



# VERROCCHIO MASTER OF LEONARDO

FIRENZE  
PALAZZO STROZZI  
SPECIAL SECTION  
MUSEO NAZIONALE  
DEL BARGELLO  
9 MARCH  
14 JULY 2019

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## PRESS RELEASE

### **Verrocchio, Master of Leonardo**

*A major exhibition celebrating Andrea del Verrocchio and his most famous pupil, Leonardo da Vinci, curated by  
Francesco Caglioti and Andrea De Marchi*

**Palazzo Strozzi, 9 March – 14 July 2019**

**Promoted and organised by the Fondazione Palazzo Strozzi and Musei del Bargello  
in collaboration with the National Gallery of Art, Washington DC**

[www.palazzostrozzi.org](http://www.palazzostrozzi.org) #Verrocchio @palazzostrozzi

***The first comprehensive retrospective devoted to Andrea del Verrocchio (1435-1488) will open in Florence this Spring at the Palazzo Strozzi, with an accompanying presentation at the Museo Nazionale del Bargello.***

*Verrocchio, Master of Leonardo* will bring together masterpieces by Verrocchio from collections around the world, contextualised by works from his forefathers and peers, as well as by the pupils he worked intensively with, including **Leonardo da Vinci, Pietro Perugino, Domenico Ghirlandaio and Sandro Botticelli**. The exhibition will demonstrate Verrocchio's remarkable creativity as a solo artist, illustrating his workshop as a crucial place of collaboration, exchange and co-working, where the language and the style of Renaissance art in Florence was forged.

Formally a private home, the 16th Century Palazzo Strozzi will provide historic context to the show, which will span artistic output from Florence from 1460 to 1490 - the glorious age of Lorenzo the Magnificent. Curated by two of the world's leading experts of 15<sup>th</sup> Century art, **Francesco Caglioti** and **Andrea De Marchi**, the exhibition will showcase over 120 paintings, sculptures and drawings with loans from over seventy major museums and private collections across the world including the Metropolitan Museum of Art in New York, the National Gallery of Art, Washington DC, the Musée du Louvre in Paris, the Rijksmuseum in Amsterdam, the Victoria & Albert Museum in London and the Uffizi Galleries in Florence. *Verrocchio, Master of Leonardo* is one of a series of international events marking the 500<sup>th</sup> anniversary of the death of Leonardo da Vinci and will bring valuable insight into the early influence of Florence and Verrocchio on his oeuvre.

The exhibition will present sculptural masterpieces from Verrocchio alongside some of his most famous paintings, including the celebrated **David** on loan from the Museo del Bargello, and **Winged Boy with Dolphin**, from Palazzo Vecchio. Paintings by the master will include two versions of the **Madonna and Child**, on loan from the Gemäldegalerie in Berlin, and **Tobias and the Angel** and the **Madonna and Child with Angels**, from the National Gallery in London. A selection of drawings and chiaroscuro works will enable visitors to make direct comparisons between the work of the master and that of his pupils; Verrocchio's celebrated **Bust of a Lady (Lady with Flowers)** will be displayed alongside Leonardo da Vinci's **Study of female hands**, generously loaned by Her Majesty The Queen from the Royal Collection.

### **A NEW LEONARDO**

A key highlight of the exhibition will be the new attribution of a work to a young Leonardo Da Vinci. Previously attributed to Antonio Rossellino, *Virgin with the Laughing Child*, a terracotta sculpture that has belonged to the Victoria and Albert Museum in London, since 1858 has been revealed to be a work by the Italian master, Da Vinci. In Palazzo Strozzi, this sculpture – probably the only sculpture that can be attributed to Leonardo Da Vinci – will be presented in direct dialogue with a selection of outstanding draperies painted on linen by Leonardo, highlighting a number of very striking stylistic similarities. The



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work can also be compared with other famous works of the master such as the Uffizi *Annunciation* or the *Virgin of the Rocks* and the *St. Anne* in the Louvre.

*"This superb Madonna has no direct or persuasive points of comparison with any other Florentine Renaissance sculpture, yet it has very many points of comparison with Leonardo's drawings and paintings, particularly with his youthful work but also with his more mature output",* said Professor **Francesco Caglioti**, the exhibition's curator, adding: *"Having spent a long time in Verrocchio's workshop, Leonardo must have learnt to model clay extremely well, 'making in his youth, in clay, some heads of women that are smiling [...] and likewise some heads of boys which appeared to have issued from the hand of a master', as Vasari reminds us".*

The original polymath, Verrocchio experimented passionately with diverse techniques and materials, from drawing and painting to carving in marble and casting in bronze. Comparable only to the schools of Giotto, Donatello and Raphael, Verrocchio's workshop was an exceptionally creative and collaborative environment, where he forged a generation of masters developing and sharing his knowledge and discoveries. As a result of this collaborative environment, it is almost impossible to attribute multiple works from the period to the many artists that trained there. 500 years on, attributing works from Verrocchio's workshop continues to be the subject of an ongoing and lively scholarly debate. What is not contested, is how Verrocchio's teaching led to the formation of a generation of artists who spread the taste and style of the Florentine Renaissance, characterised by its focus on beauty, nature and aristocratic elegance, throughout Italy and beyond.

## SPECIAL SECTION MUSEO NAZIONALE DEL BARGELLO

In partnership with the **Museo del Bargello**, the exhibition will be divided into eleven sections – nine at Palazzo Strozzi and two at the Museo del Bargello that will be dedicated to image of Christ and will exhibit Verrocchio's bronze masterpiece, *Incredulity of St. Thomas*.

*"I am delighted with this partnership with the Fondazione Palazzo Strozzi,"* said **Paola D'Agostino, Director of the Musei del Bargello**, adding: *"It has produced a unique exhibition organised in two venues. I would like to thank Palazzo Strozzi Director General Arturo Galansino, for working together on this splendid example of institutional cooperation. The first ever monographic exhibition devoted to Verrocchio will illustrate the artist's early life and work, his cooperation with talented young artists and his crucial influence on the art of the early 16th century. The Museo Nazionale del Bargello, with its celebrated collection of Renaissance sculpture, is the ideal venue to illustrate the importance of such a remarkable artist and a workshop that was to forge an entire generation of 15th Century masters in Italy and in Europe".*

The exhibition is part of a rich network of collaborations with museums and institutions in Florence, in the territory, as well as abroad. Notable amongst these are the collaborations with the **Opera of Santa Maria del Fiore** and with the **Opera Medicea Laurenziana**, that contain defining masterpieces by Verrocchio.

The exhibition also confirms the role of the Fondazione Palazzo Strozzi in enhancing Italian artistic heritage with an important restoration campaign. Fourteen works have been submitted to interventions and scientific investigations that are fundamental for their broader understanding and protection. Particularly significant is the restoration of the *Winged Boy with Dolphin* of Palazzo Vecchio made possible by the generous intervention of Friends of Florence.





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*"For an art historian, this exhibition is a dream come true" – says **Arturo Galansino, Director General of the Fondazione Palazzo Strozzi** – "Producing the first retrospective to focus on **Andrea del Verrocchio**, in many ways the father of the High Renaissance, is a unique and ambitious undertaking which has been made possible by our collaboration with the **Museo del Bargello** and by exceptional loans from all over the world. We have been working for almost five years to enable Palazzo Strozzi to host this major exhibition showcasing the multi-faceted talents and activities of Verrocchio and his workshop whilst simultaneously exploring the genius of Leonardo da Vinci in the very year in which Florence and Tuscany are set to become iconic venues for the international celebrations devoted to commemorating the 500th anniversary of his death. With this show Palazzo Strozzi consolidates its role as a leading exhibition centre in Italy, capable of creating added value for the city of Florence and for its territory".*

The exhibition is promoted and organised by the Fondazione Palazzo Strozzi and the Musei del Bargello in collaboration with the National Gallery in Washington with the support of the Comune di Firenze, Regione Toscana and Camera di Commercio di Firenze and with a contribution from the Fondazione CR Firenze. The National Gallery of Art in Washington DC will host a specially curated version of the show from 29 September 2019 to 2 February 2020. The main sponsor is Intesa Sanpaolo.



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## FACT SHEET

Title	<b>Verrocchio, Master of Leonardo</b>
Venue	Florence, Palazzo Strozzi With a special section at the Museo Nazionale del Bargello
Date	9 March - 14 July 2019
Exhibition curated by	Francesco Caglioti and Andrea De Marchi
Promoted and organized by	Fondazione Palazzo Strozzi, Firenze Musei del Bargello, Firenze
In collaboration with	National Gallery of Art, Washington DC
Institutional support	Comune di Firenze, Camera di Commercio di Firenze, Regione Toscana
With the contribution of	Fondazione Cassa di Risparmio di Firenze
Main sponsor	Intesa Sanpaolo
With the support of	Terna, Bank of America Merrill Lynch
Media coverage by	Sky Arte
With the participation of	Opera di Santa Maria del Fiore, Opera Medicea Laurenziana
Technical sponsors	Ferrovie dello Stato Italiane, Ataf gestioni, Busitalia, Feltrinelli, Ufficio Turismo Città Metropolitana di Firenze, Toscana Aeroporti, Unicoop Firenze, Firenze Parcheggi, Rinascente, Mercato Centrale Firenze
Press Office	Fondazione Palazzo Strozzi: <b>Lavinia Rinaldi</b> T. +39 055 3917122 <a href="mailto:l.rinaldi@palazzostrozzi.org">l.rinaldi@palazzostrozzi.org</a> <b>Antonella Fiori</b> : T. + 39 347 2526982 <a href="mailto:a.fiori@antonellafiori.it">a.fiori@antonellafiori.it</a> <b>Brunswick Arts</b> : <a href="mailto:PALAZZOSTROZZI@brunswickgroup.com">PALAZZOSTROZZI@brunswickgroup.com</a>
Promotion	Susanna Holm – Sigma CSC T. +39 055 2340742 <a href="mailto:susannaholm@cscsigma.it">susannaholm@cscsigma.it</a>
Catalogue	Marsilio Editori, Venezia
Bookings	Sigma CSC T. +39 055 2469600 F. +39 055 244145 <a href="mailto:prenotazioni@palazzostrozzi.org">prenotazioni@palazzostrozzi.org</a>
Info	T. +39 055 2645155 <a href="http://www.palazzostrozzi.org">www.palazzostrozzi.org</a>
Opening hours	Daily 10.00-20.00, Thursday 10.00-23.00. Last admission one hour before closing.
Admission	Full € 13,00; Reduced € 10,00; Schools € 4,00. For Museo Nazionale del Bargello, UAM Pass and Bargello combine ticket holders special price € 9.00



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## SPECIAL SECTION AT THE MUSEO NAZIONALE DEL BARGELLO



The Bargello is home to the most important collection of Renaissance sculpture in the world with masterpieces by Brunelleschi, Donatello, Luca della Robbia, Verrocchio, Michelangelo, and Giambologna, only the name a few. The extremely rich visit to the museum housed in the atmospheric Palazzo del Podestà – an icon of medieval architecture – unveils to the visitor over seven centuries of sculpture and the decorative arts and, on this occasion, includes **two special sections** devoted to Verrocchio that conclude the [...] monographic exhibition.

For the first time ever, the Bargello hosts the **Incredulity of Saint Thomas**, a masterpiece of the bronze casting and refined design that marked the peak of Verrocchio's career as a sculptor and became the most celebrated and oft-imitated sculpture of its day, as exemplified by the works on display in the section. The last room in the exhibition, devoted to Verrocchio's rare wooden **Crucifix**, illustrates the master's equally crucial influence in the field of wood carving.

Title	<b>Verrocchio, Master of Leonardo</b>
Venue	Florence, Museo Nazionale del Bargello
Date	9 March - 14 July 2019
Exhibition curated by	Francesco Caglioti and Andrea De Marchi
Promoted and organized by	Musei del Bargello, Firenze, Fondazione Palazzo Strozzi, Firenze
In collaboration with	National Gallery of Art, Washington DC
With the participation of	Opera Laboratori Fiorentini – Civita
Promotion	Riccardo Artico – Musei del Bargello T. +39 0550649463 <a href="mailto:riccardo.artico@beniculturali.it">riccardo.artico@beniculturali.it</a>
Press Office	Salvatore La Spina – Opera Laboratori Fiorentini - Civita mob. + 39 331 5354957, <a href="mailto:s.laspina@operallaboratori.com">s.laspina@operallaboratori.com</a>
Bookings and Educational Activities:	Opera Laboratori Fiorentini – Civita Tel. +39 055 294883 <a href="mailto:firenzemusei@operallaboratori.com">firenzemusei@operallaboratori.com</a>
Info	<a href="http://www.bargellomusei.beniculturali.it">www.bargellomusei.beniculturali.it</a> Tel. +39 055 294883
Opening hours	Sunday - Thursday: 8.15 – 17.00 (last admission at 16.20); Friday - Saturday: 8.15 – 19.00 (last admission at 18.20).
Weekly closing:	2 <sup>nd</sup> and 4 <sup>th</sup> Sunday of the month and 1 <sup>st</sup> , 3 <sup>rd</sup> and 5 <sup>th</sup> Monday of the month
Admission	Full: € 9,00, Palazzo Strozzi ticket holders: € 6,00, Reduced (for young people from 18 to 25 years old): € 2,00 Free admission: minors of 18 years, UAM Pass holders and free tickets according to legal provisions










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## PHOTO SHEET







High resolution images available from the press area on [www.palazzostrozzi.org](http://www.palazzostrozzi.org)

SECTION 1: VERROCCHIO BETWEEN DESIDERIO AND LEONARDO: THE FEMALE PORTRAITS		
1.3	Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) <i>Lady with Flowers</i> c. 1475, marble, 59 x 46 x 24 cm. Florence, Museo Nazionale del Bargello, inv. Sculture 115. Musei del Bargello, Florence. On concession of the Ministero dei beni e delle attività culturali.	
1.4	Leonardo da Vinci (Vinci, 1452–Amboise, 1519) <i>Woman's Arms and Hands; a Small Man's Head in Profile</i> 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, 215 x 150 mm. Windsor Castle, Royal Library, The Royal Collection Trust, inv. RCIN 912558 (lent by Her Majesty Queen Elizabeth II). Royal Collection Trust / © Her Majesty Queen Elizabeth II 2019	
SECTION 2 VERROCCHIO BETWEEN DESIDERIO AND LEONARDO: THE ANCIENT HEROES AND THE DAVID		
2.8	Leonardo da Vinci (Vinci, 1452–Amboise, 1519) <i>Sketches of Heads and Figures in Bust-Length, Profile Views; a Nursing Virgin and Child in a Landscape; Infant Saint John; Standing Male Nude; Heads of Lions and a Dragon</i> (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 405 x 290 mm. Windsor Castle, Royal Library, The Royal Collection Trust, RCIN 912276 (lent by Her Majesty Queen Elizabeth II). Royal Collection Trust / © Her Majesty Queen Elizabeth II 2019	
2.9	Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) <i>David Victorious</i> c. 1468–70, bronze with traces of gilding, 122 x 60 x 58 cm (maximum depth). Florence, Museo Nazionale del Bargello, inv. Bronzi 450 (head of Goliath) and inv. Bronzi 451 (David). Musei del Bargello, Florence. On concession of the Ministero dei beni e delle attività culturali.	
SECTION 3 VERROCCHIO AND HIS FOLLOWERS: THE MADONNAS, BETWEEN SCULPTURE AND PAINTING		
3.2	Sandro Botticelli (Sandro di Mariano Filipepi; Florence, 1445–1510) <i>Madonna and Child with Two Angels</i> c. 1468, tempera on panel, 100 x 71 cm. Naples, Museo e Real Bosco di Capodimonte, inv. Q46.. On concession of the Ministero per i Beni e le Attività Culturali-Museo e Real Bosco di Capodimonte	



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3.3	Andrea del Verrocchio (Andrea di Michele di Francesco Cioni; Florence, c. 1435–Venice, 1488) <i>Madonna and Child</i> c. 1470 or 1475, tempera and oil on panel, 75.5 x 54.8 cm. Berlin, Staatliche Museen, Gemäldegalerie, inv. 104 A © Staatliche Museen zu Berlin, Gemäldegalerie / Christoph Schmidt	
3.4	Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) <i>Madonna and Child</i> c. 1470, tempera on panel, 75.6 x 47.9 cm. Berlin, Staatliche Museen, Gemäldegalerie, inv. 108 © Staatliche Museen zu Berlin, Gemäldegalerie / Christoph Schmidt	
3.5	Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) <i>The Virgin and Child with Two Angels</i> c. 1471–2, tempera on panel, 96.5 x 70.5 cm. London, National Gallery, inv. NG296 (bought, 1857) © The National Gallery, London.	
3.7	Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) and workshop <i>Tobias and the Angel</i> c. 1470–2, tempera on panel, 83.6 x 66 cm. London, National Gallery, inv. NG781 (bought 1867) © The National Gallery, London.	
<p align="center"><b>SECTION 7</b> <b>THE WINGED BOY WITH DOLPHIN AND SCULPTURE AS THE MASTER OF SPACE</b></p>		
7.3	Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) <i>Winged Boy with Dolphin</i> c. 1470–5, bronze, 70.3 x 50.5 x 35 cm. Florence, Musei Civici Fiorentini – Museo di Palazzo Vecchio, inv. MCF-PV 2004-10615. This sculpture was restored with a generous contribution from the Friends of Florence	
<p align="center"><b>SECTION 8</b> <b>VERROCCHIO IN PISTOIA: THE FORTEGUERRI CENOTAPH, THE MADONNA DI PIAZZA AND LORENZO DI CREDI</b></p>		
8.6	Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) <i>Saint Jerome</i> c. 1465–70, tempera on paper applied to panel, 40 x 26 cm. Florence, Gallerie degli Uffizi, Galleria Palatina di Palazzo Pitti, inv. (1912) 370. Gabinetto Fotografico delle Gallerie degli Uffizi. Photo by Francesco del Vecchio	





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	SECTION 9 FROM VERROCCHIO TO LEONARDO: THE FOLDING OF THE DRAPERY IMMERSED IN LIGHT	
9.8	Leonardo da Vinci <i>Drapery for a Kneeling Figure, in Profile View</i> c. 1470–5 brush with brown ink wash, gray tempera, and white gouache, on gray-brown prepared linen, 181 x 234 mm. Paris, Musée du Louvre, Département des Arts Graphiques, inv. 2256. Photo © RMN-Grand Palais (musée du Louvre) / Michel Urtado	
9.9	Leonardo da Vinci (Vinci, 1452–Amboise, 1519) <i>The Virgin with the Laughing Child</i> c. 1472, terracotta, 49 x 27 x 24.5 cm. London, Victoria and Albert Museum, inv. 4495-1858 ©Victoria and Albert Museum, London	
9.11	Leonardo da Vinci (Vinci, 1452–Amboise, 1519) <i>Drapery for a Seated Figure in Nearly Frontal View</i> 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) 266 x 233 mm. Parigi, Musée du Louvre, Département des Arts Graphiques, inv. 2255. Photo © RMN-Grand Palais (musée du Louvre) / Michel Urtado	
	SECTION 10 - BARGELLO APEX: THE INCREDULITY OF SAINT THOMAS AND A NEW FACE OF CHRIST	
10.2	Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) <i>Incredulity of Saint Thomas</i> 1467–83, bronze with gilding, 241 x 140 x 105 cm (Group); 241 x 94 x 60 cm (Christ). Florence, Chiesa e Museo di Orsanmichele (from the tabernacle of the Università della Mercanzia). Musei del Bargello, Florence. On concession of the Ministero dei beni e delle attività culturali	
	SECTION 11 - BARGELLO VERROCCHIO AND HIS RIVALS: THE CRUCIFIXES	
11.1	Andrea del Verrocchio and assistants <i>Crucifix</i> c. 1475, carved wood, cork, painted gesso and linen (on a non-original cross; the arms have been remade), 98 x 103 cm. Florence, Museo Nazionale del Bargello, inv. Depositi 60 (on deposit from the Venerabile Confraternita di San Girolamo e di San Francesco Poverino). On concession of the Ministero dei beni e delle attività culturali	



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## INTRODUCTION TO THE EXHIBITION SECTIONS FROM THE CATALOGUE ENTRIES (Francesco Caglioti and Andrea De Marchi)

### SECTION 1

#### VERROCCHIO BETWEEN DESIDERIO AND LEONARDO: THE FEMALE PORTRAITS

Verrocchio trained in the refined circles of goldsmith workshops, which impressed him with an enduring sense of technical perfection. By the age of about twenty, he saw monumental forms in marble and bronze as the mainstay of his universal artistic vocation. This development took place in Donatello's workshop, which at that time meant the Medici commissions in the Basilica of San Lorenzo and the palazzo in Via Larga. It was, however, Desiderio da Settignano, slightly older than Andrea, but already an acknowledged master in those circles, who taught him, like no other, the craft of marble carving. This opened the way to a fervent treatment of matter, almost to the point of extenuation, without hierarchies of commitment and quality between the figure and the ornaments. Such subtlety could go so far as to capture even the most fleeting motions of the body and soul: and the female portrait bust, a genre recently reinvented, became for both sculptors the most arduous and fruitful test of their aptitude, transmitted later to Leonardo as painter. After Desiderio's early death (1464), Verrocchio remained his most important artistic heir, but, finally, no longer a compliant follower. The difference between the Frick *Young Woman* in New York and the *Lady with Flowers* expresses that between the pupil he once was and the undisputedly seminal figure that he became: the master of many, not only of Leonardo.

### SECTION 2

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

The transition from Desiderio to Verrocchio was also embodied in the production of marble likenesses of heroes and heroines of antiquity, in head-and-shoulders busts set in profile within rectangular or, rarely, oval panels. Desiderio had given rise to a genre which, without being a direct revival of classical art (though rich with the necessary glyptic and numismatic models), appealed outstandingly to the antiquarian tastes of patrons and humanists. This success with collectors led to the spread of replicas in other formats (tondi) and materials (glazed terracotta): sometimes, copies today are the only clues to the lost originals. The early Renaissance profiles were still current in the 17th and 18th centuries; but, being taken for ancient works, they were often cropped, to more vividly evoke the ovals of gems and cameos or circles of coins. Working along the lines traced by Desiderio, Verrocchio had sculpted pairs of famous warriors facing each other, whose intense rivalry in war was at the same time a conflict between generations: the young Alexander, the mature Darius. This theme was then very dear to Leonardo, who elaborated on it ceaselessly in his drawings, distorting the mature male type until he laid the bases of modern caricature. Before his pupil delivered his supreme imaginings, Verrocchio had shaped the youthful type of the warrior in the statue of *David*, his first bronze masterpiece, a work soon destined to become established among his pupils, followers and colleagues as the model of an elegant pose no less than of adolescent innocence.

### SECTION 3

#### VERROCCHIO AND HIS FOLLOWERS: THE MADONNAS, BETWEEN SCULPTURE AND PAINTING

Verrocchio came to painting late. In about 1470, however, he affirmed his charisma in this field. While working on the *Incredulity of Saint Thomas* for Orsanmichele and the Baptism of Christ for San Salvi, he developed some compositions of the Madonna and Child where the initial vitalism is distilled into a sense of fresh and airy elegance. Among them, the Volterra Madonna (Virgin and Child with Two Angels) is a masterpiece of the century. The painting becomes limpid, it enhances the transparency of the jewels, caresses the flesh, scores the drapery with light and opens out to distant horizons. The Virgin adores the



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Child silently or holds him upright on a parapet with nervous hands, while he becomes rhythmically animated. It was a magical moment and everyone sought to imitate these subtle illusive skills and this new fashion, where the apparent naturalness was wedded to a studied artifice. In this way Verrocchio's workshop became the focus of the new painting and the master attracted all the best talents, Perugino and Leonardo, 'par d'etate e par d'amori' ('equal in age and love', as Giovanni Santi, Raphael's father, declared), Ghirlandaio and many others. In sculpture, the first to be attracted into his orbit and become a faithful follower was Francesco di Simone Ferrucci, who was the same age as him.

## SECTION 4

### **VERROCCHIO AS FRESCO PAINTER**

A fresco in San Domenico in Pistoia proves the excellence achieved by Verrocchio also in this technique. It is a fragment of a much larger composition: the Madonna and Child must have been surrounded by four saints arranged in a semicircle. There remain a female martyr and a penitent Saint Jerome, who in a theatrical way seems to emerge from the painting and invade our space, on the illusionary altar table. A striking entablature resting on columns suggests the cornice of a square altarpiece all'antica, but it is at the same time the architecture that houses this tableau vivant, open to the sky, struck by glowing light, as in Domenico Veneziano. The drapery is shattered into luminous facets, the bodies are restless and, in his anatomy furrowed with wrinkles and covered with turgid veins, Saint Jerome embodies an inner tension, foreshadowing the physical rendering of the 'motions of the soul' by Leonardo, in those years an apprentice in Verrocchio's workshop.

## SECTION 5

### **THE SCHOOL OF VERROCCHIO AS PAINTER, BETWEEN GHIRLANDAIO AND PERUGINO**

Through Pietro Vannucci, known as Perugino, Verrocchio's vocabulary as a painter was exported to Umbria, and from there to Rome and Abruzzo. The Stories of Saint Bernardino of 1473, an undertaking guided by Perugino, who also collaborated with the young Bernardino di Betto, known as Pintoricchio, were the training ground for a new artistic language. A clear and bright stage, set with jewels and goldsmiths' embossing, is trodden by an elegantly free-limbed humanity. The climate of emulation stimulated by Verrocchio's example made the two Umbrian painters the protagonists of a proto-classical language that radiated across the rest of Italy from Rome and Florence. Domenico del Ghirlandaio also had a great future after frequenting Verrocchio in around 1470 and developed a new sweetness, at times by emulating the antique, as in the Ruskin Madonna, and at others with the optical refinement of Flemish art, as in the Madonna in the Louvre. A different kind of interpretation of Verrocchio's art appeared in the work of Bartolomeo della Gatta, a monk and the son of the goldsmith Antonio Dei, who had been the master of Verrocchio before 1457, when he was twenty years old. A warm expressiveness and refined finish are combined in Bartolomeo's Assumption in Cortona, a masterpiece by a solitary artist who retired to Arezzo.

## SECTION 6

### **VERROCCHIO IN ROME, VERROCCHIO AND ROME**

According to Vasari, Rome played a crucial role in Verrocchio's art and career: he lived there under Pope Sixtus IV (1471–84), and it was there that he decided to leave the goldsmith's trade for sculpture, to follow in the footsteps of the ancients. This story has a topical value (the powerful legacy of the classics), but its circumstantial reliability is now denied by studies. Andrea made the transition to the monumental arts long before 1471, and he could never reside comfortably in Rome. It is true that to him, as to every sculptor of his day, ancient statuary never remained a dead letter. Yet, fully understanding both its naturalistic and selective processes, he learned to beware of superficial imitation. Hence Rome never succeeded in ensnaring Verrocchio, while he left a deep mark on the city





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through his students and followers. The ideal moment for this conquest was during work on the Sistine chapel (1481–2). While some great fresco painters who had developed in his wake, like Perugino and Ghirlandaio, covered its walls with stories, the school's founder, according to Vasari, made some silver statues of the Apostles for the altar. In the same period, Ghirlandaio and Francesco di Simone Ferrucci, who became Verrocchio's alter ego in marblework, together with Mino da Fiesole, installed the Tornabuoni chapel in Santa Maria sopra Minerva: a piece of Florence on the Tiber, now lost. Over the following twenty years we encounter a Verrocchiesque sculptor, hitherto unsuspected (perhaps Michele Marini da Fiesole), who worked with marble, terracotta and bronze as an emissary of his master in the city of the popes.

## SECTION 7

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

The dialogue between Verrocchio and the classics was translated above all into the creation of outdoor sculptures in marble and bronze. In the wake of Donatello, and with the encouragement of the Medici, Andrea was among those who established in definitive forms the most canonical type of the monumental fountain all'antica (its success has endured almost until the present): a fanciful series of concentric basins raised above one other, like a great liturgical candelabrum. Verrocchio was also a virtuoso of real candelabra in metal (the one for the Signoria of Florence dates from 1468–9). The Medici example was exported by Verrocchio to the Hungarian royal court at Buda, where modern archaeological excavations have recovered three fragments of a fountain sculpted by his workshop in 1485 and decorated with a couplet by Poliziano. These fountains were topped with ingenious hydraulic figures, such as the famous Winged Boy With Dolphin at Careggi (transferred to Palazzo Vecchio in the 16th century). In them, the naturalness of ancient sculptures of children bloomed again with a new vitality, capable of invading the lives of their viewers in a way that had never been seen before. They embodied the skilful command of space by a monumental sculptor who, like Donatello, was also an architect, and would surpass his own master in the evangelical drama of the *Incredulity of Saint Thomas* and the image of the warrior in the Bartolomeo Colleoni statue in Venice. This last episode, the great absence from our exhibition, can only be evoked through scattered sheets that record its technical gestation and the poetic praises of its contemporaries.

## SECTION 8

### ***VERROCCHIO FOR PISTOIA: THE FORTEGUERRI CENOTAPH, THE MADONNA DI PIAZZA AND LORENZO DI CREDI***

In the second half of the 1470s, Verrocchio's art became even more magnificent. The figures were arranged in studied symmetries, as if levitating in swelling and rounded drapery. He was the first to prepare the proto-classical measure and sweetness, in which Perugino and then Raphael excelled. These new developments distinguished two great works for Pistoia: the Madonna di Piazza in the chapel of the same name erected near the cathedral by the bishop Donato de' Medici, and the cenotaph for cardinal Niccolò Forteguerri in the cathedral itself. These commissions, obtained in 1474–5, dragged on for some time. The altarpiece was painted only in 1485–6 by Verrocchio's faithful pupil Lorenzo di Credi, in whose charge the master had left his bottega when he moved to Venice to work on the equestrian statue of Bartolomeo Colleoni. The skilful composition designed by Andrea proved seminal, with the figures firmly set in a loggia open to a broad spring landscape and bathed in a clear light that emulated Flemish art. The execution of the marble cenotaph was entrusted to Francesco di Simone Ferrucci, but in the terracotta bozzetti we can admire the spectacular invention of the head of the bottega, between heaven and earth, stirred by a vibrant energy.



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## SECTION 9

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

Everything Verrocchio did was carefully planned. Behind every work lies immense effort, the assiduous exercise of drawing, as earlier with Fra Filippo Lippi, who was the first to chiaroscuro isolated pieces of drapery. In Verrocchio's drawings, studies from life are recomposed in measured geometries, the studied poses pulse with life, as in the ideal heads – now thoughtful, now animated – framed by fluffy curls or complex chignons: those 'heads of women, beautiful in expression and in the adornment of the hair, which Leonardo da Vinci was ever imitating for their beauty' (Giorgio Vasari). Master and pupil vie with each other to capture the effects of light on linen drapery, simulated with wet fabrics moulded on mannequins. The monochrome surfaces are animated continuously in the nuanced play of light, in Verrocchio's linens with a more crystalline effect, in Leonardo's with a silken lustre and softer transitions. The geometries of the master are then dissolved into the smile of the Madonna and the spontaneous irruption of life into the terracotta Child in the Victoria and Albert Museum in London – an isolated experiment in modelling clay by the young Leonardo.

## SECTION 10 at The Museo del Bargello

### APEX: THE INCREDULITY OF SAINT THOMAS AND A NEW FACE OF CHRIST

On 21 June 1483 the most important niche at Orsanmichele, which had originally held Donatello's statue of Saint Louis of Toulouse, was filled with the *Incredulity of Saint Thomas* (begun as early as 1467). The whole world saw (in the words of the chronicler Luca Landucci) 'the finest head of the Saviour that has yet been made'. The new image of Christ that Verrocchio shaped in bronze, radiantly serene and merciful, perfectly framed with long locks and carefully parted beard, made a breach in the art of the day: Florence, Tuscany and central-upper Italy were flooded for almost half a century with terracotta, stucco and gesso busts made by the master's pupils, followers and rivals. And, between the first and second of these groups, Pietro Torrigiani and Agnolo di Polo enjoyed extraordinary success by this practice. Already a decade before 1483, in the long years of the gestation of the *Incredulity*, Verrocchio himself had anticipated his vision of the Redeemer in a clay bust. Three examples of this work, out of the six known at present, are documented and compared in the exhibition, revealing its subtle interplay of variants compared to the group cast in metal at Orsanmichele.

## SECTION 11 at The Museo del Bargello

### VERROCCHIO AND HIS RIVALS: THE CRUCIFIXES

The sumptuous beauty of Christ from the hands of Verrocchio, the supreme plastic artist, was not easy to translate into the wood of Crucifixes. Yet Giorgio Vasari (1568) recalls that the master tried his talent at this kind of work. Symptomatically, modern studies have managed to unearth only one Crucifix in which we can ascertain at least a partial role for Andrea, while in recent decades the rediscovery of the Crucifixes carved by his principal rivals has made rapid progress. Competing in this field in Florence in the last quarter of the 15th century were mainly the two most established family woodworking botteghe: that of the brothers Giuliano and Antonio il Vecchio da Sangallo, and that of the brothers Giuliano and Benedetto da Maiano, with the latter being supported by the related Del Tasso family. Outstanding among all of them, for the quantity and quality of his creations, was Benedetto da Maiano. His superior type of Christ, composed and peaceful in his limbs, sweet in his expression, stands out next to the differently tempered and heroic figures by the Sangallo brothers, almost architecture in the form of a man. Although Benedetto had never been a member of Verrocchio's workshop, he ended up absorbing his model with confident intelligence, eventually paving the way for Michelangelo. Verrocchio's teachings, however, were destined to emerge more clearly in the work of skilled followers like Andrea Ferrucci, capable of perpetuating them within the *maniera moderna* of the Cinquecento.



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## **INTRODUCTION TO THE EXHIBITION BY FONDAZIONE PALAZZO STROZZI DIRECTOR GENERAL, ARTURO GALANSINO AND THE DIRECTOR OF THE MUSEI DEL BARGELLO, PAOLA D'AGOSTINO**

The Fondazione Palazzo Strozzi and the Musei del Bargello have organised and are presenting *Verrocchio, Master of Leonardo*, in Florence, in collaboration with the National Gallery of Art in Washington, D.C., where an edited version of the exhibition will open when the Italian event has drawn to a close.

With a view to expressing Verrocchio's multiform universe, the exhibition contains many artworks on loan from around thirty foreign institutions and as many Italian ones, as well as numerous works from a range of private collections.

The exhibition has also provided an opportunity for a major restoration campaign of works by Verrocchio. Connecting some of the world's greatest museums with local Italian churches that hold works by the master including Pappagalli Chapel in Pistoia Cathedral the campaign has benefitted many local buildings. Thanks to the campaign, a number of artefacts have undergone a range of necessary restoration including restoring legibility to works in precarious conditions due to complex conservation issues. Friends of Florence also made a vital contribution towards the restoration of the Winged Boy with Dolphin in Palazzo Vecchio: a focal point of the myriad collections in Florence.

Verrocchio, Master of Leonardo also represents a watershed moment in the advancement of research on Verrocchio and the importance of his workshop. The exhibition's curators – Francesco Caglioti and Andrea De Marchi, two leading scholars of Italian 15<sup>th</sup> Century art began their research in the spring of 2015. The exhibition offers both scholars and the general public an opportunity to discover what life was like in Florence's most important and dynamic workshop between the 1460s and 1480s and illustrating the relationship between the master and his apprentices who became responsible for shaping Florentine art during the era Lorenzo the Magnificent.

The ultimate polymath, it is difficult to tie Verrocchio to one area of expertise whether it be 'goldsmith', 'architect', 'sculptor', 'wood carver', 'stone cutter', or 'marble worker'. There is also the added difficulty of solving the enigma of who actually had a hand in the works that came out of his workshop. Both of these factors have contributed to the negative criticism that blighted Verrocchio's reputation.

Mainly to blame is Vasari and his assessment of the artist's work, which was overshadowed by his desire to emphasise the extraordinary talent of Leonardo da Vinci. These obstacles go some way towards explaining why, to date, there have been no monographic exhibitions dedicated to Verrocchio. This meticulously compiled catalogue, for which our special thanks go to Francesco Caglioti and the publishing house Marsilio, is also a study that brings together the knowledge of acclaimed scholars and the findings of young researchers. It replicates, in a different way, what took place in Verrocchio's workshop.

*Arturo Galansino*  
*Director General, Fondazione Palazzo Strozzi*

*Paola D'Agostino*  
*Director, Musei del Bargello*





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## INTRODUCTION TO THE CATALOGUE

BY THE EXHIBITION CURATORS FRANCESCO CAGLIOTI AND ANDREA DE MARCHI

No artist shaped the art of Florence in the years of Lorenzo the Magnificent like Verrocchio. Trained as a goldsmith, he discovered his vocation for monumental sculpture under Desiderio da Settignano and in Donatello's workshop, and from year to year he embraced new challenges. He established himself as the greatest bronze master of his time, assiduously practised drawing in various techniques and finally turned to painting. By about 1470, when he was little more than thirty years old, he was shedding his influence on everyone and his workshop was as fertile as Donatello's, open and generous, creating an interplay between different disciplines within the arts. He set the taste from which descended the proto-classical breakthrough of the closing decades of the 15th century and, indirectly, the *maniera moderna* itself. Celebrated by his contemporaries, he was then arraigned, by Vasari first of all, for an excess of study, as if his striving towards formal artifice was to the detriment of truth of feeling. It would be truer to say, however, that he embodied and codified it in the development of exemplary types, ranging from portrait busts to the heads of ancient heroes in profile, figures in movement and a new image of Christ. His legacy was extensive and not fully acknowledged, because his work spread across a broad area, including Umbria and Rome, and time through the pupils of his pupils, Michelangelo and Raphael above all others. As a sculptor, Verrocchio often worked alone, pursuing goals that were admirable for technical daring and perfect execution, as in the bronzes of the *Incredulity of Saint Thomas* for Orsanmichele and the equestrian group of Bartolomeo Colleoni, which kept him in Venice in the last years of his life, until his death in 1488. But he also availed himself of faithful assistants, like Francesco di Simone Ferrucci, who disseminated his inventions and joined him in old age in the more arduous carving of marble. Sometimes it has been doubted that he was a great painter, because his two major altarpieces, the *San Salvi Baptism*, now in the Uffizi, and the *Madonna di Piazza*, in Pistoia, were largely executed by others. But could Perugino and Leonardo, the 'two youths equal in age and love' (Giovanni Santi), or Ghirlandaio, Bartolomeo della Gatta and Lorenzo di Credi, have learned from him, unless he taught by example? In the years around 1470, in a handful of paintings, he refined the image of the Virgin and Child in an exemplary way, solemn yet lively, immersed in a crystalline atmosphere, traversed by a nervous tremor and composed of a superior geometry, both human and divine. He gave the highest response to the mimetic challenge of the Flemish painters, clarifying shadows, imitating the transparency of jewels and opening the horizon to landscapes pervaded by the light of spring. The exhibition is centred on an artist, but at the same time it is the fresco of an age. It develops by following a chronological thread, gradually bringing together the themes and genres that Verrocchio explored and renewed. The constant counterpointing of sculpture and drawing, painting and marble, is intended to provide an observatory for scholars and at the same time give a broad public the polyphonic suggestion produced by a truly universal master, talented and experimental like few others.

*Francesco Caglioti and Andrea De Marchi*



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## A CLOSER LOOK

### **a) A NEW LEONARDO: The Virgin with the Laughing Child**

Leonardo da Vinci (Vinci, 1452–Amboise, 1519) *The Virgin with the Laughing Child* c. 1472, terracotta, 49 x 27 x 24.5 cm. London, Victoria and Albert Museum, inv. 4495-1858 ©Victoria and Albert Museum, London



This wonderful terracotta with scant traces of polychrome, one of the most extraordinary items in the exhibition, is, in my opinion, unique in the panorama of Italian Renaissance sculpture as we know it today. Its original style, the soaring quality of its invention and the fresh mastery of its execution so fused in it, preclude tracing other works by the same hand, though the figurative environment in which such an achievement was possible is clearly identifiable even in its immensely refined complexity. I believe that this *Virgin*, exhibited in the museum in London as by Antonio Rossellino, should not only be attributed to the young Leonardo da Vinci in Verrocchio's bottega, it is also the only work in relief that at present, after some two centuries of relentless and even desperate searching in a thousand directions for Leonardo as sculptor, one can serenely identify as a wholly autograph piece.

The *Virgin* is therefore presented here in a section that should help the viewer understand its cultural setting, surrounded by examples of drapery drawn by Verrocchio and Leonardo himself on linen. In recent decades, the restoration of the *Virgin* has been an idea, even an obsession, only of my own (Caglioti 2004), preceded however by a fleeting doubt by Marco Rosci (1979), and later examined with cautious interest by Edoardo Villata (2005, and lastly 2018). But since the terracotta has been known since 1858 (when it was acquired by the London Museum in Paris), it would be highly unlikely that no one had ever noticed the connection with Leonardo before. A brief bibliography of the reception of our object is therefore preliminary and essential to understanding it; this micro-history exemplarily reflects a whole century and a half of studies, history of art criticism and exegetical difficulties of sculpture as compared with painting. When the *Virgin* was first exhibited in South Kensington, as scholars were laboriously beginning to distinguish works by Donatello (a magnet for all important attributions for the early Florentine Renaissance) from the masterpieces by his colleagues and followers of the later Quattrocento, it was attributed to Antonio Rossellino (Robinson 1862). But as soon as the more expert 19th-century connoisseurs made the first crucial reattributions of those works to masters such as Desiderio da Settignano, Mino da Fiesole, Rossellino himself or Benedetto da Maiano, dissatisfaction with the strange attribution of the *Virgin* to Rossellino was obviated by two replacement solutions, both in stark contrast with Rossellino and, significantly, very close to each other. Whilst the highest authority in the field, Wilhelm Bode (1892–1905), and a few of his many admirers (Suida 1929, p. 36, among the latest) decided it was by Desiderio, almost at the same time a brilliant article by Claude Phillips (1899), the first monographic text on the *Virgin*, showed that it could have been created only in the narrowest circle around Verrocchio, and therefore it must have been by him as a young man (and, it must be added, when he was close to Desiderio) or, more plausibly, by the young Leonardo in his master's bottega. Phillips' article, which appeared in a non-academic periodical, was not read as widely as it deserved to be. This, paradoxically, gives even more critical value to its attribution to Leonardo, which was reiterated, either following Phillips or unaware, in good faith, of his article (as was the case with Wilhelm Valentiner), by many well-respected scholars who wrote about it down to World War ii: Giulio Carotti (1905, 1921), Osvald Sirén (1915, 1916), Eric Maclagan and Margaret Longhurst in the official catalogue of the Victoria and Albert Museum (1932), Wilhelm Valentiner (1932), Ulrich Middeldorf (1935), Adolfo





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Venturi (1935) and Ludwig Heinrich Heydenreich (1943, 1954). But in 1949, hence in the post-war atmosphere, regenerative in many ways, when the attribution to Leonardo was close to becoming definitive, it was swept away by a finely illustrated booklet issued by the Victoria and Albert Museum. In it the young John Pope-Hennessy, then starting to update the catalogue of the Italian sculptures in that collection (1964), explained his convinced return to Rossellino. From 1949 onwards, his influence, ever more extensive over the years, created universal agreement (with Goldsmith Phillips [1959] being the only conspicuous dissenter favouring Leonardo). The consensus rested on many brief quotations and reproductions, mostly – and this is also symptomatic – found in writings on painting. Even Kenneth Clark, initially favourable to Leonardo (1939, pp. 9–10), allowed himself to be led back to Rossellino (1952, p. 8 note 1). For widely different reasons, painting specialists felt the need to invoke the *Virgin*, but they saw sculpture as an unfamiliar world, access to which requires an authority – and possibly an institutional one. They soon resolved the matter with an attribution to Rossellino, often unaware that Leonardo had earlier been credited with the work. Moreover, almost none of these scholars realised that Pope-Hennessy, in about forty years, had been turning Rossellino's catalogue inside out at his whim, crediting him with Desiderio's *Marietta Strozzi* in Berlin (1958, pp. 59–60, 301, 304 and pl. 58; here fig. 4 on p. 18) and lastly transferring some of his most distinctive *Madonnas* and various other things to Verrocchio (Pope-Hennessy 1988), in which no one ever followed him. In rereading Pope-Hennessy's writings on the London *Virgin and Child*, we see that the only point in favour of Rossellino lay, and still does, in the similarity between the rich drapery and that of the marble *Angel* alighting at the right on the cornice behind the recumbent figure of cardinal James of Portugal in San Miniato al Monte in Florence. Yet, in the meantime, the angel has been plausibly reassigned to the young Benedetto da Maiano in Antonio's workshop (Carl 2006, [i], pp. 51–6, and [ii], pp. 32–5 pls. 10–3). There is really nothing else even remotely suggestive of Rossellino in the London *Virgin*. It does not appear in the explosive joy of the Child, which draws on Desiderio's *Laughing Boy* in Vienna (F. Caglioti, in *The Renaissance Portrait* 2011, pp. 156–7 no. 41) and models from Verrocchio's workshop by the master himself, like the *Winged Boy with Dolphin* in Palazzo Vecchio (entry 7.4, fig. 25 on p. 38), while Rossellino's numerous children are always sweetly unaware or at most lost in reverie. And there is nothing of Rossellino in the full smile of the mother: still untouched by foresight, she eyes the Child from above with an instinct of protection and at the same time a pleasure that directs the viewer's gaze towards him. This interplay of feelings also stems from Desiderio (the Marsuppini *Madonna* in Santa Croce in Florence) and reappears in the Virgins by Verrocchio (the marble *Madonna* at Solarolo, in Caglioti 2011b, also here, fig. 9 on p. 23; and the terracotta in the Bargello, entry 3.12). By contrast, the dignity of Rossellino's *Virgins* is always subdued and barely differentiated from that of the Child. Moreover, Pope-Hennessy himself (1949, p. 8 fig. 9) was very familiar with a completely Rossellinian type of full-length seated figure of the Virgin, which was widely reproduced in the past. There is an example in stucco in the Victoria and Albert Museum, and it has nothing in common with our *Virgin* – not even the drapery – apart from the general type and measurements (perfect to point up the contrast). Finally, the full rehabilitation of Rossellino's beautiful *Nativity* in the Metropolitan Museum in New York (Caglioti 2007, pp. 23 and notes 59–60 [p. 43], 41 fig. 41, 42 fig. 43) enables us to examine his masterpiece in the genre of terracotta *Virgins*, which he developed in a completely different direction from his colleagues mentioned in this entry. The *Virgin* in London takes to the extreme a new tradition of domestic, full-length, seated Marian images in terracotta, which through the Child sought to explore all the possible variations on the most captivating affection. Begun by the young Donatello in the second decade of the 15th century (cf. most recently Caglioti *et al.* 2018, in particular p. 28 figs. 16–7), this tradition nevertheless acquired highly distinctive forms in Verrocchio's workshop. A drawing in the Uffizi attributed to Verrocchio himself (inv. 444 e; most recently: F. Rinaldi, in *Leonardo* 2015, pp. 124 fig. iii.7, 529–30 no. iii.7), and at least three sketches in the dismembered sketchbook of Francesco Ferrucci (Chantilly, Musée Condé, inv. 22r, in *Dessins*





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*italiens* 1995, pp. 19 pl. iii, 59–61 no. 8 [C. Lanfranc de Panthou]; Paris, Louvre, inv. rf 446r and 2241r, here entries 7.5–7.6), would by themselves suffice to irrevocably place the London *Virgin* within the narrower circle of Verrocchio's workshop. They are not copies from the same model, but variations turning on the same principle of presenting the seated Virgin in her mantle, while playing on the different attitudes of the Child and on the way they elicit a new response from the mother in each case. With the passing of time, Ferrucci's sketchbook emerges even more clearly as a container of exclusively Verrocchiesque motifs, in which however, together with works by the master, there is room for contributions by his pupils in the 1470s. These last included the modeller of the work in London, who could never be Verrocchio himself because of the irreconcilability between his terracotta drapery, always very studied with its swelling crests, somewhat stiff and tending towards a papery appearance (the Bargello *Madonna*, entry 3.12; the *Saint Jerome Reading* in London, fig. 27 on p. 40), and the very different handling of the drapery in our *Virgin*. In these last folds, worthy of being compared with the most remarkable drawings on linen present in the exhibition (entries 9.8, 9.11) and with the drapery in the Uffizi *Annunciation*, there is a strong portent of Leonardo's future greatness. Whoever has the privilege of studying them carefully risks being hypnotised by the infinite love that the author has put into exploring and delving into each most secret recess, moulded with authentic sublimity of hand (fig. 26 on p. 39). Here we already find Leonardo the painter and scientist, who loses himself in the boundless openings and depths of landscapes and floods. The face of the Madonna inclines, or rather elevates, the inspiration of Desiderio and Verrocchio towards a wholly unprecedented figure: it is illuminated by a friendly, feline smile, which unites it with Leonardo's youthful drawings in the British Museum in London and the Uffizi on the theme of the Child with the cat (see for all of them Popham 1949, pls. 9a–11), where almost a symbiosis of forms develops between the divinity and the domestic animal. And at the same time it radiates onto the Child that Olympic serenity of elevation and spirit that Leonardo would gradually develop until he created the face of Saint Anne in the Louvre altarpiece. On the forehead of the Virgin in London there appears a winged head of seraph: and it is unclear, with splendid ambiguity, whether this is a jewel that completes the band fastening her hair (as in Desiderio and Verrocchio), or an immaterial apparition. In Leonardo's drawing of the *Head of the Virgin* in the Uffizi (inv. 428 e [fig. 12 on p. 59]; most recently: F. Rinaldi, in *Leonardo* 2015, pp. 77 fig. i.17, 521–2 no. i.17, as a 'female face') similar wings on the forehead accompany a jewelled setting. Yet it is likely that Leonardo, with his intense understanding of Donatello, was aware of what the old master had done in the Santo in Padua in the bronze *Virgin*, with her breast and head studded with seraphims with the same twofold character. Finally, the hands of the Virgin taper in the same elegantly nervous way as the Virgin's right hand in the Uffizi *Annunciation*. The thumb and the right forefinger rest on the Child like delicate talons, anticipating the *Virgin of the Rocks* in Paris (Goldsmith Phillips 1959, p. 148 figs. 3–4); and the little finger of the left hand is crooked, as in the *Madonna of the Carnation* in Munich. So we are here before Leonardo, who made 'in his youth, in clay, some heads of women that are smiling [...], and likewise some heads of boys which appeared to have come from the hand of a master' (Vasari 1568, ed. 1966–97, iv, 1976, p. 17).

**Francesco Caglioti**



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## b) IMPORTANT WORKS OF ART RESTORED EXPRESSLY FOR THE EXHIBITION

Thanks to a broad network of cooperation between museums and cultural institutions in Florence and Tuscany, as well as overseas, a major restoration campaign has enabled the restoration of fourteen works for the exhibition, providing an extraordinary opportunity to secure the artistic heritage.

2.3a

**Andrea del Verrocchio** (Florence, c. 1435–Venice, 1488) *A Heroine of Antiquity* (Olympias or Cleopatra) c. 1461–4, marble, 46 x 31 x 6.5 cm. Milano, Museo d'Arte Antica del Castello Sforzesco, inv. 1092. **Restored by:** Conservazione beni culturali società cooperativa. **Executive director:** Francesca Tasso e Laurapaola Gnaccolini. **Sponsor:** Fondazione Palazzo Strozzi

2.7

**Della Robbia workshop** *Darius III King of the Persians* c. 1500–15, polychrome glazed terracotta, diameter 77 cm. Lisbon, Museu Nacional de Arte Antiga, MNAA, inv. 679 Esc. **Restored by:** Studio Techne snc, Conservazione e restauro opere d'arte. **Executive director:** Maria João Vilhena de Carvalho, Francesco Caglioti. **Sponsor:** Fondazione Palazzo Strozzi

3.4

**Andrea del Verrocchio** (Florence, c. 1435–Venice, 1488) *Madonna and Child* c. 1470, tempera on panel, 75.6 x 47.9 cm. Berlin, Staatliche Museen, Gemäldegalerie, inv. 108. **Restored by:** Uthe Stehr. **Executive director:** Babette Hartweg

3.10

**Pietro Perugino** (Pietro Vannucci; Città della Pieve, c. 1450 – Fontignano di Perugia, 1523) *Madonna and Child* c. 1470–1, oil on panel, 62,3 x 41,4 cm. Paris, Musée Jacquemart-André, inv. MJAP-P.1830. **Support restoration:** Jonathan Graindorge Lamour. Restaurateur du patrimoine. Support bois des peintures et du mobilier. **Frame restoration:** Atelier Mariotti. Restaurateur du patrimoine. Bois doré. **Pictorial surface restoration:** Frédéric Pellas. Restaurateur du Patrimoine. Couche picturale. **Executive director:** Pierre Curie, Clarisse Delmas. **Sponsor:** Fondazione Palazzo Strozzi

3.13

**Francesco di Simone Ferrucci** (Fiesole, 1437–Florence, 1493) *Madonna and Child* (Fontebuoni Madonna) c. 1477–80, marble, 85 x 48 x 12 cm. Florence, Museo Nazionale del Bargello, inv. Sculture 116. **Restored by:** Studio Techne snc, Conservazione e restauro opere d'arte. **Executive director:** Ilaria Ciseri. **Sponsor:** Fondazione Palazzo Strozzi

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, 441 x 236 cm. Pistoia, Church of San Domenico, sacristy. **Restored by:** Laura Luciola restauro dipinti murali. **Restoration supervision:** Maria Cristina Masdea, Soprintendenza Archeologia, Belle Arti e Paesaggio per la Città Metropolitana di Firenze e le Provincie di Pistoia e Prato. **Sponsor:** Fondazione Palazzo Strozzi

6.3

**Andrea del Verrocchio** (Florence, c. 1435–Venice, 1488) *Sleeping Youth* c. 1465–75, terracotta with traces of polychromy, 36 x 67 x 25 cm. Berlin, Staatliche Museen, Skulpturensammlung und Museum für



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Byzantinische Kunst, inv. 112 (on view at the Bode Museum). **Restored by:** Gerhard Kunze.  
**Supervision of diagnostic Survey:** Paul Hofmann

7.3

**Andrea del Verrocchio** (Florence, c. 1435–Venice, 1488) *Winged Boy with a Dolphin (Putto with Dolphin)* c. 1470–5, bronze, 70.3 x 50.5 x 35 cm. Florence, Musei Civici Fiorentini – Museo di Palazzo Vecchio, inv. MCF-PV 2004-10615. This sculpture was restored with a generous contribution from the Friends of Florence. **Restored by:** Nicola Salvioli, restauro conservazione documentazione beni culturali in metallo. **Diagnostic Survey:** Barbara Salvadori, Istituto per la Conservazione e la Valorizzazione dei Beni Culturali - CNR Firenze with Juri Agresti and Salvatore Siano (Istituto di Fisica Applicata “Nello Carrara” – CNR Firenze) for the study of the alloy and Sonia Mugnaini for the study of the melting earth. **Photos by:** Antonio Quattrone, Nicola Salvioli. **3D Scan and mapping:** Nicola Salvioli. **Executive director:** Serena Pini, Museo di Palazzo Vecchio – Musei Civici Fiorentini. **Restoration supervision:** Jennifer Celani, Soprintendenza Archeologia, Belle Arti e Paesaggio per la Città Metropolitana di Firenze e le Province di Pistoia e Prato. **Sponsor:** Friends of Florence

8.6

**Andrea del Verrocchio** (Florence, c. 1435–Venice, 1488) *Saint Jerome* c. 1465–70, tempera on paper applied to panel, 40 x 26 cm. Florence, Gallerie degli Uffizi, Galleria Palatina di Palazzo Pitti, inv. (1912) 370. **Diagnostic Survey:** Scanning Multi-Vis-Nir Reflectography, realized by Gruppo Beni Culturali del CNR-INO (Raffaella Fontana, Marco Barucci, Alice Delfovo, Enrico Pampaloni, Marco Raffaelli, Jana Striova). **Supervision of diagnostic Survey:** Cecilia Frosinini. Thanks for the support to Wildestein & Co.

8.10a

**Andrea del Verrocchio** (Florence, c. 1435–Venice, 1488) and **Lorenzo di Credi** (Florence, c. 1457–1537) *Madonna and Child between Saint John the Baptist and Saint Donatus of Arezzo* (Madonna di Piazza) c. 1475–86, oil on panel, 196 x 196.5 cm. Pistoia, Cathedral of San Zeno. **Diagnostic Survey:** Scanning Multi-Vis-Nir Reflectography, realized by Gruppo Beni Culturali del CNR-INO (Raffaella Fontana, Marco Barucci, Alice Delfovo, Enrico Pampaloni, Marco Raffaelli, Jana Striova). **Supervision of diagnostic Survey:** Cecilia Frosinini. Thanks for the support to Wildestein & Co.

10.3b

**after Andrea del Verrocchio** *Christ the Redeemer* last quarter of the 15th century, painted terracotta, 65 x 68 x 28 cm. Minerbio, Church of San Martino in Soverzano. **Restored by:** Ottorino Nonfarmale srl. **Executive director:** Anna Stanzani, Soprintendenza Archeologia, belle arti e paesaggio per la città metropolitana di Bologna e le province di Modena, Reggio Emilia e Ferrara. **Sponsor:** Fondazione Palazzo Strozzi

10.6

**Agnolo di Polo de' Vetri** (Florence, 1470–Arezzo, 1528) *Christ the Redeemer* 1498, painted terracotta, 72 x 74.5 x 42 cm with the right hand repaired in wood, 72 x 63.5 x 31.5 cm without the right hand. Pistoia, Museo Civico, inv. 1975 no. 56. **Restored by:** Filippo Tattini. Cultural Heritage restorer. **Restoration supervision:** Maria Cristina Masdea, Soprintendenza Archeologia, Belle Arti e Paesaggio per la Città Metropolitana di Firenze e le Province di Pistoia e Prato. **Sponsor:** Fondazione Palazzo Strozzi





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11.6

**Benedetto da Maiano** (Maiano, 1441–Florence, 1497) *Crucifix* c. 1495, wood carved and painted, 41 x 3.5 cm. Firenze, Conservatorio delle Montalve a Villa La Quiete - Università degli Studi di Firenze - Sistema Museale di Ateneo. **Restored by:** Laboratorio fiorentino di restauro di Sabrina Cassi; Maria Cristina Gigli, Opificio delle Pietre Dure. **Executive director:** Emanuela Daffra, Opificio delle Pietre Dure. **Manager:** Lia Brunori, Soprintendenza Archeologia, Belle Arti e Paesaggio per la Città Metropolitana di Firenze e le Province di Pistoia e Prato. **Sponsor:** Moretti

11.8

**Benedetto da Maiano** (Maiano, 1442–Florence, 1497) *Crucifix* c. 1495, wood carved and painted (on a non-original cross), 194.5 x 191 cm. Ancarani (Norcia), Church of Santa Maria Nuova, known as the Church of the Madonna Bianca (property of Archidiocesi di Spoleto-Norcia, parrocchia di Sant'Eutizio in Preci). **Restored by:** Elena Bartolozzi. Conservazione e restauro dipinti su tela e tavola; Peter Hans Stiberc, Opificio delle Pietre Dure. **Executive director:** Emanuela Daffra, Opificio delle Pietre Dure. **Manager:** Paola Passalacqua, Soprintendenza Archeologia, Belle Arti e Paesaggio dell'Umbria. **Sponsor:** Moretti

11.9

**Andrea Ferrucci** (Fiesole, c. 1465–Florence 1526) *Crucifix* c. 1510–15, carved and painted cork wood (on a non-original cross), 194.5 x 191 cm. Cerreto Guidi, Church of San Leonardo (on deposit from Florence, Raccolta Statale Bardini). **Restored by:** Iolanda Larenza. **Maintenance works supervision:** Cristina Gnani Mavarelli, Polo Museale della Toscana. **Sponsor:** Fondazione Palazzo Strozzi

11.10

**Andrea Ferrucci** (Fiesole, 1465 circa - Firenze, 1526) *Crucifix* c. 1520, wood carved and painted (on a non-original cross), 170 x 160 cm. Firenze, Chiesa di Santa Felicita, Cappella Guidetti. **Restored by:** Fedeli Restauri. **Restoration supervision:** Maria Maugeri, Soprintendenza Archeologia, Belle Arti e Paesaggio per la Città Metropolitana di Firenze e le Province di Pistoia e Prato. **Sponsor:** Moretti



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## c) FUORIMOSTRA FOR VERROCCHIO, MASTER OF LEONARDO (with maps)

*Fuorimostra for Verrocchio, Master of Leonardo*, issued free of charge to tie in with the eponymous exhibition, is designed to offer you an itinerary embracing sites in Florence and Tuscany celebrating a truly unique season in the history of art. **PALAZZO STROZZI AND THE BARGELLO**, the exhibition's two venues, open the brochure with an account of the show.

### FLORENCE

- BASILICA OF SAN LORENZO**  
 Completed the *Lavabo* or washbasin in the small chamber to the left of the Old Sacristy chancel; involved in Desiderio da Settignano's *Tabernacle of the Sacrament*; *Monument to Cosimo the Elder de' Medici* (floor slab and tomb in the Museo del Tesoro); *Monument to Piero and Giovanni de' Medici* ("tomb of the Cosmiads" or "patri patruoque").
- BASILICA OF SANTA CROCE AND MUSEO DELL'OPERA**  
 Involved in Desiderio da Settignano's *Marsuppini Tomb*; *Gravestone of Fra Giuliano Verrocchi*; *Saint John the Baptist and Saint Francis of Assisi*, detached fresco by Domenico Veneziano foreshadowing Verrocchio's painterly style.
- CHURCH OF SANT'AMBROGIO**  
 Plaque commemorating the burial of Andrea del Verrocchio, whose mortal remains were brought back to Florence from Venice, where he died, by his pupil Lorenzo di Credi, the heir to his workshop.
- CHURCH OF SANTA TRÌNITA**  
 The Spini Chapel houses the *Penitent Magdalen*, a sculpture commissioned from Desiderio da Settignano, who began it in 1458, but it was only completed in 1499 by Giovanni d'Andrea di Domenico, who is recorded in Verrocchio's workshop in 1469–70. It is an example of the multi-material genre adopted by Donatello and revived by Pollaiuolo and Verrocchio.
- CHURCH AND MUSEUM OF ORSANMICHELE**  
 Tabernacle on Via Calzaioli which once hosted the *Incredulity of Saint Thomas*, a bronze group on display at the Museo del Bargello for the duration of the exhibition. The copy in the tabernacle since 1992 allows visitors to grasp the sculpture's innovative nature in its original setting.
- DIDA - DEPARTMENT OF ARCHITECTUREA**  
 The Convent of Santa Verdiana, now part of the DIDA-Department of Architecture, once housed the *Baptism of Christ* painted in Verrocchio's workshop for the Vallombrosan monastery of San Salvi. It was moved to Santa Verdiana, also a Vallombrosan establishment, in 1730, and from there to the Gallerie Fiorentine in 1810 following the convent's suppression.
- GALLERIE DEGLI UFFIZI - GALLERIA DELLE STATUE E DELLE PITTURE**  
 The *Baptism of Christ*, painted in Verrocchio's workshop for the Vallombrosan monastery of San Salvi, entered the Uffizi in 1919. Verrocchio designed and began painting the picture in c. 1468, possibly with Francesco Botticini's aid, while Leonardo completed it ten years later.
- MUSEO DELL'OPERA DEL DUOMO**  
 Relief of the *Beheading of Saint John the Baptist* (from the Baptistry); "Ball" atop the lantern on the Cathedral dome.



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- **MUSEO DI PALAZZO VECCHIO**

Copy of the *Winged Boy with Dolphin* on the fountain designed by Vasari and Ammannati in the palazzo's first courtyard since 1959. The original, restored for the exhibition, is on show in Palazzo Strozzi. From 29 March to 24 June Palazzo Vecchio hosts an exhibition entitled, *Leonardo and Florence. A selection of pages from the Codex Atlanticus* (12 plates of Leonardo's works associated with Florence).

- **MUSEO GALILEO**

From 6 June to 22 September 2019, the museum hosts an exhibition entitled *Leonardo and His Books. The Library of Genius*.

## TUSCANY

- **EMPOLESE-VALDELSA**

*Leonardo da Vinci. The Genius and His Land.* Guided tours, walks and tastings accompany the visitor through this treasure-filled valley, exploring Vinci, Certaldo, Montaione, Fucecchio and Cerreto Guidi while also taking in the museums and exhibitions.  
aprile-luglio 2019

- **PISTOIA**

*Forteguerri Cenotaph* in the Cathedral, begun by Verrocchio. *Christ in Judgment*, the four *Angels* and the figures of *Faith* and *Hope* were carved in Verrocchio's workshop, while the final version is an 18th century work.

- **SAN CASCIANO IN VAL DI PESA**

Church of Santa Maria ad Argiano: panel with *Christ Crucified between Saint Jerome and Saint Anthony Abbot*, stolen on 21 July 1970 and never seen again.

- **VINCI**

Hall of the Podestà in the Castle of the Conti Guidi: exhibition entitled *Leonardo da Vinci. The Source of Genius*.





# FUORIMOSTRA VERROCCHIO IL MAESTRO DI LEONARDO

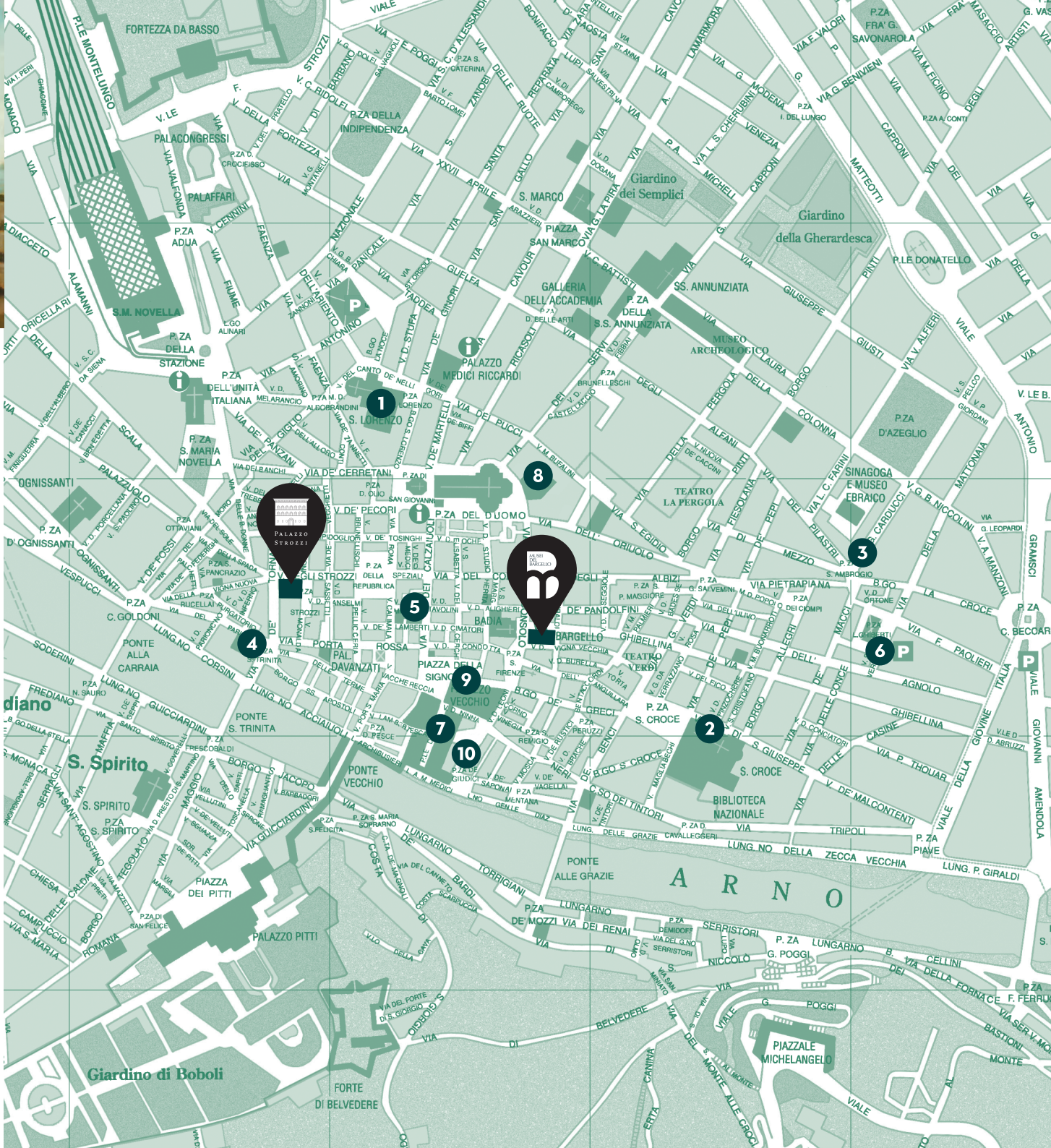
FIRENZE  
PALAZZO STROZZI

9 MARZO/MARCH  
14 LUGLIO/JULY  
2019

CON UNA SEZIONE  
SPECIALE  
WITH A SPECIAL  
SECTION AT THE  
MUSEO NAZIONALE  
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## FIRENZE

1. BASILICA E MUSEO DEL TESORO DI SAN LORENZO
2. BASILICA DI SANTA CROCE E MUSEO DELL'OPERA DI SANTA CROCE
3. CHIESA DI SANT'AMBROGIO
4. CHIESA DI SANTA TRINITA
5. CHIESA E MUSEO DI ORSANMICHELE
6. DIDA - DIPARTIMENTO DI ARCHITETTURA
7. GALLERIE DEGLI UFFIZI - GALLERIA DELLE STATUE E DELLE PITTURE
8. MUSEO DELL'OPERA DEL DUOMO
9. MUSEO DI PALAZZO VECCHIO
10. MUSEO GALILEO





Questa pianta permette di seguire un itinerario tra luoghi di Firenze e della Toscana per celebrare una stagione unica per la storia dell'arte.

This special map is designed to offer you an itinerary embracing sites in Florence and Tuscany, to celebrate a truly unique season in the history of art.

## EMPOLESE VALDELSA

11. LEONARDO DA VINCI.  
NELLE TERRE DEL GENIO  
LEONARDO DA VINCI.  
THE GENIUS AND HIS LAND

## PISTOIA

12. CATTEDRALE DI SAN ZENO

## SAN CASCIANO IN VAL DI PESA

13. CHIESA DI SANTA MARIA  
AD ARGIANO

## VINCI

14. SALA DEL PODESTÀ NEL  
CASTELLO DEI CONTI GUIDI





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## d) ANDREA DEL VERROCCHIO TIMELINE\*

c. 1435

Andrea di Michele di Francesco Cioni is born in Florence.

1446

Andrea's father declares in his *portata al catasto* (a form of tax return) that his son is twelve years old.

31 August 1451

In his *portata al catasto* Andrea's father states that he was a *fornaciaio* or brickmaker, then a *veditore di doghana*, an official tasked with inspecting goods. The family resides in the Parish of Sant'Ambrogio, a little way beyond the junction of the streets known today as Via dell'Agnolo and Via de' Macci.

August 1452

Andrea, who was said to be fourteen, causes the death of his friend Antonio di Domenico by accidentally hitting him with a stone during a boys' stone fight between the city gates of Porta alla Croce and Porta a Pinti. Antonio dies after thirteen days.

22 April 1453

The witnesses to the peace agreement between the two boys' fathers include the goldsmith Francesco di Luca Verrocchio. Andrea may have taken his nickname from his apprenticeship in the goldsmith's workshop in the street still called Calimala.

28 June 1453

Andrea is acquitted of Antonio di Domenico's murder.

c. 1453

Andrea transfers to the goldsmith Antonio Dei's workshop.

10 March 1454

Andrea's father Michele dies.

26 February 1458

Andrea states in his *portata al catasto* that he is aged twenty-one, that he lives in his father's house and that he has ceased working as a goldsmith, possibly because Antonio Dei's workshop declared bankruptcy a year before: "I find myself ... with little to do, for I once worked with the goldsmith, and do so no longer because business is slack".

27 March 1458

The debtors' list in addition to the *portata al catasto* returned by Antonio Dei includes "Andrea di Michele, erstwhile errand boy in the workshop."

31 October 1461

Andrea receives payment from the Opera del Duomo in Orvieto for a design for the Chapel of the Madonna della Tavola. Desiderio da Settignano and Giuliano da Maiano also receive payment for their respective designs.





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1 August 1464

Cosimo the Elder dies. His son Piero the Gouty subsequently commissioned Andrea to make his father's tomb in San Lorenzo.

15 January 1467

Andrea is commissioned by the Università della Mercanzia to produce the *Incredulity of Saint Thomas* for its niche in Orsanmichele.

22 October 1467

Cosimo the Elder de' Medici is laid to rest in his tomb in San Lorenzo.

19 January 1468

The opinion of Verrocchio and of other artists, sculptors and goldsmiths is sought regarding the best method for completing the copper ball to be set atop the lantern on the Cathedral dome.

June 1468

Andrea receives a down payment for a bronze candelabrum for the Sala dell'Udienza in Palazzo dei Priori during the tenure as Gonfaloniere of Carlo di Nicola di Vieri de' Medici, a member of a junior branch of the family.

10 September 1468

The choice of the Commission tasked with selecting the artist for the copper ball atop Brunelleschi's dome – a Commission of which Lorenzo the Magnificent is also a member – falls on Verrocchio.

7 February 1469

According to Vasari, Andrea paints Lorenzo the Magnificent's banner and forges a silver female figure to put upon his helmet for a joust celebrated in Luigi Pulci's poem.

June 1469

Andrea is in Treviso and Venice, where he receives payments from Filippo Inghirami in compliance with a request lodged by Lorenzo the Magnificent.

2 December 1469

Piero the Gouty dies. His sons Lorenzo and Giuliano commission Verrocchio to produce a tomb, set between the Basilica of San Lorenzo and the Old Sacristy, for their father and for their uncle Giovanni, his brother. The tomb is completed by 1472.

21 December 1469

Andrea receives payment for a drawing of Faith in connection with a competition run by the Università della Mercanzia for the backs of stalls with figures of the Virtues in the Sala delle Udienze in their building by the Palazzo dei Priori (Palazzo Vecchio). The commission goes to Piero del Pollaiuolo.

1470

In his *portata al catasto* Andrea simply calls himself a "stonecutter" and still lives in the house that belonged to this father.



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March 1471

Andrea produces the ephemeral apparatus for the visit to Florence of Galeazzo Maria and Bona Sforza, the Duke and Duchess of Milan.

27 May 1471

The copper ball is set atop the lantern on the Cathedral dome. Leonardo recalls in 1515 that he was involved in the project: "Remember the welding joints with which we welded the ball for Santa Maria del Fiore."

22 September 1471

Andrea is commissioned to build the enclosure for the choir of Florence Cathedral, but the commission is rapidly suspended for reasons unknown.

1472

Andrea appears as a "painter and carver" in the Company of St. Luke's membership register.

20 July 1473

Andrea is commissioned to cast a bell for Giotto's Bell Tower.

23 August 1473

Andrea and Pasquino da Montepulciano value the scenes in relief carved by Antonio Rossellino and Mino da Fiesole for the balcony on the pulpit of Prato Cathedral.

2 January 1475

The Comune di Pistoia runs a competition for a cenotaph commemorating Cardinal Niccolò Forteguerri in the city's Cathedral.

29 January 1475

Andrea paints a banner for Giuliano de' Medici's joust in Piazza Santa Croce.

9 April 1476

Leonardo da Vinci, "Leonardus ser Pieri de Vincio", is charged with sodomy in an anonymous note ("placed in a drum"). The note tells us that Leonardo "manet cum Andrea Verrocchii", in other words that he is in his workshop.

7 June 1476

Leonardo is acquitted of the charge.

10 May 1476

Lorenzo and Giuliano de' Medici sell the bronze *David*, now in the Bargello, to the Florentine Signoria for the sum of 150 florins.

24 July 1477

A decision is reached to complete the 14th century silver altar for the Baptistry.

2 August 1477

Andrea is paid for models for two of the four stories on the altar's side panels.



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3 August 1477

Andrea is paid for work on Luca della Robbia's tabernacle for the Chapel of St. Luke in the men's ward at the Hospital of Santa Maria Nuova (now in the church of Santa Maria a Peretola).

13 January 1478

Only now is Andrea officially commissioned to forge the relief with the *Beheading of the Baptist* for the altar in the Baptistry, which he completes in 1480.

11 March 1478

The Pistoia Cathedral authorities ask Lorenzo the Magnificent to reassign the commission for the Forteguerri cenotaph to Piero del Pollaiuolo.

26 April 1478

Giuliano de' Medici is slain and Lorenzo injured in the course of the Pazzi Conspiracy. Verrocchio and the waxworker Orsino Benintendi model a life-size *ex voto* statue of Lorenzo, which is clad in his bloody tunic.

August 1478

The wax models for casting the relief with the *Beheading of the Baptist* are ready.

22 January 1479

"Andreas Micaelis Francisci alias Verrochio sculptor" enrolls in the Guild of Stone and Wood Masters, paying his annual fee until 1483.

c. 1480

Andrea travels to Rome when Pope Sixtus IV, elected on 8 August 1471, commissions him to produce some of the twelve silver statues of the Apostles for the altar of the Sistine Chapel in the Vatican.

1480

In his *portata al catasto* Andrea states that he has rented out his home and is himself renting from "messer Ghuglielmo d'Iacopo Bischeri" a workshop once used by Michelozzo and Donatello "having several rooms", next door to the administrative offices of the Opera del Duomo on the corner of what is now Via dell'Oriuolo. The space had been once used by Michelozzo and Donatello. Guglielmo Bischeri's *portata al catasto* calls him "Andrea di Michele, scharpellatore [stonecutter], vohato [known as] Andrea del Verrocchio."

In Lorenzo di Credi's *portata al catasto* his mother states that her son, "aged 21, is with Andrea de' Verochio and is painting, for a yearly salary of 12 Florins."

July 1479

When the Venetian Republic runs a competition in compliance with the will of the condottiere Bartolomeo Colleoni, Andrea is commissioned to produce an equestrian statue of Colleoni for erection in a public square in Venice. The square eventually chosen is Campo Santi Giovanni e Paolo.

19 July 1481

Verrocchio sells iron and wax to the Opera del Duomo in Florence.





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1481

Verrocchio passes through Ferrara on his way to Venice.

21 June 1483

The *Incredulity of Saint Thomas* is placed in the niche of the Università della Mercanzia in Orsanmichele.

1483

Andrea works on the cenotaph of Cardinal Forteguerra for Pistoia Cathedral.

1485

He completes a marble fountain for King Matthias Corvinus of Hungary.

25 November 1485

The Comune di Pistoia enjoins the Opera di San Jacopo to pay Verrocchio the balance owing to him for painting the panel for the Madonna di Piazza – the funerary chapel of Bishop Donato de' Medici who died in 1474 – before the end of October 1486. Andrea, for his part, pledges to deliver the painting by that date, claiming that it has been as good as finished “for more than six years.”

Summer 1486

Andrea moves to Venice to start casting the bronze monument to Bartolomeo Colleoni.

25 June 1488

Andrea, sound of mind but “corpore languens” (weak of body), makes his will in Venice.

Sometime between 25 and 30 June 1488

Andrea dies in Venice aged a little over fifty. Vasari tells us that he “caught a chill by overheating himself during the casting [of the bronze model], and died in that city within a few days.”

1488

Vasari informs us that Lorenzo di Credi, who inherited his workshop, “brought his remains from Venice and laid them in the Church of S. Ambrogio, in the tomb of Michele di Cione, on the stone of which there are carved the following words: ‘Sep[ulcrum] Michaelis de Cionis et suorum’ and beside them ‘Hic ossa iacent Andreae Verrochii, qui obiit Venetiis MCCC[C]LXXXVIII.’” The present gravestone is modern.

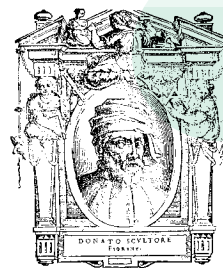
\*The dates used in this timeline reflect the modern calendar rather than the dating system *ab incarnatione* in use in Florence until 1750 which began the year on 25 March, with the result that the period between 1 January and 24 March was classified as part of the previous year.

# GENEALOGIA ARTISTICA DI ANDREA DEL VERROCCHIO

## ANDREA DEL VERROCCHIO'S ARTISTIC GENEALOGY



DESIDERIO  
DA SETTIGNANO  
1430 circa - 1464



DONATELLO  
1386 circa - 1466



ANDREA DEL VERROCCHIO  
1435 circa - 1488



LEONARDO DA VINCI  
1452 - 1519



DOMENICO  
DEL GHIRLANDAIO  
1448 - 1494



PERUGINO  
1450 circa - 1523



MICHELANGELO  
1475 - 1564



RAFFAELLO  
1483 - 1520



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## ACTIVITIES IN THE EXHIBITION AND BEYOND

Each exhibition at Palazzo Strozzi is a workshop for experimenting with new ways of relating to art. Our primary focus is on the individual experience of our visitors both young and mature, of families and of schools. Each visitor can discover his or her own way of exploring *Verrocchio. Master of Leonardo*.

## PUBLICATIONS

The catalogue, in Italian and English, curated by Francesco Caglioti and Andrea De Marchi and published by Marsilio (368 pages), represents a fundamental contribution for the knowledge of Andrea del Verrocchio, his time and the artists of his workshop. Marsilio also publishes a *Guide* to the exhibition, richly illustrated, also in a double edition, which combines the texts of the exhibition, the chronology of the artist, as well as numerous images. Later it will be edited, again by Marsilio, and curated by Arturo Galansino, a bilingual volume on the restorations and scientific investigations carried out on three works exhibited in the show.

**Catalogue** € 53,00 in bookstore and € 45,00 in the exhibition

**Guide** € 6,00

**Volume on restorations** € 18,00 in bookstore and € 15,00 in the exhibition

## AUDIO-GUIDE

**The audio-guide for adults**, produced by START, allows you to explore the exhibition introduced by Arturo Galansino, the Director General of the Fondazione Palazzo Strozzi, and accompanied by the curators Francesco Caglioti and Andrea De Marchi, while Paola D'Agostino, the Director of the Museo Nazionale del Bargello, urges you to visit the special section in her museum. **The audio-guide for children aged 7 to 12** is expressly designed to allow children to tour the exhibition in the company of an adult and to involve the adult in their discoveries.

## MULTI-MEDIA STATION

Two touchscreens in a room adjacent to the exhibition are devoted to **Verrocchio and Leonardo: The Baptism of Christ** and allow you to discover the altarpiece now hanging in the Gallerie delle Statue e delle Pitture degli Uffizi. Verrocchio began painting it in around 1468, possibly with the help of Francesco Botticini and of another artist, while Leonardo completed it ten years later. The touchscreen allows you to zoom and to dolly on breathtaking details and, thanks to reflectographic images, to compare the section painted by Verrocchio with the parts painted by Leonardo. Thus, for example, Verrocchio painted the meandering river and trees against the depth of a valley in perspective, while Leonardo got rid of them and submerged the banks with a view in which the earth mingles with the water and fades towards a misty horizon. Or take the way anatomy is explored, which was so typical of Verrocchio, and he is also responsible for the sharp delineation of the eyelids, while Leonardo sought to transcend his master's polished purity, causing the flesh to vibrate by kneading the paint with his thumb. A **video**, produced by **Sky Arte** allows you to track the production of the exhibition and to visit the sites in Florence that host important works by Verrocchio and Leonardo. Interviews with Palazzo Strozzi Director Arturo Galansino, Museo Nazionale del Bargello Director Paola D'Agostino, exhibition curators Francesco Caglioti and Andrea De Marchi, Gallerie degli Uffizi Director Eike Schmidt and Opificio delle Pietre Dure Deputy Director Cecilia Frosinini introduce the themes explored in the exhibition.

## EDUCATIONAL ACTIVITIES

The Fondazione Palazzo Strozzi's Education Department has once again devised a series of activities to tie in with its *Verrocchio. Master of Leonardo* exhibition for families, schools, universities, young people and adults, taking special care to include visitors with disabilities: its tours and workshops are designed to make your visit to the exhibition a far richer experience.





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## Visit Kit

This Kit is designed for families (with children aged five and upwards), for young people and for adults who want to tour the exhibition while putting themselves to the test. With the Kit you can draw, take notes, take the time to observe and to talk about art, to discover the great masterpieces of the Renaissance and to explore the work of Verrocchio and of the artists in his workshop. The Kit comprises a book with additional information and material for drawing and experimenting with art, all in a bag specially designed by Wanny di Filippo – Il Bisonte. The Visit Kit is always available free of charge from the Information Point in the exhibition. For further information, drop us a line at [edu@palazzostrozzi.org](mailto:edu@palazzostrozzi.org)

## ACTIVITIES FOR FAMILIES

### Workshops for Families

Activities designed to allow the whole family to share in art, with children and parents joining together to look at some of the works on display in the exhibition and then to complete their shared experience by giving free rein to their creativity in the workshop. For families with children aged 3 to 6: *Story of a Line* **27 March, 24 April, 22 May, 19 June from 17.00 to 18.30**; for families with children aged 7 to 12: *Side by Side* **every Sunday from 10.30 to 12.30**. Reservations are required. Activities are free of charge but tickets to the exhibition must be purchased. Reservations: tel. +39 055 2469600 [prenotazioni@palazzostrozzi.org](mailto:prenotazioni@palazzostrozzi.org)

## ACTIVITIES FOR YOUNG PEOPLE AND ADULTS

### Break for Art: a special lunch break devoted to art.

Every week we will be exploring an aspect of the art of Verrocchio and of the artists in his workshop: from Florentine patronage to the spread of his style in Perugia and Rome, and including the story of his most illustrious pupils. A 30-minute break to allow you to get to grips with the art of this great Renaissance master, conducted by students enrolled in Florence University's Art History degree course. **Every Wednesday from 14.00–14.30, starting 27 March. Reservations are not required.** Scheme devised in conjunction with Florence University's SAGAS Department of History, Archaeology, Geography, Art and the Performance Arts and with the support of Unicoop Firenze.

### The School of Art

During the Renaissance Andrea del Verrocchio was described as a "very versatile and universal artist": a great master capable of handing down his knowledge and of training young artists, who set great store by his teaching and went on to become great artists in their turn. The *School of Art* scheme consists of a cycle of workshops with contemporary artists for young people and adults, designed to reflect on the experience of the contemporary workshop and on the sharing of work. How should art be taught today? How can knowledge be shared and handed down? The workshops (April to July) begin with a reflection on the transmission of knowledge, taking their cue from Verrocchio's workshop where the master and his pupils worked at very close quarters, trading the secrets of their art with one another. The schedule of activities may be found on [www.palazzostrozzi.org/edu](http://www.palazzostrozzi.org/edu); for further information, drop us a line at: [edu@palazzostrozzi.org](mailto:edu@palazzostrozzi.org)

### Tours for individual visitors and groups of adults

Individual visitors and groups of adults can sign up for tours of the exhibition. A tour of the exhibition can also be combined with tours of other museums and sites in Florence. Visits for individuals with guaranteed departure on Thursday at 17.00 and on Saturday at 4.30 pm at a cost of 10.00 euros including the radio system. Group visits by reservation (max 25 people) to € 92.00 with reduced group ticket to 10.00 euros. For further information and reservations: tel. +39 055 2469600 / [prenotazioni@palazzostrozzi.org](mailto:prenotazioni@palazzostrozzi.org)



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## SPECIAL FOR SCHOOLS

### **FOR TEACHERS** Free briefing tour

This free briefing tour allows teachers to preview the content of tours, workshops and activities designed for schools, and to select an interpretative key for exploring the works of art in the exhibition. For kindergarten and primary school teachers: **Wednesday 20 March at 15.00, 16.00 and 17.00.** For lower secondary school teachers: **Friday 15 and Monday 18 March at 15.00, 16.00 and 17.00.** For upper secondary school teachers: **Monday 11, Wednesday 13 and Thursday 14 March at 15.00, 16.00 and 17.00.** Meetings are held in Palazzo Strozzi and the guided tours are only for teachers planning to accompany their classes to the exhibition. Reservations are required: tel. + 39 055 2469600 - [prenotazioni@palazzostrozzi.org](mailto:prenotazioni@palazzostrozzi.org)

### **FOR CLASSES**

**Exhibition tour.** Tours are tailored to cater for different age groups. The tour, lasting an hour and a half, costs € 52.00 (for groups of max. 25 students) in addition to the cost of admission to the exhibition (€ 4.00 per student). The tour without a workshop is designed only for classes III, IV and V in primary school and for all lower and upper secondary school classes. Reservations are required: tel. + 39 055 2469600 - [prenotazioni@palazzostrozzi.org](mailto:prenotazioni@palazzostrozzi.org)

**Tour + creative workshop** (for kindergarten, primary, lower secondary and upper secondary school). A tour of the exhibition and the observation of a selection of exhibits chosen to suit each age group is followed by a workshop allowing each participant to develop his or her personal reaction to the stimuli taken on board during the tour. The activity, which is tailored to cater for different age groups, lasts approximately two hours (an hour and a half for kindergarten) and costs € 72.00 (for groups of max. 25 students) in addition to the cost of admission to the exhibition (€ 4.00 per student; free for children aged under 6). Reservations are required: tel. + 39 055 2469600 - [prenotazioni@palazzostrozzi.org](mailto:prenotazioni@palazzostrozzi.org)

Here is a list of the tours + workshop associated with the exhibition, broken down by age group:

**Diving head-first into art** (kindergarten aged 4 and over, primary school classes I and II). The exhibition is a journey into the art of Verrocchio, who was famous for his talent and skill as a sculptor and painter. The activity is structured in the form of a multi-sensorial tour with sounds designed to breathe life into the figures, objects and places portrayed in the work of Verrocchio and of his friends. The structure of the activity is tailored to cater for different age groups.

**Verrocchio's best pupil** (primary school classes III, IV and V). Verrocchio's workshop was one of the most important art centres of the Renaissance and numerous Florentine artists, including Leonardo da Vinci, learnt their trade there. The tour and workshop prompts students to experiment with the ways in which older artists influenced the style and ideas of younger artists such as Leonardo.

**Learning freedom** (lower secondary school classes). For middle-school students, this tour focuses on the multi-faceted talents of Verrocchio, a perfect example of a Renaissance artist who could turn his expert hand to every art form, and on the generosity with which the master trained his pupils and assistants in what was one of the most prolific workshops of the Quattrocento. In the workshop the class takes part in a number of "unorthodox" exercises to get accustomed to approaching art as a free practice in which exercises on the past should be combined with experimentation.

**Tradition and revolution** (upper secondary school classes). Classes with an interest in the theme can add a workshop lasting roughly thirty minutes, after the tour of the exhibition. This optional workshop serves to reflect on the concept of school and tradition and, at the same time, through a practical exercise, on the importance of constantly renewing the vocabulary of art.

**SPECIAL SCHEME: *Educare al presente. Contemporary art in schools 2019: environment and resources***



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Palazzo Strozzi's scheme for upper secondary schools in Tuscany, devoted to the relationship between contemporary art and topical issues with a specific focus on our relations with the territory, the environment and resource management, is being repeated in 2019. Classes are run by educators trained in contemporary art issues and by experts in the various disciplines. The scheme is produced in conjunction with the Regione Toscana and with the support of Publiacqua and of the Water Right and Energy Foundation.

## **SPECIAL SCHEME: School-Work Alternation at Palazzo Strozzi**

For the academic year 2018–19 the Fondazione Palazzo Strozzi is cooperating with two schools from the metropolitan area of Florence on the annual School-Work Alternation scheme for the third year running. The scheme involves fourteen fourth year students from two upper secondary schools in the Florence area, the Liceo Artistico Leon Battista Alberti in Florence and the Istituto Russel-Newton in Scandicci. The training course will wind up with #StrozziNight, a special evening event devoted to young people under the age of 35, on 6 June 2019.

## **SPECIAL SCHEME: The art trade**

Also in the context of the School-Work Alternation Scheme, which is part of the national school curriculum for the final years in upper secondary school, the Fondazione Palazzo Strozzi has forged a special cooperation agreement with the Liceo Artistico Leon Battista Alberti in Florence for the academic year 2018–19. In the course of the year, students in all of the school's fourth-year classes have been attending training events in the company of Fondazione Palazzo Strozzi staff members, involving the production of an art exhibition in an international context such as Palazzo Strozzi. These training meetings will prove useful to the students when they organise an end-of-year exhibition devoted to work produced by the school's students themselves.

## **SPECIAL SCHEME: Effective Vagabonds**

The Fondazione Palazzo Strozzi is part of a group of players involved in the development of the *Effective Vagabonds* scheme, the result of a cooperative venture involving over twenty institutions and associations working in the cultural and training spheres in Tuscany, coordinated by Oxfam Italia and with the patronage of the Regione Toscana. The scheme, which has won funding earmarked under the "With the Children" project, provides for the development of activities devoted to combating educational poverty throughout the region.

## **UNIVERSITIES AND ART ACADEMIES**

### **FOR TEACHERS- Free briefing tour**

The Fondazione Palazzo Strozzi will be holding four introductory tours of the *Verrocchio. Master of Leonardo* exhibition for university lecturers and education coordinators interested in building guided tours and workshops in the exhibition into their courses. During the briefing tour, academic staff will visit the exhibition with the Palazzo Strozzi Education Department staff, who will accompany the group and provide an interpretation useful for drawing closer to and exploring the content of the exhibition. The tours are designed exclusively for academic staff and education coordinators from Italian and foreign universities, academies and higher education institutions: **Tuesday 19 March at 17.30 and 18.00 and Friday 22 March at 16.00 and 17.00.** Meetings are held in Palazzo Strozzi. Reservations are required: [edu@palazzostrozzi.org](mailto:edu@palazzostrozzi.org)

**Exhibition tours:** are designed to enhance personal skills and the ability to analyse and to interpret the works of art on display. The activity costs € 72.00 (for groups of max. 25 students) in addition to the cost of admission to the exhibition (€ 4.00 per student), to the advance booking fee (€ 1.00 per person) and to hire of the radio-guide system (€ 1.00 per person). Admission free for accompanying teachers.





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The activity lasts an hour and a half. Reservations are required: tel. + 39 055 2469600 - [prenotazioni@palazzostrozzi.org](mailto:prenotazioni@palazzostrozzi.org)

**Language through Art:** is a workshop devoted to learning Italian as a second language in a Palazzo Strozzi exhibition. Visiting an art exhibition offers students an opportunity to engage in group discussion, to debate, to express their feelings and to test their skills in a foreign language. The activity costs € 52.00 per group (for groups of max. 10 students) in addition to the cost of admission to the exhibition (€ 4.00 per student) and to the advance booking fee (€ 1.00 per person). Admission free for accompanying teachers. The activity lasts an hour and a half. Reservations are required: tel. + 39 055 2469600 - [prenotazioni@palazzostrozzi.org](mailto:prenotazioni@palazzostrozzi.org)

## **Wikipedia Training.**

Following the success of the two previous editions (in the spring and autumn of 2018) the Fondazione Palazzo Strozzi, working in conjunction with MAB Toscana, with WIKIMEDIA Italia and with the SAGAS Department in the Università degli Studi di Firenze, will be holding a new *Wikipedia Training* course devoted to the enhancement of content in its exhibitions through the creation of art historical entries in Wikipedia. The course, designed for university students, offers participants an opportunity to get to grips with art history writing, with learning the basics in the field of bibliographical research using databases and digital archives, and with grasping the potential of the Wikipedia free encyclopedia for communicating and disseminating art and culture. For further information: [edu@palazzostrozzi.org](mailto:edu@palazzostrozzi.org)

## **Working together**

This project, designed for students in Florence's Italian and international art academies, arose out of the idea of using the Palazzo Strozzi's *Verrocchio. Master of Leonardo* exhibition as a terrain for researching the theme of group working for the production of new works of art, and of then producing an exhibition to be held in the spaces of Le Murate PAC | Progetti arte contemporanea in Florence from 22 to 28 June. The activity, which will take place over three months, will enable students to explore the theme in a cycle of encounters (lectures, talks with artists, tours of the exhibition and working tables). Working in a group was commonplace in Renaissance workshops and the *Working Together* project will explore the theme through the various aspects of contemporary artistic production (artists' collectives / artists working with and in the community). In a second phase of the project, the works created by the students will provide the material for the production of an exhibition curated by the students themselves. The project is devised and produced in conjunction with the Accademia di Belle Arti di Firenze, California State University, the Fondazione Studio Marangoni, LABA – Libera Accademia di Belle Arti and IED Firenze. For further information, drop us a line at [edu@palazzostrozzi.org](mailto:edu@palazzostrozzi.org)

## **ACCESSIBILITY SCHEMES**

### **With Many Voices. A scheme for Alzheimer sufferers and their caregivers**

*With Many Voices* is the Fondazione Palazzo Strozzi's scheme for **Alzheimer sufferers, their relatives and caregivers**. The scheme is conducted in conjunction with expert geriatric educators, offering participants the opportunity to express themselves through art. Using the imagination rather than the memory and inventiveness rather than logical or cognitive faculties stimulates sufferers' residual ability for communication. Since 2016 several artists have been invited to develop a proposal, taking their inspiration from the works of art on display in the Palazzo Strozzi exhibition and focusing on the relationship between Alzheimer sufferers and their companions. Following in the footsteps of Marian Arienza, for the *Verrocchio. Master of Leonardo* exhibition the scheme will be conducted in conjunction with the artist Caterina Sbrana and will be presented on 12 March at 15.00. For further information and reservations. drop us a line at [edu@palazzostrozzi.org](mailto:edu@palazzostrozzi.org)



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## ***Moving Free. Experiencing Art with Parkinson's***

*Moving Free* is the new inclusion scheme that Palazzo Strozzi has devised in conjunction with *Dance Well – movement and research for Parkinson's*. The scheme got under way in the autumn of 2018 thanks to interaction with the experience built up by the Centro Parkinson di Villa Margherita (Kos Care) in Vicenza and by the city of Bassano del Grappa. Following an initial experimental phase, the scheme has now become part and parcel of the Education Department's programme. In the course of the *Verrocchio. Master of Leonardo* exhibition, a series of encounters will allow participants to interact with the masterpieces of the Renaissance through the expression of their bodies. Every Thursday, during exhibition opening hours, a group of approximately ten people will be invited to experiment with different ways of interacting with the exhibition spaces and with the works on display in the rooms using the language of words, movement and dance. Thus the paintings and sculptures of Verrocchio and his workshop will provide the starting point for a physical and emotional visit in the course of which people will be encouraged to observe, to feel and to listen to one another and to themselves. The initiative has been made possible and has been developed in dialogue with the Fresco Parkinson Institute, a leading international facility for research and care in relation to Parkinson's and mobility-related issues. For further information, drop us a line at [edu@palazzostrozzi.org](mailto:edu@palazzostrozzi.org)

## ***Nuances. A scheme for young people suffering from autistic spectrum disorders***

*Nuances* is Palazzo Strozzi's scheme for **young people aged 15 to 20 suffering from autistic spectrum disorders**. Every month a meeting is steered by museum educators and professional education specialists who accompany participants to discover some of the works of art on display in the exhibition. The activities and stimuli proposed are devised in conjunction with users and educators from the Centro Casadasé (Associazione Autismo Firenze). For further information and reservations, drop us a line at [edu@palazzostrozzi.org](mailto:edu@palazzostrozzi.org)

## ***Connections***

*Connections* is Palazzo Strozzi's scheme designed to make exhibitions accessible also to **groups of visitors with disabilities** (physical, psychic or cognitive health issues). The programme consists of conversational tours tailored to cater for the group's specific characteristics, with the observation of a selection of works on display with participants' active involvement. Two encounters open to all health and social workers (educators, psychologists and therapists) are organised at the start and end of each exhibition to introduce the scheme, in relation to the specific exhibition, to share and assess experiences and to plan ahead for future activities. The Education Department meets with the group's accompaniers before each visit to discuss the timing and method of the tour. Reservations are required to take part in the scheme and places are limited. The introductory meeting will be held on 14 March at 10.30. For further information and reservations, drop us a line at [edu@palazzostrozzi.org](mailto:edu@palazzostrozzi.org)

## **EDUCATIONAL ACTIVITIES AT THE MUSEO DEL BARGELLO SCHOOLS**

educational assistance service € 3.00 per student; admission to the exhibition and museum is free but reservations are required (no advance sales fee applies)

## **GROUPS AND INDIVIDUAL VISITORS**

Individual visitors and groups may book guided tours of the exhibition.

Tours for individuals are held at 15.30 every Thursday, at 15.00 every Saturday, and at 10.30 on the Sundays when the museum is open; they cost € 9.00 per person in addition to the price of admission to the museum. Tours for groups by appointment only, at the time and on the day of their choice.

For further information and reservations: Firenze Musei tel. +39 055 294883 - [firenzemusei@operalaboratori.com](mailto:firenzemusei@operalaboratori.com). Advance sales fee: € 3.00



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## LIST OF THE WORKS

### SECTION 1

#### VERROCCHIO BETWEEN DESIDERIO AND LEONARDO: THE FEMALE PORTRAITS

##### 1.1

Desiderio da Settignano and workshop (Settignano, c. 1430–Florence, 1464) *Young Woman* c. 1455–60, marble, 47.5 x 43.5 x 22 cm. Florence, Museo Nazionale del Bargello, inv. Sculture 62

##### 1.2

Andrea del Verrocchio (Andrea di Michele di Francesco Cioni; Florence, c. 1435–Venice, 1488) *Young Woman* c. 1465–6, marble, 47.3 x 48.7 x 23.8 cm. New York, The Frick Collection, inv. 1961.2.87 (bequest of John D. Rockefeller Jr., 1961)

##### 1.3

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) *Lady with Flowers* c. 1475, marble, 59 x 46 x 24 cm. Florence, Museo Nazionale del Bargello, inv. Sculture 115

##### 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, 215 x 150 mm. Windsor Castle, Royal Library, The Royal Collection Trust, inv. RCIN 912558 (lent by Her Majesty Queen Elizabeth II)

### SECTION 2

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

##### 2.1

Desiderio da Settignano (Settignano, c. 1430–Florence, 1464) *Young Woman* c. 1455–60, marble, 39.5 x 29.8 x 9.7 cm. England, private collection

##### 2.2

Desiderio da Settignano (Settignano, c. 1430–Florence, 1464) *Olympias Queen of the Macedonians*, c. 1460–4, marble, 55 x 35 x 7 cm. San Ildefonso, Palacio Real de la Granja, inv. 10040081 (Colecciones Reales, Patrimonio Nacional)

##### 2.3a

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) *A Heroine of Antiquity* (Olympias or Cleopatra) c. 1461–4, marble, 46 x 31 x 6.5 cm. Milano, Museo d'Arte Antica del Castello Sforzesco, inv. 1092

##### 2.3b

Workshop of Andrea del Verrocchio *A Heroine of Antiquity* (Olympias or Cleopatra) 1460s–70s, marble, 47 x 34 x 10.3 cm. London, Victoria and Albert Museum, inv. 923-1900 (bequeathed by Mr Henry Vaughan)

##### 2.4

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) *Scipio Africanus* c. 1465–8, marble, 61 x 40.5 x 11.5 cm. Paris, Musée du Louvre, Département des Sculptures, inv. RF 1347





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2.5

Attributed to Andrea del Verrocchio *Hannibal the Carthaginian*, marble, 42.9 x 32.6 x 11 cm. Florence, Frascione Collection

2.6

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) and Francesco di Simone Ferrucci (Fiesole, 1437–Florence, 1493) *Alexander the Great* c. 1485, marble, 55.9 x 36.7 x 8.6 cm. Washington, National Gallery of Art, inv. 1956.2 (gift of Therese K. Straus)

2.7

Della Robbia workshop *Darius III King of the Persians* c. 1500–15, polychrome glazed terracotta, diameter 77 cm. Lisbon, Museu Nacional de Arte Antiga, MNAA, inv. 679 Esc

2.8

Leonardo da Vinci (Vinci, 1452–Amboise, 1519) *Sketches of Heads and Figures in Bust-Length, Profile Views; a Nursing Virgin and Child in a Landscape; 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, 405 x 290 mm. Windsor Castle, Royal Library, The Royal Collection Trust, RCIN 912276 (lent by Her Majesty Queen Elizabeth II)

2.9

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) *David Victorious* c. 1468–70, bronze with traces of gilding, 122 x 60 x 58 cm (maximum depth). Florence, Museo Nazionale del Bargello, inv. Bronzi 450 (head of Goliath) and inv. Bronzi 451 (David)

2.10

Fra Filippo Lippi (Florence, c. 1406–Spoleto, 1469) *Draped Male Figure* c. 1463–5, metalpoint (probably silverpoint), heightened with lead white, red chalk, possible traces of brush and ink on ochre preparation, 292 x 201 mm. Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, inv. 673 E verso

2.11

Francesco di Simone Ferrucci and workshop (Fiesole, 1437–Florence, 1493) *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, 260 x 190 mm. Paris, Musée du Louvre, Département des Arts Graphiques, inv. RF 451

## SECTION 3

### VERROCCHIO AND HIS FOLLOWERS: THE MADONNAS, BETWEEN SCULPTURE AND PAINTING

3.1

Fra Filippo Lippi (Florence, c. 1406–Spoleto, 1469) *Madonna and Child with Two Angels* c. 1465, metalpoint (probably silverpoint), heightened with lead white, possible traces of brush and ink on paper prepared with ochre paint, 333 x 239 mm. Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, inv. 184 E

3.2

Sandro Botticelli (Sandro di Mariano Filipepi; Florence, 1445–1510) *Madonna and Child with Two Angels* c. 1468, tempera on panel, 100 x 71 cm. Naples, Museo e Real Bosco di Capodimonte, inv. Q46



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3.3

Andrea del Verrocchio (Andrea di Michele di Francesco Cioni; Florence, c. 1435–Venice, 1488) *Madonna and Child* c. 1470 or 1475, tempera and oil on panel, 75.5 x 54.8 cm. Berlin, Staatliche Museen, Gemäldegalerie, inv. 104A

3.4

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) *Madonna and Child* c. 1470, tempera on panel, 75.6 x 47.9 cm. Berlin, Staatliche Museen, Gemäldegalerie, inv. 108

3.5

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) *The Virgin and Child with Two Angels* c. 1471–2, tempera on panel, 96.5 x 70.5 cm. London, National Gallery, inv. NG296 (bought, 1857)

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, 268 x 223 mm. Paris, Musée du Louvre, Département des Arts Graphiques, inv. 18965

3.7

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) and workshop *Tobias and the Angel* c. 1470–2, tempera on panel, 83.6 x 66 cm. London, National Gallery, inv. NG781(bought 1867)

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 on paper; outlines pricked for transfer, revealing traces of rubbed black chalk or charcoal pouncing dust 211 x 181 mm. Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, inv. 130 E

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, 236 x 211 mm. Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, inv. 1254 E

3.10

Pietro Perugino (Pietro Vannucci; Città della Pieve, c. 1450 – Fontignano di Perugia, 1523) *Madonna and Child* c. 1470–1, oil on panel, 62,3 x 41,4 cm. Paris, Musée Jacquemart-André, inv. MJAP-P.1830

3.11

Piermatteo d'Amelia (Piermatteo di Manfredo; Amelia 1446/8–1506) *Madonna and Child* c. 1475, tempera on panel, 84.7 x 64.6 cm. Frankfurt, Städel Museum, inv. 702

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, 87 x 67 x 21 cm. Florence, Museo Nazionale del Bargello, inv. Sculture 415



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3.13

Francesco di Simone Ferrucci (Fiesole, 1437–Florence, 1493) *Madonna and Child* (Fontebuoni Madonna) c. 1477–80, marble, 85 x 48 x 12 cm. Florence, Museo Nazionale del Bargello, inv. Sculture 116

3.14

Francesco di Simone Ferrucci (Fiesole, 1437–Florence, 1493) *Madonna with Child and the Archangel Gabriel* (Berzighelli Madonna) c. 1477–80, marble 97.8 x 74.9 x 16.5 cm. Boston, Museum of Fine Arts, inv. 17.1467 (gift of Quincy Adams Shaw through Quincy Adams Shaw, Jr., and Mrs. Marian Shaw Haughton)

3.15

Francesco di Simone Ferrucci and workshop (Fiesole, 1437–Florence, 1493) *A Coat of Arms, A Horse, Madonna and Child with One Hand Raised in blessing and an Angel, The Right Leg of a Child* (recto) 1480–8, pen, brown ink and leadpoint on paper prepared with a pink wash, 270 x 178 mm. Paris, Musée du Louvre, Département des Arts Graphiques, inv. RF 452

## SECTION 4

### VERROCCHIO AS FRESCO PAINTER

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, 441 x 236 cm. Pistoia, Church of San Domenico, sacristy

## SECTION 5

### THE SCHOOL OF VERROCCHIO AS PAINTER, BETWEEN GHIRLANDAIO AND PERUGINO

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, 317 x 222 cm. Cortona, Museo Diocesano

5.2

Francesco di Simone Ferrucci (Fiesole, 1437–Florence, 1493) 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, 274 x 198 mm. New York, The Metropolitan Museum of Art, inv. 1972.118.252 (bequest of Walter C. Baker, 1971)

5.3

Francesco di Simone Ferrucci (Fiesole, 1437–Florence, 1493) *Adoration of the Shepherds* c. 1485–93, terracotta, 81 x 65 x 12.8 cm. Washington, National Gallery of Art, Samuel H. Kress Collection, inv. 1939.1.333

5.4

Domenico del Ghirlandaio (Domenico di Tommaso Bigordi; Florence, 1448–94) *The Virgin Adoring the Christ Child* (*Ruskin Madonna*) c. 1470, tempera and oil on canvas transferred from panel, 106.7 x 76.3 cm. Edinburgh, National Galleries of Scotland, inv. NG 2338 (purchased with the aid of the Art Fund and the Pilgrim Trust, 1975)





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5.5

Domenico del Ghirlandaio (Florence, 1448–94) *Madonna and Child* c. 1470–2, tempera on panel, transferred to hardboard, 73 x 50.2 cm. Washington, National Gallery of Art, Samuel H. Kress Collection, inv. 1961.9.49

5.6

Domenico del Ghirlandaio (Florence, 1448–94) *Madonna and Child*, c. 1473–5, tempera and oil on panel transferred to a new wood support, 78.7 x 55.5 cm; painted surface, 78.7 x 55.5 cm; painted surface 74.5 x 52.5 cm. Paris, Musée du Louvre, Département des Peintures, inv. RF 1266

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, 79.1 x 56.9 cm. Perugia, Galleria Nazionale dell'Umbria, inv. 223

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, 76 x 56.6 cm. Perugia, Galleria Nazionale dell'Umbria, inv. 226

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, 78.7 x 67.7 cm. Perugia, Galleria Nazionale dell'Umbria, inv. 229

5.7d

Sante di Apollonio del Celandro (?) (Perugia, documented from 1475 to 1486) *Saint Bernardino Restores a Stillborn Child to Life* 1473, tempera on panel, 76.1 x 56.2 cm. Perugia, Galleria Nazionale dell'Umbria, inv. 222

5.7e

Pintoricchio (Bernardino di Betto; Perugia, c. 1456– Siena, 1513) *Saint Bernardino Frees a Prisoner* 1473, tempera on panel, 76 x 57 cm. Perugia, Galleria Nazionale dell'Umbria, inv. 225

5.7f

Pintoricchio (Perugia, c. 1456– Siena, 1513) *Saint Bernardino Restores to Life a Man Found Dead under a Tree* 1473, tempera on panel, 76.7 x 56.9 cm. Perugia, Galleria Nazionale dell'Umbria, inv. 224

5.8

Pietro Perugino (Città della Pieve, c. 1450 – Fontignano di Perugia, 1523) *Saint Joseph* c. 1473, black chalk, pen and ink, heightened with lead white on yellowed paper, 225 x 168 mm. Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, inv. 51 E

5.9

Pietro Perugino (Città della Pieve, c. 1450 – Fontignano di Perugia, 1523) *Saint Anthony of Padua and Saint Sebastian* c. 1475, oil on panel, 74 x 50 cm. Nantes, Musée d'art de Nantes, inv. 62



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5.10

Pintoricchio (Perugia, c. 1456–Siena, 1513) *Madonna and Child* c. 1475, tempera on panel, 48.3 x 36.8 cm. London, National Gallery, inv. NG2483 (bequest Salting, 1910)

5.11

Fiorenzo di Lorenzo (Perugia, c. 1440–1525) *Madonna and Child with Saint Jerome* c. 1480, oil on panel, 52.7 x 39 cm. Boston, Museum of Fine Arts, inv. 20.431 (gift of Mrs. W. Scott Fitz)

## SECTION 6 VERROCCHIO IN ROME, VERROCCHIO AND ROME

6.1

Antonio del Pollaiuolo (Antonio di Jacopo d'Antonio Benci; Florence, 1431/32–Rome, 1498) *Lorenzo di Dietisalvi Neroni* c. 1459, terracotta, 50 x 29 x 22 cm. Florence, Museo Nazionale del Bargello, inv. Sculture 551

6.2

Andrea del Verrocchio (Andrea di Michele di Francesco Cioni; Florence, c. 1435–Venice, 1488) *Giuliano di Piero de' Medici* c. 1475, terracotta, formerly painted, 61 x 66 x 28.3 cm. Washington, National Gallery of Art, Andrew W. Mellon Collection, inv. 1937.1.127

6.3

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) *Sleeping Youth* c. 1465–75, terracotta with traces of polychromy, 36 x 67 x 25 cm. Berlin, Staatliche Museen, Skulpturensammlung und Museum für Byzantinische Kunst, inv. 112 (on view at the Bode Museum)

6.4

Andrea del Verrocchio and Leonardo *Venus and Cupid* (study for a standard) 1474 (?), metalpoint, partly reworked in pen and brown ink, brush and brown wash, on off-white paper prepared with buff-cream color, 148 x 258 mm. Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, inv. no. 212 E

6.5

Francesco di Simone Ferrucci (Fiesole, 1437–Florence, 1493) *Death of Francesca Pitti Tornabuoni* c. 1480, marble, 45 x 170.5 x 13 cm. Florence, Museo Nazionale del Bargello, inv. Sculture 41

6.6a-d

A Florentine pupil of Andrea del Verrocchio active in Rome (Michele Marini da Fiesole?)

a) *Gorgon* (fragment of an architectural frieze) c. 1485–95, terracotta painted in monochrome, 30 x 37 x 7 cm. Rome, Museo di Roma a Palazzo Braschi, inv. MR 36901

b) *Anthemion* (fragment of an architectural frieze) c. 1485–95, terracotta painted in monochrome 30 x 27.5 x 7 cm. Rome, Museo di Roma a Palazzo Braschi, inv. MR 36903

c) *Gorgon* (fragment of an architectural frieze) c. 1485–95, terracotta painted in monochrome, 30 x 37 x 7 cm. Perugia, Museo Archeologico Nazionale dell'Umbria, inv. Vermiglioli 385 (inv. 1886 no. 1426, inv. Bellucci 379)

d) *Gorgon* (capital of a pilaster) c. 1485–95, terracotta painted in monochrome, 46 x 53 x 10.2 cm. Rome, Museo di Roma a Palazzo Braschi, inv. MR 36894



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6.7a-b

A Florentine pupil of Andrea del Verrocchio active in Rome (Michele Marini da Fiesole?) *Two Shield Bearers* c. 1485–95 bronze 46.5 x 19.5 x 8 cm shield bearer on the left, 46 x 19.5 x 8 cm shield bearer on the right Rome, Musei Capitolini, Palazzo dei Conservatori, Appartamento dei Conservatori, Sala dei Trionfi or dello Spinario, invs. S1168 and S1172

6.8

Metalworker active in Rome in the late 15th century *Shield Bearer* c. 1490–1500, bronze, 46.5 x 19.5 x 7.5 cm. La Spezia, Museo Civico “Amedeo Lia”, inv. B231

6.9

A Florentine pupil of Andrea del Verrocchio active in Rome (Michele Marini da Fiesole?) *Madonna and Child with Saint John* c. 1480–90 painted terracotta 75.7 x 57.2 cm. Washington, National Gallery of Art, Widener Collection, inv. 1942.9.147

6.10

Antoniazio Romano (Antonio di Benedetto Aquili; Rome, documented from 1452 to 1508) *Nativity* c. 1485–90, tempera on panel, 29.2 x 67.3 cm. New York, The Metropolitan Museum of Art, Rogers Fund, inv. 1906 (06.1214)

## SECTION 7

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

7.1

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) *Candelabrum of the Florentine Signoria* 1468–9, bronze, height 151.5 cm, maximum width 46.5 cm. Amsterdam, Rijksmuseum, inv. BK-16933

7.2a-c

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) and workshop *Three Fragments of a Fountain*, before the end of 1485, white Carrara marble

a) 42 x 58 x 15 cm. Budapest, Magyar Nemzeti Galéria – Szépművészeti Múzeum, inv. 2272

b) 24 x 31.5 x 11 cm. Budapest, Budapesti Történeti Múzeum, Vármúzeum, inv. TB 1014

c) 15.75 x 9 x 15 cm. Budapest, Budapesti Történeti Múzeum, Vármúzeum, inv. KO 2017.134.1

7.3

Desiderio da Settignano (Settignano, c. 1430–Florence, 1464) *A Little Boy*, c. 1455–60, marble, 30.5 x 26.5 x 16.3 cm. Washington, National Gallery of Art, Samuel H. Kress Collection, inv. 1943.4.94

7.4

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) *Winged Boy with Dolphin* c. 1470–5, bronze, 70.3 x 50.5 x 35 cm. Florence, Musei Civici Fiorentini – Museo di Palazzo Vecchio, inv. MCF-PV 2004-10615. This sculpture was restored with a generous contribution from the Friends of Florence

7.5

Francesco di Simone Ferrucci (Fiesole, 1437–Florence, 1493) 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, 270 x 190 mm. Paris, Musée du Louvre, Département des Arts Graphiques, inv. RF 446





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7.6

Francesco di Simone Ferrucci (Fiesole, 1437–Florence, 1493) and workshop *Child on the Lap of the (headless) Virgin; Angel with a Basket* (recto); *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, 275 x 191 mm. Paris, Musée du Louvre, Département des Arts Graphiques, inv. 2241

7.7

Giovan Francesco Rustici (Florence, 1475–Tours, 1554) *Mercury* c. 1515–6, bronze, formerly gilt, 7.9 x 23 x 26 cm. Cambridge, The Fitzwilliam Museum, University of Cambridge, inv. M.2-1997 (the Syndics of the Fitzwilliam Museum)

7.8

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) and workshop *Study of a Child in Bust-Length in Three-Quarter View* mid-1470s to late 1470s, 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, 229 x 158 mm. Cambridge, The Fitzwilliam Museum, University of Cambridge, inv. 2930 (The Syndics of the Fitzwilliam Museum)

7.9

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) *Several Infants* (recto and verso), c. 1470–80, pen and dark brown ink, over traces of leadpoint or soft black chalk, inscribed in pen and brown ink on paper, by a late fifteenth-century hand with a poem, 158 x 210 mm. Paris, Musée du Louvre, Département des Arts Graphiques, inv. RF2

7.10

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) *Measured Drawing of a Horse in Profile View* c. 1480–88, 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, 249 x 298 mm. New York, The Metropolitan Museum of Art, Frederick C. Hewitt Fund, 1917 (19.76.5)

## SECTION 8

### VERROCCHIO IN PISTOIA: THE FORTEGUERRI CENOTAPH, THE MADONNA DI PIAZZA AND LORENZO DI CREDI

8.1

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) *Dove of the Holy Spirit* 1477, bronze, diameter 24.2 cm, maximum thickness 6 cm. Florence, Museo Nazionale del Bargello, inv. Depositi 94

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, 44.6 x 31.8 x 8.5 cm (with the frame) and 39.4 x 26.7 (without the frame). London, Victoria and Albert Museum, inv. 7599-1861

8.3 a-b

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) and workshop *Two Flying Angels* (Thiers Angels), intermediate models for the cenotaph of Cardinal Niccolò Forteguerri in Pistoia Cathedral (?) c.



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1480–3, terracotta, 36.5 x 32.8 x 5,5 cm the angel on the left, 37 x 34 x 4.5 cm the angel on the right. Paris, Musée du Louvre, Département des Sculptures, invs. TH 33 and TH 34

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, 272x174 mm. Londra, Victoria and Albert Museum, inv. 2314

8.5

Lorenzo di Credi (Florence, 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, 295 x 220 mm. Paris, Musée du Louvre, Département des Arts Graphiques, inv. 1788

8.6

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) *Saint Jerome* c. 1465–70, tempera on paper applied to panel, 40 x 26 cm. Florence, Gallerie degli Uffizi, Galleria Palatina di Palazzo Pitti, inv. (1912) 370

8.7

Leonardo da Vinci (Vinci, 1452–Amboise, 1519) in the workshop of Andrea del Verrocchio(?) *Saint Donatus of Arezzo*, c. 1475–6, tempera on canvas glued to panel, 30.5 x 26 cm. Private collection

8.8

Lorenzo di Credi (Florence, c. 1457–1537), after an outline by Andrea del Verrocchio? *Saint John the Baptist*, c. 1475, silverpoint, pen and marks in brown ink, brown and grey wash, white lead highlights on paper prepared in an orange-red colour, 276 x 128 mm. Paris, Musée du Louvre, Département des Arts Graphiques, inv. RF 455

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 on paper, 285 x 201 mm. Edinburgh, National Galleries of Scotland, inv. D 642 (David Laing bequest to the Royal Scottish Academy, 1910)

8.10a

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) and Lorenzo di Credi (Florence, c. 1457–1537) *Madonna and Child between Saint John the Baptist and Saint Donatus of Arezzo* (Madonna di Piazza) c. 1475–86, oil on panel, 196 x 196.5 cm. Pistoia, Cathedral of San Zeno

8.10b

Lorenzo di Credi (Florence, c. 1457–1537) *Annunciation* c. 1476, oil on panel, 16.2 x 60.7 cm. Paris, Musée du Louvre, Département des Peintures, inv. M.I. 598



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8.10c

Lorenzo di Credi (Florence, c. 1457–1537) *Miracle of Saint Donatus of Arezzo* c. 1478, oil on panel, 16.2 x 33.5 cm. Worcester (Mass.), Worcester Art Museum, Theodore T. and Mary G. Ellis Collection, inv. 1940.29

8.11

Workshop of Andrea del Verrocchio: Lorenzo di Credi (?) *Madonna and Child* c. 1480–2, tempera on panel, 76.8 x 56 cm. Camaldoli, Hermitage, Library (property of Arma dei Carabinieri)

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, 16.5 x 13.4 cm. Washington, National Gallery of Art, inv. 1952.5.65

8.13

Lorenzo di Credi (Florence, c. 1457–1537) *Madonna and Child* (Madonna della Giuggiola) c. 1488–90, grease tempera on panel, 67 x 49 cm. Turin, Musei Reali Torino - Galleria Sabauda, inv. 115

## SECTION 9

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

9.1

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) *Head of a Young Boy*, 1470–5, grayish black chalk on paper, outlines pricked for transfer, 185 x 160 mm. Berlin, Kupferstichkabinett der Staatlichen Museen zu Berlin, inv. Kdz 5095

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 on paper; outlines pricked for transfer, 408 x 327 mm. Oxford, Christ Church Picture Gallery, Christ Church College, inv. 005 (JBS 15, 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, white lead on paper prepared in light ochre paint, 97 x 75 mm; lacuna where the lower right-hand corner has been cut off, 36 x 22 mm. Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, inv. 190 F

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, from Giorgio Vasari's *Libro de' disegni*, badly cut out, 159 x 154 mm. Rennes, Musée des Beaux-Arts, inv. 794.1.2502





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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, 315 x 203 mm. Rennes, Musée des Beaux-Arts de Rennes, inv. 794.1.2507

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, 282 x 181 mm. 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 gouache on gray-brown-green prepared linen, 288 x 157 mm. Firenze, Gallerie degli Uffizi, Gabinetto Disegni e Stampe, inv. 433 E

9.8

Leonardo da Vinci *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, 181 x 234 mm. Paris, Musée du Louvre, Département des Arts Graphiques, inv. 2256

9.9

Leonardo da Vinci (Vinci, 1452–Amboise, 1519) *The Virgin with the Laughing Child* c. 1472, terracotta, 49 x 27 x 24.5 cm. London, Victoria and Albert Museum, inv. 4495-1858

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, 240 x 193 mm. Parigi, Fondation Custodia, Collection Frits Lugt, inv. 6632

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), 266 x 233 mm. Parigi, Musée du Louvre, Département des Arts Graphiques, inv. 2255

9.12

Lorenzo di Credi (Florence, c. 1457–1537) *Drapery for a Seated Figure* c. 1480–5, silverpoint, brush and pale gray wash, highlighted with white gouache, on pale pinkish prepared paper, 219 x 176 mm. Fondation Custodia, Collection Frits Lugt, Paris, inv. 2491

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, 389 x 270 mm. Paris, Musée du Louvre, Département des Arts Graphiques, inv. 1791



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## SECTION 10 - BARGELLO

### APEX: THE INCREDULITY OF SAINT THOMAS AND A NEW FACE OF CHRIST

10.1

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) *Resurrection of Christ* c. 1470, polychrome terracotta, 135 x 158 x 30 cm. Florence, Museo Nazionale del Bargello, inv. Sculture 472

10.2

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) *Incredulity of Saint Thomas* 1467–83, bronze with gilding, 241 x 140 x 105 cm (Group); 241 x 94 x 60 cm (Christ). Florence, Chiesa e Museo di Orsanmichele (from the tabernacle of the Università della Mercanzia)

10.3a

Andrea del Verrocchio (?) (Florence, c. 1435–Venice, 1488) *Christ the Redeemer* c. 1470–5, painted terracotta, 68 x 71.2 x 40.6 cm. New York, Michael Hall collection

10.3b

after Andrea del Verrocchio *Christ the Redeemer* last quarter of the 15th century, painted terracotta, 65 x 68 x 28 cm. Minerbio, Church of San Martino in Soverrano

10.3c

after Andrea del Verrocchio *Christ the Redeemer* last quarter of the 15th century, painted terracotta, 63.2 x 68.5 x 32.5 cm. New York, Collection of Stuart and Larimore Pivar

10.4

Andrea del Verrocchio (Florence, c. 1435–Venice, 1488) *The Entombment* c. 1475–80, modern plaster cast, after an original terracotta, c. 1475–80, 29 x 43 x 5 cm. Berlin, Skulpturensammlung und Museum für Byzantinische Kunst inv. GF 2677

10.5

Pietro Torrigiani (Florence, 1472–Seville, 1528) *Christ the Redeemer* c. 1492–5, painted terracotta, 54 x 60 x 33 cm. Florence, Monastery of Santa Trinita

10.6

Agnolo di Polo de' Vetri (Florence, 1470–Arezzo, 1528) *Christ the Redeemer* 1498, painted terracotta, 72 x 74.5 x 42 cm with the right hand repaired in wood, 72 x 63.5 x 31.5 cm without the right hand. Pistoia, Museo Civico, inv. 1975 no. 56

## SECTION 11 - BARGELLO

### VERROCCHIO AND HIS RIVALS: THE CRUCIFIXES

11.1

Andrea del Verrocchio and assistants *Crucifix* c. 1475, carved wood, cork, painted gesso and linen (on a non-original cross; the arms have been remade), 98 x 103 cm. Florence, Museo Nazionale del Bargello, inv. Depositi 60 (on deposit from the Venerabile Confraternita di San Girolamo e di San Francesco Poverino)

11.2

Giuliano da Maiano (Maiano, c. 1432–Naples, 1490) *Crucifix* 1474, carved and painted wood, 76 x 62 cm (figure of Christ), 160 x 70 cm (original cross). San Gimignano, Museo d'Arte Sacra.



# VERROCCHIO MASTER OF LEONARDO

FIRENZE  
PALAZZO STROZZI  
SPECIAL SECTION  
MUSEO NAZIONALE  
DEL BARGELLO  
9 MARCH  
14 JULY 2019

11.3

Giuliano da Sangallo (Giuliano di Francesco Giamberti; Florence, 1443/5–1516) *Crucifix* 1481–2, carved and painted wood (on a non-original cross), 168 x 168 cm. Florence, Basilica of the Santissima Annunziata, Cappella Macinghi (property of F.E.C. Fondo Edifici di Culto)

11.4

Giuliano da Sangallo (Giuliano di Francesco Giamberti; Florence, 1443/5–1516) *Crucifix* c. 1485, wood carved and painted, 41.8 x 41.8 cm (figure of Christ), 82 x 44.5 cm (cross). Courtesy Benappi

11.5

Benedetto da Maiano (Maiano, 1442–Florence, 1497) *Crucifix* c. 1485, wood carved and painted, 31 x 29 cm. Firenze, Museo di San Marco, inv. San Marco e Cenacoli 484

11.6

Benedetto da Maiano (Maiano, 1441–Florence, 1497) *Crucifix* c. 1495, wood carved and painted, 41 x 3.5 cm. Firenze, Conservatorio delle Montalve a Villa La Quiete - Università degli Studi di Firenze - Sistema Museale di Ateneo. This sculpture was restored with a generous contribution from Moretti.

11.7

Benedetto da Maiano (Maiano, 1442–Florence, 1497) *Crucifix* c. 1488–90, wood carved and painted 107 x 97.5 cm (Christ); 205 x 107 cm. San Gimignano, Musei Civici (già nell'Ospedale di Santa Fina)

11.8

Benedetto da Maiano (Maiano, 1442–Florence, 1497) *Crucifix* c. 1495, wood carved and painted (on a non-original cross), 194.5 x 191 cm. Ancarani (Norcia), Church of Santa Maria Nuova, known as the Church of the Madonna Bianca (property of Archidiocesi di Spoleto-Norcia, parrocchia di Sant'Eutizio in Preci). This sculpture was restored with a generous contribution from Moretti.

11.9

Andrea Ferrucci (Fiesole, c. 1465–Florence 1526) *Crucifix* c. 1510–15, carved and painted cork wood (on a non-original cross), 194.5 x 191 cm. Cerreto Guidi, Church of San Leonardo (on deposit from Florence, Raccolta Statale Bardini)

11.10

Andrea Ferrucci (Fiesole, 1465 circa - Firenze, 1526) *Crucifix* c. 1520, wood carved and painted (on a non-original cross), 170 x 160 cm. Firenze, Chiesa di Santa Felicità, Cappella Guidetti. This sculpture was restored with a generous contribution from Moretti.

11.11

Antonio da Sangallo the Elder (Antonio di Francesco Giamberti; Florence, c. 1455–1534) *Crucifix* c. 1525–30, wood carved and painted (on a non-original cross), 43 x 42.7 cm. Sarteano, Sala d'Arte 'Domenico Beccafumi', Church of San Martino (property of Parrocchia di San Lorenzo, inv. CEI OA 805 0248)