

ADDENDA

TO THE PRECEDING VOLUMES:

- I Paintings from the Samuel H. Kress Collection:
Italian Schools, XIII-XV Century

- II Paintings from the Samuel H. Kress Collection:
Italian Schools, XV-XVI Century

ADDENDA TO VOLUME I

ITALIAN SCHOOLS, XIII-XV CENTURY

Pp. 6 f.—K 361, K 324, Figs. 11-12. **Italian School, c. 1300, *The Last Supper, The Capture of Christ in the Garden.***

Another panel probably from the same series as K 324 and K 361 is *The Crucifixion* formerly in the D'Atri Collection, Paris. This suggestion was made by F. Zeri, in *Burlington Magazine*, vol. CIX, 1967, p. 474, fig. 55. That the style of the series is Venetian becomes ever more convincing (Zeri, *loc. cit.*; V. Lasareff, in *Arte Veneta*, vol. XIX, 1965, pp. 19 f.), and it would seem better to change the attribution to Venetian School, c. 1300.

Pp. 7 f.—K 1895, Fig. 13. **Paolo Veneziano, *The Coronation of the Virgin.***

Whether K 1895 was painted by Paolo Veneziano or by an immediate predecessor is much in dispute at present. V. Lasareff, who had earlier attributed it to Paolo, gives it to an immediate predecessor, possibly even Paolo's own master, in *Arte Veneta*, vol. XIX, 1965, pp. 24 ff., and in *Art Bulletin*, vol. XLVIII, 1966, p. 120. M. Muraro (*Paolo di Venezia*, 1970, pp. 22 and *passim*) also attributes K 1895 to a direct forerunner of Paolo, calling him 'Master of the Washington Coronation of the Virgin.' Muraro attributes a number of other paintings to the same master and hints that this master may have been Paolo's brother Marco. S. Borla (in *Arte Veneta*, vol. XXIV, 1970, pp. 199 ff.) contests these conclusions and finds K 1895 and most of the related paintings cited by Muraro entirely fitting representatives of the early maturity of Paolo. G. Gamulin (in *Arte Veneta*, vol. XXIV, 1970, pp. 255 ff.), discussing Muraro's 1970 monograph on Paolo, also returns K 1895, along with related early paintings, to the oeuvre of Paolo. But, again, H. Buchthal (in *Art Bulletin*, vol. LIII, 1971, pp. 400 f.) accepts the deletion of K 1895 and related paintings from Paolo Veneziano's oeuvre, saying that they 'cannot possibly be by his hand.' Perhaps it is well to let our attribution to Paolo stand until his early style has become better understood.

P. 8—K 285, Fig. 10. **Paolo Veneziano, *The Crucifixion.*** The important article by E. Sandberg Vavalà which was prepared in 1939 and referred to on my p. 8 as unpublished is published for the first time by M. Muraro (*Paolo di Venezia*, 1970, pp. 96 ff.), who accepts K 285 (see his pp. 55 and *passim*) as by Paolo. G. Gamulin (in *Arte Veneta*, vol. XXIV, 1970, p. 266) refers to K 285 as an excellent painting by Paolo.

P. 9—K 568, Fig. 24. **Attributed to Lorenzo Veneziano, *St. Andrew.***

Earlier provenance data (kindly conveyed by F. Zeri, in letter of June 18, 1968) are as follows: Villa Dahm, Godesberg (sold, Lempertz's, Cologne, Mar. 18-19, 1901, no. 5, as early Venetian School, together with a pendant, *St. Margaret*, which later reappeared as no. 71, Lorenzo Veneziano, in the sale of the Geza von Osmitz Collection, Leo Schidlof's, Vienna, Mar. 12, 1920).

P. 12—K 495, Fig. 18. **Follower of Barnaba da Modena, *Madonna and Child.***

In this connection I unfortunately omitted reference to R. Longhi (in *Paragone*, 1953, no. 47, pp. 8 f.), who noted the Ligurian origin of K 495 and thought it to be by the same follower of Barnaba da Modena as the lunette of the *Annunciation with the Trinity and Four Angels* in the Galleria Nazionale, Palermo (see F. Zeri, in *Burlington Magazine*, vol. CIX, 1967, p. 474).

P. 13—K 1747, Fig. 29. **Nicolò da Voltri, *Madonna and Child.***

F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 474) finds this attribution incorrect, and thinks the painter is to be sought in the neighborhood of Verona, Modena, or Ferrara.

Pp. 14 f.—K 2063, Fig. 27. **Follower of Duccio, *Madonna and Child Enthroned with Angels.***

E. Carli (in *Bollettino d'Arte*, vol. L, 1965, p. 97), studying paintings in the circle of Duccio, comments, in connection with the *Maestà* now at the Cini Foundation, Venice, on the *splendida Maestà*, K 2063, as showing a typological affinity, similarity of throne, etc., with the Cini painting. He sees K 2063 as a probable successor to the Cini *Maestà* in stylistic development and, at the same time, a predecessor of the *Maestà*, no. 565, in the National Gallery, London, and also the *Enthroned Madonna*, no. 18, in the Siena Pinacoteca, all of which he relates closely to the Master of Badia a Isola. B. Berenson (*Italian Pictures . . . Central Italian and North Italian Schools*, vol. 1, 1968, p. 120) lists K 2063 as by a follower of Duccio close to the Master of Città di Castello.

P. 16—K 219, Fig. 35. **Sieneese School, Early XIV Century, *Christ Blessing.***

Mrs. N. C. Wixom (in letter of Aug. 10, 1966) kindly informed me that Dr. U. Middeldorf had reported that an old photograph in the Kunsthistorisches Institut in Florence showed κ219, while in the Gherardesca Collection, Florence, as forming an ensemble with two smaller pinnacles of angels now in the Cleveland Museum of Art (nos. 62.257 and 62.258). In the present state of the panels, the two in Cleveland look rather closer to Segna di Buonaventura than does κ219. But probably the conclusion (supported also by F. Zeri, in *Burlington Magazine*, vol. CIX, 1967, p. 477) that all three were originally by the same hand is correct.

Pp. 17 f.—κ40–κ41, Figs. 36–37. **Niccolò di Segna**, *St. Vitalis*, *St. Catherine of Alexandria*.

Two more of the small panels from the altarpiece to which κ40 and κ41 belonged are now in the Dr. J. H. van Heek Collection, 's Heerenbergh, Holland. They represent St. Mary Magdalene and St. James Major and are published and reproduced by H. W. van Os, *Sienese Paintings in Holland*, 1969, nos. 30 and 31.

Pp. 20 f.—κ473, Figs. 41–42. **Giotto**, *Madonna and Child*.

The attribution of κ473 to Giotto and its association with the panels in the Horne Museum, Florence, and the Musée André, Châalis, are accepted by E. Baccheschi, *L'Opera completa di Giotto*, 1966, p. 115. A review by P. Dal Poggetto (catalogue of the exhibition 'Omaggio a Giotto,' Orsanmichele, Florence, 1967, pp. 10 ff.) of the evidence regarding the probable association of the various panels and their probable original location shows that the consensus of opinion coincides with that of the Kress catalogue note to κ473. F. Bologna (*Novità su Giotto*, 1969, pp. 97 f.) connects, stylistically at least, the polyptych of which κ473 was a part with the seven small scenes from the life of Christ mentioned by Smart (see below). A. Smart (*The Assisi Problem and the Art of Giotto*, 1971, p. 65) agrees with the attribution of κ473 to Giotto and, after citing the series of seven small scenes from the life of Christ (three in the Alte Pinakothek, Munich, the others in the Metropolitan Museum in New York, the Gardner Museum in Boston, the National Gallery in London, and Berenson Villa I Tatti near Florence) as by a direct pupil of Giotto, refers (in his note 2) to Longhi's association of the small scenes with κ473 and its Horne and Châalis companions (see Longhi, in *Dedalo*, vol. XI, 1930, pp. 285 ff.).

Pp. 21 f.—κ1424, κ1441–κ1444, Figs. 43–47. **Giotto and Assistants**, *The Peruzzi Altarpiece*.

In a study designed to help clarify Maso di Banco, G. L. Mellini (in *Critica d'Arte*, Oct. 1968, p. 61) follows Berenson in attributing κ1424, κ1441–κ1444 to Maso. But F. Bologna (*Novità su Giotto*, 1969, pp. 32 and *passim*), dating the altarpiece immediately after 1317, assigns not only the plan of the whole altarpiece but the entire execution of *Christ*, *St. Francis*, and *St. John the Baptist* to Giotto. A

new theory offered by Bologna, which deserves further consideration, is that the altarpiece formed by κ1424, κ1441–κ1444 was decorated on the back as well as the front, back and front panels being separate from each other. As an extant member of the series from the back Bologna identifies a panel which he attributes to Giotto in the Gemäldegalerie, Dresden, *St. John the Baptist in Prison* (Bologna's figs. 1–2, 4, 12, 16, 20). This panel preserves its pinnacle enclosing a roundel of a prophet. A. Smart (*The Assisi Problem and the Art of Giotto*, 1971, p. 65) thinks κ1424, κ1441–κ1444 were probably executed in Giotto's Florentine studio and that they may once have stood over the altar of the Peruzzi Chapel.

P. 28—κ1925, Fig. 63. **Follower of Bernardo Daddi**, *The Aldobrandini Triptych*.

Consideration should be given to the attribution of κ1925 to Cenni di Francesco, as suggested by M. Boskovits, in *Zeitschrift für Kunstgeschichte*, vol. XXXI, 1968, pp. 273, 290 n. 4.

Pp. 31 f.—κ1363, Fig. 76. **Orcagna and Jacopo di Cione**, *Madonna and Child with Angels*.

The iconographic peculiarity of this painting—the combination of attendant angels, God the Father, and the descent of the Holy Spirit to the Child—is explained by C. Huter (in *Arte Veneta*, vol. XXIV, 1970, pp. 29 f.) as one of the possibly earliest references to the birth of Christ according to the *Revelations* of St. Bridget of Sweden. Huter adds (p. 34 n. 12) that 'this interpretation and the dating it implies [it was not until 1372 that the revelation of the birth of Christ came to St. Bridget] would exclude Andrea Orcagna's participation in the design and confirm Offner's conclusions of 1965 as to date and attribution [c. 1380, by Jacopo di Cione and his workshop].'

Pp. 33 f.—κ296, Fig. 78. **Attributed to Jacopo di Cione**, *The Eucharistic Ecce Homo*.

This is attributed to Don Silvestro dei Gherarducci by M. Boskovits (in *Paragone*, no. 265, 1972, pp. 36 f., figs. 21–24), who thinks κ296 may have been the middle predella panel in a complex with which he associates several other panels now in various collections.

Pp. 36 f.—κ1161, Fig. 91. **Giovanni del Biondo**, *The Annunciation*.

With supplementary data given by R. Offner and K. Steinweg (*Corpus of Florentine Painting*, sec. IV, vol. V, pt. II, 1969, pp. 52 ff.), the *Provenance* for κ1161 reads as follows: Sig. Pazzagli, Florence. Comm. Elia Volpi, Florence (sold, American Art Association, New York, Apr. 2, 1927, no. 373 of catalogue, as Giovanni del Biondo; the whole altarpiece is here reproduced). Sig. Umberto Pini, Florence (c. 1929; κ1161 still attached to the *Madonna* panel). Sig. Luigi Albright, Florence (κ1161 now detached from the *Madonna* panel and already in its

present restored state). Contini Bonacossi, Florence. Kress acquisition, 1938.

Dr. Steinweg is justified in thinking that the architectural details, the vase of flowers, and the trees showing above the top of the wall are of fifteenth-century design. Most of these later features are present in (a) the *Annunciation* in Santa Maria Novella, Florence, mentioned in my catalogue note as attributed to Neri di Bicci (it is reproduced by B. Cole, in *Burlington Magazine*, vol. cxi, 1969, fig. 28); (b) an *Annunciation* in the Acton Collection, Florence (reproduced by M. Boskovits, in *Zeitschrift für Kunstgeschichte*, vol. xxxi, 1968, p. 288, fig. 16); and (c) an *Annunciation* in S. Francesco, Volterra, the last documented as by Cenni di Francesco, 1410, and the former two now also attributed to Cenni (see periodicals cited above). X-ray indicates that the architectural details, trees, etc., are not recent additions to K1161, and I am now inclined to believe that the whole picture may be suitably classified in the first quarter of the fifteenth century, in the milieu of, if not even by, Cenni di Francesco.

P. 37—K259, Fig. 85. **Giovanni del Biondo**, *Madonna and Child, St. John the Baptist and St. Catherine*.

R. Offner and K. Steinweg (*Corpus of Florentine Painting*, sec. iv, vol. v, pt. II, 1969, p. 36 n. 1) attribute this to the Master of the Prato Annunciation, influenced by Giovanni del Biondo. K259 is to be treated further in a volume still in preparation for section IV of the *Corpus*. M. Boskovits (in *Art Bulletin*, vol. LIV, 1972, p. 206 n. 20) tentatively attributes the design of K259 to Giovanni del Biondo and the execution to a studio associate other than Jacopo di Cione.

Pp. 37 f.—K63, Fig. 86. **Attributed to Giovanni del Biondo**, *Madonna Nursing Her Child*.

The attribution of K63 to the studio of Giovanni del Biondo, as suggested by R. Offner and reiterated by Offner and K. Steinweg (*Corpus of Florentine Painting*, sec. iv, vol. v, pt. II, 1969, pp. 176 f.), should be accepted. Note also that K63 is listed as in the possession of M. Mori, Paris, c. 1922, before its acquisition by Contini Bonacossi, Rome.

P. 39—K199, Fig. 97. **Giovanni da Milano**, *St. Anthony Abbot*.

The companion panel of the full-length *St. Francis* formerly in the Bordeaux Museum is now in the Louvre. See M. Boskovits (in *Revue de l'Art*, no. II, 1971, pp. 57, 58 n. 11), who associates with the same dismembered altarpiece an *Annunciation* in the Museo Nazionale, Pisa.

Pp. 40 f.—K108, Fig. 102. **Follower of Giovanni di Bartolommeo Cristiani**, *Madonna and Child with Saints and Angels*.

The attribution of K108 to Lorenzo di Niccolò should be accepted (see F. Zeri, in *Burlington Magazine*, vol. cix, 1967, p. 474).

P. 42—K268, Fig. 101. **Cenni di Francesco**, *Madonna and Child*.

As noted by M. Boskovits (in *Zeitschrift für Kunstgeschichte*, vol. xxxi, 1968, p. 284), the model for K268 was the *Madonna* in Maso di Banco's altarpiece in Santo Spirito, Florence. The similar *Madonna and Child* mentioned in my catalogue note as attributed by van Marle to Agnolo Gaddi is reproduced and plausibly attributed to Cenni di Francesco by B. Cole, in *Burlington Magazine*, vol. cxi, 1969, p. 83, fig. 29.

P. 53—K1224A—K1224B, Figs. 137—138. **Follower of Pietro Lorenzetti**, *St. Anthony Abbot, St. Andrew*.

Four other panels from the series to which K1224A and K1224B belong are identified and reproduced by F. Zeri (in *Burlington Magazine*, vol. cix, 1967, p. 477, figs. 51—54). These are: *A Bishop Saint*, formerly in the collection of Mrs. J. Lindon Smith, Dublin, N. H.; *St. John the Evangelist* and *St. James Major*, F. M. Perkins Collection, Assisi; *St. Christopher*, Roman art market in 1949. Zeri also cites two others from the series: *St. Ambrose* and *St. Augustine*, which are (or were) in the Gnecco Collection, Genoa. Zeri attributes the series to the painter of the polyptych of the *Resurrection*, Art Gallery, Borgo San Sepolcro, attributable to the circle of Niccolò di Segna.

P. 56—K1742, Fig. 144. **Guidoccio Palmerucci**, *Madonna and Child between Two Angels, Adored by Donors*.

Three small panels with standing saints, recently at Agnew's, London (where they were labeled Unknown, Siense School), have been identified by F. Zeri (in letter of March 16, 1971) as part of a large complex of which K1742, now apparently reduced at the top, must have formed the center. Zeri suggests that the ensemble was probably designed for domestic use rather than for a church.

P. 56—K1074, Fig. 143. **Siense School**, Mid-XIV Century, *Seven Saints*.

An old photograph published by F. Zeri (in *Burlington Magazine*, vol. cix, 1967, p. 477, fig. 59) shows the seven panels of K1074 combined with five others to form a more elaborate polyptych, the three large, principal panels of which represent Sts. Peter, Lucy, and John the Baptist. Zeri follows Longhi in thinking that the eleven panels which originally belonged together (as noted in our catalogue note, the middle pinnacle in K1074 does not belong with the other panels) are not Siense but of some unidentified Tuscan school.

P. 57—K1355A—K1355C, Figs. 147—149. **Lippo Vanni**, *Madonna and Child with Donors and St. Dominic and St. Elizabeth of Hungary*.

The iconography and authorship of K1355A—K1355C are discussed by E. Sniczyńska-Stolot (in *Acta Historiae Artium . . . Hungaricae*, vol. xvii, 1971, pp. 19 ff.), who accepts Suida's identification of the kneeling donors as Queen Elizabeth of Hungary and her son Andreas (not as

actual portraits, however, since they are clearly typical fourteenth-century Sieneſe types). A deathbed will having blocked Andreas' expectation of succeeding to the throne of Naples, his mother ſought and obtained papal approval of Andreas' ſucceſſion. Since Andreas appears without a crown in K1355A, it is concluded that the altarpiece was probably commissioned as a votive offering made in ſupplication for papal acquieſcence rather than in thankſgiving for it. The date of the altarpiece would therefore probably be between September 1343, when Queen Elizabeth went to Rome to intercede with the pope, and January 1344, when her wiſh was granted. The author thinks Rome, where the queen is known to have made rich gifts previously, is more likely than Naples to have received the votive offering of the altarpiece. The attribution to Lippo Vanni is tentatively accepted.

Pp. 58 f.—K1085, Fig. 150. **Niccolò di Ser Sozzo Tegliacci**, *Madonna and Child with Angels*.

Stylistic ſimilarity of K1085 to drawings, perhaps by Tegliacci, in the Fogg Muſeum, Cambridge, Maſſ., is noted by B. Degenhart and A. Schmitt (*Corpus der italieniſchen Zeichnungen 1300–1450*, pt. 1, vol. 1, 1968, pp. 117 f., pl. 82), the drawings being early copies after frieſcoes in the Lower Church of San Francesco, Aſſiſi.

Pp. 64 f.—K1075, Fig. 170. **Follower of Taddeo di Bartolo**, *St. Donatus*.

This is conſidered baſically Sieneſe, not later than c. 1350, by F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477), but from a provincial center, perhaps in the Arezzo diſtrict. It is attributed by M. Meiß (in *ibid.*, vol. CXIII, 1971, p. 182) to a follower of Francesco Traini. K1075 now ſeems to me to be too early to have felt the influence of Taddeo di Bartolo and I would label it Sieneſe, firſt half of fourteenth century.

Pp. 76 f.—K472, Fig. 212. **Gentile da Fabriano**, *Madonna and Child*.

Diſcuſſing a *Madonna of Humility* by Gentile da Fabriano lent by Dr. P. M. Sörgo to the Fitzwilliam Muſeum, C. Huter (in *Arte Veneta*, vol. XXIV, 1970, pp. 27, 34 n. 5, fig. 31) compares the 'pseudo-Oriental' type of lettering on the halo of the Fitzwilliam Madonna to that in K472 and ſays that comments ſimilar to thoſe by Dr. Ettinghausē quoted in my catalogue note (K472) have been offered independently by R. Pinder-Wilson of the British Muſeum. The *Provenance* for K472 ſhould include: R. Gimpel's, Paris (ſold 1918 to Henry Goldman). This information comes from R. Gimpel, *Diary of an Art Dealer*, n.d. [1966], pp. 45 f., 61, under dates of July 7–Aug. 21, 1918, where the author mentions the marvelous Gentile da Fabriano (undoubtedly K472) which he has ſold to Henry Goldman.

P. 79—K59, Fig. 218. **Pietro di Domenico da Montepulciano**, *The Coronation of the Virgin*.

An earlier item in the *Provenance*, Grimaldi, Cadiz (ſold, R. Lepke's, Berlin, Oct. 14–15, 1913, no. 89, as Florentine School, 16th century), was kindly conveyed by F. Zeri (in letter of June 18, 1968).

P. 79—K1162, Fig. 217. **Master of Staffolo**, *Madonna and Child with St. Lucy and St. Eligius*.

A ſtudy of the stylistic development of this maſter has appeared in a Jeſi publication, *Commentari* (May 1971, pp. 9 f.), in which G. Donnini favors a date for K1162 about 1420 (three decades earlier than the date I had accepted for it). Aſſociating with K1162, near this early date, the triptych at Fabriano, Donnini ſees in them the waning influence of Gentile da Fabriano, while detecting in the maſter's later ſtyle the influence of Arcangelo di Cola da Camerino, along with that of Pietro di Domenico da Montepulciano. See Donnini in *Commentari*, Apr.–Sept. 1971, pp. 172 ff., for further ſtudy of the Maſter of Staffalo. P. Zampetti (*La Pittura marchigiana da Gentile a Raffaello*, 1969, pp. 34, 36) includes K1162 in his liſt of paintings by the Maſter of Staffolo. Zampetti, while recognizing the influence of Gentile da Fabriano and Pietro di Domenico da Montepulciano on this maſter, ſees probable contact alſo with the early activity of Lorenzo Salimbeni.

Pp. 81 f.—K1373, Fig. 225. **Cosimo Tura**, *Madonna and Child in a Garden*.

An interesting interpretation of K1373 is offered by C. de Tolnay (in *Mitteilungen des Kunſthiſtoriſchen Institutes in Florenz*, vol. XIII, 1968, p. 346). Studying the ſignificance of ſome of Michelangelo's compositions of the Madonna and Child, de Tolnay cites K1373 as a fifteenth-century objective preſentation of the Byzantine ſymbolic re- preſentation of the Chriſt Child ſtill ſheltered in the womb of His mother, while the miraculous conception is ex- preſſed in the Annunciation in the *tondi* above.

Pp. 87 f.—K489, Fig. 238. **Marco Zoppo**, *St. Peter*.

The reproduction, Fig. 238, was unfortunately made from a photograph ſhowing the painting in a frame which cuts off the upper corners of the panel. K489 is rectangular, and is exhibited in the National Gallery of Art in a rectangular frame. The Aſhmolean panel, preſumably from the ſame ſeries, is rectangular likewiſe. The London and Baltimore panels have rounded tops, but may have been cut down to this form (ſee M. Davies, *National Gallery Catalogues: The Earlier Italian Schools*, 1961, pp. 562 f.). What remains of the original gold backgrounds ſuggeſts that in their original framing the panels were given cusped outlines at the tops. The ſuggeſtion (by E. Ruhmer, *Marco Zoppo*, 1966, pp. 82 ff.) that K489 has been cut down from a full-length painting of the ſaint ſeems to be baſed on a miſunderſtanding of the preſent condition of the four panels.

P. 91—K1072, Fig. 243. Florentine School, Early XV Century, *Madonna and Child*.

Another reasonable attribution for this, to Cenni di Francesco, is suggested by M. Boskovits, in *Zeitschrift für Kunstgeschichte*, vol. xxxi, 1968, p. 287.

P. 92—K1556, Fig. 249. Giovanni dal Ponte, *Madonna and Child with Angels*.

A panel of two saints in the Landesmuseum, Hanover, and one with two saints in the Johnson Collection, Philadelphia Museum, are associated by C. Shell (in *Art Bulletin*, vol. LIV, 1972, pp. 41 ff., fig. 6) as side panels forming a triptych with K1556. He also publishes side panels for the Fitzwilliam Museum's similar *Madonna and Child with Angels*, and he shows that both K1556 and the Fitzwilliam painting have been cut at the bottom: K1556 has lost about 20 cm.; the Fitzwilliam painting, about 30 cm. Shell reasonably notes the more primitive style of the Fitzwilliam triptych, the primitive characteristics being emphasized in the side panels; thus his dating of that triptych in the 1420's in contrast to a dating in the early 1430's for the triptych of which K1556 forms a part is convincing.

Pp. 95 ff.—K1425, Figs. 259–261. Fra Angelico and Fra Filippo Lippi, *The Adoration of the Magi*.

B. Degenhart and A. Schmitt (*Corpus der italienischen Zeichnungen 1300–1450*, pt. I, vol. II, 1968, pp. 531 f., pl. 363a) associate a drawing of a kneeling magus in the Musée des Beaux-Arts, Rennes, with the elderly one next to the Virgin in K1425 (they note that this figure was used by other artists also; see their figs. 757–759). The Rennes drawing has usually been attributed to Fra Filippo Lippi, but Degenhart and Schmitt think it may be by Pesellino after Fra Filippo. They accept the attribution of K1425 to Fra Angelico and Fra Filippo Lippi. P. Hendy (*Piero della Francesca and the Early Renaissance*, 1968, p. 42) also accepts the attribution of K1425 to Fra Angelico and Fra Filippo Lippi, gives the design of the composition to Fra Angelico, and attempts to specify the division of the execution between the two artists.

P. 98—K251, Fig. 267. Apollonio di Giovanni, *The Journey of the Queen of Sheba*.

The panel here referred to as in the Museum of Fine Arts, Boston, is not merely another version of the same subject; the journey depicted in K251 is continued in the Boston panel until, in the right half of the composition, the journey ends with the meeting of the queen and Solomon. E. Callmann, whose book on Apollonio di Giovanni is expected to appear in 1972, has kindly sent me copies of her notes, in which she dates the panels about 1460. She convincingly reasons that they are too high (the two panels are equal in size) for cassone decorations and were likely set into the wainscoting of a room.

P. 105—K216, K1188, Figs. 281–282. Paolo Schiavo, *The Flagellation, The Crucifixion*.

Three other panels from the same series are published by F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477, figs. 56–58): *The Betrayal of Christ*, recently in a Florentine private collection; *Christ before Caiaphas*, formerly belonging to Henry Harris, now to Mrs. Carmen Gronau, London; and *The Resurrection*, London art market in 1934.

P. 108—K497, Fig. 291. Fra Filippo Lippi and Assistant, *The Nativity*.

Regarding the size, it should be noted that K497 measures $9\frac{1}{2} \times 21\frac{1}{8}$ in. (23.4 × 53.8 cm.) to the edges of the painted surface; but $7\frac{1}{2}$ in. (19.5 cm.) high to include only the narrow perspective lines at top and bottom, which are unfortunately masked out in Fig. 291. C. Lloyd (in letter of Nov. 12, 1971) has kindly sent me a copy of the catalogue note on the Ashmolean Museum panel by Fra Filippo Lippi of the *Meeting of Joachim and Anna* which he has prepared for his forthcoming catalogue of early Italian paintings in the Ashmolean Museum. This note explains that the Ashmolean panel (*not cut down*) was originally rounded at the corners, which were later filled in by a weaker hand. K497 shows no evidence of such a change. Because of their different shapes originally, Lloyd reasonably doubts the probability that the two panels come from the same altarpiece. He supports the attribution of the Ashmolean panel to Fra Filippo's own hand and believes it to date c. 1455.

P. 109—K441A–K441D, K503A, K503B, Figs. 293–298. Fra Diamante, *Four Saints, Two Saints*.

The two companion panels mentioned here as in the Lehman Collection were bequeathed in 1965 to the Fogg Art Museum, Cambridge, Mass. (1965.92 and 1965.93); see *Fogg Art Museum Acquisitions*, 1965, p. 80. A drawing of St. Bartholomew by Fra Diamante in the Frits Lugt Collection, Paris, is cited by B. Degenhart and A. Schmitt (*Corpus der italienischen Zeichnungen 1300–1450*, pt. I, vol. II, 1968, p. 541, pl. 365b) in connection with the Kress series of saints.

Pp. 110 f.—K540–K541, Figs. 302–303. Pesellino and Studio, *The Seven Liberal Arts, The Seven Virtues*.

The two similar panels here cited as formerly in the Spiridon Collection are now in the Museu d'Arte Cataluña, Barcelona (see B. Berenson, *Homeless Paintings*, Kiel ed., 1969, figs. 293, 294, as studio of Francesco d'Antonio). B. Degenhart and A. Schmitt (*Corpus der italienischen Zeichnungen 1300–1450*, pt. I, vol. II, pp. 554 f., pl. 370b, c, d) publish drawings of Virtues in the Boymans-van Beuningen Museum, Rotterdam, and the Frits Lugt Collection, Paris, which are very similar in iconography to some in K541 and are by a follower of Pesellino but not by the same hand as K541.

P. 111—K528, Fig. 306. **Follower of Pesellino, *Madonna and Child with Angels*.**

Provenance: omit the first entry here. There was another version of K528 in the Toscanelli Collection; it is described by B. Berenson in *Dedalo*, vol. XII, 1932, pp. 683 f., and reproduced as pl. 27 in the Toscanelli sale catalogue, Apr. 5–8, 1883, no. 111 (a copy of the reproduction in this rare catalogue has kindly been sent me by E. Callmann, whose book *Apollonio di Giovanni* is expected to appear in 1972 and will include a note on K528).

Pp. 119 f.—K369, Fig. 328. **Florentine School, c.1475, *Madonna and Child with an Angel*.**

This should have been catalogued under Biagio d'Antonio da Firenze, as has been done by J. S. Held (*European and American Paintings, Museo de Arte, Ponce*, 1965, p. 10), and approved by F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477).

Pp. 127 f.—K487A, Fig. 343. **Follower of Domenico Ghirlandaio, *St. Dominic*.**

The panel of St. Vincent Ferrer cited here (as well as its companion panel) was destroyed in 1945.

P. 131—K1088, Figs. 356–357. **Biagio d'Antonio da Firenze, *The Adoration of the Child with Saints and Donors*.**

The St. Michael which once surmounted K1088 has been identified by E. Fahy (in letters of Apr. 12 and 25, 1967) as a lunette now in the Musée Municipal of Melun (Seine-et-Marne) showing St. Michael dividing the blessed from the damned. It measures 75 inches wide and was previously in the Musée Napoléon III, Campana no. 253, as by Signorelli. Comparison of the lunette (of which Mr. Fahy has generously sent me a photograph) with the background scene in K1088 of the martyrdom of St. Sebastian shows a similarity of style that admits no doubt of the accuracy of Mr. Fahy's identification. He plans to publish the lunette in an article on Biagio d'Antonio and the Ghirlandaio workshop.

P. 132—K299, Fig. 355. **Biagio d'Antonio da Firenze, *The Triumph of Scipio Africanus*.**

The correct title is *The Triumph of Camillus*. For this convincing identification of the subject of K299 I am indebted to C. Lloyd (letter of Dec. 29, 1969). Lloyd has observed that while a panel by Biagio d'Antonio in the Turin Pinacoteca and one in the Ashmolean Museum (nos. 107 and 108 in P. Schubring, *Cassoni*, 1923, illustrating Livy V, xxxvi–xlii; see also Plutarch's life of Camillus) represent the battle of the Allia and Rome (390 B.C., between the Gauls and the Romans) K299, evidently another panel in the same series, represents the triumph of Camillus after having driven the Gauls from ravaged and blood-spattered Rome (Livy V, xlix). The buildings of Rome in the Ashmolean panel are repeated from a different

angle in K299; however in K299 they are shown battered and splashed with blood. Lloyd reasonably questions whether the large size of the paintings may not suggest some decorative purpose other than that of cassone panels. (See Lloyd's forthcoming catalogue of the early Italian paintings in the Ashmolean Museum, Oxford.)

P. 138—K1724, Fig. 366. **Gherardo del Fora, *St. Mary of Egypt between St. Peter Martyr and St. Catherine of Siena*.**

E. Fahy has kindly called my attention (in letter of Mar. 30, 1968) to the anonymous sale of K1724 at Christie's, London, Nov. 18, 1949, no. 133, as by Sellaio. It is not illustrated in the catalogue but the measurements agree and Mr. Fahy notes that there can be no doubt about the identification since Cooper made a photograph of the panel in the sale. No provenance is given in the sale catalogue. If, Fahy adds, the Tornabuoni derivation is dependable, 'it would be fascinating since Gherardo worked closely with Ghirlandaio who in turn worked for the Tornabuoni.' The Tornabuoni item in the *Provenance* comes from information which was supplied by Count Contini Bonacossi, from whom the painting was acquired for the Kress Collection.

Pp. 141 ff.—K1367–K1368, K513, K1568, Figs. 378–382. **Sassetta and Assistant, *St. Anthony Distributing His Wealth to the Poor, St. Anthony Leaving His Monastery, The Meeting of St. Anthony and St. Paul, The Death of St. Anthony*.**

The most recent attempts to identify the painter or painters of these panels and others in the same series favor an attribution to the Osservanza Master. F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477) considers the problem solved, with the paintings included in the oeuvre of the Osservanza Master. But C. Seymour, Jr. (*Early Italian Paintings in the Yale University Art Gallery*, 1970, pp. 209 ff.), while favoring an attribution of most of the paintings to the Osservanza Master, leaves open the question of Sassetta's participation in some of them; he gives Yale's *St. Anthony Tormented by Demons* to a close follower of Sassetta, possibly Sano di Pietro.

Pp. 143 f.—K1285A–K1285B, Figs. 384–385. **Attributed to Sassetta, *St. Apollonia, St. Margaret*.**

There continue to be some differences of opinion about the attribution of these two panels. F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477) thinks they are undoubtedly by Sassetta, probably originally side panels for the *Madonna of Humility* in the Berlin Museum (63B) and perhaps crowned by the small figures of the *Annunciation* belonging to Miss Helen Frick, New York. The posthumous edition of B. Berenson (*Italian Pictures . . . Central Italian and North Italian Schools*, vol. 1, 1968, p. 387) lists them as between Sassetta and Ambrosi (Pietro di Giovanni d'Ambrogio).

Pp. 149 f.—K1094, Fig. 405. **Giovanni di Paolo**, *St. Luke the Evangelist*.

H. W. van Os (*Sienese Paintings in Holland*, 1969, no. 9) reproduces the companionpiece, *St. John the Evangelist*, which is now in the P. de Boer Gallery, Amsterdam. It should be noted that while K1094 and the painting in Amsterdam agree in width, the height of the latter exceeds the height of the former by c. 20 cm. The dimensions of the *St. Matthew*, in the Budapest Museum, correspond to those of the panel in Amsterdam. Thus, the composite view reproduced by J. Pope-Hennessy (*Giovanni di Paolo*, 1938, pl. XIX) is misleading; the panels at extreme right and left should be shown as the same in width as the other two but considerably higher.

P. 152—K290, Fig. 411. **Attributed to Andrea di Niccolò**, *Pietà*.

G. Coor (*Neroccio de'Landi*, 1961, pp. 202 f.) attributes K290 to Benvenuto di Giovanni. B. B. Fredericksen and D. D. Davisson (*Benvenuto di Giovanni, Girolamo di Benvenuto*, 1966, p. 26), citing Mrs. Coor, think K290 nearer Benvenuto di Giovanni than Andrea di Niccolò. But later (in a sheet of additions and corrections), citing an article by L. Vertova (in *Gazette des Beaux-Arts*, vol. LXIX, 1967, pp. 164 ff.) which demonstrates the tendency to attribute paintings actually by Andrea di Niccolò to Benvenuto di Giovanni, these authors conclude that the attribution of K290 to Andrea di Niccolò is correct.

Pp. 157 f.—K496, Fig. 426. **Matteo di Giovanni**, *Judith with the Head of Holofernes*.

In this same series the *Unidentified Woman* in the Museo Poldi Pezzoli has been tentatively identified by G. Coor (*Neroccio de'Landi*, 1961, p. 95 n. 331) as Artemisia, who out of love for her dead husband, Mausolus, drank his ashes mixed with her tears and erected to his memory the Mausoleum of Halicarnassus. F. Zeri (in letter of Jan. 18, 1972), who is making a study of the whole series, definitely accepts this identification. Indeed there would seem to be no possible reason for doubt since not only does the somberly dressed woman on the pedestal hold a chalice, but in one of the small scenes in the background she

appears at the foot of a monument as it is being built, and in the other she is lifting a chalice from which to drink.

P. 161—K1743A—K1743B, Figs. 436—437. **Guidoccio Cozzarelli**, *St. Sebastian, St. Ursula, and St. Christopher; St. Anthony Abbot, St. Roch, St. Peter, and St. Anthony of Padua*.

A *St. Lawrence*, in the Saibene Collection, Milan, is added to this series of saints by F. Zeri, in *Burlington Magazine*, vol. CIX, 1967, p. 477, fig. 61.

P. 161—K1744A—K1744B, Figs. 441—446. **Girolamo di Benvenuto**, *St. Jerome and Two Other Saints; St. John the Baptist, St. Margaret, and the Blessed Ambrogio Sansedoni*. These six panels are by Benvenuto di Giovanni, as noted by F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477), who thinks the panels may come from the frame of a celebrated panel of 1483 in the Church of San Domenico, Siena, and not from the same complex as K1743A and K1743B. B. B. Fredericksen and D. D. Davisson (*Benvenuto di Giovanni, Girolamo di Benvenuto*, 1966, pp. 25 f.), also attributing the six panels to Benvenuto, suggest that aside from Jerome in K1744A the saints may be Albertus Magnus and Augustine.

P. 162—K222, Fig. 448. **Girolamo di Benvenuto**, *Venus and Cupid*.

The reverse of this salver has been given to the Castel Sant'Angelo, Rome (Menotti Bequest), as noted by F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477) and listed in the posthumous edition of B. Berenson (*Italian Pictures . . . Central Italian and North Italian Schools*, vol. I, 1968, p. 187).

P. 163—K1295, Fig. 440. **Girolamo di Benvenuto**, *St. Catherine of Siena Exorcising a Possessed Woman*.

The *Assumption of the Virgin Appearing to St. Catherine* (30×22 cm.), no. 1071 in the storage of the Staatliche Museum, Berlin, is published by F. Zeri (in *Burlington Magazine*, vol. CIX, 1967, p. 477, fig. 60) as a panel (probably the central one) from the predella to which K1295 once belonged.

ADDENDA TO VOLUME II

ITALIAN SCHOOLS, XV-XVI CENTURY

P. 3—K407, Fig. 1. **Master of the Barberini Panels, *The Annunciation*.**

Approving and supplementing the study brilliantly pursued by F. Zeri (*Due dipinti, la filologia e un nome*, 1961) regarding the authorship of the group of paintings with which K407 is convincingly associated, P. Zampetti (*La Pittura marchigiana da Gentile a Raffaello*, 1969, pp. 86 ff.) unconditionally attributes K407 and the others in the group to Zeri's suggested artist, Giovanni Angelo di Antonio. Zampetti emphasizes, especially, Giovanni Angelo's close stylistic affinity with Boccati, citing the striking similarity of the Virgin in K407 to the San Venanzio (Zampetti's fig. 67) in Boccati's polyptych of Belforte del Chienti.

P. 4—K1365, Fig. 10. **Assistant of Piero della Francesca, *St. Apollonia*.**

The two companion panels to K1365 are catalogued in *The Frick Collection*, vol. II, 1968, pp. 238 ff., as workshop of Piero della Francesca. Here also are summarized opinions as to their original location, etc. P. de Vecchi (*Piero della Francesca*, 1968, pp. 101 f.) suggests a reconstruction of the Sant'Agostino altarpiece showing the possible location in it of K1365. The *Crucifixion* panel was willed by John D. Rockefeller to the Frick Collection, New York, and is now on indefinite loan to the Princeton Art Museum.

P. 5—K1298, Fig. 3. **Giovanni Boccati, *St. John the Baptist and St. Sebastian*.**

M. Bacci (in *Paragone*, no. 231, 1969, pp. 15 ff., figs. 13 f., and no. 233, pp. 3 ff., fig. 6) discusses the development of Boccati, and considers problems relating to K1298. She publishes reproductions of the pairs of figures (*Blessed John of Plano* [not St. John of Prato] and *St. George*; *St. Anthony and St. Clare*) and the *Crucifixion*, which she accepts as having been parts of the polyptych to which K1298 belonged; but she rejects from this complex the *Ajaccio Madonna and Child with Angels* (this also reproduced), which she reasonably considers to be an independent panel.

Pp. 5 f.—K358, Fig. 7. **Attributed to Giovanni Boccati, *Portrait of a Monk*.**

While accepted as by Boccati by G. V. Sacconi (*La Scuola camerinese*, 1968, p. 147), this is attributed to the Tuscan School by M. Bacci (in *Paragone*, no. 233, 1969, p. 21). Its attribution to Antonio da Fabriano is proposed by P.

Zampetti, *La Pittura marchigiana da Gentile a Raffaello*, 1969, p. 42, fig. 40. Flemish, Sicilian, Spanish, and Venetian influences seem to have contributed to the formation of this artist (active c. 1451–1489). Such an example as the altarpiece of 1474 in the Church of San Clemente, Genga (Zampetti's fig. 41), is cited as stylistic support for the attribution of K358 to Antonio da Fabriano.

P. 6—K536, Fig. 6. **Attributed to Girolamo di Giovanni da Camerino, *Madonna and Child*.**

Evidence increases for the elimination of doubt regarding this attribution. See G. V. Sacconi, *La Scuola camerinese*, 1968, p. 173; and M. Bacci, in *Paragone*, no. 233, 1969, pp. 11 f.

P. 8—K1031, Fig. 8. **Follower of Antoniazio Romano, *The Crucifixion with St. Jerome, a Donor, and His Family*.**

A former attribution of this to the Florentine School, close to Botticini, is strongly, and I now think plausibly, recommended by F. Zeri, in *Burlington Magazine*, vol. CXI, 1969, p. 455.

P. 9—K1825, Fig. 16. **Attributed to Agnolo degli Erri, *Portrait of a Man*.**

E. Waterhouse (in letter of Nov. 18, 1968) kindly informs me that this was actually no. 186 in the William Graham sale, as Florentine, 'Portrait, in a fur cap,' bought by Carrington.

P. 16—K1288, Fig. 32. **Attributed to Bernardino Butinone, *Christ Washing the Feet of the Apostles*.**

The *Circumcision* and the *Sermon on the Mount*, mentioned in the catalogue entry as possibly from the same complex as K1288, are reproduced by F. Zeri (in *Burlington Magazine*, vol. CXI, 1969, p. 455, figs. 47–49), along with a *Christ among the Doctors* (present whereabouts and dimensions unknown) which may originally have been included in the same complex. For the style, Zeri suggests the Venetian mainland, not far from Verona.

P. 19—K1762A–K1762B, Figs. 37–38. **Bramantino, *The Gathering of Manna, The Raising of Lazarus*.**

A copy in the Musée de la Ville de Strasbourg of Leonardo's *Last Supper* has been recognized by G. Romano (in letter of Aug. 2, 1968) as having been originally associated with K1762A and K1762B. The Strasbourg

painting is on wood, measuring 27×74 cm., the same height, therefore, as our two panels. Also the style is clearly the same: the types of faces of Christ and the apostles in the *Last Supper* are repeated in the *Raising of Lazarus*; the apostle profile third from the left in the *Last Supper* is used again for the man at extreme left in the *Gathering of Manna*; even such details as the heavy, wavy neck outline of the tunics are repeated from one panel to another. Romano's detection of some Cremonese flavor, such as that of Boccaccio Boccaccino, deserves consideration. In B. Berenson's posthumous *Italian Pictures . . . Central Italian and North Italian Schools*, vol. I, 1968, p. 61, K1762A and K1762B are listed as Bramantino, while the Strasbourg *Last Supper* (*ibid.*, p. 415) is tentatively listed as Spanzotti.

P. 22—K119, Fig. 53. **Follower of Ambrogio Borgognone, St. Roch and St. Vincent Ferrer.**

What must have been the center panel, mentioned in the catalogue entry as having once been seen at Goldschmidt's in Berlin, is reproduced by F. Zeri, in *Burlington Magazine*, vol. CXI, 1969, p. 455, fig. 50. It has the same measurements and format as K119 and seems, in Zeri's opinion, to be even more closely related to the late Spanzotti than to Borgognone.

P. 29—K1101, Fig. 69. **Donato Bragadin, Madonna and Child with St. Philip and St. Agnes.**

Accepted for the last forty years as a touchstone for the style of the Venetian Donato Bragadin, K1101 (signed OPUS DONATI) has now been conclusively identified as the work of the great Lombard artist Donato de'Bardi by F. Zeri, who, in anticipation of his publication, has kindly put this information at my disposal, in letters of May 3 and June 23, 1972. K1101 may have been painted even before Donato went to Genoa, where he was resident by 1426 and where, perhaps not long before his death, in 1451, he painted the large *Crucifixion* now in the Pinacoteca, Savona (for reproduction in color see A. Ottino della Chiesa, *Pittura lombarda del quattrocento*, 1961, p. 57). This *Crucifixion*, signed *Donatus comes bardus papiësis pinxit hoc opus* (Donato Bardo Count of Pavia painted this work), is clearly the mature product of the artist who many years before had painted K1101. To make the connection more vivid, Zeri cites the *Presentation in the Temple*, a picture which Donato de'Bardi must have painted sometime in the interim between K1101 and the Savona *Crucifixion*. The *Presentation*, published by R. Longhi (*Viatico per cinque secoli di pittura veneziana*, 1946, p. 51, fig. 30, located in a 'private collection') as by Donato Bragadin, is obviously by the same hand as K1101; at the same time it anticipates, as Zeri says, 'all the stylistic elements of the signed *Crucifixion*.'

Pp. 30 f.—K521, Fig. 68. **Master of the Louvre Life of the Virgin, The Annunciation.**

The Master of the Louvre Life of the Virgin is arguably identified as Giovanni Francesco da Rimini by S. Padovani (in *Paragone*, no. 259, 1971, pp. 3 ff.), who dates the Louvre series (to which K521 belongs) in the early 1440's, thus several years earlier than suggested in my catalogue entry.

Pp. 31 f.—K1116, Fig. 71. **Antonio Vivarini, St. Peter Martyr Healing the Leg of a Young Man.**

One of the six panels cited in this catalogue entry as presumably originally associated with K1116 in a single polyptych is incorrectly listed as *The Madonna with Three Cardinal Virtues Appearing in Peter Martyr's Cell*. R. Pallucchini (in *Arte Veneta*, vol. XXI, 1967, pp. 200 f.) reproduces the picture (as his fig. 253) with its correct title, *The Visit of the Virgins* (the Madonna is not present), and its present location, Leonardo Vitetti Collection, Rome. Pallucchini also quotes (his p. 206 n. 7) the passage from the *Acta Sanctorum* recounting the visit of the holy virgins to Peter Martyr's cell to converse with him, while monks, attracted by the female voices, eavesdrop outside the door. F. Zeri (*loc. cit.* in note 1 of my catalogue entry) reasonably suggests a date in the 1440's for the series to which K1116 belongs.

P. 32—K200, Fig. 72. **Bartolomeo Vivarini, Madonna and Child** (see below).

P. 33—K293, Fig. 74. **Bartolomeo Vivarini, St. Bartholomew.**

Bartolomeo Vivarini's polyptych of 1490 from the Contini Bonacossi Collection, now owned by the Getty Museum, Malibu, California, is cited by R. Pallucchini (in *Arte Veneta*, vol. XXI, 1967, pp. 202, 204) as parallel in both date and structure to the altarpiece of which he convincingly suggests that K200 and K293 once formed a part. The *Madonna* (K200) would then presumably have been the center half-length figure in the upper register of the altarpiece, while the *St. Bartholomew* (K293) would have been one of the full-length figures in the lower register.

Pp. 38 f.—K1845, Fig. 91. **North Italian School, Second Half of XV Century, Portrait of a Man.**

The attribution of K1845 to a Tyrolean master, mentioned in footnote 5 of my catalogue entry, has been approved by F. Zeri (in *Burlington Magazine*, vol. CXI, 1969, p. 455). That the portrait may have been painted in Southern Tyrol is very plausible; the strict profile and the soft texture of the face make an attribution to a North Italian (rather than to a German) working in the Tyrol seem probable. However, Anzelewsky's attempt (*loc. cit.* in footnote 5 of catalogue entry) to identify the sitter as Archduke Sigmund of Tyrol is not convincing.

Pp. 44 f.—K1244, Fig. 107. **Giovanni Bellini and Assistant, Madonna and Child with Saints.**

Bellini's original of this painting exists, in a private collection and cannot now be published, according to F. Zeri (in *Burlington Magazine*, vol. cxi, 1969, p. 456).

P. 46—K1212, Fig. 109. **Follower of Giovanni Bellini, *Madonna and Child in a Landscape*.**

This was no. 118 in the Harald Bendixson sale at Christie's, London, July 5, 1929, as Cariani; bought by Dunthorne. It was no. 150 in an anonymous sale at Christie's, London, May 24, 1937, as Cima. (Information kindly sent by E. Waterhouse, in letter of Nov. 18, 1968.)

Pp. 48 f.—K538, Fig. 110. **Alvise Vivarini, *St. Jerome Reading*.**

This was probably no. 65 in the William Jones of Clytha sale at Christie's, London, May 8, 1852, described as 'St. Paul the hermit, seated, with a book in his hand near a rocky cave, with a lake in the background.' It was bought by Godfrey Locker Lampson from Thomas Harris, Nov. 1932—the date of the Locker Lampson catalogue is 1937. (Information kindly sent by E. Waterhouse, in letter of Nov. 18, 1968.)

P. 49—K1018, K1017, Figs. 111–112. **Alvise Vivarini, *St. John the Baptist, St. Jerome*.**

These two panels are convincingly associated by A. Gonzalez-Palacios (in *Paragone*, no. 229, 1969, pp. 36 ff., figs. 35–37) with three panels by Alvise in the Museo di Capodimonte, Naples, as parts of a polyptych, of at least five panels. The middle panel, the *Madonna and Child*, is signed and dated 1485, the approximate date, presumably, of the entire polyptych. The two side panels at Naples represent St. Francis and St. Bernardino of Siena. The author of the article also reproduces (fig. 38) a sheet of drawings by Alvise which includes a study for the entire right arm and hand of *St. John the Baptist*. He also says that after being in the collection of the Contessa Reppi K1017 and K1018 were ten years with the dealer Paolini, Rome.

P. 50—K1791, Fig. 118. **Attributed to Jacopo de'Barbari, *Christ Blessing*.**

The bust of Christ in K1791 seems to be closely patterned after Bellini's signed *Bust of Christ* in the Academia San Fernando, Madrid (reproduced by B. Berenson, *Italian Pictures . . . Venetian School*, vol. I, 1957, fig. 250).

P. 61—K338, Fig. 150. **Cristoforo Caselli, *Portrait of a Boy*.**

Classification of K338 as by a follower of Bartolomeo Vivarini would seem to be preferable (see F. Zeri, in *Burlington Magazine*, vol. cxi, 1969, p. 456).

Pp. 63 f.—K1214, Fig. 149. **Giovanni di Giacomo Gavazzi, *Madonna and Child*.**

This was sold by Lionel Clark, London, at Sotheby's,

July 24, 1929, no. 47, reproduced as Cima; bought by M. J. Isaacs. (Information kindly sent by E. Waterhouse, in letter of Nov. 18, 1968.)

P. 65—K502A–K502C, Figs. 154–156. **Lorenzo Costa, *The Miracle of the Catafalque*.**

These paintings and the series of eight saints, K319A–K319D (see p. 66) are associated by R. Varese (*Lorenzo Costa*, 1967, nos. 83 and 84, p. 76) with Costa's Rondanini altarpiece.

P. 70—K529, Fig. 175. **Amico Aspertini, *St. Sebastian*.**

This seems to have been no. 68 in the Samuel Woodburn sale, at Christie's, London, June 9, 1860, as Perugino. (Information kindly sent by E. Waterhouse, in letter of Nov. 18, 1968.)

Pp. 70 f.—K78, Fig. 168. **Ferrarese-Bolognese School, Early XVI Century, *A Baptismal Ceremony*.**

As noted by F. Zeri (in *Burlington Magazine*, vol. cxi, 1969, p. 456), this is surely by the painter whom he had characterized (in *ibid.*, vol. xcvi, 1954, pp. 147 ff.) as Hispano-Roman-Neapolitan and called, after an *Adoration of the Magi* in the Glasgow Gallery, the Master of the Glasgow Adoration.

P. 71—K2158, Fig. 170. **Francesco Francia, *Madonna and Child with Two Angels*.**

The former Bachstitz version mentioned in my catalogue entry is now no. 2547 in the Boymans-van Beuningen Museum, Rotterdam. Mistakenly identified in the 1962 catalogue of that museum (p. 52) with the Schloss Rohoncz painting, it has now been recognized, we are kindly informed by Director J. C. Ebbinge Wubben (in letter of June 29, 1972), as a nineteenth-century version of the original at Raleigh.

Pp. 73 f.—K448, Fig. 183. **Dosso Dossi, *Aeneas and Achates on the Libyan Coast*.**

For the suggestion in the catalogue entry that K448 may have been part of the Aeneas frieze in the Castle at Ferrara considerable support is offered by C. Hope, in *Burlington Magazine*, vol. cxiii, 1971, p. 643. There it is noted that K448 agrees in measurements and description with one of the frieze sections included in the Borghese inventory of 1693: 'Sotto al detto un quadro di 4 palmi longo alto 2 pmi e mezzo in circa del No. 2 con figure Bandiere Vascelli et altro Cornice dorata del Dosi.' (This is entry no. 390 in the inventory published by P. Della Pergola, in *Arte Antica e Moderna*, Oct.-Dec. 1964, p. 461.) Hope explains that since one Roman (architectural) *palm* is 22.3 cm. the Borghese picture was c. 56 × 89 cm., measurements which correspond reasonably well to those of K448.

Pp. 75 f.—K210, Fig. 182. **Attributed to Dosso Dossi, *The Standard Bearer*.**

Strong objections to the attribution of κ210 to either Dosso or Tintoretto are raised by F. Gibbons (*Dosso and Battista Dossi*, 1968, pp. 263 f.), who finds in the figure the elegance of Niccolò dell'Abate, citing for comparison the portrait in the Vienna Museum reproduced by A. Venturi, *Storia dell'arte italiana*, vol. IX, pt. VI, fig. 350. F. L. Richardson (in *Art Quarterly*, 1970, p. 310) finds the attribution to Niccolò dell'Abate plausible, while S. Béguin (in *Laboratoire de Recherche des Musées de France*, 1971, pp. 59 ff.), publishing the X-ray of κ210, finds neither the painting nor the X-ray characteristic of Niccolò's style. She thinks them suggestive of the Tintoretto circle and cites for comparison the portrait of a man in the Museum of Pau, which has been attributed to Domenico Tintoretto (see my catalogue entry for κ345, p. 61 of the present volume).

P. 76—κ1529, Fig. 185. **Dosso Dossi and Battista Dossi**, *The Flight into Egypt*.

F. Gibbons (*Dosso and Battista Dossi*, 1968, pp. 236 f.) accepts the collaboration of the two Dossi in κ1529, but dates it in the early 1520's. He places the Harck version in the same category. A third version, almost a duplicate of κ1529 in size and composition, was offered for sale Oct. 21, 1970, by Sotheby's of London, at the Palazzo Capponi in Florence (no. 16 of sale catalogue, as Battista Dossi, reproduced).

P. 77—κ1205, Fig. 195. **Lodovico Mazzolino**, *God the Father*.

Evidence that Mazzolino was active from 1504 to 1528 is given by S. Zamboni (*Lodovico Mazzolino*, 1968, p. 33), who catalogues κ1205 (his no. 52) as dating c. 1515 in the artist's career, a little earlier than the very similar Bargellesi version (reproduced as his pl. 14a).

P. 86—κ1097, Fig. 210. **Altobello Melone**, *Madonna and Child*.

A second predella panel, plausibly interpreted as *St. Helena Journeying to Jerusalem*, recently in the Paris Art Market and now in a private collection, was published by M. Gregori, in *Paragone*, no. 93, 1957, pp. 32 f., fig. 22. It has apparently been cropped a few centimeters in height and in width and is also less satisfactory in composition and in preservation than the companion panel in Algiers. A still unknown, third, panel would seem to be needed to complete the predella. (This omission from Volume II was kindly called to my attention by C. Lloyd, Ashmolean Museum, Oxford, in letter of Nov. 27, 1968.)

P. 89—κ1846, Fig. 216. **Giovanni Girolamo Savoldo**, *Portrait of a Knight*.

The first items in the *Provenance* should read: Bartolommeo della Nave, Venice (sold, Venice, 1638; bought by Lord Fielding, British Ambassador to Venice, for the following). Third Marquess (later first Duke) of Hamilton (no. 164 in

Inventory A of his pictures). Archduke Leopold Wilhelm of Austria (no. 117 of inventory of July 14, 1659). The Princes of Liechtenstein. . . .

Inventory A of the Duke of Hamilton's collection is published by E. K. Waterhouse, 'Paintings from Venice for Seventeenth-Century England' (in *Italian Studies*, vol. VII, 1952). All of the 224 pictures included in Inventory A are presumably from the della Nave Collection. No. 164 is entered as: 'A St George in half to the life [half length, life size] p 4½ & 2 of Gerolamo Moretto of Bressio or Else of Savoldi.' The measurements as quoted here must be in error. K. Garas, 'Die Entstehung der Galerie des Erzherzogs Leopold Wilhelm' (in *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, vol. LXIII, 1967, pp. 52 ff.) finds that about 200 of the Bartolommeo della Nave pictures which were in Hamilton's collection went to Leopold Wilhelm. The inventory of July 14, 1659, of Leopold Wilhelm's collection is published by A. Berger, in *Jahrbuch der Kunsthistorischen Sammlungen der Allerhöchsten Kaiserhauses*, vol. I, 1883, pp. LXXXVI ff., where (p. XCIII) no. 117 is entered as 'Ein Contrefait von Öhlfarb auf Leinwath eines jungen Mansz mit wenig Barth, siczet in einem rothsammethen Rockh, vorher gewaffnet biess an die Klnie, vnd in der linckhen Handt ein Stab. In einer gantz vergulden, glatten Ramen, die Höche 5 Span 2 Finger, vnd Braidte 4 Span. Von einem vnbeckhandten Mahler.' The size, 5 Span 2 Finger by 4 Span (c. 108 × 83.2 cm.) includes the frame, as do the measurements generally in this inventory.

P. 91—κ520, Fig. 219. **Attributed to Calisto Piazza da Lodi**, *The Assumption of the Virgin*.

E. Waterhouse (letter of Nov. 18, 1968) kindly writes me that he suspects κ520 to be a picture bought at the Accademia sale, Venice, 1839, as an *Assumption* by Gaudenzio; that it was owned by Conte Cesare of Milan; and that it was no. 150 in the Walter W. Davenport Bromley sale at Christie's, London, June 12-13, 1863; bought by Webb. Waterhouse identifies κ520 definitely as no. 95 in the ex-Duke of Newcastle, Earl of Lincoln sale, Christie's, London, June 4, 1937, as Savoldo; bought by Bellesi.

P. 103—κ1186, Fig. 249. **Lo Spagna**, *Pietà*.

Style and dimensions identify this as the missing middle compartment of the predella of the *Coronation of the Virgin*, of 1522, now in the Pinacoteca Comunale at Treviso, where the other two compartments remain with the altarpiece, in the original frame (see F. Zeri, in *Burlington Magazine*, vol. CXI, 1969, p. 456).

P. 104—κ1229B, κ1229A, Figs. 251-252. **Giovanni Battista Bertucci**, *St. Mary Magdalene*, *St. Sebastian*.

The same follower of Ghirlandaio who painted κ298 (see p. 126, Fig. 341, of the first volume of this catalogue) is credited with κ1229A and κ1229B by F. Zeri (in *Burlington Magazine*, vol. CXI, 1967, p. 477 and vol. CXI, 1969, p.

456), who plans to publish further on this Ghirlandaio follower who, Zeri believes, collaborated with Francesco Granacci in the famous Camera Borgherini.

Pp. 105 f.—κ1239, Figs. 255–256. **Raphael, Bindo Altoviti.** The debate concerning the attribution of κ1239 continues, with growing favor, it would seem, to the authorship of Raphael. J. Pope-Hennessy (*Raphael*, 1970, pp. 219 f., 289 f. n. 80) finds its attribution to Raphael and, as well, the identification of the sitter as Bindo Altoviti, unquestionable. He thinks it 'can hardly be later than the terminal date ascribed to it by Altoviti's biographer, 1513.' The painting was transferred from the original wood to a new panel before its acquisition by the Kress Foundation.

Pp. 113 f.—κ1850, Fig. 280. **Attributed to Leonardo da Vinci, Madonna and Child with a Pomegranate.**

Several paintings from the circle of Verrocchio showing remarkable parallels to κ1850 in composition are studied by S. Grossman, in *National Gallery of Art: Report and Studies in the History of Art*, 1968, pp. 47 ff. Two of these paintings, of secondary importance artistically, repeat the motive of the pomegranate, with the Child posed almost the same as in κ1850. A much superior painting, in which the Madonna is closer than the Child to the composition of κ1850, is in the Monastery at Camaldoli, and is reasonably attributed to the circle of Verrocchio. While these related paintings do not solve the problem of the attribution of κ1850, they point toward the origin in Verrocchio's circle of more than one version of the composition.

Pp. 118 f.—κ307, Fig. 287. **Piero di Cosimo, The Propagation of Coral.**

The last sentence of the commentary should read: There a stallion, almost precisely as Piero has taken it over, appears in the omen of the four horses.⁵ Footnote 5 should read: Reproduced by E. H. Gombrich, in *Journal of the Warburg and Courtauld Institutes*, vol. xviii, 1955, pl. 13 (f), where the four horses are mistakenly referred to as 'four mares.' See *Aeneid* iii, 537 ff.

Pp. 120 f.—κ1049, Fig. 290. **Follower of Piero di Cosimo, The Adoration of the Child.**

The characteristics here of both Cosimo Rosselli and Piero di Cosimo are explained by F. Zeri (in *Burlington Magazine*, vol. cxi, 1969, p. 456) by attributing κ1049 to the workshop of Cosimo Rosselli, where the young Piero di Cosimo may have helped execute the painting after Cosimo Rosselli's cartoon.

P. 121—κ270, Fig. 292. **Master of the Lathrop Tondo, Madonna and Child . . .**

The tondo mentioned in the biographical sketch as formerly in the Francis Lathrop Collection is now in the J. Paul Getty Museum, Malibu, Calif. (see *Art Quarterly*, Autumn 1970, p. 327).

P. 122—κ49, Fig. 296. **Giuliano Bugiardini, Portrait of a Young Woman.**

This painting is on canvas, not on wood.

Pp. 122 f.—κ1063, Fig. 293. **Attributed to Giuliano Bugiardini, The Holy Family.**

This is undoubtedly a workshop derivation of a finer tondo by Ridolfo Ghirlandaio in the Manchester Museum (see F. Zeri, in *Burlington Magazine*, vol. cxi, 1969, p. 456, who reproduces both the Manchester original and another derivation, his figs. 51, 52).

P. 124—κ1012A, B, C, Figs. 300–302. **Master of the Kress Landscapes, Scenes from a Legend.**

The related panel mentioned in the catalogue as in the Chrysler Museum was sold at Christie's, London, Nov. 26, 1971, no. 79, as Master of the Kress Landscapes; bought by Monteparte.

Pp. 142 f.—κ2159, Fig. 338. **Bernardino Luini, The Magdalen.**

An earlier item in the *Provenance* of κ2159 has been called to my attention by Anna Voris: κ2159 was in the Biblioteca Ambrosiana before its acquisition by Lucien Bonaparte. W. Buchanan, *Memoirs of Painting*, vol. II, 1824, p. 270, excerpt no. 22 from his catalogue of Lucien Bonaparte's collection, enters the painting thus: 'Leonardo da Vinci.—The Magdalen. A small picture, formerly in the Ambrosian Library, Milan. It is a fine specimen.—Was valued at 500 guineas.' Buchanan (according to his accounts in *op. cit.*, vol. II, pp. 266, 268, 286) brought the Lucien Bonaparte Collection in 1815 to London, where it was exhibited in Pall Mall before the Stanley sale.

P. 146—κ2144–κ2147, Figs. 356–359. **Circle of Gaudenzio Ferrari, Scenes from Legends.**

The painting from the Chiesa and Crane collections mentioned in the catalogue entry as by the same hand as κ2144–κ2147 is reproduced by F. Zeri, along with its companionpiece, the *Martyrdom of St. Sebastian*, now in the Dijon Museum (see *Burlington Magazine*, vol. cxi, 1969, figs. 56, 57). Zeri cites, for stylistic relationship to these and to κ2144–κ2147, frescoes of *Scenes of Martyrdom* attributed to Baldassare Peruzzi in the Chapel of the Castello at Belcaro, near Siena (Zeri's fig. 54).

P. 152—κ284, Fig. 371. **Follower of Giorgione, Venus and Cupid in a Landscape.**

The follower of Giorgione who painted κ284 is called, after this painting, the 'Master of the Venus and Cupid' by T. Pignatti (*Giorgione*, 1971, p. 143), who assigns to the same artist the *Homage to a Poet*, National Gallery, London, and *Venus and Mars* in the Brooklyn Museum, but thinks the *Allegory of Time* in the Phillips Collection, Washington, and the two small scenes in the Museo Civico, Padua, are by a different artist.

Pp. 155 f.—K1104, Fig. 381. **Vincenzo Catena**, *Sacra Conversazione*.

This was no. 96 in an anonymous sale, May 15, 1929. It was bought by A. L. Nicholson. (Information kindly sent by E. Waterhouse in letter of Nov. 18, 1968.)

Pp. 158 f.—K291, Fig. 386. **Lorenzo Lotto**, *Plutus and the Nymph Rhodos*.

Footnote 6 of the catalogue entry should read: This interpretation . . ., vol. II, 1959, cols. 390 f. [vols. I and II are bound together and paged consecutively].

Pp. 162 f.—K2075, Fig. 393. **Lorenzo Lotto**, *Portrait of a Man with Allegorical Symbols*.

This was no. 121 in an anonymous sale, at Sotheby's, London, Apr. 26, 1950, as Lotto; bought by Gilpin. (Information kindly sent by E. Waterhouse in letter of Nov. 18, 1968.)

Pp. 166 f.—K1678, Fig. 399. **Sebastiano del Piombo**, *Cardinal Baudinello Sauli* . . .

This is incorrectly described in the catalogue entry as transferred from wood to canvas. It is on wood, and there is no indication of transfer at any time.

Pp. 173 f.—K1554, Fig. 413. **Palma Vecchio**, *The Triumph of Caesar*.

Through inexplicable oversight I failed to include a reference in the catalogue entry to a third known member of this series of scenes from the deeds of Caesar. It is the *Death of Pompey*, which belonged to Mr. Vincent Korda, London, in 1957 (according to B. Berenson, *Italian Pictures . . . Venetian School*, vol. I, 1957, p. 124, listed as studio of Palma Vecchio), and which was in the collection of Lady Ashburnham when published by F. Zeri (in *Paragone*, no. 41, 1953, pp. 39 ff., fig. 23), as by Palma Vecchio. Zeri noted that it was likely designed to be followed immediately by the section of the frieze formerly at Cobham Hall, showing the *Head of Pompey Being*

Brought to Caesar. The frieze is probably not yet known in its entirety, nor is there a clue to its original location. Another critic who accepts the attribution of the frieze, including K1554, to Palma Vecchio is G. Mariacher (*Palma Vecchio*, 1968, p. 46), who notes that the Cobham Hall section was at this time (1968) owned by Agnew's, London.

P. 174—K357, Fig. 415. **Attributed to Palma Vecchio**, *Portrait of a Man*.

In footnote 3 of the catalogue entry F. Heinemann is incorrectly quoted: he tentatively attributed K357 to Catena (not to Bellini), influenced by Palma Vecchio.

Pp. 185 f.—K1874, Fig. 422. **Attributed to Titian**, *The Adoration of the Child*.

An inscription 'Zorzon' in sixteenth-century longhand at the lower edge of the panel, where it is covered by the frame, is reported by T. Pignatti (*Giorgione*, 1971, pp. 134 f.), who nevertheless thinks the panel by the young Titian.

Pp. 187 f.—K1694, Fig. 432. **Studio of Titian**, *The Education of Cupid*.

The attribution of K1694 to Lambert Sustris, sponsored by R. Pallucchini (*Tiziano*, vol. I, 1969, p. 216) and by F. Zeri (in *Burlington Magazine*, vol. CXI, 1969, p. 456), is persuasive. A. Ballarin, also (in a letter of May 11, 1972), writes me that, although he must judge only from the photograph, he thinks K1694 is by Sustris.

Pp. 189 f.—K476, Fig. 436. **Follower of Titian**, *Allegory*.

A variant far superior to K476 of Titian's painting of the same subject in the Louvre is now exhibited in the Picture Gallery of Prague Castle, where its records as an original Titian date from 1685. J. Neumann (*The Picture Gallery of Prague Castle*, 1967, pp. 271 ff.; reproduced with details) gives an account of the known vicissitudes of the Prague painting, describes its condition, and supports its attribution to Titian.