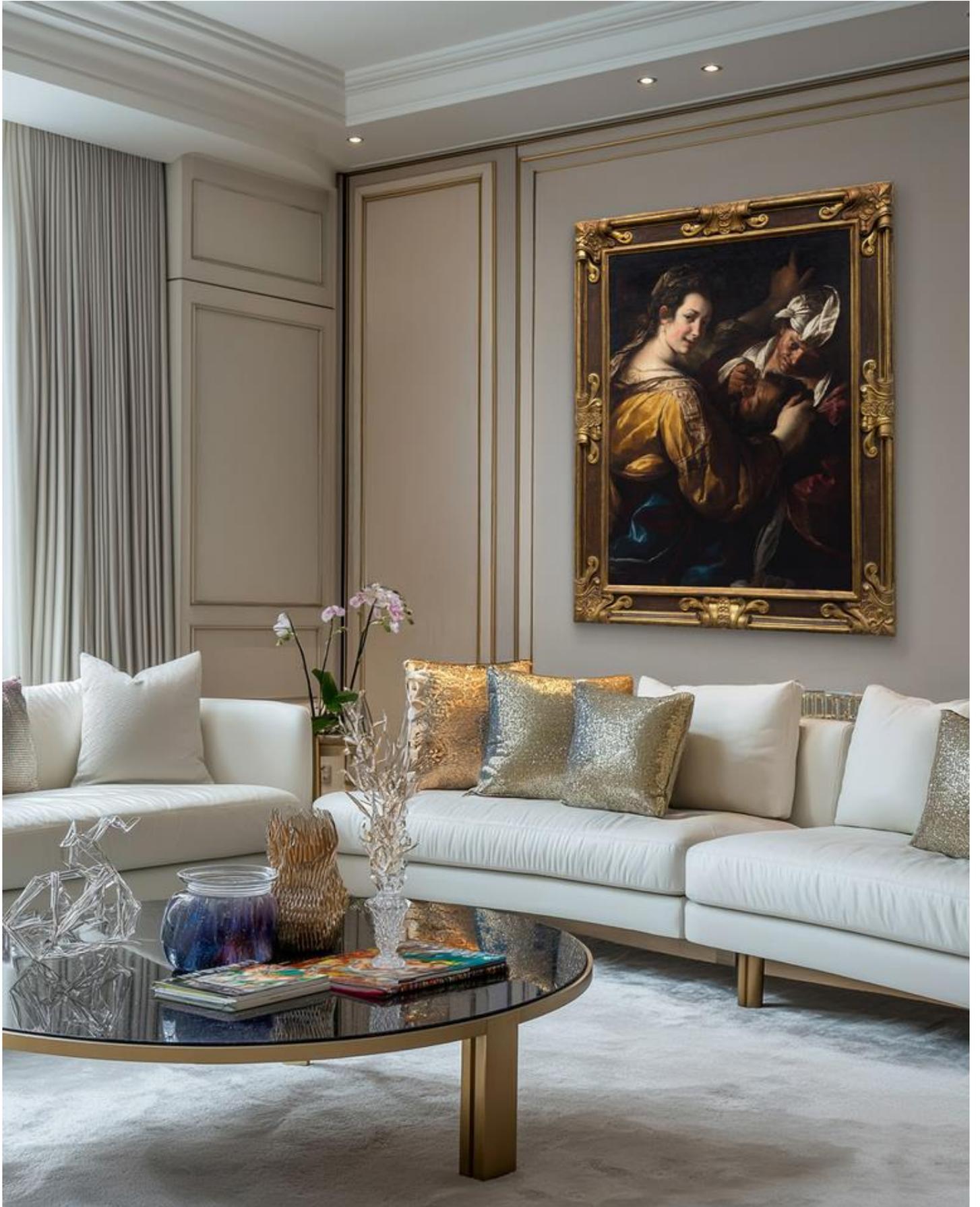




GIULIO CESARE
PROCACCINI







GIULIO CESARE PROCACCINI (1574-1621)

Judith with the Head of Holofernes Stamped

verso, "G.C. Procaccino + M.A.D." oil on canvas

52 x 38 3/4 in. (63 3/4 x 50 1/8 x 3 in.)

132.08 x 98.43 cm (161.93 x 127.32 x 7.62 cm)

47801

PROVENANCE:

Commissioned by Giovan Carlo Doria (1576–1625), Genoa, by 1617-21
By descent to his son, Agostino Doria (1615–1640), Genoa, 1625-40
By inheritance to his paternal uncle, Marcantonio Doria (1572–1651), Genoa (his initials inscribed on the reverse of the original canvas), 1641
By descent to his son, Niccolò Doria (1599–1688), Genoa, 1651
By inheritance to Marcantonio IV Doria (1765–1837), Prince of Angri, Genoa, by 1780
By descent to his son, Francesco Doria (1797–1874)
By descent to his son, Marcantonio V Doria (1824–1870)
By descent to his son, Ernesto Doria (1863–1933)
By descent to his son, Marcantonio VI Doria (1904–1985) with his first wife Anna Rosa Bues (1872–1906)
Private Collection, Geneva
Sotheby's, London, The Property of a Gentleman of Title, July 8, 1992, lot 89 with Whitfield Fine Art, London, 1994
Mark Fisch and Rachel Davidson (Fisch Davidson Collection), acquired from the above, 1995
Sotheby's, New York, January 26, 2023, lot 2
Private Collection, acquired from the above
Christie's, New York, January 31, 2024, lot 41
Private Collection

EXHIBITION:

New York, Hall & Knight, *Procaccini in America*, October 15 - November 23, 2002, no. 10

LITERATURE:

Carlo Giuseppe Ratti, *Istruzione di quanto può vedersi di piú bello in Genova in pittura, scultura, ed architettura ecc.*, Genoa, 1780, p. 332

Hugh Brigstocke, 'Book Reviews: L'Attività Scultorea di Giulio Cesare Procaccini. Documenti e testimonianze, by Giacomo Berra: Procaccino. Cerano. Morazzone. Dipinti lombardi del primo Seicento dalle civiche collezioni Genovesi, in *The Burlington Magazine*, vol. 136, no. 1090, January 1994, fig. 36, p. 34-35, illustrated
Hugh Brigstocke, *Procaccini in America*, New York, 2002, cat. no. 10, pl. 76, p. 41, 98-101, 130-131, 137, 139, 191, illustrated in color

Valeria Farina, *Giovan Carlo Doria, Promotore delle arti a Genova nel primo Seicento*, 2002, p. 201, 207

Francesco Maria Ferro, 'Postille a Giulio Cesare Procaccini', in *Arte lombarda del secondo millennio: Saggi in onore di Gian Alberto Dell'Acqua*, Milan, 2003, p. 43
Valeria Farina, 'Gio. Carlo Doria (1576-1625)', in *L'età di Rubens: Dimore, committenti e collezionisti genovesi*, exhibition catalogue, P. Boccardo (ed.), Milan,

2004, fig. 2, p. 191, illustrated

Federico Frangi, *Daniele Crespi: La giovinezza ritrovata*, Segrate, 2012, p. 80, footnote 19

Alessandro Morandotti, in *Museo Lechi, primi studi e riscoperte*, Brescia, 2012, cat. no. 14, p. 60

Ornella D'Albo, 'Sulla fama del 'Correggio Insubre'. Un primo sguardo alla fortuna di Giulio Cesare Procaccini nelle collezioni europee tra Seicento e Ottocento', in *Lombardia ed Europa: Incroci di storia e cultura*, Milan, 2014, p. 205

Odette D'Albo, *Giulio Cesare Procaccini, per un catalogo dei dipinti*, Ph.D. diss., Università Cattolica di Milano, 2016, cat. no. 96, p. 280, illustrated

Hugh Brigstocke and Ornella D'Albo, *Giulio Cesare Procaccini, Life and Work*, Turin, 2020, p. 41, 354, 372, 437-438, cat. no. 104, p. 137, illustrated in color Ornella D'Albo, 'Giulio Cesare Procaccini e Genova, in Napoli, Genova e Milano. Scambi artistici e culturali tra città legate alle Spagna (1610-1640)', in *Atti del convegno di studi di Torino e Genova*, Milan, 2020, fig. 7, p. 259-260, 265

Andrea Orlando, *Giulio Cesare Procaccini. La 'Giuditta Doria' e Genova*, privately printed, 2023

A rare and important painting by Giulio Cesare Procaccini depicting the legendary Judith Beheading Holofernes—a subject that has captivated artists from Caravaggio and Artemisia Gentileschi to Kehinde Wiley and Robert Longo. The dramatic biblical scene, rendered with striking chiaroscuro, exemplifies Procaccini's mastery of light and emotion and his engagement with one of art history's most enduring themes of justice and triumph.

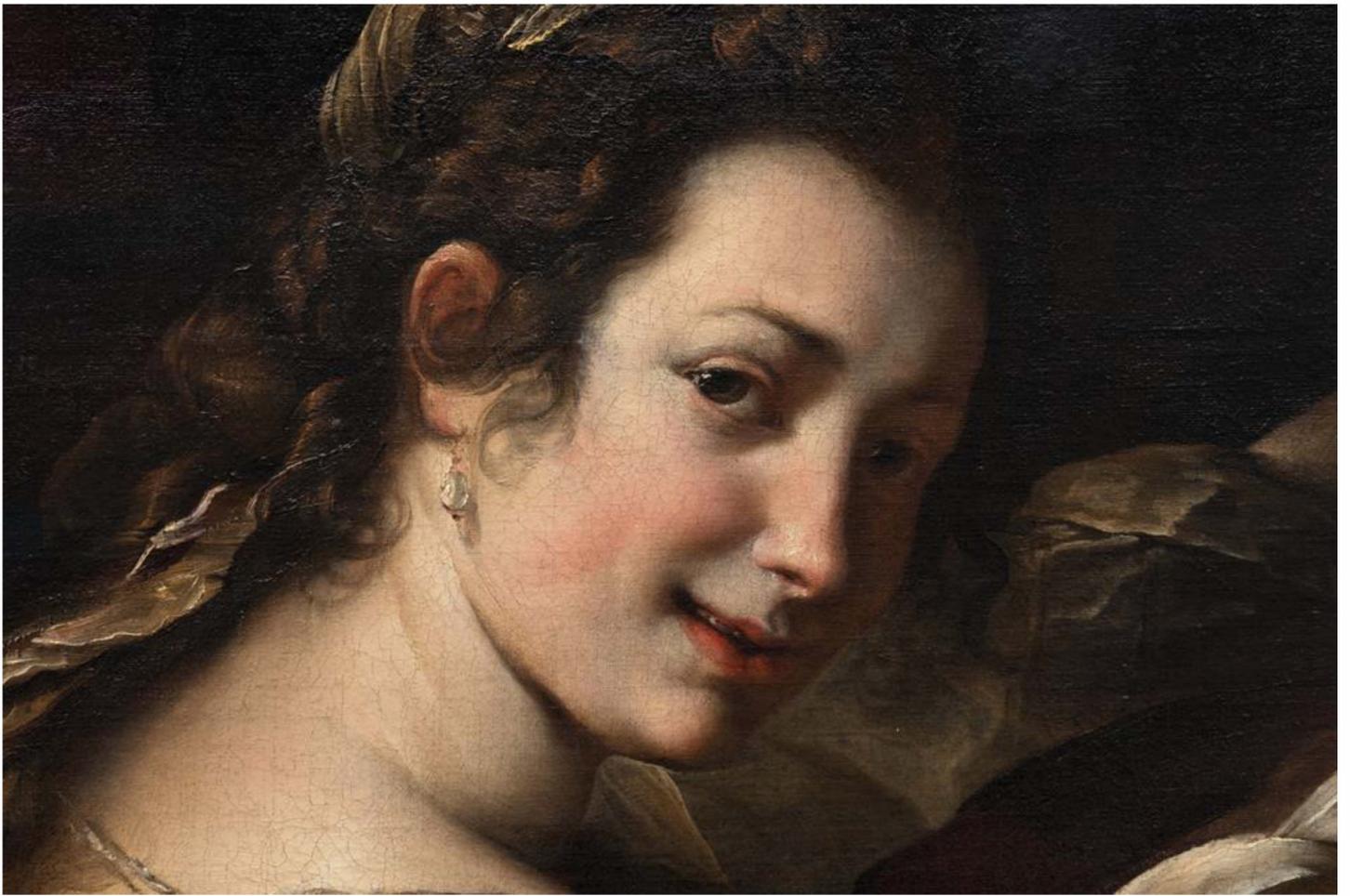
This work holds exceptional provenance, having been commissioned by Giovanni Carlo Doria—one of Genoa's most prominent collectors whose holdings included works by Leonardo da Vinci, Titian, and Van Dyck—and remaining in the Doria family collection for approximately 300 years. It is recorded in the artist's catalogue raisonné and has an extensive literature history.

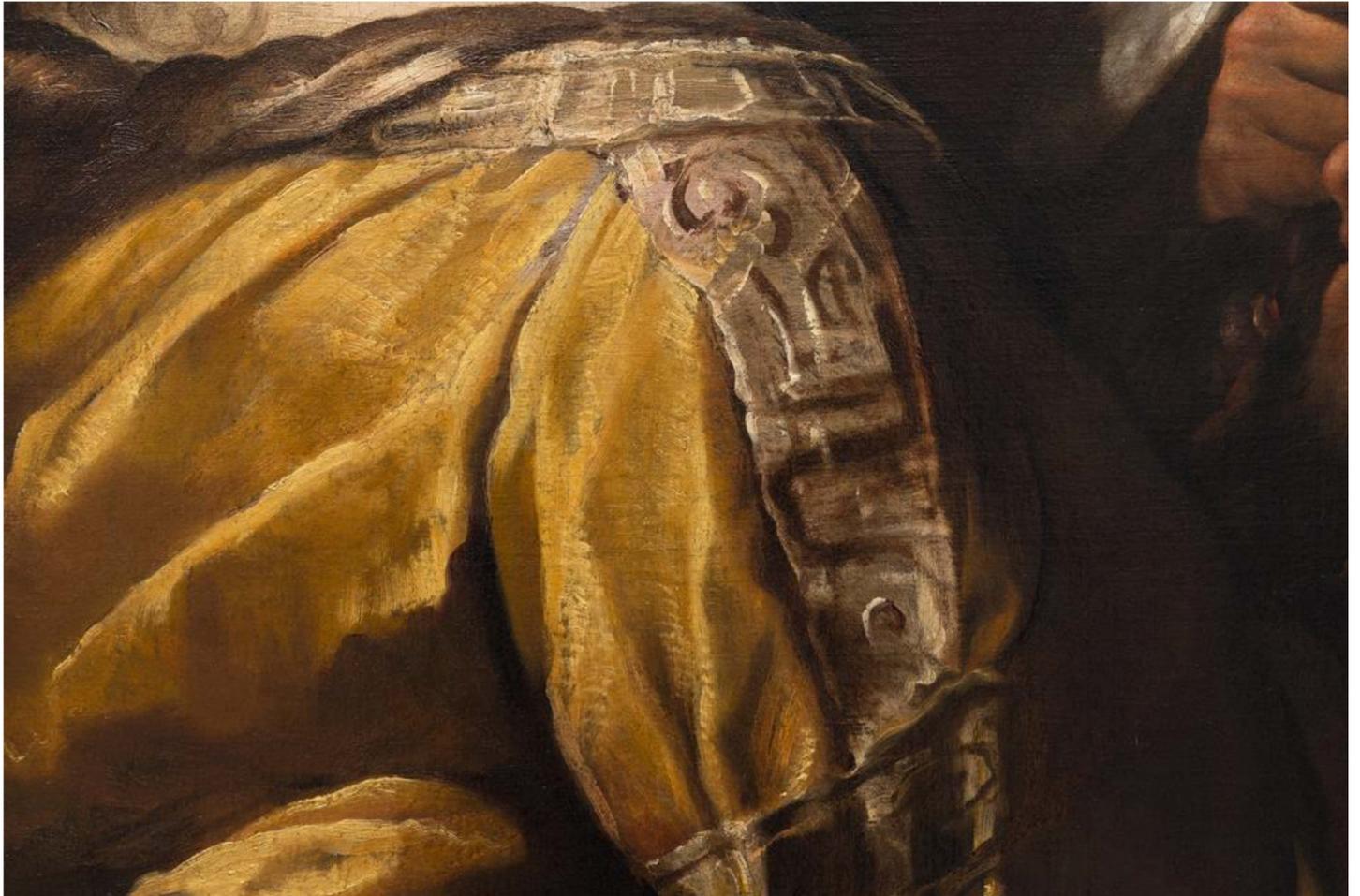
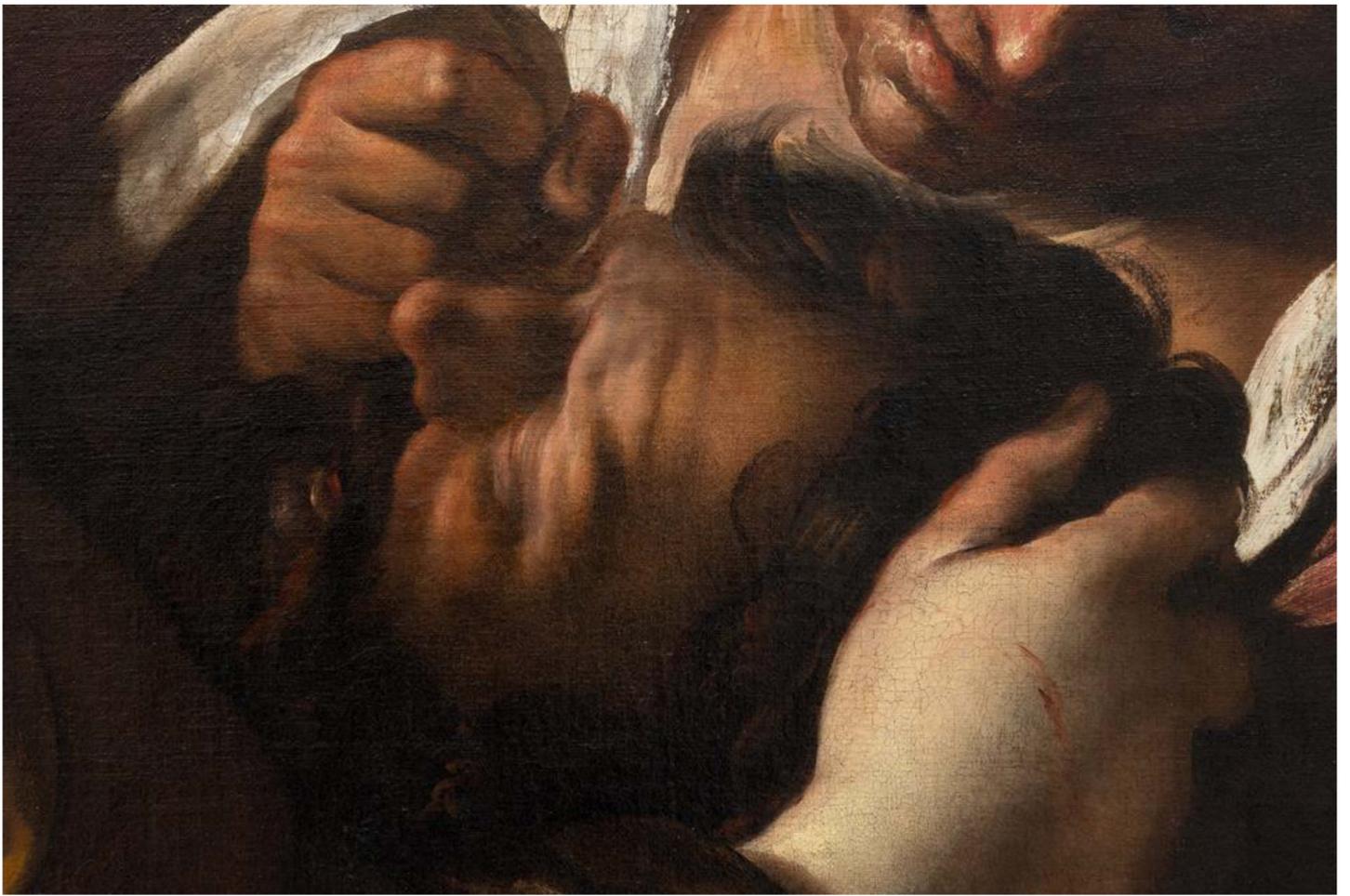
Comparable compositions by Procaccini appear in major museum collections such as the National Gallery of Art, Washington, D.C., and the Hermitage Museum, Saint Petersburg. This painting represents a rare opportunity to acquire a museum-caliber example of the artist's work, distinguished by both its art historical significance and exceptional provenance.

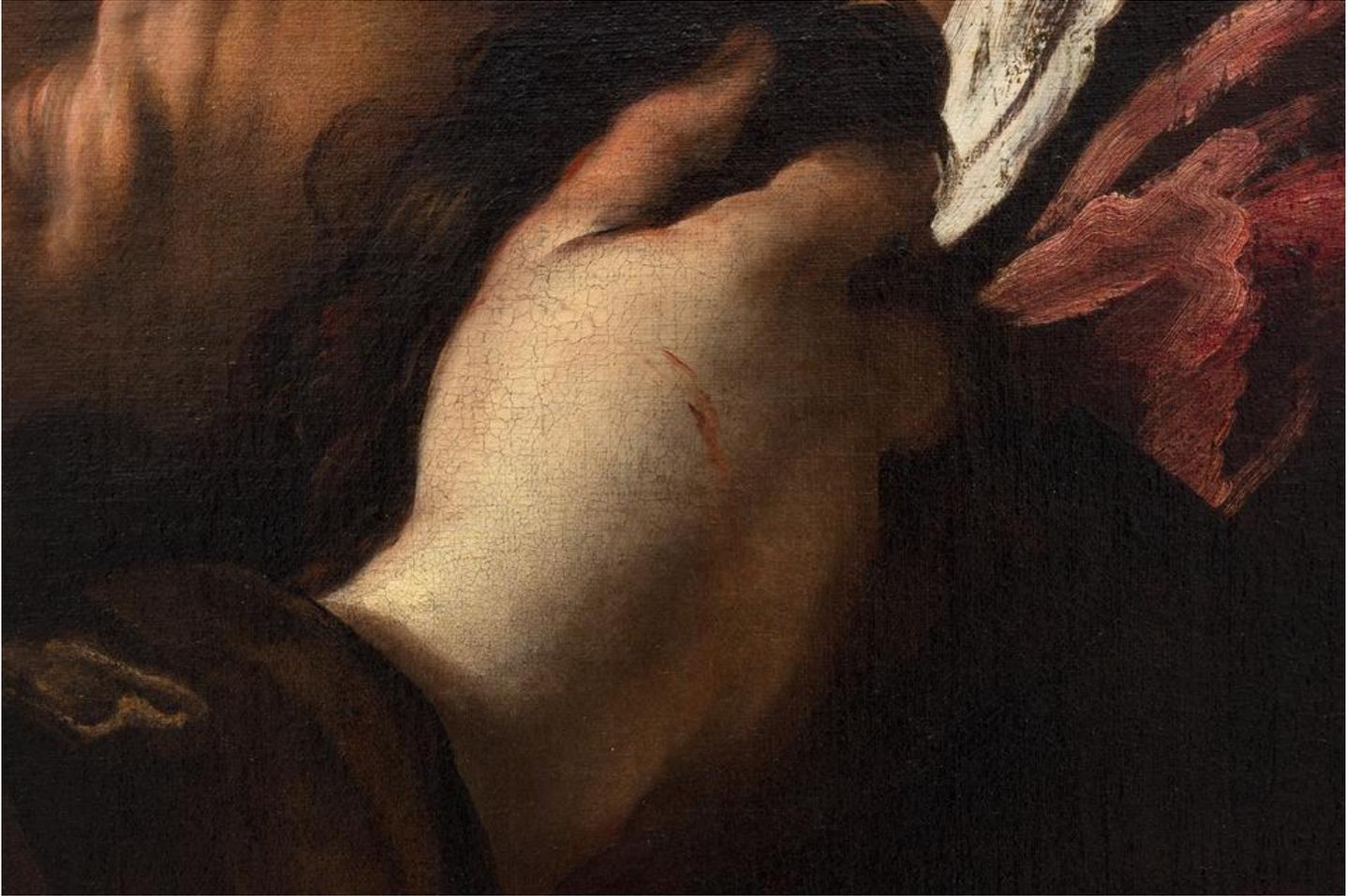
ARTIST BIO:

Giulio Cesare Procaccini (1574–1621) was an Italian painter and sculptor associated with the early Baroque period. Born in Bologna, he came from a family of artists and initially trained in sculpture under his father and older brother. Procaccini later moved to Milan, where he became known for his dynamic, emotive paintings, blending Mannerist elegance with Baroque drama. He produced religious works for churches and private patrons, notable for their vivid color, expressive figures, and fluid compositions. Procaccini's style influenced the Milanese Baroque and he collaborated with prominent artists of his time, leaving a legacy of intense, spiritually charged works.

The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.











G. C. Procaccino



M. A. D.