

– as well as Austrian and German – sources for the highly original style that evolved over the course of the 1340s and 1350s are the object of considerable debate. In 2019 a previously unknown work, small in scale though of exquisite quality, appeared on the art market in France and was purchased by the Metropolitan Museum of Art. The present article examines the architectural setting for the figures of the Virgin and Child, remarking on its predominantly Giottesque character.

### **On the ‘Annunciation’ of the Kaiser-Friedrich-Museum by Jacopo della Quercia**

Gabriele Fattorini

The article draws attention to a wooden group of the ‘Annunciation’, bought in Florence in 1880 by Wilhelm Bode for the Royal Museums in Berlin, as a work of the school of Jacopo della Quercia, of which the ‘Angel’ has survived, while the ‘Virgin’ was destroyed during the Second World War.

At the centre of considerable critical debate in the first half of the 20th century, the ‘Annunciation’ was subsequently forgotten about, even being believed to be a fake by Giovanni Bastianini. More recently two ‘Virgins of the Annunciation’ similar to the one lost in Berlin have reemerged – one made of wood in the Château de Villevêque of Angers and the other in terracotta in the Museo della Castellina of Norcia – and have entered the catalogue of works by Jacopo della Quercia. Although devoid of polychromy, the group formerly in the Kaiser-Friedrich-Museum in Berlin is of no lesser quality, standing as a noteworthy accomplishment of Jacopo and datable to around the end of the first decade of the 1400s, the time when the sculptor worked at the Tomb monument of Ilaria del Carretto in the cathedral of Lucca and started planning the Fonte Gaia for Piazza del Campo in Siena. It represents a fundamental precedent for Jacopo’s later ‘Annunciations’, like those in the 1420s of the collegiate church of San Gimignano and the Sienese church of the Santuccio.

Before leaving Italy, our ‘Annunciation’ belonged to the Florentine sculptor Cesare Brazzini, who in 1875 tried to sell it to the Italian State for the Museo Nazionale del Bargello, where it was in fact exhibited from that year until 1880. The Ministry of Public Education, however, showed very little interest in it and, lacking the necessary financial resources, allowed its owner the possibility of selling the two sculptures abroad.

### **Desiderio da Settignano the portraitist: “una testa del Chardinale di Portoghhallo”, or the ‘Saint Lawrence’ in the Old Sacristy of San Lorenzo in Florence**

Francesco Caglioti

The terracotta bust of a young ‘Deacon saint’ in the Old Sacristy of San Lorenzo in Florence – believed to be by Donatello from the 18th century until 1957-1958, and then almost unanimously attributed to the later activity of Desiderio da Settignano (ca. 1455-1460) – has always posed, and still does, an iconographical dilemma. It is in fact not immediately recognizable either as a ‘Saint Lawrence’ (i.e. the traditional identification, with which it certainly deserved to be received in the Old Sacristy at the beginning of the 16th century at the latest), or as a ‘Saint Leonard’ (an alternative mentioned in some of the Sacristy’s old inventories and re-proposed by canon Domenico Moreni in 1817), but rather as the portrait of a man of Church contemporary to the sculptor.

In 1462 Desiderio was paid for a “head” of Prince James of Portugal, cardinal deacon of Sant’Eustachio, who had died in Florence in 1459 at the age of twenty-five and was buried in the celebrated chapel named after him in the basilica of San Miniato al Monte. The payment of two  *Fiorini larghi*  made to the sculptor corresponds to the value that in 1459 had been assigned to a lost terracotta bust of the ‘Redeemer’ by his hand.

This paper shows that the “head” of James of Portugal has all the requisites for being the bust of the Old Sacristy, easily becoming a ‘Saint Lawrence’ on its entry into that church, which has thus conserved it as such until present times.

### **Francesco di Giorgio in Urbino and the iconography of the ‘Flagellation’**

Alessandro Angelini

The paper focuses on the relief representing the ‘Flagellation of Christ’ by Francesco di Giorgio conserved in the Galleria Nazionale dell’Umbria and aims to clarify certain iconographical issues that have remained unexplored, but which might shed new light on the presence of great artists in Urbino at the time of Federico da Montefeltro. The unusual way of presenting such a familiar evangelical subject, with the mourning figures of Mary and Saint John the Evangelist in evoking already the conclusive phase of the Passion, also involved the presence of figures in the right foreground, placed in clear contraposition to the protagonists of Christ’s martyrdom. We may infer that the figures are Barabbas, another prisoner and an armed soldier, according to an iconographical interpretation descending directly from the text of Matthew’s Gospel. This rare though not exceptional iconography of the episode recalls another fundamental work, Piero del-

la Francesca’s ‘Flagellation’ of the Galleria Nazionale delle Marche in Urbino. Without wishing to enter into the obscure significance of this twofold version of the evangelical subject present  *ab antiquo*  in Urbino, we would affirm an entirely evangelical interpretation for Piero’s painting too, and the tendency of Francesco di Giorgio to make sometimes cryptic those historical or evangelical subjects which had been elaborated in the humanistic environment of the Urbino court.

### **Benedetto da Maiano: two proposals for the catalogue of terracottas**

Gianluca Amato

An intense and expressive image of ‘Mary Magdalene’, today in the deposits of the Fondazione Federico Cerruti per l’Arte (Castello di Rivoli Museo d’Arte Contemporanea, Rivoli-Turin), may be included in the illustrious iconographical tradition of the Florentine ‘Mary Magdalenes’ of the Quattrocento. The authorship and provenance of this considerable sculpture, modelled in terracotta and painted, were unknown. The present study retraces the complex sequence of events relating to the work, associating it on stylistic grounds with the later activity of the Florentine sculptor Benedetto da Maiano (Maiano 1441 - Florence 1497), and recomposing the vicissitudes relating to its provenance, now identifiable thanks to documents in the complex of Santa Elisabetta “delle Convertite” in Florence, whose coenobium was used as a shelter for repentant prostitutes up until the early 19th century.

The article also proposes to assign another famous work to the catalogue of terracottas by Benedetto da Maiano, the bust of ‘Saint Antonino Pierozzi’ today in the right transept of the basilica of Santa Maria Novella, one of the most important portraits of the archbishop of Florence whose authorship has for long remained uncertain.

### **Evidence pointing to the identity of the ‘Master of the Sforza Altarpiece’**

Antonio Mazzotta

The ‘Master of the Sforza Altarpiece’ is one of the unresolved mysteries of Milan at the time of the Sforza family and, more generally, of the history of art. Recently, however, it has been proposed that the artist might be identified as Giovanni Angelo Mirofoli from Seregno. This paper presents a series of elements that makes this identification plausible. An ‘Annunciation’, hidden in a small town in France, is here attributed to the ‘Master’ due to its similarities with a drawing by him in the Musée du Louvre and with his frescoes in the church of San Giorgio in Annone Brianza. It is argued that this ‘Annunciation’, made up of two wings, might have been part of the lost organ shutters that Mirofoli painted in 1491 for the Duomo of Milan.

Copyright delle immagini

*Looking for Giotto*

Carl Brandon Strehlke

Fig. 1: © 2021, A. Dagli Orti/Scala, Firenze;  
figg. 2-3: © 2021, Foto Scala, Firenze; fig. 4: I Tatti,  
The Harvard University Center for Italian Renaissance  
Studies, Fiesole.

*Tra Giotto e Simone Martini. Un raro portale dipinto  
con 'Storie della Passione' nel duomo di Napoli  
e il suo contesto topografico e liturgico*

Francesco Aceto

Figg. 1-2, 4-7: Pedicini fotografi, Napoli (Archivio  
dell'Arte); fig. 3: Polo museale della Campania;  
fig. 8: Musée du Louvre, Paris; fig. 9: Bodleian Library,  
Oxford.

*Una proposta per le tavole di Ambrogio Lorenzetti  
provenienti dalla chiesa fiorentina di San Procolo*

Victor M. Schmidt

Figg. 1-4: Ottaviano Caruso; fig. 5: Archivio Giacomo  
Guazzini; fig. 6: Justin Kroesen / Regnerus Steensma;  
fig. 7: Kunsthistorisches Institut in Florenz –  
Max-Planck-Institut, Phototek, Firenze.

*The architecture in a Bohemian panel in the  
Metropolitan Museum of Art*

Keith Christiansen

Fig. 1: The Metropolitan Museum of Art, New York;  
fig. 2: Foto dell'autore.

*Sull' 'Annunciazione' del Kaiser-Friedrich-Museum  
di Jacopo della Quercia*

Gabriele Fattorini

Figg. 1, 4, 7: Andrea e Fabio Lensini, Siena;  
figg. 2-3, 6, 8: Staatliche Museen zu Berlin -  
Preußischer Kulturbesitz, Skulpturensammlung und  
Museum für Byzantinische Kunst, Berlin; fig. 5:  
The Metropolitan Museum of Art, New York;  
fig. 9: Staatliche Museen zu Berlin - Preußischer  
Kulturbesitz, Skulpturensammlung und Museum für  
Byzantinische Kunst, Berlin. Foto Antje Voigt.

*Desiderio da Settignano ritrattista: "una testa del  
Chardinale di Portoghallo", ovvero il 'San Lorenzo  
nella Sagrestia Vecchia di San Lorenzo a Firenze'*

Francesco Caglioti

Figg. 1, 7: © Maria Brunori, Firenze - Opera  
Medicea Laurenziana, Firenze; fig. 2: © Staatliche  
Museen, Skulpturensammlung und Museum für  
Byzantinische Kunst, Berlin; fig. 3: © Paola Rosa,  
Firenze - Opera Medicea Laurenziana, Firenze;  
fig. 4: © Opificio delle Pietre Dure - Opera Medicea  
Laurenziana, Firenze; fig. 5: © Paolo Parmiggiani,  
Parma - Opera Medicea Laurenziana, Firenze;  
fig. 6: © Catherine Ursillo, New York; fig. 8:  
© da Frederick Hartt, Gino Corti, Clarence Kennedy,  
*The Chapel of the Cardinal of Portugal, 1434-1459,*  
*at San Miniato in Florence*, University of Pennsylvania  
Press, Philadelphia 1964, fig. 61; fig. 9: © Getty  
Museum, Los Angeles.

*Francesco di Giorgio a Urbino e l' 'iconografia  
della 'Flagellazione'*

Alessandro Angelini

Figg. 1, 3: Archivio Gianluca Amato; figg. 2, 6:  
Galleria Nazionale dell'Umbria, Perugia;  
figg. 4, 7: Galleria Nazionale delle Marche, Urbino;  
fig. 5: Staatliche Museen zu Berlin, Foto Jörg P.  
Anders.

*Benedetto da Maiano: due proposte per il catalogo  
delle terrecotte*

Gianluca Amato

Figg. 1, 6-7: Archivio dell'autore; fig. 2: Collezione  
Fondazione Francesco Federico Cerruti per l'Arte,  
Deposito a lungo termine, Castello di Rivoli Museo  
d'Arte Contemporanea, Rivoli-Torino, Foto Ernani  
Orcorte; fig. 3: Collezione Fondazione Francesco  
Federico Cerruti per l'Arte, Deposito a lungo termine,  
Castello di Rivoli Museo d'Arte Contemporanea,  
Rivoli-Torino, Foto Alessandro Fiammingo;  
figg. 4-5: Paolo Parmiggiani.

*Alcuni indizi per l' 'identificazione del 'Maestro della  
pala sforzesca'*

Antonio Mazzotta

Figg. 1, 3, 5: François Laugnie; fig. 2: RMN –  
Musée du Louvre, Paris; fig. 4: RMN – Musée des Arts  
Décoratifs, Paris; figg. 6, 8: Antonio Mazzotta;  
fig. 7: Mauro Magliani & Barbara Piovan.

*Raffaello e il Sodoma nella Stanza della Segnatura.  
Nuove evidenze*

Roberto Bartolini

Figg. 1, 4, 6-7: Musei Vaticani, Città del Vaticano;  
figg. 2, 9-10: Paolo Violini, da *Raffaello a Roma.*  
*Restauro e ricerche*, Città del Vaticano 2017; fig. 3:  
Soprintendenza Archeologia, Belle Arti e Paesaggio  
di Siena, Grosseto e Arezzo; figg. 5, 8: Archivio  
dell'autore.

Doxiana

Giovanni Agosti e Jacopo Stoppa

Figg. 1, 6, 8: Università di Bologna, Fondazione  
Federico Zeri, Bologna; fig. 1: Fototeca e Comando  
Carabinieri Tutela Patrimonio Culturale;  
fig. 2: Accademia di Belle Arti di Brera, Fototeca  
Storica, Fondo Frizzoni 776; fig. 3: British Museum,  
Department of Prints and Drawings, London;  
figg. 4, 12: Archivio privato Giovanni Agosti;  
fig. 5: Foto Antonio Mazzotta; fig. 7: Chhatrapati  
Shivaji Maharaj Vastu Sangrahalaya, Mumbai;  
fig. 9: Galleria Palatina, Firenze; fig. 10: Gabinetto  
Disegni e Stampe degli Uffizi, Firenze; fig. 11:  
Foto Giovanni Frangi.

*Tre contributi beccafumiani*

Michele Maccherini

Figg. 1-2: Tomasso Brothers Fine Art, Leeds;  
fig. 3: Museo dell'Opera del Duomo di Siena;  
figg. 4-5: Andrea e Fabio Lensini, Siena; fig. 6:  
Goedewaagen Fotografie instead of Studio Tromp,  
Rotterdam; fig. 7: Bruno Bruchi, Siena; fig. 8: Archivio  
fotografico Fondazione Magnani-Rocca, Mamiano  
di Traversetolo (Parma).

*A proposito della poco nota pala marmorea  
opistografa dell'abbazia di Montevergine*

Rosanna De Gennaro

Figg. 1-5, 8, 10: Pedicini fotografi, Napoli (Campagna  
fotografica 2019); fig. 6: Archivio dell'autrice;  
figg. 7, 9: Pedicini fotografi, Napoli (Archivio  
dell'Arte); fig. 11: Foto Michela Tarallo.

*Una nota per il reliquiario secentesco del braccio  
destro di San Giovanni Battista della cattedrale  
di Siena*

Elisabetta Cioni

Figg. 1-2, 4-8: Andrea e Fabio Lensini, Siena;  
fig. 3: Antonio Mignemi.

*Le caricature di Bernini: spirito senza corpus?*

Tomaso Montanari

Figg. 1, 7: Biblioteca Apostolica Vaticana, Città  
del Vaticano; fig. 2: Boymans-Van Beuningen Museum,  
Rotterdam; figg. 3, 5: Archivio dell'autore; figg. 4, 6:  
Museum der Bildenden Künste, Leipzig.

*Per la fortuna di Dante in Francia nel primo  
Ottocento. Aubin-Louis Millin e il ms. XIII.C.4  
della Biblioteca Nazionale di Napoli*

Gennaro Toscano

Figg. 1, 5, 7: Gennaro Toscano; fig. 2: Musée Napoléon,  
Arenenberg; fig. 3: RMN de France, Paris; fig. 4: DR,  
New York; figg. 6, 8: MiBACT, Roma-Illuminated  
Dante Project; figg. 9-10: BnF, Paris.

*Paolo Lombardi fotografo: ritratto di un mercante  
d'arte*

Federica Testa

Fig. 1: Fondazione Monte dei Paschi, Siena;  
figg. 2-6: Archivio Gianni Mazzoni.

*Alceo Dossena e la falsificazione della scultura gotica,  
tra Lombardia e Toscana*

Laura Cavazzini

Figg. 1, 3-5, 7-8, 10-11: Foto dell'autrice; figg. 2, 9:  
Sailko, Commons, Wikimedia; fig. 6: Gianni Mazzoni;  
fig. 12: Studio Zenale, Treviglio; fig. 13: dal catalogo  
d'asta Semenzato, 18-19 ottobre 2000, n. 254.

*Arte italiana per il nazionalsocialismo.*

*Antonio Maraini e la Ausstellung Italienischer Kunst  
von 1800 bis zur Gegenwart a Berlino nel 1937*

Luca Quattrocchi

Figg. 2-4: Archivio Storico della Biennale di Venezia,  
ASAC - Fototeca.

*Wilhelm R. Valentiner, la scultura del Rinascimento  
e i problemi della connoisseurship*

Marco M. Mascolo

Fig. 1: © Wilhelm Reinhold Valentiner papers,  
1853-1977. Archives of American Art, Smithsonian

Institution, Washington DC, Box 6, Folder 50:  
Photographs, circa 1941-1970; figg. 2-3, 5-8: archivio  
dell'autore; fig. 4: Image in public domain; figg. 9-10:  
National Gallery of Art, Washington DC (Image in  
public domain).