

NEROCCIO DEI LANDI

Sieneſe ſchool, 1447-1500.

Neroccio di Bartolommeo di Benedetto di Neroccio was a member of the Sieneſe noble family Landi del Poggio. He trained under Vecchietta, was an independent artiſt by 1468, and entered around that time into a partnership with Francesco di Giorgio, which laſted until 1475. He was active chiefly as a painter, but alſo occaſionally as a ſculptor, and was employed mainly in Siena iſſelf.

Madonna and Child with ^{Saints} John the Baptist and the
Magdalen

tempera on panel, 20½ × 28 ins.

Condition

Well preſerved, part from damage at the bottom --which has been ſkilfully reſtored --and minor loſſes and retouches. The painted elements in the ſpendrels and on the frame appear to be of very recent date.⁽¹⁾

Provenance

Conti Chigi-Saraceni, Siena⁽²⁾; Count Ladislaus Karolyi, Budapest⁽³⁾; Silbermann Galleries, New York. Acquired by Dr Clowes in 193 .

Literature

B. Berenson, The Central Italian Painters of the Renaissance, New York-London, 1897, p.157; 2nd ed., 1909, p.207; E. Jacobsen, Das Quattrocento in Siena; Studien in der Gemäldegalerie der Akademie, Strasburg, 1908, p.83; P. Rossi, "Neroccio de Bartolommeo Landi e la Sua più grande Tavola", Rassegna d'Arte Senese, 5, 1909, p.30; M.L. Berenson, "Madonne di Neroccio del

Literature, cont.

Landi", Rassegna d'Arte, 13, 1913, pp.73f. ; L.Dami, "Neroccio di Bartolommeo Landi", Rassegna d'Arte ~~ibid.~~, p.164 and fig.14 ; J.A.Crowe²-G.B.Cavalcaselle, A History of Painting in Northern Italy, ed. L.Douglas and T.Borenius, 6 vols, London, 1903-14 , V, 1914, p.159, n.6 ; S.Schubring, in Thieme-Becker, XXIII, 1923, p.295 ; B.Berenson, Italian Pictures of the Renaissance, New York-London, 1932, p.389 (Italian ed., 1936, p.335) ; R.van Marle, The Development of the Italian Schools of Painting, 19 vols., The Hague, 1923-38, XVI, 1937, p.312 ; C.Brandi, Quattrocentisti Senesi, Milan, 1949, p.272 ; G.Coor, Neroccio de' Landi, 1447-1500, Princeton, 1961, pp.98, 102, 103f., 105, 169f.(cat.no.23), 173, 181 and fig.87.

Exhibited

Masterpieces of Art, New York Worlds Fair, May-Oct.1939, no.265 (ill.) ; Seven Centuries of Painting, California Palace of Legion of Honor and M.H.de Young Memorial Museum, San Francisco, Dec.1939-Jan.1940, no.L-8 (ill.) ; An Exhibition of Paintings, Silbermann Galleries, New York, Oct.-Nov.1955, no.7 ; Ind., 1959, no.42.

Attributed to Neroccio since Berenson. A leading example of the delicate Madonna paintings produced by this artist. Placed by Dami and van Marle between 1492 and 1500, and by Brandi around 1496. Coor, accepting the latter date --by analogy with the Monisi altarpiece of 1496, the Magliano altarpiece and the Madonnas in Berlin and in the Chigi collection⁽⁶⁾--noted the influence at this point of Signorelli's bronze and reddish flesh-tones and his intense garment-colors.

Notes.

1. These comments are taken from Coor (see lit.) A photograph of the work taken before its restoration (Frick Art Ref.Lib. ; cf. Jacobsen, pl.49) shows that at that time star-shaped studs

Notes, cont.

were affixed in the panels, and there was no visible sign of the heraldic devices. These escutcheons (said to be those of the Chigi-Saraceni family) appear to have been suggested by the presence of similar ones in Neroccio's Virgin Protectress of Siena (Archivio di Stato, Siena ; Coor, fig.39). Some damage is evident in the same old photo in the area of the Child's left foot.

2. See Siena, Palazzo Chigi-Saraceni, Relazioni....., Siena, 1819, p.66 (where the painting is attributed to Matteo di Giovanni) ; W.Heywood-L.Olcott, Guide to Siena, London, 1903, pp.222f. ; 1924 ed., pp.251f.

3. According to Perenson (1932,1936) and van Marle (1937) the painting passed into the Museum of Fine Arts, Budapest, as part of the Johann Palfy bequest. But it appears that it was in fact only exhibited at the museum, without changing collections.

4. Coor, figs. 63, 73, 79, 89.