

DUCCIO DI BUONINSEGNA

Sieneſe ſchool, ca. 1255 - ca. 1318.

The firſt outstanding painter of the Sieneſe ſchool, Duccio was active chiefly in Siena itſelf. He is firſt mentioned in a document of 1278 which refers to him as a painter, and therefore implies that he was at leaſt ^{knave to knave for} 20-25%. Further decorative projects are mentioned in documents of 1279-1295. A document of April 15, 1285 deals with a commiſſion which was almoſt certainly to paint the Rucellai Madonna from S. Maria Novella, now in the Uffizi ; ſo that by that date Duccio was a fully formed artiſt. In October 1308 he was commiſſioned to paint his moſt famous work, the Maeſta for Siena Cathedral --also referred to in ſupplementary documents up to June 1311, when it was placed in the cathedral. Documents of 1318-19 ſtrongly ſuggeſt that the artiſt was dead by this time. Duccio was evidently in touch with Florentine art --ſpecifically that of Cimabue --by 1285. Beſides abſorbing the characteristic features of Byzantine art, he alſo appears to have been affected by the new claſſicism and humaniſm of Gothic ſculptures in the main Tuſcan centres (eſpecially Piſa).

Madonna and Child

tempera on panel, 24½ x 20½ ins.

Condition

Damaged at the bottom. Weigelt (ſee lit.) published a photograph ſhowing the earlier falſification of this damaged area. The halo is ſtill reinforced, but otherwiſe the work is in good condition. (1)

Provenance

Count Sighard von Enzenberg, Schloſſ Tratzberg, Austria (2); Silberman Galleries, New York. Acquired by Dr Clowes in 193 .

Literature

R.van Marle, "Two Unknown Paintings by Duccio di Buoninsegna", Apollo, 24, Oct.1936, pp.213f. and figs iii-iv ; H.Weigelt, "Madonna mit Kind von Segna di Bonaventura", Pantheon, 18, 1936, p.258, ill. ; G.Coor, "A Further Addition to the Oeuvre of the Badia a Isola Master", unpub.study (copy in Clowes archives).

Exhibited

Art Unites Nations, Silberman Galleries, New York, Dec. 10-28, 1957, no.1 ; Ind., 1959, no.21.

Certified as a work of Duccio's by W.Suida, G.Fiocco and O.Siren (1935)⁽³⁾. Van Marle also accepted it as a Duccio prior to his publication of it as such (1936) ; he dated it around 1303-8, and compared it with the Madonna in the Pinacoteca, Perugia⁽⁴⁾. Weigelt (also 1936) reported the view of her late husband, Curt Weigelt, that it was by Segna. ~~She compared the Madonna in the Siena Pinacoteca.~~ Coor attributed the painting to the so-called Badia a Isola master, a close follower of Duccio. She compared the Madonna in the Siena Pinacoteca (no.593), and the fragment of a Madonna and Child in the Central Museum Utrecht (no.572)⁽⁵⁾, and suggested that the Clowes work was likely to be based on a lost Duccio of around 1300. The compiler concurs with that attribution. The Badia a Isola Master takes his name from a Madonna and Child with Two Angels at ^{San} Salvatore, Badia a Isola⁽⁶⁾. After serving as an assistant in Duccio's workshop, he probably produced his first independent painting, the work in question, shortly before 1300 ; and he was then active for at least a further decade.⁽⁷⁾

Notes.

1. These comments are taken from Coor (see lit.)
2. Reproduced by Weigelt (see lit.) as being in that colln.-- which it no longer than was¹

Notes, cont.

3. Docs. of Sept.26, 1935, Oct. 1935 and Nov.26, 1935 (Clowes archives).
4. Van Marle, The Development of the Italian Schools of Painting, 19 vols., The Hague, 1923-38, II, 1924, p.18 and fig.6.
5. C.Brandi, La Regia Pinacoteca di Siena, Rome, 1933, p.165, ill. Coor, fig.1.
6. Van Marle, op.cit., II, fig.45.
7. See G.Coor, "A Dispersed Polyptych by the Badia a Isola Master", Art Bull., 34, 1952, p.311.