



PIETRO VANNUCCI, CALLED *PERUGINO* BIOGRAPHY

- 1450 Pietro Vannucci, better known as Perugino, is born around this date in Città della Pieve (Perugia) to Cristoforo Vannucci and Lucia di Jacopo di Nunzio. Despite Vasari (*Lives*, 1568) telling us that he would have been “brought up in poverty and suffering,” the artist belongs to one of the most prosperous families in the city.
- 1472 After an apprenticeship in Florence in the prestigious studio of Andrea del Verrocchio, where he meets Leonardo, Sandro Botticelli, Lorenzo di Credi, Domenico Ghirlandaio and Filippino Lippi, he is registered as a dipintore in the local Company of San Luca.
- 1481-82 He is employed with Botticelli, Ghirlandaio, Cosimo Rosselli and their respective collaborators, including Pinturicchio, Piero di Cosimo and Luca Signorelli, in decorating the Sistine Chapel with frescoes. The only surviving evidence of his Assumption of the Virgin on the altar wall, which was demolished to make way for Michelangelo’s Last Judgement, is a drawing by a follower of Pinturicchio.
- 1485 He is named an honorary citizen of Perugia.
- 1489 He is called to Florence by Lorenzo the Magnificent and soon afterwards paints the Vision of St Bernard which today is in the Alte Pinakothek in Munich.
- 1491 Paints for Cardinal Giuliano Della Rovere, the future Pope Julius II, the Albani Torlonia Polyptych.
- 1493 Marries Chiara Fancelli, daughter of the architect Luca Fancelli, with whom he will have five children.
- Signs and dates the Madonna and Child enthroned between the Saints John the Baptist and Sebastian, formerly in the Church of San Domenico in Fiesole and the prototype of several altarpieces he will later paint.
- 1494-95 Visits Venice twice to paint a monumental canvas featuring the Battle of Spoleto for the hall of the Upper Council in the Ducal Palace: Perugino never starts the work, which is entrusted to Titian in 1513 and completed in 1538.
- Paints the Lamentation over the Dead Christ for the nuns of St Clare in Florence and the *Decemviri Altarpiece* in Perugia.
- 1496-1500 Paints the frescoes for the Hall of Audience in the Exchange in Perugia.

Vasari recalls that “this work, which was very beautiful and praised more highly than any other that Pietro had painted in Perugia, is still held in high esteem by the men of that city, for the memory of such a worthy artist of their homeland.”

- 1501 Opens a second studio in Perugia, following the one he had opened in Florence in the 1470s.
- 1502 Begins the polyptych for the Church of St Agostino in Perugia and the Betrothal of the Virgin for the cathedral, in which he re-uses architectural motifs and perspectives from the Handing over of the Keys in the Sistine Chapel.
- 1503 Having been called “the best master in Italy” by Agostino Chigi in a letter of 7 November 1500, and now at the height of his fame, the painter is summoned by the Marchesa of Mantua Isabella d’Este, who commissions for her cabinet in the Ducal Palace a painting of the Battle between Love and Chastity (Paris, Louvre).
- 1508 Paints the frescoes on the ceiling of the Room of the Fire in the Borgo in the Vatican.
- 1518 Paints the Martyrdom of St Sebastian for the Church of St Francesco al Prato in Perugia.
- 1521-22 Paints the Adoration of the Magi for the Church of Santa Maria delle Lacrime in Trevi (Perugia).
- 1523 Dies of the plague in Fontignano (Perugia) after training, as Vasari recounts, “many masters of his manner, and one who was truly most excellent among them, who devoted himself entirely to the honoured studies of painting, far exceeded his master; and this was the miraculous Raffaello Sanzio of Urbino.”