

**Trecento Workshop Practices Revealed  
Two Panels from the Fairfield University Art Museum**

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Kress Sponsored Research  
In conversation with Alexander Nagel, Annika Finne, and Scarlett Strauss  
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## **Abstract**

In 1962, ten pre-modern paintings were gifted by the Kress Foundation to the Discovery Museum (formerly the Museum of Art, Science, and Industry, or MASCI) in Bridgeport, CT. When MASCI's board of trustees decided to turn the institution into a science-based organization in the 1990s, Fairfield University in Fairfield, CT requested that MASCI's Kress Collection be transferred directly to the school to begin building an academic art museum. In 2003, Fairfield acquired the Kress paintings and the Fairfield University Art Museum opened to the public in 2010. In light of recent conservation treatment at the Conservation Center at the Institute of Fine Arts, New York University, two trecento panels depicting Saint Anthony Abbot and Saint Andrew from Fairfield's Kress Collection are of particular interest because while art historical scholarship has attributed the panels to the same artist(s), the technical evidence suggests otherwise (figures 1, 2).<sup>1</sup> This case study will examine how the technical studies on the two panels shed light on inter-workshop collaboration that operated in Siena during the aftermath of the Bubonic Plague (popularly referred to as the Black Death) of 1348. This cooperative, workshop-oriented mode of art production should be considered in opposition to the single master creations of the first half of the fourteenth century (Duccio being the prime example). Specific attention paid to the variation in painting and tooling techniques will be considered in order to suggest that the panels are the

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<sup>1</sup> Rita Berg undertook the conservation of K1224A (figure 1) between October 10, 2011 and March 30, 2012 under the supervision of Dianne Dwyer Modestini, Senior Conservator for the Kress Program in Paintings Conservation, and Nica Gutman Rieppi, Associate Conservator for the Kress Program in Paintings Conservation. Kristen Bradley undertook the conservation of K1224B (figure 2) between September 2011 and April 2012 under the supervision of Dianne Dwyer Modestini and Nica Gutman Rieppi.

result of robust collaborative workshop activity in the latter half of the fourteenth century.

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## **Art Production after the Black Death**

The effects of the COVID-19 virus on human experience today offer a fruitful opportunity to reflect on changes in the production of medieval art during the outbreak of the Black Death in 1348. In 1951, Millard Meiss proposed that art produced in the second half of the fourteenth century was motivated by the widely held belief in the need to appease God's anger (to which they attributed the pandemic) through style and imagery that was more conservative.<sup>2</sup> Art historical scholarship and technical studies on trecento panel paintings demonstrate that Meiss's claim is untenable. Drawing on recent conservation treatment, this paper builds on the current research that contextualizes the creation of fourteenth-century Italian works within a period of post-Plague artistic innovation and social development.<sup>3</sup>

Judith Steinhoff has written at length on the aesthetic and socio-economic shake-ups that impacted Italian art and the peninsula in the wake of the Black Death.<sup>4</sup> As she has persuasively argued, art produced in post-Plague Italy should not be viewed as a purposeful return to traditional styles and themes. In contrast to Meiss's paradigm, in which a reduction in naturalistic

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<sup>2</sup> Millard Meiss, *Painting in Florence and Siena After the Black Death* (Princeton: Princeton University Press, 1951).

<sup>3</sup> See esp. Judith B. Steinhoff, "Meiss and Method: Historiography of Scholarship on Mid-Trecento Siennese Painting," in *Siennese Painting after the Black Death: Artistic Pluralism, Politics, and the New Art Market* (Cambridge: Cambridge University Press, 2007), 9–28.

<sup>4</sup> Judith B. Steinhoff, "Artistic Working Relationships after the Black Death: a Siennese 'compagnia,' c. 1350–1363(?)," *Renaissance Studies* 14, no. 1 (March 2000), 1–45 and Steinhoff, *Siennese Painting after the Black Death*.

form and space and more austere representations of holy figures dominate, Steinhoff and others have demonstrated that the conditions of social and economic uncertainty after the Black Death inspired a new type of collaboration among disparately trained artists.<sup>5</sup> As art had often been used in Siena to further important political agendas, after the Black Death, the government sought out the surviving lead representatives of the Simonesque and Lorenzettian schools. This initiative set into motion a wider inter-workshop consortium which helped artists limit their financial risks during a time of job insecurity.<sup>6</sup> Artists began to share personnel, premises, shop properties, and even painting and decorative techniques in post-Plague Italy.

### **The Kress Panels Introduced: Format, Style & Design**

Both *Saint Anthony Abbot* and *Saint Andrew* (figures 1, 2) are wood panels painted in egg tempera with elaborate gilding and punchwork. They are unsigned with no definitive documentation or other mode of inscription, so the task of dating and attributing an artist or workshop to these paintings is left to close technical examination and comparison. These panels have long been attributed to a follower of Pietro Lorenzetti (Siena 1280–1348 Siena) due to stylistic similarities with the four surviving works that have been positively linked to Lorenzetti, such as the *Arezzo Polyptych* (Santa Maria della Pieve, Arezzo, 1320). *Saint Anthony Abbot* and *Saint Andrew* likely filled panels in a similar polyptych, or perhaps two separate altarpieces,

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<sup>5</sup> Samuel K. Cohn, *The Cult of Remembrance and the Black Death* (Baltimore and London: Johns Hopkins University Press, 1992) and Diana Norman, “Change and continuity: art and religion after the Black Death,” in *Siena, Florence, and Padua: Art, Society, and Religion 1280-1400*, ed. Diana Norman, vol. 1 (New Haven: Yale University Press, 1995), 177–196.

<sup>6</sup> For a recent example of this collaboration among artists, see Machtelt Brüggén Israëls, “The Memmi-Martini Compagnia,” in *The Bernard and Mary Berenson Collection of European Paintings at I Tatti*, edited by Machtelt Brüggén Israëls and Carl Brandon Strehlke (Milan: Officina Libraria, 2015).

which would have included several other portraits of various saints flanking a larger central image. The altarpiece depicting the Madonna and Child flanked by saints by Ugolino di Nerio is a useful comparison (cf. figure 3). Many such altarpieces were dismembered as styles changed and individual parts were sold into the art market.

Kress panel 1224A (figure 1) depicts Saint Anthony Abbot, who can be identified by the t-shaped “Tao” cross he grasps in his left hand. An Egyptian Christian monk from the third-fourth century, he is known as one of the “Desert Fathers” who practiced an extreme form of asceticism by living alone in the wilderness. He is depicted with a long white beard, and he conveys an air of dignity and authority. His hooded monastic habit emphasizes the life he spent devoted to the word of God as a hermit. A string of prayer beads or a length of rope hangs from his belt: the rope might be a reference to the saint’s frequently depicted companion, a pig. The other panel, Kress panel 1224B (figure 2), depicts Saint Andrew the Apostle, a fisherman who was among Christ’s twelve apostles. He holds a book and is identified in this painting by the large, X-shaped cross he holds over his right shoulder, which recalls his crucifixion on such a cross in 60 C.E. Feeling unworthy of a death fit only for the son of God, he insisted on being hung upside down and bound by ropes to prolong his tortured death.

Several stylistic aspects of these panels suggest the work of multiple hands or inter-workshop collaborative practice in post-Black Death Siena. For example, the different handling of the drapery on the two panels indicates the collaboration of multiple artists (cf. figures 1 and 2). The *Saint Anthony Abbot* panel exhibits solid, single-toned draperies that have at this point replaced the linear chiaroscuro seen in earlier portraits of saints of the first half of the fourteenth century. This method of painting gives the impression of a figure with physical weight, giving volume to the body concealed beneath the heavy wool fabric. The drapery of *Saint Andrew*, by

contrast, is much more elaborate in detail and does not display quite the same three-dimensionality of the human body: the effect here is more stylized. The dramatic shading of the fabric alludes to the earlier linear style as opposed to the painterly handling of the robes of Saint Anthony Abbot. This dissimilarity of draperies can be read as one of the more overt markers of the work of different artists.

The handling of the beards and hair of both saints also vary (cf. figures 4 and 5). Saint Andrew's beard and hair are created with single, precisely isolated strands of hair that are assembled into a linear, almost patterned form. A careful blending of colors characterizes the more organic forms of Saint Anthony's beard. Although some facial details might suggest the influence of followers of Lorenzetti – including the long, thin noses with narrow nostrils and the single upturning crease that continues the line of the upper eyelid (cf. figures 6, 7, and 8) – reading the visual evidence against data gleaned from conservation reports on the Kress panels sheds new light on the relationship of these paintings to the collaborative nature of artistic production in the second half of the fourteenth century.

## **The Kress Panels Under Technical Examination:**

### **Condition, Incisions, & Punchwork**

Overall, the Fairfield panels are in a stable condition today thanks to meticulous interventions in restoration and conservation. The paintings are structurally sound: they are constructed of single pieces of wood with vertical grain and have not appeared to develop significant cracks from the cradles that were added, likely by Stephen Pichetto, in 1940 shortly after they entered the Kress Collection in 1939. Wooden strips measuring 21.4 cm long and 0.6 cm wide were added to the top and bottom edges and strips measuring 32.7 cm long and 0.35 cm

wide were added to the right and left edges.<sup>7</sup> The strips were painted in an ochre color, and the panels were likely thinned at the same time the cradling was added. The panels were restored with dry colors and damar medium and varnish coating. In 2004, the paintings were cleaned aqueously to remove grime, the discolored varnish was thinned, the painting was varnished to re-saturate, and discolored retouches and minor losses were corrected. Slight abrasion was still evident in the paint layers and the halos had largely lost their ability to reflect light due to discolored varnish and grime embedded in the punchwork. A full restoration, with cleaning and retouching, was carried out by conservation students at the Conservation Center at the Institute of Fine Arts, New York University between September 2011 and April 2012. The legibility of the punchwork was significantly improved by the cleaning and technical imaging undertaken.<sup>8</sup>

Paintings of this type were produced by first applying a layer of gesso to a wood panel in order to create a smooth surface (cf. figures 1 and 2). The contours of the design related to gilding were then incised into the ground before the red bole, gilding, and paint layers could be added. The shapes of the arches and the positions of their silver leaf bands (applied with gilt silver), the outlines of the figures, and the haloes are all delineated by incisions (cf. figures 9 and 10). The compositions largely follow the lines closely, but in a few passages, the incised lines are

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<sup>7</sup> Rita Berg, "K1224A Report," Kress Files, 2011-2012. Institute of Fine Arts Conservation Center and Kristen Bradley, "K1224B Report," Kress Files, 2011-2012. Institute of Fine Arts Conservation Center. Both under the supervision of Dianne Dwyer Modestini, Senior Conservator for the Kress Program in Paintings Conservation, and Nica Gutman Rieppi, Associate Conservator for the Kress Program in Paintings Conservation.

<sup>8</sup> Rita Berg, "K1224A Report," Kress Files, 2011-2012. Institute of Fine Arts Conservation Center and Kristen Bradley, "K1224B Report," Kress Files, 2011-2012. Institute of Fine Arts Conservation Center. Both under the supervision of Dianne Dwyer Modestini, Senior Conservator for the Kress Program in Paintings Conservation, and Nica Gutman Rieppi, Associate Conservator for the Kress Program in Paintings Conservation.

noticeably out of register with the final image, such as on the left side of the drapery of *Saint Anthony Abbot*, where the incision indicates a slightly wider cloak (figure 11).

The gold background behind *Saint Anthony Abbot* is water-gilded and, as mentioned above, the entire area outside of the gold pointed arch was water gilt with silver leaf. The spandrels are bordered with punched silver bands and the background is painted with green copper resinate. The green was painted on top of the silver leaf, and the arch and the spandrels are bordered with bands of silver leaf that are tooled with various punchmarks, as will be discussed further below. The spandrels flanking the arches are decorated with tri-lobed knots on the *Saint Anthony Abbot* and with griffins on the *Saint Andrew* (cf. figures 12 and 13). Originally, the green would have produced a rich, enamel-like finish, but the pigment has oxidized and now appears darker. The medallions are embellished with their motifs in the center, and in the case of the *Saint Andrew*, the designs are created with *sgraffito* from the azurite underpaint.<sup>9</sup>

Both the silver and the gold were further decorated with punchmarks that created a variegated surface that would catch the light of candles inside a church. Close examination of the punchwork and gilding provides evidence of multiple hands within the same workshop. Four types of punches appear to have been used for the decorative motifs on the *Saint Anthony Abbot* panel. They are largely floral and geometric in nature. The first is a small point punch used in the halo's central band to create a dense background for the incised geometric motifs. A rosette with five petal is used in single rows within bands of silver leaf, as well as in the outer band of the

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<sup>9</sup> Kristen Bradley, "K1224B Report," Kress Files, 2011-2012, Institute of Fine Arts Conservation Center. Under the supervision of Dianne Dwyer Modestini, Senior Conservator for the Kress Program in Paintings Conservation, and Nica Gutman Rieppi, Associate Conservator for the Kress Program in Paintings Conservation.



halo and outer edges of the gold arch. The rosette is combined with the third type, a double stem punch. Finally, the fourth type is a circular punch, which is used on the inner band of the halo (see figure 14). These punchmarks are similar to those on the *Resurrection Polyptych* in Sansepolcro, which may have been attributed to di Segna.

As for the tooling on the *Saint Andrew* panel, four distinct punches can be identified (see figure 15). The first is a single punch in the form of a rosette with five petals and a central indentation. This punch is used primarily in the silver bands, the circumference of the saint's halo, and around the border of the medallions. The second type is a wishbone-shaped punch along the edge of the gilded arch, adjacent to the silver band. The third is a small circle punch used to create flowers within the halo, and the final type of punchmark is a simple punch to create a granulated background for the foliate design of leaves and flowers on a stem within the halo. Like the punchwork on the *Saint Anthony Abbot* panel, these punches vary in depth and are not perfectly aligned. The gold on the panels is fairly well preserved, with the exception of a few patches where the leaf is completely missing and exposes the red bole. The silver is somewhat tarnished, but a surprising amount of metal has survived.

The application of the punchwork on the Fairfield panels is unusually coarse, especially for a major workshop in the fourteenth century.<sup>10</sup> This may suggest that the paintings were produced by a workshop of a minor master, perhaps a follower of Lorenzetti, as has been the typical attribution. As the technical evidence demonstrates, most likely the panels were produced by a post-Black Death group that would have comprised lesser skilled craftsmen doing the punchwork. As Steinhoff has demonstrated, it was common for a shop to use its own in-house

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<sup>10</sup> Erling Skaug, *Punchmarks from Giotto to Fra Angelico: Attribution, Chronology, and Workshop Relations in Tuscan Panel Painting, with Particular Consideration to Florence, c. 1330-1430* (Oslo: IIC Nordic Group, 1994).

people and always the same repertoire of tools to do their punchwork.<sup>11</sup> In the ten to fifteen years after the Black Death of 1348, Sieneese painters were collaborating across workshop boundaries in the context of a loosely knit network or ‘*compagnia*,’ and as Erling Skaug has shown, networks of this type can be identified by variations in punchwork.<sup>12</sup>

Stylistically, the tooling and punchmarks on the panel paintings may show the influence of both Bartolomeo Bulgarini and Niccolò di Segna, the two most important Sieneese painters in the mid-fourteenth century.<sup>13</sup> Bulgarini and di Segna were influenced by Pietro Lorenzetti who, along with his brother Ambrogio (active 1317–1348), helped introduce spatial settings with perspective and three-dimensional figures into Sieneese painting. As artistic patronage declined in Siena in the wake of the plague of 1348, artists were forced to collaborate on commissions and share their workshop space, tools, as well as ideas and stylistic innovations.<sup>14</sup> Bulgarini and di Segna may have formed one such unofficial partnership, or ‘*compagnia*,’ which would explain the “cross-pollination” in this group of paintings.<sup>15</sup> Specifically, that the Fairfield panels were not produced directly by either Bulgarini or di Segna is further suggested by the punchmarks, which do not match those in other paintings by those artists’ workshops.<sup>16</sup> Major workshops

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<sup>11</sup> Steinhoff, *Sieneese Painting after the Black Death*.

<sup>12</sup> Skaug, *Punchmarks from Giotto to Fra Angelico*.

<sup>13</sup> The first reference to di Segna as a possible contributor to this workshop dynamic was proposed in Federico Zeri, “Early Italian Pictures in the Kress Collection, review of *Painting from the Samuel Kress Collection: Italian Schools XII-XV*, by Fern Rusk Shapley, *The Burlington Magazine* 109, no. 773 (August 1976): 472–477 and Federico Zeri and Burton Fredericksen, *Census of Pre-Nineteenth-Century Italian Paintings in North American Public Collections* (Cambridge: Harvard University Press, 1973).

<sup>14</sup> Steinhoff, “Artistic Working Relationships,” 1–45 and Steinhoff, *Sieneese Painting after the Black Death*, 78–111.

<sup>15</sup> Detailed in a report prepared on the paintings by Judith Steinhoff for the museum. I would like to thank her for generously sharing her files on the Kress panels with me.

<sup>16</sup> For a detailed analysis of the different motifs used by workshops in Tuscany, see Skaug, *Punchmarks from Giotto to Fra Angelico* and Mojmír S. Frinta, *Punched Decoration on Late*

employed specialized workers who used a standard selection of punch tools, thereby creating a “signature” for that shop. In contrast, the uneven quality of the punchmarks in the Fairfield panels suggests that the unknown artists turned to lesser trained outside craftsmen to do the gilding.

## **The Kress Panels Under Technical Examination:**

### **Evidence for Possible Reconstructions & Inter-Workshop Collaboration**

Despite their similarities in size and composition, the two Kress panels from the Fairfield Art Museum were likely the result of the collaboration of multiple artists, and they may have originally formed part of two separate polyptychs. As mentioned previously, the differences in the stylistic treatment of the figures – including the handling of the drapery, hair, and facial features – suggests two different artists or groups of artists. Art historians have proposed hands beyond the accepted “follower of Pietro Lorenzetti” in addition to possible reconstructions for these panels within the context of larger altarpieces. Based on correspondence with Steinhoff, these panels were likely painted by artists affiliated with the workshops of Bartolomeo Bulgarini and Niccolò di Segna.<sup>17</sup> Six other panels of similar size and shape that also feature half-length male saints were published by Federico Zeri in 1967 as the work of Niccolò di Segna.<sup>18</sup>

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*Medieval Panel and Miniature Painting* (Prague: Maxdorf, 1998), for another catalogue of punch stamps.

<sup>17</sup> Email correspondence with Judith Steinhoff, February–May 2021. See Steinhoff, *Sienese Painting after the Black Death*, for in-depth analyses of works by Bulgarini and da Segna.

<sup>18</sup> Zeri, “Early Italian Pictures in the Kress Collection,” 472–477. Four other panels from the series to which Machtelt Brüggem Israëls, “Piero della Francesca’s Panel Paintings for Borgo San Sepolcro,” in *Piero della Francesca in America: From Sansepolcro to the East Coast*, ed. Nathaniel Silver (New York: The Frick Collection, 2013), 47–67 and Nicoletta Matteuzzi, *Niccolò di Segna e suo fratello Francesco: pittori nella Siena di Duccio, di Simone e dei Lorenzetti* (Firenze: Edifir, 2018), 203–213. K1224A and K1224B belong are identified by Zeri

However, Zeri proposed the reconstruction, including the *Saint Anthony Abbot* and *Saint Andrew*, on a single polyptych.

Yet a crucial distinction in the decorations on the spandrels suggests that all eight panels did not originally belong to a single polyptych. Four of the panels published by Zeri feature mythical beasts similar to the griffins on the *Saint Andrew*, while the other two panels feature a tri-lobed motif similar to what appears on the *Saint Anthony Abbot*.<sup>19</sup> The shared motifs suggest that these eight works may have come from two separate polyptychs, created by the same Sieneese workshop, which were later dismembered for resale on the art market (cf. figure 16).<sup>20</sup>

Technical evidence from conservation treatment points to the former adherence of the *Saint Anthony Abbot* and *Saint Andrew* panels to a larger polyptych configuration. A slight burr, or *barbe*, is evident along the bottom edge of the *Saint Anthony Abbot*, indicating that there was an engaged molding. For the *Saint Andrew*, the support is a tangentially cut wooden panel that was likely situated to the proper left of the central panel, as the angle at which the wood was cut

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as *A Bishop Saint*, formerly in the collection of Mrs. J. Lindon Smith, Dublin; *St. John the Evangelist* and *St. James Major*, Frederick Mason Perkins Collection, Assisi; *St. Christopher*, Roman art market in 1949. Zeri also cites two others from the series: *St. Ambrose* and *St. Augustine*, which were in the Gnecco Collection, Genoa. Zeri attributes this series to the painter of the polyptych of the *Resurrection* in the Art Gallery of Borgo San Sepolcro, attributable to the circle of Niccolò di Segna. This attribution has also been supported by Machtelt Brüggén Israëls, “Piero della Francesca’s Panel Paintings for Borgo San Sepolcro,” in *Piero della Francesca in America: From Sansepolcro to the East Coast*, ed. Nathaniel Silver (New York: The Frick Collection, 2013), 47–67 and Nicoletta Matteuzzi, *Niccolò di Segna e suo fratello Francesco: pittori nella Siena di Duccio, di Simone e dei Lorenzetti* (Firenze: Edifir, 2018), 203–213. Fern Rusk Shapley attributed the paintings to a follower of Pietro Lorenzetti in *Paintings from the Samuel H. Kress Collection: Italian Schools XII-XV Century* (London: Phaidon Press, 1966), 53.

<sup>19</sup> The other four panels with the roundel design are: *St. James the Greater* and *St. John the Evangelist*, both formerly in the Frederick Mason Perkins Collection in Assisi; *St. Christopher*, formerly in the collection of C. Sestieri in Rome; and *St. Augustine*, formerly in the Gnecco Collection in Genoa. The two additional panels with the tri-lobed design are an unidentified bishop saint, likely *St. Gregory*, last documented in a private collection in Florence and *St. Ambrose*, also formerly in the Gnecco Collection in Genoa.

<sup>20</sup> Email correspondence between Judith Steinhoff and Sarah Cantor, February 7, 2019.

on the right would have fit nicely next to the central panel.<sup>21</sup> It was removed from its original engaged frame and cut at a slant, as suggested by the slight off-centering or tilting of the vertical design elements. The slight raise in the panel's surface, or *barbe*, along the bottom edge also suggests the location of the original engaged frame; the absence of the *barbe* from the top, left, and right edges suggests that these edges have been trimmed.<sup>22</sup> Finally, a complication arises when examining the decorations in the spandrels of the arches of both the *Saint Anthony Abbot* and the *Saint Andrew* panels in conjunction with the other panels proposed for reconstruction by Zeri and Stubblebine (cf. figure 16). As mentioned above, on all panels there are two different designs in the spandrels of the pointed arches: a trilobe and a roundel. It is possible, but not entirely likely, that the two different motifs were used in a single altarpiece. Thus, one possible reconstruction based on the differences in the spandrel motifs would have the Bulgarinesque *Saint Andrew* and the three saints proposed by Zeri on one altarpiece, and the Bulgarinesque *Saint Anthony Abbot* and the bishop saint on another, both with the collaboration of Niccolò di Segna.

## Conclusion

Museums are often under pressure to attribute a single panel or altarpiece to one artist or specified collaborator, or even to a school of that artist. However, in recent years a more nuanced view of trecento art production has emerged that complicates this tendency or desire for

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<sup>21</sup> Kristen Bradley, "K1224B Report," Kress Files, 2011-2012, Institute of Fine Arts Conservation Center. Under the supervision of Dianne Dwyer Modestini, Senior Conservator for the Kress Program in Paintings Conservation, and Nica Gutman Rieppi, Associate Conservator for the Kress Program in Paintings Conservation.

<sup>22</sup> Condition reports for K1224A and K1224B from the Kress Collection of paintings treated at the Conservation Center at the Institute of Fine Arts, New York University.

traditional attribution. For example, the panels depicting *Saint Anthony Abbot* and *Saint Andrew* may have been completed by Niccolò di Segna but they also retain certain Bulgariniesque qualities that suggest either a different artist, who was an assistant to them both, and perhaps one of the two di Segna brothers who worked in close contact with Bulgarini. The two panels strongly suggest a group, inter-working collaboration, or '*compagnia*,' a loosely structured network of painters, that operated in Siena during the immediate aftermath of the Black Death of 1348, in which disparately trained artists – such as Bulgarini, the Master of the Palazzo Venezia, Luca di Tomme and Niccolò di ser Sozzo – partnered during a time of scarcity of commissions and fewer major master painters. Thus, there is the possibility of several different artists working on a single workshop or single altarpiece. In future museum practice and conservation studies, it will be meaningful and instructive to acknowledge this sort of collaborative activity amongst artists and workshops in post-Black Death Italy.

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## Images



**Figure 1.**

Kress number: K1224A. Acquired in 1939 from a private collection at the Città di Castello owned by Count Alessandro Contini Bonacossi, Florence, Italy.

Attr. workshop of Pietro Lorenzetti, Niccolò di Segna, or Bartolomeo Bulgarini

*Saint Anthony Abbot*

Mid-14th century

Egg tempera and tooled gold on wood panel; 19th century gilded wooden frame

Original dimensions: 32.5 x 20.8 cm, with non-original wooden slats: 33.5 x 21.4 cm; present thickness: 8 cm (3.1 in.)

Two handwritten scripts on verso: 1) top of the second vertical cradle member from the right, in green ink: 1028F "B"; 2) top of right most vertical cradle member, in black marker: K1224B  
Fairfield University Art Museum, Fairfield, CT. 2009.01.01.

Treated at the Conservation Center, Institute of Fine Arts, New York University October 2011 – March 2012 by Rita Berg, M.A. Candidate, under the supervision of Dianne Modestini, Senior Conservator for the Kress Program in Paintings Conservation, and Nica Gutman Rieppi, Associate Conservator for the Kress Program in Paintings Conservation



**Figure 2.**

Kress number: K1224B. Acquired in 1939 from a private collection at the Città di Castello owned by Count Alessandro Contini Bonacossi, Florence, Italy.

Attr. workshop of Pietro Lorenzetti, Niccolò di Segna, or the circle of Bartolomeo Bulgarini  
*Saint Andrew*

Mid-14th century

Egg tempera and tooled gold on wood panel

Original dimensions: 32.7 x 20.7 cm, with non-original wooden slats: 33.9 x 21.4 cm; present thickness: 8 cm

Two handwritten scripts on verso: 1) top of the second vertical cradle member from the right, in green ink: 1028F “A”; 2) top of the right most vertical cradle member, partially worn away in black ink: K1224A

Fairfield University Art Museum, Fairfield, CT. 2009.01.02.

Treated at the Conservation Center, Institute of Fine Arts, New York University September 2011 – April 2012 by Kristin Bradley, M.A. Candidate, under the supervision of Dianne Modestini, Senior Conservator for the Kress Program in Paintings Conservation, and Nica Gutman Rieppi, Associate Conservator for the Kress Program in Paintings Conservation



**Figure 3.**

Ugolino di Nerio

*Virgin and Child with Saints*

c. 1320

Egg tempera and gold on wood panel

Framed dimensions: 122.2 x 200.3 x 8.9 cm; overall: 122.4 x 192.5 cm.

Cleveland Museum of Art, Cleveland, OH. Leonard C. Hannah, Jr. Fund. 1961.40.



**Figure 4.**

Details of figure 1, Saint Anthony Abbot's beard, under normal light and infrared reflectography.



**Figure 5.**

Detail of figure 2, Saint Andrew's beard, under normal light (IR images of this detail not yet available).



**Figure 6.**

Detail of figure 1, Saint Anthony Abbot's nose/eyes, under normal light.



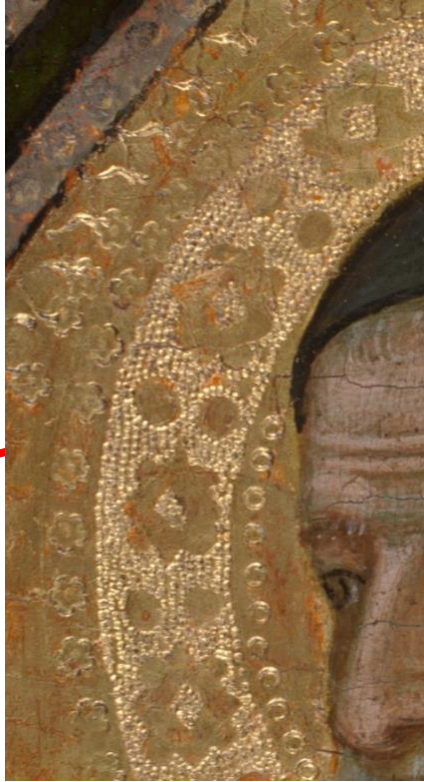
**Figure 7.**

Detail of figure 2, Saint Andrew's nose/eyes, under normal light.



**Figure 8.**

Pietro Lorenzetti, detail of Saint Matthew's nose/eyes from the Polittico di Santa Maria della Pieve (the "Tarlatti polyptych"), ca. 1320, tempera on wood, Santa Maria della Pieve, Arezzo.



**Figure 9.**

Details of figure 1 (before treatment, left; after treatment, right). The incision lines delineating Saint Anthony Abbot's halo and its details are indicated by the red arrows. Note how the removal of the discolored varnish and grime improved the legibility of the punchwork.



**Figure 10.**

Detail of figure 2. The incision lines delineating Saint Andrew's halo and its details are indicated by the red arrows.



**Figure 11.**

Details of figure 1. The incision lines out of register with the paint of Saint Anthony Abbot's cloak are indicated by the red arrows.



**Figure 12.**

Detail of the tri-lobed knots in the right spandrel of figure 1.



**Figure 13.**

Details of the griffins in the left spandrel of figure 2 under normal light (left) and infrared light (right).





**Figure 14.**

Details of the punchmarks on the *Saint Anthony Abbot* panel, figure 1.

Left: detail of left side of halo.

Top center: detail of geometric triangular punchmark.

Bottom center: detail of rosette punchmark.

Bottom right: detail of circular punchmarks (small point punch and circular punch, 2 types).



**Figure 15.**

Details of the punchmarks on the *Saint Andrew* panel, figure 2.

Left: detail of left side of halo.

Top center: detail of wishbone-shaped punchmark.

Top right: detail of simple punch used to create granulated background within the halo.

Bottom center: detail of rosette punchmark.

Bottom right: detail of small circle punch used to create flowers within the halo.



**Figure 16.**

Federico Zeri's proposed reconstruction of the Fairfield Kress panels within the context of a larger altarpiece.

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