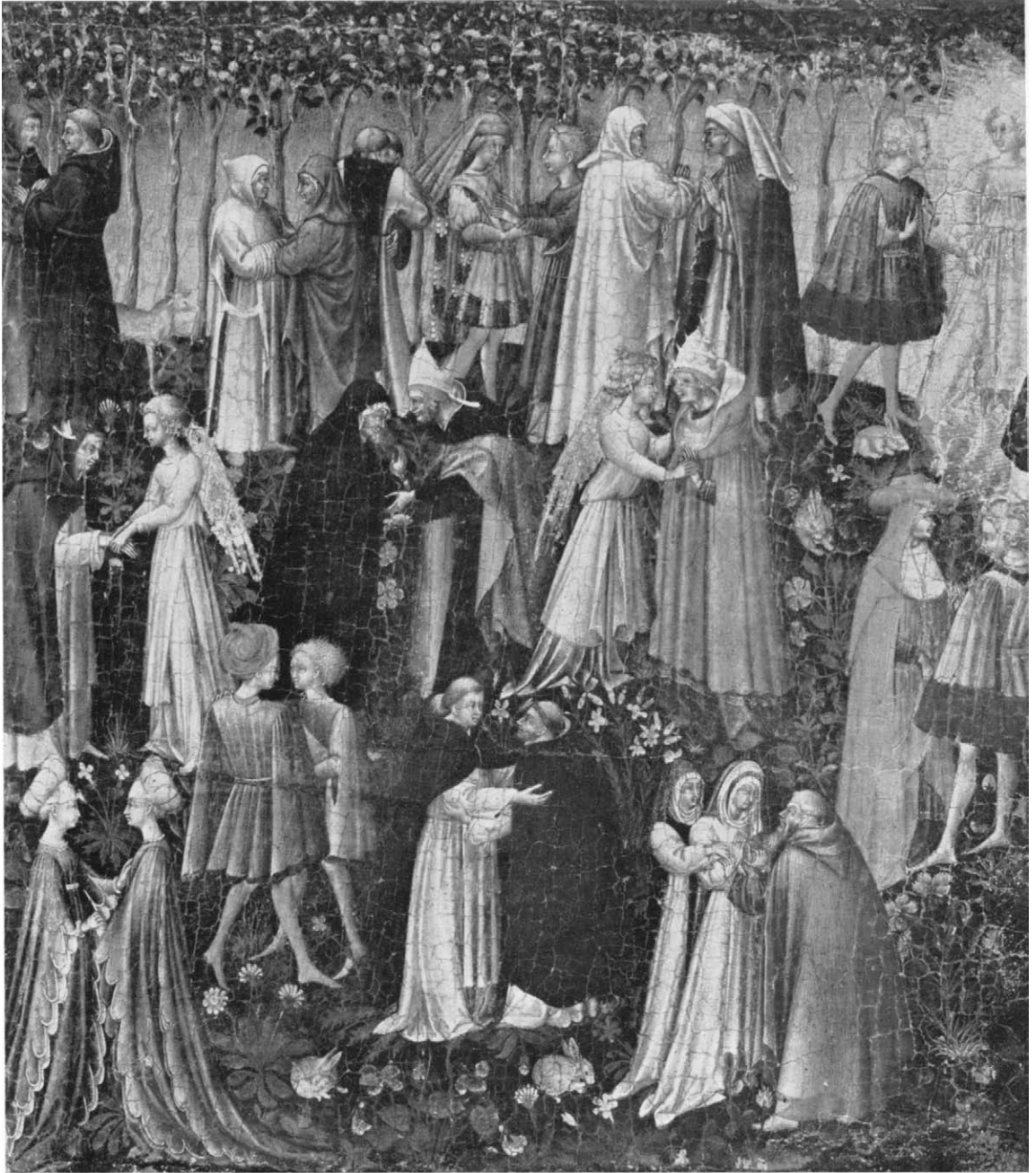










PLATE 42



GIOVANNI DI PAOLO 32.100.83 A-B



GIOVANNI DI PAOLO 32.100.83 C-D

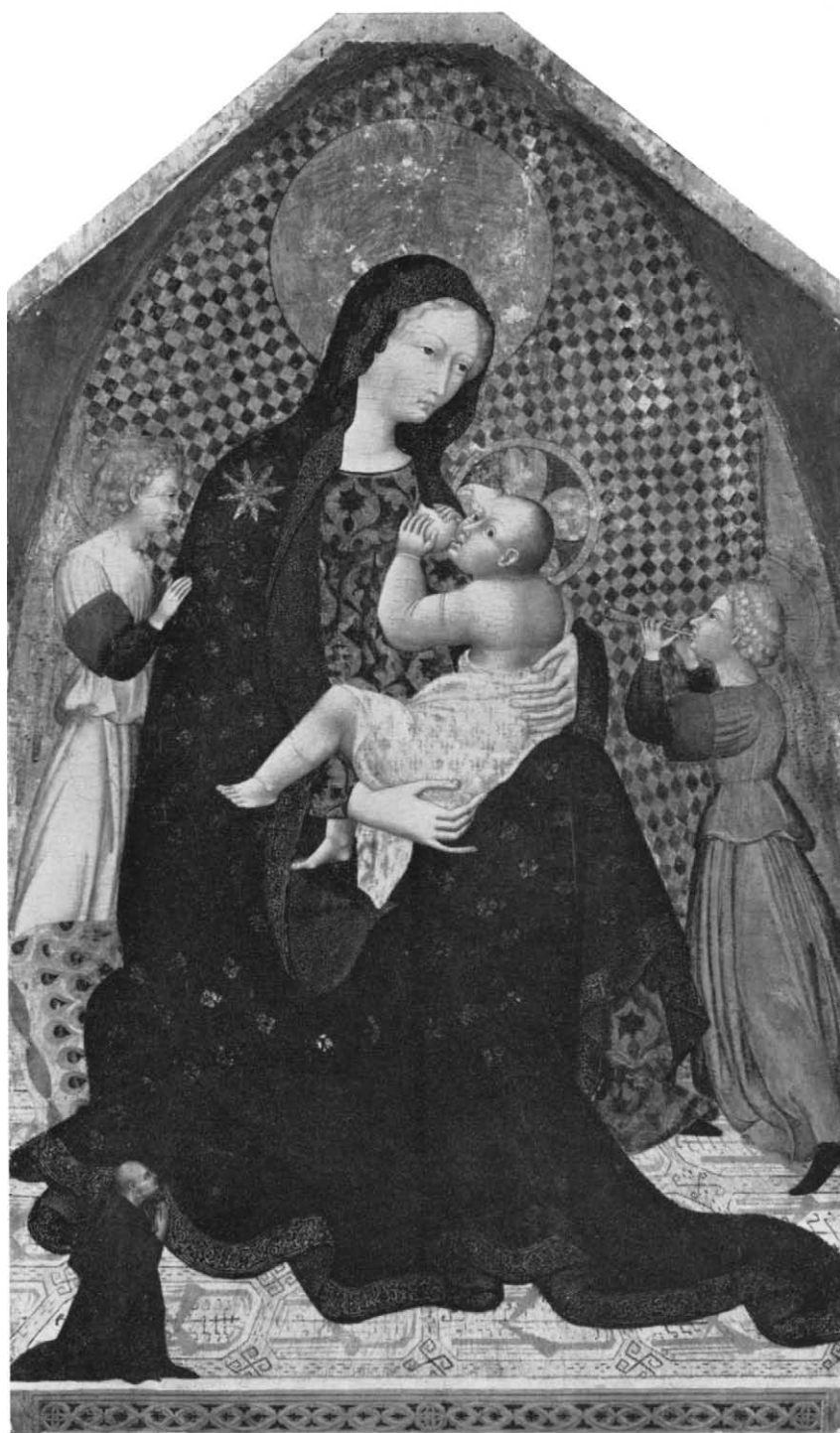


PLATE 43



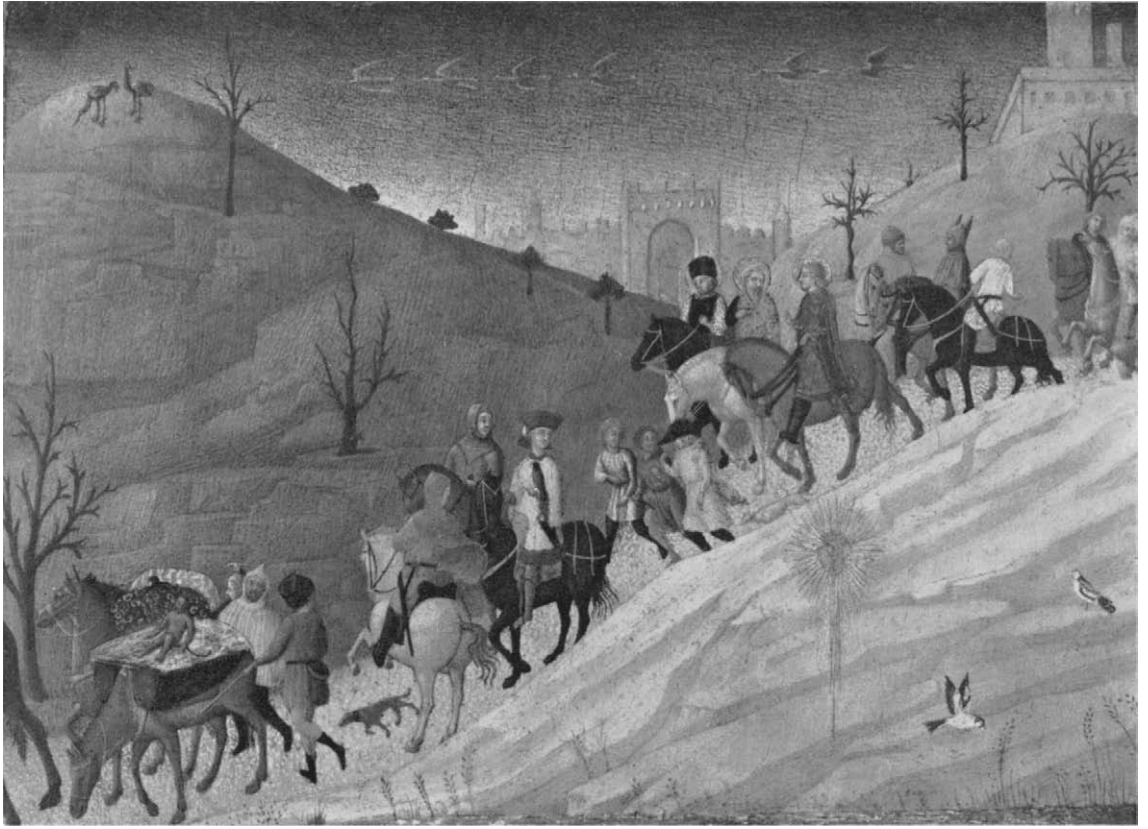


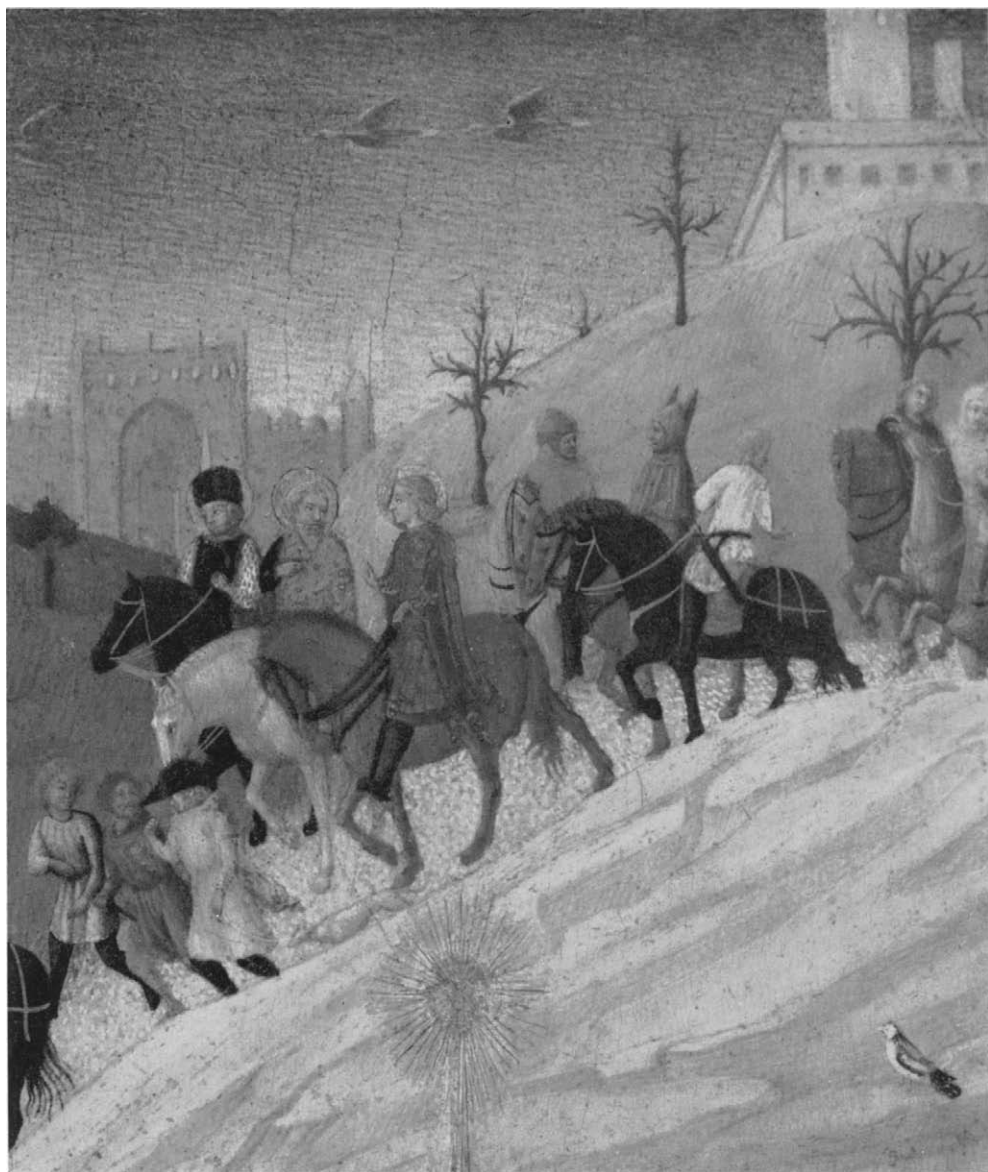












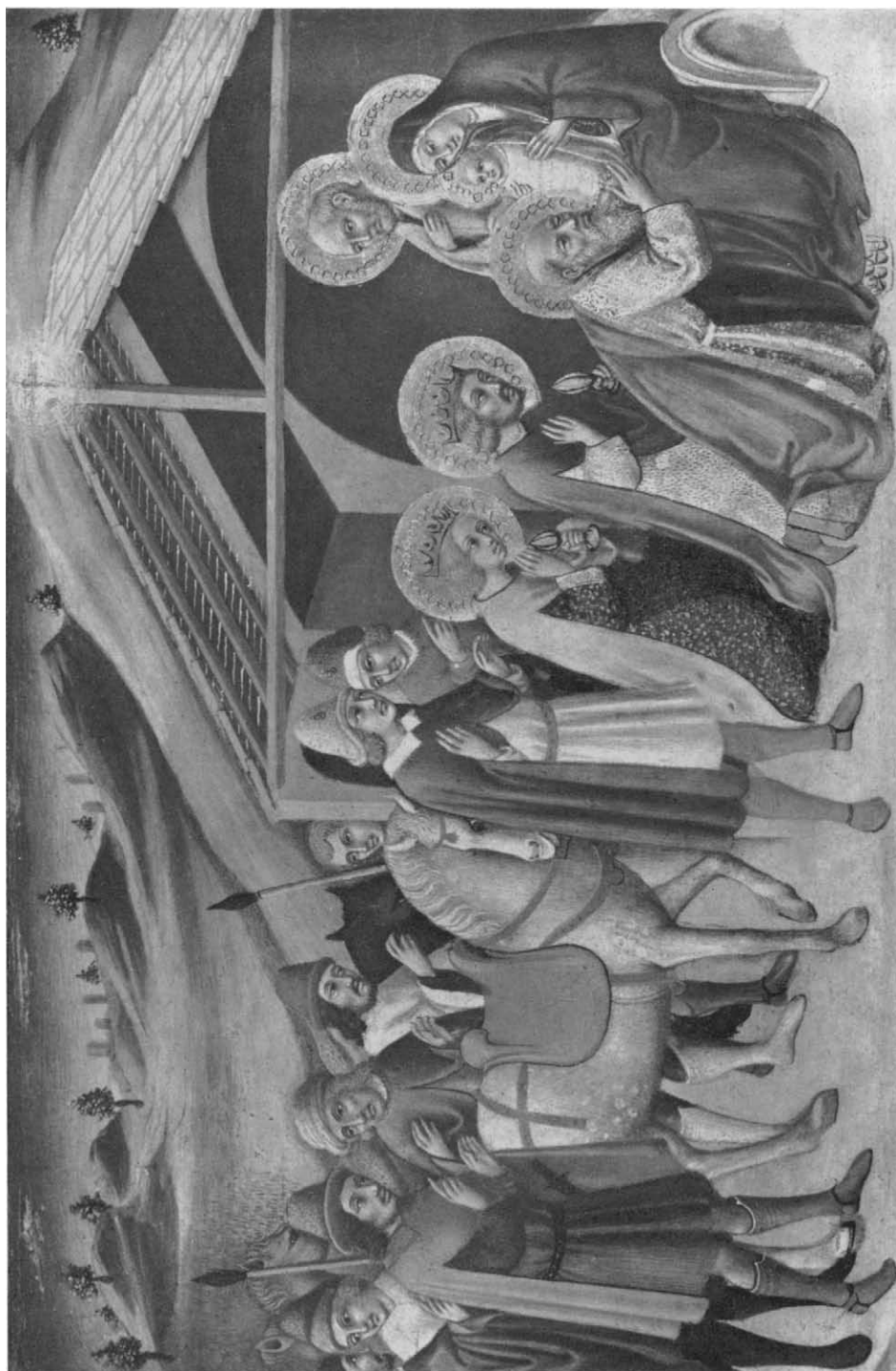


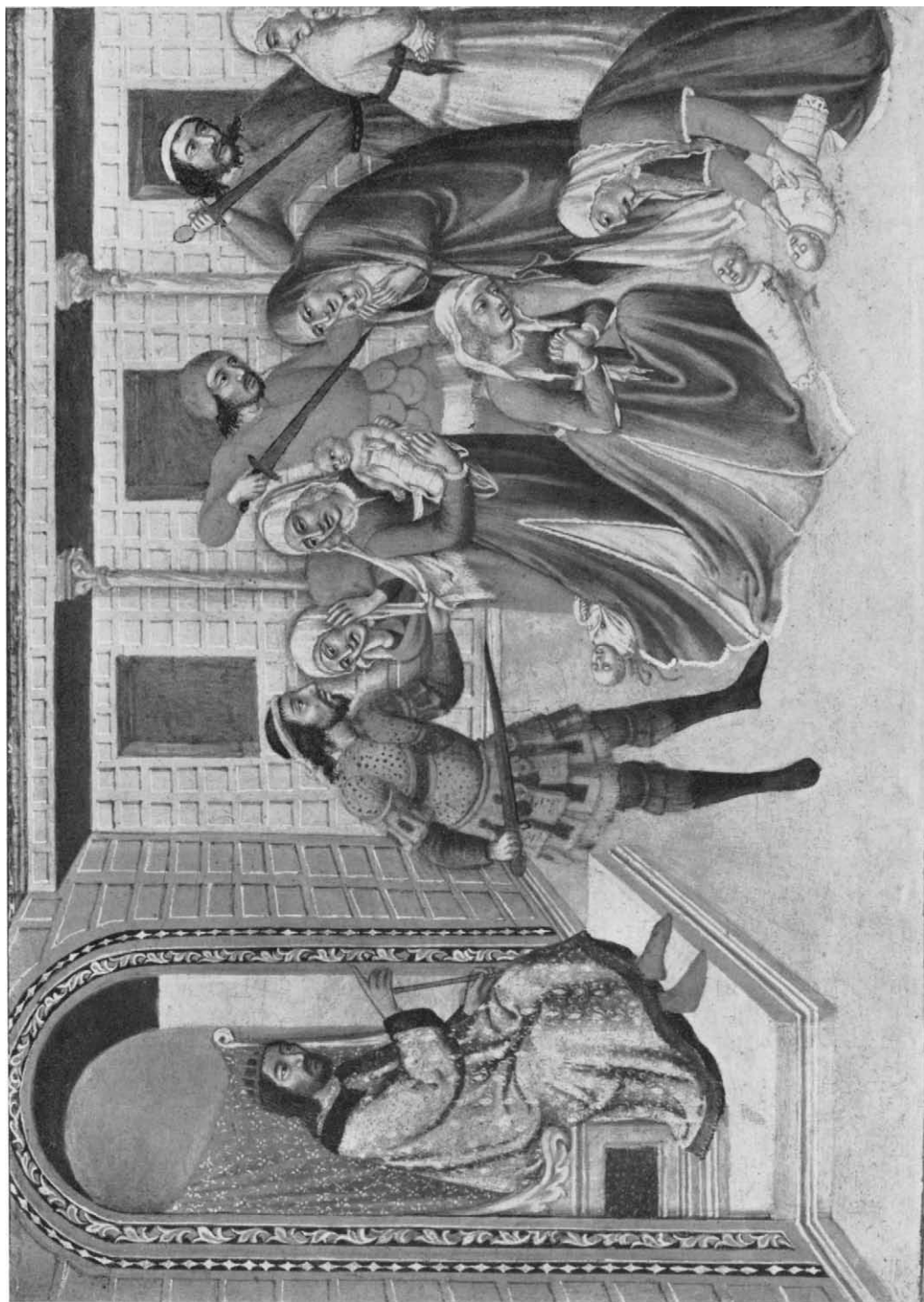


PRIAMO DELLA QUERCIA 41.100.36,37



PLATE 51







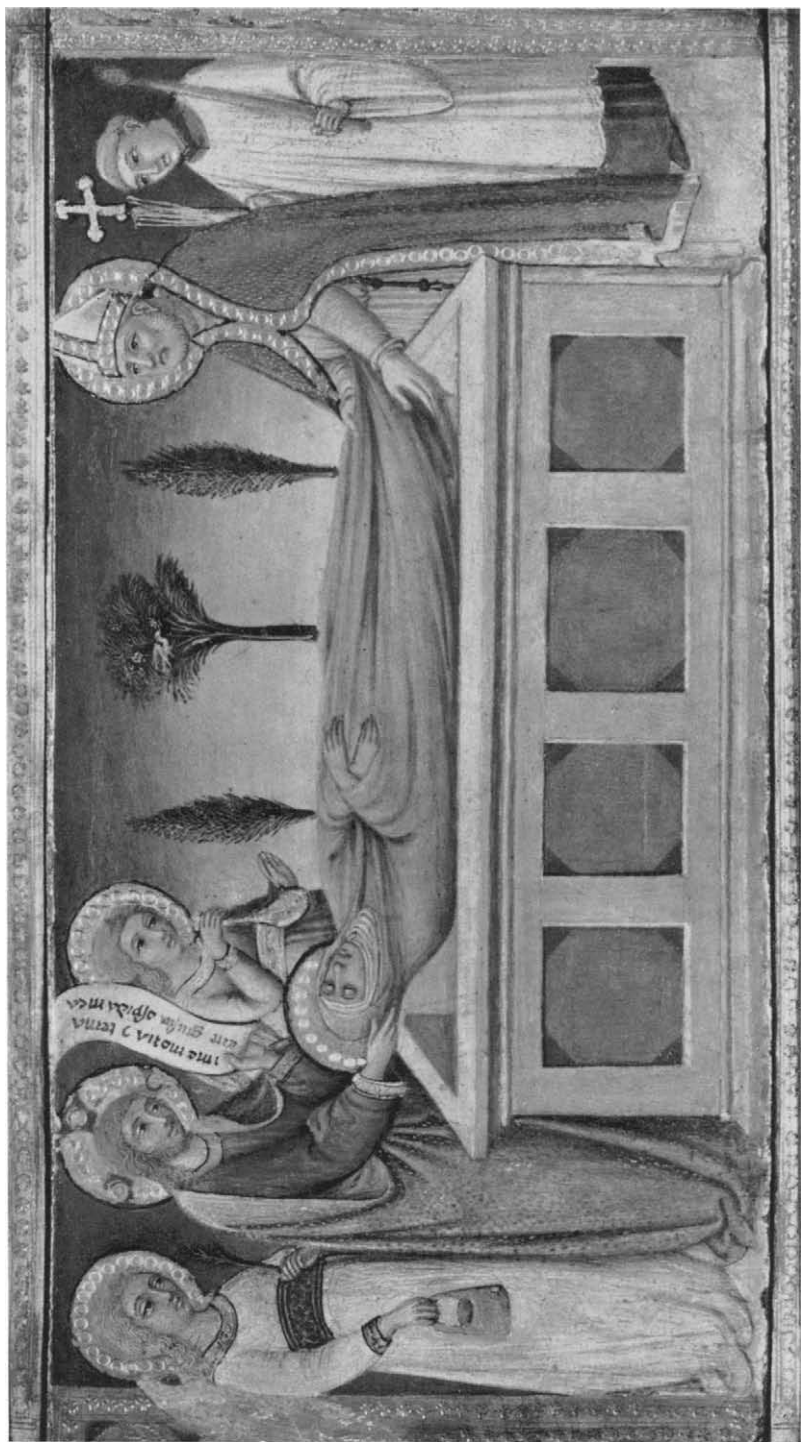




SANO DI PIETRO 64.189.4 (reverse)

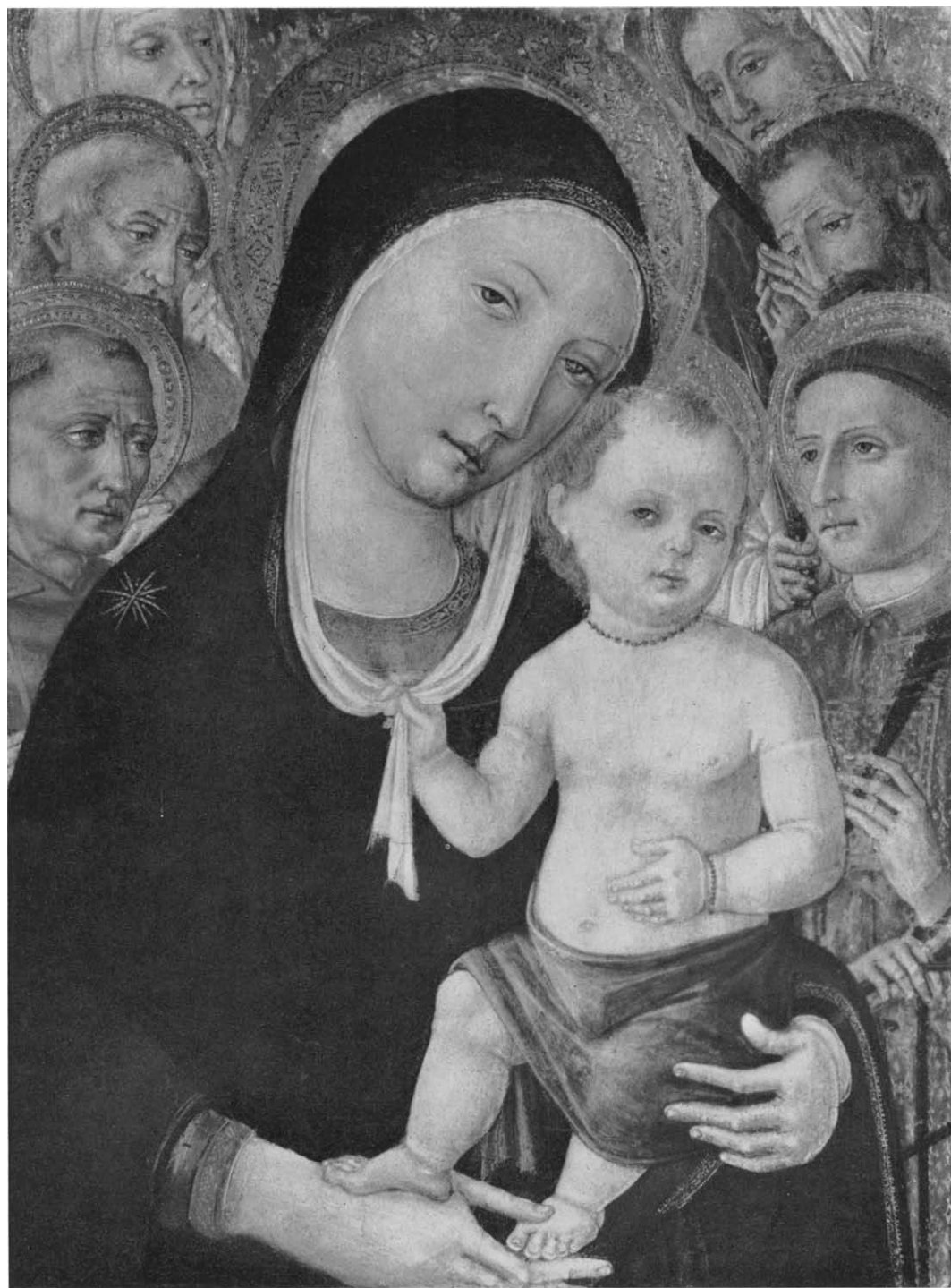














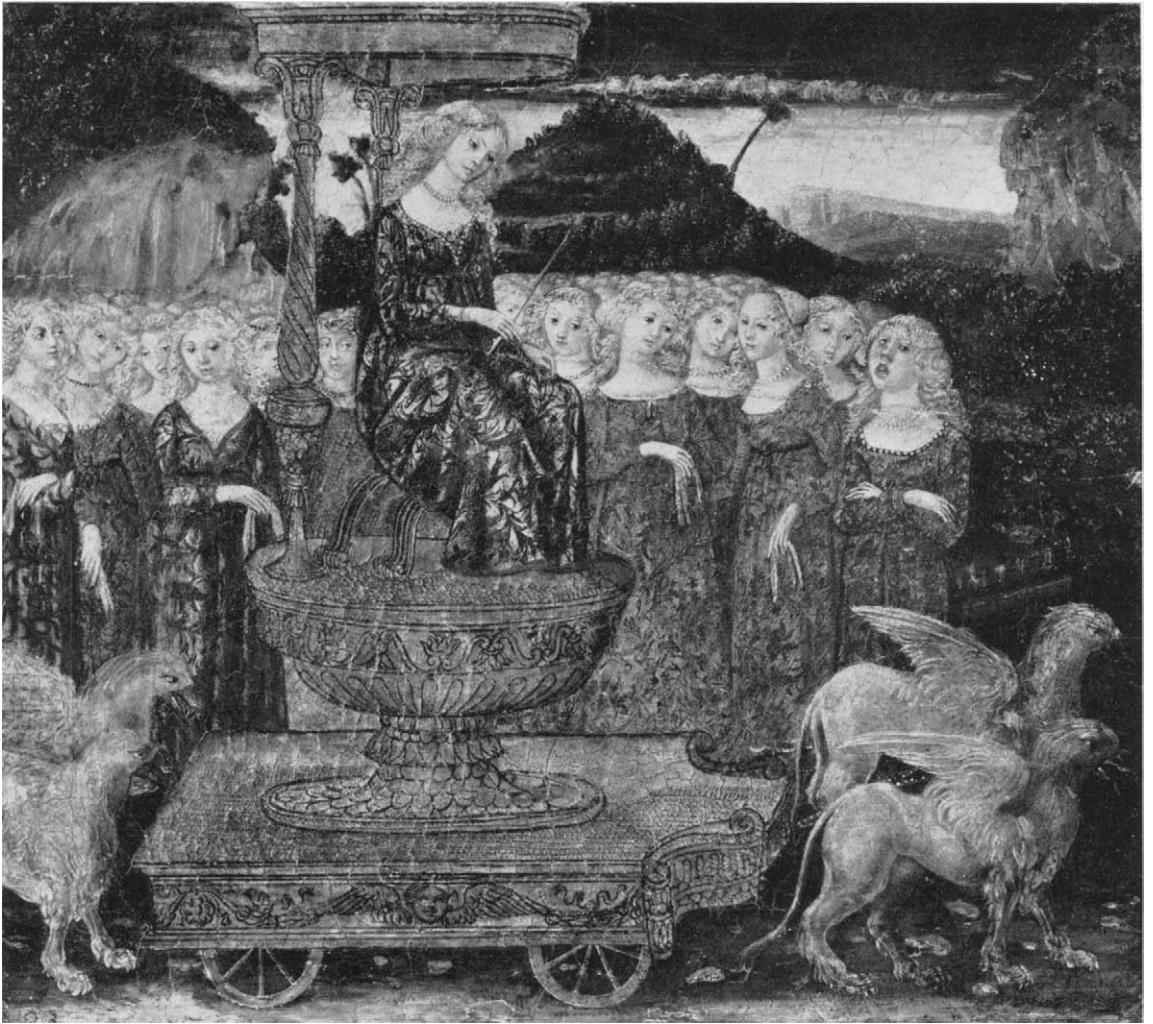


ANTONIAZZO ROMANO 41.190.9





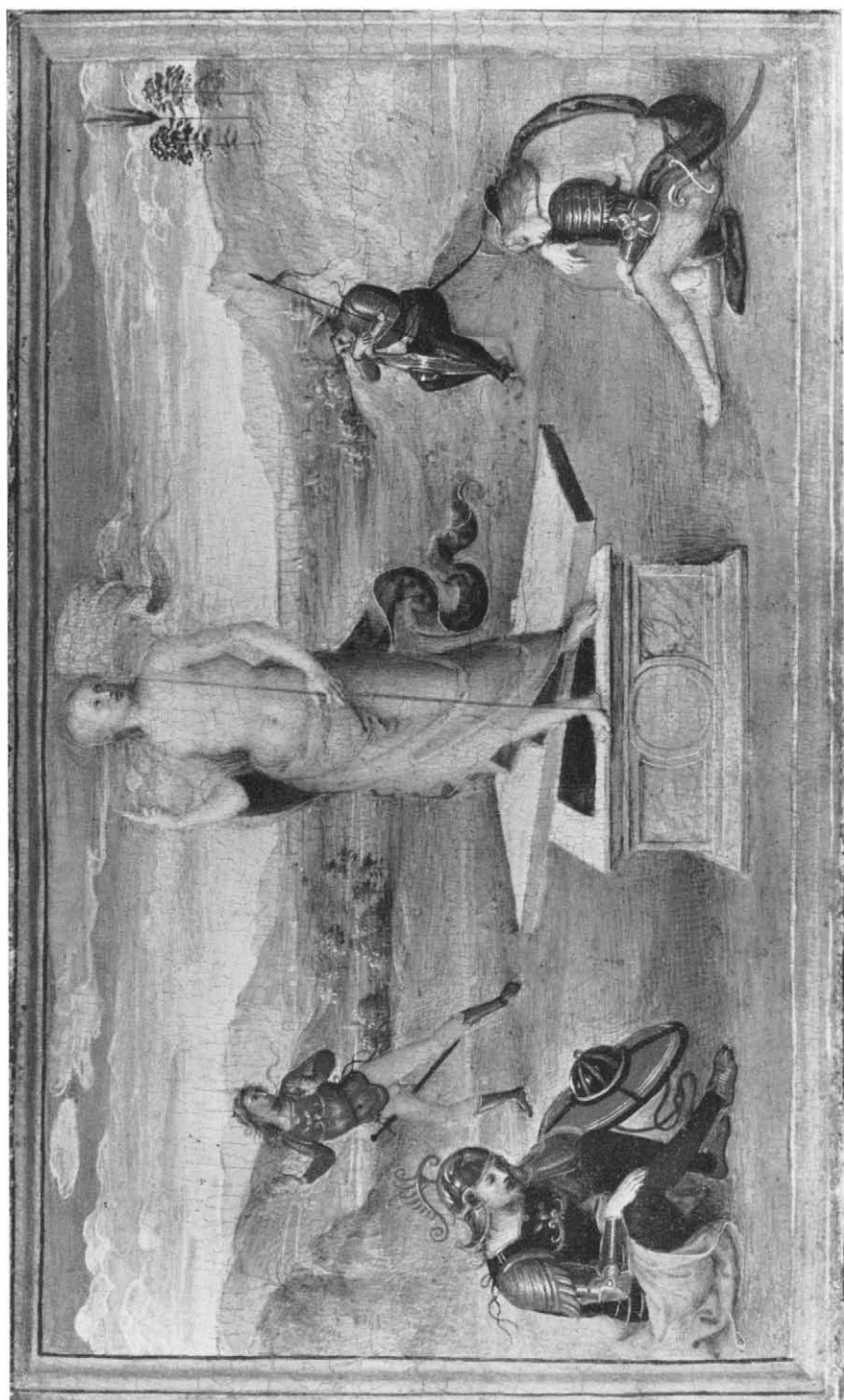






























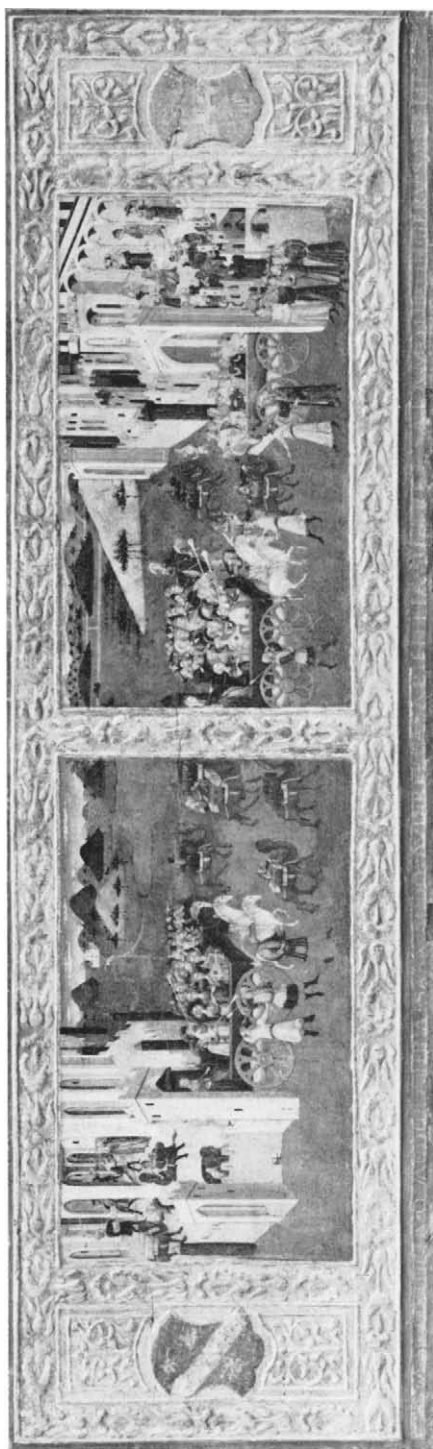


PLATE 76 UNKNOWN SINEESE PAINTER, THIRD QUARTER OF THE XV CENTURY 14.44

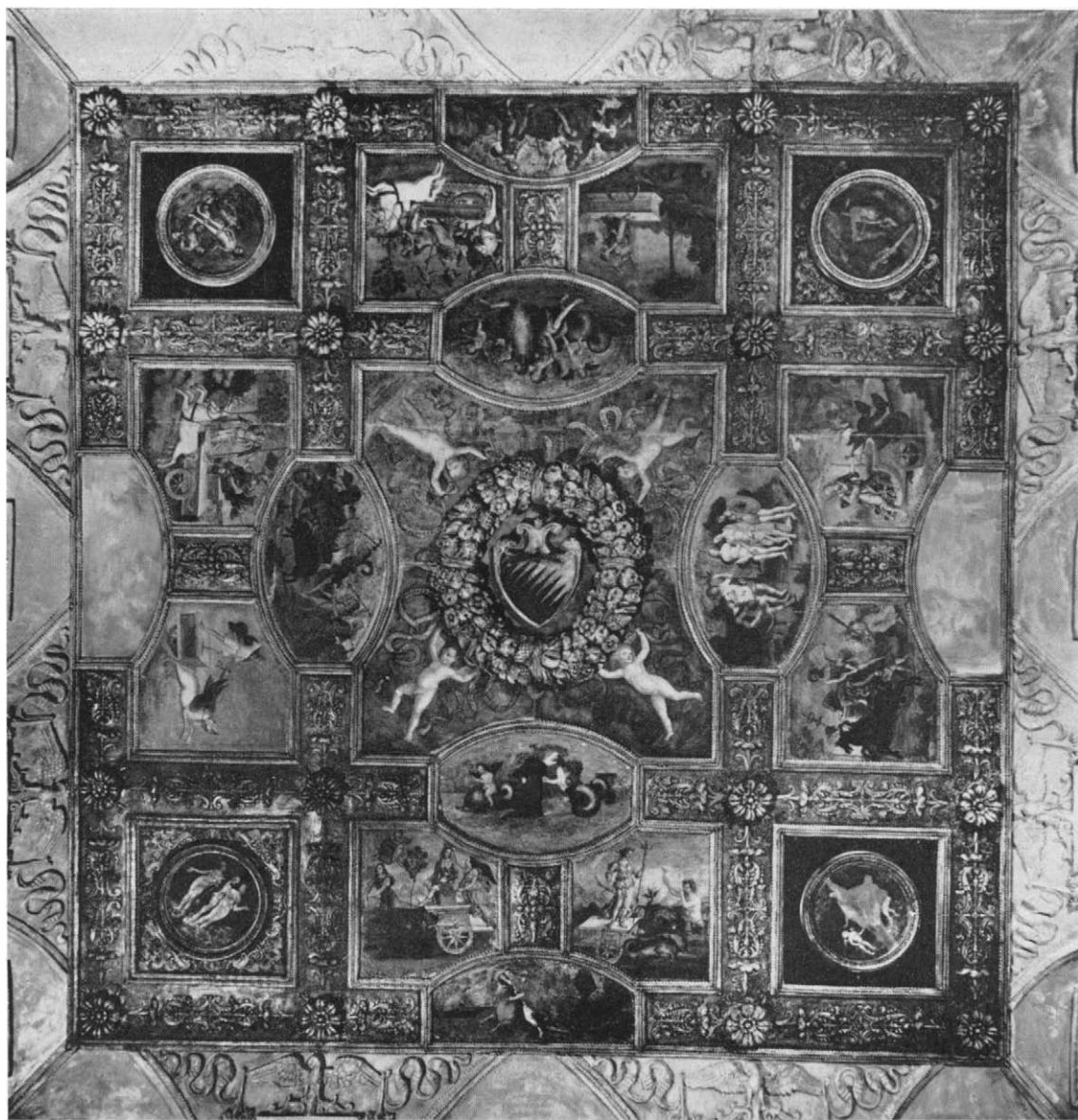




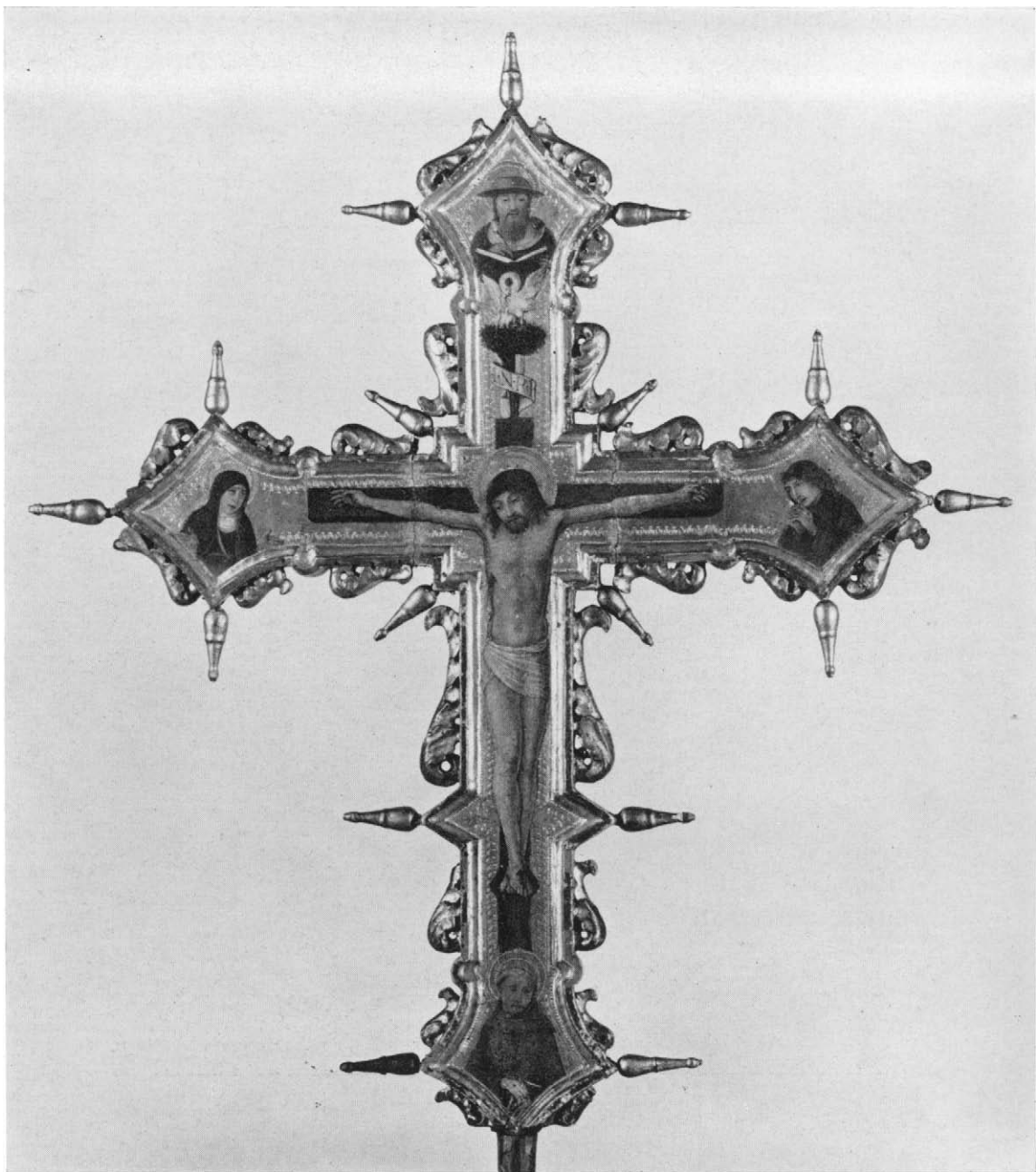


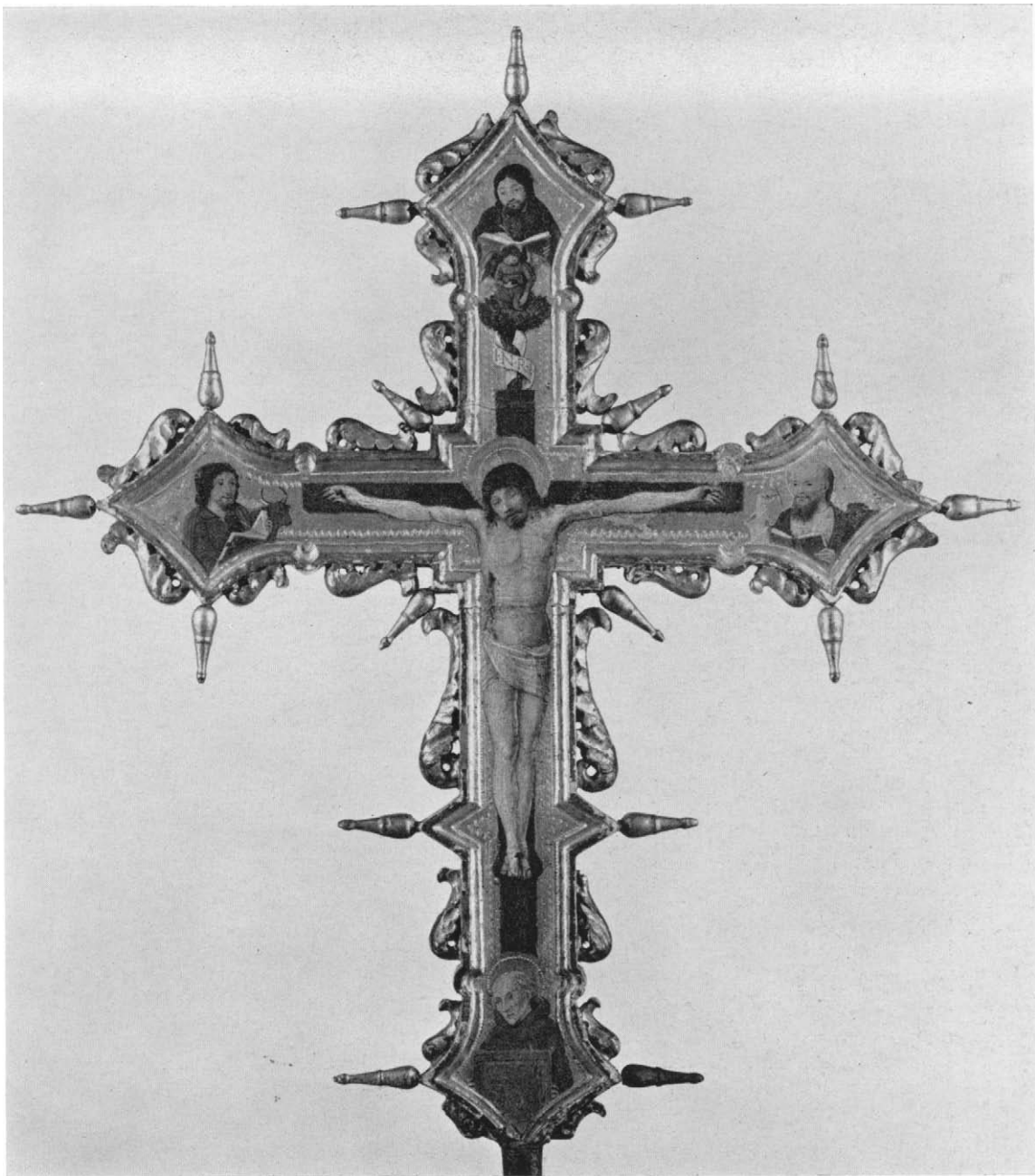




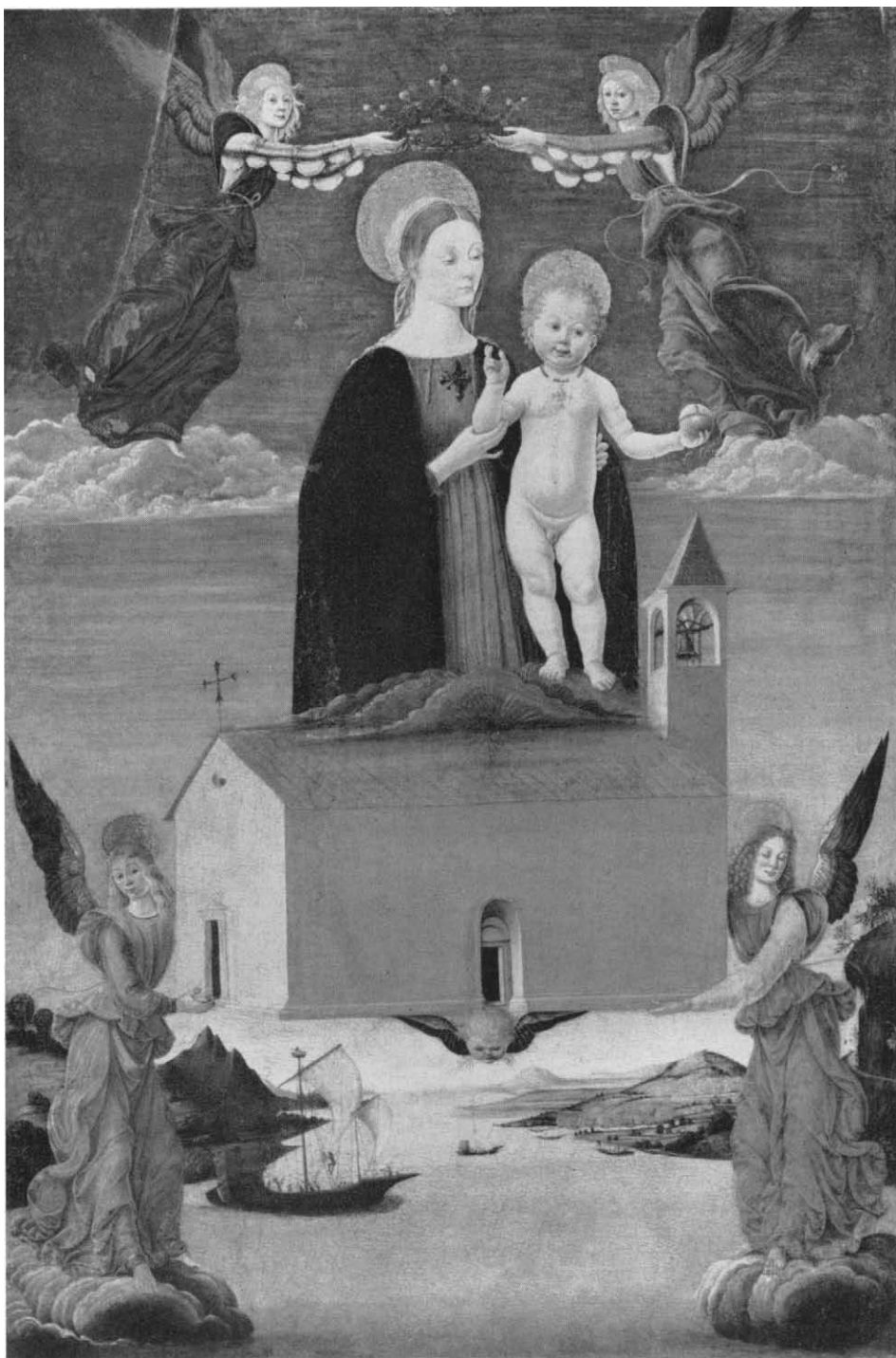








PACCHIAROTTO 22.60.61 (reverse)





UNKNOWN SIENESE PAINTER, LATE XV CENTURY 88.3.100























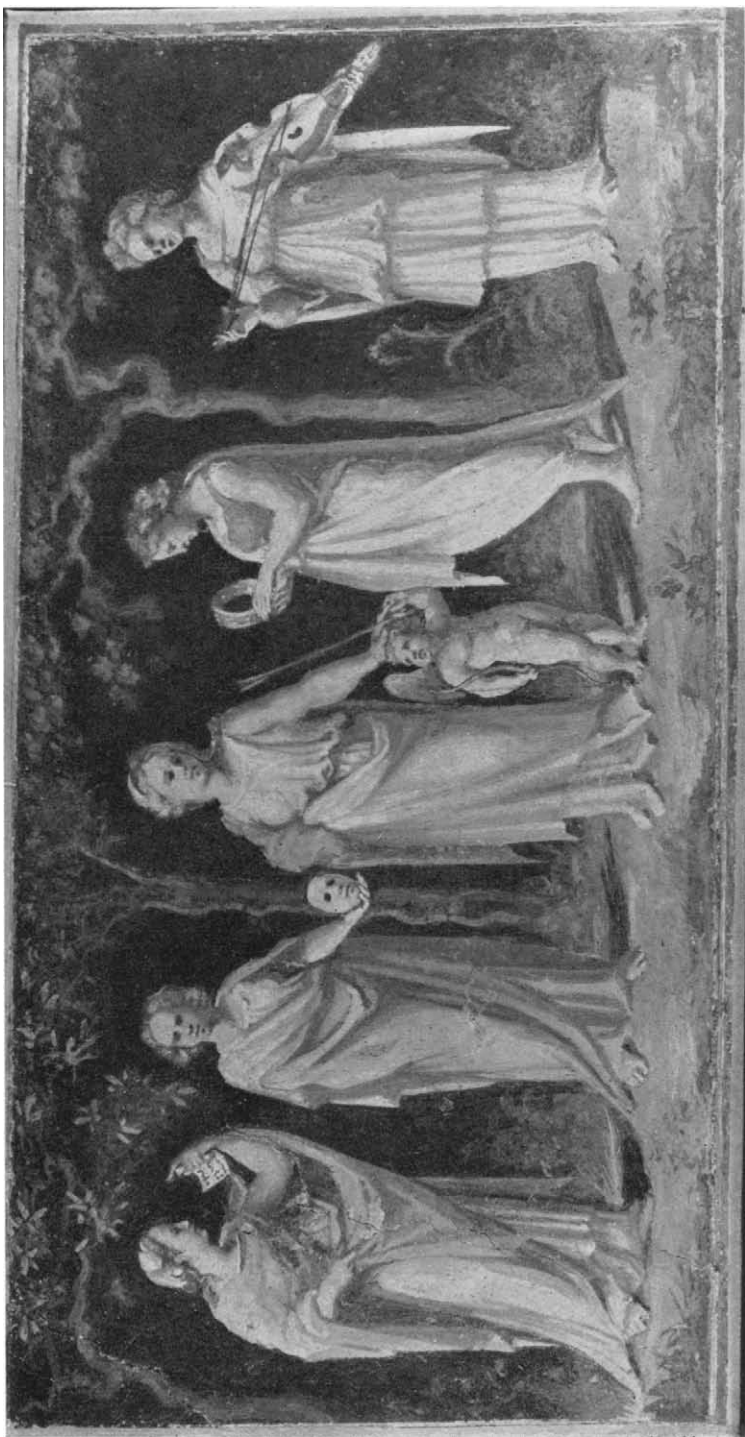


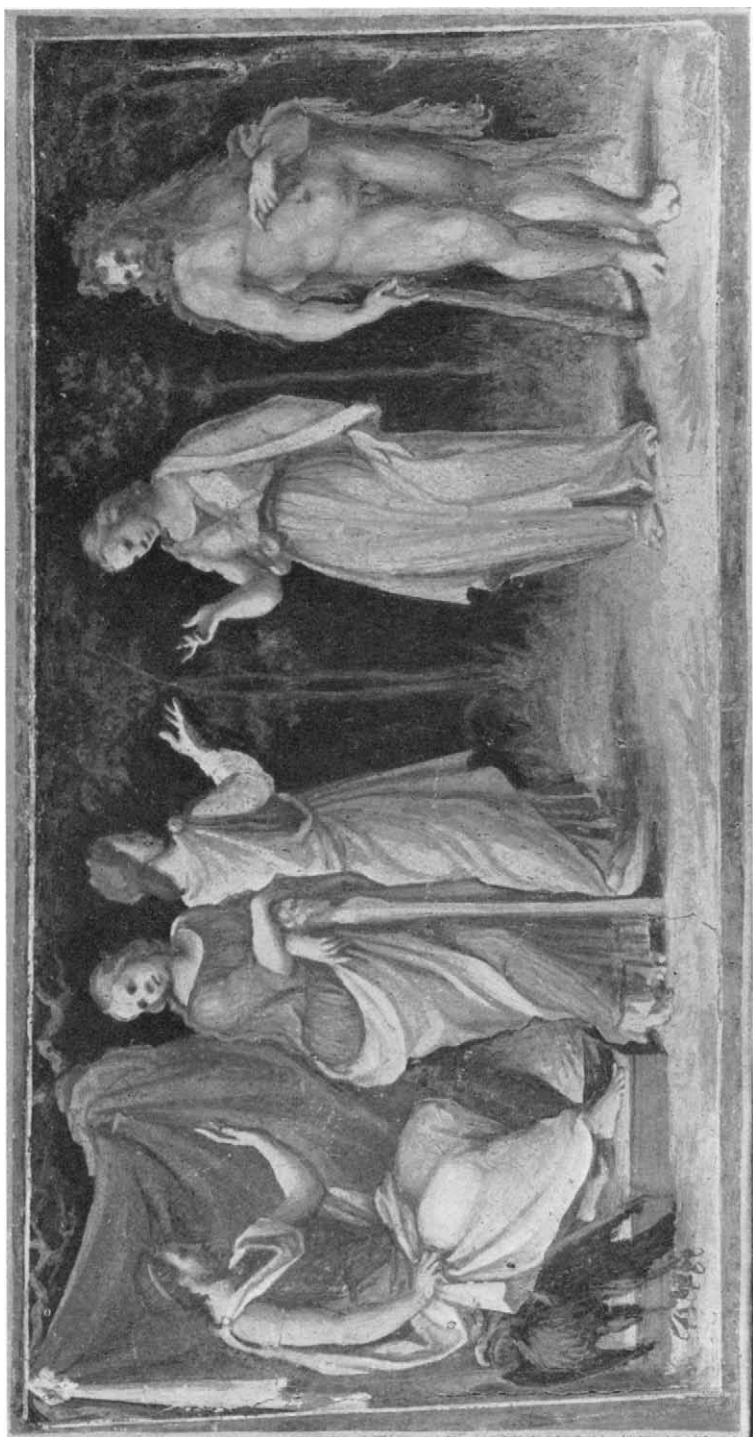






























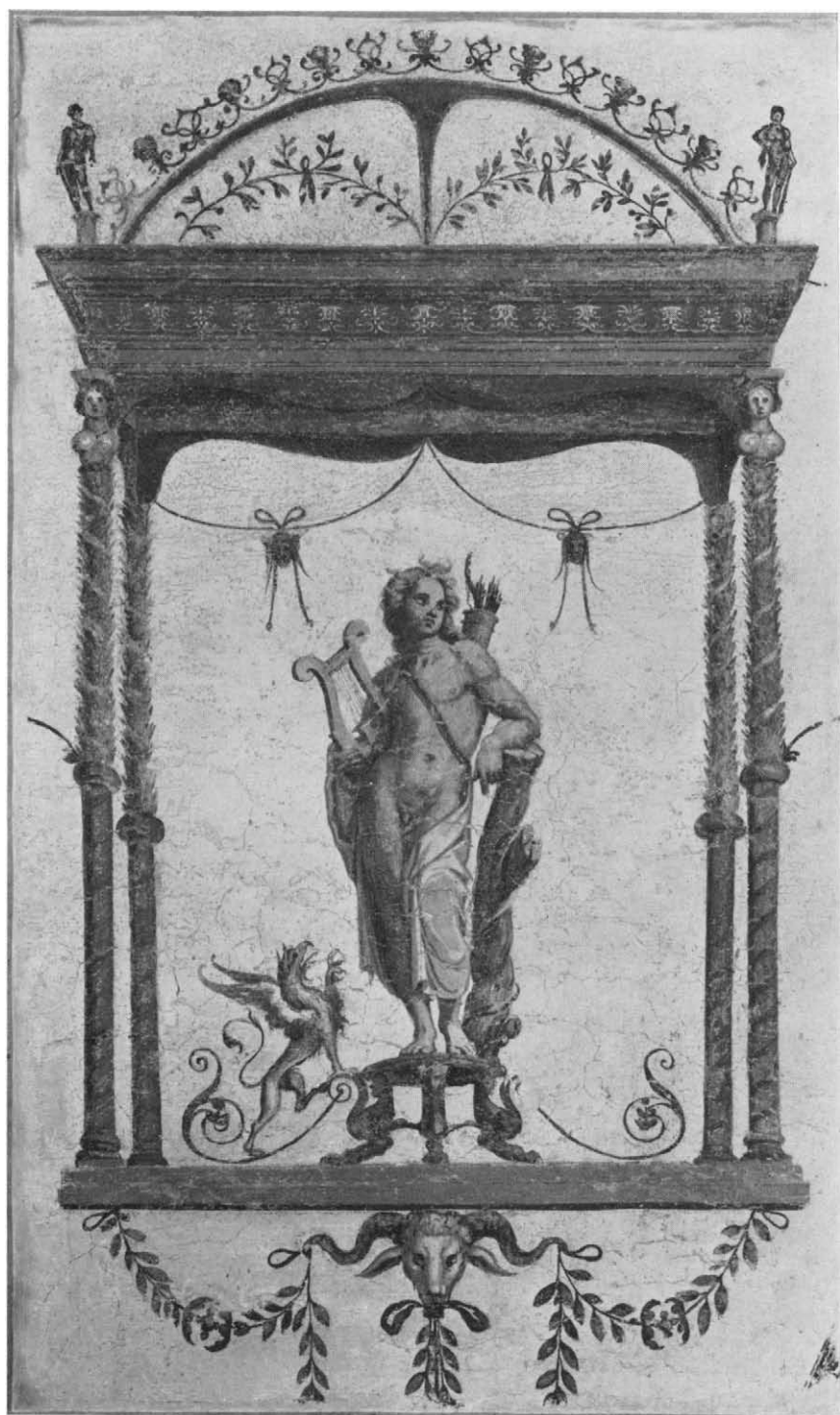
















PLATE 112

CONTEMPORARY COPY AFTER RAPHAEL 49.7.12

