

## UMBRIAN AND EMILIAN SCHOOLS XV CENTURY

## VERONESE, LOMBARD, VERCHELLESE, AND PADUAN SCHOOLS XV-XVI CENTURY

### MASTER OF THE BARBERINI PANELS

Umbro-Florentine School. Active third quarter of fifteenth century. The designation was suggested by the former location, in the Barberini Collection, Rome, of the *Visitation* in the Metropolitan Museum, New York, and the *Presentation* in the Museum of Fine Arts, Boston, the two best-known paintings attributed to the master. Stylistic analyses of his oeuvre have revealed the influences of, among others, Domenico Veneziano, Filippo Lippi, and Piero della Francesca, and have led to attempts to identify the eclectic painter as the Master of the Carrand Triptych, as Fra Carnevale, as Bramante, as Giovanni Angelo di Antonio, and, most recently, as Alberti.

#### K407 : Figure 1

THE ANNUNCIATION. Washington, D.C., National Gallery of Art (329), since 1941.<sup>1</sup> Wood.  $34\frac{1}{2} \times 24\frac{3}{4}$  in. (88×63 cm.). Generally good condition; few slight restorations.

In nearly all studies dealing with this painting it has been credited to the master who painted the Barberini panels in New York and Boston mentioned above.<sup>2</sup> Its striking relationship to Florentine art, especially that of Fra Filippo around 1450, has led to the suggestion that it was painted at about this time in Florence and that it is a youthful work, some twenty years earlier than the two Barberini panels, which the same anonymous master painted, probably in Urbino. The architectural setting of K407 and the view of a garden through an opening in the middle of the wall at the back are remarkably paralleled in an *Annunciation* in the Ashmolean Museum, Oxford,<sup>3</sup> attributed to a follower of Fra Angelico, a painting which is in turn related to the more important Lanckoroński *Annunciation* in the M. H. De Young Memorial Museum, San Francisco.

*Provenance:* Strozzi Palace, Florence. Louis Charles Timbal, Paris (purchased in Italy before 1870). Gustave Dreyfus,

Paris (by 1906; sold by his heirs in 1930 to the following). Duveen's, New York. Kress acquisition, 1936.

*References:* (1) *Preliminary Catalogue*, 1941, pp. 128 f., as Master of the Barberini Panels. (2) K407 is attributed to the school of Filippo Lippi by S. Reinach (*Tableaux inédits ou peu connus*, 1906, p. 25), J. Guiffrey (in *Les Arts*, no. 73, 1908, p. 5), and R. van Marle (*Italian Schools of Painting*, vol. x, 1928, p. 468); and to Pesellino by L. Venturi (*Italian Paintings in America*, vol. II, 1933, no. 223). In ms. opinions it is attributed to the Carrand Master by B. Berenson; to an anonymous Umbrian by G. Fiocco; to a Florentine near Filippo Lippi by F. M. Perkins (who dissociates it from the painter of the two Barberini panels) and W.E. Suida; and to the Barberini Master by A. Venturi. M. Meiss (in *Burlington Magazine*, vol. CIII, 1961, p. 57) accepts the attribution of K407 to the Barberini Master. R. Offner (in *Medieval Studies in Memory of A. Kingsley Porter*, 1939, pp. 205 ff.), making a thorough study of the artist's style and the influences that molded it, suggests very tentatively the identification of the Master of the Barberini Panels with Fra Carnevale, a suggestion seconded by G. M. Richter (in *Art Quarterly*, vol. III, 1940, pp. 311 ff., and in *Gazette des Beaux-Arts*, vol. XXIII, 1943, pp. 11 ff.). F. Zeri (in *Bollettino d'Arte*, vol. XXXVIII, 1953, p. 130), approving Offner's analysis of style, treats K407 as by the Master of the Barberini Panels. Later (*Due dipinti, la filologia e un nome*, 1961) Zeri summarizes the whole problem of the Master of the Barberini Panels and identifies him tentatively with Giovanni Angelo di Antonio, a native of Camerino, by whom no documented paintings are at present known, but whose documented peregrinations subjected him to the influences that went into the formation of the eclectic style of the Barberini Master. G. Swarzenski (in *Bulletin of the Museum of Fine Arts*, Boston, vol. XXXVIII, 1940, pp. 90 ff.) attempts to identify the master with Bramante. A. Parronchi (in *Burlington Magazine*, vol. CIV, 1962, pp. 280 ff.) suggests that he may be Leon Battista Alberti. J. A. Stubblebine (in *Burlington Magazine*, vol. CIX, 1967, p. 487) discusses the eclecticism of the master's New York and Boston panels as rendering them 'a compendium of quattrocento painting.' (3) Reproduced in *Art Quarterly*, vol. XXVIII, 1965, fig. 8, opposite p. 16; see also fig. 5.

## PIERO DELLA FRANCESCA

Also called Piero dei Franceschi and Piero del Borgo. Umbrian School. Born c. 1416; died 1492. He was active from 1439, when he is recorded as working with Domenico Veneziano in Florence. There he was influenced also by Masaccio and Uccello. He was mathematician as well as painter and he wrote treatises on geometry and perspective. His frescoes and panel paintings, executed mainly in Borgo San Sepolcro, but also in Urbino, Arezzo, Rimini, Ferrara, and elsewhere, show his remarkable innovations in the treatment of space and light.

### Assistant of PIERO DELLA FRANCESCA

#### KI365 : Figure 10

ST. APOLLONIA. Washington, D.C., National Gallery of Art (815), since 1945.<sup>1</sup> Wood. 15½×11 in. (39×28 cm.). Fair condition.

Documents which plausibly refer to this painting would connect it at least as far back as 1848<sup>2</sup> with two panels now in the Frick Collection, New York, representing an Augustinian nun and an Augustinian monk. The three panels, all sometimes attributed to Piero himself,<sup>3</sup> are equal in size, and show the three-quarter-length saints, without halos and against gold backgrounds. Modern critics have included them in tentative restorations of the altarpiece for the high altar of Sant'Agostino at Borgo San Sepolcro,<sup>4</sup> which was commissioned of Piero in 1454 and not finished before 1469. The central panel of this altarpiece, presumably an enthroned Madonna, is now unknown; the side panels have been identified as the full-length *St. Augustine* in the Lisbon Museum; *St. Michael* in the National Gallery, London; *St. John the Evangelist* (?) in the Frick Collection, New York; and *St. Nicholas of Tolentino* in the Brera Gallery, Milan. A *Crucifixion* in the John D. Rockefeller Collection, New York, is believed to have been the middle panel of the predella; and the small three-quarter-length saints may have been pilaster decorations. Not until very recently has attention been called to the fact that KI365 does not conform to the scheme of lighting observed in all the other seven panels now associated with the altarpiece.<sup>5</sup> The source of light in all of those seven panels is from the right; in KI365 the light comes definitely from the left. Piero cannot be credited with such inconsistency in his scheme for the altarpiece and it is difficult to believe that an assistant, working in his studio, would have made the mistake. But it is difficult also to accept the suggestion that KI365, a suitable companion to the Frick panels in size, subject, composition, and even craquelure comes nevertheless from some other, unknown,

altarpiece in Sant'Agostino by Piero's studio.<sup>6</sup> Perhaps the three panels were together originally but in some such composite as an altarpiece or chest which was lighted from both sides. It will be recalled that Lemonnier mentions a fourth panel in the series.<sup>7</sup> It must be admitted, however, that the drapery folds and strands of hair are more mechanically stylized in KI365 than in the Frick panels. The tooth held by St. Apollonia in tongs, or pincers, refers to her torture of having her teeth pulled out by the executioners before her martyrdom by fire.

*Provenance:* Possibly Church of Sant'Agostino (church rededicated in 1555 to Santa Chiara), Borgo San Sepolcro.<sup>8</sup> Giuseppe Marini-Franceschi, Borgo San Sepolcro, descendant of the artist (as early as 1848;<sup>9</sup> his heirs, as late as 1898<sup>10</sup>). Philip Lehman, New York (catalogue by R. Lehman, 1928, no. LXVIII, as Piero). Kress acquisition, 1943.

*References:* (1) Exhibited since 1945, as Piero della Francesca. (2) See note 9, below. (3) KI365, along with the Frick panels, has been attributed to Piero by Crowe and Cavaselle (*New History of Painting in Italy*, vol. II, 1864, p. 551), B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 455; Italian ed., 1936, p. 391), L. Venturi (*Italian Paintings in America*, vol. II, 1933, no. 204), M. Meiss (tentatively, in *Art Bulletin*, vol. XXIII, 1941, p. 66, the first to suggest that KI365 may have come from the Sant'Agostino altarpiece), and R. Longhi (*Piero della Francesca*, 1946, pp. 186 f., independently suggesting connection with the Sant'Agostino altarpiece, and noting the similarity of KI365 to Piero's fresco of the Magdalen in the Cathedral at Arezzo). KI365 is attributed to an assistant of Piero by K. Clark (*Piero della Francesca*, 1951, p. 42), M. d'Ancona (*Frick Collection*, vol. XII, 1955, pp. 68 ff.), and, implicitly, by P. Bianconi (*All the Paintings of Piero della Francesca*, 1962, pp. 58 ff.). (4) A plausible restoration is reproduced by Bianconi (*loc. cit.* in note 3, above). (5) R. Longhi, in *Paragone*, no. 159, 1963, p. 12. (6) As proposed by Longhi, *ibid.* (7) See note 9, below. (8) G. Mancini, *Memorie... Città di Castello*, 1832, vol. II, p. 272: 'Nel parapetto del coretto delle monache [of Santa Chiara] vi sono alcuni quadretti in tavola, alcuni de' quali sembrano di mano di Pietro della Francesca' (quoted by M. d'Ancona, *loc. cit.* in note 3, above, where references to KI365 and the Frick panels are given). (9) This information comes from Lemonnier's footnote to his edition of Vasari's *Le Vite*, vol. IV, 1848, pp. 13 f., n. (quoted in the Milanesi edition, vol. II, 1878, p. 488): 'Si dicono parimente [in the possession of Giuseppe Marini-Franceschi] di mano di Pietro quattro quadretti dell'altezza di circa due terzi di braccio, con San Niccolò di Bari, Santa Apollonia, una Santa Monaca ed un santo Vescovo; l'autenticità dei quali ci asterremo da confermare, non avendoli veduti.' (10) According to d'Ancona, p. 72 of *op. cit.* in note 3, above.

## NICCOLÒ DA FOLIGNO

Niccolò di Liberatore, signed himself Niccolò da Foligno, and, following a mistake of Vasari's, he is sometimes called Niccolò Alunno. Umbrian School. First mentioned 1452; died 1502. He was influenced by Benozzo Gozzoli, Vivarini, and Crivelli, and was active chiefly in Foligno and elsewhere in Umbria, and in the Marches.

### Studio of NICCOLÒ DA FOLIGNO

#### K1284 : Figure 2

**THE CRUCIFIXION.** Claremont, Calif., Pomona College (61.1.7), since 1961. Wood.  $42\frac{1}{4} \times 25\frac{3}{8}$  in. ( $107.5 \times 64.6$  cm.). Fair condition; some restorations in gold background.

Resemblance to a *Crucifixion* painted on a standard in the Karlsruhe Museum, signed by Niccolò and dated 1468, has led to the attribution of K1284 to the same artist at about the same date.<sup>1</sup> The disproportion and crudity of the figures point more plausibly to studio work, yet the emotion in K1284 is powerfully expressed and the landscape is no less ably painted than Niccolò's.

**Provenance:** Dan Fellows Platt, Englewood, N.J. (as early as 1911; sold by estate trustee to the following). Kress acquisition, 1939 – exhibited: National Gallery of Art, Washington, D.C. (504), 1941–52.<sup>2</sup>

**References:** (1) K1284 was first published by F. M. Perkins (in *Rassegna d'Arte*, vol. xi, 1911, pp. 4, 6), who attributed it to Niccolò da Foligno; U. Gnoli (*Pittori e miniatori nell'Umbria*, 1923, p. 215) lists it in Niccolò's oeuvre, and it is so published by L. Venturi (*Italian Paintings in America*, vol. ii, 1933, no. 316); but B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 393; Italian ed., 1936, p. 337) attributes it to the studio of Niccolò. (2) *Preliminary Catalogue*, 1941, p. 143, as Niccolò da Foligno.

## GIOVANNI BOCCATI

Umbrian School. Active c. 1463–80, in Camerino and Perugia. Trained probably in the late Gothic style of the Salimbeni of Sanseverino, he was influenced also by Piero della Francesca, Domenico Veneziano, Benozzo Gozzoli, and Filippo Lippi.

#### K1298 : Figure 3

**ST. JOHN THE BAPTIST AND ST. SEBASTIAN.** Oberlin, Ohio, Allen Memorial Art Museum, Oberlin College,

Study Collection (61.79), since 1961.<sup>1</sup> Wood.  $58 \times 39\frac{5}{8}$  in. ( $147.6 \times 100.7$  cm.). Inscribed on St. John's scroll: ECCE · ANGNIUS · DEI · ECCE (from John 1:29). Fair condition; slightly abraded; cleaned 1961.

The pose of the two figures, directing attention toward the left, indicates that this was once the right wing of an altarpiece. The left wing is now unknown, but the middle panel has been plausibly identified as the *Madonna with Angels* in the Fesch Museum, Ajaccio,<sup>2</sup> a panel corresponding in size to K1298. Further, three well-known panels with arched tops are believed to have stood above the three main panels.<sup>3</sup> These are: *The Crucifixion* (Gualino Collection, Galleria Sabauda, Turin),<sup>4</sup> which would have stood above the center panel; *St. John of Prato with St. George* (Vatican Pinacoteca), which would have stood above the left wing; and *St. Anthony of Padua with St. Clare* (Vatican Pinacoteca), which would have stood above K1298.<sup>5</sup> The attribution to Boccati of all these panels, including K1298, is not questioned.<sup>6</sup> The date of the complex is placed fairly early in his career, about 1450/60.

**Provenance:** Giulio Sterbini, Rome (catalogue by A. Venturi, 1906, no. 37, as manner of Francesco Benaglio). Contini Bonacossi, Florence. Kress acquisition, 1939 – exhibited: National Gallery of Art, Washington, D.C. (518), 1941–51.<sup>7</sup>

**References:** (1) Catalogue by W. Stechow (in *Allen Memorial Art Museum Bulletin*, vol. xix, 1961, p. 15), as Boccati. (2) Suggested by F. Zeri, *Due dipinti, la filologia e un nome*, 1961, p. 54 n. 1. The Fesch *Madonna* is illustrated as pl. II of the catalogue cited in note 1, above. (3) Suggested by R. Longhi (in ms. opinion). (4) Reproduced by R. van Marle, *Italian Schools of Painting*, vol. xv, 1934, fig. 4. (5) Reproduced as pls. III and IV of the catalogue cited in note 1, above. (6) K1298 has been attributed to Boccati by B. Berenson, G. Fiocco, R. Longhi, F. M. Perkins, W. E. Suida, A. Venturi (in ms. opinions), and F. Zeri (*loc. cit.* in note 2, above). (7) *Preliminary Catalogue*, 1941, p. 26, as Boccati.

## Attributed to GIOVANNI BOCCATI

#### K358 : Figure 7

**PORTRAIT OF A MONK.** Ponce, Puerto Rico, Museo de Arte de Ponce (62.0261), since 1962.<sup>1</sup> Wood.  $20\frac{1}{8} \times 14$  in. ( $52.9 \times 37.3$  cm.). Poor condition; abraded throughout and much restored; cleaned 1961.

The characteristics of the sitter but not of the artist are strongly marked in this portrait, which has been attributed to Cosimo Rosselli, to Fra Diamante, and to Boccati, among others.<sup>2</sup> None of the attributions is entirely convincing. Comparison with the heads of saints in Boccati's

altarpiece of 1473 in the Budapest Museum permits the classification of K 358 as a possible work by that master at about the same date. Perhaps an attribution to Girolamo di Giovanni da Camerino also should be considered. A striking similarity of style may be noted between K 358 and a drawing of a head in the Boymans Museum, Rotterdam, which has been attributed to the school of Gozzoli and has also been likened to the work of Boccati.<sup>3</sup> Another good parallel is a drawing of a head in the Louvre formerly attributed to Gozzoli and now to Boccati.<sup>4</sup>

*Provenance:* Giulio Sterbini, Rome (catalogue by A. Venturi, 1906, no. 26, tentatively as *Fra Diamante*). Riccardo Gualino, Turin (catalogue by L. Venturi, vol. I, 1926, no. XIII, as Cosimo Rosselli) – exhibited: Pinacoteca, Turin, 1928, no. 24 of catalogue by L. Venturi, tentatively as Rosselli. Contini Bonacossi, Florence. Kress acquisition, 1935 – exhibited: ‘Italian Renaissance Portraits,’ Knoedler’s, New York, Mar. 18–Apr. 6, 1940, no. 6, as Boccati; National Gallery of Art, Washington, D.C. (308), 1941–56.<sup>5</sup>

*References:* (1) Catalogue by J. S. Held, 1965, pp. 13 f., as attributed to Boccati. (2) K 358 has been attributed to Boccati by B. Berenson (*Italian Pictures of the Renaissance*, 1932, p. 91; Italian ed., 1936, p. 78), R. van Marle (*Italian Schools of Painting*, vol. xv, 1934, p. 17 n. 2; he had listed it with the school of Filippo Lippi, *ibid.*, vol. x, 1928, p. 468, and as probably by Cosimo Rosselli, *ibid.*, vol. xi, 1929, p. 638 n. 3), G. Fiocco and W. E. Suida (both tentatively, in ms. opinions). R. Longhi and F. M. Perkins (in ms. opinions) call it Florentine, the former dating it c. 1440/50. S. de Ricci (in *Gazette des Beaux-Arts*, vol. XIV, 1926, p. 309) seems to accept an attribution to Cosimo Rosselli; but M. Marangoni (in *L’Amour de l’Art*, vol. VIII, 1927, p. 4) thinks it more likely the fascinating work of an unknown artisan. L. Serra (*L’Arte nelle Marche*, 1934, p. 294) denies it to Boccati, without suggesting an alternate attribution. For other attributions see *Provenance*, above. (3) Berenson, *I Disegni dei pittori fiorentini*, vol. II, 1961, p. 101, no. 559 G-1, fol. 3; vol. III, fig. 47. (4) P. Pouncey, in *Master Drawings*, vol. II, 1964, p. 283, pl. 31. (5) *Preliminary Catalogue*, 1941, p. 25, as Boccati.

## GIROLAMO DI GIOVANNI DA CAMERINO

Umbrian School. Active 1449–73, chiefly in Camerino. He was a close follower of Piero della Francesca and was influenced also by the young Mantegna at Padua. Confusion between his oeuvre and that of his compatriot Giovanni Boccati has not been fully resolved.

Attributed to  
GIROLAMO DI GIOVANNI DA CAMERINO  
K 536 : Figure 6

**MADONNA AND CHILD.** New York, N.Y., Mrs. Rush H. Kress. Wood.  $16\frac{1}{2} \times 12\frac{3}{8}$  in. (42 × 31 cm.). Abraded throughout, especially in flesh tones.

Comparison with some paintings by, or attributed to, Boccati, especially the *Madonna and Angels* formerly in the Platt Collection, Englewood, N.J., supports the attribution of K 536 to that master.<sup>1</sup> At the same time, there are points of similarity with documented paintings by Girolamo di Giovanni, and if the *Pietà*<sup>2</sup> above the *Annunciation* in the Pinacoteca Civica at Camerino is by him, so also, probably, is K 536, with a date of about 1455/60.<sup>3</sup>

*Provenance:* Contini Bonacossi, Florence. Kress acquisition, 1938 – exhibited: National Gallery of Art, Washington, D.C. (421), 1941–52.<sup>4</sup>

*References:* (1) K 536 has been attributed (in ms. opinions) to Boccati by B. Berenson, G. Fiocco, R. Longhi (dating it between 1439 and 1447), R. van Marle, W. E. Suida, and A. Venturi; to an artist close to Boccati, by F. M. Perkins. (2) This *Pietà* is attributed by R. van Marle (*Italian Schools of Painting*, vol. xv, 1934, p. 25, fig. 14) to Boccati; but F. Zeri (*Due dipinti, la filologia e un nome*, 1961, p. 77, fig. 64) attributes it, more convincingly, to Girolamo di Giovanni. (3) F. Zeri (p. 79 of *op. cit.* in note 2, above) inclines toward an attribution of K 536 to Girolamo di Giovanni. (4) *Preliminary Catalogue*, 1941, p. 26, as Boccati.

## BENEDETTO BONFIGLI

Umbrian School. Born c. 1420; died 1496. He was influenced by the Florentines, especially by Fra Angelico and Benozzo Gozzoli – indirectly, perhaps, through Boccati, of whom he may have been a pupil. His paintings, mostly carried out in fresco for Perugia, have the bright, cheerful air of Gozzoli’s, with an added golden tinge which is characteristically Umbrian.

GIROLAMO DI GIOVANNI DA CAMERINO  
Attributed to  
GIROLAMO DI GIOVANNI DA CAMERINO  
K 536 : Figure 6  
**MADONNA AND CHILD.** El Paso, Tex., El Paso Museum of Art (1961–6/14), since 1961.<sup>1</sup> Wood.  $46\frac{3}{4} \times 20\frac{1}{2}$  in. (119 × 51.6 cm.). Fair condition except for many losses in flesh tones; cleaned 1961.

K 1313 : Figure 5

**MADONNA AND CHILD.** El Paso, Tex., El Paso Museum of Art (1961–6/14), since 1961.<sup>1</sup> Wood.  $46\frac{3}{4} \times 20\frac{1}{2}$  in. (119 × 51.6 cm.). Fair condition except for many losses in flesh tones; cleaned 1961.