

Painting Architecture in Early Renaissance Italy

*Innovation and Persuasion at the Intersection of
Art and Architectural Practice*

LIVIA LUPI



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EPILOGUE

- Frontispiece:** Andrea del Verrocchio and workshop (attr.), *Virgin Adoring the Infant Christ (Ruskin Madonna)*, National Galleries of Scotland, Edinburgh (Fig. 4.5).
- Fig. 4.1.** North Italian draughtsman, Palace with staircase and rabbit, 845 DR, fol. 9r, Sagredo-Bonfiglioli-Rothschild Album, Musée du Louvre, Paris, late fourteenth-early fifteenth century. © Musée du Louvre, Dist. RMN-Grand Palais/Angèle Dequier.
- Fig. 4.2.** Jacopo Bellini, *Presentation of the Virgin at the Temple*, Jacopo Bellini Album, 1855,0811.67, British Museum, London, 1440–1470. © The Trustees of the British Museum.
- Fig. 4.3.** North Italian draughtsman, Cityscape, North Italian Album, SJSN Vol. 122, p. 13, Sir John Soane's Museum, London, late fifteenth-early sixteenth century. © Sir John Soane's Museum, London. Photograph by Ardon Bar-Hama.
- Fig. 4.4.** Baldassarre Peruzzi, design for St Peter's, A 2r, Gabinetto dei disegni e delle stampe, Gallerie degli Uffizi, Florence, c. 1506. © Gallerie degli Uffizi.
- Fig. 4.5.** Andrea del Verrocchio and workshop (attr.), *Virgin Adoring the Infant Christ (Ruskin Madonna)*, National Gallery of Scotland, Edinburgh, 1470–1475. © National Galleries of Scotland; purchased with the aid of the Art Fund and the Pilgrim Trust, 1975.