

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 The important article by E. Sandberg Vavalà which was prepared in 1939 and referred to on my p. 8 as unpublished is published for the first time by M. Muraro (*Paolo di Venezia*, 1970, pp. 96 ff.), who accepts K 285 (see his pp. 55 and *passim*) as by Paolo.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, *Sieneese 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. I, vol. I, 1968, pp. 117 f., pl. 82), the drawings being early copies after frescoes 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. Sorgo 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. Ettinghaus 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 (*Sieneese 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.