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Mary Magdalene, After Andrea Del Sarto, Dispute On The Trinity, 17th Century, 36 X 27 Cm



1 500 EUR

Signature : Abdrea Del Sarto, follower

Period : 17th century

Condition : Réentoilé

Material : Oil painting

Length : 36 cm

Width : 27 cm

Description

Mary Magdalene, after Andrea del Sarto, Dispute on the Trinity, 17th century, 36 x 27 cm An isolated figure taken from the celebrated Dispute on the Trinity by Andrea del Sarto, now preserved in the Galleria Palatina of Palazzo Pitti. The saint is shown kneeling, in profile, holding the ointment jar in her hands and wrapped in a wide red mantle that forms the chromatic focus of the composition. The invention derives directly from the painting executed around 1517 for the church of San Gallo, located just outside the walls of Florence. This version focuses on the single figure of Magdalene, removing it from its original narrative context. Such extraction, common between the late 16th and 17th centuries, reflects a widespread practice of study and devotion, as well as a collecting taste for particularly striking

Dealer

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Peintures anciennes - Art nouveau - Art déco,  
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figures. The close framing and simplification of forms suggest an autonomous reinterpretation rather than a full copy of the altarpiece. The history of the original is significant. The church of San Gallo, which housed the altarpiece, stood outside the city walls and was destroyed during the Siege of Florence (1529-1530), in the context of the operations linked to the troops of Charles V. On that occasion, the artworks were transferred inside the city. The Dispute on the Trinity thus entered the Medici collections and is recorded in the 17th century at Palazzo Pitti, with several documented movements, including a transfer to the Uffizi between 1697 and around 1716, before reaching its definitive placement in the Sala di Saturno in 1829. This entirely Florentine trajectory, within spaces accessible to artists, makes it plausible that copies and studies such as this one were executed from direct observation. In the 17th century, Andrea del Sarto remained a fundamental model, particularly admired for the softness of transitions, the balance of figures, and the quality of drapery. This painting fits well within that context as a selective derivation focused on one of the most intense figures of the composition. Oil on canvas, 36 x 27 cm, relined. Some small retouches.