

THE
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IMMUNITY
FROM SEIZURE

Siena: The Rise of Painting, 1300-1350

08 Mar 2025 - 22 Jun 2025

The National Gallery, London, Trafalgar Square, London, WC2N 5DN

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Protection under the Act is sought for the objects listed in this document, which are intended to form part of the forthcoming exhibition, Siena: The Rise of Painting, 1300-1350.

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Siena: The Rise of Painting (1300-1350)

08 Mar 2025 - 22 Jun 2025

Protection under the Act is sought for the objects listed below:

Guccio di Mannaia (documented 1295 - 1318?) (Sienese)



© Foto Studio Lensini Siena

X11006

The Crucifixion

about 1310-5

Place of manufacture: Italy

Marble and coloured wax

Object dimensions: 44.8 x 28 x 3.2 cm

Arcidiocesi di Siena - Colle di Val d'Elsa - Montalcino, Siena, Palazzo Arcivescovile (from Chiesa San Pellegrino alla Sapienza)

Lender's name and address

Arcidiocesi di Siena Colle di Val d'Elsa

Piazza del Duomo, 6

Siena

53100

Italy

Provenance

Recorded in 1863 by Francesco Brogi in a wall of the sacristy of the church of San Pellegrino, and subsequently inserted in a pilaster of the right wall of the same church. Removed in 1982 and inserted in a wall of the Pinacoteca Nazionale, Siena. Later removed and now in the house of the Archbishop, Siena, under the purview of the Arcidiocesi di Siena Colle di Val d'Elsa Montalcino.

Selected References

I. Hueck, 'Una crocifissione su marmo del primo Trecento e alcuni smalti senesi', *Antichità viva*, Vol. 8, no. 1 (1969), pp. 22-6;

E. Cioni in A Bagnoli, R. Bartalini, L. Bellosi & M. Laclotte (eds.), *Duccio: Siena fra tradizione bizantina e mondo gotico*, Milan 2003, p. 508.

***Note that this object has a complete provenance for the years 1933-1945**

Lando di Pietro (about 1280 - 1340) (Italian)



© Foto Studio Lensini Siena

X10709

Head of Christ (fragment of crucifix)

1338

Place of manufacture: Italy

Tempera on walnut

Object dimensions: 31 x 22 x 18 cm

Basilica di San Bernardino all'Osservanza, Siena. Museo Castelli

Lender's name and address

Arcidiocesi di Siena Colle di Val d'Elsa

Piazza del Duomo, 6

Siena

53100

Italy

Provenance

Possibly made for the Company of San Domenico in Camporegio, Siena, and with it by September 1787 following the Company's suppression two years earlier to,

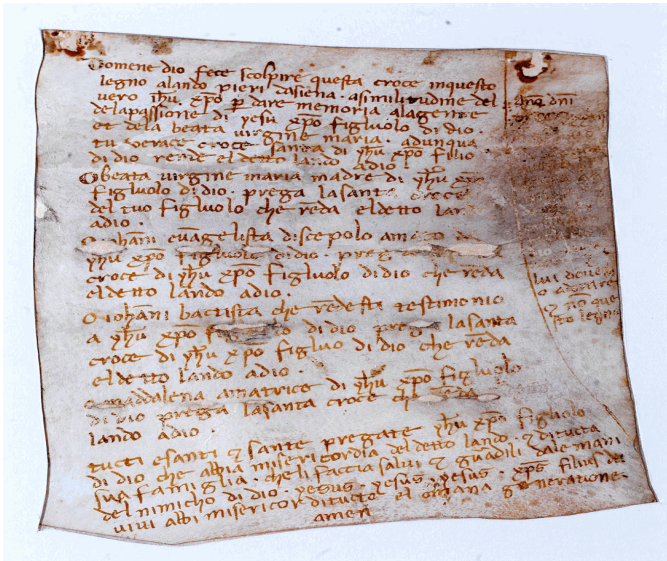
The Basilica dell'Osservanza, Siena, where installed in the 'room where the religious confess' in 1818 and later in 1896 placed above the high altar. Damaged by Allied bombing in 1944 and transferred to, Basilica dell'Osservanza, Museo Aurelio Castelli, Siena.

Selected References

R. Bartalini (ed.), *Scultura Gotica Senese*, Turin 2011, p. 310.

***Note that this object has a complete provenance for the years 1933-1945**

Lando di Pietro (about 1280 - 1340) (Italian)



© Foto Studio Lensini Siena

X12207

Ex-voto

1338

Place of manufacture: Italy

Ink on parchment

Object dimensions: 10.3 x 9.9 cm and 2.7 x 9.9 cm

Basilica di San Bernardino all'Osservanza, Siena. Museo Castelli

Lender's name and address

Arcidiocesi di Siena Colle di Val d'Elsa

Piazza del Duomo, 6

Siena

53100

Italy

Provenance

Written by the artist and concealed inside the crucifix carved by the artist in 1338, which was probably made for the Company of San Domenico in Camporegio, Siena, and transferred in September 1787 following the Company's suppression two years earlier to,

The Basilica dell'Osservanza, Siena, where installed in the 'room where the religious confess' in 1818 and later in 1896 placed above the high altar. Discovered inside the fragments of the corpus of Christ when damaged by Allied bombing in 1944 and transferred to,

Basilica dell'Osservanza, Museo Aurelio Castelli, Siena

Selected References

R. Bartalini (ed.), *Scultura Gotica Senese*, Turin 2011, p. 310.

***Note that this object has a complete provenance for the years 1933-1945**

Gano di Fazio (documented 1302; died before 1318) (Italian)



© Foto Studio Lensini Siena

X11002

Saint John the Baptist
about 1315-18

Place of manufacture: Italy

Marble with traces of polychromy

Object dimensions: 73.3 cm

Museo di San Pietro all'Orto, from the Cattedrale di San Cerbone in Massa Marittima (sala II inv. 9)

Lender's name and address

Cattedrale di San Cerbone
Piazza Giuseppe Garibaldi
Massa Marittima
Grosseto
58024
Italy

Accession Number

sala II inv. 9

Provenance

Probably made for the Cattedral di San Cerbone, where recorded in the choir in 1900 and later moved to the crypt.

Selected References

L. Petrocchi, *Massa Marittima. Arte e storia*, Florence 1900, pp. 49-50; A. Venturi, *Storia dell'arte italiana. Vol. IV. La scultura del Trecento e sue origini*, Milan 1906, p. 362; R. Bartalini in A. Bagnoli, R. Bartalini, L. Bellosi & M. Laclotte (eds.), *Duccio: Alle origini della pittura senese*, exh. cat., Museo dell'Opera del Duomo, Siena, 2004, p. 492.

***Note that this object has a complete provenance for the years 1933-1945**

Gano di Fazio (documented 1302; died before 1318) (Italian)



© Foto Studio Lensini Siena

X11003

Saint Peter

about 1315-18

Place of manufacture: Italy

Marble with traces of polychromy

Object dimensions: 78.6 cm

Museo di San Pietro all'Orto, from the Cattedrale di San Cerbone in Massa Marittima (sala II inv. 10)

Lender's name and address

Cattedrale di San Cerbone

Piazza Giuseppe Garibaldi

Massa Marittima

Grosseto

58024

Italy

Accession Number

sala II inv. 10

Provenance

Probably made for the Cattedral di San Cerbone, where recorded in the choir in 1900 and later moved to the crypt.

Selected References

L. Petrocchi, Massa Marittima. Arte e storia, Florence 1900, pp. 49-50; A. Venturi, Storia dell'arte italiana. Vol. IV. La scultura del Trecento e sue origini, Milan 1906, p. 362; R. Bartalini in A. Bagnoli, R. Bartalini, L. Bellosi & M. Laclotte (eds.), Duccio: Alle origini della pittura senese, exh. cat., Museo dell'Opera del Duomo, Siena, 2004, p. 492.

***Note that this object has a complete provenance for the years 1933-1945**

Gano di Fazio (documented 1302; died before 1318) (Italian)



© Foto Studio Lensini Siena

X11004

Young Saint with a Book
about 1315-18

Place of manufacture: Italy

Marble with traces of polychromy

Object dimensions: 75.1 cm

Museo di San Pietro all'Orto, from the Cattedrale di San Cerbone in Massa Marittima (sala II inv. 11)

Lender's name and address

Cattedrale di San Cerbone
Piazza Giuseppe Garibaldi
Massa Marittima
Grosseto
58024
Italy

Accession Number

sala II inv. 11

Provenance

Probably made for the Cattedral di San Cerbone, where recorded in the choir in 1900 and later moved to the crypt.

Selected References

L. Petrocchi, *Massa Marittima. Arte e storia*, Florence 1900, pp. 49-50; A. Venturi, *Storia dell'arte italiana. Vol. IV. La scultura del Trecento e sue origini*, Milan 1906, p. 362; R. Bartalini in A. Bagnoli, R. Bartalini, L. Bellosi & M. Laclotte (eds.), *Duccio: Alle origini della pittura senese*, exh. cat., Museo dell'Opera del Duomo, Siena, 2004, p. 492.

***Note that this object has a complete provenance for the years 1933-1945**

Gano di Fazio (documented 1302; died before 1318) (Italian)



© Foto Studio Lensini Siena

X12210

Old Saint

about 1315-18

Place of manufacture: Italy

Marble with traces of polychromy

Object dimensions: 73.7 cm

Museo di San Pietro all'Orto, from the Cattedrale di San Cerbone in Massa Marittima (sala II inv. 8)

Lender's name and address

Cattedrale di San Cerbone

Piazza Giuseppe Garibaldi

Massa Marittima

Grosseto

58024

Italy

Accession Number

sala II inv. 8

Provenance

Probably made for the Cattedral di San Cerbone, where recorded in the choir in 1900 and later moved to the crypt.

Selected References

L. Petrocchi, *Massa Marittima. Arte e storia*, Florence 1900, pp. 49-50; A. Venturi, *Storia dell'arte italiana. Vol. IV. La scultura del Trecento e ls sue origini*, Milan 1906, p. 362; R. Bartalini in A. Bagnoli, R. Bartalini, L. Bellosi & M. Laclotte (eds.), *Duccio: Alle origini della pittura senese*, exh. cat., Museo dell'Opera del Duomo, Siena, 2004, p. 492.

***Note that this object has a complete provenance for the years 1933-1945**

Giovanni di Agostino (about 1310 - 1370) (Italian)



© The Cleveland Museum of Art, Cleveland, Ohio

X10753

The Virgin and Child with Saints Catherine and John the Baptist
about 1340-50

Place of manufacture: Italy

Marble with traces of polychromy and gilding

Object dimensions: 70.5 × 52.5 × 5.9 cm

The Cleveland Museum of Art, In memory of Henry G. Dalton by his nephews, George S. Kendrick and Harry D. Kendrick, (1942.1162)

Lender's name and address

The Cleveland Museum of Art
11150 East Boulevard
Cleveland
Ohio
44106
USA

Accession Number

1942.1162

Provenance

Private collection, London, by 1924.

With Durlacher Brothers, London and New York, by 1927, from whom acquired by,

Henry G. Dalton (1862-1939), Cleveland, by 1938 and presented in his memory in 1942 by his nephews, George S. and Harry D. Kendrick, to,

The Cleveland Museum of Art, Cleveland.

Selected References

W.R. Valentiner, 'Studies in Italian Gothic Plastic Art: II. Agostino di Giovanni and Agnolo di Ventura', *Art in America and Elsewhere*, Vol. 13, no. 1 (1924), p. 14; *Le Figaro: Supplément artistique*, vol. 5 (1927), p. 513; *Representative Art through the Ages*, exh. cat., Cleveland Museum of Art, Cleveland, 1928 (as with Durlacher brothers); *Eighteenth Loan Exhibition of Old Masters*, exh. cat., The Detroit Institute of Arts, Detroit 1938, no. 8.

***Note that this object has a complete provenance for the years 1933-1945**

Sieneese artist (?)



© The Cleveland Museum of Art, Cleveland, Ohio

X10754

Frame for a Portable Reliquary Icon

1347

Place of manufacture: Italy

Gilded wood, modelled gesso, gilded glass, glass cabochons and relics

Object dimensions: 66.7 × 51.3 × 25.3 cm

The Cleveland Museum of Art, Gift of Ruth Blumka in memory of Leopold Blumka (1978.26)

Lender's name and address

The Cleveland Museum of Art
11150 East Boulevard
Cleveland
Ohio
44106
USA

Accession Number

1978.26

Provenance

Listed in an inventory of the Ospedale della Scala, Siena in 1719.
With Blumka Gallery, New York and donated in 1978 to,
The Cleveland Museum of Art

Selected References

S.E. Lee, 'The Year in Review for 1978', *The Bulletin of the Cleveland Museum of Art*, Vol. 66, no. 1 (1979), p. 12; W.D. Wixom, 'Eleven Additions to the Medieval Collection', *The Bulletin of the Cleveland Museum of Art*, Vol. 66, no. 3 (1979), pp. 128-132; D. Gordon, 'A Sieneese verre eglomisé and Its Setting', *The Burlington Magazine*, Vol. 123, no. 936 (1981), *passim*.; H.A. Klein, *Sacred Gifts and Worldly Treasures: Medieval Masterworks from the Cleveland Museum of Art*, Cleveland, 2007, pp. 264-265, no. 99; V. Brilliant in, M. Bagnoli (ed.), *Treasures of heaven: Saints, relics and devotion in medieval Europe*, exh. cat., British Museum, London 2011, p. 202-3, no. 117.; A.M. Migdal, *Regina Cœli: les images mariales et le culte des reliques: entre Orient et Occident au Moyen Âge*, Turnhout, 2017, *passim*; N. Zchomelidse, 'Liminal Phenomena: Framing Medieval Cult Images with Relics and Words', *Viator*, Vol. 47, no. 3 (2016), pp. 264 & 289; N.E. Silver & A. Beller (eds.) *Fra Angelico: Heaven on Earth*, exh. cat., Isabella Stewart Gardner Museum, London, 2018, pp. 43 & 44; *The Fitzwilliam Museum (2020), Painting under glass webpage*; B. Williamson, 'Matter and Materiality in an Italian Reliquary Triptych', *Gesta*, Vol. 57, no. 1 (2018), *passim*; B. Williamson, *Reliquary Tabernacles in Fourteenth-century Italy: Images, Relic and Material Culture*, Woodbridge 2020, *passim*.

***Note that this object has an incomplete provenance for the years 1933-1945 and we have carried out research and consultation with experts in order to fill the gaps, but no further information has been found. However, this work is in the public domain and has been published and exhibited before, including at the British Museum in 2011.**

Central Asia



© The Cleveland Museum of Art, Cleveland, Ohio

X12112

Textile fragment, faded red silk with large palmette design
about 1275-1350

Place of manufacture: Asia

Silk, with pattern weft of wrapped gold thread; weft-patterned tabby weave

Object dimensions: 85.5 x 35 cm

The Cleveland Museum of Art, John L. Severance Fund (1993.253)

Lender's name and address

The Cleveland Museum of Art
11150 East Boulevard
Cleveland
Ohio
44106
USA

Accession Number

1993.253

Provenance

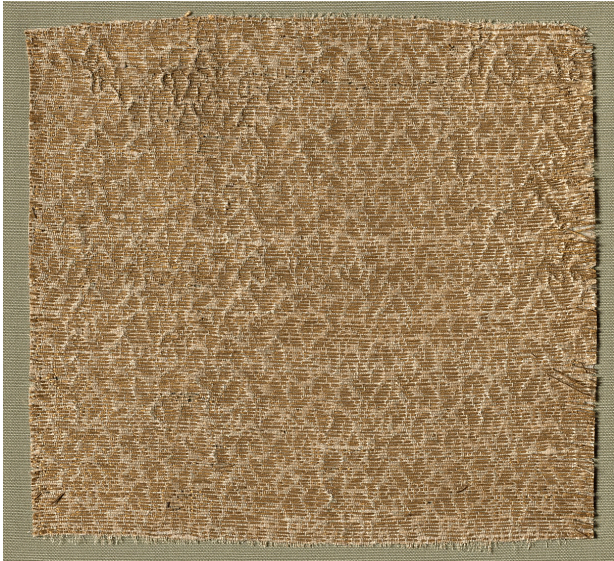
with Loewi-Robertson Inc., Los Angeles, from whom acquired in 1993 with the John L. Severance Fund by,
The Cleveland Museum of Art, Cleveland.

Selected References

'1993 Annual Report', *The Bulletin of the Cleveland Museum of Art*, Vol. 81, no. 6 (1993), p. 167; J.C. Watt & A.E. Wardwell (eds.), *When Silk Was Gold: Central Asian & Chinese Textiles*; exh. cat., The Cleveland Museum of Art, Cleveland and The Metropolitan Museum of Art, 1997, cat. no. 46, pp. 160-1; E. Shea, 'The Spread of Gold Thread Production in the Mongol Period: A Study of Gold Textiles in the China National Silk Museum, Hangzhou', *Journal of Song-Yuan Studies*, Vol. 50 (2021), pp. 366-72.

***Note that this object has an incomplete provenance for the years 1933-1945 and we have carried out research and consultation with experts in order to fill the gaps, but no further information has been found. However, this work is in the public domain and has been published and exhibited**

Central Asia or Greater Iran



© The Cleveland Museum of Art, Cleveland, Ohio

X12113

Textile fragment with small leaves
about 1275-1350

Place of manufacture: Asia, maybe Iran

Silk, with pattern weft of flat gold thread; weft-patterned tabby weave

Object dimensions: 14.5 x 15.5 cm

The Cleveland Museum of Art. Dudley P. Allen Fund (1985.33)

Lender's name and address

The Cleveland Museum of Art
11150 East Boulevard
Cleveland
Ohio
44106
USA

Accession Number

1985.33

Provenance

with Spink & Sons, Ltd., London, from whom acquired with the Dudley P. Allen Fund in 1985 by,
The Cleveland Museum of Art, Cleveland.

Selected References

'The Year in Review for 1985', *The Bulletin of the Cleveland Museum of Art*, Vol. 73, no. 2 (1986), p. 69; A.E. Wardwell, 'Flight of the Phoenix: Crosscurrents in Late Thirteenth- to Fourteenth-Century Silk Patterns and Motifs', *The Bulletin of the Cleveland Museum of Art*, Vol. 74, no. 1 (1987); A.E. Wardwell, 'Panni Tartarici: Eastern Islamic Silks Woven with Gold and Silver (13th and 14th Centuries)', *Islamic Art III*, New York 1989, fig. 3; N. Indictor, R.J. Koestler, M. Wypyski & A.E. Wardwell, 'Metal Threads Made of Proteinaceous Substrates Examined by Scanning Electron Microscopy: Energy Dispersive X-Ray Spectrometry', *Studies in Conservation*, Vol. 34, no. 4 (1989); J.C. Watt & A.E. Wardwell (eds.), *When Silk Was Gold: Central Asian & Chinese Textiles*; exh. cat., The Cleveland Museum of Art, Cleveland and The Metropolitan Museum of Art, 1997, cat. no. 38, p. 148; M.L. Rosati, *Il parato di Benedetto XI: storia di un tesoro*. Genova: Fondazione Bruschetti per l'arte islamica e asiatica, Milan 2023, p. 114 (fig. 10).

***Note that this object has an incomplete provenance for the years 1933-1945 and we have carried out research and consultation with experts in order to fill the gaps, but no further information has been found. However, this work is in the public domain and has been published and exhibited**

Lucca, Italy



© The Cleveland Museum of Art, Cleveland, Ohio

X12114

Textile fragment with grapevines and birds
about 1325-50

Place of manufacture: Italy

Silk; tabby-tabby lampas weave

Object dimensions: 24.1 × 25.4 cm

The Cleveland Museum of Art, Florence and Charles Abel Oriental Rug Collection by exchange (1971.75)

Lender's name and address

The Cleveland Museum of Art
11150 East Boulevard
Cleveland
Ohio
44106
USA

Accession Number

1971.75

Provenance

with Loewi-Robertson Inc., Los Angeles, from whom acquired in 1971 as part of the Florence and Charles Abel Oriental Rug Collection by exchange to, Cleveland Museum of Art.

Selected References

Venice: Silk and Lace, exh., The Cleveland Museum of Art, Cleveland, 1985 (no catalogue); A.E. Wardwell, 'Flight of the Phoenix: Crosscurrents in Late Thirteenth- to Fourteenth-Century Silk Patterns and Motifs', *The Bulletin of the Cleveland Museum of Art*, Vol. 74, no. 1 (1987), p. 23, fig. 28 ; A.E. Wardwell, 'Panni Tartarici: Eastern Islamic Silks Woven with Gold and Silver (13th and 14th Centuries)', *Islamic Art III*, New York 1989, fig. 69; *Draped in Splendor: Renaissance Textiles and the Church*, exh. The Cleveland Museum of Art, Cleveland, 2003-4 (no catalogue); L.W. Mackie, *Symbols of Power: Luxury Textiles from Islamic Lands, 7th-21st Century*, New Haven and London 2015, pp. 238-9, fig. 6.26; <https://www.clevelandart.org/art/1971.75>.

***Note that this object has an incomplete provenance for the years 1933-1945 and we have carried out research and consultation with experts in order to fill the gaps, but no further information has been found. However, this work is in the public domain and has been published and exhibited**

Pietro Lorenzetti (documented possibly 1306; died probably 1348) (Italian)



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X10682

Pieve Polyptych

about 1320

Place of manufacture: Italy

Tempera on panel

Object dimensions: 312 x 295 x 9 cm

Chiesa di Santa Maria della Pieve, Arezzo (0\$B0130)

Lender's name and address

Diocesi di Arezzo Cortona Sansepolcro

Via B. Ricasoli, 3

Arezzo

52100

Italy

Accession Number

0\$B0130

Provenance

Commissioned by Guido Tarlati, Bishop of Arezzo (d. 1327) for the high altar of the church of Santa Maria della Pieve, Arezzo, within the Diocese of Arezzo-Cortona-Sansepolcro since 1986.

Selected References

H.B.J. Maginnis, 'Pietro Lorenzetti: A Chronology', *The Art Bulletin*, Vol. 66 (1984), pp. 184-5.

***Note that this object has a complete provenance for the years 1933-1945**

Byzantine artist (Turkish)



© Foto Studio Lensini Siena

X12262

Virgin and Child ("Madonna del Carmine") sec. XIII
about 1260 -70

Place of manufacture: probably Turkey

Egg tempera on panel, with embossed gold and gilded silver cover

Object dimensions: 28 x 22 cm

From Chiesa di San Niccolò al Carmine, Siena

Kept at Museo Diocesano di San Bernardino, Siena

Owned by Ministero dell'Interno-Dipartimento per le libertà civili e l'immigrazione Direzione Centrale degli affari dei culti e per l'amministrazione del Fondo Edifici di Culto- FEC Fondo Edifici di Culto

Lender's name and address

Ministero dell'Interno, Dipartimento per le Libertá civili e l'Immigrazione
Direzione Centrale degli affari dei Culti e per l'Amministrazione del FEC
Piazza del Viminale, 1

Rome

00184

Italy

Provenance

San Niccolò al Carmine, Siena by 1575.

Selected References

Arch. del Arcivescovado, Siena, Visite Pastorali, Visita di Mons. F. Bossi, 1575, fol. 687 (cited in V. Lusini, *La Chiesa di S. Niccolò del Carmine in Siena*, Siena 1907, p. 45); J. Cannon, , 1987, p. 20; J. Cannon, 'The Creation, Meaning, and Audience of the Early Sienese Polyptych: The Evidence of the Friars', in E. Borsook & F. Superbi Gioffredi (eds.), *Italian Altarpieces, 1250-1550: Function and Design*, Oxford 1994, p. 73 (illustration as at San Niccolò del Carmine).

***Note that this object has a complete provenance for the years 1933-1945**

Ambrogio Lorenzetti (documented 1319; died 1348/9) (Italian)



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X10692

Stories from the Life of Saint Nicholas

about 1332-4 Place of manufacture: Italy

Tempera on panel

Object dimensions: 96.2 × 52.3 and 95.8 × 52.3 cm

Gallerie degli Uffizi, Florence (Inv. 1890 n. 8348)

Lender's name and address

Galleria degli Uffizi

Piazzale degli Uffizi 6

Florence

50122

Italy

Accession Number

Inv. 1890 nn. 8348

Provenance

First recorded at the church of San Procolo, Florence until 1778 when the church was suppressed by Pietro Leopoldo and passed to,

The Badia Fiorentina, from where transferred by 1810 to,

Galleria dell'Accademia, Florence and transferred in 1919 to,

Gallerie degli Uffizi, Florence.

Selected References

L. Marcucci, Galleria Nazionale di Firenze: I Dipinti toscani del secolo XIV, Florence 1965, p. 161; G. Amato in A. Bagnoli, R. Bartalini & M. Seidel (eds.), Ambrogio Lorenzetti, exh. cat., Santa Maria della Scala, Siena, 2017-18, p. 182.

***Note that this object has a complete provenance for the years 1933-1945**

Ambrogio Lorenzetti (documented 1319; died 1348/9) (Italian)



© Gabinetto Fotografico delle Gallerie degli Uffizi

X10802

Stories from the Life of Saint Nicholas
about 1332-4

Place of manufacture: Italy

Tempera on panel

Object dimensions: 96.2 x 52.3 and 95.8 x 52.3 cm

Gallerie degli Uffizi, Florence (Inv.1890 n. 8349)

Lender's name and address

Galleria degli Uffizi
Piazzale degli Uffizi 6
Florence
50122
Italy

Accession Number

Inv.1890 n. 8349

Provenance

First recorded at the church of San Procolo, Florence until 1778 when the church was suppressed by Pietro Leopoldo and passed to,
The Badia Fiorentina, from where transferred by 1810 to,
Galleria dell'Accademia, Florence and transferred in 1919 to,
Gallerie degli Uffizi, Florence.

Selected References

L. Marucci, Galleria Nazionale di Firenze: I Dipinti toscani del secolo XIV, Florence 1965, p. 161; G. Amato in A. Bagnoli, R. Bartalini & M. Seidel (eds.), Ambrogio Lorenzetti, exh. cat., Santa Maria della Scala, Siena, 2017-18, p. 182.

***Note that this object has a complete provenance for the years 1933-1945**

Pietro Lorenzetti (documented possibly 1306; died probably 1348) (Italian)



© Photo Scala, Florence/bpk, Bildagentur für Kunst, Kultur und Geschichte, Berlin / Christoph Schmidt

X10676

The Virgin and Child enthroned
about 1345

Place of manufacture: Italy

Tempera on panel

With remains of original framing elements

Object dimensions: 34.8 × 30.8 cm (with remains of original framing elements)

Staatliche Museen zu Berlin, Gemäldegalerie (Kat. Nr. 1384)

Lender's name and address

Staatliche Museen zu Berlin
Stauffenbergstraße 40
Berlin
10785
Germany

Accession Number

Kat. Nr. 1384

Provenance

Edward Solly (1776–1844), Berlin, from whom acquired in 1821 with the rest of his collection by, Königliches Museum, later transferred to Gemäldegalerie, Berlin.

Selected References

M. Boskovits, Frühe Italienische Malerei: Gemäldegalerie Berlin, Katalog der Gemälde, Berlin 1988, pp. 91-2.

***Note that this object has a complete provenance for the years 1933-1945**

Simone Martini (about 1284 - 1344) (Italian)



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X10677

The Entombment

about 1326–34

Place of manufacture: Italy

Tempera on poplar

Object dimensions: 23.7 × 16.7 cm

Staatliche Museen zu Berlin, Gemäldegalerie (Kat. Nr. 1070A)

Lender's name and address

Staatliche Museen zu Berlin

Stauffenbergstraße 40

Berlin

10785

Germany

Accession Number

Kat. Nr. 1070A

Provenance

Painted for a member of the Orsini family, probably Napoleone Orsini in c. 1326-34, and by whom taken to Avignon.

(Probably) Chartreuse de Champmol by the beginning of the fifteenth century.

Emile Pacully, Paris, by the end of the 19th century.

Acquired in 1901 by the Kaiser-Friedrich-Museum, Berlin and transferred in 1904 to,

Gemäldegalerie, Berlin.

Selected References

M. Boskovits, *Frühe Italienische Malerei: Gemäldegalerie Berlin, Katalog der Gemälde*, Berlin 1988, p. 156; P. Leone de Castris, *Simone Martini*, Milan 2003, p. 362.

***Note that this object has a complete provenance for the years 1933-1945**

Simone Martini (about 1284 - 1344) (Italian)



© President and Fellows of Harvard College, Cambridge, Massachusetts

X10744

Christ on the Cross

about 1340

Place of manufacture: France

Tempera on panel

Object dimensions: 25 × 13.6 cm

Harvard Art Museums/Fogg Museum, Hervey E. Wetzel Bequest Fund (1919.51)

Lender's name and address

Harvard Art Museums

32 Quincy St

Cambridge

Massachusetts

02138

USA

Accession Number

1919.51

Provenance

Léon Bonnat (1833-1922), Paris, by 1909.

With Gimble & Wildenstein, from whom acquired in 1919 by,

The Fogg Art Museum, Harvard Art Museums.

Selected References

B. Berenson, *The Central Italian Painters of the Renaissance*, New York 1909, p. 252; E. Fahy, 'Italian Painting before 1500', *Apollo*, Vol. 107, no. 195 (1978), p. 382.

***Note that this object has a complete provenance for the years 1933-1945**

Ambrogio Lorenzetti (documented 1319; died 1348/9 (Italian))



© President and Fellows of Harvard College, Cambridge, Massachusetts

X10745

The Crucifixion

about 1345

Place of manufacture: Italy

Tempera on panel

Object dimensions: 71.5 x 35.5 (with engaged frame); 61 x 29 cm (painted surface)

Harvard Art Museums/Fogg Museum, Gift of Paul J. Sachs in honor of Edward W. Forbes's thirtieth year as Director of the Fogg Museum (1939.113)

Lender's name and address

Harvard Art Museums

32 Quincy St

Cambridge

Massachusetts

02138

USA

Accession Number

1939.113

Provenance

Cyril B. Harcourt, London (as Pietro Cavallini), by 1879.

Charles Fairfax Murray (1849-1919), London, by 1909; his sale, Galerie Georges Petit, Paris, 15 June 1914, lot 20, unsold, and by descent to his son,

John E. Murray, Florence, from whom acquired in 1919 by,

Paul J. Sachs (1878-1965) and Meta Sachs (d. 1960), by whom given in 1939 in honour of Edward W. Forbes to, Harvard Art Museums, Harvard.

Selected References

Exhibition of Works by the Old Masters, and by Deceased Masters of the British School, exh. cat., Royal Academy, London 1879, p. 34, no. 178; A. Mongan, Memorial Exhibition: Works of Art from the Collection of Paul J. Sachs, 1878-1965, given and bequeathed to the Fogg Art Museum, Harvard University, Cambridge, Massachusetts, exh. cat., Fogg Art Museum, Harvard, 1968, no. 86 (unpaginated); K.A. Mortimer, Harvard University Art Museums: A Guide to the Collections, Cambridge (Mass.) 1985, p. 146, no. 164.

***Note that this object has a complete provenance for the years 1933-1945**

Simone Martini (about 1284 - 1344) (Italian)



Digital image courtesy of the Getty's Open Content Program.

X10740

Saint Luke

about 1326–30

Place of manufacture: Italy

Tempera on panel

Object dimensions: 67.5 x 48.3 (with engaged frame)

J. Paul Getty Museum, Los Angeles (82.PB.72)

Lender's name and address

J. Paul Getty Museum (Los Angeles)

1200 Getty Center Drive

Los Angeles

CA

90049-1687

USA

Accession Number

82.PB.72

Provenance

Cappella dei Signori, Palazzo Pubblico, Siena, probably until 1686.

E. BONESI, Paris, before 1914, from whom acquired by,

Galeries Heilbronner, Paris, from whom acquired in the mid-1920s by,

Erich Lederer (1896-1985), Vienna, from whom confiscated in 1939 by the Gestapo at the direction of the Zentralstelle für Denkmalschutz and transferred to the Zentraldepot at Neue Burg, Vienna. Later moved to the Reichbank, Vienna in March 1942 and then to the salt mines at Alaussee on 7 October 1943, from where it was recovered on 8 May 1945 by US forces.

Restituted to Erich Lederer in 1950, from whom acquired in 1982 by,

The J.P. Getty Museum, Los Angeles.

Selected References

S. Lillie, Was einmal war: Handbuch der enteigneten Kunstsammlungen Wiens, Czernin 2003, p. 666; <https://www.getty.edu/art/collection/object/103RF1>.

***Note that this object has a complete provenance for the years 1933-1945**

Duccio (documented 1278; died 1319) (Italian)



© Kimbell Art Museum, Fort Worth, Texas

X10756

The Raising of Lazarus

about 1308-11

Place of manufacture: Italy

Tempera on poplar, transferred to cork

Object dimensions: 43.5 × 46.4 cm

Kimbell Art Museum, Fort Worth, Texas (APx 1975.01)

Lender's name and address

Kimbell Art Museum
3333 Camp Bowie Boulevard
Fort Worth
TX
76107-2792
USA

Accession Number

APx 1975.01

Provenance

Completed by 1311 as part of the back predella of Duccio's Maesta and installed on the high altar of Siena Cathedral, moved in 1777 to the church of Sant'Ansano, Siena where separated from the front-face of the altarpiece and returned to the cathedral by 1789.

Private collection, probably by 1798.

Giuseppe and Marziale Dini, Colle Val d'Elsa by 1879 from whom acquired by Charles Fairfax Murray (1849-1919) on behalf of,

Robert Henry Benson (1850-1929), Buckhurst Park, Sussex, and sold in July 1927 to, Duveen Brothers, London and New York, 1927, from whom acquired by, John Davison Rockefeller, Jr. (1874-1960), New York and by descent to his son, David Rockefeller (1915-2017), New York, from whom purchased in 1975 by, The Kimbell Art Foundation, Fort Worth.

Selected References

H. Comstock, 'Panels from Duccio's Majestas for America', *The International Studio*, Vol. 88, no. 364 (1927), p. 63; F. Deucher, *Duccio*, Milan 1984, p. 215.

***Note that this object has a complete provenance for the years 1933-1945**

Pietro Lorenzetti (documented possibly 1306; died probably 1348) (Italian)



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X10757

Christ before Pilate

1340s

Place of manufacture: Italy

Tempera on panel

Object dimensions: 37.8 x 27.4 cm

Vatican Museums, Vatican City (inv. 40168)

Lender's name and address

Musei Vaticani

Viale Vaticano

Vatican City

Vatican City

00120

Italy

Accession Number

inv. 40168

Provenance

Museo Cristiano, Vatican, by 1864 and later transferred to,
Pinacoteca Vaticana, Vatican City.

Selected References

J.A. Crowe & G.B. Cavalcaselle, *A New History of Painting in Italy from the Second to the Sixteenth Century*, London 1864, II, p. 133; C. Volpe, *Pietro Lorenzetti*, Milan 1989, p. 165.

***Note that this object has a complete provenance for the years 1933-1945**

Ambrogio Lorenzetti (documented 1319; died 1348/9) (Italian)



© Foto Studio Lensini Siena

X11005

Madonna del Latte

about 1325

Place of manufacture: Italy

Tempera on panel

Object dimensions: 96 × 49.1 cm

Arcidiocesi di Siena - Colle di Val d'Elsa - Montalcino, Museo Diocesano, Siena

Lender's name and address

Arcidiocesi di Siena Colle di Val d'Elsa

Piazza Duomo, 6

Siena

53100

Italy

Provenance

Hermitage of Lecceto, Siena, from before 1439, and transferred before 1866 to, Martinozzi Chapel, Church of San Francesco, Siena, from where transferred in 1953 to, Seminary, Montarioso, from where transferred by 1966 to, Archbishop's Palace, Siena, from where transferred in 1981, Museo Diocesano, Siena.

Selected References

M. Mallory, 'A Lost Madonna Del Latte by Ambrogio Lorenzetti', *The Art Bulletin*, Vol. 51 (1969), p. 41; I. Visa Guerrero in A. Bagnoli, R. Bartalini and M. Seidel, *Ambrogio Lorenzetti*, exh. cat., Santa Maria della Scala 2017-18, p. 156.

***Note that this object has a complete provenance for the years 1933-1945**

French



© Museo del Tesoro della Basilica di San Francesco, Assisi

X10684

The Virgin and Child

1290–1300

Place of manufacture: France

Ivory with polychromy

Object dimensions: 25.3 × 15.5 × 6 cm (with original base)

Museo del Tesoro della Basilica di San Francesco in Assisi (FTF 0088 NCTN-1195)

Lender's name and address

Custodia Generale Del Sacro Convento Di San Francesco in Assisi OFM Conv: Museo del Tesoro della Basilica di San Francesco in Assisi

Piazza San Francesco 2

06081 Assisi (Perugia)

Italy

Accession Number

FTF 0088 NCTN-1195

Provenance

First mentioned in the inventory of the Sacristy of the Basilica di San Francesco d'Assisi in 1370, and later transferred in 1930 to the Museo del Tesoro della Basilica di San Francesco, Assisi.

Selected References

Assisi, Biblioteca del Sacro Convento, Fondo antico, Manoscritto 337, fol. 20v.; S. Guérin, 'In Focus: Gothic Ivories in Italy: Reviewing the Evidence, in J. Cannon (ed.), Siena: The Rise of Painting, exh. cat., Metropolitan Museum of Art, New York; and National Gallery, London, 2024, p. 222.

***Note that this object has a complete provenance for the years 1933-1945**

Duccio (documented 1278; died 1319) (Italian)



© Foto Studio Lensini Siena

X10713

The Temptation of Christ on the Temple
about 1308–11

Place of manufacture: Italian

Tempera on poplar

Object dimensions: 48 × 50 cm

Museo dell'Opera della Metropolitana, Siena

Lender's name and address

Museo dell'Opera Metropolitana

Piazza Duomo, 8

Siena

53100

Italy

Provenance

Completed by 1311 as part of the back predella of Duccio's Maesta and installed on the high altar of Siena Cathedral, moved in 1777 to the church of Sant'Ansano, Siena where separated from the front-face of the altarpiece and returned to the cathedral, where the panel remained. Discovered by Curt Weigelt in around 1909 in a cupboard in the Opera and transferred to, Museo dell'Opera Metropolitana, Siena.

Selected References

J.H. Stubblebine, *Duccio di Buoninsegna and his School*, Princeton, NJ 1979, I, p. 36; D. Gordon, *National Gallery Catalogues: The Italian Paintings before 1400*, London 2011, p. 184, note 25.

***Note that this object has a complete provenance for the years 1933-1945**

Duccio (documented 1278; died 1319) (Italian)



© Foto Studio Lensini Siena

X10715

The Wedding at Cana

about 1308–11

Place of manufacture: Italy

Tempera on poplar

Object dimensions: 43.5 × 46.5 cm

Museo dell'Opera della Metropolitana, Siena

Lender's name and address

Museo dell'Opera Metropolitana

Piazza Duomo, 8

Siena

53100

Italy

Provenance

Completed by 1311 as part of the back predella of Duccio's Maesta and installed on the high altar of Siena Cathedral, moved in 1777 to the church of Sant'Ansano, Siena where separated from the front-face of the altarpiece and returned to the cathedral by 1789, where the panel remained. In the cathedral sacristy by 1878 and transferred to, Museo dell'Opera Metropolitana, Siena.

Selected References

J.H. Stubblebine, Duccio di Buoninsegna and his School, Princeton, NJ 1979, I, pp. 35-6.

***Note that this object has a complete provenance for the years 1933-1945**

Master of the San Galgano Crozier (Italian)



© Foto Studio Lensini Siena

X10718

Pastorale (Crozier)

about 1315-1320

Place of manufacture: Italy

Gilded copper with enamel

Object dimensions: 193 x 14 cm

Museo dell'Opera della Metropolitana, Siena

Lender's name and address

Museo dell'Opera Metropolitana

Piazza Duomo, 8

Siena

53100

Italy

Provenance

Abbey of San Galgano, near Chiusdino, Siena.

Museo dell'Opera Metropolitana, Siena, by 1896.

Selected References

A. Canestrelli, *L'abbazia di San Galgano: monografia storico-artistica*, Florence 1896, p. 102; G. Damiani in *Il gotico a Siena: miniature, pitture, oreficerie oggetti d'arte*, exh. cat., Palazzo Pubblico, Siena 1982, p. 205, no. 71.

***Note that this object has a complete provenance for the years 1933-1945**

Pietro Lorenzetti (documented possibly 1306; died probably 1348) (Italian)



© Foto Studio Lensini Siena

X10687

Cut-out Crucifix

about 1315–20

Place of manufacture: Italy

Tempera on panel

Object dimensions: 145 × 90 cm

Museo Diocesano, Cortona

Lender's name and address

Diocesi di Arezzo Cortona Sansepolcro

Via B. Ricasoli 3

52100 Arezzo

Italy

Accession Number

FT#0083

Provenance

Discovered in a 'cloistered convent in Cortona' in around 1943 when examined by Ugo Procacci. Later published by Raghianti in 1949 as having been discovered in a cupboard in the Lower Church of the Gesù, now Museo Diocesano, Cortona, where it remained.

Selected References

U. Procacci, 'Il museo Diocesano', *Il Mondo*, 16 June 1945, pp. 10; C.L. Raghianti, 'Collezioni Americane. La Collezione Rabinowitz. La Collezione S.H. Kress nella National Gallery of Art di Washington', *Critica d'Arte*, Vol. 8, no. 1 (1949), p. 78; M. Salmi (ed.), *Mostra d'arte sacra della diocesi e della provincia dal sec. XI al XVIII*, exh. cat., Palazzo Pretorio, Arezzo, 1950, p. 63, no. 196; H.B.J. Maginnis, 'A Lorenzettian Crucifix in Cortona', *Racar*, Vol. 7 (1980), pp. 59-61; H.B.J. Maginnis, 'Pietro Lorenzetti: A Chronology', *The Art Bulletin*, LXVI (1984), p. ; H.B.J. Maginnis, 'Pietro Lorenzetti: A Chronology', *The Art Bulletin*, LXVI (1984); C. Volpe, *Pietro Lorenzetti*, Milan 1989, pp. 149-50; A.M. Maetzke in *Il Museo Diocesano, Cortona*, 1992, p. 50; A. Staderini, 'La pittura medievale', in P. Buschetti & M.G. Vaccari (eds.), *Museo diocesano, Cortona* 2007, pp. 66-7; G. Amato in A. Bagnoli, R. Bartolini & M. Seidel (eds.), *Ambrogio Lorenzetti*, exh. cat., Santa Maria della Scala, Siena, 2017-18, no. 4, p. 114.

***Note that this object has an incomplete provenance for the years 1933-1945 and we have carried out research in order to fill the gaps, but no further information has been found. However, this work is in the public domain and has been widely published since 1949. It was also recently displayed at an exhibition in Siena in 2017-18.**

Duccio (documented 1278; died 1319) (Italian)



© Museo Thyssen-Bornemisza, Madrid

X10725

Christ and the Woman of Samaria

about 1308–11

Place of manufacture: Italy

Tempera on poplar

Object dimensions: 43.5 × 46 cm

Museo Nacional Thyssen–Bornemisza, Madrid, (133 [1971.7])

Lender's name and address

Museo Nacional Thyssen-Bornemisza

Paseo del Prado, 8

Madrid

28014

Spain

Accession Number

133 (1971.7)

Provenance

Completed by 1311 as part of the back predella of Duccio's *Maesta* and installed on the high altar of Siena Cathedral, moved in 1777 to the church of Sant'Ansano, Siena where separated from the front-face of the altarpiece and returned to the cathedral.

Private collection, probably by 1798.

Giuseppe and Marziale Dini, Colle Val d'Elsa by 1879 from whom acquired by Charles Fairfax Murray (1849-1919) on behalf of,

Robert Henry Benson (1850-1929), Buckhurst Park, Sussex, and sold in July 1927 to,

Duveen Brothers, London and New York, 1927, from whom acquired in 1929 by,

John Davison Rockefeller Jr. (1874-1960), and by descent to,

John Davison Rockefeller III (1906-1978), from whom acquired in 1971 by,

The Thyssen-Bornemisza collection, deposited in the Museo Thyssen-Bornemisza, Madrid, in 1992 and acquired for the museum in 1993.

Selected References

H. Comstock, 'Panels from Duccio's *Majestas* for America', *The International Studio*, Vol. 88, no. 364 (1927), p. 63; M.

Boskovits with S. Padovani, *Early Italian Paintings, 1290-1470: The Thyssen-Bornemisza Collection*, London & New York 1990, p. 68.

***Note that this object has a complete provenance for the years 1933-1945**

Duccio (documented 1278; died 1319) (Italian)



© Museum of Fine Arts, Boston, Massachusetts

X10742

Triptych with the Crucifixion, Saint Nicholas, Saint Clement and the Redeemer with Angels

1311-18

Place of manufacture: Italy

Tempera on panel

Object dimensions: 61 × 39.4 cm (central panel, with engaged frame); 45.1 × 19.4 cm (left wing, with engaged frame); 45.1 × 20.2 cm (right wing, with engaged frame)

Museum of Fine Arts, Boston. Grant Walker and Charles Potter Kling Funds (45.880)

Lender's name and address

Museum of Fine Arts, Boston

Avenue of the Arts

465 Huntington Avenue

Boston

Massachusetts

02115-5597

USA

Accession Number

45.880

Provenance

Acquired in Italy by William Young Ottley (1771-1836) between 1791 and 1798, and by inheritance to his brother, Warner Ottley (1774-1846), and thence by descent in the Ottley family to, Colonel Sir John Walter Ottley (1841-1930), by whom sold before 1904 to, Robert Langton Douglas (1864-1951), by whom sold in June 1904 to, J. Pierpont Morgan (1837-1913), Aldenham, Hertfordshire and by inheritance to his son, J. Pierpont Morgan (1867-1943); his sale (†), Christie's, London, 31 March 1944, lot 118, where acquired by the following, With the Duveen Brothers, London and New York, by whom sold in 1945 for \$250,000 to, The Museum of Fine Arts, Boston.

Selected References

L.B. Kanter, Italian Paintings in the Museum of Fine Arts, Boston. Volume 1, 13th-15th century, Boston 1994, p. 72.

***Note that this object has a complete provenance for the years 1933-1945**

Circle of Simone Martini (Italian)



© Museum of Fine Arts, Boston, Massachusetts

X11031

The Mystic Marriage of Saint Catherine
about 1340

Place of manufacture: Italy

Tempera on panel

Object dimensions: 138.7 × 111.1 cm (with modern engaged frame); 134.8 × 107.1 cm (painted surface)

Museum of Fine Arts, Boston. Sarah Wyman Whitman Fund (15.1145)

Lender's name and address

Museum of Fine Arts, Boston
Avenue of the Arts
465 Huntington Avenue
Boston
Massachusetts
02115-5597
USA

Accession Number

15.1145

Provenance

Robert McPherson (1811-1872), Rome, by 1858
William Blundell Spence (1814-1900), Florence, 1859.
Alexander Barker, London; his sale (†), Christie's, London, 21 June (=3rd day) 1879, lot 453.
Captain Algernon Edward Urban Sartoris (1877-1928), Paris, from whom acquired by,
Wildenstein, Paris, from whom acquired through Walter Gay (1856-1937) in 1915 by,
The Museum of Fine Arts, Boston.

Selected References

Alexander Barker sale, June 1879; L.B. Kanter, Italian Paintings in the Museum of Fine Arts, Boston. Volume 1, 13th-15th century, Boston 1994, p. 28 & 91.

***Note that this object has a complete provenance for the years 1933-1945**

Duccio (documented 1278; died 1319) (Italian)

Courtesy National Gallery of Art, Washington

X10747

The Nativity with the Prophets Isaiah and Ezekiel

about 1308-11

Place of manufacture: Italy

Tempera on poplar

Object dimensions: 48 × 86.8 (with engaged frame)

National Gallery of Art, Washington, Andrew W. Mellon Collection (1937.1.8)

Lender's name and address

The National Gallery of Art

Sixth Street and Constitution Avenue NW

Washington

D.C.

20565

USA

Accession Number

1937.1.8

Provenance

Completed by 1311 as part of the front predella of Duccio's Maesta and installed on the high altar of Siena Cathedral, moved in 1777 to the church of Sant'Ansano, Siena where separated from the front-face of the altarpiece and returned to the cathedral by 1789.

Private collection, probably by 1798.

Probably with Charles Fairfax Murray (1849-1919), London and Florence, by the early 1880s, by whom sold before 1885 to, Gemäldegalerie der Königliche Museen, Berlin. Deaccessioned to Duveen in 1937 with Filippo Lippi's Virgin and Child in exchange for Holbein's Portrait of a man with a lute (from the American collector Henry Goldman (1857-1937)), and sold on 26 April 1937 to, The A.W. Mellon Educational and Charitable Trust, Pittsburgh and given to, The National Gallery of Art, Washington, D.C.

Selected References

E. Dobbert, 'Duccio's Bild "Die Geburt Christi" in der Königlichen Gemälde-Galerie zu Berlin', Jahrbuch der Königlich Preussischen Kunstsammlungen, Vol. 6 (1885), p. 153-63; Documents relating to the shipment of the paintings from Berlin and discussions of their conservation, Getty Research Library Duveen Brothers records, 1876-1981 (bulk 1909-1964). Series II. Correspondence and papers. Series II.A. Files regarding works of art, 960015 (bx.237, f.23); M. Boskovits & D.A. Brown, Italian Paintings of the Fifteenth Century, Washington D.C. & New York, 2003, pp. 401-5; P. Winter, 'Vom Kläger zum Beklagten?: Der Direktor der Gemäldegalerie Ernst Heinrich Zimmermann', K. Grabowski & P. Winter (eds.), Zwischen Politik und Kunst: Die Staatlichen Museen zu Berlin in der Zeit des Nationalsozialismus, Cologne 2013, pp. 272-5.

The painting was deaccessioned from the Gemäldegalerie in 1937 as 'dispensable' to Duveen, exchanged for Hans Holbein's Portrait of a Man with Lute, which Duveen had acquired following the death of the American collector Henry Goldman the same year. The Central Archive of the Staatliche Museen zu Berlin contains a letter dated 4 April 1937 from Duveen Brothers which states, 'A short while ago, you expressed to one of the Members of our Firm, the desire to obtain for the Kaiser Friedrich Museum, some of the great German Masterpieces in Painting which, by circumstances, are outside of Germany. Amongst those great Masterpieces, you mentioned a HOLBEIN "Portrait", in Mr. H.J. Goldmann's Collection, New York...The Kaiser Friedrich Museum should cede in exchange...The small Predella "Birth of Christ between two Prophets", by DUCCIO DI BUONINSEGNA [...], the Madonna + child by Fra Filippo Lippi'. This proposal was accepted and the exchange made shortly after. Records in the Duveen archives (referenced above) document the cleaning of the Duccio and its shipment to the USA.

***Note that this object has a complete provenance for the years 1933-1945**

Duccio (documented 1278; died 1319) (Italian)



Courtesy National Gallery of Art, Washington

X10748

The Calling of the Apostles Peter and Andrew
about 1308-11

Place of manufacture: Italy

Tempera on poplar

Object dimensions: 43.5 x 46.2

National Gallery of Art, Washington, Samuel H. Kress Collection (1939.1.141)

Lender's name and address

The National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington
D.C.
20565
USA

Accession Number

1939.1.141

Provenance

Completed by 1311 as part of the back predella of Duccio's Maesta and installed on the high altar of Siena Cathedral, moved in 1777 to the church of Sant'Ansano, Siena, where separated from the front-face of the altarpiece and returned to the cathedral by 1789.

Private collection, probably by 1798.

Giuseppe and Marziale Dini, Colle Val d'Elsa by 1879, from whom acquired by Charles Fairfax Murray (1849-1919) on behalf of,

Robert Henry Benson (1850-1929), Buckhurst Park, Sussex, and sold with the entire Benson collection to, Duveen Brothers, London and New York from whom acquired on 1 October 1928 by, Clarence H. Mackay (1874-1938), Roslyn, New York, from whom acquired in 1934 by, Samuel H. Kress Foundation, New York, by whom gifted in 1939 to, The National Gallery of Art, Washington D.C.

Selected References

F.R. Shapley, Catalogue of the Italian Paintings, Washington D.C. 1979, I, p. 172.

***Note that this object has a complete provenance for the years 1933-1945**

Tino da Camaino (about 1285 - 1337) (Italian)



Courtesy National Gallery of Art, Washington

X10749

Madonna and Child with Queen Sancia, Saints, and Angels

1332-3

Place of manufacture: Italy

Marble

Object dimensions: 51.4 × 37.8 × 8.5 cm

National Gallery of Art, Washington, Samuel H. Kress Collection (1960.5.1)

Lender's name and address

The National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington
D.C.
20565
USA

Accession Number

1960.5.1

Provenance

Arthur Sambon (1867-1947), Paris; Galerie Georges Petit, Paris, 27 (=3rd day) May 1914, lot 400.
Count Alessandro Contini Bonacossi (1878-1955), Florence and Rome.
Henry Goldman (1857-1937), New York, by 1923 and by inheritance to his wife,
Mrs. Henry Goldman, from whom acquired before 23 May 1942 by,
Duveen Brothers, Inc., London, New York, and Paris, from whom acquired in 1944 by,
The Samuel H. Kress Foundation, New York, by whom given in 1960 to,
The National Gallery of Art, Washington D.C.

Selected References

Sambon sale catalogue, May 1914; Eighteenth Loan Exhibition of Old Masters, exh. cat., The Detroit Institute of Arts, Detroit 1938, no. 12; Getty Research Library, Duveen Brothers records, 1876-1981 (bulk 1909-1964). Series II. Correspondence and papers. Series II.A. Files regarding works of art, 960015 (bx.229,f.5), 1942; U. Middeldorf, *Sculptures from the Samuel H. Kress Collection: European Schools, XIV-XIX Centuries*, London 1976, p. 5.

***Note that this object has a complete provenance for the years 1933-1945**

Ambrogio Lorenzetti (documented 1319; died 1348/9) (Italian)



© Foto Studio Lensini Siena

X10685

The Angel Gabriel and the Annunciate Virgin
about 1334-6

Place of manufacture: Italy

Sinopia on plaster

Object dimensions: 241 × 173.4 and 242.4 × 172.8 cm

Arcidiocesi di Siena - Colle di Val d'Elsa - Montalcino, Eremo di San Galgano a Montesièpi, Chiusdino (BSY0011 - BSY0013)

Lender's name and address

Arcidiocesi di Siena Colle di Val d'Elsa

Piazza Duomo, 6

Siena

53100

Italy

Accession Number

BSY0011 - BSY0013

Provenance

Painted in about 1334-6 at San Galgano a Montesièpi, Chiusdino.

Selected References

M. Seidel & S. Calamai in A. Bagnoli, R. Bartolini & M. Seidel (eds.), *Ambrogio Lorenzetti*, exh. cat., Santa Maria della Scala, Siena, 2017-18, pp. 214-21.

***Note that this object has a complete provenance for the years 1933-1945**

Simone Martini (about 1284 - 1344) (Italian)



© Museo Thyssen-Bornemisza, Madrid

X10726

Saint Peter

about 1326–7

Place of manufacture: Italy

Tempera on panel

Object dimensions: 58 x 38.5 cm (with original frame)

Colección Carmen Thyssen (CTB.1997.20)

Lender's name and address

Baroness Carmen Thyssen-Bornemisza

Madrid

Spain

Accession Number

CTB.1997.20

Provenance

Cappella dei Signori, Palazzo Pubblico, Siena, probably until 1686.

Bishop Alessando Toti, Colle di Val d'Elsa, by around 1903.

E. Bonesi, Paris, from whom acquired shortly after 1913 by,

Philip Lehman (1861-1947), and by descent to,

Robert Lehman (1891-1969).

Private collection, New York; Christie's, New York, 11 January 1991, lot 76, where acquired by, With Marco Grassi, 1997.

Carmen Thyssen-Bornemisza Collection, deposited at the Museo Thyssen-Bornemisza, Madrid

Selected References

M. Natale, in J. Arnaldo (ed.), Colección Carmen Thyssen-Bornemisza, Madrid 2004, I, p. 30.

***Note that this object has a complete provenance for the years 1933-1945**

Duccio (documented 1278; died 1319) (Italian)



© The Frick Collection / photo Michael Bodycomb

X10751

The Temptation of Christ on the Mountain
about 1308-11

Place of manufacture: Italy

Tempera on poplar

Object dimensions: 43.2 × 46 cm

The Frick Collection, New York, Purchase 1927

Lender's name and address

The Frick Collection
1 East 70th Street
New York
NY
10021
USA

Accession Number

1927.1.35

Provenance

Completed by 1311 as part of the back predella of Duccio's Maesta and installed on the high altar of Siena Cathedral, moved in 1777 to the church of Sant'Ansano, Siena where separated from the front-face of the altarpiece and returned to the cathedral.

Probably Giuseppe and Marziale Dini, Colle Val d'Elsa by 1879 from whom probably acquired by Charles Fairfax Murray (1849-1919) and sold to,

Robert Henry Benson (1850-1929), Buckhurst Park, Sussex, and sold in July 1927 to, Duveen Brothers, London and New York, 1927, from whom acquired that year by, The Frick Collection, New York.

Selected References

H. Comstock, 'Panels from Duccio's Majestas for America', *The International Studio*, Vol. 88, no. 364 (1927), p. 63; *The Frick Collection: An Illustrated Catalogue. Vol. II. Paintings: French, Italian and Spanish*, New York 1968, p. 226.

***Note that this object has a complete provenance for the years 1933-1945**

Duccio (documented 1278; died 1319) (Italian)



© Kunstmuseum Bern

X10728

The Virgin and Child enthroned with Angels
about 1290-5

Place of manufacture: Italy

Tempera on poplar

Object dimensions: 31.5 × 23.3 cm (with original frame)

Kunstmuseum Bern, Legacy of Adolf von Stürler, Versailles (1902, G 0873)

Lender's name and address

Kunstmuseum Bern
Hodlerstrasse 8-12
Berne
3011
Switzerland

Accession Number

G 0873

Provenance

Probably acquired between 1829 and 1853 in Florence by Adolf von Stürler (1802-1881), by whom bequeathed as part of the Stürler bequest in 1902 to, Kunstmuseum, Bern.

Selected References

H. Wagner, *Italienische Malerei 13. bis 16. Jahrhundert*, Bern 1974, p. 24.

***Note that this object has a complete provenance for the years 1933-1945**

Pietro Lorenzetti (documented possibly 1306; died probably 1348) (Italian)



© Lindenau-Museum Altenburg / Photo: Bertram Kober/Punctum (left)

© Lindenau-Museum Altenburg / Photo: Bertram Kober/Punctum (right)

X10675

Diptych with the Virgin and Child and the Man of Sorrows

about 1340-5

Place of manufacture: Italy

Tempera on panel

Object dimensions: 35 x 25.9 and 35.1 x 25.9 cm (with engaged frames)

Lindenau-Museum Altenburg, Germany (Inv. 47, 48)

Lender's name and address

Lindenau-Museum Altenburg

Hillgasse 15

Altenburg

D-04600

Germany

Accession Number

Inv. 47, 48

Provenance

Acquired in Rome in 1844 by Emil Braun on behalf of Baron Bernhard August von Lindenau (1779-1854), by whom bequeathed with the rest of his collection to, Lindenau-Museum, Altenburg.

Selected References

M. Boskovits (ed.), *Maestri senesi e toscani nel Lindenau-Museum di Altenburg*, exh. cat., Pinacoteca Nazionale, Siena 2008, p. 44.

***Note that this object has a complete provenance for the years 1933-1945**

Filippo di Memmo (Lippo Memmi) (documented 1317 - 1350) (Italian)



© The Metropolitan Museum of Art, New York

X10803

Saint Paul

about 1330

Place of manufacture: Italy

Tempera on wood, gold ground

Object dimensions: 95.9 x 48.3 cm

The Metropolitan Museum of Art, Gift of Coudert Brothers, 1888 (88.3.99)

Lender's name and address

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

10028-0198

USA

Accession Number

88.3.99

Provenance

(Possibly) Church of San Francesco, San Gimignano.

Madame d'Oliviera, Florence, before 1887.

Coudert Brothers LLP, New York, by whom given in 1888 to,

The Metropolitan Museum of Art, New York.

Selected References

F. Zeri & E.E. Gardner, Italian Paintings: A Catalogue of the Collection of the Metropolitan Museum of Art: Sienese and Central Italian Schools, New York 1986, p. 52.

***Note that this object has a complete provenance for the years 1933-1945**

French or German



© The Metropolitan Museum of Art, New York

X10804

Quadriptych with Scenes from Christ's Passion
about 1300

Place of manufacture: France or Germany

Ivory with traces of polychromy (with some original hinges)

Object dimensions: 23.9 × 32.1 × 1 cm (open)

The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917 (17.190.205)

Lender's name and address

The Metropolitan Museum of Art
1000 Fifth Avenue
New York
NY
10028-0198
USA

Accession Number

17.190.205

Provenance

Baron Albert Oppenheim (1834-1912), Cologne, from whom acquired in 1906 by,
John Pierpont Morgan (1837-1913), London and New York, and by descent to his son,
John Pierpont Morgan Jr. (1867-1943), by whom given in 1917 to,
The Metropolitan Museum of Art, New York.

Selected References

E. Molinier, *Collection du baron Albert Oppenheim, tableaux et objets d'art*, Paris 1904, p. 30, no. 68; R. Koechlin, *Les ivoires gothique français*, Paris, II, 1924, p. 125, no. 282.

***Note that this object has a complete provenance for the years 1933-1945**

Sieneese artist



© The Metropolitan Museum of Art, New York

X10805

Morse with Saint Francis Receiving the Stigmata
mid-fourteenth century

Place of manufacture: Italy

Gilded copper, translucent enamel, silver, parchment, glass gems

Object dimensions: 12.9 × 12.9 × 4 cm

The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917 (17.190.767)

Lender's name and address

The Metropolitan Museum of Art
1000 Fifth Avenue
New York
NY
10028-0198
USA

Accession Number

17.190.767

Provenance

Sigismond Bardac (1856-1919), Paris.
Georges Hoentschel (1855-1915), Paris, by 1911.
J. Pierpont Morgan Jr. (1867-1943), London and New York, by whom given in 1917 to,
The Metropolitan Museum of Art, New York.

Selected References

A. Peraté, Collections Georges Hoentschel: Emaux du XIIe au XVe siècle, Paris 1911, no. 78.

***Note that this object has a complete provenance for the years 1933-1945**

Simone Martini (about 1284 - 1344) (Italian)



© The Metropolitan Museum of Art, New York

X10808

Saint Andrew

about 1326-7

Place of manufacture: Italy

Tempera on wood, gold ground

Object dimensions: 57.2 × 37.8 cm

The Metropolitan Museum of Art, Gift of George Blumenthal, 1941 (41.100.23)

Lender's name and address

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

10028-0198

USA

Accession Number

41.100.23

Provenance:

Cappella dei Signori, Palazzo Pubblico, Siena, probably until 1686.

David John Carnegie, 10th Earl of Northesk (1865-1921) (or Charles Noel Carnegie, 10th Earl of Southesk), from whom acquired by,

Robert Langton Douglas (1864-1951), London, from whom acquired through F. Mason Perkins in 1915 by,

George Blumenthal, New York, by whom bequeathed to,

The Metropolitan Museum of Art, New York.

Selected References

S. Rubenstein-Block, Catalogue of the collection of George and Florence Blumenthal, New York: I. Paintings, Paris 1927 ; F.

Zeri & E.E. Gardner, Italian Paintings: A Catalogue of the Collection of the Metropolitan Museum of Art: Sieneese and

Central Italian Schools, New York 1986, p. 95; F. Nicolai, ' 'Primitives' in America: Frederick Mason Perkins and the Early

Renaissance Italian paintings in the Lehman and Blumenthal collections', Journal of the History of Collections, Vol. 31, no.

1 (2019), pp. 136 & 146, note 43.

***Note that this object has a complete provenance for the years 1933-1945**

de Limbourg Brothers (documented 1399 - 1416) (Dutch)



© The Metropolitan Museum of Art, New York

X10810

The Belles Heures of Jean de France, duc de Berry

1405-1408/09

Place of manufacture: France

Tempera, gold and ink on parchment

Object dimensions: 23.8 × 34.1 cm (single leaf)

The Metropolitan Museum of Art, The Cloisters Collection, 1954 (54.1.1a,b)

Lender's name and address

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

10028-0198

USA

Accession Number

54.1.1a,b

Provenance

Jean, Duke of Berry (1340-1416), listed in his inventory of 1413 as item no. 960.

Acquired in 1417 by Yolande, Queen of Sicily and Duchess of Anjou (1384-1442).

Pierre-Gabriel Bourlier, baron d'Ailly, before 1879, from whom acquired in 1884 by,

Baron Edmond James de Rothschild (1845-1934), Paris and by descent to his son,

Baron Maurice Edmond Charles de Rothschild (1881-1957), Paris and Geneva (1936-1954), from whose collection looted

by Nazi officials. Recorded at Berchtesgaden, where probably destined for the collection of Herman Goering, and later

reported to have been seen by James Rorimer at Neuschwanstein Castle, Füssen, Germany on 28 April 1945. Returned by

1952 to Maurice de Rothschild, from whom acquired in 1954 by,

Rosenberg & Stiebel, New York, from whom acquired in 1954 by,

The Metropolitan Museum of Art, New York.

Selected References

C. De Hamel, *The Rothschilds and their Collection of Illuminated Manuscripts*, London 2005, pp. 34 & 41-6; T.B. Husband,

The Art of Illumination: The Limbourg Brothers and the Belles Heures of Jean de France, Duc de Berry, New York 2008,

pp. 6-8.

***Note that this object has a complete provenance for the years 1933-1945**

Jean Pucelle (documented 1319 - 34) (French)

© The Metropolitan Museum of Art, New York

X10811

The Hours of Jeanne d'Evreux, Queen of France
about 1324-1328

Place of manufacture: France

Grisaille, tempera, and ink on parchment

Object dimensions: 9.9 × 7.2 × 3.8 cm (with binding)

The Metropolitan Museum of Art, The Cloisters Collection, 1954 (54.1.2)

Lender's name and address

The Metropolitan Museum of Art
1000 Fifth Avenue
New York
NY
10028-0198
USA

Accession Number

54.1.2

Provenance

Made for Jeanne d'Evreux, Queen of France (1310-1371), by 1328, and probably bequeathed to, Charles V, King of France (1338-1380), in whose collection probably listed in an inventory of 1380, and by inheritance to his brother,

Jean, Duke of Berry (1340-1416), in whose inventories the book was listed from 1401.

Louis-Jules de Châtelet (1594-1671) and Christine de Gleseneuve, Bar, France, between 1618 and before 1672, according to coats-of-arms on the leather binding.

Adolphe Carl Rothschild (1823-1900), Château de Pregny, Geneva, and by inheritance to his wife,

Caroline Julie Anselme Rothschild (1830-1907), and by inheritance to her nephew,

Baron Maurice Edmond Charles de Rothschild (1881-1957), Paris, from whose collection looted by Nazi officials in January 1941 and stored in Neuschwanstein Castle, Füssen, Germany (inventory no. R.1052). Recovered in 1945 and restituted to

Baron Maurice de Rothschild, by whom sold in 1954 to,

Rosenberg and Stiebel, Inc., New York, by whom sold in 1954 to,

The Metropolitan Museum of Art, New York.

Selected References

C. De Hamel, *The Rothschilds and their Collection of Illuminated Manuscripts*, London 2005, pp. 34 & 41-6; T.B. Husband, *The Art of Illumination: The Limbourg Brothers and the Belles Heures of Jean de France, Duc de Berry*, New York 2008, pp. 6-8.

***Note that this object has a complete provenance for the years 1933-1945**

Neapolitan Follower of Giotto (Italian)



©The Metropolitan Museum of Art, New York

X10814

The Adoration of the Magi

about 1340-1344

Place of manufacture: Italy

Tempera on panel

Object dimensions: 66.4 × 46.7 cm (with engaged frame)

The Metropolitan Museum of Art, Robert Lehman Collection, 1975 (1975.1.9)

Lender's name and address

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

10028-0198

USA

Accession Number

1975.1.9

Provenance

Alexandre de Fauris de Saint-Vincens (1750-1819), Aix-en-Provence, possibly acquired after his death by the Musée de la Ville d'Aix, along with other two panels in the series.

M. Clérian, director of the École de Dessin at Aix; his sale (†), Simonet, Paris, 14-16 March 1853, lot 28, as 'Giotto'. Jean-Léon Gérôme (1824-1904), Paris.

With Gimpel and Wildenstein, Paris, from whom acquired in February 1916 by, Philip Lehman (1861-1947), and by descent to,

Robert Owen Lehman, Sr. (1891-1969), by whom bequeathed to,

The Robert Lehman Collection, Metropolitan Museum of Art, New York.

Selected References

J. Pope-Hennessy, The Robert Lehman Collection. Vol. 1: Italian Paintings, New York 1987, p. 92.

***Note that this object has a complete provenance for the years 1933-1945**

Simone Martini (about 1284 - 1344) (Italian)



©The Metropolitan Museum of Art, New York

X10815

Madonna and Child

about 1326-7

Place of manufacture: Italy

Tempera on panel

Object dimensions: 58.7 × 39.4 cm

The Metropolitan Museum of Art, Robert Lehman Collection, 1975 (1975.1.12)

Lender's name and address

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

10028-0198

USA

Accession Number

1975.1.12

Provenance

Cappella dei Signori, Palazzo Pubblico, Siena, probably until 1686.

Bishop Alessandro Toto, Colle Val d'Elsa.

Achille Cavagnini, Siena.

Charles Fairfax Murray (1849-1919), by 1904.

Alexandre Imbert, Rome, by 1905.

Richard Norton, Boston; his sale (†); Christie's, London, 26 May 1919, lot 150, as Memmi, when acquired by 'Stoner'.

Robert Langton Douglas (1864-1951), London, from whom acquired in, or shortly before, 1920 by,

Philip Lehman (1861-1947), and by descent to,

Robert Owen Lehman, Sr. (1891-1969), by whom bequeathed to,

The Robert Lehman Collection, Metropolitan Museum of Art, New York.

Selected References

F. Mason Perkins, 'Il cosidetto originale della 'Madonna del Popolo'', *Rassegna d'arte senese*, Vol. 1 (1905), p. 129;

Christie's sale, 26 May 1919, lot 150; J. Pope-Hennessy, *The Robert Lehman Collection. Vol. 1: Italian Paintings*, New York 1987, p. 21.

***Note that this object has a complete provenance for the years 1933-1945**

Simone Martini (about 1284 - 1344) (Italian)



©The Metropolitan Museum of Art, New York

X10816

Saint Ansanus

about 1326-30

Place of manufacture: Italy

Tempera on panel

Object dimensions: 57.5 × 38.1 cm

The Metropolitan Museum of Art, Robert Lehman Collection, 1975 (1975.1.13)

Lender's name and address

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

10028-0198

USA

Accession Number

1975.1.13

Provenance

Cappella dei Signori, Palazzo Pubblico, Siena, probably until 1686.

Purchased in Paris by J.D. Beazley and A.S.F. Gow before 1915.

Robert Langton Douglas (1864-1951), from whom acquired in 1916 by,

Philip Lehman (1861-1947), and by descent to,

Robert Owen Lehman, Sr. (1891-1969), by whom bequeathed to,

The Robert Lehman Collection, Metropolitan Museum of Art.

Selected References

J. Pope-Hennessy, *The Robert Lehman Collection. Vol. 1: Italian Paintings*, New York 1987, p. 22.

***Note that this object has a complete provenance for the years 1933-1945**

Turkish



© The Metropolitan Museum of Art, New York

X10819

Rug with confronted animals

fourteenth century

Place of manufacture: Turkey

Wool (warp,weft and pile); symmetrically knotted pile

Object dimensions: 165.1 × 138.4 cm

The Metropolitan Museum of Art, Purchase, Harris Brisbane Dick Fund, Joseph Pulitzer Bequest, Louis V. Bell Fund and Fletcher, Pfeiffer and Rogers Funds,1990 (1990.61)

Lender's name and address

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

10028-0198

USA

Accession Number

1990.61

Provenance

(Reportedly) in a Tibetan monastery.

Discovered in the 1980s in Kathmandu, Nepal by Fred Cagan.

With Lisbet Holmes Textiles, London, by 1989–90, from whom acquired by,

The Metropolitan Museum of Art, New York

Selected References

D. Walker, 'Recent Acquisitions. Islamic Art: Animal Rug', *The Metropolitan Museum of Art Bulletin*, Vol. 48, no. 2, pp. 12-15; N. Ölcer in D.J. Roxburgh (eds.), *Turks: A Journey of a Thousand Years, 600-1600*, exh. cat., London, Royal Academy 2005, no. 98, pp. 402-3; M. Ekhtiar, P.P. Soucek, S.R. Canby, and N. Haidar (eds.), *Masterpieces from the Department of Islamic Art in The Metropolitan Museum of Art*, New York 2011, pp. 328-30, no. 234; *The Metropolitan Museum of Art Guide*, New York 2012, p. 131; W.B. Denny, *How to Read Islamic Carpets*, New Haven and London, 2014, p. 57; M. Franses, 'An Early Anatolian Animal Carpet and Related Examples', S. Blair & J. Bloom (eds.), *God is Beautiful and Loves Beauty*, *The Object in Islamic Art and Culture*, New Haven & London 2013, p. 254.

***Note that this object has an incomplete provenance for the years 1933-1945. The carpet has been published on numerous occasions and been on public display at the Metropolitan Museum of Art as well as being exhibited in London, at the Royal Academy in 2005.**

Goro di Gregorio (documented 1300 - 1334) (Italian)



© The Metropolitan Museum of Art, New York

X10820

Enthroned Virgin

first half of the fourteenth century

Place of manufacture: Italy

Terracotta

Object dimensions: 44.8 × 25.4 × 24.1 cm

The Metropolitan Museum of Art, The Cloisters Collection and Rogers Fund, 1998 (1998.214)

Lender's name and address

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

10028-0198

USA

Accession Number

1998.214

Provenance

Erich Lederer (1896-1985), Vienna and Geneva, before the Second World War, and by descent to his son, August Lederer, Geneva; his sale, Sotheby's, London, 2 July 1997 lot 93, where acquired by, Kunsthandel Mehringer, Munich, from whom acquired in 1998, with the Rogers Fund, The Cloisters Collection, The Metropolitan Museum of Art, New York.

Selected References

L. Castelnovo-Tedesco & J. Souldanian, *Italian Medieval Sculpture in The Metropolitan Museum of Art and The Cloisters*, New Haven and London 2010, p. 185.

***Note that this object has a complete provenance for the years 1933-1945**

Pietro Lorenzetti (documented possibly 1306; died probably 1348) (Italian)



© The Metropolitan Museum of Art, New York

X10821

The Crucifixion

1340s

Place of manufacture: Italy

Tempera on panel

Object dimensions: 41.9 × 31.8 cm (with engaged frame)

The Metropolitan Museum of Art, Purchase, Lila Acheson Wallace Gift and Gwynne Andrews Fund, 2002 (2002.436)

Lender's name and address

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

10028-0198

USA

Accession Number

2002.436

Provenance

Paul Delaroche (1797-1856), Paris; his sale (†); Hôtel des Commissaires-Priseurs, Paris, 15 June 1857, lot 1, as 'Giotto', when acquired for 365 francs.

Private collection, Basel, by 1985, from whom a half-share in the painting acquired by Wildenstein, and sold in 2002 to, The Metropolitan Museum of Art, New York

Selected References

K. Christiansen, 'Paul Delaroche's Crucifixion by Pietro Lorenzetti', *Apollo*, Vol. 165, no. 492 (2003), p. 9; K. Christiansen in, 'Recent Acquisitions, A Selection: 2002–2003', *Metropolitan Museum of Art Bulletin*, Vol. 61 (2003), p. 15; M. Grassi, 'The Metropolitan Duccio', *New Criterion*, Vol. 23 (2005), p. 80; V.M. Schmidt, *Painted Piety: Panel Paintings for Personal Devotion in Tuscany, 1250–1400*, Florence 2005, pp. 45, 67, 288–9, 293 & 324; K. Christiansen, 'Duccio and the Origins of Western Painting', *Metropolitan Museum of Art Bulletin*, Vol. 66 (2008), pp. 44–5; A. Labriola in M. Boskovits (ed.), *Maestri senesi e toscani nel Lindenau-Museum di Altenburg*, exh. cat., Complesso museale, Siena 2008, p. 49, n. 14; *The Philippe de Montebello Years: Curators Celebrate Three Decades of Acquisitions*, exh. cat., New York, Metropolitan Museum of Art, 2008–9 online catalogue; K. Christiansen in, *Philippe de Montebello and The Metropolitan Museum of Art, 1977–2008*, New York 2009, p. 36; D. Gordon, *The Italian Paintings before 1400*, London 2011, p. 297, n. 15; K. Calley Galitz, *The Metropolitan Museum of Art: Masterpiece Paintings*, New York 2016, p. 134, no. 99; S. Bann, 'Book Review: The Presence of the Past in French Art, 1870–1905: Modernity and Continuity', *Burlington Magazine*, Vol. 164 (2022), p. 822

***Note that this object has an incomplete provenance for the years 1933–1945 and we have carried out research and consultation with experts in order to fill the gaps, but no further information has been found. This work is in the public domain and has been published and has been on display and exhibited at the Metropolitan Museum of Art, New York.**

Duccio (documented 1278; died 1319) (Italian)



© The Metropolitan Museum of Art, New York

X10822

The Virgin and Child

about 1290-1300

Place of manufacture:Italy

Tempera on poplar

Object dimensions: 27.9 × 21 cm (with engaged frame)

The Metropolitan Museum of Art, Purchase, Rogers Fund, Walter and Leonore Annenberg and The Annenberg Foundation Gift, Lila Acheson Wallace Gift, Annette de la Renta Gift, Harris Brisbane Dick, Fletcher, Louis V. Bell, and Dodge Funds, Joseph Pulitzer Bequest, several members of The Chairman's Council Gifts, Elaine L. Rosenberg and Stephenson Family Foundation Gifts, 2003 Benefit Fund, and other gifts and funds from various donors, 2004 (2004.442)

Lender's name and address

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

10028-0198

USA

Accession Number

2004.442

Provenance

Count Grigoriy Sergeevich Stroganov (1829-1910), Palazzo Stroganov, Rome, by 1904, and by inheritance to his daughter and grandchildren,

Princess Maria Grigorievna Scerbatov, Prince Vladimir Alekseevich, Princess Aleksandra Alekseevna, Palazzo Stroganov (all three d. 1920), and by inheritance to Prince Vladimir's widow,

Princess Elena Petrovna Scerbatov, and their children, Princess Olga Vladimirovna and Princess Maria Vladimirovna, Palazzo Stroganov, by whom sold in 1923 to the following,

With Giorgio Sangiorgi (1886-1960), Rome, by whom probably sold in 1923 to,

Adolphe Stoclet (1871-1949), Brussels and by descent to his son,

Jacques Stoclet (1903-1961), Brussels and by inheritance to his wife (d. 2001) and by descent.

Purchased in 2004 by the Metropolitan Museum of Art, New York via private treaty through Christie's, New York.

References

C. Tomkins, 'The Missing Madonna: the story behind the Met's most expensive acquisition', *The New Yorker*, 11 & 18 July 2005, p. 42; V. Kalpakjian, 'Appendix: Duccio's Madonna and Child and the Collection of Count Grigoriy Sergeevich Stroganoff', in K. Christiansen, *Duccio and the Origins of Western Painting*, New York 2008, pp. 56-9; F. Cogliandro, 'Vicende collezionistiche dei dipinti italiani dal XIII al XVI secolo della Collezione d'arte di Grigoriy Sergeevič Stroganoff', *Figure*, Vol. 1 (2013), pp. 76 & 84, note 27.

***Note that this object has a complete provenance for the years 1933-1945**

Nasrid workshop, Iberian



© The Metropolitan Museum of Art, New York

X12107

Textile fragment with a geometric interlace design, featuring a mirrored kufic inscription (from the tomb of Don Felipe, Infante of Castile and Leon [died 1274])

1250-1275

Place of manufacture: Spain

Silk, with pattern wefts of silk and of wrapped gold thread; weft-faced compound tabby (taqueté) weave

Object dimensions: 21 x 13 cm

The Metropolitan Museum of Art, Fletcher Fund, 1946 (46.156.8)

Lender's name and address

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

10028-0198

USA

Accession Number

46.156.8

Provenance

Tomb of Don Felipe Infante (d. 1274), Villalcazar de Sirgo, Spain.

Giorgio Sangiorgi (1886-1960), Rome, by 1920, from whom acquired in 1946 by,

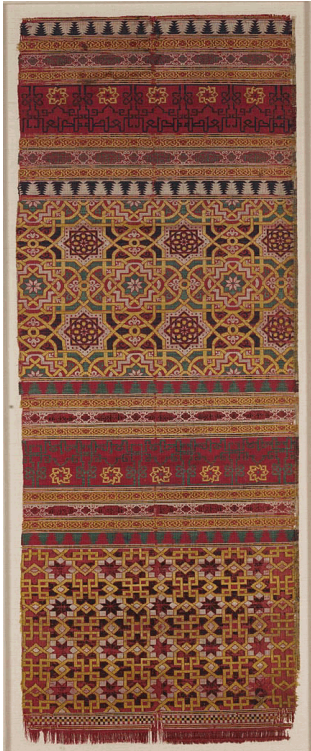
Adolph Loewi (1888-1977), Venice and New York, from whom acquired in the same year by, The Metropolitan Museum of Art, New York.

Selected References

<https://www.metmuseum.org/art/collection/search/450725>

***Note that this object has a complete provenance for the years 1933-1945**

Nasrid workshop, Iberian



© The Metropolitan Museum of Art, New York

X12108

Textile fragment with a geometric design, featuring naskhi and kufic inscriptions
fourteenth century

Place of manufacture: Spain

Silk; twill-tabby lampas weave

Object dimensions: 102 × 36.3 cm

The Metropolitan Museum of Art, Fletcher Fund 1929 (29.22)

Lender's name and address

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

10028-0198

USA

Accession Number

29.22

Provenance

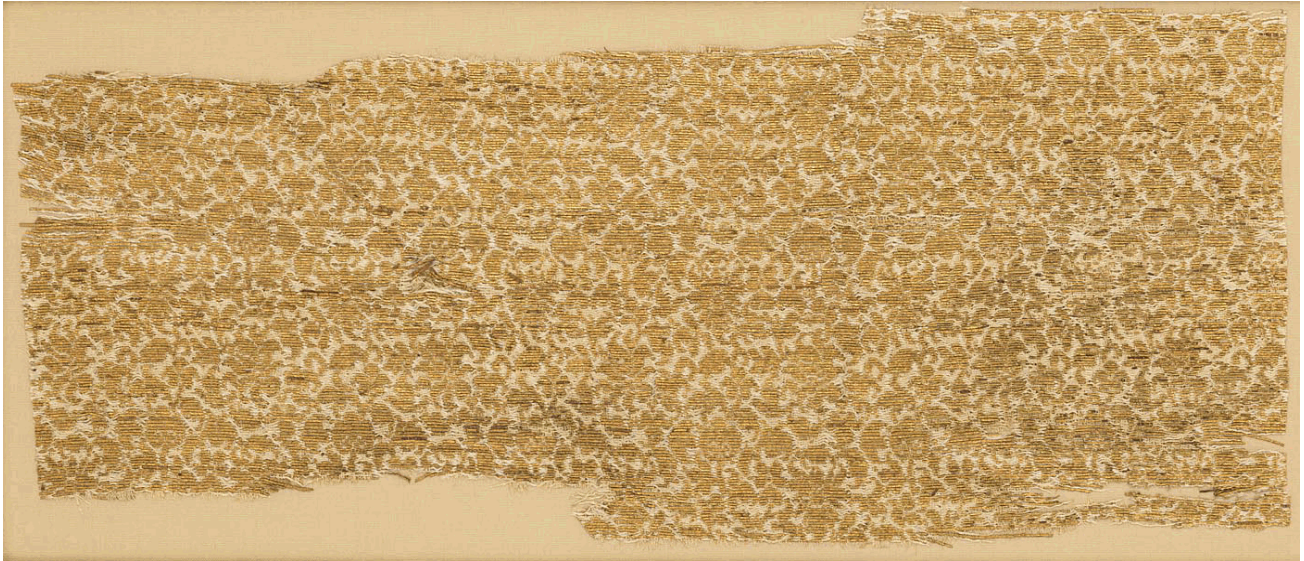
Adolphe Loewi, Venice and Los Angeles, and from whom acquired in 1929 by, The Metropolitan Museum of Art, New York.

Selected References

<https://www.metmuseum.org/art/collection/search/448232>

***Note that this object has a complete provenance for the years 1933-1945**

Central Asia or Greater Iran



© The Metropolitan Museum of Art, New York

X12109

Textile fragment with small flowers and leaves (from the cope of Pope Benedict XI)

late thirteenth–early fourteenth century

Place of manufacture: Asia

Silk, with pattern weft of flat gold thread; tabby-tabby lampas weave

Object dimensions: 12.1 × 18.2 cm

The Metropolitan Museum of Art, New York. Rogers Fund, 1919 (19.191.3)

Lender's name and address

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

10028-0198

USA

Accession Number

19.191.3

Provenance

Sacristy of San Domenico, Perugia.

Rudolf Meyer Riefstahl (1880-1936), Munich and New York, from whom acquired with the Rogers Fund in 1919 by, The Metropolitan Museum of Art, New York.

Selected References

S.E. Lee & W.K. Ho, *Chinese Art under the Mongols: The Yüan Dynasty (1279-1368)*, exh. cat., The Cleveland Museum of Art, Cleveland, 1968, no. 301.

***Note that this object has a complete provenance for the years 1933-1945**

Greater Iran, probably Tabriz



© The Metropolitan Museum of Art, New York

X12110

Textile fragment, crimson velvet with gold octagonal discs
late thirteenth or early fourteenth century

Place of manufacture: Iran

Silk, with pattern weft of wrapped gold thread; velvet

Object dimensions: 58.4 × 22.9 cm

The Metropolitan Museum of Art, Fletcher Fund, 1946 (46.156.72)

Lender's name and address

The Metropolitan Museum of Art
1000 Fifth Avenue
New York
NY
10028-0198
USA

Accession Number

46.156.72

Provenance

Giorgio Sangiorgi (1886-1960), Rome, by about 1920, from whom acquired in 1946 by,
Adolphe Loewi (Loewi-Roberston Inc), Los Angeles, and from whom acquired in the same year by, The
Metropolitan Museum of Art, New York.

Selected References

<https://www.metmuseum.org/art/collection/search/227162>

***Note that this object has a complete provenance for the years 1933-1946**

Lucca, Italy



© The Metropolitan Museum of Art, New York

X12111

Textile fragment with quadrupeds and birds

late thirteenth–early fourteenth century

Place of manufacture: Italy

Silk, with brocading weft of silk and pattern weft of wrapped gold thread; tabby-tabby lampas weave

Object dimensions: 47.2 × 40.7 cm

The Metropolitan Museum of Art, Rogers Fund, 1931 (31.69)

Lender's name and address

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

10028-0198

USA

Accession Number

31.69

Provenance

A.S. Drey, New York, from whom acquired in 1931 by,

The Metropolitan Museum of Art, New York.

Selected References

<https://www.metmuseum.org/art/collection/search/467452>

***Note that this object has a complete provenance for the years 1933-1945**

Nasrid workshop, Iberian



©The Metropolitan Museum of Art, New York

X12504

Textile Fragment

1250-75

Place of manufacture: Spain

Silk, with pattern wefts of silk and of wrapped gold thread; weft-faced compound tabby (taqueté) weave

Object dimensions: 11.4 x 29.8 cm

The Metropolitan Museum of Art, Rogers Fund, 1927 (27.58.3)

Lender's name and address

The Metropolitan Museum of Art

1000 Fifth Avenue

New York

NY

10028-0198

USA

Accession Number

27.58.3

Provenance

Tomb of Don Felipe Infante (d. 1274), Villalcazar de Sirgo, Spain.

Adolph Loewi, Venice, until 1927 from whom acquired with the Fletcher Fund by, The Metropolitan Museum of Art, New York.

Selected References

<https://www.metmuseum.org/art/collection/search/447972>

***Note that this object has a complete provenance for the years 1933-1945**

Sieneese goldsmith (Italian)



© RMN-Grand Palais (musée de Cluny - musée national du Moyen Âge) / Michel Urtado

X12146

Reliquary-monstrance

1331

Place of manufacture: Italy

Glass and gilded copper with translucent enamel

Object dimensions: 45.5 x 17.7 cm

Musée Cluny, Paris (Cl. 9190)

Lender's name and address

Musée Cluny

6 place Paul Painlevé

Paris

75005

France

Accession Number

Cl. 9190

Provenance

E. Piot, Paris, from whom acquired in 1871 by,
Musée Cluny, Paris.

Selected References

E. Taburet-Delahaye, *L'orfèvrerie gothique (XIIIe-début XVe siècle) au Musée de Cluny*: Catalogue, Paris 1989, p. 173.

***Note that this object has a complete provenance for the years 1933-1945**

Sieneese goldsmith (Italian)



© RMN-Grand Palais (musée de Cluny - musée national du Moyen Âge) / Franck Raux

X12147

Incense Boat with the Annunciation

about 1350–75

Place of manufacture: Italy

Gilded copper

Object dimensions: 10.2 × 9 × 21.5 cm

Musée Cluny, Paris (Cl. 11157)

Lender's name and address

Musée Cluny

6 place Paul Painlevé

Paris

75005

France

Accession Number

Cl. 11157

Provenance

Jacques Victor, Comte de la Béraudière (1819-1885); his sale (†), Paris, Commissaires priseurs Escribe and Paul Chevallier, 22 May (=5th day) 1885, lot 416, where acquired by, Musée Cluny, Paris.

Selected References

E. Taburet-Delahaye, *L'orfèvrerie gothique (XIIIe-début XVe siècle) au Musée de Cluny: Catalogue*, Paris 1989, p. 178.

***Note that this object has a complete provenance for the years 1933-1945**

Sieneese goldsmith (Italian)



© RMN-Grand Palais (musée de Cluny - musée national du Moyen Âge) / Michel Urtado

X12148

Container for an Agnus Dei
about 1320–30

Place of manufacture: Italy

Silver with translucent and champlevé enamel

Object dimensions: 4.2 × 4.2 cm

Musée Cluny, Paris (Cl. 11460)

Lender's name and address

Musée Cluny

6 place Paul Painlevé

Paris

75005

France

Accession Number

Cl. 11460

Provenance

Charles Stein; his sale, Paris, Galerie Georges Petit, 10 May (=1st day) 1886, lot 152, where acquired for 610 francs by, Musée Cluny, Paris.

Selected References

Stein sale catalogue, 1886; E. Taburet-Delahaye, L'orfèvrerie gothique (XIIIe-début XVe siècle) au Musée de Cluny: Catalogue, Paris 1989, p. 170.

***Note that this object has a complete provenance for the years 1933-1945**

Sieneese goldsmith (Italian)



© RMN-Grand Palais (musée de Cluny - musée national du Moyen Âge) / image RMN-GP

X12149

Medallion with Saint Galganus in Prayer

about 1320–30

Place of manufacture: Italy

Silver and gilded copper with translucent enamel

Object dimensions: 7.7 × 7.7 cm

Musée Cluny, Paris (Cl. 21557)

Lender's name and address

Musée Cluny

6 place Paul Painlevé

Paris

75005

France

Accession Number

Cl. 21557

Provenance

M. Stora, Paris, from whom acquired in 1931 by,
Musée Cluny, Paris.

Selected References

E. Taburet-Delahaye, *L'orfèvrerie gothique (XIIIe-début XVe siècle) au Musée de Cluny*: Catalogue, Paris 1989, p. 171.

***Note that this object has a complete provenance for the years 1933-1945**

Ambrogio Lorenzetti (documented 1319; died 1348/9) (Italian)



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X10723

The Annunciation

1344

Place of manufacture: Italy

Tempera on panel

Object dimensions: 130 x 152 cm (with original frame)

Pinacoteca Nazionale di Siena, Musei Nazionali di Siena (88)

Lender's name and address

Pinacoteca Nazionale di Siena

Via San Pietro 29

Siena

53100

Italy

Accession Number

Inv. 88

Provenance

Painted for the Magistrati di Gabella in the Palazzo Pubblico, 1344. Transferred before 1872 to, Galleria dell'Accademia and Istituto di Belle Arti, Siena which later became the Pinacoteca Nazionale, Siena.

Selected References

Catalogo della galleria del R. Istituto provinciale di belle arti di Siena, Siena 1872, p. 14, no. 45.

***Note that this object has a complete provenance for the years 1933-1945**

Pietro Lorenzetti (documented possibly 1306; died probably 1348) (Italian)



© Foto Studio Lensini Siena

X10717

The Birth of the Virgin

1335-1342

Place of manufacture: Italy

Tempera on panel

Object dimensions: 182 × 187 cm

Museo dell'Opera della Metropolitana, Siena

Lender's name and address

Museo dell'Opera Metropolitana

Piazza Duomo, 8

Siena

53100

Italy

Provenance

Commissioned in around 1335 for the altar of San Savino at Siena Cathedral, where it remained until 1651 when the altar was demolished and the altarpiece moved to the sacristy. Transferred after 1878 to, Museo dell'Opera Metropolitana, Siena

Selected References

C. Volpe, Pietro Lorenzetti, Milan 1989, p. 152.

***Note that this object has a complete provenance for the years 1933-1945**

Tino da Camaino (about 1280 - 1337) (Italian)



© Photo Scala, Florence - courtesy of the Ministero Beni e Alt. Culturali e del Turismo

X10689

The Virgin and Child

about 1318-1321

Place of manufacture: Italy

Marble

Object dimensions: 78 × 39 cm

Museo Nazionale del Bargello, Florence (434)

Lender's name and address

Museo Nazionale del Bargello

Via del Proconsolo 4

Florence

50122

Italy

Accession Number

434

Provenance

Made as part of the tomb of Gastone della Torre at Santa Croce, Florence in about 1318-9.

Recorded in the oratory of Santa Maria della Consolazione di Limite in the Campi Bisenzio area, by 1890

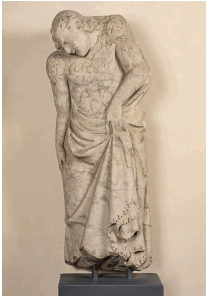
Museo Nazionale del Bargello, Florence, before 1913.

Selected References

A. Innocenti & E. Sartoni, *Santa Maria della Consolazione a Limite. Storia di un oratorio e di una comunità nel territorio di Campi Bisenzio*, Florence 2009, pp. 140-169; R. Bartalini (ed.), *Scultura Gotica Senese*, Turin 2011, p. 144, no. 31.

***Note that this object has a complete provenance for the years 1933-1945**

Tino da Camaino (about 1285 - 1337) (Italian)



© Soprintendenza Speciale per il Polo Museale Fiorentino, Gabinetto Fotografico, Ministero per i Beni e le Attività Culturali

X10690

Caryatid

about 1318-21

Place of manufacture: Italy

Marble

Object dimensions: 78 x 34

Museo Nazionale del Bargello, Florence (495)

Lender's name and address

Museo Nazionale del Bargello

Via del Proconsolo 4

Florence

50122

Italy

Accession Number

495

Provenance

Tomb of Gastone della Torre (d. 1318), Santa Croce, Florence, dismantled in 1566

Palazzo Tempi (Bargagli Petrucci), Florence, by 1927.

Harold Acton (1904-1994), Villa La Pietra, Florence.

Blocked from export in March 1961 and acquired in 1962 by,

Museo Nazionale del Bargello, Florence.

Selected References

W. R. Valentiner, 'Observations on Sieneese and Pisan Trecento Sculpture', *The Art Bulletin*, IX (1927), p. 198; W. R.

Valentiner, 'Una statua ignota di Tino da Camaino in Santa Croce in Firenze', *L'Arte*, XXXVI (1933), p. 107; W. R.

Valentiner, *Tino di Camaino. A Sieneese Sculptor*

of the fourteenth Century, Paris 1935, pp. 62, 65 & 73; J. Pope-Hennessy, *Italian Gothic Sculpture in the Victoria and*

Albert Museum, London 1952, p. 16; W. R. Valentiner, 'Tino di Camaino in Florence', *The Art Quarterly*, XVII (1954), p.

130; M. H. Longhurst, *Notes on Italian Monuments of the 12th to 16th Centuries*, London 1962, n. D4; 'Acquisti dei

Musei e Gallerie dello Stato (1962)', *Bolletino d'Arte*, Vol. XLVII, no. 4 (1962), p. 361; J. Pope-Hennessy, *Catalogue of*

Italian Sculpture in the Victoria and Albert Museum, London, 1964, p. 33; M. Seidel, 'Studien zur Antikenrezeption

Nicola Pisanos', *Mitteilungen des Kunsthistorischen Institutes in Florenz*, XIX (1975), p. 64; N. Dan, 'Intorno alla Tomba

d'Orso di Tino di Camaino', *Annuario dell'Istituto giapponese di cultura in Roma*, XIV (1977-8), pp. 62-63; G.

Kreytenberg, 'Tino di Camainos Grabmäler in Florenz', *Städel Jahrbuch* (1979), pp. 37, 53; E. Carli, *Gli scultori senesi*,

Milan 1980, p. 16; D. Zinke, *Liebieghaus-Museum Alter Plastik. Nachantike großplastische Bildwerke*, vol. I. Italien

Frankreich Spanien Deutschland, 800-1380, Melsungen 1981, p. 50; G. Kreytenberg, 1986, pp. 3-8, 32; G. Kreytenberg,

Tino di Camaino, Florence 1987, p. 24; B. M. Tomasello, *Museo Nazionale del Bargello*, Rome 1994, p. 13; F. Aceto, 'Tino

di Camaino', in *Enciclopedia dell'arte medievale*, XI, Rome 2000, p. 185; T. Barbavara di Gravellona, 'Tino di Camaino a

Firenze e il monumento funerario del vescovo Antonio d'Orso in Duomo. I. Per una nuova lettura del sepolcro, *Annali*

della Scuola Normale Superiore di Pisa. Classe di Lettere e Filosofia, VI (2001), p. 267; F. Baldelli, *Tino di Camaino*,

Florence 2007, pp. 175, 406; C. Bardelloni, 'L'attività toscana di Tino di Camaino', in R. Bartalini, *Scultura Gotica Senese*

1260-1350, Turin, 2011, p. 146, no. 35; <https://catalogo.beniculturali.it/detail/HistoricOrArtisticProperty/0900286832>

***Note that this object has an incomplete provenance for the years 1933-1945 and we have carried out research and consultation with experts in order to fill the gaps, but no further information has been found. However, this work is in the public domain and has been widely published and exhibited.**

Attributed to Tondino di Guerrino (documented 1322-42) (Sienese)

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X10674

Crucifix

about 1325 - 30

Place of manufacture: Italy

Gilded silver with translucent enamel (re-enamelled by the Maison André, end of the 19th or beginning of the 20th century)

Object dimensions: 42.6 × 22.5 cm

Musée du Louvre, Département des Objets d'art, Paris (OA 10656)

Lender's name and address

Musée du Louvre
34-36 Quai du Louvre
Paris
75058
France

Accession Number

OA 10656

Provenance

Agostino Albergotti, Bishop of Arezzo (1755-1825).

(Possibly) with Jacques Jules Lowengard, between 1906-1908.

Jacques Heugel (Anonymous sale; Sotheby's, London, 15 December 1977, lot 21, unsold), from whom acquired in 1977 by, Musée du Louvre, Paris

Selected References

P. Leone de Castris, 'Tondino di Guerrino e Andrea Riguardi orafi e smaltisti a Siena (1308-1338)', *Prospettiva*, Vol. 21 (1980), p. 35; M.M. Gauthier, 'Emaux gothiques', *Revue de l'Art*, no. 51 (1981), p. 33; E. Taburet-Delahaye in *L'art gothique siennois, enluminure, peinture, orfèvrerie, sculpture*, exh. cat., Avignon, Musée du Petit Palais 1983, pp. 166-8, cat. no. 51; E. Taburet-Delahaye, 'Acquisitions. Une croix siennoise au Louvre', *La Revue du Louvre et des musées de France*, 3 (1983), p. 188-198; P. Leone de Castris, Pierluigi, 'Trasformazione e continuità nel passaggio dello smalto senese da "champlevé" a traslucido', *Annali della Scuola Normale Superiore di Pisa. Classe di Lettere e Filosofia, Serie III*, 14, n° 2, p. 551; E. Cioni, Elisabetta, 'Considerazioni sur reliquiario del Corporale nel Duomo di Orvieto', *Annali della Scuola Normale Superiore di Pisa*, XXIV, 2-3, 1994, pp. 599-600; E. Cioni, *Scultura e smalto nell'oreficeria Senese dei secoli XIII e XIV*, Florence 1998, passim; M.M. Donato, M. Tomasi & E. Cioni, *Siena e artisti senesi. Maestri Orafi*, Rome 2013, p. 40, under no. 3.S.1; C. Descatoire, 'Les objets liturgiques: Formes, rôles, évolution entre Paris et la Toscane aux XIIIe et XIVe siècles', in M.-L. Marguerite & X. Dectot (eds.), *D'or et d'ivoire*, Paris, Pise, Florence, Sienne, exh. cat. Lens, Musée du Louvre-Lens, 2015, pp. 152-3

***Note that this object has an incomplete provenance for the years 1933-1945, however this work is in the public domain and has been widely published and exhibited (and is usually on display at the Musée du Louvre). The cross plausibly may have been acquired by Henri Heugel (1844-1916) from Lowengard. The Heugel collection comprised of Old Master paintings as well as enamels of various kinds, religious metalwork (nos 187-205 in private inventory of 1912), faience, bronzes, sculptures etc. Other objects from the Heugel collection were sold in the later 1970s, including the Coronation of the Virgin by Gentile da Fabriano at the Getty and two sketches by Rubens for the Triumph of the Eucharist at the Louvre, both of which were bought by Henri Heugel.**

The correspondence and archives of the Duveen Brothers, who attempted to buy parts of the Heugel collection between 1916 and the mid-1920s, have been checked for any mention of a cross like OA10656. Only one cross was of interest to the brothers, however, which is only described as 'Byzantine' and unlikely to be the Louvre object.