

The background of the poster is a classical painting. It depicts a woman in a yellow and red robe, possibly a saint or a noblewoman, holding a large white cloth. A nude man in the foreground is reaching out towards the cloth. The scene is set against a dark, dramatic background with a glimpse of a landscape on the right.

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LA BIENNALE
INTERNAZIONALE
DELL'ANTIQUARIATO DI
FIRENZE

2024

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Dickinson at La Biennale Internazionale dell'Antiquariato di Firenze

We look forward to welcoming you to stand 4 at the Palazzo Corsini.

Opening times:

Friday 27th September: By invitation only

Saturday 28th September – Sunday 6th October: 10:30am – 8pm

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Lungarno Corsini, 10
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ITALY

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Dickinson Gallery is delighted to return this year to the Biennale dell'Antiquariato in Florence. Dickinson's stand will largely focus on works by Italian artists, with examples from the early Renaissance through the early 20th Century, in a range of media including painting, drawing and sculpture. Leading the highlights will be a remarkable rediscovery: an early drawing of Jupiter by Michelangelo.

The *Study of Jupiter* represents one of the most exciting old master discoveries to have been made in recent decades, and is an important addition to the small group of extant drawings by Michelangelo. Acquired at auction in Paris over thirty years ago as the work of an anonymous hand, this *Study of Jupiter* is now held by many leading scholars to be the Renaissance master's earliest known drawing, based on a fragment of a Roman marble and featuring distinctive stylistic traits learned by Michelangelo in the Florentine studio of Domenico and Davide Ghirlandaio.

The earliest of the exhibited works is a jewel-like gold ground panel from the early *trecento* by the so-called Maestro di Verucchio, representing *The Nativity*. It originally formed the left half of a diptych, together with a *Crucifixion* now in Cambridge's Fitzwilliam museum, and its handling and details recall the work of Giotto and his early Florentine followers. From the early 16th Century comes *The Crucifixion* by Girolamo da Cotignola, a pupil of Raphael. It was acquired on Grand Tour by James Hugh Smith-Barry, and was recorded hanging at Marbury Hall in Waagen's 1854 *Treasures of art in Great Britain*. Alessandro Allori's captivating, recently rediscovered *Portrait of Antonio de' Medici* (c. 1590-92) was painted by the leading Florentine Mannerist during the period in which he combined the elegance of his master Bronzino with a Flemish inflection. Another rediscovery, having emerged recently from a private English collection, is Bartolomeo Salvestrini's *Rebecca dressing Jacob in Esau's garments* (1630), the finest version of this rare Old Testament subject.

Dickinson will also be showing three superb examples of Renaissance sculpture, two in bronze and one in polychrome terracotta. The terracotta, a *Madonna and Child* by Benedetto Buglioni and Benedetto da Maiano (c. 1495 – 1505), shares the elegance of the famed Della Robbia workshop in its serene palette dominated by blue and white. In bronze, Dickinson will feature Giovanni Francesco Susini's *A pacing bull* (c. 1650), based on a model by Giambologna and remodelled by Giovanni Francesco's uncle Antonio; and Massimiliano Soldani-Benzi's *Ganymede and the Eagle* (c. 1714), an exquisitely finished example that hails from the collection of the Earls of Lanesborough.

Moving into the late 19th and early 20th Century, Dickinson will exhibit works by two of the greatest names in Belle Époque portraiture. Giovanni Boldini's small-scale *Ladies of the First Empire* (1875) is a sumptuous study of the upper class at leisure, based on the interiors of Versailles and featuring shimmering fabrics and polished surfaces. *Frau Marie von Grunelius* (c. 1902-03), by his friend and rival John Singer Sargent, is a London-period portrait by the famed American ex-pat, depicting the artist's close friend, later Marie Beaumont, in an elegant posture and diaphanous evening gown.

We look forward to welcoming you to stand 4 in the Palazzo Corsini.

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Alessandro ALLORI (1537 – 1607)

*Portrait of Antonio de' Medici, three-quarter length, standing,
in a white doublet with bands of gold and a black cloak,
c. 1590-92*

oil on panel
107.3 x 86.4 cm. (42 ¼ x 34 in.)



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Giovanni BOLDINI (1842 – 1931)

Ladies of the First Empire, 1875

signed and dated lower left *Boldini 75*

oil on panel

33.3 x 27.3 cm. (13 ¹/₈ x 10 ³/₄ in.)

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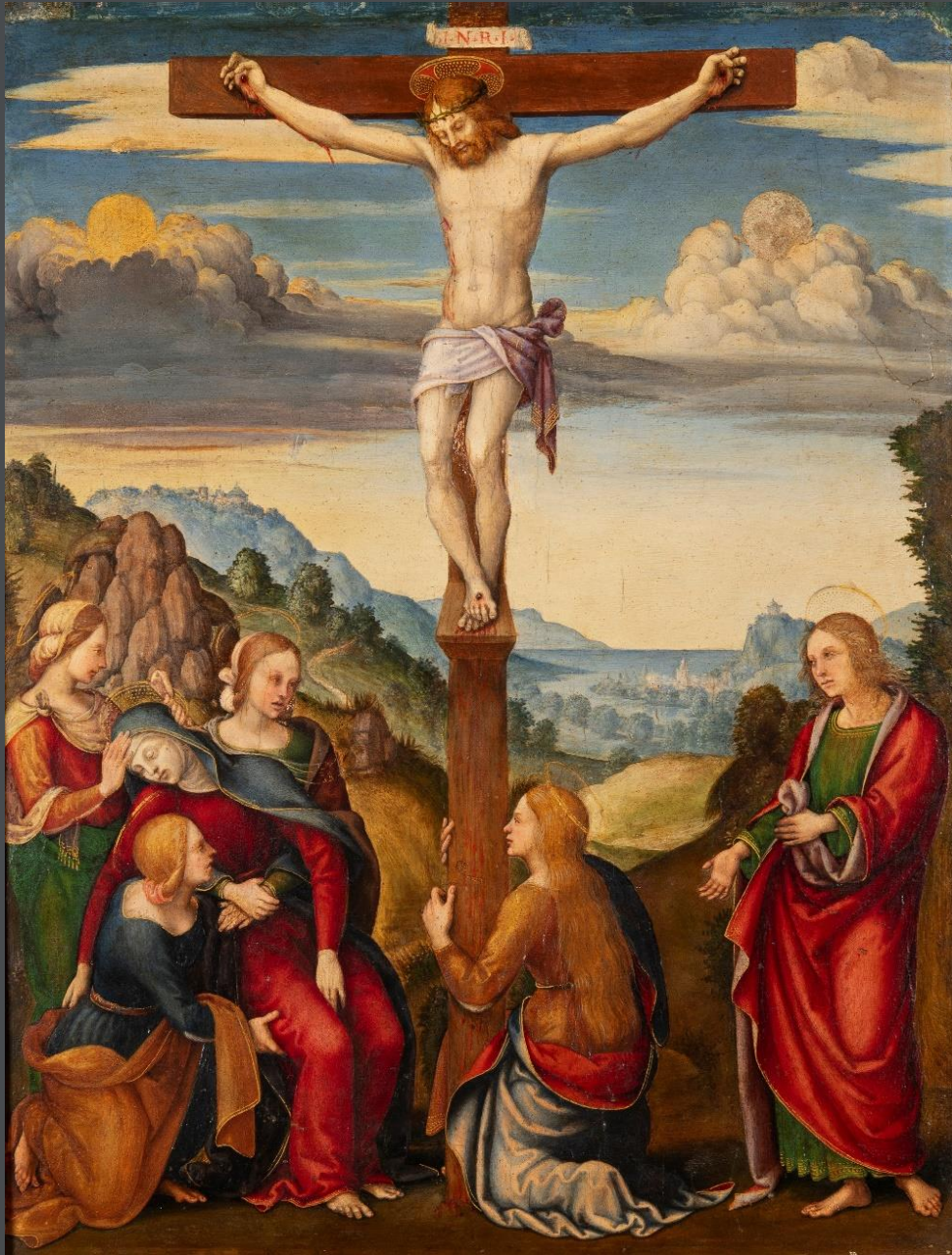


**Benedetto BUGLIONI (1459/60 – 1521) and
Benedetto DA MAIANO (1442 – 1497)**

Madonna and Child, c. 1495 – 1505

glazed terracotta
70 x 47 x 8 cm. (27 ½ x 18 ½ x 3 ⅛ in.)

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Girolamo Marchesi, called **GIOLAMO DA COTIGNOLA**
(c. 1480 – 1550)

The Crucifixion

oil on panel
39.5 x 31 cm. (15 ½ x 12 ¼ in.)

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Bicci DI LORENZO (1373 – 1472)

*A scene from the life of St Nicholas: The miracle of a
child restored to his parents, 1433-34*

with later inscription verso *Il Vampiro/ Vampiro che
strozza un fanciullo mentre i suoi parenti stanno seduti a
mensa/ (Intorno ai Vampiri e agli scrittori che ne hanno
parlato puo leggersi il Tiraboschi nella storia letteraria
d'Italia)*

tempera on panel
30.5 x 25.5 cm. (12 x 10 in.)

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Benvenuto Tisi, called GAROFALO (c. 1481 – 1559)

The Virgin Annunciate and The Archangel Gabriel, c. 1524–27

oil on panel; *tondi*
35 cm. (11 ³/₄ in.) diameter
a pair (2)

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**Charles-François Grenier de La Croix, called
LACROIX DE MARSEILLE (c. 1700 – 1782)**

View of Vesuvius in the Bay of Naples, 1763

signed and dated lower left *De Lacroix / Rom 1763*

oil on canvas

63 x 120 cm. (24 ³/₄ x 47 ¹/₄ in.)



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**Michelangelo Buonarroti, called MICHELANGELO
(1475 – 1564)**

Study of Jupiter, c. 1490

pen with two shades of brown ink and stylus lines on paper, laid down;
possible partial watermark
22 x 15.3 cm. (8 ²/₃ x 6 in.)

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Pasquale OTTINO (1578 – 1630)

Madonna and Child, c. 1620

oil on slate

48 x 26 cm. (18 ⁷/₈ in x 10 ⁵/₈ in.)

unframed

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Bartolommeo SALVESTRINI (c. 1599 – 1630)

Rebecca dressing Jacob in Esau's garments, 1630

signed with initials and dated *BS 1630*

oil on canvas

146 x 116 cm. (57 ½ x 45 ⅔ in.)

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John Singer SARGENT (1856 – 1925)

Frau Marie von Grunelius, later Marie Beaumont
(1861 – 1948), c. 1902-03

signed upper left *S Sargent*
oil on canvas, unlined
96.5 x 68.6 cm. (38 x 27 in.)



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Massimiliano SOLDANI-BENZI (1656 – 1740)

Ganymede and the Eagle, c. 1714

bronze

31.5 x 38.5 cm. (12 ½ x 15 ¼ in.)

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Giovanni Francesco SUSINI
(c. 1585 – after 17 Oct. 1653)

A pacing bull, c. 1650

bronze; on a green marble base
23.3 x 26.8 x 8.5 cm. (9 ¹/₄ x 10 ¹/₂ x 3 ³/₈)
height including base: 35.2 cm. (13 ³/₄ in.)

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**Michele TOSINI, also known as Michele di Ridolfo
del Ghirlandaio (1503 – 1577)**

Portrait of a boy

oil on panel
43 x 33 cm. (17 x 13 in.)

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MAESTRO DI VERUCCHIO (Francesco da
Rimini?)

(active between the first and second quarter of the 14th
century)

*Nativity with Saint Christopher, a female martyr and saint John the
Baptist*

tempera on gold ground panel
22 x 14.1 cm. (8 ³/₄ x 5 ¹/₂ in.)



All prices may be subject to Import VAT