

VERROCCHIO, MASTER OF LEONARDO

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No one shaped Florentine art in the age of Lorenzo the Magnificent more than Verrocchio. Trained as a goldsmith, he discovered a bent for sculpture with Desiderio da Settignano and in Donatello's workshop, emerging as the greatest bronze sculptor of his day, he practised drawing and he eventually turned to painting. By c. 1470, barely over thirty, he had become a beacon both in his own right and with his lively workshop. He imposed a taste that was – indirectly – to spawn Mannerism. Praised by his contemporaries, he was later accused (with Vasari showing the way) of excessive study as though the search for formal truth damaged the truth of sentiment, yet he intercepted and codified that truth, developing benchmarks such as bust portraits, heroic classicising heads, figures in movement and a new image of Christ. His legacy was huge – in Umbria and in Rome and, thanks to his pupils' pupils, encompassing even Michelangelo and Raphael.

As a sculptor he accepted bold technical challenges, as in the bronzes for the Orsannichele *Incredulity of Saint Thomas* or the equestrian statue of Bartolomeo Colleoni, which kept him in Venice until his death in 1488. Some question his greatness as a painter because his two largest altarpieces, the Uffizi *Baptism* and the Pistoia *Madonna di Piazza*, were mostly painted by others. But how could Perugino, Leonardo, Ghirlandaio, Bartolomeo della Gatta or Lorenzo di Credi have learnt from him if he had not taught them by example? In c. 1470 he developed a new image of the Madonna and Child, at once solemn yet lively, immersed in the atmosphere, traversed by a nervous quiver yet composed in a higher geometry. He fielded the loftiest response to the challenge of the Flemish painters, lighting up the shadows, conjuring the transparency of jewels and opening up the horizon to landscapes bathed in sunshine.

The exhibition focuses on the artist but also on the age as a whole, unfolding in chronological order and bringing together the themes and genres he embraced and renewed. The juxtaposition of sculpture and drawings, paintings and statues reveals a master more experimental than most, a truly universal artist.

Section 1

VERROCCHIO BETWEEN DESIDERIO AND LEONARDO: THE FEMALE PORTRAITS

Verrocchio trained in the versatile environment of Florence's goldsmith workshops but at the age of twenty he found the cornerstone of his art in the use of marble and bronze, a change that took place in Donatello's workshop although it was Desiderio da Settignano, a little older than Andrea yet already an authority, who taught him to carve in marble. Verrocchio succeeded with skill and sensitivity in capturing the movement of body and soul in his female portrait busts, a Classical genre brought up to date by Desiderio while devoting particular attention to the study of expression and emotion, which he and Verrocchio handed down to Leonardo as painter. Verrocchio became Desiderio's main heir – no longer a mere follower – on his death in 1464, as we can see if we compare the Frick *Young Woman* with the *Lady with Flowers*. In the former, Verrocchio still feels like a pupil, while in the latter he is a master in his own right, including of Leonardo who drew inspiration from the innovative addition of arms and hands for his drawing on display here and for other masterpieces such as the portrait of *Ginevra de' Benci* in the National Gallery in Washington.

1.1

Desiderio da Settignano and workshop

Young Woman

c. 1455–60

marble
Florence, Museo Nazionale del Bargello

Desiderio was the first 15th century sculptor to carve female portrait busts: uncharacterised figures expressing ideal beauty with no clue as to the identity of sitter or artist, while coeval male busts with their individualised features are often accompanied by inscriptions revealing the identity of sitter and sculptor.

1.2

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Young Woman

c. 1465–6

marble

New York, The Frick Collection, bequest of John D. Rockefeller, Jr.

This bust reveals Verrocchio's mastery of marble carving, influenced by Desiderio da Settignano, with whom he trained and whom he seeks here to emulate both in the psychology of his sitter's facial features and in the meticulously decorated gown. The bust foreshadows the later *Lady with Flowers* also in the hairstyle, fashionable in Florence in the later 15th century.

1.3

Andrea del Verrocchio

Lady with Flowers

c. 1475

marble

Florence, Museo Nazionale del Bargello

This bust evokes the ideal of female beauty in the age of Lorenzo the Magnificent, merging aristocratic grace with moral values. The presence of the sitter's hands is the most innovative aspect of this portrait bust, the first to show the arms. The bust played a central role in Verrocchio's career, also becoming a focal point for the artists who frequented his workshop.

1.4

Leonardo da Vinci

Vinci, 1452–Amboise, 1519

Woman's Arms and Hands; a Small Man's Head in Profile

c. 1474–86

silverpoint and metalpoint, highlighted with brush and white gouache, with later overdrawing of outlines in soft, grayish black chalk, on pinkish-buff prepared paper

Windsor Castle, Royal Library (The Royal Collection Trust; lent by Her Majesty Queen Elizabeth II)

This may be a preparatory study for the lost part of *Ginevra de' Benci* (Washington, National Gallery of Art). Leonardo envisages two solutions for the right hand: in the more advanced and detailed solution the hand is raised and clutching an object, a detail inspired by the gesture of Verrocchio's *Lady with Flowers*.

Section 2

VERROCCHIO BETWEEN DESIDERIO AND LEONARDO: THE ANCIENT HEROES and THE DAVID

With the *David*, Verrocchio removed the youthful type of the warrior, which was to prove highly popular as a model of an elegant pose and of adolescent innocence. In the drawing in the centre Leonardo combines the two themes presented in the room, emulating *David's* profile while practising the study of characterised heads which he learnt in Verrocchio's workshop.

Verrocchio, in turn, sought his inspiration in the marble reliefs of heroes and heroines of the ancient world carved by Desiderio da Settignano. Half-bust or profile, oval or rectangular, the genre was so popular with patrons that replicas were produced in other formats and materials. Typical of Verrocchio is the pair of famous military captains facing one another, displaying both their military and their generational rivalry. The theme was later developed by Leonardo, who so revolutionised the mature man type as to pave the way for modern caricature.

2.1

Desiderio da Settignano

Settignano, c. 1430–Florence, 1464

Young Woman

c. 1455–60

marble

England, Private collection

Desiderio contributed to the birth of the modern female portrait with both busts and bas-reliefs. The unadorned profile of a young woman stands out on a neutral ground: the artist combines various thicknesses in a single figure, ranging from the very fine *stiacciato* of her hair, which seems to dissolve into the background, to her protruding shoulder.

2.2

Desiderio da Settignano

Settignano, c. 1430–Florence, 1464

Olympias Queen of the Macedonians

c. 1460–4

marble

San Ildefonso, Palacio Real de la Granja (Colecciones Reales, Patrimonio Nacional)

The Renaissance profiles of Classical emperors and heroines were much in demand to adorn the studies of humanists and to decorate architectural complexes. Easy to carry, these marble works disseminated a model and came to form a genre typical of the Florentine Quattrocento. The profile of Alexander the Great's mother maintains its original rectangular shape.

2.3a

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

A Heroine of Antiquity (Olympias or Cleopatra)

c. 1461–4

marble

Milano, Museo d'Arte Antica, Castello Sforzesco

2.3b

Workshop of Andrea del Verrocchio

A Heroine of Antiquity (Olympias or Cleopatra)

1460s–70s

marble

London, Victoria and Albert Museum (bequeathed by Mr Henry Vaughan)

The exhibition offers a unique opportunity to see these two reliefs side by side. The first, an oval, is a youthful work by Verrocchio still under Desiderio's influence while the second, round-headed, is a derivation of the first. It may depict Alexander's mother (occasionally shown scantily dressed) or Cleopatra baring her breast for the asp.

2.4

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Scipio Africanus

c. 1465–8

marble

Paris, Musée du Louvre, Département des Sculptures (legs of Jean-Joseph Paul Rattier, 1890)

2.5 K6

Attributed to Andrea del Verrocchio

Hannibal the Carthaginian

marble

Florence, Collezione Frascione

The relief of Scipio, identified by the inscription, is an early example of this kind of effigy carved by Verrocchio. It was designed as one of a pair, the companion piece portraying Scipio's foe Hannibal, the original of which is now lost but we know of it from a very reliable replica carved by a follower of Verrocchio.

2.6

Andrea del Verrocchio and Francesco di Simone Ferrucci

Alexander the Great

c. 1485

marble

Washington, National Gallery of Art (gift of Therese K. Straus)

2.7

Della Robbia workshop

Darius III King of the Persians

c. 1500–15

polychrome glazed terracotta

Lisboa, Museu Nacional de Arte Antiga

These two reliefs were inspired by the lost profiles of Alexander the Great and Darius which Lorenzo the Magnificent sent King Matthias Corvinus of Hungary. The Macedonian and Persian kings, facing each other down, display both military and generational rivalry, amplified by the characterisation that Leonardo was later to develop in his studies of physiognomy.



Leonardo da Vinci, *Bust of a Warrior*, c. 1478–80, London, British Museum

2.8

Leonardo da Vinci

Vinci, 1452–Amboise, 1519

Heads and Figures in Bust-length, Profile Views; a Nursing Virgin and Child in a Landscape, with the Infant Saint John; Standing Male Nude; Heads of Lions and a Dragon (recto); Heads and Figures in Bust-Length Views, with one Figure in Three-Quarter Length (verso)

c. 1478

pen and two colors of brown ink

Windsor Castle, Royal Library (The Royal Collection Trust; lent by Her Majesty Queen Elizabeth II)

On one side of the sheet Leonardo studies the profile of Verrocchio's *David*, adding a pyramidal composition with the *Virgin Suckling the Christ Child and the Young Saint John the Baptist* and small sketches of roaring lions and dragons; on the other, he studies the variety of human physiognomy, juxtaposing idealised images of androgynous youngsters with others of grim old men.

2.9

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

David Victorious

c. 1468–70

bronze with traces of gilding

Florence, Museo Nazionale del Bargello

Verrocchio offers us his own version of the biblical hero, who was seen as a symbol of political freedom in 15th and 16th century Florence. The statue, which may have been commissioned by Piero the Gouty, was later given by his sons Lorenzo and Giuliano de' Medici to the Florentine Republic to adorn the Palazzo della Signoria.

2.10

Fra Filippo Lippi

Florence, c. 1406–Spoleto, 1469

Draped Male Figure

c. 1463–5

metalpoint (probably silver), white lead, red stone, possible traces of brush and ink on paper prepared in ochre paint

Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe

The right arm with the hand resting on the flank, the wrist turning outwards and the balance of the limbs hark back to Donatello's *David*. This may be a study from a dummy draped in wet clothing, a practice which Verrocchio is also known to have adopted in his workshop.

2.11

Francesco di Simone Ferrucci and workshop

Nude of a Youth; The Infant Jesus with Hand Raised in Blessing

c. 1480–8

pen and brown ink, brown watercolour and leadpoint on paper prepared in pink wash

Paris, Musée du Louvre, Département des Arts Graphiques

This nude shows Verrocchio's *David* as though he were devoid of clothing. The firm, unfaltering hand suggests that it is a copy of a drawing by Verrocchio reproducing the nakedness of Donatello's *David*.

Section 3

VERROCCHIO AND HIS FOLLOWERS:

THE MADONNAS, BETWEEN SCULPTURE AND PAINTING

Verrocchio came late to painting, and his first-hand involvement in it was concentrated in the years around 1470, a brief experience yet one which left its mark on many pupils. He developed several compositions of the Madonna and Child – such as the Virgin adoring her Son or holding Him standing on a window ledge – which were hugely successful. Coeval artists were also dazzled by the clarity of his painting, the precious details of his jewels, his sumptuous costumes and drapery engraved in light and his clear landscapes in the Flemish style, all of which they emulated. Thus Verrocchio's workshop became the incubator of a new style of painting and attracted the greatest talents, including Perugino, Leonardo, Ghirlandaio and many others. In sculpture, the first to be drawn into his orbit and become his faithful echo was his contemporary Francesco di Simone Ferrucci.

3.1

Fra Filippo Lippi

Florence, c. 1406–Spoleto, 1469

Madonna and Child with Two Angels

c. 1465

metalpoint (probably silverpoint), white lead, possible traces of brush and ink on paper prepared with ochre paint

Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe

The study is related to the famous painting in the Uffizi, though differing from it in the position of the Christ Child's legs. The painting, immensely popular in the later Quattrocento, served as a source of inspiration for many artists, including the young Botticelli.



Fra Filippo Lippi, *Madonna and Child with Two Angels*, c. 1465, Florence, Gallerie degli Uffizi, Galleria delle Statue e delle Pitture

3.2

Sandro Botticelli

Sandro di Mariano Filipepi; Florence, 1445–1510

Madonna and Child with Two Angels

c. 1468

tempera on panel

Napoli, Museo e Real Bosco di Capodimonte

This composition is inspired by Fra Filippo Lippi's *Madonna* in the Uffizi – Botticelli was his pupil – but the figures are mirror images and are set in a *hortus conclusus* or enclosed garden. We cannot prove that Botticelli frequented Verrocchio's workshop, but as he was moving out of Lippi's shadow he certainly fell under the influence of Verrocchio, then the most fashionable artist in Florence.

3.3

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Madonna and Child

c. 1470 or 1475

tempera and oil on panel

Berlin, Staatliche Museen, Gemäldegalerie

This picture still betrays Fra Filippo Lippi's influence, yet differs from his style in its aristocratic elegance and skilled handling of detail. The use of oil alongside traditional tempera shows that the work experimented with binding agents, modern techniques which attracted the most forward-looking Florentine painters of the day, particularly the Pollaiuolo brothers.

3.4

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

The Virgin and Child

c. 1470

tempera on panel

Berlin, Staatliche Museen, Gemäldegalerie

In this exhibition you can compare this painting – the prototype of all “window-ledge Madonnas” in both painting and sculpture – with another masterpiece by the same artist, the *Volterra Madonna*, in which we find the same supreme elegance and clear atmosphere, and with Perugino's *Madonna* from the Musée Jacquemart-André, which depends directly on this painting.

3.5

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

The Virgin and Child with Two Angels (Volterra Madonna)

c. 1471–2

tempera on panel

London, The National Gallery of Art (bought 1857)

Known as the *Volterra Madonna* after the city where it was bought in the 19th century, this is one of Verrocchio's greatest painted masterpieces. Two sumptuous curtains give onto a sweeping landscape, a sharp light picking out every detail, as one angel holds the Christ Child and urges us to adore Him as the Virgin is doing, while the other raises his shining eyes to heaven.

3.6

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

A Young Woman in Bust-Length, Three-Quarter View

c. 1470–5

metalpoint, pen and black-brown ink, brush and gray wash, highlighted with brush and white gouache, on orange-red prepared paper

Paris, Musée du Louvre, Département des Arts Graphiques

The fine metalpoint and white lead highlights on orange-red prepared paper allow the artist to impart a suffused sheen to his sitter's flesh and a sparkle to the ringlets in her hair with studied artifice and a goldsmith's skill typical of Verrocchio's methodical application.

3.7

Andrea del Verrocchio and workshop

Tobias and the Angel

c. 1470–2

tempera on panel

London, The National Gallery (bought 1867)

This subject was popular in Florence, where the protection of Raphael, the biblical figure who Tobias to safety through unknown lands, was invoked for merchants' sons sent to man businesses' foreign branches. The image was conceived and drawn by Verrocchio but several hands took part in the actual painting: one in Tobias' head and hands and in the fish, one in the angel's head and one in the landscape.

3.8

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

An Angel's Head

c. 1472–6

charcoal or black chalk, reworked by the artist and a later hand in pen and dark brown ink, some brush and brown wash; outlines pricked for transfer, revealing traces of rubbed black chalk or charcoal pouncing dust

Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe

This fragment for the figure of an angel is closely linked to the *Tobias and the Angel* in the National Gallery in London, painted in c. 1470–2. The lines are pricked to transfer the drawing onto the surface of the painting using the pouncing method. The cartoon's poor condition points to the extensive use made of it in Verrocchio's workshop.

3.9

Biagio d'Antonio

Biagio d'Antonio Tucci; Florence, c. 1445–1516

Female Head

c. 1475

pen, charcoal and white lead on white watermarked paper; the main lines are perforated with a pin point; the sheet is mounted

Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe

3.10

Pietro Perugino

Pietro Vannucci; Città della Pieve, c. 1450–Fontignano di Perugia, 1523

Madonna and Child

c. 1470–1

oil on panel

Paris, Musée Jacquemart-André

The Berlin and Volterra *Madonnas* (on the wall opposite) are this painting's forerunners. Perugino copied the Christ Child from the Berlin picture, the brooch and decoration on the chain are very similar and the garland was a widespread variant in Umbria; while he took his inspiration for the drapery, the rich clothing, the landscape fading into the horizon and the moss-covered rock from the Volterra picture

3.11

Piermatteo d'Amelia

Amelia, 1445/1448–1508

Madonna and Child

c. 1475

tempera on panel

Frankfurt am Main, Städel Museum

Once attributed to Verrocchio, this *Madonna* is in fact by Piermatteo d'Amelia, an Umbrian follower and Perugino's travelling companion, who borrowed from Verrocchio the crumpled drapery in vibrant light, the Christ Child's loose-jointed pose and the beguiling idea of the Virgin gazing through an ideal window.

3.12

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Madonna and Child (Madonna of Santa Maria Nuova)

c. 1475

terracotta, traces of polychrome and gilding

Florence, Museo Nazionale del Bargello

While we do not know whether this *Madonna* was the model for a marble or bronze sculpture or a work in its own right, it marks the high point of a composition developed by Verrocchio over a decade. The sculpture was a major source of inspiration for Verrocchio's circle, as we can see from Ferrucci's Fontebuoni *Madonna* and from paintings by artists who frequented the workshop, such as Piermatteo d'Amelia, Perugino and Ghirlandaio.

3.13

Francesco di Simone Ferrucci

Fiesole, 1437–Florence, 1493

Madonna and Child (Fontebuoni Madonna)

c. 1477–80

marble

Florence, Museo Nazionale del Bargello

3.14

Francesco di Simone Ferrucci

Fiesole, 1437–Florence, 1493

Madonna with Child and the Archangel Gabriel (Berzighelli Madonna)

c. 1477–80

marble

Boston, Museum of Fine Arts (gift of Quincy Adams Shaw through Quincy Adams Shaw, Jr., and Mrs. Marian Shaw Haughton)

This relief is one of a group of minor works, including the *Fontebuoni Madonna*, which Ferrucci made under Verrocchio's supervision at a time when his master was involved in some very

challenging projects. Various materials were often combined to embellish an item in Verrocchio's workshop, such as the gold that can still be seen here on the hair, haloes and clothing.

3.15

Francesco di Simone Ferrucci and workshop

A Coat of Arms; A Horse; Madonna and Child with One Hand Raised in Blessing and an Angel; The Right Leg of a Child

c. 1480–8

pen, brown ink and leadpoint on paper prepared with a pink wash

Paris, Musée du Louvre, Département des Arts Graphiques

Section 4

VERROCCHIO FRESCANTE

VERROCCHIO AS FRESCO PAINTER

Illustrating the level of excellence that Verrocchio achieved in the technique, this fresco is the right-hand fragment of a much larger composition in which the Madonna and Child were surrounded by four saints in a semicircle. The fresco, imitating an altarpiece, is transformed into a *tableau vivant* by Saint Jerome, who seems almost theatrically to invade the observer's space as he kneels on the altar table. Verrocchio sought inspiration for his clear light and grandiose architecture in the work of Domenico Veneziano, while the anatomy highlighting furrows and veins and the strong characterisation of the saint's face foreshadow the physical rendering of mood typical of Leonardo, a workshop assistant at the time.



Reconstruction by Giovanni Guazzini

4.1

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Saint Jerome with a Holy Martyr (fragment of a *Sacra Conversazione*)

c. 1468–70

detached fresco

Pistoia, Chiesa di San Domenico, sagrestia

Section 5

THE SCHOOL OF VERROCCHIO AS PAINTER, BETWEEN GHIRLANDAIO AND PERUGINO

Perugino, who frequented Verrocchio's workshop, took his master's style first to Umbria and then to Rome. The *Stories from the Life of Saint Bernardino* painted in 1473 (a commission in which he was assisted by a very young Pintoricchio) set the example with their clear, luminous scenes peopled by extremely elegant figures in settings with meticulously studied perspective surrounded by painted frames simulating precious stones.

Domenico del Ghirlandaio also frequented Verrocchio's workshop, probably between 1470 and 1472, developing a new sweetness inspired both by a study of Classical art as in the *Ruskin Madonna*, and by Flemish painting as in the *Louvre Madonna*. An alternative to Verrocchio's style was forged by a monk named Bartolomeo della Gatta, the son of Antonio Dei, a goldsmith in whose workshop Verrocchio had worked as a young man. Expressiveness and precious detail sit side by

side in the Cortona *Assumption*, the masterpiece of this solitary artist who withdrew to the region of Arezzo.

5.1

Bartolomeo della Gatta

Piero d'Antonio Dei; Florence, 1448–Arezzo, 1502

Assumption of the Virgin with Saint Benedict and Saint Scholastica

c. 1473

tempera on canvas

Cortona, Museo Diocesano di Cortona

The painting is an early work by this artist, a Camaldolese monk who frequented Verrocchio's workshop in Florence with the young Leonardo, as we can see from the physiognomical studies of the heads of ageing Apostles reminiscent of the head of Saint Jerome in the fresco in the previous room.

5.2

Francesco di Simone Ferrucci and workshop

Madonna in Adoration; Saint Peter; Faith and Charity; Infant Jesus with Hand Raised in Blessing on a Chalice

c. 1480–8

pen and brown ink, and lead point, on paper prepared with a pink wash

New York, The Metropolitan Museum of Art (bequest of Walter C. Baker)

5.3

Francesco di Simone Ferrucci

Fiesole, 1437–Florence, 1493

Adoration of the Shepherds

c. 1485–93

terracotta

Washington, National Gallery of Art, Samuel H. Kress Collection

The figures arranged in a ruined setting and the glory of the scroll-bearing angels hark back to Fra Filippo Lippi's *Adorations of the Christ Child*, while the poses of the figures, facial types and drapery are all close to Verrocchio and bear comparison with Ghirlandaio's early work.

5.4

Domenico del Ghirlandaio

Domenico Bigordi; Florence, 1448–94

The Virgin Adoring the Christ Child (Ruskin Madonna)

c. 1470

tempera and oil on canvas, transferred from panel

Edinburgh, National Galleries of Scotland (purchased with the aid of the Art Fund and the Pilgrim Trust, 1975)

Purchased in Venice by John Ruskin in 1877, the picture was painted by the young Ghirlandaio while still in Verrocchio's workshop. The adoration sits boldly in a Classical architectural setting, imbuing the painting with allegorical meaning: the destruction of the pagan world is embodied in a ruined building reminiscent of the Basilica of Maxentius in Rome.

5.5

Domenico del Ghirlandaio

Florence, 1448–94

Madonna and Child

c. 1470–2

tempera on panel, transferred to hardboard

Washington, National Gallery of Art, Samuel H. Kress Collection

The gold ground has been reworked and so we do not know whether it originally showed a landscape or architecture. The *Madonna* is an elegantly bejewelled lady so close to Verrocchio that Ghirlandaio may have developed the picture, designed for domestic devotion, while still in Verrocchio's workshop.

5.6

Domenico del Ghirlandaio

Florence, 1448–94

Madonna and Child

c. 1473–5

tempera and oil on panel transferred

Paris, Musée du Louvre, Département des Peintures

The painting testifies to Ghirlandaio's ties with Verrocchio, with whom he worked for about two years, but it introduces new touches of realism, of Flemish inspiration, in the window and shelves with items on them. Ghirlandaio looks to Verrocchio for his overall composition and precious details, but he softens the sharp features of his figures' profiles and conjures up a warm, domestic mood.

5.7a

Pietro Perugino

Città della Pieve, c. 1450–Fontignano di Perugia, 1523

Saint Bernardino Cures the Daughter of Giovannantonio Petrazio da Rieti of an Ulcer

1473

tempera on panel

Perugia, Galleria Nazionale dell'Umbria

5.7b

Pietro Perugino

Città della Pieve, c. 1450–Fontignano di Perugia, 1523

Saint Bernardino Restores the Sight of a Blind Man

1473

tempera on panel

Perugia, Galleria Nazionale dell'Umbria

These *Stories from the Life of Saint Bernardino*, plus two more, graced the interior jambs of a niche with a statue of the saint in the oratory dedicated to him in Perugia. The cycle was painted by artists coordinated by the young Perugino, who is responsible for the settings and for the decoration imitating jewels on the frames. He had only recently returned from Florence, where he frequented Verrocchio's workshop, learning the elegance and the handling of landscape typical of Flemish painting.

5.7c

Sante di Apollonio del Celandro (?)

Perugia, documented from 1475 to 1486

Saint Bernardino Heals Nicola di Lorenzo da Prato Gored by a Bull

1473
tempera on panel
Perugia, Galleria Nazionale dell'Umbria

5.7d

Sante di Apollonio del Celandro (?)

Perugia, documented from 1475 to 1486
San Bernardino resuscita un bambino nato morto
Saint Bernardino Restores a Stillborn Child to Life
1473
tempera on panel
Perugia, Galleria Nazionale dell'Umbria

5.7e

Pintoricchio

Bernardino di Betto; Perugia, c. 1456–Siena, 1513
Saint Bernardino Frees a Prisoner
1473
tempera on panel
Perugia, Galleria Nazionale dell'Umbria

5.7f

Pintoricchio

Perugia, c. 1456–Siena, 1513
Saint Bernardino Restores to Life a Man Found Dead under a Tree
1473
tempera on panel
Perugia, Galleria Nazionale dell'Umbria

The faces of the figures seen from behind in the foreground are close to those of Perugino's panels, but we can detect Pintoricchio's hand in the finer draughtsmanship making the soldiers' bodies taller and slimmer. Perugino's stark narrative is enriched here with anecdotal details such as the dog chasing a child, or the elegant greyhound.

5.8

Pietro Perugino

Città della Pieve, c. 1450–Fontignano di Perugia, 1523
Saint Joseph
c. 1473
pietra nera, penna e inchiostro, bianca su carta con macchie diffuse
blackstone, pen and ink, whitelead con macchie diffuse
Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe

This drawing can be ascribed to Perugino's youthful phase, an indication being his angular handling of the tunic which shows similarities with the drapery studies produced in Verrocchio's workshop. Drawing practice played a crucial role in the artistic education of Verrocchio's pupils, and they turned their hand to techniques still not widely known, such black chalk.

5.9

Pietro Perugino

Pietro Vannucci; Città della Pieve, c. 1450–Fontignano di Perugia, 1523
Saint Anthony of Padua and Saint Sebastian

c. 1475
oil on panel
Nantes, Musée des Beaux-Arts de Nantes

This picture dates back to Perugino's early youth, shortly after the *Saint Bernardino* panels of 1473, when he sought to make headway in Perugia while maintaining ties with Florence. It was the panel of a polyptych commissioned by an Umbrian patron, as suggested by the gold ground with its *griccia* motif still popular in Perugia, though outmoded elsewhere.

5.10

Pintoricchio

Bernardino di Betto; Perugia, c. 1456–Siena, 1513

Madonna and Child

c. 1475

tempera on panel

London, The National Gallery (bequest Salting, 1910)

Pintoricchio painted this panel when, still in his teens, he drew close to Perugino who had recently returned to Umbria from Florence. This is evident in the Virgin's smile, which echoes that of the Jacquemart-André *Madonna* in the previous room, in the garland of roses and in the play of shadow on the figure of the Christ Child. The decorations on the parapet testify to Pintoricchio's interest in the Classical world.

5.11

Fiorenzo di Lorenzo

Perugia, c. 1440–1525

Madonna and Child with Saint Jerome

c. 1480

oil on panel

Boston, Museum of Fine Arts (gift of Mrs W. Scott Fitz)

Section 6

VERROCCHIO IN ROME, VERROCCHIO AND ROME

Ancient statuary and the Classical tradition played a major role in Verrocchio's artistic education and in his transition from the goldsmith's art to monumental sculpture prompted by the teaching of Donatello and Desiderio. Thus the transition preceded Verrocchio's most important sojourn in Rome where he was summoned by Pope Sixtus IV (1471–84), although his commitments in Tuscany prevented him from staying long. He made several silver statues of Apostles for the altar of the Sistine Chapel and although they are now lost, he did leave his mark in the wall frescoes (1481–2) through pupils and followers, particularly Perugino and Ghirlandaio who had trained in his workshop.

A major sculptural episode in Rome was the decoration of the Tornabuoni Chapel in Santa Maria sopra Minerva, a now lost piece of Florence on the Tiber. Francesca Pitti Tornabuoni's tomb was carved, with Mino da Fiesole, by Francesco di Simone Ferrucci, who may be considered Verrocchio's *alter ego* in the field of marble sculpture. Also, in the twenty years thereafter, a Verrocchio follower (possibly Michele Marini da Fiesole, whom Vasari mentions) worked in Rome in marble, terracotta and bronze as the master's delegate in the papal capital.

6.1

Antonio del Pollaiuolo

Antonio di Jacopo d'Antonio Benci; Florence, 1431/32–Rome, 1498

Lorenzo di Dietisalvi Neroni

c. 1459
terracotta
Florence, Museo Nazionale del Bargello

This is an example of a heroic portrait – fashionable in Florence at the time – of a youth in parade armour. The profile of Nero on the cuirass suggests that the sitter may be a member of the Neroni family, possibly Lorenzo di Dietisalvi. These heroic figures foreshadow those in Pollaiuolo's *Battle of the Ten Nudes*.

6.2

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Giuliano di Piero de' Medici

c. 1475

terracotta, formerly painted

Washington, National Gallery of Art, Andrew W. Mellon Collection

The bust portrays Lorenzo the Magnificent's younger brother Giuliano di Piero de' Medici, who was slain in the Pazzi Conspiracy at the age of twenty-four on 26 April 1478. Verrocchio uses elements from his decorative repertoire such as palm leaves, round plates and a Gorgon's head for the doublet.

6.3

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Sleeping Youth

c. 1465–75

terracotta with traces of polychromy

Berlin, Staatliche Museen, Skulpturensammlung und Museum für Byzantinische Kunst

The young man may be the biblical figure Abel or Endymion, a mythological character condemned to perpetual slumber in return for eternal youth; but it has also been suggested that, being a *bozzetto*, it was simply an exercise in anatomy for the workshop. In his treatise on painting, Leon Battista Alberti encouraged drawing from sculptural models and studying nude bodies before painting them clothed.

6.4

Andrea del Verrocchio e and Leonardo da Vinci

Venus and Cupid

1474 (?)

metalpoint, partly reworked in pen and brown ink, brush and brown wash, on off-white paper

prepared with buff-cream color

Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe

The drawing's trapezoid shape foreshadows the standard for which it was an initial design – possibly the banner mentioned among the work that Verrocchio did for the Medici: “a standard with a *Spiritello* for Giuliano's joust.” The small study, rich in delicate tonal effects, is attributed to Verrocchio, probably in conjunction with the young Leonardo, whose hand we can identify in the reeds swaying in the wind on the left.

6.5

Francesco di Simone Ferrucci

Fiesole, 1437–Florence, 1493
Death of Francesca Pitti Tornabuoni
c. 1480
marble
Florence, Museo Nazionale del Bargello

In this relief, inspired by ancient sarcophagi, a woman has died in childbirth and a grieving attendant cradles the babe in her lap. On the left, the child, who did not survive his mother, is presented to his father. The relief was part of the tomb of Francesca Pitti – Giovanni Tornabuoni’s wife, who died in Rome in 1477 – commissioned from Verrocchio but carved by his pupil Francesco Ferrucci in partnership with Mino da Fiesole.

6.6a-c

A Florentine pupil of Andrea del Verrocchio active in Rome

Michele Marini from Fiesole?

Gorgon (fragment of an architectural frieze)

Anthemion (fragment of an architectural frieze)

Gorgon (capital of a pilaster)

c. 1485–95

terracotta painted in monochrome

Roma, Museo di Roma a Palazzo Braschi

These fragments with three Gorgon’s heads and an anthemion (an vegetable ornament) are some of the paltry remains of the decoration on the façade of the “Casa delle Terracotte” house in Rome demolished in 1935–6. The style of the heads harks back to Verrocchio, as we can see from a comparison with the Gorgon on *Giuliano de’ Medici’s* doublet alongside us, but they are not by the master’s hand.



6.6.d

A Florentine pupil of Andrea del Verrocchio active in Rome

Michele Marini from Fiesole ?

Gorgon (fragment of an architectural frieze)

c. 1485–95

terracotta painted in monochrome

Perugia, Museo Archeologico Nazionale dell’Umbria

These fragments are the work of an artist who trained with Verrocchio in Florence before moving to Rome where, like his master, he used all the materials of the sculptor’s art, striking a balance between Verrocchio and the antiquarian taste then in vogue in the papal capital. The artist in question may be Michel Marini from Fiesole who, Vasari tells us, was, in his turn, the master of Andrea Ferrucci after Ferrucci had picked up the rudiments from his relative Francesco di Simone.

6.7a-b

A Florentine pupil of Andrea del Verrocchio active in Rome

Michele Marini from Fiesole ?

Two Shield Bearers

c. 1485–95

bronze
Rome, Musei Capitolini, Palazzo dei Conservatori

The figures testify to the spread of Verrocchio's style to Rome and are inspired by the *David* and the guards in the *Beheading of Saint John the Baptist* for the silver altar in the Baptistry in Florence. Verrocchio's imagination merges with the antiquarian style of Rome, allowing us to identify the artist as the same sculptor who made the *Madonna* and the fragments from the "Casa delle Terracotte" on display in this room.

6.8

Metalworker active in Rome in the late 15th century

Shield Bearer

c. 1490–1500

bronze

La Spezia, Museo Civico "Amedeo Lia"

The shield held by the page bears the arms of Hospitaller Grand Master Fra Pierre d'Aubusson, who was raised to the purple in 1489. The figure emulates the *Shield-bearers* in the Musei Capitolini and a direct comparison shows that it is the work of an artist confined to Rome, unfamiliar with the artistic innovations of Florence.

6.9

A Florentine pupil of Andrea del Verrocchio active in Rome

Michele Marini from Fiesole?

Madonna and Child with Saint John

c. 1480–90

painted terracotta

Washington, National Gallery of Art, Widener Collection

6.10

Antoniazio Romano

Antonio di Benedetto Aquili; Rome, documented from 1452 to 1508

Nativity

c. 1485–90

tempera on panel

New York, The Metropolitan Museum of Art

The monumentality of Melozzo da Forlì is combined in this small painting with a study of the innovations reaching Rome with the Florentines summoned by Pope Sixtus IV to decorate the Sistine Chapel – a contention borne out by the foreshortening, the landscapes and the drapery echoing the frescoes of the artists who trained under Verrocchio, such as Perugino and Ghirlandaio.

Section 7

THE WINGED BOY WITH DOLPHIN AND SCULPTURE AS THE MASTER OF SPACE

Verrocchio's dialogue with Classical models is most apparent in his creation of outdoor sculpture. He helped to forge the modern standard for monumental fountains comprising a set of concentric basins superimposed on one another like a liturgical candle. He even exported the style of the Medici fountains to the court of King Matthias Corvinus of Hungary. These fountains were topped by figures such as the *Winged Boy with Dolphin* in which the natural feel of Classical sculpture depicting children is associated with a new liveliness that invades the observer's space.

Verrocchio also displayed immense skill in crafting fully-fledged metal candelabra, as we can see from the candelabrum he made for the Florentine Signoria. He showed his talent for mastering space both in the *Incredulity of Saint Thomas* (on display in the exhibition section in the Bargello) and in his equestrian statue of *Bartolomeo Colleoni* in Venice, illustrated here by a drawing recording a phase of the preliminary technical study and contemporary with Leonardo's work on the equestrian monument of Francesco Sforza which never came to fruition

7.1

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Candelabrum of the Florentine Signoria

1468–9

bronze

Amsterdam, Rijksmuseum

Designed for the Audience Chamber in Florence's Palazzo della Signoria, the candelabrum is Verrocchio's oldest surviving bronze work. It was commissioned in May/June 1468, when the post of Gonfaloniere, the city's highest institutional office, was held by Carlo di Nicola di Vieri de' Medici, a member of a minor branch of the family.



7.2 a-c

Andrea del Verrocchio and workshop

Fragments of a Fountain

before the end of 1485

white Carrara marble

Budapest, Magyar Nemzeti Galéria – Szépművészeti Múzeum

Budapest, Budapesti Történeti Múzeum, Vármúzeum

These fragments come from a monumental white marble fountain commissioned by King Matthias Corvinus of Hungary (1458–90), which Verrocchio carved in his workshop in Florence before setting out again for Venice in 1486. The two crows on a branch with a diamond-studded ring in their beak were the heraldic device of the Hunyadi family, of which Matthias was a member.

7.2b.c

Andrea del Verrocchio and workshop

Florence, c. 1435–Venice, 1488

Fragment of a Fountain

before the end of 1485

white Carrara marble

Budapest, Budapesti Történeti Múzeum, Vármúzeum

This recently discovered fragment with lettering contains a part of a couplet composed by Politian for Matthias Corvinus's fountain. It was probably Lorenzo the Magnificent who prompted the Hungarian King to choose Verrocchio as his sculptor, Politian as the author of the couplet and the fountain carved by Antonio Rossellino and Benedetto da Maiano for the garden of Palazzo Medici as his model.

7.3

Desiderio da Settignano

Settignano, c. 1430–Florence, 1464

A Little Boy

c. 1455–60

marble

Washington, National Gallery of Art, Samuel H. Kress Collection

Vasari tells us that Desiderio specialised in women's and children's "heads", such as this *Boy* now in Washington and displayed here alongside the *Winged Boy with Dolphin* and the Cambridge drawing, both by Verrocchio. In the field of marble sculpture Verrocchio was Desiderio's best pupil, inheriting his ideal of tender child beauty and going on to develop his own take on it.

7.4

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Winged Boy with a Dolphin

c. 1470–5

bronze

Florence, Musei Civici Fiorentini - Museo di Palazzo Vecchio

The *Spiritello* is listed as one of the works Verrocchio made for the Medici. Vasari asserts that it was commissioned by Lorenzo the Magnificent for the fountain in the Villa of Careggi and moved to Palazzo Vecchio almost a century later. In the putto, a product of his early maturity, Verrocchio addresses the depiction of a figure in space and revisits a subject favoured by Classical sculptors to create an image positively bursting with energy.

The sculpture was restored with a generous contribution from the Friends of Florence.

7.5

Francesco di Simone Ferrucci and workshop

Putto Balanced on a Dolphin Head, four versions of the *Christ Child Standing with Hand Raised in Blessing (Two on a Cushion)*; *Bust of a Putto*; *Seated Madonna with Standing Child*

c. 1480–8

pen, brown ink and leadpoint on paper prepared with a pink wash

Paris, Musée du Louvre, Département des Arts Graphiques

Both sheets have studies of putti balancing on their right leg, probably designed for fountain projects. On the front of the first drawing the figure leans on a stylised element that can be identified as a dolphin's head.

7.6

Francesco di Simone Ferrucci

Fiesole, 1437–Florence, 1493

Male Nude in Movement (headless); *Three Putti in Equilibrium*; *Boy at Work*; *Putto Supporting a Shield*

c. 1480–8

pen, brown ink and leadpoint on paper prepared with a pink wash

Paris, Musée du Louvre, Département des Arts Graphiques



7.7

Giovan Francesco Rustici

Florence, 1475–Tours, 1554

Mercury

c. 1515–6

bronze, formerly gilt

Cambridge, The Fitzwilliam Museum, University of Cambridge (The Syndics of the Fitzwilliam Museum)

This *Mercury* not only illustrates the popularity of Verrocchio's *Winged Boy with Dolphin* but, like it, was commissioned by the Medici to top a fountain. Rustici, one of Verrocchio's last pupils, was commissioned the *Mercury* by Giulio de' Medici (later Pope Clement VII) in 1515 to replace the stolen or confiscated figure that had once crowned the fountain carved by Antonio Rossellino and Benedetto da Maiano for Palazzo Medici.



7.8

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Child in Bust-Length in Three-Quarter View

c. 1470–5

metalpoint, reworked by the artist in brush and brown wash, pen and brown ink, and white gouache highlights, on beige prepared paper; arch motif added by a later collector (Giorgio Vasari ?) in pen and brown ink, brush and brown wash, with reddish wash accents

Cambridge, The Fitzwilliam Museum, University of Cambridge (The Syndics of the Fitzwilliam Museum)

7.9

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Several Infants

c. 1470–80

pen and dark brown ink, over traces of leadpoint or soft black chalk inscribed in pen and brown ink
Paris, Musée du Louvre, Département des Arts Graphiques

This drawing reveals the rapid pen-and-ink sketch technique with which, thanks also to his sculptor's sensitivity, Verrocchio succeeded in capturing the energy and movement of children. The Latin text, deciphered on this occasion and attributable to humanist and playwright Pietro Domizi dal Comandatore, praises the equestrian statue of Bartolomeo Colleoni.

7.10

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Measured Drawing of a Horse in Profile View

1480–8

pen and dark brown ink, with ruling, over traces of black chalk, inscribed with notes and measurements in pen and the same brown ink as the drawing, on paper

New York, The Metropolitan Museum of Art, Frederick C. Hewitt Fund, 1917

VERROCCHIO IN PISTOIA:

THE FORTEGUERRI CENOTAPH, THE *PIAZZA MADONNA* AND LORENZO DI CREDI

After 1475 Verrocchio's art takes on a greater solemnity, his figures are arranged symmetrically, his drapery billows and his faces acquire a new sweetness. This change is reflected in two works for Pistoia: the altarpiece for the Chapel of the Madonna di Piazza built by Bishop Donato de' Medici, and Cardinal Niccolò Forteguerri's cenotaph in the Cathedral. The two commissions, awarded between 1474 and '75, were to drag on for years. The altarpiece was only completed in 1485–6 by his pupil Lorenzo di Credi, to whom he had left his workshop after moving to Venice. The composition, devised by the master with figures in a loggia opening out onto a sweeping landscape, set a standard. This exhibition offers visitors a unique opportunity to see the small canvas with the *Head of Saint Donatus* next to the *Madonna di Piazza* and to compare both with Verrocchio's and Leonardo's studies of drapery on linen in the next room.

The carving of the Forteguerri cenotaph was delegated to Francesco di Simone Ferrucci, but we can appreciate Verrocchio's superb, revolutionary scenographic invention in the terracotta *bozzetti*.

8.1

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Dove of the Holy Spirit

1477

bronze

Florence, Museo Nazionale del Bargello

Midway between metalworking and the goldsmith's art, this *Dove* once graced Luca della Robbia's multi-material communion tabernacle for the Hospital of Santa Maria Nuova (1441–2), though the *Dove* is by Verrocchio, who was paid for it in 1477. In this room it is possible to compare it with the Louvre *Angels* in respect of the splintered clouds and the meticulous and never repetitive workmanship lavished on the wings. A further comparison may be made with the *Winged Boy with Dolphin* in the previous room.

8.2

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Model for the Funerary Monument to Cardinal Niccolò Forteguerri in Pistoia Cathedral

c. 1476

terracotta

London, Victoria and Albert Museum

This very rare terracotta relief may be identified as Verrocchio's *bozzetto* for Cardinal Forteguerri's cenotaph in Pistoia Cathedral. This was the model chosen in the competition held in 1476, but Lorenzo the Magnificent had to intervene to confirm the commission for Verrocchio, whom several Pistoia notables wished to pass over in favour of Piero del Pollaiolo. The idea of a monument transformed into what is virtually a single altarpiece is highly innovative.

8.3a.b

Andrea del Verrocchio and workshop

Two Flying Angels intermediate models for the cenotaph of Cardinal Niccolò Forteguerra in Pistoia Cathedral (?)

c. 1480–3

terracotta

Paris, Musée du Louvre, Département des Sculptures (legs of Madame Adolphe Thiers, 1880)

The transition from the design stage to the work proper in Florentine workshops in the second half of the 15th century entailed the production of several terracotta models, a practice revealed by these fragments of Cardinal Forteguerra's cenotaph in Pistoia Cathedral. The elegance, curling hair and wings point to Verrocchio's inner circle, while the angel on the left with his smiling features may be attributed to Verrocchio in person.

8.4

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Design for a Funerary Monument of Doge Andrea Vendramin

1478–88

leadpoint, partly reworked by the artist in pen and brown ink, brush and brown wash, some ruling in leadpoint, on paper

London, Victoria and Albert Museum

8.5

Lorenzo di Credi (?)

Lorenzo d'Andrea d'Oderigo; Florence, c. 1457–1537

Design for a Funerary Monument

c. 1488–90

pen and brown ink, brush and brown wash, over traces of black chalk, on paper

Paris, Musée du Louvre, Département des Arts Graphiques

8.6

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Saint Jerome

c. 1465–70

tempera on paper applied to panel

Florence, Gallerie degli Uffizi, Galleria Palatina di Palazzo Pitti

This head may be linked to the fresco from San Domenico in Pistoia and to a panel of *Christ Crucified with Saints* stolen from the church of Santa Maria ad Argiano, near San Casciano Val di Pesa, in 1970. Verrocchio produced both works on the basis of virtually the same cartoon but at different times. Coloured works like this were devised by the master as models for copying or replicating with variants in his workshop.



8.7

Leonardo da Vinci in the workshop of Andrea del Verrocchio (?)

Saint Donatus of Arezzo

1475–6

tempera on canvas, glued to panel

Private collection

The study of Donato de' Medici's features in preparation for the eponymous saint's head in the *Madonna di Piazza* goes back to the first design for the work. The artist who produced the small canvas probes the figure's mood by studying physical resemblance, a constant in Leonardo's approach, and the diagonal cross-hatching inclining to the left is also a da Vinci hallmark.

8.8

Lorenzo di Credi after an outline by Andrea del Verrocchio (?)

Saint John the Baptist

silverpoint, pen and marks in brown ink, brown and grey wash, white lead highlights on paper prepared in an orange-red colour

c. 1475

Paris, Musée du Louvre, Département des Arts Graphiques

The two drawings on display here are linked to the Pistoia *Madonna di Piazza*. The initial sketch (in silverpoint) of the preparatory study for the figure of Saint John the Baptist can be assigned to Verrocchio, but it was completed by Lorenzo di Credi, who made ample use of white lead to impart substance to the volume of the drapery.

8.9

Andrea del Verrocchio, Lorenzo di Credi (?) and workshop

Saint Donatus of Arezzo and Four Male Busts and Heads (recto); Male and Female Busts and Heads (verso)

c. 1475–80

pen and brown ink and wash on paper

Edinburgh, National Galleries of Scotland (bequest of David Laing to the Royal Scottish Academy, 1910)

This drawing was a working tool used in Verrocchio's workshop. On the front, a study of the figure for Saint Donatus is accompanied by sketches of heads and busts, including of the same subject, in silverpoint. The back, which can be seen on the other side of the wall, has further pen drawings attributable to Verrocchio's own hand, including the head of a mature man possibly based on a Classical model and a profile reflecting Verrocchio's taste for images of military captains.

8.10a

Andrea del Verrocchio and Lorenzo di Credi

Madonna and Child between Saint John the Baptist and Saint Donatus of Arezzo (Madonna di Piazza)

c. 1475–86

oil on panel

Pistoia, Cattedrale di San Zeno

This altarpiece, commissioned from Verrocchio by the executors of Donato de' Medici, the Bishop of Pistoia who died in 1474, was still unfinished in 1485. Reflectography has confirmed that Verrocchio is responsible for the design and composition, but the jewel-like surfaces are typical of

Lorenzo di Credi, who is trying to compete with the skill of the Flemish painters in the carpet and landscape.



Multi-spectral Vis-NIR scanner reflectography, detail (Gruppo Beni Culturali del CNR-INO)

8.10b

Lorenzo di Credi

Florence, c. 1457–1537

Annunciation

c. 1476

oil on panel

Paris, Musée du Louvre, Département des Peintures

This is the central panel from the predella of the *Madonna di Piazza*, which the young Lorenzo di Credi painted before 1478 while he was still very much under Leonardo's influence, and indeed it was attributed to Leonardo himself until not so long ago.

8.10c

Lorenzo di Credi

Florence, c. 1457–1537

Miracle of Saint Donatus of Arezzo

c. 1478

oil on panel

Worcester, Worcester Art Museum, Theodore T. and Mary G. Ellis Collection

Also once attributed to Leonardo, we know that this panel was part of the *Madonna di Piazza* predella because it was cut from the same plank as the *Annunciation*. The scene depicts a rare miracle of Saint Donatus: finding out from a dead woman where she hid monies received from her husband, the sainted Bishop recovers the money and exonerates the man from the charge of theft.

8.11

Workshop of Andrea del Verrocchio: Lorenzo di Credi (?)

Madonna and Child

c. 1480–2

tempera on panel

Camaldoli, Eremo, Biblioteca (proprietà dell'Arma dei Carabinieri)

The picture was painted for Camaldoli, a monastery patronised by the Medici, who may have commissioned it. As in Leonardo's *Madonna of the Carnation* or the *Dreyfus Madonna* next to us, the Virgin is seated before a low wall and a cloth of honour. The concept and design are close to Verrocchio's work but the picture was painted by an assistant, possibly the young Lorenzo di Credi.

8.12

Lorenzo di Credi (?)

Florence, c. 1457–1537

Madonna and Child (*Dreyfus Madonna* or *Madonna of the Pomegranate*)

c. 1478–80
oil on panel
Washington, National Gallery of Art, Samuel H. Kress Collection

The *Dreyfus Madonna* was painted when the young Lorenzo di Credi was practising imitating the work of Leonardo, his companion and close friend, in Verrocchio's workshop. The pose of the Virgin's left hand echoes that of the *Madonna of the Carnation* by Leonardo (Munich, Alte Pinakothek), to whom the painting was long attributed.



8.13

Lorenzo di Credi

Florence, c. 1457–1537

Madonna and Child (Madonna della Giuggiola)

c. 1488–90

grease tempera on panel

Torino, Musei Reali Torino - Galleria Sabauda

The Virgin offers the Christ Child a jujube, alluding to His Passion because the legend goes that the Crown of Thorns was interwoven with jujube branches. The pose of the Christ Child's hands is inspired by Leonardo's *Benois Madonna* (St. Petersburg, State Hermitage Museum).



Section 9

FROM VERROCCHIO TO LEONARDO: THE FOLDING OF THE DRAPERY IMMERSSED IN LIGHT

Fra Filippo Lippi was the first to study *chiaroscuro* effects on isolated pieces of drapery, inspired by sculpture which Leon Battista Alberti urges readers in his *De pictura* (1435) to observe in order to learn to depict the passage of light. In the second half of the 15th century the study of drapery acquired the value of a genre in its own right, and in Verrocchio's workshop, a laboratory of innovative techniques, he and Leonardo experimented painting on very fine linen cloth reproducing true drapery soaked in wax or liquid earth modelled on dummies. Monochrome surfaces come alive thanks to light, with a sharper borderline in Verrocchio's cloths and a more nuanced transition in Leonardo's, but in both cases achieving a level of abstraction that makes the human figure's presence superfluous.

Verrocchio's stern structures are softened in the terracotta *Madonna and Child*, probably Leonardo's only known work of sculpture, modelled when he was still a young lad in his master's workshop.

9.1

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Head of a Young Boy

c. 1470–5

grayish black chalk; outline spricked for transfer

Berlin, Kupferstichkabinett der Staatlichen Museen zu Berlin



9.2

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Young Woman

c. 1470–5

grayish black chalk, partly reworked in pen and yellowish brown ink, brush with brown ink and gray wash; outlines pricked for transfer

Oxford, Christ Church Picture Gallery, Christ Church College (by permission of the Governing Body of Christ Church, Oxford)

9.3

Fra Filippo Lippi

Florence, c. 1406–Spoleto, 1469

Drapery, study for the figure of Saint John the Baptist in the *Coronation of the Virgin* (Pala Maringhi)

c. 1439–47

metalpoint, brush and ink, lead-white on paper prepared in light ochre paint, lacuna where the lower righthand corner has been cut off

Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe

9.4

Fra Filippo Lippi

Florence, c. 1406–Spoleto, 1469

Drapery, study for the figure of Caspar in the *Adoration of the Magi* in the predella of the *Nativity* from Santa Margherita in Prato, by Fra Diamante

1467

silverpoint, white lead on paper prepared in light ochre, glued to paper with a frame drawn in pen
Rennes, Musée des Beaux-Arts de Rennes

9.5

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Drapery for a Bearded Figure Standing in Three-Quarter View

c. 1470–5

brush with gray-brown ink wash, gray tempera, and white gouache, on gray-brown prepared linen
Rennes, Musée des Beaux-Arts de Rennes

9.6

Andrea del Verrocchio

Florence, c. 1435–Venice, 1488

Drapery for a Bearded Figure Standing, Viewed in Profile

c. 1467–8

grey-brown wash, grey tempera and white lead on linen canvas prepared with grey pigment
Princeton (New Jersey), The Estate of Barbara Piasecka Johnson

9.7

Leonardo da Vinci

Vinci, 1452–Amboise, 1519

Drapery for a Standing Figure in Frontal View

c. 1470–5

brush with brown ink wash, gray tempera and white lead on gray-brown-green prepared linen

Florence, Gallerie degli Uffizi, Gabinetto Disegni e Stampe

9.8

Leonardo da Vinci

Vinci, 1452–Amboise, 1519

Drapery for a Kneeling Figure, in Profile View

c. 1470–5

brush with brown ink wash, gray tempera, and white gouache, on gray-brown prepared linen

Paris, Musée du Louvre, Département des Arts Graphiques

9.9

Leonardo da Vinci

Vinci, 1452–Amboise, 1519

The Virgin with the Laughing Child

c. 1472

terracotta

Londra, Victoria and Albert Museum

This superb *Madonna* has nothing directly in common with any other Florentine Renaissance sculpture, yet it has much in common with Leonardo's drawings and paintings, particularly with his youthful work but also with his more mature output (the Louvre *Virgin of the Rocks* and *Virgin and Child with Saint Anne*). Having spent a long time with Verrocchio, Leonardo must have learnt to model clay extremely well, "making in his youth, in clay, some heads of women that are smiling" as Vasari reminds us.

9.10

Leonardo da Vinci

Vinci, 1452–Amboise, 1519

Drapery for a Seated Figure in Three-Quarter View

c. 1475–85

brush with brown ink wash, gray tempera, and white gouache, on grayish-brown prepared linen

Paris, Fondation Custodia, Collection Frits Lugt

9.11

Leonardo da Vinci

Vinci, 1452–Amboise, 1519

Drapery for a Seated Figure in Nearly Frontal View

c. 1475–80

brush with brown ink wash, gray tempera, and white gouache, on gray prepared linen (traces of framing outline in pen and black ink worn spots in preparation; upper and lower left corners reconstituted and gray-tinted; glued to secondary support)

Paris, Musée du Louvre, Département des Arts Graphiques

9.12

Lorenzo di Credi

Florence, c. 1457–1537

Draperies for a Seated Figure

c. 1480–5

silverpoint, brush and pale gray wash, highlighted with white gouache, on pale pinkish prepared paper

Paris, Fondation Custodia, Collection Frits Lugt

9.13

Lorenzo di Credi

Florence, c. 1457–1537

Saint Bartholomew

c. 1485

brushstrokes and grey wash, with white lead highlighting on traces of black pencil, sanguine and white wash, supplemented by painting with pigments and oil on paper prepared in a yellow-brown colour

Paris, Musée du Louvre, Département des Arts Graphiques