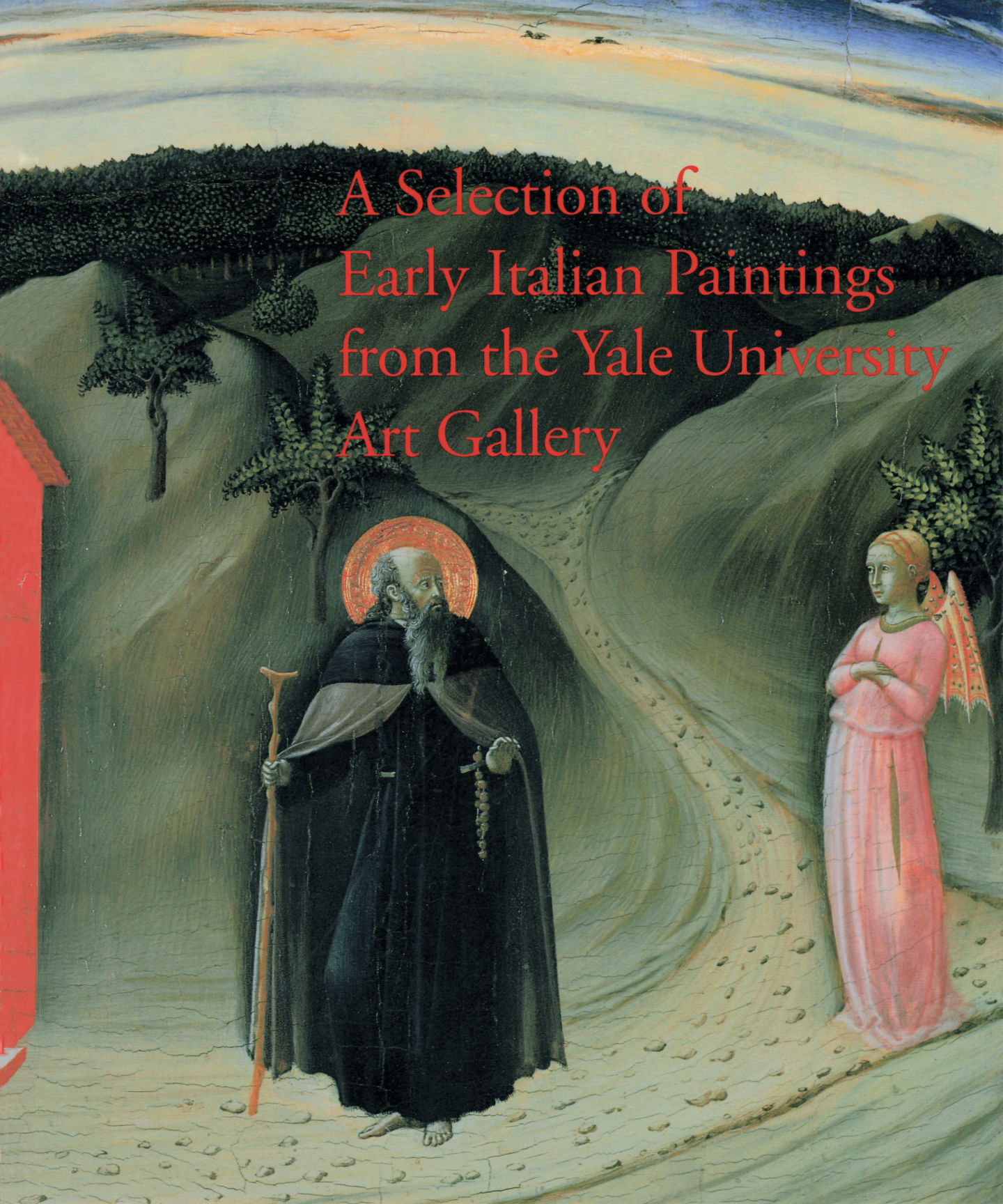


A Selection of
Early Italian Paintings
from the Yale University
Art Gallery



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Clay Dean

Foreword by Vincent Scully Jr.

YALE UNIVERSITY ART GALLERY

For Creighton E. Gilbert

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Acknowledgments

Jock Reynolds

Henry J. Heinz II Director

Since the purchase of works from James Jackson Jarves in 1871, Yale has been able to display one of the finest collections of early Italian paintings in the United States. This catalogue of selected works from the Yale University Art Gallery will provide students and the general public an opportunity to study these Italian works in greater depth. The catalogue includes color reproductions of many of the paintings since their recent restoration. Each object is also accompanied by an art-historical analysis and conservation history that provide both basic and in-depth information about its history, function, and condition.

We have benefited from the generosity of the Robert Lehman Foundation, which offered a grant to subsidize this catalogue, and are grateful for the hard work of those who assisted in this project. The Gallery's associate director, Kathleen Derringer, and assistant curator of European and Contemporary Art, Joanna Weber, oversaw the writing of the grant application to the Lehman Foundation. The Gallery's new digitization department produced the photography of the objects, and we are fortunate for the assistance of John French, the project manager; Janet Zullo, the assistant project manager; and photographer Alex Contreras. We would also like to thank James Mooney and Otto Bohlmann for their editing, and Katy Homans for the book's design. Laurence B. Kanter, curator-in-charge of the Robert Lehman Collection at the Metropolitan Museum of Art; Yale assistant professor Anne Dunlop, and Trinity professor Jean Cadogan also offered many important and helpful suggestions, as did Elena Calvillo, a Ph.D. candidate at Johns Hopkins. The conservation department's Mark Aronson (MA), chief conservator, Patricia Garland (PSG), senior conservator, and Anne O'Connor (AO), assistant conservator, deserve thanks for their supplementary entries about the condition and conservation of each work of art. Jennifer Gross, Seymour H. Knox Jr. Curator of European and Contemporary Art, aided various aspects of the publication process.

The author, Clay Dean, would like to thank in particular Carl Brandon Strehlke, adjunct curator of the John G. Johnson Collection of the Philadelphia Museum of Art. Strehlke has served for the past several years as a consultant for Italian paintings and provided advice and assistance throughout the writing and editing of this publication.

The significance of Yale's Italian paintings would never have loomed as large in the history of art history without the guidance of many renowned professors and scholars, such as Yale professor emeritus of the history of art Vincent Scully Jr. We are pleased that Professor Scully agreed to write the foreword, offering his insightful recollections of the collection, as both a student and a teacher at Yale.

Another Yale professor emeritus, Creighton E. Gilbert, has committed his scholarly attention to this collection for many years. He came to Yale in 1981 and was responsible for the installation of Italian pictures at the Gallery. Professor Gilbert is a prolific writer in the field of art history. He has published numerous articles and many books on the greatest of Italian artists, including Piero della Francesca, Michelangelo (whose poems and letters he also translated), and Caravaggio. His knowledge has challenged the many undergraduate and graduate students whom he has taught from Yale's collection, and we wish to express our gratitude by dedicating this book to him.

Foreword

Vincent Scully Jr.

*Sterling Professor Emeritus of the
History of Art, Yale University*

Yale's remarkably beautiful collection of Italian paintings has been central to the life and learning of the University for almost one hundred and fifty years. Right at the beginning, the character of those works directly inspired the building and the Ruskinian Gothic style of Yale's art gallery of the 1860s, Street Hall. It housed a school of art as well, the first in any American university. By the 1920s that school, now world famous, was basing its fundamental instruction in painting on the example of those pictures. Special emphasis was directed toward the technique of tempera on panel in which most of the earliest and most striking of them were made. A whole new way of seeing was being shaped by them in the twentieth century, a good six hundred years and more after they were painted.

Even when modernism came to Yale's school around the time of the Second World War and its students turned to other models and techniques, the incomparable brilliance of those paintings did not fade. Bright and clear, they still shone like precious objects on the walls of their gallery. Any undergraduate wandering in by chance from the Old Campus, passing through the darkness of the heavy masonry buildings that successively housed them, could be changed and refreshed by their light. As a New Havener, I have been luckier than most in that regard. I can remember looking at the pictures with wonder as far back as 1928, when Addison Swartwout's new art gallery was built. Later, as a senior in Yale College in 1939, I was lucky again to take George Heard Hamilton's fine survey of European painting, which began with the Italian paintings. I remember how the experience of them set a kind of absolute standard for me against which, or in terms of which, all later painting had to be seen. It was surely faulty history, and it was hardly encouraged by Professor Hamilton. But there was a kind of human logic in it, because of all works of Western art only archaic Greek sculpture equals these paintings in physical presence and spiritual radiance. The material is sacred; divinity is very close.

That numinous aesthetic density was in fact regarded by the art historians of the time as unique to primitive art, which they saw as embodying a purity never achieved again, and it made these paintings sympathetic once more to modern painters, who wanted to begin all over again themselves. Indeed, it was a modernist determination to get back to beginnings that led my late colleague Charles Seymour Jr. to embark on his uncompromisingly severe cleaning of the pictures in the early 1950s. A good deal was

lost in that process, but I clearly remember how brightly the blues, reds, and yellows leaped out and the gold gleamed. Wounded, the paintings blazed with life.

When I came back to Yale in 1946 and began in my turn to teach the introductory course in art history the Italian collection again formed the very heart of our study. The course was shaped by it and around it. From that day to this, many of Yale's undergraduates, who seem to get brighter themselves with each passing year, have, every week, spent one hour out of three in the Art Gallery, usually in front of the Italian pictures. Their first introductory essays tend to be focused on the collection, and their final term papers normally deal with it as well. I am glad that I have not been required to teach the course without it and without, for that matter, the presence at Yale of a distinguished specialist in the field, who for a number of years was my colleague Creighton Gilbert.

Still, along with all those incomparable benefits to Yale as an institution, and despite the fact that almost all of them were painted to be seen in the public spaces of churches, the pictures remain invincibly private and personal. They speak directly to our individual selves with a human freshness that they themselves reintroduced into Western art. The Saint Anthony of the Osservanza Master (we used to call him Sassetta) stands at bay in front of his bright-red shelter, barefoot on a rocky road, facing the most bewitching, the pinkest female demon in the world. Behind them dark gray rocks and deep-green trees swing round to what seems to become the whole half circle of the world's horizon. Beyond it bright streaks of color light the evening sky, flashed across by Tuscan birds like those painted on the walls of old Etruscan tombs. A tiny picture, smooth of surface, it pulls us into itself, forcing us to live, with what new alertness, in its world.

In another picture by this same painter, a country church with its bell tower emerges from the mounded hills, and the saint tumbles backward down the slanting road, lashed by demons like pieces of the night. There the sky is empty, piercing blue.

But every picture is different, each an individual: from the solemn Magdalene Master, half destroyed by time, to Gaddi's heartbreaking Entombment, to Pollaiuolo's heroic confrontation with the valley of the Arno, to Neroccio's hallucinatory perspective of the Virgin's garden, to

Veronese's masterful brocades and (nothing innocent anymore but oh so knowing) Titian's rich and stately shades. Somehow the early pictures remain the most moving. The early collectors who gathered them together and, in one way or another, bestowed them on Yale, were not wrong. The paintings do not lose their light; they still embody the liveliest and the best of those impulses that began to create the modern world as we know it, and they remain essential to the life beyond chronological time, the protean life of Yale.

Introduction

Clay Dean

In 1871, Yale College strayed from prevailing tastes in art collecting and purchased more than one hundred paintings from the Massachusetts collector James Jackson Jarves, making the Yale Art Gallery the first major repository of early Italian painting in America. Over the past one hundred and thirty years the Gallery has maintained and displayed this remarkable collection for the continued educational benefit of students, scholars, and the general public.

By the early 1860s, Jarves had amassed a group of works that he believed would illustrate the evolution of Italian painting from the mid-1200s through the early 1500s. His intention was to sell the paintings to an institution in Boston in the hope of enlightening his fellow New Englanders about the foundations of Renaissance art. But Jarves was unable to entice a buyer in Boston, or even New York. Eventually, however, during a steamship voyage to Europe, he had the opportunity to discuss his collection with his shipboard companion Lewis R. Packard, Hillhouse Professor of Greek at Yale, who in turn rallied New Haven interest in Jarves's collection. By 1867, with the help of Packard and another friend, Harvard professor Charles Eliot Norton, Jarves convinced Yale College to accept his paintings. In the spring of 1868, they were deposited at the School of Fine Arts in exchange for a loan of \$20,000 (at 6 percent annual interest), to be repaid three years later. During this period, Yale maintained the right to purchase the works for two and a half times the amount of the loan.

Yale ultimately declined to exercise the option, and nearly four years after the loan was made, having already granted Jarves an extension, it insisted he repay the principal and interest owed. Jarves sustained increasing financial troubles throughout much of his later life, and he lacked the resources to repay the loan. He agreed instead to auction his collection in November 1871 in the newly built Street Hall, which was to become the collection's first permanent home. According to a contemporary source, only three people from outside Yale attended: they were the United States Supreme Court justice Joseph P. Bradley, the architect and art critic Russell Sturgis Jr., and the New York *Tribune* art critic Clarence Cook. As none of these men was willing to purchase the collection, the auctioneer, Joseph Leonard, allowed Yale treasurer Henry C. Kingsley to buy the paintings, on behalf of the College, at a price equal to the total of the loan principal

plus unpaid interest, which amounted to a sum of \$22,000. Kingsley in all likelihood did not realize that it would prove to be one of the most auspicious art deals in history.

Literature on the collection had circulated as early as 1860, when Jarves published a list of the paintings that were then on display at a gallery in New York called the Institute of Fine Arts, and newspaper articles came out around the time when the works were being offered for sale. In 1868, Sturgis, who was the architect of several Yale buildings and later attended the 1871 auction, published another list with a preface and correspondence about the collection. It was reprinted in Sturgis's *Manual of the Jarves Collection*, which was written after the paintings were installed at the Yale School of the Fine Arts. The manual contained mostly biographical information about the artists.

By the turn of the century, the study of early Italian art was on the rise, and art historians began to write more extensively about Yale's pictures, throwing clearer light on their educational potential. History of art was then still a young field, particularly in America, and Yale's collection proved an important source of objects for study. John F. Weir, the first director of the Yale School of the Fine Arts, wrote about the Jarves collection in a book about Yale College's history published in 1879. William Rankin wrote an article in the *American Journal of Archaeology* in 1895. The art historian Bernard Berenson became especially interested in the Jarves pictures and included many of the works in his *Central Italian Painters*, published in 1897, as well as in various editions of his *Italian Pictures of the Renaissance* in 1904, 1909, 1912, and 1932. Princeton professor Frank Jewett Mather published an article on the Jarves collection in the *Yale Alumni Weekly* in 1914, but it was not until 1916 that Osvald Sirén, a professor at Stockholm University, wrote the first critical catalogue with reproductions of the works in the collection. Sirén included in his book formal descriptions of the objects; discussions about the periods, attributions, and provenance; and biographical information about the artists.

In 1927, Richard Offner, connoisseur and professor at the new Institute of Fine Arts at New York University, published another critical discussion of the early Italian paintings at Yale in direct response to Sirén's 1916 catalogue. Offner's introduction outlined various stylistic influences



FIGURE I
Vittore Crivelli, *Saint Peter*,
ca. 1490–1500. Gift of Robert
Lehman, B.A. 1913
1946.313

and set the collection in the context of the history of Italian art. Offner deemed the collection the “most useful of all university collections” for “academic purposes” because of its strength and breadth in Tuscan painting and considered it “more adequately supplied in fine and rare examples of the thirteenth century than any other public museum outside Italy.”¹

Yale’s collection of Italian paintings continued to grow. The collection was expanded through generous bequests made by Maitland Fuller Griggs, B.A. 1896 (to whom Offner dedicated his catalogue); Robert Lehman, B.A. 1913; and Hannah D. and Louis M. Rabinowitz in the 1940s and 1950s. Several of the key pieces from their collections were late fifteenth- and early sixteenth-century paintings from northern Italy. Among the better examples are the famous *Gambara Madonna* by the Bolognese artist Francesco Francia (no. 13), the *Saint Peter* by the Venetian artist Carlo Crivelli (no. 11), and another *Saint Peter* by his brother Vittore Crivelli (fig. 1).

Scholarly interest in Jarves as a collector and art theorist increased throughout the twentieth century. Yale University Art Gallery director Theodore Sizer wrote an article about Jarves and his paintings in the *New England Quarterly* in 1933. On the occasion of Yale’s 250th anniversary in 1951, the author and Flaubert expert Francis Steegmuller published a biography of Jarves, which provides an excellent history of his collection but does not deal with specific works. A modest exhibition of newly cleaned paintings was then held from 25 March to 18 May 1952, accompanied by a short checklist and pamphlet.

In 1961, Charles Seymour Jr., then curator and professor of Italian painting at Yale, published a catalogue of the mostly Italian paintings that had arrived at Yale in 1959 from the Rabinowitz collection. (The Italian art historian Lionello Venturi, to whom Steegmuller had dedicated his book, published a catalogue of the Rabinowitz pictures in 1945.) In 1963, Helen Comstock, an expert on American furniture, also wrote about the collection of Italian paintings at Yale, in the *Art Bulletin*.

In 1970, Seymour published *Early Italian Paintings in the Yale University Art Gallery*. Shortly afterward, with the assistance of his students, he produced a small catalogue of an exhibition held from April to September 1972 that focused on the conservation history of the collection. Many other art historians, including Yale professor Creighton Gilbert,

1. *Italian Primitives at Yale*, 1927, p. 2.

have turned their attention to Yale's Italian pictures over the years, and their continuing interest in the collection is evident in the number of articles and publications about it.

Recently, a great deal of attention has been paid to the conservation of the early Italian paintings at Yale. In partnership with The J. Paul Getty Museum, the Yale University Art Gallery has boldly addressed the history of various well-intentioned but problematic restoration techniques. This has led to a revision in thinking about how these works should be cared for and presented, resulting in a conservation approach that seeks to work with a light hand to preserve and revive the visual coherence of each of the badly damaged works. The effects of the restoration efforts on select works from the collection are reproduced for the first time in color in this catalogue.

The selection of works in this catalogue represents important aspects of the history of Italian painting. The earliest pictures record the birth of panel painting in Italy in the thirteenth century, when mostly anonymous artists pursued the powerful, symbiotic relationship between religion and art. Still, other works demonstrate the distinct styles and technical approaches that mark the broad range of artistic practice in Italy during this period. Many of the later paintings, made by artists whose lives and work are well documented, exemplify the movement in art during the fifteenth century toward the modern interest in conveying human experience. It is the goal of the catalogue to make these works and their related art-historical subjects more readily available for study.

The collection as a whole serves as chronicle of the changing attitudes toward art and art history, especially since the nineteenth century, when public art museums were first opened in America.



The earliest pictures date from the thirteenth century, a period in which distinct local styles were evolving, especially in the Tuscan city-states of Pisa, Lucca, Florence, and Siena. As Jarves in the nineteenth century believed that art should instruct and uplift the viewer, so too did artists in the late Middle Ages. In the thirteenth century, the new mendicant orders of the Franciscans and Dominicans promoted a keen interest in the lives of the saints, facilitating vast campaigns of church and convent decoration in the form of frescoes, painted altarpieces, and liturgical objects.

Saint Francis of Assisi (ca. 1181–1226), the founder of the Franciscan order, was a favorite subject for painting. Born Giovanni Bernardone, Francis was canonized by Pope Gregory IX in 1228, only two years after his death. The double-sided processional cross from Umbria (no. 3) depicts both Saint Francis and his follower Saint Clare (ca. 1193–1253), who founded the female branch of the order, later known as the Poor Clares. This cross was borne in procession down a church aisle, stimulating the emulation of the saints in the viewers and thus deepening their religious devotion.

By the mid-fourteenth century, the earlier, simpler altarpieces, such as the one by the Magdalene Master (no. 1), had evolved into huge, ornate structures called polyptychs. Consisting of multiple sections ornately framed with columns, pinnacles, and fretwork, they resembled Gothic church architecture. In later periods, largely in the eighteenth and nineteenth centuries, these grand works were sawn apart, and the resulting sections were often sold as independent paintings. In consequence, simple panels are more commonly found in museums than are whole altarpieces. Examples of the dispersal of complex altarpieces are the panel from the workshop of Simone Martini (no. 4) and the works by the Osservanza Master (no. 8 and fig. 3).

If religion provided the subject matter for these works, then painting in turn enhanced religion through its decorative and devotional power. Rich colors and precious materials like gold took on symbolic meanings. In the construction of altarpieces and panels the cost of colored pigments figured heavily in the artists' decisions about how and what to paint. Lapis lazuli, a semiprecious mineral, was used to make ultramarine, the most expensive pigment available, which was often reserved for the Virgin's blue robe. A less expensive mineral called azurite could be used to make a blue pigment for areas of lesser importance, or for underpainting. In the *Annunciation* by the Sienese artist Neroccio de' Landi (no. 12), as well in the much earlier double-sided processional cross (no. 3), traces of ultramarine are still present atop an azurite layer. The richness and splendor of religious depictions were a primary consideration in the minds of the artist who made a painting and the patron who paid for it.

Interest in antiquity had developed by the end of the fifteenth century into a dedicated study of the classical past. Wealthy and learned patrons

appreciated subjects drawn from prestigious literary works, such as Ovid's *Metamorphoses*. An important manifestation of this classical taste can be found in chests called *cassoni*, used for commemorating marriages of important families. The *Allegory of Love* by Paolo Schiavo (no. 9) is the painted front of one such *cassone* filled with the bride's trousseau and then paraded from her family home to the home of her new husband. These chests were usually decorated with historical, mythological, or allegorical scenes designed to admonish or instruct the new bride as to proper behavior in marriage. One favorite subject was Lucretia, the Roman matron who, after being raped, committed suicide rather than dishonor her husband or harm his fame.

Patrons played a vital role in the art of the Renaissance, and the development of their self-awareness is evident in portraiture. From antiquity through the early Renaissance, the genre of portraiture often served to record the appearance of the sitter or depict his or her social position. Coins and medals were especially conducive to commemorative portraiture because they could be reproduced almost identically and their small size and relatively easy production (compared to painting) allowed for wide dissemination. Whether they were realized as medals or as paintings, these portraits were usually rendered in profile in imitation of ancient coins (fig. 2). By the early sixteenth century, a new format had become popular, which showed the sitter in a three-quarter frontal pose, from the waist or shoulders up. As a result of this more natural pose, portraiture became a powerful means of manifesting human identity and individuality—for both the artist and the sitter. In the *Portrait of a Lady with a Rabbit*, by Ridolfo Ghirlandaio (no. 15), the personality of the woman has become the artist's subject, her rabbit serving as a symbol of her either docile or fecund nature.

The true legacy of James Jackson Jarves's collection of paintings at Yale is the continued availability of these objects for study. The breadth of the collection continues to inspire scholarly interest, and the history of the collection informs us about changes in connoisseurship, conservation, and art-historical practice that have occurred since the very beginnings of the field of art history. The paintings that in Jarves's day were considered artifacts that recorded stylistic improvements leading up to the High Renaissance became more appreciated in the early twentieth century, even



FIGURE 2
Niccolò Fiorentino, *Portrait Medal of Maria Poliziana*, ca. 1495. Gift of Robert Lehman, B.A. 1913, and Joseph A. Thomas, B.A. 1928
1959.13.20

if they were still seen as “primitive.” Today, however, their aesthetic and historical value are widely recognized by both scholars and untrained viewers. The works will continue to provide keys to understanding the artists and the patrons of the late Middle Ages and the Renaissance as well as further a better understanding of their collective history.

I Magdalene Master

Florence, active ca. 1250–1290

Virgin and Child Enthroned with Saints Leonard and Peter

ca. 1270

Tempera and gold on fir

Panel size: 41 $\frac{3}{8}$ x 63 $\frac{1}{16}$ x $\frac{1}{2}$ – $\frac{3}{4}$ inches
(105.5 x 160.03 x 1.3–2.0 cm)

University Purchase from James

Jackson Jarves

1871.3

The panel was made with two horizontally grained boards. A dowel visible on the reverse suggests that it was originally twice as thick.

There is major loss to the original design along the bottom and the left side. The center and the right side of the painting are in good condition though worn and marred by small losses. The painting was restored in 1915, cradled and restored in 1929, and partially cleaned in 1954. All restorations were stripped from the painting between 1968 and 1972, and the picture was revarnished. A chevron-like pattern was removed from the top and right frame elements, and the remains of the damaged original frame exposed. The left frame molding is modern, as are most of the raised *pastiglia* bosses.

In May 2000 the cradle was removed and splits in the panel mended. The varnish was removed, the picture consolidated, and losses filled. Losses were retouched with *rigatino romano*, a method that overlays finely juxtaposed vertical lines so that reconstructions are not disruptive from a distance but can be seen on close examination. Areas of loss too large to reconstruct were neutrally toned, also with *rigatino romano*. —MA

The Magdalene Master was an anonymous Florentine painter—named for a work that depicts Mary Magdalene in the Galleria dell'Accademia in Florence—whose workshop was active in the late 1200s. This panel would have served as an altarpiece, called a dossal, placed at the back of an altar in a church or chapel dedicated to the sixth-century Saint Leonard, who stands in the primary place of honor to the right of the nursing Virgin.

On the Virgin's left side is Saint Peter, the apostle and first pope, who was martyred in Rome. The flanking narrative scenes show important episodes in Peter's life. The stories are drawn from the Bible and other sources. Beginning from top left, they depict Christ calling Saints Peter and Andrew (Mark 1: 16–18); Christ giving Peter the keys to the Church (Matthew 16: 18–19); the death of Simon Magus (as recounted in a compilation of saints' lives called the *Golden Legend*, written by Jacobus de Voragine and disseminated around 1260); Peter healing a man (Acts 3: 1–8 and 5: 14–16); Peter being freed from prison (Acts 12: 1–11); and finally, the crucifixion of Peter upside down and the beheading of Saint Paul in Rome (a traditional story inspired by an unknown source, perhaps an apocryphal early Christian legend).

Over the years the panel has sustained accidental damage and even vandalism that provide information about the object's history and function. A burn, still visible in the right knee of the Virgin, is the result of an altar candle being placed too close to the painting. Also, in the middle-left scene, damage has resulted from pious devotees defacing the devils in order to neutralize what they believed to be the negative power of these images.



2 Guido da Siena

Siena, active ca. 1260–1280

Crucifixion

ca. 1270–1275

Tempera and gold on poplar

Panel size: 22¾ x 38 x ¾ inches

(57.8 x 96.5 x 1 cm)

University Purchase from James

Jackson Jarves

1871.2

This six-sided panel is likely to have been cut down from a triangular pediment. It is constructed of two horizontally grained glue-joined boards. A linen layer covers the entire support. The two inclined sides have a burr along their edges, indicating that originally the painting had an engaged frame. The bottom edge is probably original; the painted border remains intact, although the outer edge is too worn to detect a burr. The gable peak and two vertical sides have been cropped. Most of the paint layer and the raised mordant gilding are in excellent condition. The paint, however, is abraded along the border and foreground. The gold background is in good condition, except along the glue join of the two boards. A three-inch crack in the shield of Longinus extends toward his head. The shield's lack of color seems to be the result of fading rather than abrasion. There are three empty pastiglia wells in Christ's halo, where stones or cut glass had once been set.

The panel was cradled in 1930 and cleaned in 1954. The join between the two boards had opened up and was reglued in the past. Damage along this seam has been filled and retouched.

—AO

Little is known of Guido da Siena aside from an inscription with his name on a large panel painted for the church of San Domenico in Siena, now in the Palazzo Pubblico. The same hand in that work can be recognized in this Yale *Crucifixion*, which was the pediment to a panel probably showing the Virgin and Child. (James Jackson Jarves found the *Crucifixion* hanging over a doorway, where it was probably installed after it had been cut from the main panel.) The striking curve of Christ's body stems from Byzantine roots and betrays a familiarity with the art of Giunta Pisano; it also places an emphasis on Christ's agony, rather than his triumph over death, as in many earlier crucifixes, reflecting a new interest in the human aspects of sacred stories, echoed in the powerful emotions and reactions of the other figures.

Surrounding Christ are several figures mentioned in the Gospels, including the Virgin Mary and Saint John the Evangelist. The group continues with Roman soldiers and the women known as the three Marys: Mary, the wife of Clopas (John 19: 25); Mary Salome (Mark 15: 40); and Mary Magdalene, kneeling at the foot of the cross. John and the female figures are all standing mournfully: the woman in the middle covers her face in sorrow, while the one at far left leans forward with her arms raised in a gesture representing mourning. The pose of the leaning soldier at the far right repeats that of a figure in the marble relief of the *Crucifixion* on the pulpit by Nicola Pisano in the Siena cathedral, executed between 1265 and 1268. On both sides of the cross the figures' heads create a stepped line echoing the shape of the pediment, yet this architectural composition is balanced by the naturalism in the personalized emotion and dynamic quality of the figures. Further charging the scene with powerful energy are the vivid colors of the drapery, in some places accentuated by gold striations, as in the loincloth of Christ and the drapery of the Magdalene: this form of highlighting, derived from the Byzantine tradition, symbolizes the radiance of divine light.



3 Master of the Gubbio Cross

Umbria, active 1290s

Double-Sided Processional Cross

ca. 1290

Front: Christ on the cross with the Virgin Mary and Saints John the Evangelist and Francis of Assisi

Back: Christ on the cross with the Virgin Mary and Saints John the Evangelist and Clare of Assisi

Tempera and gold on poplar

Image size: 20³/₈ x 14³/₄ x 1¹/₁₆ inches
(51.8 x 37.5 x 1.8 cm)

Bequest of Maitland Fuller Griggs,

B.A. 1896

1943.238

The double-sided cross is constructed of two overlapping boards. The grain of these boards runs vertically along the shaft of the cross, horizontally along the arms. Although it is well preserved for its age, there is abrasion loss and damage due to wear, particularly to the figures of Saints Francis and Clare, as well as to the back contour of Christ on the front side. The edges of the cross are painted with a mordant gilded decorative pattern. They are adorned with crystal beads, none of which appears to be original. The beads may, however, reflect an original decoration.

There are no available conservation records, except for a notation in the 1970 Seymour catalogue stating that the cross was “recently cleaned.” In 1999 the surface was cleaned and varnished, and losses were retouched. — PSG



This richly adorned cross at first glance appears identical on both sides, but closer inspection reveals that the kneeling figure on the front is Saint Francis of Assisi and on the back is Saint Clare. One of the most popular saints in Italian art, Francis was often compared to Christ in early writings about him. Early images of both him and Saint Clare commonly showed them kneeling below the crucified Christ. Their prominence in this cross suggests that it was commissioned for a Franciscan church, where it would have been used in processions and services, such as funerals.

After Francis's canonization in 1228, the basilica of San Francesco built on the site of his burial in Assisi in Umbria attracted pilgrims from all over Europe. In the later part of the thirteenth century, Roman,

Florentine, and Sienese artists covered its walls with murals depicting scenes from the Bible and the life of Saint Francis. Their work made the basilica the locus for the development of new pictorial styles that spread throughout Italy, with an especially profound effect on artists of Umbria. The Yale cross is thought to be by the same artist as a larger one in Gubbio, a town to the north, which is the source of the artist's name. As can be seen in the muscular anatomy of Christ and the pained expressions of the mourning Virgin and Saint John the Evangelist, the artist was influenced by the Assisi wall paintings often attributed to the young Giotto and his workshop. In addition, the manner in which Christ's feet here are nailed to the cross but rest on a realistically rendered wooden platform is a detail borrowed directly from depictions of the Crucifixion by Giotto.



4 Simone Martini (Workshop of)

Siena, ca. 1284–1344

Saint John the Evangelist

ca. 1330

Tempera and gold on poplar

Panel size: 41¼ x 17⅞ x 1 inches

(104.9 x 44.7 x 2.5 cm)

Image size: 37⅞ x 17⅞ inches

(94.4 x 44.7 cm)

Bequest of Maitland Fuller Griggs,

B.A. 1896

1943.239

The panel is made from a single plank of vertically grained wood. The engaged arch and trefoil molding are original, although little is left of the original bole and gilding. Three evenly spaced dowel holes on both side edges are points where the adjacent altar panels were attached.

Old photographs show the painting in a modern, engaged frame that was removed, presumably in 1960, at the time the painting was stripped of all previous restorations. Marks on the reverse show that the panel has been thinned and was once cradled. The painting remained in its stripped state until 1985, when it was varnished and restored. At that time major losses to John's right sleeve, the center of his blue robe, and the left half of the book he holds were retouched. Other minor losses are scattered throughout. There is considerable wear to the flesh tones and the gilded surface. —MA

This panel formed one of the lateral sections of an altarpiece of which other panels, showing the Virgin and Child and saints, survive in museums in Europe and the United States. The painting was most likely produced in the workshop of the great Sienese artist Simone Martini, an enterprise whose output was highly prized in Siena and elsewhere. Simone held great sway over other artists of the time, including his own brother-in-law Lippo Memmi, to whom this panel was once attributed. Simone produced paintings for clergymen passing through Siena, royal patrons in Naples, and the papal court in Avignon as well as local and provincial patrons as in this case. In all likelihood, this panel came from the church of San Francesco in Colle Val d'Elsa, north of Siena. The luxurious appearance of the workshop's paintings, with their richly embellished gold surfaces and use of precious pigments, was particularly popular with patrons who wanted a product that represented the current height of Sienese taste.

The patron would have delighted in the intricate punch work of the halo, the result of a relatively new technique that Simone Martini was responsible for developing. In fact, he had been one of the first painters to punch repeated, complex patterns in gold grounds, using tools he may have borrowed from jewelers and goldsmiths, whereas earlier gilded decorations had been incised with a stylus and were generally less ornate. The decorative effects should not, however, detract from the sophisticated portrayal of a man who, although frontal and set against a flat background, nevertheless appears three-dimensional. The layering of the folds in his clothing suggests volume, which Martini renders in the red cloak by using overlapping parallel lines of dark red glaze for the shadowed areas and an opaque pink pigment for the highlights. The sense of physicality is echoed in the solid geometric design of the open book, representing John's gospel.



5 Taddeo Gaddi

Florence, ca. 1300–1366

Entombment of Christ

ca. 1360–1366

Tempera and gold on fir

Panel size: 45¹/₁₆ x 30³/₁₆ x 1¹/₁₆ inches

(116 x 76.3 x 1.8 cm)

University Purchase from James

Jackson Jarves

1871.8

The panel is made up of three planks with vertical grain. The central panel (68.5 cm wide) is a weak piece of radially cut wood taken from the center of the tree. Two smaller pieces (3.8 and 4 cm, respectively) were attached by nails to both sides: one nail is still embedded in the panel. The nail channels of the others, visible on the reverse, show that the panel was thinned by half. The nails were probably removed when the panel was cropped on all four sides. Whether the panel was originally part of a larger structure is not known. The cross-battens on the reverse are not original.

The painting was treated in 1915 and 1954, when it was cleaned, varnished with a synthetic resin, and retouched. In 2001 structural work stabilized the panel. Considerably disfigured by surface irregularities and abrasion, the painting nevertheless retains its drama and impact. Areas like the faces of the Virgin and Saint John the Evangelist remain remarkably well preserved.

—PSG

The original function of this panel is unknown. It could have served as an independent painting or as the central panel of an altarpiece, though depictions of the Entombment were unusual for altarpieces in this period. The subject was sometimes used for funerary monuments, which might account for the poignant depiction of sorrow in this picture and the way in which the artist has manipulated the composition for dramatic effect.

Rather than following the traditional convention of showing Christ from the side, Taddeo has foreshortened his legs and aligned his torso frontally, parallel to the picture plane. The tomb appears narrower in the foreground, which serves to compress the depth of space between the viewer and the scene. Supporting the body of Christ in his tomb, the Virgin and John convey the depth of their anguish through deeply furrowed brows and eyes squinting with pain. The angels also mourn, expressing an altogether human empathy for Christ. His flesh is rendered with gradations of browns, grays, and greens that evince the eerily sallow look and feel of a dead man's skin. The limited use of gold and the simple decoration of the haloes (compared to many other trecento religious works) indicate that the viewer's focus is on the human, rather than the divine, elements of the scene.

Taddeo Gaddi was a renowned associate of the Florentine master Giotto, and a great artistic inventor in his own right. Throughout his career he showed a willingness to experiment. In addition to this new type of Entombment, he had also painted in the church of Santa Croce in Florence a nocturnal scene and a trompe l'oeil still life, genres that were then new to Italian art. It has been suggested that the Yale painting might also have been painted for Santa Croce because of the prominence of the cross (*croce* in Italian) in the background, although this cannot be confirmed.



6 Lorenzo Monaco

Florence, ca. 1375–ca. 1425

Crucifixion

ca. 1415–1420

Tempera and gold on poplar

Panel size: 25 x 14 $\frac{3}{8}$ x $\frac{1}{4}$ inches

(63.5 x 37.2 x 0.7 cm)

Image size: 24 x 13 inches (61 x 33 cm)

University Purchase from James

Jackson Jarves

1871.24

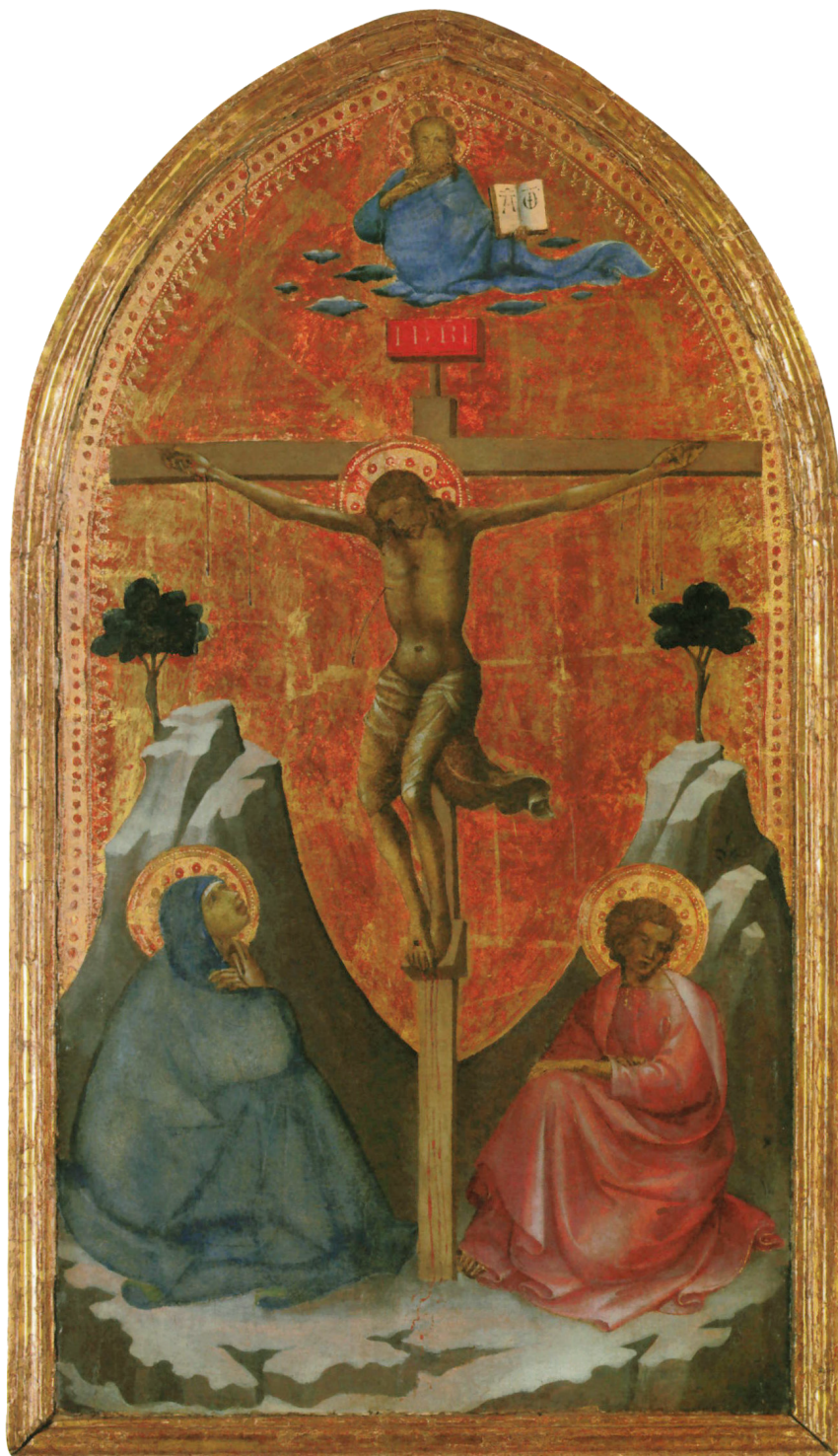
The panel retains its original dimensions and engaged frame although it was thinned to accommodate a cradle. The grain runs vertically, and there is a center split that runs the length of the panel. The painting has sustained severe damage through cleaning to the gold ground and especially along the central split. The bole beneath the gold layer has been exposed, giving an inappropriate red hue to the background. The paint film is also abraded, but the drama of the composition is nevertheless retained where the figures and landscape are relatively intact.

Records indicate that the painting was cradled and restored in 1915. Damage to the paint film was noted at that time. In 1954 the painting was cleaned again, this time to remove all restorations. In addition, most of the cradle was removed. In 1999 structural work was undertaken to repair the central split as well as the frame, which had become disengaged. Reintegration of losses and abrasions was completed in an effort to restore visual unity to the painting. —PSG

Born Piero di Giovanni, Lorenzo Monaco became a Camaldolese monk in 1391 at the Florentine convent of Santa Maria degli Angeli, a major center of manuscript illumination. He was an accomplished draughtsman and worked both as an illuminator and a painter. After having established a workshop outside the convent in the late 1390s, Lorenzo became one of the most important Florentine artists.

This small panel would have served as an independent image meant as a stimulus for private devotion. The inscriptions in this scene come from specific scriptural passages. Above the head of Christ is the *titulus* ascribed to Christ by Pontius Pilate (John 19: 19–22) that reads “I N R I,” standing for *Iesus Nazarenus Rex Iudaeorum* (Jesus of Nazareth, King of the Jews). God the Father, hovering, holds a book with A and Ω the first and last letters of the Greek alphabet, referring to the various passages in the Apocalypse calling God the “beginning and the end” (Revelation 21: 6 and 22: 13).

Most experts agree that this is a work by Lorenzo Monaco himself, though his designs were often reused and adapted by workshop assistants. The composition is similar to that of his *Crucifixion* in San Giovanni dei Cavalieri in Florence, which also contains the unusual feature of the mourning Virgin and Saint John the Evangelist sitting on the ground. By placing them in this position, the artist may have intended to emphasize their weighty sorrow while isolating the iconic figure of Christ on the cross.



7 Gentile da Fabriano

Fabriano, ca. 1370–1427

Virgin and Child

ca. 1424

Tempera and gold on poplar

Panel size: $36\frac{1}{8} \times 24\frac{3}{4} \times \frac{1}{4}$ inches
(91.8 x 62.8 x 0.8 cm)

University Purchase from James

Jackson Jarves

1871.66

Cropped on all four sides and thinned to accommodate a cradle, the panel was painted on one wide board with vertical grain. There are several splits in the panel, emanating from both the top and the bottom. The major forms were incised in the gesso by the artist, delineating the architecture, the figures, and the haloes. Infrared reflectography reveals slight positional changes to the figures during execution. Gentile is known to have painted very thinly, finishing his forms with translucent glazes. The *Virgin and Child* has sustained considerable abrasion loss due to overcleaning: most of the glazes are now gone.

According to conservation-department records, the painting was cleaned in 1890. It was cleaned again in 1915, by Hammond Smith. Between 1950 and 1952, the painting was cleaned, varnished, and retouched in the larger losses. Abrasion was left exposed. — psg

Gentile da Fabriano signed this panel in the lower left (gen[tilis de] fabriano) probably at the request of the patron, who was undoubtedly proud to own a work by Italy's then most famous artist. Thirty years after Gentile's death, the humanist Bartolomeo Facio was still praising the artist's merits in his 1456 *De viris illustribus*, a collection of biographies in which Gentile was named as one of the best painters of his day. Originally from Fabriano, he had worked in northern Italy before coming in 1420 to Florence, where he most likely painted this panel. Its function is unknown; it could have served as an independent, private devotional piece or, less probably, as the central panel of a larger altarpiece.

This work was painted at the beginning of the Renaissance, when a sense of three-dimensional illusion and architectural space were becoming increasingly important artistic concerns. The placement of the Virgin and Child within the architectural window frame makes them appear as though they are sitting in a real space that continues behind the picture plane. The modeling in the picture is now less striking than it would originally have been, due to the loss of glazes in various areas, such as the ornate fabric of the pillow. Despite the state of the picture, Gentile's skill at rendering detail is still evident in the decoration that resembles Arabic calligraphy on the trim of the Virgin's robe.

The painting contains several details that would have been perceived as Christian symbols by a contemporary audience. Pomegranates, for example, commonly represent the death and Resurrection of Christ. Together with the climbing tendrils of foliage, the white roses, and the architectural enclosure, the horticultural elements evoke the *hortus conclusus*, or "enclosed garden," a late medieval notion that pertained to the purity of the Virgin.



8 Master of the Osservanza

Siena, active ca. 1430–ca. 1450

The Temptation of Saint Anthony Abbot

ca. 1435–1440

Tempera and gold on poplar

Panel size: 15 $\frac{1}{8}$ x 15 $\frac{1}{16}$ x $\frac{1}{2}$ inches

(38.4 x 40.4 x 1.2 cm)

Image size: 14 $\frac{1}{4}$ x 15 $\frac{1}{4}$ inches

(36.9 x 38.8 cm)

University Purchase from James Jackson Jarves

1871.57

The panel is constructed of three separate boards. The lower boards have vertical grain, and the top board is horizontally grained. Remnants of gold are visible under the paint on all four edges, suggesting that the image size has not been altered. A major loss, as wide as 4.5 cm, runs across the sky, beginning just below the horizon.

Known restorations include cleaning and cradling in 1928, cleaning between 1950 and 1952, and minor consolidations at later dates. The tops of the trees along the horizon, the hills, and band of bright white sky now visible were recreated from 1950 to 1952. The painting was most recently conserved in 1998, when a cradle was removed, open splits in the panel were repaired, and a grayed methacrylate varnish was removed. The painting was revarnished, and minor color corrections to the 1950 and 1952 retouching were made. —MA

The anonymous Master of the Osservanza was named for a triptych in the church of the Osservanza near Siena. Over the years, his works have been attributed to other Sienese artists, notably Sassetta and Sano di Pietro. The two panels by him at Yale represent scenes from the life of Saint Anthony Abbot that came from an altarpiece of which there exist six other sections. One of them contains the arms of the Martinozzi family, suggesting that the group may have come from an altarpiece located in that family's chapel in the church of Sant' Agostino in Siena.

Anthony Abbot was considered the father of monasticism, because he had founded the first monastic communities in the third century in Egypt, where he later lived in solitude, seeking spiritual peace. He was particularly venerated in Renaissance Siena by the Augustinian friars of Sant' Agostino, who oversaw several local hermitages that followed many of Anthony's ideals. The church in the background of a companion panel at Yale, the *Torment of Saint Anthony* (fig. 3), closely resembles their hermitage at San Leonardo al Lago, located west of Siena. In deciding which scenes to represent, the friars were probably inspired by the lively narrative of Anthony's life, which they would have known from a rendition that had been adapted by Domenico Cavalca, a fourteenth-century Pisan Dominican friar, from the original version written by Anthony's pupil Saint Athanasius. When viewing the *Temptation*, the friars would have related to the woes of sexual desire as Anthony battles the seduction of the devil in the guise of a beautiful woman. The landscape with the pebbled path meandering into the middle ground peppered with small, stylized trees is characteristic of the work of the Master of the Osservanza. It should be noted, however, that the skyline immediately above the horizon in this painting is a modern reconstruction, and it is uncertain how that area would have appeared originally.



FIGURE 3
Master of Osservanza, *Torment of Saint Anthony Abbot*, ca. 1435–1440.
University Purchase from James Jackson Jarves
1871.58



9 Paolo Schiavo

Florence, 1397–1478

Allegory of Love

ca. 1440

Tempera, gold, and silver on poplar

Panel size: $15\frac{5}{16}$ x $57\frac{5}{8}$ x $\frac{9}{16}$ inches

(38.7 x 146.3 x 1.4 cm)

Image size: $14\frac{13}{16}$ x $57\frac{5}{8}$ inches

(37.7 x 145.4 cm)

University Purchase from James

Jackson Jarves

1871.67

The painting is on a single poplar board with horizontal grain. A one-centimeter-wide strip of unpainted wood at the top appears to be original. The image has been cut on both the left and right edges, and the panel has been thinned.

The panel was cradled and restored in 1929 and 1930. In 1966 and 1967 it was stripped of all restoration. In 1998 the cradle was removed and several large active and open splits were repaired. A discolored layer of varnish was removed at that time. The picture was revarnished, and many scattered small pits and scratches were retouched. Such blemishes are typical of *cassone* panels, which were parts of actively used items of household furniture. Most of the figures' faces are particularly well preserved, although there is much overall wear to the paint. The original gilding is thin, and areas of silver leaf are tarnished. —MA

This is the front panel of a *cassone*, or marriage chest, that would have been used for the storage of linens. Patrician families purchased pieces like this, frequently in pairs, for the weddings of their sons and daughters. The companion panel of this work, also by Paolo Schiavo, representing the myth of Diana and Callisto, is in the Museum of Fine Arts in Springfield, Massachusetts. Diana is also depicted in the Yale panel, in a complex narrative that extols female chastity and warns against earthly desire.

The scene in the tent at the left is the key to the panel's imagery. Cupid has struck with his golden arrows the young maiden and the man kneeling before her, indicating that the two are about to be drawn into a romantic entanglement. Accompanying the maiden are two guides, on the left, the chaste goddess Diana and, on the right, a noblewoman whose identity is uncertain. The enamored couple appear together four times in the scene. We first see them struck with the arrows at the far left; they then pass through a garden where young people are dancing. Next, they enter through a gateway into another garden that is a symbolic realm of love. At the far right, the couple can be seen two more times, first, in consultation with Diana and her companion, and, second, as the young man reaches out to the maiden as she is swept away in Diana's chariot, meaning the goddess's chastity has triumphed over earthly love. The final scene depicts the suitor left behind, reclining alone in the barren landscape, the sad victim of unrequited desire.

The artist also peppers the already complicated narrative with other mythical and literary visual allusions that he would have known from the ancient Roman poet Ovid as well as from the *Amorosa visione* by the fourteenth-century Florentine writer Boccaccio. The first scene, just to the right of center, shows Apollo chasing Daphne after he has been struck with Cupid's arrows. Daphne has begun to turn into a laurel tree, which was later used to create the wreaths that crown poets. The second scene depicts Mars and Venus caught in the net of her spurned husband, Vulcan, who is not shown. Cupid can also be seen hovering above a fountain surrounded by ten figures, among whom are an emperor, a king, and three poets. The poets, holding books and crowned with laurel, are the Florentines Dante, Petrarch, and Boccaccio.



10 Antonio del Pollaiuolo

Florence, ca. 1432–1498

Hercules and Deianeira

ca. 1470

Tempera and oil on cherry transferred to canvas

Overall size: 21½ x 31⅞ inches
(54.6 x 80.1 cm)

Image size: 20⅞ x 31⅜ inches
(52.6 x 79.7 cm)

University Purchase from James Jackson Jarves
1871.42

The original panel's grain direction was horizontal, and was most likely made of two boards. The four edges show no evidence of a raised lip or image edge. The painting has suffered major losses, including Deianeira's belly, parts of her left arm and hands, the flowing drape to her right, Hercules's waist and loin-cloth, and sections of the river surface just above the waterfall.

The known conservation history includes restoration in Florence during the 1860s and a transfer from panel to canvas in 1867. The painting was cleaned and retouched in 1915, and a lining was added in 1928. A ten-year period of examination and treatment began in 1952. All previous restoration was removed; the painting was cleaned, varnished, and retouched.

In 1998, the grayed methacrylate varnish and retouchings were removed. The picture was relined to a stiffer fabric support. Losses were filled, the picture was revarnished, and retouching done in an invisible technique. The reconstruction of losses to Nessus and Deianeira was based on the 1861 engraving published in James Jackson Jarves's book *Art Studies*, and on other works by Pollaiuolo. —MA

In this, one of the best-known paintings in the collection, Pollaiuolo shows the centaur Nessus in his unsuccessful attempt to abduct Hercules's wife while crossing the Greek river Evenus. Instead of being set in ancient Greece, however, the scene takes place in the countryside of Renaissance Florence, on the banks of the Arno River. The city is easily identified by the red-and-white dome of its cathedral that appears in the distance. The owner of this picture, likely a learned Florentine patrician, would have appreciated its mythological subject matter and connection to his city. The Florentines associated the virtues of Hercules with their own civic strength. By situating the historical scene in the familiar local landscape, the artist associates his city directly with the heroic acts of the virtuous Hercules and the mythic Golden Age, promoting Florence over other Italian cities by assigning it an illustrious, if contrived, origin.

The most widely read version of the story was in Ovid's *Metamorphoses*, but Pollaiuolo or his patron may have also consulted a text, called the *Imagines*, by the ancient Greek sophist Philostratus the Younger. It contained a description of a painting of Nessus abducting Deianeira that included the specific detail of her arms being outstretched, which is not mentioned by Ovid. Pollaiuolo, like many other Renaissance artists, embraced the challenge of competing with the accomplishments of classical antiquity. He drew many of his subjects from classical literature, but these subjects could also be interpreted in relation to issues current in his time, such as civic pride, as well as the bonds of marriage and female chastity.

The original support of the painting was hardwood (in this case cherry), a material most commonly used for furniture or wall paneling, which suggests that the picture came from the study of a private Florentine palace.



II Carlo Crivelli

Venice, ca. 1430 – ca. 1495

Saint Peter

ca. 1472

Tempera and gold on poplar
Panel size: 11½ x 8¾ x ⅞ inches
(29.3 x 21.3 x 2.2 cm)

Image size: 11⅙ x 8 inches
(28.2 x 20.3 cm)

Gift of Hannah D. and Louis M.
Rabinowitz
1959.15.15

The horizontal grain suggests that the painting was excised from a predella. A narrow band of bare wood on the left edge and a 1.0–1.3 cm band of bare gesso across the bottom show where the panel would have been covered by the original frame. The right edge, cleanly cut, shows some loss to the saint's left hand. The outline of the painted and gilded area is defined by a scribed line that roughly indicates the position of two-column capitals, one on each side of Peter's shoulders.

Conservation records show that the painting was treated twice in recent history. In 1966 it was cleaned, and a modern strip of wood on the right edge was removed; in 1986, minor losses to Peter's chest, hands, right cheek, and eyebrow and a larger area in the worn gold background were retouched, and the painting was varnished. The linear hatched painting technique, typical of Crivelli, is well preserved, although the pink color of the blue robe's lining has faded considerably. —MA

Crivelli, originally from Venice, settled in the Marches along the Adriatic coast, where he established a thriving business creating altarpieces. These altarpieces were exaggeratedly Gothic in shape, with elaborately carved and gilt frames that conformed to local taste and usage. Crivelli's formal style, however, was a unique compromise between Gothic and modern sensibilities. It combined new Renaissance ideas of mastering the illusion of three-dimensional space and conveying character through a study of expression and pose with a fascination for decorative surface detail. This is particularly apparent in the small panel showing Saint Peter, the apostle whom Christ charged to found his Church. The artist conveyed the vigor and alacrity of this aged apostle through the lines that are visible on the paint surface. Crivelli imitated a drawing technique developed in Padua in the middle of the fifteenth century at the academy of the painter Squarcione. Among the artists most influenced by Squarcione's methods were Mantegna and Bellini, whose work Crivelli outwardly imitates. As can be seen in the *Saint Peter*, characteristic of all the artists of this school is the slightly gnarled appearance of the figures, which intentionally emphasizes the flowing line of the drawing.

The panel is a small fragment from a large altarpiece. It would have been part of the *predella*, or base, in which there were other panels showing Christ and the apostles.



12 Neruccio de' Landi

Siena, 1447–1500

Annunciation

ca. 1475

Tempera and gold on poplar

Panel size: 19 $\frac{1}{16}$ x 50 $\frac{1}{16}$ x 1 $\frac{1}{16}$ inches

(49 x 128.5 x 3.9 cm)

University Purchase from James

Jackson Jarves

1871.63

The lunette-shaped panel, constructed of two boards with the grain running horizontally, retains its original size and thickness. The painting has sustained damage through cleaning. Besides an overall crackle pattern there are some severely abraded areas, including the noticeable loss of lapis lazuli on the Madonna's robe.

Few records exist on the painting's treatment in 1915 and 1954. In 1999 structural work was completed, including replacement of missing original cross-battens, stabilization of several large cracks in the panel, and a repair to the lower-right corner. At that time, a discolored synthetic varnish was removed. The painting was revarnished, and losses were filled and retouched to improve legibility. — PSG

From the late 1460s to 1474, Neruccio was a collaborator of the famous Sienese architect, sculptor, and painter Francesco di Giorgio Martini (1439–1502), by whose style he was strongly influenced. The background architecture of this work was once attributed to Francesco di Giorgio himself, but actually represents Neruccio's own mastery of Francesco's style.

Neruccio's interest in perspective is evident in the grid pattern of the tiled marble floor. When viewed frontally, as in the illustration, the perspective of the tiled floor appears skewed, receding abruptly into space. The panel, however, comes from the upper part of an altarpiece, and when viewed at the correct height, the perspective would have worked. The tonal gradation in the background landscape and sky reinforces the illusionistic effects: dark tones become lighter, and the colors change in hue from dark into light blues and increasingly paler grays nearer the horizon, making the landscape appear naturalistically blurred in the far distance, as if one were seeing it in reality.

The wall dividing the interior scene from the landscape is decorated with classical figures and motifs. A carved relief of figures decorates the wall; their drapery clings to the underlying forms in order to simulate the plastic volume. The visual vocabulary of Neruccio and Francesco di Giorgio was indebted to the example of Roman antiquity, evident in the Corinthian capitals on the pillars of the throne and in the volutes on the footboard of the Virgin's bed.



13 Francesco Francia

Bologna, ca. 1450–after 1526

Virgin and Child, known as The Gambaro Madonna

1495

Tempera on poplar

Panel size: 29⁵/₁₆ x 21¹³/₃₂ x 3⁷/₈ inches
(74.8 x 54.9 x 0.9 cm)

Image size: 29⁵/₁₆ x 21²⁷/₃₂ inches
(74.5 x 54.7 cm)

Gift of Hannah D. and Louis M.
Rabinowitz
1959.15.10

The panel is constructed from one vertically grained board. It has been thinned and cradled. A burr on the top and sides of the paint layers indicates the original dimensions, but the bottom edge has been cut. Infrared examination shows the presence of an underdrawing. Such changes as the repositioning of the child's eyes and the part in the Madonna's hair are also revealed.

The only known restoration occurred in 1959, when the painting was cleaned and old restorations, including a white cloth that covered Christ's genitals, were removed. There are no major losses, though; minor discrete losses, associated with splits in the panel, are apparent. The contours of the Christ child and the Virgin's hands are worn, and some modeling is lost in this otherwise beautifully preserved painting. A halo that once surrounded the Virgin's head is largely gone, although it is clearly visible under ultraviolet examination. The blue pigment of the Virgin's robes has changed, and as a result the three-dimensional modeling is lost. —MA

Francia was an accomplished goldsmith in addition to being a painter and was a member of the goldsmiths' guild in Bologna. As the inscription at the bottom of the painting states, it was made for Jacopo del Gambaro, who was a colleague in the same guild: IACOBVS GAMBARVS. BONON. PER. FRANCIAM. AURIFARVM. HOC. OPVS. FIERI. CVRAVIT, 1495 (Jacopo del Gambaro of Bologna commissioned this work from Francia, the goldsmith, in 1495). The skill required of goldsmiths for the intricate tooling and engraving of their work must have aided Francia in rendering the minute detail in this painting, as in the fine brocade behind the Virgin.

Francia, along with the Umbrian painter Perugino, developed a style that has since become referred to as the *maniera devota*, or devotional manner, in which the picture's naturalism and rich palette were meant to effect a pious response in the viewer. The style was particularly popular in the Papal States of central Italy and proved influential for the young Raphael. Here, the sense of serenity evoked by the Virgin's pleasant gaze and the idyllic landscape of rolling hills and mountains was meant to encourage this feeling of piety in the viewer.

Compared to the stillness of the landscape and the composed posture of the Virgin, the Christ child's gesture is dynamic, as he reaches for the apple that symbolizes the Fall of Adam and Eve, the sin that according to Christian theology was redeemed by Christ's Crucifixion. During the execution of the painting, the artist slightly repositioned Christ's eyes in order to show him looking more closely at the apple.



14 Mariotto Albertinelli

Florence, 1475–1515

Adam and Eve and The Sacrifice of Isaac

ca. 1512

Oil on panel

Panel sizes: $9\frac{3}{4} \times 7\frac{11}{32} \times \frac{3}{32}$ inches
(24.7 x 19.6 x 0.03 cm)

$9\frac{5}{8} \times 7\frac{1}{4} \times \frac{3}{32}$ inches
(24.4 x 18.4 x 0.03 cm)

Image sizes: $9\frac{1}{4} \times 6\frac{23}{32}$ inches
(23.5 x 17.5 cm)

$9\frac{1}{4} \times 6\frac{5}{16}$ inches (23.6 x 17.6 cm)

Gift of Hannah D. and Louis M.

Rabinowitz

1959.15.13a, b

Painted on single pieces of vertically grained hardwood, the two panels retain their original dimensions. The edge of the paint on the panels rises to the thin, bare wooden borders where the panel is slightly thicker. Infrared examination revealed elaborate underdrawing and slight positional changes to the figures and the foliage in the *Adam and Eve*. In *The Sacrifice of Isaac*, there is also underdrawing indicating the contours and shading of the figures as well as changes, such as trees against the sky, which were not painted. Mordant gilding was used to embellish the angel's wings and Abraham's robes. There are traces of golden rays around Isaac's and Abraham's heads.

Both paintings are in very good condition, although tiny losses, some of which have been retouched, are scattered throughout the figures. Slight wear to the shadows occurred as a result of past cleanings. Some slightly larger loss is apparent at center bottom in the landscape on *Adam and Eve*. No record of conservation for either painting exists. —MA/PSG



These paintings, now in elaborately carved gilt frames, were originally part of a cabinet or another piece of furniture. Evidence of this is the wood of the panels; it is hardwood used for furniture, rather than the less expensive and more easily worked poplar that was common for independent panel paintings.

Stylistically the works date from the later part of the Florentine artist's career. The figure of Adam is similar in pose and appearance to the same figure in Albertinelli's *Creation and Fall* in the Courtauld Institute Gallery in London dated ca. 1513–1515. The scenes here reflect the influence of various artistic sources. Albertinelli took advantage of Leonardo da Vinci's *sfumato* technique, which involves creating shadows and imparts an atmos-

pheric effect on the overall color, especially apparent in the rendering of the faces of the figures. (While the technique was more associated with Leonardo's work in Milan than in Florence, it was nevertheless widely influential.) Yet the work also contains several passages of bright, luminous color that do not derive from Leonardo. In fact, Albertinelli must have been looking even more closely at the art of his sometime business partner Fra Bartolommeo, whose style mediates the tonality of Leonardo's work and the color techniques of Venetian painting. The angel's wings in the *Sacrifice of Isaac* contain several varied and saturated hues that create a dramatic play of color. Albertinelli also appears to have looked at Flemish and Netherlandish painting of the late fifteenth century, evident in the precise rendering of foreground vegetation and the trees in the background.



15 Ridolfo Ghirlandaio

Florence, 1483–1561

Portrait of a Lady with a Rabbit

ca. 1530

Oil on poplar

Panel size: 23 x 18 $\frac{5}{16}$ x $\frac{5}{16}$ inches

(58.4 x 45.7 x 0.8 cm)

Image size: 22 $\frac{5}{8}$ x 17 $\frac{1}{16}$ inches

(57.5 x 44.6 cm)

University Purchase from James Jackson Jarves

1871.72

The outer dimensions of the vertically grained panel are somewhat uneven, so it is not clear whether or not the overall size is original. The painted image is intact, however, as there are burrs visible along the top and bottom edges indicating that the panel once had an engaged frame. The panel was thinned at one time to accommodate a cradle. A split along the wood grain runs through the sitter's forehead and dress.

The painting was restored by Hammond Smith in 1915, when he retouched some losses. It was cleaned again sometime between 1952 and 1964. There is abrasion in the flesh of the sitter, the rabbit, and the sky behind them. This contrasts with the well-preserved areas of landscape and detailing in the sitter's dress. —PSG

From a Florentine dynasty of artists, Ridolfo was the son of Domenico Ghirlandaio. He was also influenced by Raphael, whom he certainly would have known when the latter was in Florence in the early 1500s. The unknown lady pictured here was once thought to be a young bride from the Vitelli family, rulers of Città di Castello in Umbria, from whose heirs James Jackson Jarves purchased the painting. That identity is uncertain, however, and recent scholarship about Renaissance female portraiture and clothing suggest that this is a portrait of a married woman.

The nearly frontal three-quarter pose of the woman recalls Leonardo's *Mona Lisa*, ca. 1503, and Raphael's Florentine portraits. Her simple brownish black clothes and lack of opulent jewelry suggest that she may have been a woman already married for several years. In this period, strict sumptuary laws governed women's dress and allowed only newlywed brides to wear ornate clothing, which was usually sold off over time by their husbands.

The only discernible attribute of the woman—and therefore the only clue to the meaning of the painting—is the rabbit she holds in her lap. The rabbit could have served as a sign of the sitter's fecundity, suggestive perhaps of the anticipated or desired birth of children. The rabbit was also a symbol of docility, and as an attribute of Venus it served as a common symbol of *voluptas*, or lust. The use of the rabbit may have also evoked a pun derived from the name of the sitter or the person who commissioned the work. Or the meaning may have depended on a similar attribute held by the sitter's husband in a companion portrait, but as no such painting is known, it may not be possible to unravel fully the message of this enigmatic work.



Vincent Scully Jr., Sterling Professor Emeritus of the History of Art, Yale University, is one of the country's leading architectural historians and critics. A scholar whose work covers both ancient and modern architecture, Professor Scully is a leading commentator on the changing design of urban areas and its effects on the populace. His publications include *The Earth, the Temple, and the Gods* (1962); *American Architecture and Urbanism* (1969); *Pueblo: Mountain, Village, Dance* (1975); *Architecture: The Natural and Manmade* (1991); and *The New Urbanism: Toward an Architecture of Community* (1993). Recently he contributed to *Alexander Gorlin: Buildings and Projects* (1997), the first monograph to exclusively feature the designer's work, as well as *Between Two Towers: The Drawings of the School of Miami* (1996).

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