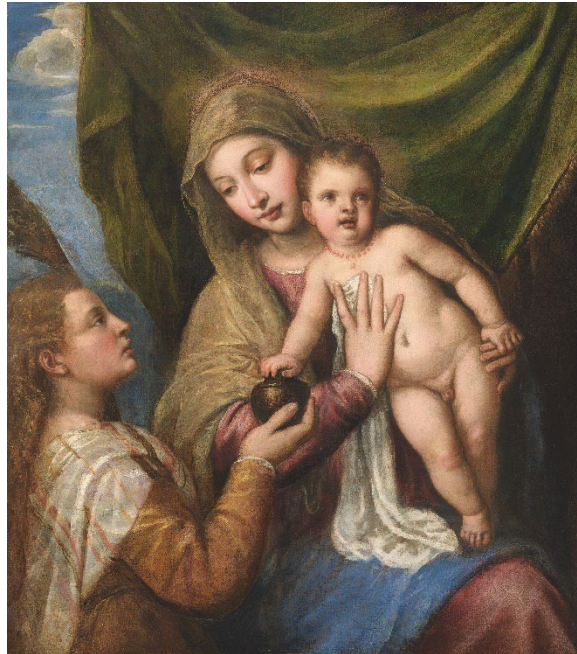


TRINITY FINE ART

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Trinity Fine Art-Stand #361, TEFAF Maastricht 2025, 15-20 March (Previews 13 & 14 March)



1. Titian (Tiziano Vecellio) - "Madonna and Child with St. Mary Magdalene", Oil on canvas, 104.7 x 93 cm

Trinity Fine Art of London, specialists in European Old Master & 19th century paintings, sculpture and works of art from the 15th to 19th centuries is delighted to once again be joining other international dealers at TEFAF, the world's leading art and antiques fair, at the Maastricht Exhibition & Congress Centre (MECC), from 13 – 20th March, Stand #361.

For this edition of TEFAF we are proud to present an exciting rediscovery of a masterpiece by Titian, "The Madonna and Child with St. Mary Magdalen", whose execution can be dated to between 1555 and 1560, is being brought to light after being hidden from public view in various private collections for more than two centuries. The picture is remarkable for its sophisticated composition and emotional depth, both typical features of Titian's mature work. The superb quality of the brushwork and the excellent condition of the painted surface give this picture the edge over other versions of the same subject hanging in some of the world's leading museums, such as the Hermitage, the Gallerie degli Uffizi and the Museo di Capodimonte. The work was acquired by the Sebright family in the 18th century from an unnamed Milanese Palazzo and remained in their collection at Beechwood Park until 1937, when the house and contents were sold by Christie's. After that it briefly resurfaced in 1947 when it was shipped to Rome to be relined and was shortly thereafter sent to a private collection in New York.

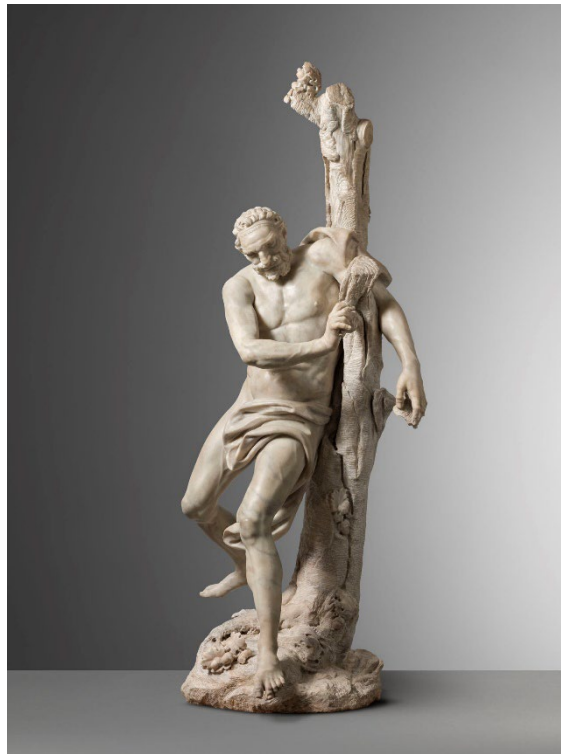
Fascinating details relating to Titian's studio practices were revealed when the painting was X-rayed in 2024; this showed a window on the left that was later covered, demonstrating how Titian modified

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and changed the composition as the work progressed. Moreover, the Child originally had a sunburst halo, no coral necklace, his right hand was turned upward, and the Virgin's mantle covered her knee. The most striking reworking, however, is in the figure of the Magdalen which initially, was painted by Titian as a male figure, complete with beard, offering something to the Child (although it is unclear what).

According to Prof. Dal Pozzolo, a plausible explanation could be that the picture may have been conceived, and largely painted, for someone who died before it was completed, or who may never have collected it from the artist. At that point, it remained in his studio until he decided, a few years later, to turn the figure into St. Mary Magdalen, delegating the change to an assistant, whom we can almost certainly identify as Girolamo Dente, a painter who had been his most trusted collaborator for many years.



2. Giuseppe Piamontini - Milo of Croton, Marble, height 168 cm, 65¾ in; Signed and dated G.P/F./1740

This sculpture of Milo of Croton by Giuseppe Piamontini formed part of a contract between his son, Giovanni Battista Piamontini and the aristocratic Gerini family who were renowned and sophisticated patrons of the arts in 18th century Florence. The Marchese Gerini wanted this sculpture as well as one of a faun by Giovanni Battista, to occupy a prominent position in two niches in the *'primo ricetto'* – the first reception hall – of the newly enlarged Gerini palace. This palace was one of the most lavishly decorated patrician residences in 18th century Florence and housed a unique painting gallery

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that grew from the 17th century onwards to become one of the most important collections in Florence.

This is Giuseppe's last known marble statue and one of his last works and depicts Milo of Croton who was an athlete of legendary strength. Ancient sources such as Pausanias and Valerius Maximus record his high-protein diet and his intense training programme which consisted, among other things, in carrying a four-year old bull on his shoulders before slaughtering and eating the animal in a single day. The ancient authors add that he started lifting the animal as a boy when it was a calf and repeated the exercise daily as both he and his 'weight' grew day by day. He came to a tragic end one day when, wishing to display his unparalleled strength, he attempted to remove the wedges holding the two sides of a split tree trunk apart. The wedges fell out and he was trapped, falling prey to a pack of wolves, or alternatively of lions in some of the rare sculptural depictions of the story.



3. Mirabello Cavalori- Allegorical Portrait of a Young Man, Oil on canvas, 182 x 105 cm

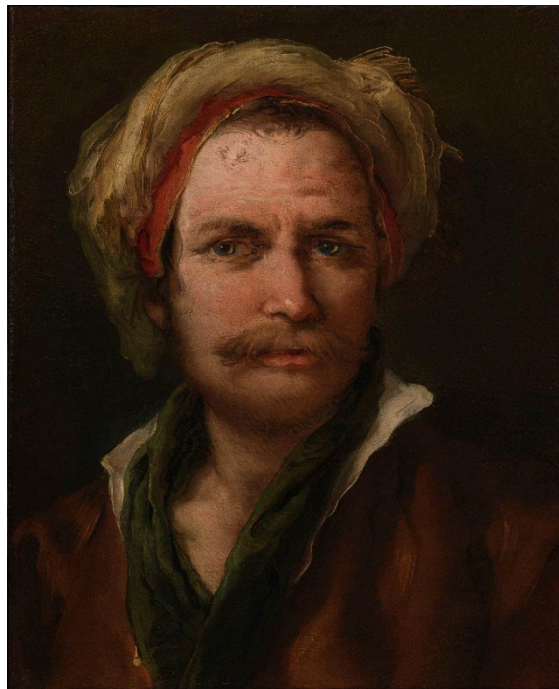
This painting was published by Claudio Pizzorusso in 1998 with an attribution to Mirabello Cavalori, one of the most innovative artists who worked on the series of paintings for Francesco I de' Medici's *Studiolo* in Palazzo Vecchio between 1570 and 1572, under the supervision of Giorgio Vasari. His style combines echoes of Pontormo with a new naturalistic sensitivity in his portraiture, depiction of fabrics and use of light.

The present work is a complex allegory symbolising friendship, dense in meaning and allusion. The young man pulls open his tunic with his left hand while pointing with his right to his vibrant red heart, which bears the inscription *procul prope* (near and far) in gold lettering, the inscription *hyemes et ver* (winter and spring) in red lettering hovers over the young man's head, while the bottom of his tunic bears the inscription *mors et vita* (life and death) twice over, once in dark lettering on the white hem and again in red lettering on the green tunic itself. These symbols plus the dog visually represent

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the loyalty required for two people to remain friends even in opposing situations: near and far, in winter and spring, in life and death. This allegorical “type” is based on one described in Lilio Gregorio Giraldi’s *De Deis Gentium*, where the personification is a young man, head bowed, sporting a rough tunic bearing the same inscriptions as Cavalori uses in this painting.



4. Giambattista Tiepolo – “Head of an Eastern Gentleman with a Moustache and Turban”, oil on canvas, 43.5 x 35.5cm

This portrait is emblematic of the series of heads painted by Giambattista in the years after 1750 that marked the fullness of his artistic maturity. They were painted with the intention of putting together a repertoire of characteristic “types”, as had been done by Piazzetta before him.

This collection of portrait heads was then collated by his son Giandomenico, who produced engravings which were directly linked to drawings and models painted by his father, Giambattista. In the first edition of the *Catalogo*, at the start of the Libro Secondo, we find the engraving of the eastern gentleman with a moustache and turban based on the present painting, which Anna Pallucchini dated to c. 1755 and which she considered to be “one of the best examples of this genre”. This type of painting was very much in vogue in 18th century Venice and satisfied a thirst for everything exotic which was a hallmark of the enlightenment era and more particularly of Venice with its trade routes to the East and love of novelty.