

Remarks on the New Attributions of Several Italian Paintings from the Princes Czartoryski Collection in Krakow

Summary

In 1961, in the catalogue for the exhibition *14th and 15th-Century Italian Painting*, Anna Różycka Bryzek published four early Italian paintings from the Princes Czartoryski collection in Krakow (cat. nos.: 28, 40 a–b, 19, 1). This article discusses changes in the attribution of the above-mentioned works and provides new information relating to their probable authors discovered as a result of further research on the Italian painting of the Trecento and the Quattrocento.

1) The painting *Virgin and Child Enthroned with Saints* (inv. no. XII-191) was attributed to the Florentine artist Cenni di Francesco di Ser Cenni (documented in 1369–1415) and based on the comparison with his other works, dated to around 1375–1380.

2) Two altarpiece wings with a pair of saints on either of them: *Saint James the Greater and Saint Michael the Archangel* and *John the Baptist and Saint Mathew* (inv. no. XII-219, 220), attributed by Federico Zeri in 1964 to a Florentine artist, Master of 1416 (active from around 1400 to the early years of the third decade of the 15th century), were published by Silvia Topi in a small corpus of the artist's thirty works. The dating of the paintings was shifted from the third decade of the 15th century to the first years of the second decade of the 15th century.

3) A double-sided painting showing *Saint Jerome* (on the reverse: *Saint Nicholas of Tolentino*; inv. no. XII-189) was (orally) associated by Boskovits with Pseudo Ambrogio Baldese, identified with the Florentine painter Lippo d'Andrea di Lippo (ca 1370/71–before 1451). Dated to around 1410–1415, it was probably part of a polyptych in an Augustinian Church, which is signified by the image of Saint Nicholas of Tolentino, whose cult was widespread in his home order (Augustinians) still before his official canonisation in 1446.

All three artists represented conservative trends in the Florentine painting of the late 14th century and the first thirty years of the 15th century.

The author of the fourth painting was associated with the Sieneese School.

4) The supposed author of the triptych showing *Virgin and Child Enthroned*, *Crucifixion* and *Lamentation*, that is the artist traditionally known as the 'Master of the Clarisse' has been lately identified as Rinaldo da Siena, active in the 1270s. Due to the recently discovered documents, it was necessary to shift the dating of the Krakow triptych from the 1290s to the 1270s. Rinaldo da Siena together with other Sieneese artists, probably including young Duccio, participated in painting frescoes in the so-called crypt under the Cathedral of Siena, which were discovered in 1999.