

BIJUTSUSHI

Journal of Japan Art History Society

182, Vol. 66, No. 2, 2017, pp. 277–293

NAGAI, Hiroko. Florentine Artistic Cultural Influence in Three *Tondo* Paintings by Pinturicchio

While the fresco cycles painted by the Renaissance painter Bernardino Pinturicchio (c.1456–1513) have been well discussed, little attention has been paid to his small devotional paintings. This is a result of the fact that these paintings were produced for personal use as variants of some compositional and figural scheme. By analyzing three of Pinturicchio's *tondo* paintings displayed at the Davis Museum in Wellesley College (Massachusetts, Figure 1), the Pinacoteca Nazionale di Siena (Figure 2), and Museo Poldi Pezzoli (Milan, Figure 3), the present study aims to clarify their iconographic character, which was influenced by Florentine culture, and collocate these works in the painter's Sienese period. After his artistic success in Rome through the 1480s and 1490s, Pinturicchio decided to move to Siena in 1502 when he received a commission to decorate the Piccolomini Library in Siena Cathedral. Some studies have claimed, although without careful examination, that these *tondo paintings* were produced between the 1480s and 1500s; however, precise iconographic and stylistic analysis allows them to be collocated in Pinturicchio's Sienese period.

The iconography of these paintings could have been influenced by Florentine artistic culture for two reasons. First, the Child Christ with full plastic modeled buttocks in the *tondo* at the Davis Museum is similar to the depiction in Fra Bartolomeo's *Holy Family with the Child Baptist* (Dublin, National Gallery of Ireland, Figure 9). The figure was in fact derived from Leonardo da Vinci's *Madonna Benois* (St Petersburg, Hermitage Museum, Figure 10). Many Florentine painters incorporated the scheme of Leonardo's painting into their own works, and thus Pinturicchio might have had the occasion to study this figure through these Florentine examples. Second, the source of iconography of the Sienese and Milanese panels derives from the *Volgarizzamento delle vite de' santi padre*, edited by the Pisan friar Domenico Cavalca. This literary source was frequently adopted by Florentine painters. Though the source of the Sienese *tondo* has already been pointed out by Gronau (1912) and Moldovan (2015), no one has considered it when studying Pinturicchio. Furthermore, the iconography of the Milanese panel can be presumed from examination of the figures and a few motifs in the background that can be referenced in the *Volgarizzamento delle vite de' santi padre*. Considering the fact that many Florentine artists executed paintings on the basis of the same subject, Pinturicchio must have easily adopted this iconography of Tuscan origin in his Sienese period, when he may have encountered Florentine artistic culture.

Moreover, Pinturicchio's stylistic features in the three *tondo* paintings, modeled by subtle shading, are very different from those of the decorative and linear style of the Altarpiece of Santa Maria dei Fossi (Perugia, Galleria Nazionale dell'Umbria, Figure 17) executed in the mid-1490s. On the other hand, the style of his works produced after the 1500s shows close modeling and shading. This supports an opinion that puts the collocation of the three *tondo* in the painter's Sienese period.

THE JAPAN ART HISTORY SOCIETY

March 2017

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