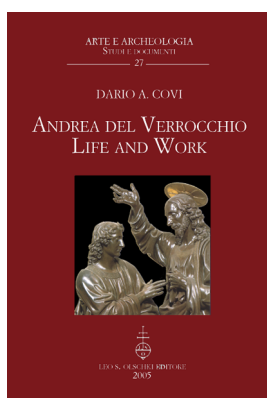


DARIO A. COVI

# ANDREA DEL VERROCCHIO LIFE AND WORK

A comprehensive study of Andrea del Verrocchio as sculptor, painter, draftsman and goldsmith, and as teacher and master of one of the leading Florentine workshops of the second half of the Fifteenth Century. It is based primarily on the formal and iconographic analysis of the extant works by, or attributed to, Verrocchio or his workshop and attempts to explore the origins of Verrocchio's style, identify and explain the essential characteristics and qualities of his art, and assess his legacy to the sculptors and painters who were his pupils or assistants, as well as to a circle of followers who perhaps never set foot in his workshop. Verrocchio is seen to possess



superior intellectual and technical resources, attractive to no less a pupil and assistant than Leonardo da Vinci among the documented ones. Verrocchio is also seen as anticipating certain tendencies leading to both the High Renaissance and the Baroque. The author speculates on the source of Verrocchio's name and the possible impact on the formation of his mature style of a brief but documented trip he made to Venice in 1469. An important feature of the book is an Appendix of the transcriptions in the original language of the most complete body of documents pertaining to the life and work of Verrocchio published heretofore.

*Uno studio esauriente su Andrea del Verrocchio come scultore, pittore, disegnatore e orafo e come insegnante e maestro in una delle principali botteghe fiorentine della seconda metà del Quattrocento. Basato principalmente sull'analisi formale e iconografica delle opere ancora esistenti dell'artista – o a lui attribuite – il volume comprende un'Appendice con le trascrizioni in lingua originale di tutti i documenti riguardanti la sua vita e la sua opera.*

Dario A. Covi is Professor Emeritus and Curator of the University Art Collection, University of Louisville; has taught art history at the University of Louisville and Duke University, and is the author of *The Inscription in Fifteenth Century Florentine Painting* (1986) papers in *Verrocchio and Late Quattrocento Italian Sculpture* (1992) and *Leonardo da Vinci's Sforza Monument Horse* (1995), and articles in «Art Bulletin», «Burlington Magazine», «Source», «Prospettiva», «Mitteilungen des Kunsthistorischen Institutes in Florenz», «Metropolitan Museum of Art Bulletin», and «North Carolina Museum of Art Bulletin».

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