



TUSCANY

TRAVELS THROUGH ART

Searching for beauty in
the footsteps of great artists



TUSCANY

TRAVELS THROUGH ART

Searching for beauty in the footsteps of great artists

For the first time, a guide presents itineraries that let you discover the lives and works of the great artists who have made Tuscany unique.

Architects, sculptors, painters, draughtsmen, inventors and unrivalled geniuses have claimed Tuscany as their native land, working at the service of famous patrons of the arts and leaving a heritage of unrivalled beauty throughout the territory.

This guide is essential not only for readers approaching these famous names, ranging from Cimabue to Modigliani, for the first time, but also for those intent on enriching their knowledge of art through new discoveries.

An innovative approach, a different way of exploring the art of Tuscany through places of inspiration and itineraries that offer a new look at the illustrious masters who have left their mark on our history.

IN THE ITINERARIES, SOME IMPORTANT PLACES IS PRESENTED

** DON'T MISS

* INTERESTING

EACH ARTIST'S MAIN FIELD OF ACTIVITY IS DISCUSSED



Buon Voyage on your reading trip!

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LEON BATTISTA ALBERTI

(GENOA, 1404 - ROME, 1472)

ARCHITECT, ARCHITECTURAL THEORIST, MATHEMATICIAN, HUMANIST

Alberti, member of a distinguished Florentine family exiled for political reasons, studied canon law at the University of Bologna and worked for the Papal Chancery as abbreviatore (draftsman of deeds). He came to Florence in the entourage of Pope Eugene IV, who appointed him Rector of the Pieve di San Martino a Gangalandi in 1432. Through his important role at the papal court, he became acquainted with the great patrons of art of the day, among them the extraordinary patron Giovanni Rucellai, for whom he designed and implemented in Florence an extensive celebratory programme: the palazzo in Via della Vigna, the family chapel in San Pancrazio with the Tempietto del Santo Sepolcro and the marble façade of the Dominican church of Santa Maria Novella. He also completed the circular chancel of the Florentine church of SS. Annunziata, financed by the Marchese di Mantova.

Alberti is renowned for his treatises on as well - *De pictura*, *De statua* and *De re edificatoria* - which were widely read and acclaimed. In these works he gave a 'modern' interpretation of the architectural lexicon of classical antiquity.



DISCOVERY

LEON BATTISTA ALBERTI

A

📍 LASTRA A SIGNA (FI)

PIEVE DI S. MARTINO A GANGALANDI

Via Leon Battista Alberti, 37

Apse
1473-1476.

📍 FLORENCE

PALAZZO RUCELLAI

Via della Vigna Nuova, 18

1455-1465.

BASILICA DI SANTA MARIA NOVELLA

Piazza Santa Maria Novella
www.smn.it

**** Facade**
1458-1470.

MUSEO MARINO MARINI

Piazza San Pancrazio
www.museomarinomarini.it

*** Tempietto del Santo Sepolcro**
1464-1467.

BASILICA DELLA SANTISSIMA ANNUNZIATA

Piazza della Santissima Annunziata
www.annunziata.xoom.it

Cupola
1468-1476.





BARTOLOMEO AMMANNATI

(SETTIGNANO, 1511 - FLORENCE, 1592)

ARCHITECT, SCULPTOR

Despite the famous jibe aimed his *Neptune* in Piazza della Signoria - *Ammannato, quanto marmo hai spreco!* (What a lot of marble you've wasted!) - a remark that may be attributable to intense rivalry among the artists who worked at the court of Grand Duke Cosimo, Ammannati was a good sculptor and an outstanding architect.

A great student of antiquity, he developed a style that synthesised ancient modes and the stylistic trends of the Florentine Renaissance, which was to lead to the great revolution of Mannerism in architecture. Exemplary of this style is the courtyard of Palazzo Pitti, where the architectural orders of Vitruvius meld with Florentine rusticated stone to achieve Mannerist solutions, bizarre and wholly innovative.

Backed up by the patronage of Cosimo, and even more of his wife Eleonora, Ammannati travelled widely in Tuscany, leaving numerous examples of his style, which was highly appreciated in Rome as well.



DISCOVERY

BARTOLOMEO AMMANNATI

A

FLORENCE

* PALAZZO GRIFONI

Piazza della Santissima Annunziata, 1

1557-1574.

PALAZZO GIUGNI

Via degli Alfani, 48

1570-1577.

PALAZZO RAMIREZ DI MONTALVO

Borgo Albizi, 26

1568.

PALAZZO DI SFORZA ALMENI

Via de' Servi, 12

PALAZZO MONDRAGONE

Via de' Banchi, 4

1570.

CASA DEL CANTO ALLA CATENA

Via degli Alfani, 32-34

1575.

** PONTE SANTA TRINITA

1567-1569.

PALAZZO PITTI

Piazza de' Pitti, 1

www.polomuseale.firenze.it

** Courtyard 1560-1568.

PIAZZA DELLA SIGNORIA

Fountain of Neptune

1563-1577, marble.

VILLA DI CASTELLO

Via di Castello, 47

www.polomuseale.firenze.it

Hercules and Antaeus

1559-1560, bronze.

The Apennine Colossus

1563-1565, bronze.

MUSEO NAZIONALE DEL BARGELLO

Via del Proconsolo, 4

www.bargellomusei.beniculturali.it

Fountain of Juno

1555-1561, marble.

EX COLLEGIO DEGLI SCOLOPI CHIESA DI S. GIOVANNINO DEGLI SCOLOPI

Piazza San Lorenzo, 6

1571.

OPERA MEDICEA LAURENZIANA BIBLIOTECA MEDICEA LAURENZIANA

Piazza San Lorenzo, 9

www.operamedicealorenziana.org

Library and vestibule

1559-1571, to the design of

Michelangelo Buonarroti.

VOLTERRA (PI)

ABBAZIA DEI SS. GIUSTO E CLEMENTE

Piazza XXV Aprile

Facade

Late 16th century.

** PALAZZO VITI

via dei Sarti, 41

Late 16th century.

AREZZO

CHIESA DI SANTA MARIA A GRADI

Piazza Santa Maria a Gradi

1559.

SERAVEZZA (LU)

PALAZZO MEDICEO

via Leonetto Amadei, 358

Virgin and Child

1560-1564.

LUCCA

PALAZZO DUCALE

Cortile Carrara, 1

www.palazzoducale.lucca.it

1578.



ANDREA DEL CASTAGNO

(CASTAGNO DI SAN GODENZO, 1421 CA. -FLORENCE, 1457)

PAINTER

Andrea di Bartolo di Bargilla, known as 'del Castagno' from the town where he was born, probably trained with Paolo Uccello and Filippo Lippi, but then drew inspiration from Masaccio and Donatello. Already in the *Crucifixion* of S. Maria Nuova, the influence of Masaccio can be seen in the perspective construction of the scene and the volumes of the figures, while in the *Trinity* of Santissima Annunziata the artist combines expressiveness and realism in a style more reminiscent of Donatello. His studies on the representation of motion are well illustrated by the *Niccolò da Tolentino* in the Florence Cathedral. Andrea was the assistant of Domenico Veneziano in the Florentine church of Sant'Egidio, where he painted important frescoes that have since been lost. After a stay in Venice, he designed the cartoon for the stained-glass window of the *Deposition from the Cross* in the Florence Cathedral. His masterpiece in Florence consists however of the frescoes for the *Cenacolo*, or *Last Supper*, in Sant'Apollonia. Also of interest are the detached frescoes of the *Cycle of Illustrious Men*, now at the Uffizi, formerly at the Villa Carducci di Legnaja, where some frescoes visible only upon request, and for reasons of study, can be seen. Andrea died of the plague at Florence in 1457 and was buried in the church of Santissima Annunziata.



FLORENCE

CENACOLO DI SANT'APOLLONIA

via XVII Aprile, 1
www.polomuseale.firenze.it

**** Last Supper, Deposition, Resurrection, Crucifixion**
1455-1465, frescoes and sinopites.

BASILICA DELLA SANTISSIMA ANNUNZIATA

Piazza della Santissima Annunziata
www.annunziata.xoom.it

St. Julian and the Redeemer
1451, fresco.

*** Holy Trinity and Saints**
1455, fresco.

DISCOVERY

ANDREA DEL CASTAGNO

A

OSPEDALE S. MARIA NUOVA

Piazza S. Maria Nuova, 1
www.fondazione santamarianuova.it

Crucifixion and Saints
1440-1441, detached fresco
(visible upon special request)

CATTEDRALE S. MARIA DEL FIORE

Piazza del Duomo
www.ilgrandemuseodelduomo.it

Deposition from the Cross
1444, window in the drum of the cupola.

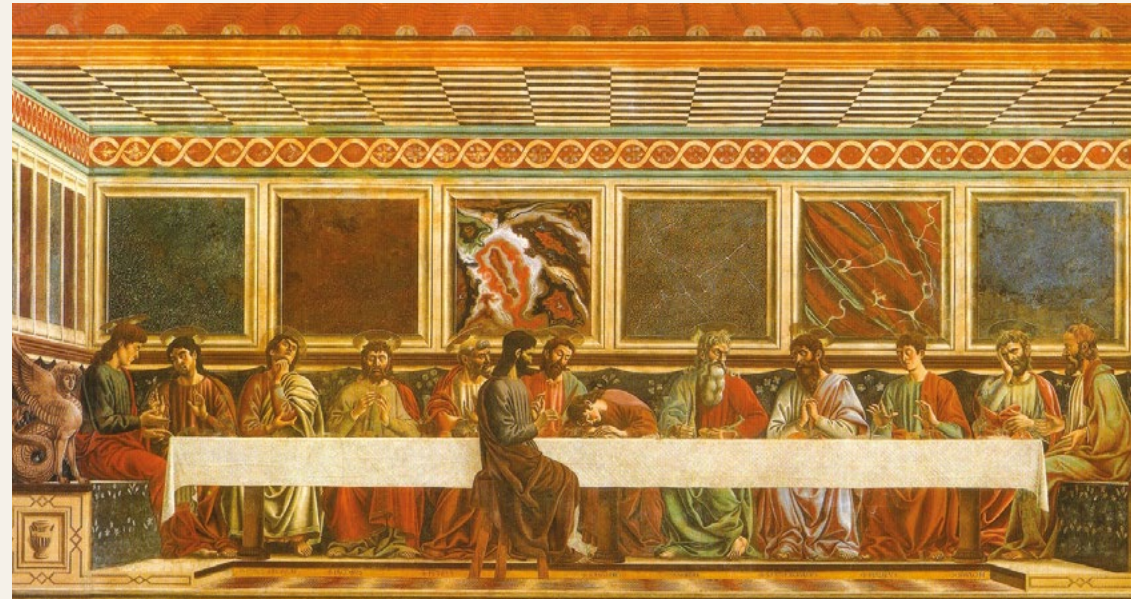
**** Equestrian monument to Niccolò da Tolentino**
1456, detached fresco.

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

**** Cycle of illustrious men and women**

1448-1451, detached frescoes.
Virgin and Child with Saints
1444, detached fresco
(Collezione Contini Bonacossi).





ANDREA DEL SARTO

(FLORENCE, 1486 - 1530)

PAINTER

A pupil of Piero di Cosimo, Andrea d'Agnolo - known as Del Sarto - collaborated later with Franciabigio, opening with him a workshop in Piazza del Grano. Hailed by Vasari as 'the faultless Andrea' for his exceptional skill, he created a style of his own, drawing inspiration from the greatest artists of the time, from Leonardo to Raphael to Michelangelo. The evolution of his style appears mainly in the frescoes in the Chiostro dei Voti at Santissima Annunziata and in the Chiostro dello Scalzo, where he harmoniously combines Leonardo's *sfumato* with skilful composition reminiscent of Raphael, occasionally touching on the monumentality typical of Michelangelo. Andrea was master of the 'School of the Annunziata', so-called because it served as example to both Pontormo and Rosso Fiorentino in their frescoes for the church. After a stay in France, he came back to live in Florence, in a house on the corner of Via del Giusti and Via Gino Capponi, and most of his work is still to be found in the city. Although he sometimes worked elsewhere, at Poggio a Caiano and in Pisa for instance, it is in Florence, a little outside of the historic centre, that his famous Last Supper, the *Cenacolo of San Salvi*, is found. Among all the Florentine paintings on this subject, it is considered the highest achievement.



DISCOVERY

ANDREA DEL SARTO

A

POGGIO A CAIANO (PO)

VILLA MEDICEA DI POGGIO A CAIANO

piazza dei Medici, 14
www.polomusealetoscana.beniculturali.it

* Tribute to Caesar

1520 ca., fresco,
completed by Alessandro Allori.

PISA

DUOMO DI SANTA MARIA ASSUNTA

Piazza del Duomo
www.opapisa.it

St. Agnes; St. Catherine and St. Margaret; St. Peter and St. John the Baptist

1530 ca.

FLORENCE

MUSEO DI SAN MARCO

Piazza San Marco, 3
www.polomuseale.firenze.it

Visitation

1509 ca.

CHIOSTRO DELLO SCALZO

via Cavour, 69
www.polomuseale.firenze.it

** Monochrome frescoes with Stories of St. John the Baptist

1509-1526.

BASILICA DELLA SS. ANNUNZIATA

Piazza SS. Annunziata
annunziata.xoom.it

* Stories of the Miracles of St. Filippo Benizzi

1509-1510, five frescoes,
Chiostro dei voti.

Journey of the Magi

1511, fresco, Chiostro dei voti.

Nativity of the Virgin

1513-1514, fresco, Chiostro dei voti.

Madonna del sacco

1525, fresco, Chiostro dei morti.

GALLERIA DEGLI UFFIZI

piazzale degli Uffizi, 6
www.uffizi.it

Noli me tangere

1510 ca., oil on wood.

Woman with a Basket of Spindles

1514-1515, oil on wood.

** Madonna of the Harpies

1517, oil on wood.

Lady Reading Petrarch

1528 ca., oil on wood.

Altar frontal of the Four Saints (Vallombrosa Altarpiece)

1528 ca., oil on wood.

* Self-portrait

fresco on tile, in storage
(formerly in the Vasari Corridor).

Self-portrait

oil on canvas, in storage
(formerly in the Vasari Corridor).

GALLERIA PALATINA PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

San Gallo Annunciation

1513-1514 ca., oil on wood.

* Stories of Joseph

1515-1516 ca, oil on wood.

* Disputation on the Trinity

1517 ca., oil on wood.

* Assunta Panciatichi

1522-1523, oil on wood.

The Young St. John the Baptist

1523, oil on wood.

* Luco Pietà

1523-1524, oil on wood.

* Assunta Passerini

1526, oil on wood.

Annunciation of the Scala

1528, oil on wood.

Gambassi Altarpiece

1528 ca., oil on wood.

The Medici Holy Family

1529, oil on wood.

Madonna in Glory with Four Saints

1530, oil on wood.

MUSEO DEL CENACOLO DI ANDREA DEL SARTO

via di San Salvi, 16
www.polomuseale.firenze.it

Last Supper

1511-1527, fresco.



BEATO ANGELICO

(VICCHIO DI MUGELLO, 1395 CA. - ROME, 1455)

PAINTER

Guido di Pietro took the name of Fra Giovanni when he entered the monastery of San Domenico, at the foot of the Fiesole hillside. Vasari was the first to call him 'Angelic' for the serene, untroubled holiness of his life, while the Church has named him one of the Blessed.

After training in Florence in Lorenzo Monaco's circle, he moved on from late-Gothic painting and miniatures to Renaissance innovation, to Masaccio's realistic sense of space and Brunelleschi's perspective. In Fra Angelico's work, light becomes the 'diaphanous transparency that intensifies the crystalline colours and contemplative tone of his images'. After moving to the monastery of the Order of Reformed Dominicans at San Marco, in around 1436, he painted mainly in fresco, a technique used to decorate the lunettes in the cloister, the chapter room, the cells on the first floor and the sublime *Annunciation* at the top of the stairs. Other outstanding works are found at San Giovanni Valdarno and at Cortona. The artist died in Rome and was buried in Santa Maria sopra Minerva.



DISCOVERY

BEATO ANGELICO

A

FLORENCE

MUSEO DI SAN MARCO

Piazza San Marco, 3
www.polomuseale.firenze.it

- * **St. Peter the Martyr Altarpiece**
1428-1429, tempera and gold on wood, in the Pinacoteca.
- * **The Last Judgement**
1431 ca., in the Pinacoteca.
- ** **Deposition from the Cross**
1443 ca., in the Pinacoteca.

* Lament

1436, in the Pinacoteca.

** **San Marco Altarpiece**
1438-1440, in the Pinacoteca.

** **Tabernacle of the Linaioli**
1433-1435, in the Pinacoteca.

Panels for the Silver Cabinet of SS. Annunziata
1453 ca., in the Pinacoteca.

Crucifixion with St. Dominic and five Lunettes
1442 ca., in the first Cloister.

** **Crucifixion and Saints**
1441-1442 ca., fresco, in the Sala Capitolare.

** **Annunciation**
1450 ca., fresco, on the stairway leading to the upper floor.

** **Painted cells**
1440 ca. fresco, east corridor on the upper floor.

** **Virgin and Child**
1450 ca. fresco, corridor.

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

* Thebaid

1418-1420, tempera on wood.

** **Coronation of the Virgin**

1435 ca., tempera on wood.

* Virgin and Child

1450 ca., tempera on wood.

FIESOLE (FI)

CHIESA E CONVENTO DI SAN DOMENICO

Piazza di San Domenico, 4

Here the artist served as Prior from 1450 al 1452.

Virgin with Angels and Saints

1430 ca., tempera on wood, agg. in 1500 by Lorenzo di Credi, in the church.

Crucifixion

1430 ca., fresco.

S. GIOVANNI VALDARNO (AR)

MUSEO DELLA BASILICA DI S. MARIA DELLE GRAZIE

Piazza Masaccio, 8
www.museidelvaldarno.it

* Annunciation

1430 ca., tempera on wood.

VICCHIO DI MUGELLO (FI)

MUSEO DI ARTE SACRA BEATO ANGELICO

Piazza Don Lorenzo Milani
www.piccoligrandimusei.it

CORTONA (AR)

MUSEO DIOCESANO

Piazza del Duomo, 1
www.cortonaweb.net

* Annunciation

1432 ca., tempera from the church of San Domenico.





ARNOLFO DI CAMBIO

(COLLE DI VAL D'ELSA, 1240 - FLORENCE, 1302-10)

ARCHITECT, SCULPTOR

Architect and sculptor, after having trained in such important worksites as the Duomo of Orvieto and the Cathedral of Siena, Arnolfo became the unrivalled protagonist of aesthetic innovations in Florence in the late thirteenth-early fourteenth century. The works that still today dominate the Florentine architectural landscape were all designed by him: from Palazzo Vecchio to the body of the Church of S. Croce, from the Cathedral, Santa Maria del Fiore, to the sixth and last belt of walls around the city.

A many-faceted artist gifted with an innovative visual approach, he introduced elements of realism into sculpture. His project for the facade of Santa Maria del Fiore marked a turning point in the Gothic style, laying the bases for future Renaissance developments.

In the new Museo dell'Opera del Duomo, a replica of his splendid facade on the scale of 1:1, inclusive of the original statues, is displayed.



DISCOVERY

ARNOLFO DI CAMBIO

A

📍 FLORENCE

** BASILICA DI SANTA CROCE

Piazza di Santa Croce
www.santacroceopera.it

13th-14th century.

** CATTEDRALE SANTA MARIA DEL FIORE

Piazza del Duomo
www.ilgrandemuseodelduomo.it

1296-1887.

** PALAZZO VECCHIO

Piazza della Signoria

14th century.

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 9
www.ilgrandemuseodelduomo.it

Madonna with the Glass Eyes

1296-1302, marble.

Boniface VIII

1296-1302, marble.

Dormitio Virginis

1296-1302, marble.

Santa Reparata

1296-1302, marble.

📍 COLLE DI VAL D'ELSA (SI)

CASA-TORRE DI ARNOLFO DI CAMBIO

Via del Castello, 63.





BACCIO BANDINELLI

(FLORENCE 1488 - 1560)

ARCHITECT, SCULPTOR

Bandinelli was the unrivalled protagonist of Florentine court Mannerism, aimed at celebrating the Medici as dukes and kings of Florence and Tuscany. Working mainly as sculptor, and recently rediscovered as draughtsman, he displays a muscular, massive style revealing an interpretation brought to an excess - at times redundant - of the great Michelangelo.

Harshly criticised by his rivals, such as Cellini, Bandinelli is often recalled for his sharp, quarrelsome nature, resulting to some extent from the atmosphere of intense rivalry among the artists who worked for Grand Duke Cosimo. However, the Duke always favoured Bandinelli, bestowing on him the eternal fame that still echoes in the descriptions of Vasari and in the Florentine piazzas.



DISCOVERY

BACCIO
BANDINELLI

B

📍 FLORENCE

PALAZZO MEDICI RICCARDI

Via Cavour, 3
www.palazzo-medici.it

* **Orpheus and Cerberus**
1519, marble.

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

* **Laocoon**
1520-1525, marble.

PALAZZO VECCHIO

Piazza della Signoria
www.museicivici fiorentini.comune.fi.it

Clement VII
1542 ca., marble.

Giovanni delle Bande Nere
1542 ca., marble.

Alessandro de' Medici
1542 ca., marble.

Grand Duke Cosimo I de' Medici
1542 ca., marble.

* **Pope Leo X Bestowing Blessings**
1542 ca., marble.

PIAZZA DELLA SIGNORIA

* **Hercules and Cacus**
1525-1534, marble.

PIAZZA S. LORENZO

**Monument to Giovanni delle
Bande Nere**
1540-1554, marble

MUSEO NAZIONALE DEL BARGELLO

Via del Proconsolo, 4
www.bargellomusei.beniculturali.it

Bust of Cosimo I
1540, marble.

Adam and Eve
1547-1549, marble.

Jason
bronze.

Leda and the Swan
bronze.

Cleopatra
bronze.

Hercules
bronze.

**Cosimo de' Medici and Eleonora
di Toledo**
bronze.

BASILICA DI SANTA CROCE

Piazza di Santa Croce, 16
www.santacroceopera.it

God the Father
1547-1554, marble.

GIARDINO DI BOBOLI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

Jupiter
1547-1549, marble.

Apollo
1552-1556, marble.

Ceres
1547-1556, marble.

BASILICA DELLA SS. ANNUNZIATA

Piazza SS. Annunziata
annunziata.xoom.it

**The Body of Christ in the Arms
of St. Nicodemus**
1554-1559, marble.

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 9
www.ilgrandemuseodelduomo.it

* **Chancel of the Duomo**
1547-1572, marble.

📍 CARRARA

PIAZZA DEL DUOMO

**Andrea Doria in the guise of
Neptune or 'the Giant'**
1529-1538, marble.



LORENZO BARTOLINI

(SAVIGNANO DI PRATO, 1777 - FLORENCE 1850)

SCULPTOR

Bartolini's works played a central role in the development of sculpture in nineteenth-century Italy and Europe as a whole. After studying at the Accademia di Belle Arti in Florence, he became a teacher there in 1839. Working as the official sculptor of the Bonaparte family, he was awarded important commissions thanks to the support of Napoleon's sister, Elisa Baciocchi. Bartolini exhibited the vitality of a refined naturalism, evoking the tradition of the Florentine fifteenth-century sculptors. Portraits by him were in great demand among the international world of culture and travellers on the Grand Tour passing through Florence. The Galleria dell'Accademia contains, in the Gipsoteca named for him, two-thirds of the collection of plaster models found in his studio in the San Frediano quarter, while some of his sculptures are now in public and private collections the world over. Bartolini was buried in the Basilica of SS. Annunziata in Florence.



PRATO

MUSEO CIVICO DI PALAZZO PRETORIO

Piazza del Comune
www.palazzopretorio.prato.it

Leopoldo II Grand Duke of Tuscany
marble.

Bust of Napoleon Bonapart
marble.

*** Model of the funerary monument to Nicola Demidoff**
alabaster white and pink marble.

Bust of Teresa Guiccioli Gamba
plaster.

Joseph Bonapart Prince of Canino and Musignano
plaster.

The Nymph Oceanina: Arnina
plaster.

Portrait of Maria Narystina Contessa Gureeva
plaster.

Faith in God
plaster.

The Sleep of Innocence
plaster.

Dog with a Bird
plaster.

Portrait of Pope Pius IX
plaster.

Giovacchino Murat
plaster.

Portrait of Gioacchino Rossini
plaster.

DISCOVERY

LORENZO BARTOLINI

B

PALAZZO COMUNALE ARCHIVIO DI DISEGNI DI LORENZO BARTOLINI

Bust of the actor A. Luigi Vestri
marble.

VAIANO (PO)

CASA DELLA MEMORIA
via di Savignano, 21.

FLORENCE

BASILICA DI S. CROCE

Piazza di S. Croce, 16
www.operadisantacroce.it

Monument to Leon Battista Alberti

1836, marble.

**** Sepulchral monument to Sofia Zamoyski**
1837-1844, marble.

GIPSOTECA BARTOLINI DELLA GALLERIA DELL'ACCADEMIA

Via Ricasoli, 58/60
www.galleriadallaccademiafirenze.beniculturali.it

334 of the artist's plaster models

PIAZZA DEMIDOFF

**** Monument to Nicola Demidoff**
1871, zuccherine marble, with Romano Romanelli.

PIAZZALE DEGLI UFFIZI PORTRAITS OF GREAT TUSCANS

Niccolò Macchiavelli
1835, marble.

GALLERIA PALATINA PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

**** Instructive Charity**
1824, marble.

GALLERIA D'ARTE MODERNA PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

Two busts of the Lorraine and Bourbon families
marble.

Model of the Monument to Nicola Demidoff
1837-1840, plaster.

PISA

CAMPOSANTO MONUMENTALE

Piazza del Duomo
www.opapisa.it

The Inconsolable, Mastiani tomb
1840, marble.



FRA BARTOLOMEO

(SOFIGNANO DI PRATO, 1473 - FLORENCE, 1517)

PAINTER

Starting in 1476 the painter lived in Florence near Porta di San Pier Gattolini, giving rise to his nickname 'della Porta'. He was a pupil of Cosimo Rosselli. Under the influence of Savonarola's preaching, he became one of the so-called Piagnone, followers of the friar. In 1498 he painted the *Portrait of Savonarola* now in the Museo di San Marco of Florence, where several other outstanding works by him can be seen. During this time he decided to become a monk, living as a novice in Prato until 1501, when he moved to the monastery of San Marco in Florence.

The artist was in Venice in 1508 and Rome in 1514, where he almost certainly saw the ceiling of the Sistine Chapel frescoed by Michelangelo. In his maturity he drew inspiration from the work of Leonardo and Raphael, attaining a kind of mediation between them. Struck by illness, he spent the last months of his life at the Convento della Maddalena near Caldine in Val di Mugnone, which still today conserves beautiful works by him. He died there in 1517.



DISCOVERY

FRA BARTOLOMEO

B

FLORENCE

MUSEO DI SAN MARCO

Piazza San Marco, 3
www.polomuseale.firenze.it

* Portrait of Savonarola

1498 ca., oil on wood.

* Last Judgement

1499-1501, detached fresco, with Mariotto Albertinelli.

Ecce Homo, St. Catherine of Alexandria, St. Mary Magdalen, St. Dominic invoking silence, St. Thomas Aquinas, St. John the Baptist, St. Catherine of Siena, St. Anthony the Abbot

1506-1509 ca., frescoes on tile.

Portrait of Savonarola as St. Peter the Martyr

1508-1510, oil on wood.

*** Virgin and Child, St. Anne and other Saints, Altarpiece della Signoria or of the Gran Consiglio**

1510-1515, oil on wood.

St. Vincenzo Ferrer

1512, oil on wood.

Madonna of Santa Maria Maddalena alle Caldine

1514, detached fresco (rectangular).

Madonna and Child

1514 ca., detached fresco (curved).

Christ Bearing the Cross

1514 ca., canvas transferred to wood.

Christ the Judge with Angels

Playing Trumpets

1514 ca., oil on wood.

Madonna and Child

1514 ca., fresco on terracotta (tondo).

Madonna and Child

1514 ca., fresco on terracotta (tondo).

Christ and the Pilgrims on the Road to Emmaus

1508-1509 ca., detached fresco (lunette).

*** St. Dominic, St. Thomas, St. Vincenzo Ferrer, St. Ambrogio Sansedoni and St. Peter the Martyr**

1514 ca., frescoed lunettes.

Virgin and Child with Saints, the Cambi Sacra Conversazione

1509, oil on wood.

GALLERIA DELL'ACCADEMIA

Via Ricasoli, 58/60
www.galleriaaccademiafirenze.it
beniculturali.it

Sacra conversazione

1512, oil on wood.

Isaiah

1514-1516 ca., oil on wood.

Job

1514-1516 ca., oil on wood.

GALLERIA PALATINA

Palazzo Pitti
Piazza de' Pitti, 1
www.polomuseale.firenze.it

Ecce Homo

1508 ca., fresco on terracotta.

Lament for the Dead Christ

1511-1512, oil on wood.

*** Mystic Marriage of St. Catherine of Siena and Saints, Pitti Altarpiece**

1512, oil on wood.

San Marco

1514-1516 ca., oil on wood transferred to canvas.

*** Salvator Mundi with the Four Evangelists**

1514-1516 ca., oil on wood, transferred to canvas.

The Holy Family with St. Elizabeth

1516 ca., oil on wood.

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

* Portia

1490-1495 ca., oil on wood.

Del Pugliese Tabernacle

1500 ca., tempera on wood.

**** Apparition of the Virgin to St. Bernard**

1504-1507, oil on wood.

B

DISCOVERY

FRA BARTOLOMEO

📍 CALDINE IN VAL DI MUGNONE, FIESOLE (FI)

CONVENTO DELLA MADDALENA
Via Faentina, 402

**St. Dominic and St. Francis
Embracing**
1516, fresco.

Christ Bearing the Cross
detached fresco.

*** Annunciation**
1515, fresco.
Noli Me Tangere
1517, fresco.

📍 LUCCA

CATTEDRALE DI SAN MARTINO
Piazza Antelminelli
www.diocesilucca.it

**Virgin and Child with St. Stephan
and St. John the Baptist**
1509, oil on wood, with Mariotto
Albertinelli.

MUSEO NAZIONALE DI VILLA GUINIGI

Via della Quarquonia
www.luccamuseinazionali.it

****God the Father in Glory with
St. Mary Magdalene and St.
Catherine of Siena**
1509, oil on wood transferred to canvas.
Madonna della Misericordia
1515, oil on canvas.

📍 VOLTERRA (PI)

DUOMO
Piazza S. Giovanni
www.diocesivolterra.it

*** Annunciation**
1497, tempera on wood.

📍 PIENZA (SI)

MUSEO DIOCESANO D'ARTE SACRA
Corso Il Rossellino, 30
www.palazzoborgia.it

*** Rest during the Flight into Egypt**
1500 ca., tempera and oil on canvas.

📍 PISA

CHIESA DI SANTA CATERINA
Piazza Santa Caterina, 5
www.diocesidipisa.it

**Virgin and Child with St. Peter
and St. Paul**
1511, oil on wood.

📍 AREZZO

CASA VASARI
Via XX Settembre, 55
www.museistataliarezzo.it

Christ Supported by Two Angels
1514, oil on wood.

📍 PISTOIA

MUSEO CIVICO
Piazza del Duomo, 1
www.comune.pistoia.it/museocivico

St. Antony Distributing Alms
1515 ca., oil on wood.
S. Antony Reviving a Boy
1515 ca., oil on wood.

📍 PESCIA (PT)

PINACOTECA GALEOTTI
Palazzo del Podestà
Piazza S. Stefano, 1

Madonnas (attributed)

📍 SAN MINIATO (PI)

MUSEO DIOCESANO
Piazza Duomo
www.sanminiato.chiesacattolica.it

Circumcision

📍 BIBBIENA (AR)

**CHIESA DI SANTA MARIA
DEL SASSO**
Via Santa Maria del Sasso, 1
www.santamariadelsasso.it

Assumption
completed in 1519 by Fra Paolino,
oil on wood.





DOMENICO BECCAFUMI

(MONTAPERTI, 1486 - SIENA, 1551)

PAINTER

Beccafumi, a leading figure in Sienese Mannerism, trained in Florence in the first decade of the 16th century with Fra Bartolomeo and Albertinelli. His first documented works date from 1513-14: the triptych with the *Trinity between two pairs of saints* in the Pinacoteca di Siena, formerly over the altar in the chapel of the Manto in the Spedale, now a vestibule, which conserves a large lunette frescoed with the *Meeting of Joachim and Anna* as well as decorative friezes on the ceiling.

His long, prolific career unfolded almost entirely in Siena. The works stylistically datable as prior to 1518, the year when the frescoes in the Oratorio di S. Bernardino are documented, include two altarpieces - *St. Catherine Receiving the Stigmata* and *St. Paul Enthroned* - and the panel depicting *Deucalion and Pyrrha*. A greater concern for imparting a sense of motion to the compositions, as can be seen in the two frescoes in the Oratorio di S. Bernardino (*Marriage and Death of the Virgin*), appears again in the four hexagons on the floor of the Duomo of Siena with *Stories of Elias and Acabbo*, and in the *Nativity* at the church of S. Martino a Siena. Beccafumi's other works on the Cathedral floor were accomplished in the following order: the frieze depicting *Moses causing water to flow from a rock*; the great rectangle with episodes from *the Life of Moses with the Tables of the Law*; the frieze with the *Pilgrimage of the Hebrew People* and the figures surrounding the panel with the *Sacrifice of Abraham*. In 1529, in preparation for a visit by Charles V, the Signoria of Siena commissioned Beccafumi to fresco the ceiling of the hall of the Concistoro in Palazzo Pubblico. The artist also worked in Genoa for the Doria family and later in Pisa for the Cathedral. Returning to Siena, he frescoed part of the apse in the Cathedral dell'Assunta.



SIENA

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 8
www.operaduomo.siena.it

St. Paul Enthroned

1515, oil on wood.

DUOMO

****Elias orders Abdia to bring him Acab; Abdia brings Elia's message to Acab; Pact between Elias and Acab; Sacrifice of the priests of Baal; Sacrifice of Elias; Slaying the prophets of Baal**

1519-1524, decoration on the floor from the artist's drawings

****Frescoes on ceiling of the apse**
1535-1544.

ORATORIO DI S. BERNARDINO

Piazza S. Francesco, 7

**** Marriage of the Virgin**

1518, fresco.

Madonna in Glory and Saints

1518, fresco.

**** Death of Mary**

1518, fresco.

Christ Bearing the Cross

1536, oil on wood.

Madonna with St. Bernardino and Saints

1537, oil on wood.

DISCOVERY

DOMENICO BECCAFUMI

B

COMPLESSO MUSEALE DI SANTA MARIA DELLA SCALA

Piazza del Duomo, 1
www.santamariadellascala.com

*** The Meeting of Joachim and**

Anne at the Golden Gate

1513, and friezes on the ceiling, fresco.

PINACOTECA NAZIONALE DI SIENA

via di S. Pietro, 29
pinacotecanazionale.siena.it

*** Triptych of the Trinity**

1513, oil on wood.

**** St. Catherine Receiving the Stigmata with St. Benedict and St. Jerome**

1515, oil on wood.

The Bellanti Madonna

151, oil on wood.

St. Lucia

1521, oil on wood.

*** St. Michael Driving Out the Rebellious Angels**

1524, oil on wood.

Christ's Descent into Limbo

1530-1535, oil on wood.

Coronation of the Virgin

1539, oil on wood.

MUSEO CIVICO PALAZZO PUBBLICO

Piazza del Campo, 1
www.comune.siena.it

**** Public Virtues and their Practice in Antiquity**

1529-1535

PALAZZO CHIGI-SARACINI

via di Città, 89
www.chigiana.it

Virgin and Child with St. Anne
1520.

**** Mystic Marriage of**

St. Catherine of Siena

1528, oil on wood.

PALAZZO BINDI-SERGARDI

Via dei Pellegrini

Mythological and historical episodes of Rome

1520-1524, frescoes.

CHIESA S. MARTINO

via del Porrione

**** Nativity**

1524, oil on wood.

CHIESA DI SAN NICOLA IN CARMINE

**** St. Michael Driving Out the**

Rebellious Angels

1526-1535, oil on wood.

CHIESA E CONVENTO DI SAN GIROLAMO IN CAMPANSI

Via Campansi

Virgin and Child, St. Anne, St.

Mary Magdalen and St. Ursula

B

DISCOVERY

DOMENICO BECCAFUMI

📍 FLORENCE

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

*** Holy Family with the Young
St. John the Baptist**
1514, oil on wood.

MUSEO HORNE

Via dei Benci, 6
www.museohorne.it

**** Deucalion and Pyrrha**
1520-1525, oil on wood.

**Putti holding up a tondo depicting
the drunkenness of Noah**
1522-1523, oil on wood.

**** Holy Family with the Young
St. John the Baptist and a Donor**
1525, oil on wood.

MUSEO STEFANO BARDINI

Via dei Renai, 37
www.museicivici Fiorentini.comune.fi.it

Hercules at the Crossroads
painting.

GALLERIA PALATINA PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

*** Holy Family with the Young St.
John and the Lamb amid Seraphim**
1521-1522, oil on wood.

CASA MARTELLI

via Ferdinando Zanetti, 8
www.bargellomusei.beniculturali.it

Cult of Vesta, Lupercalia

📍 SARTEANO (SI)

CHIESA DI SAN MARTINO EVITTORIO IN FORO

Colle Valle Piatta, 1

**** Annunciation**
1546 ca., oil on wood.

📍 PISA

OPA, CATHEDRAL

Piazza del Duomo
www.opapisa.it

*** Stories of Moses and the
Evangelists**
1538-1539, oil on wood.





BENEDETTO DA MAIANO

(MAIANO, 1442 - FLORENCE, 1497)

ARCHITECT, SCULPTOR

The son of a woodcarver, Benedetto learned the art of sculpture in his home town, growing up among quarrymen and stonemasons. He had an older brother, Giuliano da Maiano, with whom he often collaborated. Working in the atelier of Bernardo Rossellino, he began to be included in prestigious commissions from the government of Florence and wealthy families of merchants and bankers.

Benedetto gave proof of great technical skill in his marble portrait busts such as that of *Pietro Mellini* at the Bargello, and experimented with employing sculpture in relation to architecture, attaining results that fused the two arts in an elegant balance. He produced masterpieces such as the pulpit of Santa Croce with *Stories of St. Francis*, displaying minute attention to decorative details, and works in the territory of Siena such as the Ciborium in the church of San Domenico, Siena, and the tomb-altar of St. Fina in the Collegiata of San Gimignano. From 1485 to 1489 he lived in Naples, creating the *Monument to Maria d'Aragona* and a noteworthy *Annunciation* in the church of Sant'Anna dei Lombardi, considered the finest examples of late fifteenth-century Tuscan figurative culture in Naples. Returning to Florence, he worked for the wealthy Filippo Strozzi, contributing to the design of his grandiose family palazzo (begun in 1489), sculpting his portrait bust (now in the Louvre) and creating his funerary monument, of classical inspiration, in the church of Santa Maria Novella. In addition to architecture and sculpture, as recalled by Giorgio Vasari, Benedetto was one of the finest inlayers of his time, as demonstrated by the panels of the sacristy of the Messe in the Florence Cathedral. A commemorative plaque in Via de' Servi on the corner of Via del Castellaccio marks the site of the artist's workshop.



DISCOVERY

BENEDETTO DA MAIANO

B

📍 FLORENCE

* PALAZZO STROZZI

Piazza Strozzi
www.palazzostrozzi.org

collaboration on construction of the building begun in 1489

** CHIESA DI SANTA CROCE

Piazza Santa Croce
www.santacroceopera.it

Pulpit with stories of St. Francis
1472-1475.

MUSEO DEL BARGELLO

Via del Proconsolo, 4
www.bargellomusei.beniculturali.it

Portrait bust of Pietro Mellini
1474.

Coronation of Ferdinando I and six musicians

1490-1499, for the royal gate of Naples, never sent.

PALAZZO VECCHIO

Piazza della Signoria
www.museiciviciorentini.comune.fi.it

Portal

1481, Sala dei Gigli.

CHIESA DI SANTA MARIA NOVELLA

Piazza Santa Maria Novella
www.smn.it

Arcosolium tomb of Filippo Strozzi.

CATTEDRALE DI SANTA MARIA DEL FIORE

Piazza Duomo
operaduomo.firenze.it

* Crucifix

polychrome wood, main altar.

Tondo with bust of Giotto

1490, right nave.

Wooden inlay work

Collaboration in construction, Sagrestia delle Messe

ARCICONFRATERNITA DELLA MISERICORDIA

Piazza Duomo, 20
www.misericordia.firenze.it/Museo

* St. Sebastian

1495-1497.

Virgin and Child

1495-1497.

VIA DE' SERVI NEAR VIA DEL CASTELLACCIO

Memorial stone

'From 1480 to 1498 this was the workshop of Benedetto da Maiano sculptor and architect who imprinted in his works with consummate style and form the great ideas of the genius creator'.

📍 SAN GIMIGNANO (SI)

CHIESA DI SANT'AGOSTINO

Piazza Sant'Agostino
www.agostiniani.it

*** Altar of the Cappella di San Bartolo**

1494

COLLEGIATA DI SANTA MARIA ASSUNTA

Piazza del Duomo
www.duomosangimignano.it

Tomb-altar of St. Fina

1475, Collegiate.

MUSEO D'ARTE SACRA

Piazza Pecori, 1
www.duomosangimignano.it/museo

Crucifix

Polychrome wood

PALAZZO DEL POPOLO

Piazza Duomo, 2
www.sangimignanomusei.it/comune

Relief carving with cherubim, altar step, stairway to tower

📍 **MONTEPULCIANO (SI)**

**CATTEDRALE SANTA MARIA
ASSUNTA**

Piazza Grande

Virgin and Child

bas-reliefs in marble, chapel of the
baptismal font.

📍 **AREZZO**

**BADIA DELLE SANTE FLORA
E LUCILLA**

Piazza della Badia, 3

* **Ciborium**
marble.

**CHIESA DI S. MARIA DELLE
GRAZIE**

Via Santa Maria delle Grazie, 1

Portico
1478.

📍 **PRATO**

**MUSEO CIVICO DI PALAZZO
PRETORIO**

Piazza del Comune
www.palazzopretorio.prato.it

Tabernacles
stucco and papermache.

CATTEDRALE DI SANTO STEFANO

Piazza del Duomo
www.diocesiprato.it

* **Tomb of Filippo Inghirami**
**Tabernacle of the Madonna
dell'Ulivo**

1480, glazed terracotta (sculptures,
while the architecture is by Giuliano).

CHIESA DELLO SPIRITO SANTO

Via Giuseppe Silvestri, 21

Tondo with Virgin and Child
painted stucco.

📍 **PISTOIA**

DUOMO DI SAN ZENO

Piazza Duomo
www.diocesipistoia.it

Baptismal font
in collaboration with Andrea Ferrucci.

📍 **SIENA**

CHIESA DI SAN DOMENICO

Piazza San Domenico, 1
www.basilicacateriniana.com

* **Ciborium and two angels**
1475, marble.





GIAN LORENZO BERNINI

(NAPLES, 1598 - ROME, 1680)

SCULPTURE, URBAN PLANNER, ARCHITECT, PAINTER, SET DESIGNER

The unrivalled protagonist of baroque art, Neapolitan by birth, Bernini had Tuscan origins - his father Pietro, who introduced him to art, was a Florentine sculptor - but except for a brief stay in Paris in 1665 he always lived in Rome, a city that, under no less than eight popes, was moulded by his creative genius with piazzas, first among them the colonnade of Piazza San Pietro, with fountains, from the Triton to the Four Rivers, with churches and theatrical spectacles. His portraits, in both marble and bronze, display superlative technique and profound psychological insight.

In Tuscany we find evidence of his pictorial production and his interest in classical art, as can be seen in San Lorenzo, as well as a strictly private work, the *Portrait of Costanza Bonarelli*, and works produced for three popes with whom he was closely connected, the Florentine Urban VIII Barberini, the Siennese Alexander VII Chigi and the Pistoian Clement IX Rospigliosi.



DISCOVERY

GIAN LORENZO BERNINI

B

📍 FLORENCE

MUSEO HORNE

Via de' Benci, 6
www.museohorne.it

Self-portrait

1612 ca., black and red pencil,
chalk on ivory paper.

COLLEZIONE CONTINI BONACOSSÌ

Via Lambertesca, 6
www.uffizi.it

* Martyrdom of St. Lawrence

1616, marble.

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

Self-portrait

1630 ca., oil on canvas.

COLLEZIONE CORSINI

via del Parione, 11
www.palazzocorsini.it

Portrait of Pope Urban VIII

Barberini
1630 ca., bronze.

MUSEO NAZIONALE DEL BARGELLO

via del Proconsolo, 4
www.bargellomusei.beniculturali.it

** Portrait of Costanza Bonarelli

1637-1638, marble.

Model for fountain

1670, terracotta.

📍 SIENA

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 8
www.operaduomo.siena.it

Golden rose of Alexandro VII

1658, gold leaf, gilt copper, sapphire
(drawing).

COLLEZIONE CHIGI SARACINI FONDAZIONE ACCADEMIA MUSICALE CHIGIANA

Via di Città, 89
www.chiagiana.it

St. Jerome

1661-1662, terracotta (sketch)

CATTEDRALE DI SANTA MARIA ASSUNTA

Piazza del Duomo
www.operaduomo.siena.it

** St. Jerome

1662, marble, Cappella Chigi.

** St. Mary Magdalen

1662, marble, Cappella Chigi.

📍 PISTOIA

CHIESA DI S. DOMENICO

Piazza S. Domenico
www.domenicanipistoia.it

Funerary monument to Girolamo

Rospigliosi
1668, marmi.

Funerary monument to Caterina

Rospigliosi
1668, marmi.

CHIESA DI SPIRITO SANTO

Piazza Spirito Santo, 8

Main altar

1670, project implemented
by Mattia de' Rossi.

📍 LAMPORECCHIO (PT)

VILLA ROSPIGLIOSI A SPICCHIO

Via Borghetto, 1
www.villarospigliosi.com

1668-1670, project implemented
by Mattia de' Rossi.



SANDRO BOTTICELLI

(FLORENCE, 1445 - 1510)

PAINTER

After having been greatly appreciated in his lifetime, Botticelli's fame declined until his work was rediscovered and acclaimed by the British collector H.P. Horne, who published the first monograph on this artist in 1908.

A pupil of Filippo Lippi and Andrea del Verrocchio, he drew inspiration from them for his earliest works. His first major accomplishment was the *Fortitude* painted for the Tribunale della Mercanzia in 1470, which won him commissions from the leading Florentine patrons of the arts in the Medicean sphere. Famous and numerous are his works - at present, 21 - in the Galleria degli Uffizi, including the world-renowned *Primavera* and the *Birth of Venus*, conceived in the exclusive, refined philosophical circle of Lorenzo the Magnificent, icon of the Florentine Renaissance. Botticelli was in Rome in 1481, as one of the most excellent painters sent by Lorenzo the Magnificent to fresco the Sistine Chapel. Starting in the late 1480s, his style became more tense, his compositions more complex, probably reflecting an inner crisis provoked by the preaching of Savonarola. Botticelli is buried in the Florentine church of Ognissanti, which also houses one of his major works.



DISCOVERY

SANDRO BOTTICELLI

B

📍 FLORENCE

GALLERIA DELLO SPEDALE DEGLI INNOCENTI

Piazza Santissima Annunziata, 12
www.istitutodegliinnocenti.it

The Innocenti Virgin and Child
1465-1467, tempera on wood.

BASILICA DI SANTA MARIA NOVELLA

Piazza Santa Maria Novella
www.smn.it

Adoration of the Christ Child
1476-1477, fresco.

CHIESA DI OGNISSANTI

Borgo Ognissanti, 42
www.chiesaognissanti.it

**** St. Augustine in his Study**
1480, fresco,
tomb with clay tombstone.

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

Madonna of the Rose Bush
1469-1470, tempera on wood.

*** Fortitude**
1470 ca., tempera on wood.

*** St. Ambrose Altarpiece**
1470 ca., tempera on wood.

*** Judith Returning to Betulia**
1472 ca., oil on wood.

Discovery of Holoferne's Corpse
1472 ca., tempera on wood.

Madonna in Glory with Seraphim
1469-1470, tempera on wood.

Portrait of a Man with a Medallion, Cosimo the Elder
1474 ca., tempera on wood.

Adoration of the Magi
1475 ca., tempera on wood.

Madonna of the Loggia
1467 ca., tempera on wood.

*** Madonna of the Magnificat**
1480-1481, tempera on wood.

Annunciation of San Martino alla Scala
1481, detached fresco.

**** Primavera**
1482 ca., tempera on wood.

*** Pallas Taming the Centaur**
1482 ca., tempera on canvas.

**** Birth of Venus**
1485 ca., tempera on canvas.

*** Madonna of the Pomegranate**
1487, tempera on wood.

*** San Barnaba Altarpiece**
1488 ca., tempera on wood;
Predella, tempera on wood: St. Augustine's vision; Christ in the sepulchre; Salomè with the head of John the Baptist; Extracting the heart of St. Ignatius.

*** The Cestello Annunciation**
1489-1490, tempera on wood.

*** San Marco Altarpiece**
1490-1492, tempera on wood;
Predella, tempera on wood: Coronation of the Virgin and Saints; St. John the Evangelist at Patmos; St. Augustine in

his cell; Annunciation; the Penitent St. Jerome; Miracle of St. Eligius.

St. Augustine in his Study
1490-1494, tempera on wood.

*** Calumny**
1494-1495, tempera on wood.

*** Adoration of the Magi**
1500 ca., tempera on wood.

GALLERIA DELL'ACCADEMIA

Via Ricasoli, 58/60
www.galleriaaccademiafirenze.
beniculturali.it

Virgin and Child, Two Angels and St. John the Baptist
1468 ca., tempera on wood.

*** Madonna of the Sea**
1477 ca., tempera on wood.

Madonna and Child with Saints
1480-1490, tempera on wood,
with assistants.

GALLERIA PALATINA PALAZZO PITTI

Piazza Pitti, 1
www.polomuseale.firenze.it

*** Portrait of a Young Man**
1469 ca., tempera on wood.

Portrait of a Young Woman
1485 ca., tempera on wood.

Virgin and Child with the Young St. John
1505 ca., tempera on canvas.

B

DISCOVERY

SANDRO BOTTICELLI

MUSEO STIBBERT

Via Federigo Stibbert, 26
www.museostibbert.it

Virgin and Child
1500 ca.

CASTELLO (FLORENCE)

VILLA LA QUIETE

Via di Boldrone, 2
www.msn.unifi.it

*** Coronation of the Virgin with Saints**

1500 ca., tempera on wood,
with assistants.

PRATO

MUSEI DIOCESANI

Piazza Duomo, 49
www.prato-musei.it

*** Christ Crucified**

tempera on moulded wood.

SIENA

BIBLIOTECA COMUNALE DEGLI INTRONATI

Via della Sapienza, 3
www.bibliotecasiena.it

Monte Santo di Dio, Dante

1481, incunabula with drawings by
the artist.

PIETRASANTA (LU)

COLLEGIATA DI SAN MARTINO

Piazza Duomo
www.duomodipietrasanta.org

Designs for ecclesiastical vestments

late 15th century (chasuble),
attributed.




 DISCOVERY
BRONZINO

B

BRONZINO

(MONTICELLI DI FIRENZE, 1503 - FLORENCE, 1572)

PAINTER

Bronzino, the pseudonym of Agnolo di Cosimo Tori, was one of the most refined painters of the Florentine Mannerist period, a skilled portraitist and poet at the Medicean court in late-Renaissance Florence. Son of a butcher from the Florentine lower middle class, after having worked in the atelier of Raffaellino del Garbo, he became the disciple and close friend of Jacopo Carucci, known as Pontormo, who served as North Star and model to be emulated for the young Bronzino.

When an epidemic of plague broke out in Florence in 1522, the master brought his pupil with him to the Certosa del Galluzzo, where they worked together on a series of frescoes. It was during this time that Bronzino began to acquire a certain reputation, by working for Duke Guidobaldo of Urbino, while in Florence he received the patronage of Duke Cosimo de' Medici after having created the decorations for the Duke's marriage to Eleonora di Toledo in 1539. The portraits of Cosimo and Eleonora, appearing with other members of the Medicean court, show a certain coldness in the subjects and an almost detached attitude, characteristic of the impassible but elegant technique of his portraits. Bronzino's work was greatly admired, to the point of influencing court portraiture all over Europe for over a century. The Duke also commissioned him to fresco Eleonora's private chapel in Palazzo Vecchio, a project that took him twenty years to finish. As a Spanish noblewoman, Eleonora influenced the work of Bronzino by focussing strict, eloquent attention on ritual and ceremony. To this work he brought a varnished or marble-like tonality, typical of Florentine Mannerism.

FLORENCE

GALLERIA DEGLI UFFIZI

 Piazzale degli Uffizi, 6
www.uffizi.it

 * **Pietà with the Magdalen**

1529-1530 ca., oil on wood.

Pygmalion and Galatea

1529-1530, oil on wood.

The Ten Thousand Martyrs

1529-1530, oil on wood.

 ** **Portrait of Young Man with a Lute**

1532-1534 ca.

 ** **Portrait of Bartolomeo Panciatichi and Portrait of Lucrezia Panciatichi**

1541-1445 ca.

 * **The Panciatichi Holy Family**

1538-1541, oil on wood.

 * **Portrait of Girl with a Book**

1548-1550 ca.

 ** **Portrait of Bia de' Medici**

1542 ca., oil on wood.

 ** **Portrait of Eleonora di Toledo with her Son Giovanni**

1545 ca.

 ** **Portrait of Cosimo I de' Medici in Armour**

1544 ca., oil on wood.

 ** **Portrait of Giovanni de' Medici**

1545 ca., oil on wood.

 * **Portrait of Francesco I de' Medici**

1551, oil on wood.

Portrait of Maria de' Medici

1551 ca., oil on wood.

Allegory of Public Happiness

1567 ca., oil on tin.

Lament for Christ Dead

1569 ca., oil on tin.

 ** **Portrait of the Dwarf**
Morgante nude double face

1553 ca., oil on canvas.

Portraits of the Medici Family

 1555-1565, oil on tin,
 Bronzino and assistants.

**GALLERIA PALATINA
 PALAZZO PITTI**

 Piazza de' Pitti, 1
www.polomuseale.firenze.it

 * **Portrait of Guidobaldo Della Rovere**

1530-1532, oil on wood.

Portrait of Luca Martini

1554-1556 ca.

BASILICA DI SANTA CROCE

 Piazza di Santa Croce
www.santacroceopera.it
Pietà

1569, oil on wood.

MUSEO DI SANTA CROCE

Cappella del Noviziato

 ** **Christ Descending into Limbo**

1552, oil on wood.

MUSEO CASA BUONARROTI

 Via Ghibellina, 70
www.casabuonarroti.it

 * **Noli Me Tangere**

 1532, oil on wood,
 from a cartoon by Michelangelo.

BASILICA DELLA SS. ANNUNZIATA

 Piazza della SS. Annunziata
www.annunziata.xoom.it

 * **Resurrection**

 1550-1552, oil on wood, Cappella
 Guadagni.

 * **The Trinity**

 1567-1571, fresco,
 completed by Alessandro Allori,
 in the cloister, Cappella di San Luca..

GALLERIA DELL'ACCADEMIA

 Via Ricasoli, 58/60
galleriaaccademiafirenze.beniculturali.it

 * **Deposition from the Cross**

1561-1565, oil on wood.

PALAZZO VECCHIO

 Piazza Signoria
www.museicivici Fiorentini.comune.fi.it

 ** **Tapestries with Stories of the Hebrew Joseph**

1546-1553 ca., Salone dei Duecento.

 ** **Cappella di Eleonora**

1542-1543 ca. - 1563 ca., with frescoes.

 ** **Portrait of Laura Battiferri**

1555-1560, oil on wood.

CHIESA DI SANTA FELICITA

Piazza Santa Felicita, 3
santafelicitafirenze.it

*** St. Matthew the Evangelist**

1525-1528, tondo in the pendentive of the dome, oil on wood, Cappella Barbadori Capponi.

BASILICA DI SANTA MARIA NOVELLA

Piazza di Santa Maria Novella
www.smn.it

Jesus Revives Jairo's Son

panel painting, Cappella Gaddi.

BASILICA DI SAN LORENZO

Piazza di San Lorenzo

*** Martyrdom of St. Lawrence**

1565-1569, fresco.

BIBLIOTECA NAZIONALE CENTRALE

Piazza dei Cavalleggeri, 1
www.bncf.firenze.sbn.it

Farcical verses, Il Reggimondo

1572 ca., codices of B. the poet.

📍 LUCCA**MUSEO PALAZZO MANSI**

via Galli Tassi, 43
www.luccamuseinazionali.it

*** Portrait of Cosimo I in Armour**

1554 ca.

Portraits of Ferdinando and Don Garzia de' Medici as Children

📍 PISA**CHIESA DEI CAVALIERI DI SANTO STEFANO**

Piazza dei Cavalieri

*** Nativity of Christ**

1564, oil on canvas.

PALAZZO REALE

Lungarno Pacinotti, 46
www.beniculturalipisa.it

**** Portrait of Eleonora di Toledo**

with her Son Francesco

1549, oil on wood.





FILIPPO BRUNELLESCHI

(FLORENCE, 1377 - 1446)

ARCHITECT, ENGINEER, SCULPTOR, GOLDSMITH, SET DESIGNER

Filippo di Ser Brunellesco Lapi, goldsmith, sculptor, architect, engineer and set designer, was the star of the Italian Renaissance. His sober, innovative style dominated European architecture up to the 19th century. Reacting to the anti-classicism of Gothic culture, he drew inspiration from the art of antiquity and introduced a vision of reality based on the principles of mathematics and perspective. In the early 15th century he visited Rome for the first time with Donatello, an experience that was fundamental to the development of his art. Brunelleschi based the theoretical principles of his architecture on his invention of linear centric perspective, with a single vanishing point. He developed the first theories of spatial representation using two perspective tablets depicting the Baptistery and Palazzo Vecchio, now lost. He was a pioneer in employing modular dimensions in architectural volumes, as in the church of S. Spirito. His greatest achievement was building the Cupola of Santa Maria del Fiore, the Cathedral of Florence, with major mechanical and structural innovations. Brunelleschi represented a new kind of architect, the cultivated intellectual who prepared the overall project and the details. A spokesman for the cultural growth of Florence, closely linked to its republican institutions, he participated in the historic Florentine revision of artistic and architectural practices in keeping with humanist philosophy. Brunelleschi worked mainly in Florence, constructing prototypes of buildings that are still today unrivalled monuments in the urban landscape, but also designed fortifications for Tuscan villages. He died at the age of 69 and was buried in the Cathedral of S. Maria del Fiore.



DISCOVERY

FILIPPO BRUNELLESCHI

B

📍 FLORENCE

MUSEO DEL BARGELLO

Via del Proconsolo, 4
www.bargellomusei.beniculturali.it

Formella depicting the Sacrifice of Isaac

1401, gilt bronze, Competition for the North Door of the Baptistery.

CHIESA DI S. MARIA NOVELLA

Piazza S. Maria Novella
www.smn.it

* Crucifix of S. Maria Novella

1410, polychrome wood, Cappella Gondi

CHIESA DI ORSANMICHELE

Via dell'Arte della Lana, 7

* Statue of St. Peter

1412-1415.

CATTEDRALE DI S. MARIA DEL FIORE

Piazza San Giovanni
www.ilgrandemuseodelduomo.it

** Cupola

1418-1436.

OSPEDALE DEGLI INNOCENTI

Piazza SS. Annunziata
www.istitutodegliinnocenti.it

1419-1439.

CHIESA DI SANTA FELICITA

Via Guicciardini

Cappella Barbadori

1420.

PALAGIO DI PARTE GUELFA

Piazza di Parte Guelfa, 2

1420.

** CHIESA DI SAN LORENZO

Piazza San Lorenzo, 9
www.polomuseale.firenze.it

1421.

CHIESA DI SAN LORENZO

Piazza San Lorenzo
www.polomuseale.firenze.it

** Old Sacristy

1421-1428.

CHIESA DI S. CROCE

Piazza S. Croce, 6
www.operadisantacroce.it

** Cappella dei Pazzi

1429.

PIAZZA BRUNELLESCHI

Via degli Alfani

Rotonda of S.M. degli Angeli

1434.

** PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

1443.

** CHIESA DI S. SPIRITO

Piazza Santo Spirito, 30

1444.

CHIESA DI S. MARIA DEL CARMINE

Piazza del Carmine

his work as set designer.

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 9
www.ilgrandemuseodelduomo.it

** Structural models for the Cupola of S. Maria del Fiore.

📍 PISTOIA

DUOMO

Piazza del Duomo

Two Fathers of the Church and two busts of Prophets
1399-1400

silver altar of San Jacopo.



BERNARDO BUONTALENTI

(FLORENCE, 1531 - 1608)

ARCHITECT, SCULPTOR, PAINTER, MILITARY ENGINEER, SET DESIGNER

Bernardo Timante Buonacorsi, architect, sculptor, painter, military engineer and set designer, was also known as Bernardo delle Girandole for his fireworks displays at the Medicean court, depicted in some frescoes in Palazzo Vecchio, and for the scenographic decorations he designed for the Medici family's spectacular wedding ceremonies. Left an orphan in 1547, he was taken in by the grand-ducal court, where he experimented with alchemy with the Grand Duke, becoming his close friend. A pupil of Vasari and Salviati, he was a favourite court architect, participating in major Medicean building projects, thanks also to his intellectual friendship with Francesco I de' Medici. For the latter, he designed the garden and villa of Pratolino, a delightful place now totally destroyed, where mythology, alchemy and symbolism melded with the secret processes of nature. For his monumental villas, gardens and fortifications all over Tuscany, Buontalenti is considered the leading architect of Florentine Mannerism, refined, intellectual, eclectic and imaginative. He was also, among other things, the inventor of modern ice-cream, derived from sherbet, which was served at the Medicean court. He lived and died in a building in Via Maggio, number 37, and was buried in the church of S. Niccolò d'Oltrarno.



DISCOVERY

BERNARDO BUONTALENTI

B

📍 FLORENCE

PALAZZO VECCHIO

Piazza della Signoria
www.museiciviciflorentini.comune.fi.it

Enlargement

1563-1580.

** ALAZZO DI BIANCA CAPPELLO

via Maggio, 26
1568.

** VILLA MEDICEA DI PRATOLINO

via Bolognese
1569-1575.

GIARDINO DI BOBOLI

Piazza Pitti, 1
www.polomuseale.firenze.it

Grotticina di Madama

1570.

Grotta Grande

1575.

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

** Octagonal tribune

1584.

** VILLA MEDICEA LA PETRAIA

Via della Petraia, 40
www.polomuseale.firenze.it

1530-1594.

** VILLA MEDICEA DI CASTELLO

Via di Castello, 44
www.polomuseale.firenze.it
late 16th century.

* FORTE BELVEDERE

Costa S. Giorgio
www.museiciviciflorentini.comune.fi.it
1590.

FAÇADE OF THE CHIESA DI S. TRINITA

Piazza S. Trinita
1593.

PALAZZO NON FINITO

Museo di antropologia
Via del Proconsolo, 12
www.msn.unifi.it
1593.

FOUNTAIN OF SPRONE

Corner of Via dello Sprone and Borgo San Jacopo
1608, marble.

PORTA DELLE SUPPLICHE

Via Lambertesca, 2.

📍 ARTIMINO (PO)

* VILLA MEDICEA DI ARTIMINO KNOWN AS FERDINANDA

Viale Papa Giovanni XXXIII, 1
www.artimino.com

📍 CERRETO GUIDI (FI)

VILLA DI CERRETO GUIDI

Via Ponti medicei, 12
1565-1567.

📍 LIVORNO

Urban planning project for a new city and port at Livorno

1575.

Fortification of Portoferraio for Grand Duke Cosimo I

Isola d'Elba: 1548.

📍 PISA

LOGGE DI BANCHI

Via di Banchi, 5
1603-1605.

VILLA MEDICEA DI COLTANO

Via di Palazzi, 21
www.pisaunicaterra.it
1586.

📍 QUARRATA (PT)

VILLA MEDICEA LA MAGIA

Via Vecchia Fiorentina, 63
1584.



BENEDETTO BUGLIONI

(FLORENCE, 1460 CA. - 1521)

SCULPTOR

Sculptor and modeller in glazed terracotta, a technique he learned in the Della Robbia atelier, Buglioni was active in Tuscany and central Italy. In Pistoia from 1510 to 1515, he was the first artist summoned to work on the Spedale del Ceppo by the Spedaligo Leonardo Buonafede, director of the hospital there from 1501 to 1532.

Benedetto received payment for the *Coronation of the Virgin*, placed in the lunette above the entrance portal to the Chiesa dello Spedale, and for an *Arms for Pistoia*, both in glazed terracotta, the latter found on the short right-hand side of the Loggia del Ceppo but probably moved there from inside the building. Noteworthy in Florence is his *Coronation of the Virgin and Saints*, created after that of Pistoia, on the portal of the Chiesa di Ognissanti.



DISCOVERY

BENEDETTO BUGLIONI

📍 PISTOIA

CHIESA DELLO SPEDALE DEL CEPPO

Piazza Giovanni XXIII

Coronation of the Virgin

1510-1512, glazed terracotta.

MUSEO CIVICO

Piazza del Duomo, 1
www.comune.pistoia.it

Resurrection

1490, glazed terracotta.

📍 EMPOLI (FI)

PINACOTECA MUSEO DELLA COLLEGIATA DI SANT'ANDREA

Piazza della Propositura, 3
www.inempoli.it

Immaculate Conception and Saints and St. Anselm Enthroned and Saints

1500-1510, glazed terracotta.

📍 FLORENCE

CHIESA DI OGNISSANTI

Borgo Ognissanti, 42
www.chiesaognissanti.it

Coronation of the Virgin and Saints

post 1515, glazed terracotta, portal.

📍 FIESOLE (FI)

MUSEO BANDINI

Via Giovanni Duprè, 1
www.comune.fiesole.fi.it

Jesus and St. John the Baptist as Boys

1500-1510 ca., polychrome glazed terracotta.

St. Agnes

1515 ca., with his nephew, Saints.

CONVENTO DI S. FRANCESCO

Via S. Francesco, 13

Nativity and Adoration of the Shepherds

1510-1520 ca., polychrome glazed terracotta.

CHIESA DI SANTA MARIA PRIMERANA

Via Santa Maria

Angels bearing candles

1515-1520 ca., terracotta with traces of polychrome.

📍 PISA

MUSEO NAZIONALE DI SAN MATTEO

Piazza San Matteo In Soarta, 1
www.sbappsae-pi.beniculturali.it

Virgin and Child

1495 ca., medallion, glazed terracotta.

📍 CHIUSI DELLA VERNA (AR)

SANTUARIO DELLA VERNA

Via del Santuario della Verna
www.laverna.it

Christ Crucified

1512 ca., polychrome glazed terracotta, Cappella dell'Adorazione.

📍 ANGIARI (AR)

CHIESA DI SANTA MARIA DELLE GRAZIE

Tabernacle with four Angels

1510-1520, ciborium, polychrome glazed terracotta, with assistants.

MUSEO DI PALAZZO TAGLIESCHI

Piazza Goffredo Mameli, 16

Jesus and the Samaritan Woman at the Well

1510-1520, polychrome glazed terracotta.

📍 CASTIGLION FIORENTINO (AR)

COLLEGIATA DI SAN GIULIANO

Via S. Giuliano, 83

Annunciation and Assumption

1520, altarpiece, polychrome glazed terracotta, with Saints.

BENEDETTO
BUGLIONI**PINACOTECA COMUNALE**

Via del Cassero, 6

St. Michael and the Dragon1510-1520 ca., polychrome medallion,
glazed terracotta, with Saints.**BATTISTERO VECCHIO****Baptism**1520, altarpiece,
polychrome glazed terracotta**CORTONA (AR)****MUSEO DIOCESANO**Piazza del Duomo, 1
www.diocesiarezzo.it**Pietà with the Three Marys and
St. John**1515-1520 ca., polychrome terracotta,
clay group, with assistants.**CAVRIGLIA
IN VALDARNO (AR)****PIEVE DI SAN GIOVANNI**

Piazza Umberto I, 4

St. John the Baptist in the Desert

1500 ca., glazed terracotta.

Bust of the Young St. John**Bust of a Bishop Saint****Bust of St. Stephen
Genueflecting Angel bearing
candle**

1500 ca., glazed terracotta.

FIGLINE VALDARNO (FI)**PALAZZO PRETORIO**

Piazza Bianchi

**Virgin and Child Enthroned
with Saints**

1517-1520, glazed terracotta.





SANTI BUGLIONI

(FLORENCE, 1494 - 1576)

SCULPTOR

Inheriting the workshop of his uncle Benedetto, with whom he had collaborated, Buglioni, last among the Della Robbia artists to know the secret of glazing, made the frieze on the loggia of the Spedale del Ceppo in Pistoia representing the Works of Charity in glazed terracotta.

Unlike Giovanni della Robbia, who worked in his Florentine shop, Buglioni organised a construction site for producing the clay and enamels at the hospital. His technique differs from that of Giovanni insofar as the flesh tones are not glazed but rendered in cool colours applied to the biscuit. The frieze is noteworthy for its bright colours, appearing even more brilliant after recent restoration, and its highly realistic portraits.

The six scenes start with *Clothe the Naked*, centred around a full-length portrait of the Spedalingo, who appears in all the other scenes as well, and continue with *Shelter the Homeless*, *Visit the Sick*, *Visit the Imprisoned*, *Bury the Dead*, *Feed the Hungry*, interspersed with five Virtues: *Prudence*, *Faith*, *Charity*, *Hope* and *Justice*. The last scene, *Give Drink to the Thirsty*, was completed by the Pistoian artist Lorenzo di Filippo Paladini in 1586. Added to the frieze were two scrolls and two winged sphinxes, monstrous creatures, strikingly impressive, bearing a yellow shield with the insignia of the Ceppo.



DISCOVERY

SANTI BUGLIONI

📍 FLORENCE

CHIOSTRO DI SAN PIERINO

Via G. Capponi, 4

Lunette above the entrance portal

BIBLIOTECA MEDICEA LAURENZIANA

Piazza San Lorenzo, 9
www.bmlonline.it

Floor

1548-1554, terracotta,
to the design of Tribolo.

MUSEO NAZIONALE DEL BARGELLO

Via del Proconsolo, 4
www.bargellomusei.beniculturali.it

Noli Me Tangere

1520-1525, glazed terracotta.

📍 GREVE IN CHIANTI (FI)

MUSEO D'ARTE SACRA DI SAN FRANCESCO

Via San Francesco, 2

Cornice with festoons

Polychrome terracotta of the
Deposition, glazed terracotta.

📍 VALLOMBROSA (FI)

ABBAZIA

Località Vallombrosa, 115
www.monaci.org

Virgin and Child with Saints

1530-1540 ca., glazed terracotta.

📍 PISTOIA

OSPEDALE DEL CEPPO

Piazza Papa Giovanni XXIII

Decoration of the Loggia

1526-1529.

📍 AREZZO

EX MONASTERO DELLE SANTE FLORA E LUCILLA

Lunette with Madonna and Child and Saints

1510-1515, portal.

📍 BIBBIENA (AR)

SANTUARIO DI SANTA MARIA DEL SASSO

Via Santa Maria del Sasso, 1

Ecce Agnus Dei

ante 1529, polychrome terracotta.

📍 CHIUSI DELLA VERNA (AR)

SANTUARIO DELLA VERNA

Via del Santuario della Verna
www.laverna.it

Christ in Pietà, the Virgin and Saints

1525-1532, polychrome glazed terracotta, with assistants,
Cappella del Conte di Montedoglio.

Heraldic arms of Cosimo I de' Medici and Eleonora di Toledo

1549 ca., polychrome glazed terracotta,
Cappella dell'Adorazione.

📍 STIA (AR)

ORATORIO DELLA MADONNA DEL PONTE

Via Adamo Ricci

Madonna Enthroned with Children and Saints

1531, polychrome glazed terracotta.



DISCOVERY

BENVENUTO CELLINI

B

BENVENUTO CELLINI

(FLORENCE, 1500 - 1571)

SCULPTOR, GOLDSMITH, PAINTER

Goldsmith, sculptor and writer, as well as alchemist, Cellini was born in republican Florence, where he was apprenticed to the most famous goldsmiths while still a boy. Possessing a violent, restless nature, he was obliged to flee the city in 1519 after having been condemned for attempted homicide. He took shelter in Rome, obtaining protection from the Medicean Pope Clement VII but no important commissions, although he had helped to defend the pope against the Emperor Charles V during the sack of Rome. Pope Paul III Farnese had Cellini imprisoned later, accused of having killed a rival goldsmith, Pompeo de' Capitanis. He was saved by the King of France, Francis I, who summoned him to his court, where the future queen Catherine de' Medici lived. And it was at Fontainebleau that his first major work was created, the *Salt-cellar* in gold and enamel (1543) now in Vienna, and bronze *Nymph of Fontainebleau*, at the Louvre. In early 1545 he returned to Florence, where Cosimo I de' Medici assigned him the most important commission of his career, the *Perseus*, a work of perfect casting technique, to be placed in the Loggia dei Lanzi, with its original marble and bronze base now at the Museo Nazionale del Bargello. This was followed by the bronze bust of *Cosimo I*, the marble group of *Apollo and Hyacinth*, and the *Narcissus*. Cellini also participated in the restoration of the famous *Chimera of Arezzo*, now at the Museo Archeologico di Firenze, but this project marked the beginning of his decline. In his last years he worked increasingly less as artist and always more as author. Abandoned by all, consoled only by writing his *Autobiography* (1558-1566), he died in total solitude.

📍 FLORENCE

PONTE VECCHIO

* **Bust of Benvenuto Cellini**
by Raffaello Romanelli
1900, bronze.

LOGGIA DEI LANZI

Piazza Signoria

**Perseus

1545-1554, with copy of the marble base and bronze sculptures.

** MUSEO NAZIONALE DEL BARGELLO

Via del Proconsolo, 4
www.bargellomusei.beniculturali.it

Apollo and Hyacinth

1548 ca., marble.

Cosimo I de' Medici

1545-1548, bronze.

Danae and her son Perseus

bronze.

Ganymede

bronze.

Ganymede

marble.

Jupiter

bronze.

Gnudo of Fear

bronze.

Mercury

bronze.

Minerva

bronze.

Narcissus

1548-1565, marble.

Perseus

bronze.

Perseus

wax.

Freeing of Andromeda

bronze.

Hound of the "Saluki" breed

bronze medallion.

Alessandro de' Medici

bronze medallion.

Bindo Altoviti

bronze medallion.

Pope Clement VII

bronze medallion.

Francis I

bronze medallion.

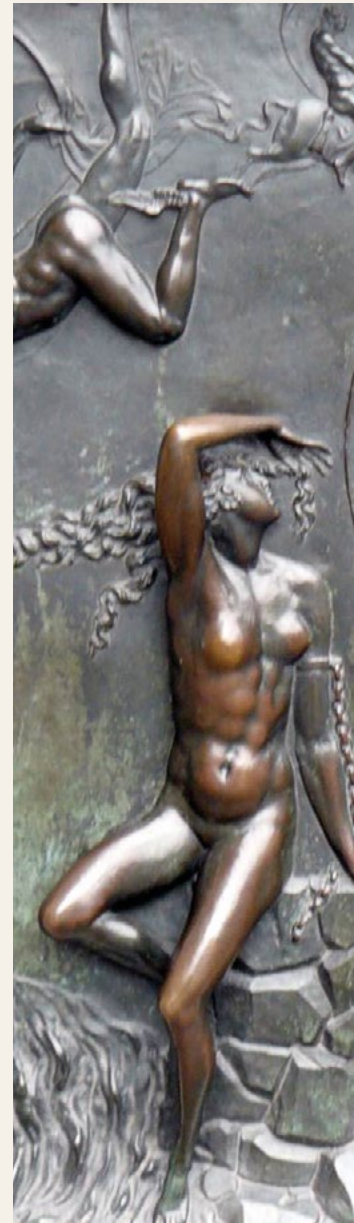
'Testone', head of Alessandro de' Medici

silver/alloy coin.

📍 VICCHIO DI MUGELLO (FI)

* CASA DELLA MEMORIA INHABITED BY BENVENUTO CELLINI

Via Cellini
www.casedellamemoria.it





ANTONIO CANOVA

(POSSAGNO, TREVISO, 1757 - VENICE, 1822)

SCULPTOR, PAINTER

Deemed by his contemporaries the greatest Italian sculptor of the time, Canova trained in Venice and went to Rome in 1779, where he absorbed the theories and aesthetics of Neoclassicism. Gifted with supreme technical ability and refined style, he soon received his first prestigious papal commissions: the *Funerary Monuments of Pope Clement XIII* and *Pope Clement XIV*.

In 1797 Canova moved to Vienna, where he sculpted the *Tomb of Marie Christine of Austria* in the shape of a pyramid. In 1802 he went to Paris and met Napoleon, whom he portrayed in a marble bust, in equestrian monuments and colossal statues. Dating from 1808 is one of his masterpieces: *Paolina Bonaparte Borghese as Venus*, representing the noblewoman loosely gowned in ancient robes, reclining on a bed of exquisitely Empire style. In this sculpture the concept of ideal beauty is melded with naturalist observations rendered with such skill that the marble manages to suggest the softness of the fabrics and the delicate texture of the skin. In 1811 Canova was working in Florence to finish the *Venere Italica*, commissioned of him to replace the Hellenistic statue of the *Medici Venus*, taken to Paris by the French, in the Tribuna of the Uffizi. During this period he sculpted the *Tomb of Vittorio Alfieri*. Canova was also a member of the commission of artists who in 1815, at the downfall of Napoleon, brought back to Italy many purloined works of art, among them the *Medici Venus*. In that same year he went to London, where he could admire the relief carvings from the Parthenon, wisely advising that they should not be restored.



DISCOVERY

ANTONIO CANOVA

C

📍 FLORENCE

BASILICA DI SANTA CROCE

Piazza di S. Croce
www.santacroceopera.it

** **Funerary Monument to Vittorio Alfieri**
1806-1810, right nave.

GALLERIA PALATINA PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

** **Venere Italica**
1804-1811.

GALLERIA D'ARTE MODERNA PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

* **Bust of Napoleon and Bust of Calliope**
1812.

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

* **Self-portrait**
oil on canvas, in storage.

BIBLIOTECA NAZIONALE CENTRALE

piazza dei Cavalleggeri, 1
www.bncf.firenze.sbn.it

Statue of Letizia Bonaparte

📍 CARRARA

GIPSOTECA DELL'ACCADEMIA DI BELLE ARTI

Via Pietro Tacca, 32
www.accademia.carrara.ms.it

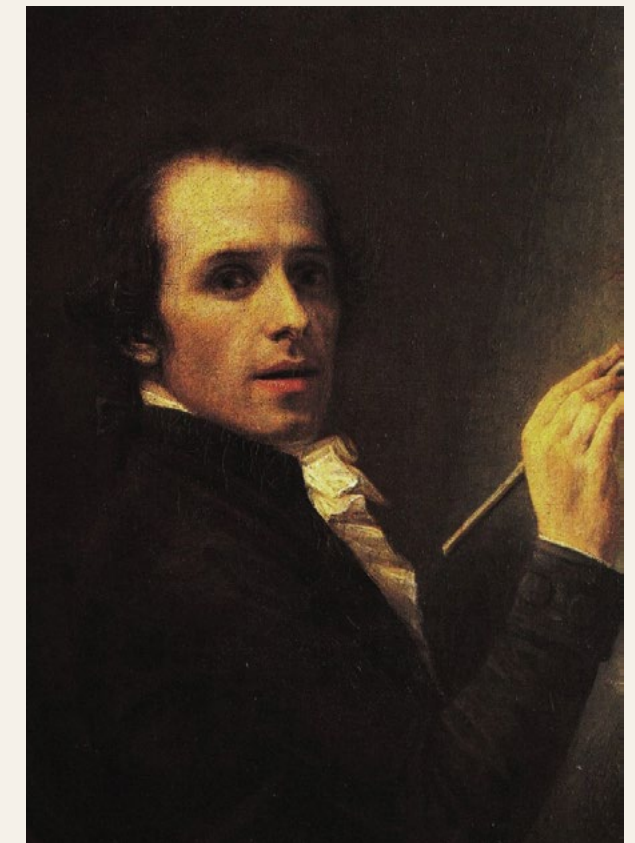
Plaster models

📍 PISA

MUSEO NAZIONALE DI PALAZZO REALE

Lungarno Antonio Pacinotti, 46
www.sbappsae-pi.beniculturali.it

Sketch





DISCOVERY

CARAVAGGIO

C

📍 FLORENCE

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

Bacchus

1596-1597, oil on canvas.

Medusa

1598, oil on canvas.

Sacrifice of Isaac

1603-1604, oil on canvas.

**GALLERIA PALATINA
PALAZZO PITTI**

Piazza de' Pitti, 1
www.polomuseale.firenze.it

Alof de Wignacourt?

1608, oil on canvas.

Sleeping Cupid

1608-1609, oil on canvas.

The Tooth Puller

1608-1610, oil on canvas.

📍 PORTO ERCOLE (GR)

Via nuova e via Principe Umberto
Funerary monument

CARAVAGGIO

(MILAN, 1571 - PORTO ERCOLE, 1610)

PAINTER

The great Lombard painter Michelangelo Merisi, known as Caravaggio, touched upon Tuscany only indirectly; it is thanks to the mediation of friends and patrons such as Cardinal del Monte, Ambassador of the Grand Duchy of Tuscany to Rome, that the Florentine museums now possess some of his works, such as the *Medusa* and the *Bacchus*.

Caravaggio was the artist who, near the end of the 16th century, revolutionised the concept of art and how it was produced, in scenes based on a photographic concept, the idea of observing and capturing the fleeting moment. His major contribution consisted of focusing attention on a world that had never known the dignity of being represented, rescuing it from centuries of oblivion. This was the pulp world frequented by Caravaggio himself, swarming with prostitutes, gamblers and thugs. The result was a new investigation of the nature of man and his psychological depths, where light takes on a central symbolic role, representing Truth and Mercy. Caravaggio died on the beach at Porto Ercole in circumstances that have never been clarified.





GALILEO CHINI

(FLORENCE 1873 - 1956)

PAINTER, SET DESIGNER, GRAPHIC ARTIST, CERAMIST

After working atop the scaffolding in the Sassetti Chapel at Santa Trinita as apprentice to his uncle Dario, who restored wall paintings, Galileo Chini moved on to the shop of Amedeo Bontempo at the age of fifteen. In 1894 he began to work for Augusto Burchi, a Florentine painter and professor at the Accademia. Under his supervision and in collaboration with Giulio Bargellini, Chini frescoed an illusionary tapestry on the ceiling and the telamons in the frieze decorating a ground-floor room in Palazzo Budini Gattai. Leaving the employment of Burchi, who neglected to pay him, he founded a ceramics manufactory in the Piagentina quarter in 1896; when this project failed, he and his cousin Chino Chini founded the Fornaci di San Lorenzo at Borgo San Lorenzo in 1906.

Galileo Chini showed himself highly receptive to the innovatory European style called Art Nouveau, becoming one of its earliest and most sensitive interpreters in the Tuscan sphere. In Florence he completed such decorative projects as wall paintings, wooden ceilings with inlaid ceramic elements and polychrome stained-glass windows inserted in elaborate wrought-iron structures.

Chini worked at Montecatini and at various places in Versilia, which was then being embellished with architectural and urbanist projects in the Liberty style. He also worked at Salsomaggiore, on the pavilions of the Venice Biennale and in Siam, where he adorned the throne room of the royal palace in Bangkok. After this experience he was commissioned to design the sets for Puccini's opera Turandot in 1924.



DISCOVERY

GALILEO
CHINI

C

📍 FLORENCE

PALAZZO BUDINI GATTAI

Piazza SS. Annunziata, 1
www.palazzobudinigattai.it
1894, frescoes, with Giulio Bargellini.

BANCA MERCANTILE ITALIANA

Piazza Davanzati, 3
1900, decorations.

HOTEL CAVOUR

Via del Proconsolo, 3
1901, decorations.

HOTEL ROMA

Piazza Santa Maria Novella, 8
Stained-glass windows.

HOTEL HELVETIA BRISTOL

Via de' Pescioni, 2
decorations.

GALLERIA D'ARTE MODERNA PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

* **The House of Ghautama** 1913.

Faith 1913.

Peace 1913.

Indolence 1913.

* **New Year's Eve festival in
Bangkok** 1913.

HOUSE-STUDIO

Via del Ghirlandaio, 52

**Frescoes on the façade, almost
entirely deleted**
1909-1914.

HOUSES

Via Scipione Ammirato, 99/101

ceramic decorative inserts
1908.

PALAZZO DELLA CASSA DI RISPARMIO DI FLORENCE

Via Bufalini, 6
1923, windows and floors

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

Self-portrait
1933, oil on canvas.

📍 ANTELLA, BAGNO A RIPOLI (FI)

CIMITERO MONUMENTALE

Via di Montisoni, 6

* **Decoration of entrance arch
and other works**
1911.

📍 RUFINA PONTASSIEVE (FI)

CHIESA DI SANTA MARIA IN ACONE

Via dell'Argomenna, 23

**Lunette on the portal and
decoration of the apsidal ceiling**
early 20th century.

📍 BORGO SAN LORENZO (FI)

VILLA PECORI GIRALDI

Museo della Manifattura Chini
Piazzale Lavacchini, 1
www.museochini.it

** **Christ with the Crown of Thorns**
architrave over the west door, majolica. Rooms on the piano nobile with geometric and stylised vegetal motifs.

SANTUARIO DEL SS. CROCIFISSO

Corso Matteotti, 216

St. John the Baptist
1920.

📍 LUTIANO NUOVO, BORGO SAN LORENZO (FI)

Tabernacle with Virgin and Child
1914, strada di Sagginale.



📍 GAIOLE IN CHIANTI (SI)

ABBAZIA DI SAN LORENZO A COLTIBUONO

Località Badia a Coltibuono
www.comune.gaiole.si.it

The Blessed Benedict of Coltibuono
1907, fresco.

📍 PISTOIA

PALAZZO DELLA CASSA DI RISPARMIO DI PISTOIA E PESCIA

Via Roma, 3

Decoration
1904, meeting hall.
Self-portrait
1901, oil on canvas.

📍 MONTECATINI TERME (PT)

GRAND HOTEL LA PACE

Via della Torretta, 1

*** Decoration**
1904, ball room.
*** Windows at the entrance on**
Corso Roma 1904.

STABILIMENTO TERMALE TAMERICI

Viale Verdi, 45-49

**** Painted frieze with putti**
1911, Padiglioncino.

**** Decorations,**
panels and furniture design
1911.

STABILIMENTO TERMALE IL TETTUCCIO

viale Fedeli

*** Decorative elements in ceramics**
and wrought iron

1918-1928, Cafe, reading room and
portico-gallery, with Basilio Cascella.

*** PALAZZO COMUNALE**
viale Verdi, 46

Lunettes with allegories of
human industry
1918, fresco.

MUSEO DI ARTE CONTEMPORANEA DELL'ACCADEMIA D'ARTE DINO SCALABRINO

Viale Diaz, 6

Landscape
1932, oil on canvas.

📍 VIAREGGIO (LU)

GRAN CAFFÈ MARGHERITA

Viale Regina Margherita, 30

1921, windows, wall paintings and
majolicas

GRAND HOTEL EXCELSIOR

Viale Carducci, 88

1921, decorations.

** VILLA ARGENTINA

Via Fratti/via Vespucci

1928, decorations.

SUPERCINEMA SAVOIA

Viale Regina Margherita

Ceramic decoration
on the tympanum
1929.

CHALET MARTINI

Viale Regina Margherita, 2

1920, decoration, with Tito Chini.

VILLINO SOFIA TOLOMEI

Via Verdi, 20

Decoration on the façade

GALLERIA D'ARTE MODERNA E CONTEMPORANEA LORENZO VIANI

Piazza Mazzini, 22

www.gamc.it

* House at Lido di Camaiore

1928, oil on wood.

📍 LIDO DI CAMAIORE (LU)

HOTEL CLUB I PINI

(former summer residence of
Galileo Chini)

Via Roma, 43

www.clubipini.com

**** Project (in collaboration with**
Ugo Giusti), design of furniture
and decorations
1915-1920.

📍 PISA

* PALAZZO VINCENTI

Corso Italia, 61

Views of Pisa and scenes from
the city's history. Allegory of
Prosperity
1929.

📍 SAN MINIATO (PI)

PALAZZO DEL COMUNE

Sala del Consiglio comunale

Via Vittime del Duomo, 8

Decoration on the ceiling
1898-1899.

CHIESA DI SAN DOMENICO

Piazza del Popolo

Frescoes in the main chapel
'degli Spedalinghi'.

📍 VOLTERRA (PI)

PALAZZO DEI PRIORI

Sala del maggior consiglio

Piazza dei Priori, 1

www.comune.volterra.pi.it

Coats of arms
1895, fresco.

CIRCOLO CHELI

Via Guicciardini, 21

Ceiling of the billiards room
1899.

📍 LIVORNO

GRAND HOTEL PALAZZO

Viale Italia, 195

Decoration
1935.

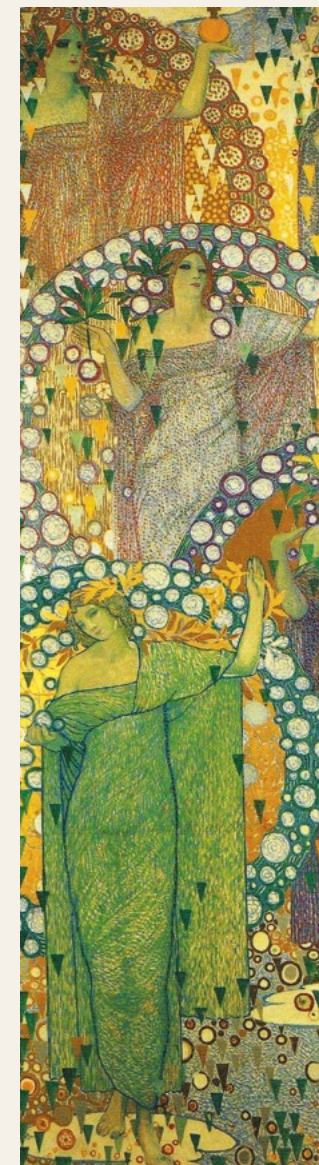
Decorative panel for the
dining room
1943.

📍 AREZZO

* PALAZZO CAMAIANI ALBERGOTTI

Corso Italia, 4

Decoration
1905.





CIMABUE

(FLORENCE, 1240 - PISA, 1302)

PAINTER

Cenni di Pepo, known as Cimabue, a refined interpreter of thirteenth-century Byzantine painting in Italy, enhanced Byzantine pathos and elegance still further with refined chiaroscuro effects not lacking in naturalism, although still rather timid. The itinerary that unfolds in Tuscany, although incomplete since the Assisi paintings are lacking, shows how the artist opened out to new paths, although not pursued with the determination of his greatest pupils, most notably Giotto.

We have little information on the life of Cimabue. In 1272 he was in Rome, and on March 19, 1302, he died in Pisa, while working on the mosaic for the apse in the Duomo, managing to complete only the *St. John*. Cimabue's delicate chiaroscuro and inclination toward naturalism, although strongly conditioned by his fidelity to thirteenth-century Byzantine models, make him one of the most innovative figures in Italian art. He was in fact one of the artists who guided the transition from the hieratic, idealised figures of Byzantine origin to 'true' subjects, possessing humanity and emotions.



DISCOVERY
CIMABUE

C

AREZZO

CHIESA DI S. DOMENICO

Via di Sasso Verde, 59
www.diocesiarezzo.it

** **Painted cross**
1268-1271 ca.

FLORENCE

BASILICA DI SANTA CROCE

Piazza di Santa Croce, 16
www.santacroceopera.it

** **Painted cross**
1275-1280 ca.

BATTISTERO

Piazza del Duomo
www.ilgrandemuseodelduomo.it

** **Announcement of the birth of John the Baptist, Naming John the Baptist, Visitation**
1280 ca., drawings for the mosaics on the dome.

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

** **Virgin and Child with Saints**
1285 ca.

* **Madonna and Child Enthroned with Saints** (attributed)
1290-1300, tempera on wood.

CASTELFIORENTINO (FI) PISA

MUSEO DI SANTA VERDIANA

Piazza di Santa Verdiana
www.santaverdiana.org

** **Virgin and Child**
1283-1285 ca.,
with Giotto, painter of the Child.

CATTEDRALE DI SANTA MARIA ASSUNTA

Piazza del Duomo
www.opapisa.it

** **S. Giovanni**
1301 ca., mosaic in the apse.





MATTEO CIVITALI

(LUCCA, 1436 - 1501)

SCULPTOR, ARCHITECT

The family name of the artist, who was born in Lucca, derived from his father's birthplace, Cividale del Friuli. Information on him is scarce because Vasari did not devote a *Life* to him, mentioning him only occasionally and sometimes unreliably, perhaps due to difficulty in verifying facts outside of the Grand Duchy. In the fifteenth century Civitali was Lucca's most famous and highly esteemed artist, the head of a successful dynasty. His versatile family workshop engaged in the fields of architecture, sculptures in wood and marble, terracotta, painting, architecture and publishing. While his friendship with Antonio Rossellino is documented, his stay in Florence is not. Supposedly, it took place in the 1460s, and echoes of Florentine sculptures and monuments are reflected in some of his works. For around thirty years he produced works for the Lucca Cathedral, enough of them to cause Henry James, who visited the city in 1874 to write that the artist had his museum there. Civitali had in fact been forgotten over the centuries, but was rediscovered in the second half of the 19th century, when he was hailed as a symbol of Lucca's artistic excellence. To a solid definition of the figures, of classical derivation, he added emotional and expressive tension reminiscent of Northern sculpture, which he may have observed in artworks transported along the Via Francigena, the great artery traversed by pilgrims stretching from Northern Europe to Rome and passing through Lucca. Civitali's works, skilfully drawing inspiration from Donatello's *stiacciato* reliefs and enriched by delicate pictorial details, show a notable talent for portraiture as well.



LUCCA

CATTEDRALE DI SAN MARTINO

Piazza Antelminelli
www.diocesilucca.it

Medallion depicting the man of letters Giovan Pietro d'Avenza

1465-1470 ca., marble, outer portico, to the right of the main portal..

* Funerary monument to Pietro da Noceto

1468-1472, marble.

** Two genuflecting Angels from the dismembered Altar of the Sacrament

1478-1480 ca., marble.

Funerary monument to Domenico Bertini

1479-1480, marble.

** Chapel of the Volto Santo

1482-1484.

* Altar of St. Regulus

1480-1485 ca., marble.

Design of the marble inlaid floor with geometric motifs

1485-1490 ca.

Design of the choirstall

1485-1490 ca.

Two holy water stoups

1490-1495, marble.

Pulpit

1494-1498, marble.

DISCOVERY

MATTEO CIVITALI

PIAZZA ANTELMINELLI

www.museocattedralelucca.it

Pluteus of the choirstall In the Cathedral

1485-1490 ca.

CHIESA SS. TRINITÀ

via Elisa
www.diocesilucca.it

*Madonna della Tosse

1480 ca., marble.

CHIESA DI S. MICHELE IN FORO

Piazza San Michele

Virgin and Child

1480 ca., marble.

CHIESA DI SAN FREDIANO

Piazza S. Frediano
www.comune.lucca.it

* Annunciation

1489 ca., polychrome wood.

Altar of the SS. Sacramento

1489, marble, now converted into a baptismal font.

CHIESA DI S. ROMANO

Piazza S. Romano
www.comune.lucca.it

Tomb of St. Romulus

1490, marble.

CHIESA DI SANTA MARIA DEI SERVI

Piazza dei Servi
www.luccamusica.it

Annunciata

1482 ca., polychrome wood.

St. Sebastian

1490 ca., polychrome and gilt terracotta, assistants.

CHIESA DI SANT'ANDREA (IN PELLERIA)

Via Sant'Andrea
www.comune.lucca.it

Virgin and Child

1466-1467, painted and gilt terracotta.

ORATORIO DELLA MADONNINA DI PORTA SAN PIETRO

Via Francesco Carrara
www.luccamusica.it

Tomb of St. Avertin and St. Romeus

1485-1490 ca., marble, fragments.

PALAZZO PRETORIO

Piazza San Michele

Project

from 1492, construction carried out by his son Nicolao after his death and enlarged in 1589 by Vincenzo Civitali.

**MUSEO NAZIONALE DI VILLA GUINIGI**

Via della Quarquonia
www.luccamuseinazionali.it

*** Annunciation**

1472-1480, marble, with other sculptors

Virgin and Child

1466-1467, marble.

*** Christ the Saviour wearing the****Crown of Thorns**

1485-1490 ca., marble.

*** Vir dolorum**

1487 ca., polychrome wood.

*** Christ the Saviour crowned with Thorns**

1485-1490, terracotta.

Virgin and Child

1495 ca., painted and gilt terracotta.

CHIESA DI SAN MICHELE A MUGNANO

Strada comunale Mugnano
www.diocesilucca.it

Virgin of the Annunciation

1468 ca., polychrome wood.

MONTE SAN QUIRICO (LU)**CHIESA DI SAN QUIRICO**

via della Chiesa

St. Sebastian

1492 ca., polychrome terracotta.

BENABBIO, FRAZIONE DI BAGNI DI LUCCA (LU)**ORATORIO DEI SS. FILIPPO E GIACOMO**

Piazza primo maggio
www.diocesilucca.it

Tabernacle of the Eucharist

1485-1488, marble.

LAMMARI (LU)**PARROCCHIALE DEI SS. JACOPO E ASSUNTA**

Via Lombarda, 189

*** Tabernacle with the Redeemer**

1496-1501, marble, Baptismal font in the form of funerary monument.

*** St. James**

1497 ca., polychrome terracotta.

GRAGNANO, FRAZIONE DI CAPANNORI (LU)**SANTUARIO DI BELVEDERE**

via di Belvedere
www.diocesilucca.it

Virgin and Child

1485 ca., polychrome terracotta.

CASTIGLIONE DI GARFAGNANA (LU)**SANTUARIO DI SAN PELLEGRINO****Funerary tempietto of St. Peregrine and St. Bianco**

The effigy of St. Peregrine is found today in the apse
1474-1489.

BORGO A MOZZANO (LU)**CHIESA DI SAN JACOPO E ASSUNTA**

Piazza S. Rocco, 1
www.diocesilucca.it

St. Bernardine of Siena

1465 ca., wood.

CAMAIORE (LU)**MUSEO D'ARTE SACRA**

Via IV Novembre, 71

*** Virgin of the Annunciation**

wood.

PRATO**BASILICA DEI SANTI VINCENZO E CATERINA DE' RICCI**

Piazza San Domenico

*** Virgin and Child**

1461-1462, gilt marble.

PISA**CATTEDRALE DI SANTA MARIA ASSUNTA**

Piazza del Duomo
www.opapisa.it

Panel with friezes and cymation

1486 ca., marble.

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 23
www.opapisa.it

Altar

1486-1487, marble, with assistants, rebuilt.

Bust of a Lady

1465 ca., marble.

PONSACCO (PI)**CHIESA DI SAN GIOVANNI EVANGELISTA**

Piazza S. Giovanni
www.parcchiaponsacco.it

Madonna del Latte (known as Madonna of the Snow)

1490 ca., polychrome terracotta.

FLORENCE**MUSEO NAZIONALE DEL BARGELLO**

Via del Proconsolo, 4
www.bargellomuseibeniculturali.it

Allegory of Faith

1480 ca., marble.

Christ with the Flagel

1495-1501 ca., marble.

Profile of a Lady

1490-1495, marble.





ANDREA DELLA ROBBIA

(FLORENCE, 1435 - 1525)

CERAMIST

Andrea trained with his uncle, Luca, who adopted him and then made him manager of the workshop. Following in the footsteps of his master, Andrea became renowned all over Tuscany and Central Italy for his marvellous enamelled terracottas. He worked for the Franciscan Observants and for Savonarola's followers but was also assigned commissions in the Casentino area, at La Verna, Arezzo, the Val di Chiana, the Val Tiberina, the Valdarno, in Siena and Pistoia. In Florence his most important works are in the Basilica di Santa Croce, at the Innocenti and the Bargello. He had five sons, all of whom produced glazed terracotta. They were highly successful, from Sicily to the Iberian Peninsula and as far as France and the British Isles, thanks to the industrial and commercial, as well as artisanal, expertise of one of the most prestigious Florentine workshops of the 15th-16th century. Andrea was buried in San Pier Maggiore beside the tomb of his uncle Luca, his adopted father.



DISCOVERY

ANDREA DELLA ROBBIA

D

FLORENCE

ARCICONFRATERNITA DELLA MISERICORDIA

Piazza del Duomo

* **Virgin and Child with Saints**
1466, glazed terracotta.

MUSEO NAZIONALE DEL BARGELLO

Via del Proconsolo, 4
www.bargellomusei.beniculturali.it

** **Virgin and Child, 'Madonna of the Architects'**
1475, glazed terracotta.

Young Lady
1465-1470, glazed terracotta.

Portrait of a Child
1460-1465, glazed terracotta.

Madonna of the Cushion
1500-1505 ca., glazed terracotta.

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 9
www.ilgrandemuseodelduomo.it

The Eternal Father with two Angels in Adoration
1487-1488, glazed terracotta.

OSPEDALE DEGLI INNOCENTI

Piazza SS. Annunziata
www.istitutodeglinnocenti.it

** **Tondi with Putti in swaddling clothes**
1487, glazed terracotta.

** Annunciation

1493, glazed terracotta.
Chiostro degli Uomini.

OSPEDALE DI SAN PAOLO

Piazza Santa Maria Novella

* **Franciscan Saints and Opere di Misericordia**
1493-1496, polychrome glazed terracotta.

** **Meeting of St. Francis and St. Dominic**
1493-1496, polychrome glazed terracotta.

BASILICA DI SANTA CROCE

Piazza Santa Croce
www.santacroceopera.it

Christ in Prayer
1490 ca., glazed terracotta. Sagrestia.

* **Virgin and Child, Angel and Saints**
1480-149), glazed terracotta.
Cappella del Noviziato.

FIESOLE (FI)

MUSEO BANDINI

Via Giovanni Duprè, 1
www.comune.fiesole.fi.it

Virgin and Child with Angels
1495 ca., glazed terracotta.
** **Effigy of a Young Man**
1500 ca., glazed terracotta.

PRATO

CHIESA DI SANTA MARIA DELLE CARCERI

Piazza Santa Maria delle Carceri

* **Frieze with the Four Evangelists in the pendentives of the dome**
1491-1492, glazed terracotta.

PISTOIA

CATTEDRALE DI SAN ZENO

Piazza del Duomo

* **Ceiling with coffers and lunettes over the central portal depicting the Virgin and Child with Angels**
1504-1505, glazed terracotta.

AREZZO

CATTEDRALE DEI SANTI PIETRO E DONATO

Piazza Duomo

* **St. Donatus**
1480 ca., polychrome painted terracotta.
** **The Holy Trinity with St. Bernard and St. Donatus**
1485-1486, glazed terracotta. Cappella della Madonna del Conforto.
Madonna Enthroned with Saints
1493-1495, glazed terracotta, the work of Andrea and assistants, Cappella della Madonna del Conforto.

**CATTEDRALE DEI SANTI PIETRO E DONATO**

Piazza Duomo

Virgin with the Christ Child and Saints

late 15th century, glazed terracotta, with assistants, Cappella della Madonna del Conforto.

Assumption

late 15th century, glazed terracotta, Workshop of Andrea della Robbia, Cappella della Madonna del Conforto.

CHIESA DI SANTA MARIA IN GRADI

Piazza Santa Maria in Gradi, 1

**** Our Lady of Mercy and Saints**

1490 ca., glazed terracotta, with the aid of assistants.

CHIESA DI SANTA MARIA DELLE GRAZIE

Via Santa Maria delle Grazie, 1

*** Altar**

1487-1498, marble and glazed terracotta, with assistants.

ANGHIARI (AR)**CHIESA DI SANTA MARIA DELLE GRAZIE**

Via della Propositura

Our Lady of Mercy

1495, polychrome glazed terracotta, with assistant.

SANSEPOLCRO (AR)**MUSEO CIVICO**Via Niccolò Aggiunti, 65
www.museocivicosansepolcro.it**** Nativity**

1485 ca., glazed terracotta.

CATTEDRALE DI SAN GIOVANNI EVANGELISTA

Via XX Settembre

Tabernacle

1495 ca., polychrome glazed terracotta.

FOIANO DELLA CHIANA (AR)**CHIESA DI SANTA MARIA DELLA FRATERNITA****** Virgin and Child**

1460 ca., from an idea of Luca.

COLLEGIATA DEI SANTI MARTINO E LEONARDO*** Madonna of the Girdle**

1502, glazed terracotta.

CHIESA DI SAN MICHELE ARCANGELO*** Ascension of Jesus**

1495-1500 ca., glazed terracotta, with Giovanni.

CHIESA DI SAN FRANCESCO*** glazed terracotta, with Giovanni.**
1495-1500, glazed terracotta.**CHIUSI DELLA VERNA (AR)****SANTUARIO DELLA VERNA****** Annunciation**

1475 ca., glazed terracotta. Chiesa Maggiore.

Incarnation

1479, glazed terracotta. Chiesa Maggiore.

*** Ascension**

1493, glazed terracotta. with Luca the Younger, Chiesa Maggiore.

*** St. Francis and St. Antony the Abbot**

1480 ca., glazed terracotta. Chiesa Maggiore.

Heraldic arms of the Arte della Lana di Firenze

1495 ca., attributed to assistants, Chiesa Maggiore.

*** Assumption of the Virgin, with Saints and Angels**

1488 ca., glazed terracotta, Chiesetta di Santa Maria degli Angeli.

*** The Nativity**

1493, polychrome glazed terracotta, Chiesetta di Santa Maria degli Angeli.

*** Christ in Pietà**

1493, polychrome glazed terracotta, with Luca the Younger, Chiesetta di Santa Maria degli Angeli.

**** Crucifixion**

1481, glazed terracotta. Cappella delle Stigmate.

*** Bust of the Redeemer**

1490-1495 ca., polychrome painted terracotta, Museo del Convento.

CAMALDOLI (AR)**CHIESA DELL'EREMO***** Virgin and Child with Saints**
1490-1495, glazed terracotta.**STIA (AR)****CHIESA DI SANTA MARIA ASSUNTA**

Piazza Tanucci

Virgin and Child

1495 ca., glazed terracotta.

POPPI (AR)**CHIESA DI SAN MATTEO**

Memmenano

*** Pentecost**

1500-1505, glazed terracotta, with Luca the Younger.

BIBBIENA (AR)**CHIESA DI SAN LORENZO**

Via Dovizi

*** Pietà and Nativity**

1513-1520, glazed terracotta, with Girolamo.

MONTEVARCHI (AR)**MUSEO D'ARTE SACRA DELLA COLLEGIATA**Via del Lungo Isidoro
www.comune.montevarchi.ar.it**** Tempietto**

1495-1500, glazed terracotta.

**** Frieze depicting Count Guido Guerra consigning the Reliquary to the clergy**

1495-1500, glazed terracotta.

Pair of coats of arms of Montevarchi held up by putti

1500 ca., glazed terracotta.

PISA**MUSEO NAZIONALE DI SAN MATTEO**Piazza San Matteo in Soarta, 1
www.sbappsae-pi.beniculturali.it*** Virgin in Adoration of the Christ Child with Three Seraphim**

1500 ca., glazed terracotta.

VOLTERRA (PI)**DUOMO**

Piazza San Giovanni

Nativity and Adoration of the Magi

1475 ca., painted terracotta, Cappella della Madonna.

SIENA**BASILICA DELL'OSSERVANZA**Strada dell'Osservanza
www.basilicaosservanza.it**Coronation of the Virgin and Saints**

1480-1485 ca., glazed terracotta.

Annunciation

1490 ca., glazed terracotta.

St. Bonaventura and**St. Louis of Toulouse**

1490 ca., glazed terracotta.

SANTA FIORA (GR)**PIEVE DELLE SANTE FLORA E LUCILLA**

Piazza Arcipretura

*** Coronation of the Virgin and Saints with predella**

1480-1490, glazed terracotta, with assistants.

*** Assumption of the Virgin**

Pulpit



GIOVANNI DELLA ROBBIA

(FLORENCE, 1469 - 1529/1530)

CERAMIST

The most talented of Andrea's sons, Giovanni, specialised in polychrome terracotta. His works can be seen in Florence at the Museo del Bargello, in the large cloister of the Certosa del Galluzzo, outside the loggia of the Spedale del Ceppo in Pistoia, with the tondos in the pendentives of the arches, and in other Tuscan localities.

A crucially important figure for the works of his maturity was the Spedaligo, or director, of Santa Maria Nuova, Leonardo Buonafede, buried in the Certosa del Galluzzo where he had been prior, who commissioned Giovanni's works for the Ceppo in Pistoia and for the Certosa itself.



DISCOVERY

GIOVANNI DELLA ROBBIA

D

📍 FLORENCE

TABERNACOLO DELLE FONTICINE

Via Nazionale

** Virgin and Child with Saints

1522, polychrome enamelled terracotta.

MUSEO NAZIONALE DEL BARGELLO

Via del Proconsolo, 4
www.bargellomusei.beniculturali.it

* Nativity or Crèche

1521, polychrome glazed terracotta.

Ascension

1510 ca., polychrome glazed terracotta.

Lunette with Pietà

1521 ca., polychrome glazed terracotta.

* St. Ursula

1520-1530, polychrome glazed terracotta.

* Pietà with St. John the Baptist and the Magdalene

1514, polychrome terracotta.

Meeting of Jesus and St. John in Childhood

1510 ca., glazed terracotta.

CHIESA DEI SS. APOSTOLI

Piazzetta del Limbo

** Tabernacle

1500-1510, glazed terracotta.

BASILICA DI SANTA MARIA NOVELLA

Piazza Santa Maria Novella
www.smn.it

* Lavabo

1497, marble and polychrome glazed terracotta, sacristy.

CERTOSA DEL GALLUZZO

** Fathers of the Church, Founding Saints, personages from the Old and New Testaments

1525, polychrome glazed terracotta, Chiostro Grande dei Monaci.

📍 FIESOLE (FI)

MUSEO BANDINI

Via Giovanni Duprè, 1
www.comune.fiesole.fi.it

Visitation

1517 ca., polychrome glazed terracotta.

📍 PISA

CAMPOSANTO

Piazza Duomo
www.opapisa.it

Virgin of the Assumption with Saints

1518-1520, polychrome terracotta.

📍 PISTOIA

OSPEDALE DEL CEPPO

Piazza Giovanni XXIII

** Medallions with frames depicting armorial bearings of the Ceppo, Annunciation, Virgin of the Assumption, Visitation, Medicean armorial bearings, armorial bearings of Pistoia, armorial bearings of Santa Maria Nuova 1525-1529, polychrome terracotta, with assistants.

📍 AREZZO

CHIESA DI SAN DOMENICO

Via di Sasso Verde

* St. Peter the Martyr

1515-1520, glazed terracotta, with Girolamo.

MUSEO DIOCESANO D'ARTE SACRA

Piazza del Duomo, 1
www.diocesiarrezzo.it

* The Four Evangelists

1510-1521, glazed terracotta.

CASA MUSEO IVAN BRUSCHI

Corso Italia, 14
www.fondazioneivanbruschi.it

* Redeemer

1520 ca., glazed terracotta.

GIOVANNI DELLA ROBBIA

📍 BUCINE (AR)

PIEVE DI SAN GIOVANNI BATTISTA

**Baptismal font

1510-1521, glazed terracotta.

* St. John the Baptist

1510-1521, glazed terracotta.

* Ciborium

1510-1521, glazed terracotta.

📍 SAN GIOVANNI VALDARNO (AR)

BASILICA DI SANTA MARIA DELLE GRAZIE

Piazza Masaccio

** The Virgin Consigning her Girdle to the Apostle St. Thomas with St. John the Baptist and St. Lawrence

1513, glazed terracotta.

📍 TERRANOVA BRACCIOLINI (AR)

ARCIPRETURA DI SANTA MARIA

* Pietà of Christ

1510-1520, painted terracotta.

📍 VOLTERRA (PI)

SAN GIROLAMO

** Last Judgement

1501, glazed terracotta.

📍 POGGIBONSI (SI)

SAN LUCCHESE

* St. Anne presenting Mary Immaculate

1514 o 1517, glazed terracotta.





LUCA DELLA ROBBIA

(FLORENCE, 1399/1400 - 1482)

CERAMIST

Born in a family of merchants, Luca was the founder of the Della Robbia family's famous workshop, which he represented on the highest levels, creating masterpieces in marble and in bronze. In 1427 he became a member of the Arte della Lana, the wool merchants' guild and in 1432, of the Masters of Stone and Wood. From Ghiberti and from Nanni di Banco he learned the agile lines that, invigorated by Donatello, resulted in a rounded naturalness, which he transmitted to the sculptors in his workshop

Noteworthy among his works in Florence are, in the Cathedral of Santa Maria del Fiore, the lunettes in relief above the doors of the two sacristies, the *Resurrection* and the *Ascension*, the *bronze Door* to the Sacrestia delle Messe and the marble *Cantoria*, the choir-stall with the joyous putti dancing, singing and playing musical instruments.



DISCOVERY

LUCA DELLA ROBBIA

D

📍 FLORENCE

CATTEDRALE DI SANTA MARIA DEL FIORE

Piazza del Duomo
www.ilgrandemuseodelduomo.it

** Resurrection

1442-1445, enamelled terracotta, Sacristy door..

** Ascension

1446-1451, enamelled terracotta, Sacristy door.

* Bronze door with Episodes from the Life of Christ

1445, Sacrestia delle Messe.

* Angels holding Candles

1448, glazed terracotta, Cappella Maggiore.

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 9
www.ilgrandemuseodelduomo.it

Cantoria choir-stall

1431-1439, marble.

Bearded Prophet

1425 ca., attributed, marble statuette

* Grammar, Dialectics, Music, Geometry and Arithmetic, Astrology or Harmony

1437-1439, in marble, reliefs from Giotto's Bell Tower.

MUSEO NAZIONALE DEL BARGELLO

Via del Proconsolo, 4
www.bargellomusei.beniculturali.it

** Virgin and Child, known as 'of Santa Maria Nuova'

1450, glazed terracotta.

** Virgin and Child, known as 'of the Apple'

1440-1445 ca., glazed terracotta.

** Virgin and Child, known as 'of the Rosebush'

1471-1482, glazed terracotta.

* Virgin and Child with Angels, known as 'of Via dell'Agnolo'

1471, lunette with frame, in glazed terracotta.

Deliverance and Crucifixion of St. Peter

1441, marble relief sculptures.

BASILICA DI SANTA CROCE

Piazza di Santa Croce
www.santacroceopera.it

** Tondos with the Twelve Apostles

1445-1470, in glazed terracotta, Cappella Pazzi, to Brunelleschi's project.

Evangelists

Attribution uncertain, polychrome terracotta.

Dome with Pazzi coat of arms glazed terracotta.

CHIESA DI ORSANMICHELE

Via dell'Arte della Lana
www.bargellomusei.beniculturali.it

Round coat of arms with battle-axe and frame

1440 ca., glazed terracotta, for the Arte dei Maestri di Pietra e Legname.

* Round coat of arms with Lily of Florence and frame

1463, glazed terracotta, above the aedicule of the Tribunale di Mercanzia.

* Tondo with Virgin and Child

1466, glazed terracotta.

Coat of arms of the Arte dei Medici e Speciali

Glazed terracotta.

Tondo with coat of arms of the Arte della Seta

Glazed terracotta.

Red door with putti

1450-1460, glazed terracotta.

BASILICA DI SAN MINIATO AL MONTE

Via della Porte Sante, 34

** Dove of the Holy Spirit and the Four Cardinal Virtues

1461-1462, glazed terracotta, Cappella del Cardinale di Portogallo.

** Coffered ceiling

1448, glazed terracotta. Cappella del Crocifisso.

📍 FLORENCE

BASILICA DI SANTA TRINITA

Piazza di Santa Trinita
www.diocesifirenze.it

**** Tomb of Bishop Federighi**
1455-1459 ca., marble with glazed terracotta frame.

OSPEDALE DEGLI INNOCENTI

Piazza SS. Annunziata
www.istitutodeglinnocenti.it

**** Virgin and Child holding a Scroll 'Ego sum Lux Mundi'**
1445-1450 ca., glazed terracotta.

MUSEO DI SAN MARCO

Piazza San Marco
www.polomuseale.firenze.it

*** Virgin and Child Enthroned**
1450-1460, polychrome glazed terracotta.

CHIESA DI SANTA MARIA A PERETOLA

Piazza Giuseppe Garibaldi

**** Tabernacle of the Sacrament**
1441-1443, marble and glazed terracotta.

📍 IMPRUNETA (FI)

SANTUARIO DI SANTA MARIA

**** Aedicule of the Virgin**
1452-1470 ca., glazed terracotta.
Aedicule of the Crucifixion
1452-1470 ca., glazed terracotta.

📍 PISTOIA

CHIESA DI SAN GIOVANNI FUORCIVITAS

**** Visitation**
1445, glazed terracotta.

📍 PESCIA (PT)

PALAZZO VESCOVILE

Piazza Duomo

*** Virgin and Child, Angels and Saints**
1465-1470 ca., glazed terracotta.

📍 PALAIA (PI)

CHIESA DI SANT'ANDREA

Via Andrea di Mino

Virgin and Child
1435 ca., painted terracotta.

📍 FOIANO DELLA CHIANA (AR)

SANTA MARIA DELLA FRATERNITÀ

Via Ricasoli

**** Virgin and Child**
1460 ca., glazed terracotta.





DONATELLO

(FLORENCE, 1383 - 1466)

SCULPTOR, DRAUGHTSMAN, GOLDSMITH

Donato di Niccolò di Betto Bardi, known as Donatello, is traditionally considered one of the three fathers of the Renaissance, along with Brunelleschi and Masaccio. He profoundly renewed the art of sculpture, undertaking bold experimentation, both figurative and technical, and utilising such varied materials as wood, bronze, marble, terracotta, and stucco. Donatello probably began his career as a goldsmith's apprentice. He went to Rome with Brunelleschi later, to study the art of antiquity that was to deeply influence his style, which was however 'modern' for the expressiveness and psychological insight typical of his work. He perfected the technique of *stiacciato*: a bas-relief with thicknesses varying by only a few millimetres and a pictorial effect. And he was the first to utilise linear perspective in a bas-relief. These particular features of his style can already be seen in the bas-relief of *St. George Rescuing the Princess*. Of the utmost importance was his stay in Padua, where he left great works that powerfully influenced other artists. Returning to Tuscany, he created his most expressive and tormented works, such as the beautiful *Penitent Magdalene*.



DISCOVERY

DONATELLO

D

FLORENCE

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 9
www.ilgrandemuseodelduomo.it

Little Prophet

1407, marble.

* St. John the Evangelist

1408-1415, marble.

Series of Prophets from the Bell Tower: Bearded Prophet, Beardless Prophet, Sacrifice of Isaac *Abacuc, *Jeremiah

** Cantoria

1433-1439, marble.

** The Penitent Magdalen

1455-1456, wood.

MUSEO NAZIONALE DEL BARGELLO

Via del Proconsolo, 4
www.bargellomusei.beniculturali.it

* David

1408-1409, marble.

** St. George

1415-1417, marble.

St. George Rescuing the Princess

1416-1417, marble.

Marzocco

1419-1420, sandstone.

Cupid-Atys

1440 ca., bronze.

** David

1440, bronze.

San Giovannino Martelli

1442 ca., wood.

BASILICA DI SANTA CROCE

Piazza Santa Croce, 16
www.santacroceopera.it

* Crucifix

1406-1408, wood.

* The Cavalcanti Annunciation

1435, pietra serena.

St. Louis of Toulouse

1421-1425 ca., gilt bronze.

MUSEO BARDINI

Via dei Renai, 37
www.museiciviciorentini.comune.fi.it

Madonna of the Cordai

1433-1435 ca., polychrome stucco.

PALAZZO VECCHIO

Piazza della Signoria
www.museiciviciorentini.comune.fi.it

** Judith and Holofernes

1453-1457, bronze.

MUSEO DI ORSANMICHELE

Via dell'Arte della Lana, 1
www.bargellomusei.beniculturali.it

St. Mark

1411-1413, marble.

BATTISTERO

Piazza San Giovanni
www.ilgrandemuseodelduomo.it

* Tomb of the Anti-Pope John XXIII

1422-1428, marble and gilt bronze.

BASILICA DI SAN LORENZO

Piazza San Lorenzo, 9
www.operamedicealaurenziana.org

Episodes from the Life of St. John the Evangelist

1437-1443, polychrome stucco.

The Martyrs' Door and the Apostles' Door

1440-1443 ca., bronze.

Sarcophagus of the Martelli family

1455 ca., marble.

** Pulpit of the Passion of the Resurrection

after 1460, bronze.

PRATO

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 49
www.diocesiprato.it

* Pulpit of the Prato Cathedral

1434-1438, marble and mosaic.

D

DISCOVERY

DONATELLO

📍 LUCCA

MUSEO NAZIONALE DI VILLA GUINIGI

Via della Quarquonia
www.luccamuseinazionali.it

Virgin and Child
1406-1408.

Virgin and Child
1406-1408, terracotta.

📍 PISA

MUSEO NAZIONALE DI SAN MATTEO

Piazza San Matteo in Soarta, 1
www.sbappsae-pi.beniculturali.it

Reliquary Bust of St. Rossore
after 1424-1427 ca., bronze.

📍 AREZZO

CATTEDRALE DEI SANTI PIETRO E DONATO

Piazza del Duomo, 1
www.diocesiarezzo.it

Baptism of Christ
after 1425, marble.

📍 SIENA

BATTISTERO DI SAN GIOVANNI

Piazza San Giovanni
www.operaduomo.siena.it/battistero

*** Banquet of Herod**
1423-1427, gilt bronze.

Faith and Hope
1427-1429 ca., gilt bronze, statue on the baptismal font.

Dancing Putto and Putto with Trumpet
1427-1429 ca., bronze, baptismal font.

CATTEDRALE DI SANTA MARIA ASSUNTA

piazza del Duomo
www.operaduomo.siena.it/cattedrale

Tombstone of Giovanni Pecci
after 1426, bronze.

*** St. John the Baptist**
1455-1457 ca., bronze.

MUSEO DELL'OPERA DEL DUOMO

piazza del Duomo, 8
www.operaduomo.siena.it

St. John the Baptist
1455-1457 ca., bronze.

Madonna of Pardon
1457-1459, marble inlaid with blue glass.





DUCCIO DA BONINSEGNA

(SIENA, 1255 - 1318/1320)

PAINTER

'Mater Sancta Dei, sis causa Senis requiei. Sis Ducio vita te quia pinxit ita' (Holy Mother of God, may you be a reason of peace for Siena. May you be life for Duccio, because he painted you thus)', read the words appearing on the dais of the throne of the *Virgin in Majesty* painted for the main altar of Siena's Cathedral. The inscription, placing the life of the painter on the same level as peace for the city, exalts his greatness.

In effect, Duccio's pictorial style, influenced by the work of Cimabue, had the merit of melding Byzantine pictorial tradition with innovations in art coming from the North, as demonstrated by the *Rucellai Madonna*. Despite a strong tendency to express refined, discreet elegance with a touch of sweetness, after his stay in Florence he became even more faithful to Byzantine art.



DISCOVERY

DUCCIO DA BONINSEGNA

D

SIENA

MUSEO DELL'OPERA METROPOLITANA DEL DUOMO

Piazza del Duomo, 8
www.operaduomo.siena.it

** The Crevole Madonna

1283-1284, tempera on wood from the Pieve di S. Cecilia a Crevole.

** Stained-glass window of the Siena Cathedral

1285 ca.

** Majesty of the Siena Cathedral

1308-1311, tempera on wood.

PINACOTECA NAZIONALE

via di S. Pietro, 29
www.pinacotecanazionale.siena.it

** Virgin and Child with Three Franciscans

1285 ca., tempera on wood.

** Polyptych n° 28

1300-1305 ca., tempera on wood, from the Chiesa di S. Domenico.

** Polyptych n° 47

1315-1319, tempera on wood, from the Spedale di S. Maria della Scala.

MUSEO DELLA SOCIETÀ DI ESECUTORI DI PIE DISPOSIZIONI

via Roma, 71

* Flagellation of Christ, Crucifixion and Deposition in the Tomb

1295 ca., tempera on wood.

MUSEO CIVICO PALAZZO PUBBLICO

Piazza del Campo, 1
www.comune.siena.it

** Consigning the Castle of Giuncarico

1314 ca., part of fresco.

FLORENCE

BASILICA DI S. MARIA NOVELLA

Piazza di S. Maria Novella, 18
www.smn.it

* St. Gregory Enthroned, the Eternal Father Enthroned with Two Angels

1283-1285, remains of frescoes, Cappella di S. Gregorio.

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

The Rucellai Maestà

1285, tempera on wood, from the Chiesa di S. Maria Novella in Florence.

BUONCONVENTO (SI)

MUSEO DI ARTE SACRA DELLA VAL D'ARBIA

via Socini, 18
www.museisenesi.org

** Virgin and Child of Buonconvento

1290-1295, tempera on wood from the Chiesa dei S. Pietro e Paolo in Buonconvento.

GROSSETO

CHIESA DI S. FRANCESCO

Piazza di S. Francesco, 2

** Painted cross

1289 ca., tempera on wood.

MASSA MARITTIMA (GR)

DUOMO DI S. CERBONE

Piazza Duomo
www.diocesimassarittima.it

* Maestà

1316 ca., tempera on wood.



GIOVANNI FATTORI

(LIVORNO, 1825 - FLORENCE, 1908)

PAINTER

Painter and engraver, the artist left his native Livorno at the age of 21, moving to Florence to study with Giuseppe Bezzuoli. Joining the group of painters known as the Macchiaioli for their use of *macchie* (spots) of light and colour. He was to become the most famous member of this movement.

Fattori managed to go beyond academic painting to attain a purist realism attentive to the representation of ordinary, humble aspects of daily life. He painted many subjects of historical and military nature, presenting them with the modern eye of a reporter and emphasising the fatigue, pain and fear, rather than the epic side of war. Although Fattori travelled extensively, he always remained linked to his Tuscany and the landscape of Maremma. He was an outstanding water-colourist and etcher, and painted numerous portraits of striking plastic impact. Many of his works are now found in public and private collections all over Italy.



DISCOVERY

GIOVANNI
FATTORI

F

📍 LIVORNO

MUSEO CIVICO GIOVANNI FATTORI

via S. Jacopo in Acquaviva, 63
www.beniculturali.it

* The Assault at Madonna della Scoperta

1868, oil on canvas.

* The Cavalry Charge at Montebello

1862, oil on canvas.

* Herds of Cattle in Maremma

1893, oil on canvas.

Roman Countryside

1896, oil on canvas.

Signora Martelli at Castiglioncello

1867, oil on canvas.

📍 FLORENCE

GALLERIA D'ARTE MODERNA PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

* Self-portrait

1854, oil on canvas.

** The Italian Camp at the Battle of Magenta

1862, oil on canvas.

Cousin Argia

1861, oil on cardboard.

** The Palmieri Rotonda

1866, oil on wood.

* Man Caught in a Stirrup

1880, oil on canvas.

The South-Wester

1880-1885, oil on wood.

White Horse

1903, pastel on canvas

CORRIDOIO VASARIANO

Galleria degli Uffizi
Via della Ninna, 5
www.uffizi.it

Self-portrait

1884, oil on canvas.





LORENZO Ghiberti

(FLORENCE, 1378 - 1455)

SCULPTOR, GOLDSMITH, ARCHITECT, WRITER

Ghiberti was a leading figure in the civic and religious art of the early 15th century. Training as a goldsmith in his father's atelier, he acquired the precision and graceful rendering of details that won him the esteem of his fellow townsmen. In 1401, his victory in the competition for the *Door of the Baptistery* made him a crucial reference point as well as the inspiration for other great artists. In the city of fabrics and brocades, he appeared to be the ideal representative of the sophisticated Florentine cultural world, developing a style marked by elegant, refined drapery, combined with the great innovations of the Renaissance, such as Brunelleschi's perspective and Donatello's stacciato. Public interest in and appreciation of his talent was so great that, for the realisation of the *East Door* of the Baptistery, called the *Door of Paradise*, the work was commissioned directly to him without a public competition, as was instead customary at the time. Lastly, his contribution to the history of art as author and historian is noteworthy. *The Commentaries*, written during the last years of his life, from 1452 to 1455, are crucially important for a knowledge of the artistic techniques and the great masters of the 14th and 15th centuries.



DISCOVERY

LORENZO Ghiberti

G

📍 FLORENCE

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 9
www.ilgrandemuseodelduomo.it

** North Door

1402-1424, bronze.

** East Door

1425-1455, bronze.

CATTEDRALE DI SANTA MARIA DEL FIORE

Piazza del Duomo
www.ilgrandemuseodelduomo.it

Assumption of the Virgin, St. Lawrence enthroned with four Angels, St. Stephen enthroned with four Angels

1404-1405, cartoons for stained-glass window.

Ascension

1443, cartoon for stained-glass window.

Prayer in the Garden

1443, cartoon for stained-glass window.

Presentation at the Temple

1445, cartoon for stained-glass window.

Tomb of St. Zanobius

1432-42, bronze.

MUSEO NAZIONALE DEL BARGELLO

Via del Proconsolo, 4
www.bargellomusei.beniculturali.it

* The Sacrifice of Isaac

1402, bronze.

CHIESA DI ORSANMICHELE

Via dell'Arte della Lana
www.bargellomusei.beniculturali.it

St. Stephen

1428, bronze.

St. John the Baptist

1412-1416, bronze.

St. Matthew

1419-1422, bronze.

BASILICA DI SANTA TRINITA

Piazza di Santa Trinita

Sacristy

1418-1423.

ARCISPEDALE DI SANTA MARIA NUOVA

Piazza Santa Maria Nuova, 1
www.fondazione santamarianuova.it

The Eternal Father Bestowing Blessings

1450, gilt bronze.

VENERABILE ARCICONFRATERNITA DELLA MISERICORDIA

Piazza del Duomo

Virgin and Child half-bust on a Pedestal with Reclining Eve

1420-1429 ca., terracotta.

BASILICA DI SANTA CROCE

Piazza di Santa Croce
www.santacroceopera.it

Tombstone of Ludovico degli Obizi (design)

1424-1425 ca., marble.

BASILICA DI SANTA MARIA NOVELLA

Piazza di Santa Maria Novella
www.smn.it

Tombstone of Fra Leonardo Dati

1425-1427, bronze.

📍 SIENA

BATTISTERO

Piazza San Giovanni
www.operaduomo.siena.it

The Baptism of Christ

1417-1427, bronze

The Capture of John the Baptist

1417-1427, bronze.



DAVID GHIRLANDAIO

(FLORENCE, 1452 - 1525)

PAINTER

Domenico's younger brother, David Bigordi, who was also called Ghirlandaio, followed in his footsteps, frequenting the workshops of Alesso Baldovinetti and Verrocchio. He was the administrator and businessman of the family atelier, and as assistant he often helped with many of his brother Domenico's paintings, among them the cycle of frescoes in the Florentine church of Santa Maria Novella. Domenico was especially interested in mosaic, but also experimented with the techniques of working glass and copper. Working as painter and musician especially after the death of his brother, he completed cycles now lost in the Cathedrals of Siena and Orvieto. At the death of his brother Domenico he inherited the workshop and acted as tutor to his nephew Ridolfo. In 1503 he was one of the artists called upon to decide where Michelangelo's *David* should be placed.

BENEDETTO GHIRLANDAIO

(FLORENCE, 1458 - 1497)

PAINTER

It is likely that Benedetto Bigordi, known as Ghirlandaio, also worked with Verrocchio initially. From documented sources we know that he was a miniaturist, and that he stayed in France from around 1486 to 1493, probably in the entourage of some wealthy Florentine merchant. Returning to Florence after the death of his brother Domenico, he continued to work in the family shop together with David, completing the works left unfinished, which makes it hard to distinguish his contribution today from that of his brothers.



DISCOVERY

DAVID E BENEDETTO GHIRLANDAIO

G

📍 FLORENCE

MUSEO DEL CENOCOLO DI SAN SALVI

Via di S. Salvi, 16

Crucifixion with the Virgin and St. John the Evangelist, St. Mary Magdalene, St. Egidius and St. Bernard of Clairvaux
1489-1490, tempera on wood.

BASILICA DELLA SS. ANNUNZIATA

Piazza SS. Annunziata
<http://annunziata.xoom.it>

Annunciation

1509, mosaic, central outer Portal
(perhaps completed by Ridolfo in 1513).

📍 PISA

MUSEO NAZIONALE DEL BARGELLO

Via del Proconsolo, 4
www.bargellomusei.beniculturali.it

Bust of St. Peter
mosaic, Sala degli Avori.

MUSEO NAZIONALE DI SAN MATTEO

Piazza S. Matteo in Soarta, 1
www.sbappsae-pi.beniculturali.it

St. Sebastian and St. Roch
tempera on wood.

📍 SAN DONNINO (FI)

CHIESA DI SANT'ANDREA

Piazza Costituzione, 1

Virgin Enthroned with Saints and side panels with saints
(attributed)

1490 ca., tempera on wood.

Baptism of Christ

1473 ca., fresco.

📍 FLORENCE

BASILICA DI SANTA MARIA NOVELLA

Piazza Santa Maria Novella
www.smn.it

St. Lucia and a Worshiper

1494, oil on wood, left nave.





DOMENICO GHIRLANDAIO

(FLORENCE, 1449 - 1494)

PAINTER

Domenico Bigordi, known as Ghirlandaio, owes his nickname to the activity of his father Tommaso, a goldsmith who specialised in producing garlands (ghirlande) for the coiffures of the Florentine ladies. While still very young, Domenico started working in his father's shop, learning drawing and painting. He then collaborated with Alesso Baldovinetti, who taught him the art of mosaic. At a later time he probably frequented the atelier of Verrocchio, one of the most famous of its day. By the 1470s he was already directing his own shop, where two of his brothers - David and Benedetto - also worked, and later his son Ridolfo. In 1481 Domenico was among the artists sent by Lorenzo the Magnificent to fulfil the prestigious commission for decorating the Sistine Chapel in Rome, along with, among others, Perugino and Botticelli. His pupil Michelangelo Buonarroti, who had learned the art of frescoing in Ghirlandaio's shop, was later to paint his masterpiece in this chapel. Ghirlandaio was one of the artists most strongly impressed by the sight of Hugo Van Der Goes's *Portinari Triptych* upon its arrival in Florence in 1483; drawing inspiration from it, he showed himself to be a skilful portrait painter. He worked for the Medici and the wealthy Florentine families, who appreciated his inventive flair and pleasant narrative vein. In his most famous frescoes - at Santa Maria Novella and Santa Trinita - he inserted religious stories along with the leading Florentine citizens of the time, appearing in luxurious late-fifteenth-century settings, to the great satisfaction of his clients.



DISCOVERY

DOMENICO GHIRLANDAIO

G

📍 FLORENCE

CHIESA DI OGNISSANTI

Borgo Ognissanti, 42

*** Madonna of Misericordia (lunette), two Saints, Lament over the Dead Christ**
1471-1473, frescoes.

*** St. Jerome in his study**
1480, fresco.

**** The Last Supper**
1480, fresco, in the Refettorio.

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

*** Virgin and Child Enthroned with St. Michael, St. Justus, St. Zanobius and St. Raphael**
1484-1486, tempera on wood.

*** Virgin and Child Enthroned with St. Diogenes (Dyonisius ?) St. Aeropagita, St. Dominic, St. Clement and St. Thomas Aquinas**
1484-1485, tempera on wood.

**** Adoration of the Magi**
1487, tempera on wood.

BASILICA DI SAN MARCO

Piazza San Marco

**** The Last Supper**
1485-1486, fresco.

CHIESA DI SANTA TRINITA

Piazza di Santa Trinita
Cappella Sassetti

**** Stories of St. Francis**

1485, cycle of frescoes.

**** Nativity di Cristo**
1485, tempera on wood.

Consigning the Holy Girdle to St. Thomas
1491, cartoon.

BASILICA DI SANTA MARIA NOVELLA

Piazza Santa Maria Novella
www.smn.it

*** The Last Supper**
1485-1486, fresco.

**** Stories of the Virgin Mary**

1485-1490, cycle of frescoes,
Cappella Tornabuoni, left wall

**** Stories of John the Baptist**
1485-1490, cycle of frescoes,
Cappella Tornabuoni, right wall

GALLERIA DELLO SPEDALE DEGLI INNOCENTI

Piazza Santissima Annunziata, 12
www.istitutodegliinnocenti.it

**** Adoration of the Magi**
1485, tempera on wood

GALLERIA DELL'ACCADEMIA

via Ricasoli, 58/60
www.galleriaaccademiafirenze.it
beniculturali.it

St. James, St. Stephen, St. Peter
1493-1494, tempera on wood.

CATTEDRALE DI SANTA MARIA DEL FIORE

Piazza del Duomo
Porta della Mandorla
www.ilgrandemuseodelduomo.it

*** Annunciation**
1491, mosaic

PALAZZO VECCHIO

Piazza della Signoria
www.museiciviciorentini.comune.it

**** Brutus, Mutius Scevola and Camillus; Decius, Scipio and Cicero**
1482, mural frescoes, Sala dei Gigli

📍 SAN DONNINO (FI)

CHIESA DI SANT'ANDREA

Piazza Costituzione, 1

Baptism of Christ
lunette (1470 c.a.), fresco
Virgin and Child with St. Sebastian and St. Julian
(1470-1471), fresco

📍 SESTO FIORENTINO (FI)

PIEVE DI SANT'ANDREA

Via Dante da Castiglione, 32, Cercina

* **St. Jerome, St. Barbara and St. Antony the Abbot**
1471-1472, fresco.

📍 SCANDICCI (FI)

ABBAZIA DI S. SALVATORE E S. LORENZO

Via S. Lorenzo a Settimo

Announcing Angel and Virgin of the Annunciation
1487, frescoed medallions, Cappella Maggiore.

📍 SAN GIMIGNANO (SI)

CAPPELLA DI SANTA FINA COLLEGIATA DI SANTA MARIA ASSUNTAPiazza Duomo, 2
www.duomosangimignano.it

** **Stories of St. Fina**
1475-77, cycle of frescoes.

📍 PASSIGNANO (FI)

BADIA DEI SANTI MICHELE E BIAGIO

Via Passignano, 33

* **The Last Supper**
1476, fresco, in collaboration with David.

📍 PISA

MUSEO NAZIONALE DI SAN MATTEOPiazza S. Matteo, 1
www.sbappsae-pi.beniculturali.it

Virgin and Child Enthroned with St. Catherine of Alexandria, St. Stephen, St. Lawrence and St. Dorothea
1478, tempera on wood.

CATTEDRALE DI SANTA MARIA ASSUNTAPiazza del Duomo
www.opapisa.it

Angels singing Hosannas and playing musical instruments with assistants, frescoes, Apse.

📍 VOLTERRA (PI)

PINACOTECA CIVICAVia dei Sarti, 1
www.museivaldicecina.it

* **Christ in Glory with St. Benedict, St. Romuald, St. Attinea, St. Grecinana, and Fra Giusto di Gherardo de' Bonvicini**
1492 ca., tempera on wood.

📍 LUCCA

CATTEDRALE DI SAN MARTINOPiazza Antelminelli
www.diocesilucca.it

* **Madonna Enthroned, Angels and Saints**
1479, tempera on wood.





RIDOLFO DEL GHIRLANDAIO

(FLORENCE, 1483 - 1561)

PAINTER

Although Ridolfo, Domenico's son, trained in his Uncle David's workshop, he was always independent. His early works appear in fact inspired by the style of Fra Bartolomeo, as can be seen in the first of them, *Madonna Enthroned with St. Francis and St. Mary Magdalene*.

Ridolfo was highly esteemed by other artists, most notably Raphael, who asked him to complete some of his paintings when he had to leave for Florence in 1508. He drew much inspiration from Raphael's style, as is especially evident in some of his portraits. He continued to work in his uncle's atelier at least up to 1511 but probably acted as co-director of the shop until 1525, the year when David died, leaving him the sole heir. With the return of the Medici to Florence in 1512 Ridolfo was assigned major commissions, including the decoration of the Cappella dei Priori in Palazzo Vecchio. He also worked for the Medici during the Principate and collaborated with Vasari's 'team' in decorating the ceiling of the Salone dei Cinquecento in Palazzo Medici. Increasingly tormented by gout, in the late 1540s he limited his activity, delegating many projects to others. Like his father and uncles, he was born and died in Florence.



DISCOVERY

RIDOLFO DEL GHIRLANDAIO

G

FLORENCE

MUSEO DEL CENACOLO DI FULIGNO

Via Faenza, 42
www.polomusealetoscana.beniculturali.it

Virgin and Child with St. Francis and St. Mary Magdalene
1503, oil on wood.

MUSEO DELLA LOGGIA DEL BIGALLO

Piazza San Giovanni
www.musecivici-fiorentini.comune.fi.it

***Predella of the Virgin and Child with Angels by Alberto Arnoldi**
1515, oil on wood, predella.

GALLERIA PALATINA PALAZZO PITTI

Piazza de' Pitti, 1
www.polomusealetoscana.beniculturali.it

St. Peter and St. Paul
1503 ca., oil on wood.

**** Portrait of a Lady**
1509, oil on wood.

Virgin and Child with St. Joseph
1510-1513, oil on wood.

BASILICA DI S. MARIA NOVELLA

Piazza Santa Maria Novella
www.smn.it

*** Coronation of the Virgin**
1515, fresco, Cappella dei Papi.

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

**** Portrait of a Woman, called 'The Nun'**
(attributed) 1510 ca., oil on wood.

**** Portrait cover with grotesque motifs**
(attributed) 1510 ca., oil on wood.

MUSEO DI SAN MARCO

Piazza San Marco, 3
www.polomuseale.firenze.it

Madonna of the Girdle and Saints
1520-1525 ca., oil on wood.

CHIESA DI OGNISSANTI

Borgo Ognissanti, 42

Coronation of the Virgin
(attributed) fresco.

GALLERIA DELL'ACCADEMIA

via Ricasoli, 58/60
www.galleriaaccademiafirenze.beniculturali.it

*** Translation of the Body of St. Zanobius**
1516 ca., oil on wood.

*** St. Zanobius Reviving a Child Angels in Prayer**
1505-1509, oil on wood.

TABERNACOLO DEL TORRINO DI SANTA ROSA

Lungarno di Santa Rosa

Pietà with St. John the Evangelist and St. Mary Magdalene
fresco.

CHIESA DI SAN FELICE IN PIAZZA

Piazza San Felice

Madonna and Child Enthroned with Saints and the Eternal Father
oil on wood.

BASILICA DI SANTO SPIRITO

Piazza Santo Spirito
www.basilicasantospirito.it

Virgin and Child with St. Anne amid St. Thomas Aquinas, St. Peter the Martyr, St. Dominic, St. Vincenzo Ferrer, St. Mary Magdalene, and St. Catherine of Alexandria

oil on wood, in collaboration with Michele di Ridolfo del Ghirlandaio.

MUSEO DEL CENACOLO DI ANDREA DEL SARTO

Via di S. Salvi, 16
www.polomuseale.firenze.it

Virgin and Child with St. James, St. Francis, St. Clare and St. Lawrence
oil on wood, in collaboration with Michele di Ridolfo del Ghirlandaio.

RIDOLFO DEL
GHIRLANDAIO

📍 FLORENCE

PALAZZO VECCHIO

Piazza della Signoria
www.museiciviciorentini.comune.fi.it

**** Holy Trinity with Angels, Evangelists, Cherubs, Apparition of the Virgin to St. Bernard**
1511-1514, frescoed decoration,

CAPPELLA DEI PRIORI**Grotesque decorations and Medici Toledo coat of arms**

1540-1542, frescoes, Camera Verde, Quartiere di Eleonora.

📍 SCANDICCI (FI)

Via S. Alessandro a Giogoli, 1

Virgin and Child

1506-1510, fresco detached from tabernacle.

📍 REGGELLO (FI)

PIEVE DI S. PIETRO A PITIANA

Località Pieve a Pitiana, 54

***Annunciation**

post 1520, oil on wood.

📍 VICCHIO (FI)

PIEVE DI SAN GIOVANNI BATTISTA

Piazza Giotto

Virgin and Child with St. John the Baptist and St. Sebastian
(attributed)

📍 PRATO

MUSEO DI PALAZZO PRETORIO

Piazza del Comune
www.palazzopretorio.prato.it

***Portrait of Baldo Magini**
oil on wood.

CATTEDRALE DI SANTO STEFANO

Piazza del Duomo
www.diocesiprato.it

**** Assumption of the Virgin**
1514, oil on wood.

📍 PISTOIA

MUSEO CIVICO

Piazza del Duomo, 1
www.comune.pistoia.it

*** Sacra Conversazione**
oil on wood.

📍 COLLE VAL D'ELSA (SI)

CHIESA DI S. AGOSTINO

Piazza S. Agostino

Pietà and Saints
oil on wood.

📍 MONTE SAN SAVINO (AR)

SANTUARIO DI SANTA MARIA DELLE VERTIGHE

Via delle Vertighe, 563

St. Sabinus and St. San Romuald
1520, oil on wood.





FRANCESCO DI GIORGIO MARTINI

(SIENA, 1439 - 1501)

ARCHITECT, THEORIST OF ARCHITECTURE, PAINTER, ENGINEER, SCULPTOR

A versatile, eclectic, painter, sculptor, architect and military engineer, he was appointed, with Paolo d'Andrea, 'worker of the ducts', Siena's underground water supply system, in 1469, continuing to work on this system almost all his life. Francesco di Giorgio also provided the architectural design for parts of the church of the S. Maria della Scala hospital, where he decorated the ceiling and apse. He worked in the monastery of the Osservanza in Siena and then in Urbino, again commissioned by the Franciscan Order. In 1478 he reinforced the fortifications of Casole d'Elsa.

He worked in other cities as well, especially at Urbino, where he compiled the *Opusculum de architectura*, a treatise illustrated with drawings of machines and fortresses, and completed Palazzo Ducale, the cathedral, the church, the cloister and monastery of S. Bernardino and the convent of S. Chiara.

In 1485 he received payment from the City of Siena for the Macereto Bridge, completed in 1487. He journeyed elsewhere as well, in 1490 to Giangaleazzo Sforza's Milan and the following year to Naples, ruled by Alfonso Duke of Calabria. Returning to Siena, he participated in rebuilding the church of San Sebastiano in Vallepiatta. He died in 1501 on his estate of Volta at Fighille, near Siena, and was buried in the church of the Osservanza.



DISCOVERY

FRANCESCO DI GIORGIO MARTINI

G

📍 SIENA

ARCHIVIO DI STATO

Ufficio della gabella
Banchi di Sotto, 52

*Pius II appointing his Nephew Francesco Todeschini Piccolomini Cardinal

1460, wooden plaque.

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 8
www.operaduomo.siena.it

* St. John the Baptist

1464, polychrome wood sculpture.

BASILICA DI SAN DOMENICO

Piazza San Domenico, 1
www.basilicacateriniana.com

** Adoration of the Christ Child

1490 ca., tempera on wood.

📍 MONTICIANO (SI)

PONTE DI MACERETO SUL TORRENTE MERSE

Project assigned on October 21, 1485.

DUOMO

Piazza del Duomo
www.operaduomo.siena.it

** Angels bearing Candles

1488-1492, bronze, main altar.

CHIESA DI SANT'AGOSTINO

Prato di Sant'Agostino

* Nativity of the Virgin and Nativity of Christ

1488-1494, monochrome frescoes.

📍 CASOLE D'ELSA (SI)

FORTIFICAZIONI DEL BORGO NELLA VAL D'ELSA.

PINACOTECA NAZIONALE

via San Pietro, 29
pinacotecanazionale.siena.it

* Virgin and Child with Angel

1471, tempera on wood.

** Coronation of the Virgin

1472-1474, tempera on wood.

** Nativity with St. Bernard and

St. Thomas Aquinas

1475, tempera on wood.

* Annunciation

1470, tempera on wood.

📍 CORTONA (AR)

CHIESA DI SANTA MARIA DELLE GRAZIE AL CALCINAIO

1484-1485, project completed by
Pietro di Norbo to the design of
Francesco di Giorgio.



GIAMBOLOGNA

(DOUAI, 1529 - FLORENCE, 1608)

SCULPTOR

Jean de Boulogne, a Flemish sculptor who worked in Italy, went to Rome in 1550 to study ancient statuary and Michelangelo's works, drawing inspiration for the strong dramatic tension of his figures. He went on to Florence, where Bernardo Vecchietti introduced him to the court of Francis I dei Medici. The traces left by Giambologna in Florence lead through the city's most emblematic sites, starting from Piazza della Signoria with the imposing *Equestrian Monument to Cosimo I* in bronze, the *Rape of the Sabine Women* and the *Hercules and the Centaur*, both in marble, under the Loggia dei Lanzi.

The artist is buried in the Basilica della SS. Annunziata, in the Tribuna Albertiana in the chapel of the Madonna del Soccorso, for which he had sculpted a *Crucifix* and six bronze relief carvings with scenes of the *Passion of Christ*.



DISCOVERY

GIAMBOLOGNA

G

FLORENCE

PIAZZA SIGNORIA

* *Equestrian Monument to Cosimo I*
1580, bronze.

LOGGIA DEI LANZI

* *Rape of the Sabine Women*
1583, marble.
Hercules and the Centaur
1599, marble.

GROTTA DEL BUONTALENTI

Giardino di Boboli
Piazza de' Pitti, 1
www.polomuseale.firenze.it

Venus of the Grotticella
marble.

MUSEO DEGLI ARGENTI PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

The Feats of Francis I

Bas-reliefs in gold leaf on background
of semiprecious stone.

MUSEO HORNE

Via de' Benci, 6
www.museohorne.it

Bust of a Man (or The Athlete)

1560 ca., terracotta.

Kneeling Venus

1560 ca., terracotta.

MUSEO NAZIONALE DEL BARGELLO

Via del Proconsolo, 4
www.bargellomusei.beniculturali.it

Ocean

1575, marble.

* Mercury

1580 ca., bronze.

Bacchus

1558-1564, bronze.

Florence Subjugating Pisa

1575 ca., marble.

Animals of the Air

1567, bronze.

* Architecture

1570 ca., marble.

Putto Fishing

1560 ca., bronze.

Bronze statuettes

in the Sala dei Bronzetti.

GALLERIA DELL'ACCADEMIA

via Ricasoli, 58/60
www.galleriaaccademiafirenze.beniculturali.it

Rape of the Sabine Women

1583, plaster model.

PIAZZA SS. ANNUNZIATA

Equestrian Monument

to Ferdinando I

1608, completed by Pietro Tacca.

BASILICA DELLA S.S. ANNUNZIATA

Piazza della SS. Annunziata
annunziata.xoom.it

* Chapel of the Madonna del Soccorso

Giambologna's burial place.

THE ARTIST'S HOME-STUDIO-FOUNDRY

Borgo Pinti, 24

VILLA LA PETRAIA

Via della Petraia, 40
www.polomuseale.firenze.it

Venus (or Fiorenza)
bronze.

PRATOLINO (FI)

* PARCO MEDICEO DI PRATOLINO

Via Fiorentina, 276
www.cittametropolitana.fi.it

The Apennine Colossus

1579-1580.



LUCA GIORDANO

(NAPLES, 1634 - 1705)

PAINTER

The artist's first master in Naples was Ribera, whose influence appears in his early paintings as a pronounced chiaroscuro and a naturalism deriving from Caravaggio. In Rome, while only a little over twenty, he was nicknamed Luca Fapresto (Luca the Quick) for his rapidity at copying the great 16th-century masters, including Raphael and the Venetians, while among his contemporaries he drew inspiration from Pietro da Cortona.

The artist worked in Bologna, Parma and Venice and sojourned frequently in Florence, commissioned by important clients. His modern style and innovative compositions were fundamental to the development of Baroque in the city. He spent a decade in Spain (1692-1702) and worked in his own city during the last years of his life. His artistic production includes numerous etchings. The tenderness of expression and airy quality of Giordano's works mark the transition from Baroque to Rococo.



DISCOVERY

LUCA
GIORDANO

G

📍 FLORENCE

CORRIDOIO VASARIANO

Via della Ninna, 5
www.uffizi.it

*Self-portrait

1665-1670 ca., oil on canvas.

Charity

1666, oil on canvas.

Abduction of Deianira

1682 ca., oil on canvas.

CHIESA DI SANTA MARIA DEL CARMINE

Piazza del Carmine
www.diocesifirenze.it

*Assumption of St. Andrea Corsini

1682, fresco, Cupola della Cappella
Corsini.

MUSEO STEFANO BARDINI

via dei Renai, 37
www.musicivicifiorentini.comune.fi.it

Apollo Flying Marsyas

1678 ca., oil on canvas.

PALAZZO MEDICI RICCARDI

via Cavour, 3
www.palazzo-medici.it

**Allegory of the Medici Family

1682-1685, frescoes.

GALLERIA PALATINA PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

The Immaculate Conception

1687-1689, oil on canvas.

Adoration of the Magi

1686-1687, oil on canvas.

Allegory of Medicean Good Government

1688, oil on canvas, inserted in the
ceiling, Appartamenti Reali..

Flight into Egypt

1682, oil on canvas.

BIBLIOTECA RICCARDIANA

via Ginori, 10
www.riccardiana.firenze.sbn.it

* Wisdom Illuminating the Arts and Sciences

1685, fresco.

MUSEO DI CASA MARTELLI

via Ferdinando Zannetti, 8
www.bargellomusei.beniculturali.it

Brutus Swears an Oath against the Tarquins for the Death of Lucretia

1685-1686, oil on canvas.

Allegories of the Four Seasons

oil on canvas.

CHIESA DI SANTA MARIA MADDALENA DE' PAZZI

Borgo Pinti, 58
www.smmdepazzi.it

The Pazzi Mystic Marriage of St. Mary Magdalene

1685, oil on canvas.

The Virgin presenting the Child Jesus to St. Mary Magdalene

de' Pazzi

1685, oil on canvas.

MUSEO STIBBERT

via Federigo Stibbert, 26
www.museostibbert.it

Lot and his Daughters

1686, oil on canvas.

Susanna and the Elders

1686, oil on canvas.

📍 MONTELUPO FIORENTINO (FI)

CHIESA DEI SANTI QUIRICO E GIULITTA

Piazza Don A. Salatori, 22

St. Francis Receiving the Stigmata

1687-89, oil on canvas.

G

DISCOVERY

LUCA GIORDANO

📍 CERRETO GUIDI (FI)

VILLA MEDICEA NUSEO DELLA CACCIA E DEL TERRITORIO

Via Ponti Medicei, 12
www.museodellacaccia.it

Triumph of Galatea (of Thetis; of Amphitrite, with assistants)

1680-1685, oil on canvas.

📍 LUCCA

MUSEO NAZIONALE DI PALAZZO MANSI

Via Galli Tassi, 43
www.luccamuseinazionali.it

St. Sebastian Bound

1655-1665, oil on canvas.

📍 SIENA

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 8
www.operaduomo.siena.it

Deposition from the Cross

1685-1686, oil on canvas.

Christ before Pilate

1685-1686, oil on canvas.

MUSEO CIVICO

Il Campo, 1
www.comune.siena.it

The Judgement of Solomon

1680 ca., oil on canvas.





DISCOVERY

GIOTTO DI BONDONE

G

GIOTTO DI BONDONE

(COLLE DI VESPIGNANO, 1267 - FLORENCE, 1337)

PAINTER

Giotto turned away from the abstract, immaterial rendering of subjects typical of medieval art in favour of a naturalistic depiction of persons and objects, returning to the volumetric representation of space and figures that had been abandoned at the end of Antiquity.

The pupil of Cimabue, he took from his master a naturalistic vein still in the early stage and a soft, diffused chiaroscuro. Giotto's works in Tuscany reflect all of his innovative power, from the firm solidity of his earliest paintings to the delicate chiaroscuro of his maturity, the fruit of achievements made elsewhere as well, as in the frescoes of the upper Basilica (1282-1292) and the lower one (1306-1311) of Assisi, and the Scrovegni Chapel in Padua (1303-1305). From 1334 to 1337, having been appointed master builder of the Cathedral of S. Maria del Fiore, he designed and built the base of its Bell Tower. He died in 1337 and was buried in S. Reparata, the old cathedral of Florence.

📍 FLORENCE

CHIESA DI OGNISSANTI

Borgo Ognissanti, 42

* **Painted Crucifix** (attributed)
1315 ca., tempera on wood.

BASILICA DI S. MARIA NOVELLA

Piazza Santa Maria Novella, 18
www.smn.it

** **Painted Crucifix**
1290-1295 ca., tempera on wood.

CRIPTA S. REPARATA

Piazza del Duomo 9
www.ilgrandemuseodelduomo.it* **Tomb of Giotto**MUSEO DIOCESANO
DI S. STEFANO AL PONTEPiazza di S. Stefano, 5
www.piccoligrandimusei.it

** **Madonna of S. Giorgio alla Costa**
1295 ca., tempera on wood.

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

** **The Badia Polyptych**
1300-1301, tempera on wood.

** **The Ognissanti Madonna**
1306-1307, tempera on wood.

CATTEDRALE DI
S. MARIA DEL FIOREPiazza del Duomo
www.ilgrandemuseodelduomo.it

** **Bell Tower**
1334-1337, base.

BASILICA DI SANTA CROCE

piazza Santa Croce 16
www.santacroceopera.it

* **The Grieving Madonna**
1311-1315 ca., fragment of fresco.
** **Stories of St. John the Baptist
and St. John the Evangelist**
1318, dry painting on wall, Cappella
Peruzzi.

** **Life of St. Francis**
1325 ca., fresco, Cappella Bardi.
** **Baroncelli Polyptych**
1328, tempera on wood, Cappella
Baroncelli.

MUSEO NAZIONALE DEL BARGELLO

via del Proconsolo 4
www.bargellomusei.beniculturali.it

* **Cappella del Podestà**
1334-1337, frescoes, assistants.

GALLERIA DELL'ACCADEMIA

via Ricasoli 58/60
www.galleriaaccademiafirenze.
beniculturali.it.

* **Shepherd's head**
1315-1325, fragment of fresco.

MUSEO HORNE

via de' Benci, 6
www.museohorne.it.

** **St. Stephen**
1330-1305, tempera on wood.

📍 VICCHIO DI MUGELLO (FI)

LOC. VESPIGNANO

House of Giotto

📍 BORGIO S. LORENZO (FI)

PIEVE DI S. LORENZO

Via Cocchi

* **Virgin and Child** (fragment.)
1290 ca., tempera on wood.

📍 CASTELFIORENTINO (FI)

MUSEO DI S. VERDIANA

** **Virgin and Child**
1283-1285, tempera on wood
(only the Child is by Giotto).

📍 SIENA

MUSEO DELL'OPERA
METROPOLITANA DEL DUOMOPiazza del Duomo, 8
www.operaduomo.siena.it

** **Giotto's Bell Tower**
ante 1337, drawing.



DISCOVERY

BENOZZO
GOZZOLI

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BENOZZO GOZZOLI

(FLORENCE, 1420-1421 - PISTOIA, 1497)

PAINTER

Benozzo di Lese, called Benozzo Gozzoli for the first time by Vasari in the second edition of the Lives (1568), was one of the fifteenth century's outstanding artists. He painted one of the most amazing frescoed cycles of his day in Palazzo Medici in Florence. Born at Badia a Settimo, he moved to the nearby Florence in 1427. A pupil of Fra Angelico at San Marco, he participated in the decoration of some of the cells. He also collaborated with Ghiberti on the *Door of Paradise* in the years 1444-1447 before following Fra Angelico to Rome, where he worked in the Vatican for two popes, Eugenius IV and then Nicholas V, for whom he decorated the Cappella Niccolina. Gozzoli also followed Fra Angelico to the chapel of San Brizio in the Orvieto Cathedral, then went to Montefalco in Umbria (1450-1452) to fresco the *Stories of St. Francis*, which made him so famous that he was summoned by Piero de' Medici to decorate his Chapel with the entrancing *Procession of the Magi* in the palazzo in Via Larga displaying the famous portraits, both idealised and realistic, of Cosimo, Piero, Lorenzo, Giuliano, other members of the Medici family, Pope Pius II, Galeazzo Maria Sforza, Sigismondo Pandolfo Malatesta, Florentine notables and his own self-portrait. The refined elegance of the paintings in this little Florentine treasure chest was echoed again in the church of Sant'Agostino in San Gimignano and the tabernacles of the Val d'Elsa. Gozzoli moved last to Pisa, where he painted many altarpieces and completed the frescoes in the Camposanto, unfortunately nearly destroyed by bombing during World War II. He died of the plague in Pistoia and was buried in San Domenico.

📍 FLORENCE

PALAZZO MEDICI RICCARDI

Via Cavour, 3
palazzo-medici.it

**** Procession of the Magi, Caspar, Melchior and Balthazar**
1459-1462, Cappella dei Magi.

* **Agnus Dei**

fresco above the door to the chapel, inside the palazzo; the architecture of the chapel is by Michelozzo, while the altarpiece was painted by Filippo Lippi, replaced by a copy by the Pseudo Pierfrancesco Fiorentino.

MUSEO HORNE

Via de' Benci, 6
www.museohorne.it

* **Deposition from the Cross**
1495-1497 ca., oil on canvas.

📍 CASTELFIORENTINO (FI)

MUSEO BEGO

Via Tilli, 41
www.museobenozzogozzoli.it

**** Tabernacle of the Madonna della Tosse**
1484.

**** Tabernacle of the Visitation**
1490-1491, detached frescoes, restored and then reconstructed.

📍 SAN GIMIGNANO (SI)

CHIESA DI SANT'AGOSTINO

**** Episodes from the Life of St. Augustine**
1464-1465, Cappella Maggiore with the assistance of pupils.

COLLEGIATA

* **St. Sebastian**
1464, fresco.

MUSEO D'ARTE SACRA

Piazza Pecori

* **Crucifixion and Saints**
detached fresco.

MUSEO CIVICO

Piazza del Duomo

Maestà by Lippo Memmi
1466, fresco restored and repainted by Benozzo Gozzoli.

* **Virgin of Humility and Saints**
predella, 1466.

* **Virgin and Child with Four Saints**
1466.

📍 CERTALDO (FI)

PALAZZO PRETORIO

Piazzetta del Vicariato, 4

* **St. Thomas the Apostle (attr.)**
fresco, Cappella.

EX CHIESA DI SAN TOMMASO
E PROSPERO

Via XX settembre, 6

**** Tabernacle of the Condemned**
transferred here from another location and restored.

📍 VOLTERRA (PI)

DUOMO DI SANTA MARIA
DELL'ASSUNTA

Piazza San Giovanni

* **Landscape with the Procession of the Magi**
fresco, Cappella della Vergine, against the background of the Nativity, painted terracotta attributed to Andrea della Robbia.

📍 PISA

CAMPOSANTO

** Stories from the Old and the
New Testament
1468-1484, fresco.

MUSEO DELLE SINOPIE

Piazza Duomo, 17
opapisa.it

*Sinopites
of the frescoes in the Camposanto.

📍 PISTOIA

CHIESA DI SAN DOMENICO

Corso Pio Fedi

* Procession of the Magi
detached frescoes, Sagrestia,
attributed to the assistants of
Benozzo Gozzoli. The artist's burial
place, Cloister.





DISCOVERY

JACOPO DELLA QUERCIA

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JACOPO DELLA QUERCIA

(SIENA, 1374 CA. - 1438)

SCULPTOR

The son of a Lucca goldsmith, the artist is named for his birthplace, Borgo della Quercia Grossa, near Siena. In 1401 he participated in the competition for the doors of the Florentine Baptistery with a now lost formella. He sculpted the *Funerary Monument of Ilaria Del Carretto* in Lucca and the *Madonna of the Pomegranate* for the Ferrara Cathedral.

A restless spirit, he was often delayed, provoking conflict with his clients and some cancelled commissions. This was the case of the *Fonte Gaia* in Siena, the Lastre of the Trenta family's San Frediano polyptych in Lucca, and the *Twelve Apostles* for the Lucca Cathedral, only one of which was finished. In Siena he sculpted the relief of the *Annunciation to Zacharias* and the *Prophets* for the Baptismal font. An *Annunciation* at the Museo dell'Opera del Duomo in Florence is attributed to him, and he likely collaborated on the Florentine Cathedral's *Porta della Mandorla*.

Stimulated by Lucca's cultural sphere and open to French and Nordic sculpture, he was influenced by the works of Nicola and Giovanni Pisano as well as by Florentine art, effecting a perfect synthesis between the Gothic and the Classical. Although he had no valid followers in Siena or Lucca, but only mediocre imitators, his sculpture did exert some influence on Michelangelo. He is buried in Siena, in Sant'Agostino.

📍 LUCCA

CATTEDRALE DI SAN MARTINO

Piazza Antelminelli
www.museocattedralelucca.it

**** Funerary Monument to Ilaria Del Carretto**
1407, marble.

CHIESA DI SAN FREDIANO

Piazza San Frediano

****Trenta Polyptych**
1422, marble.

*** Tombstone of the Trenta family**
marble.

MUSEO NAZIONALE DI VILLA GUINIGI

Via della Quarquonia
www.luccamuseinazionali.it

St. Ansanus
1406-1413, terracotta.

📍 MASSA

MUSEO DIOCESANO

Via Alberica, 26

St. Leonard
1416 ca., polychrome wood.

📍 SIENA

PIAZZA DEL CAMPO

**** Relief carvings for the Fonte Gaia**
1419, marble: the originals are in Palazzo Pubblico.

BAPTISTERY

Piazza San Giovanni

Baptismal Font

1416-1434, marble, bronze, enamel and polychrome intarsia.

Annunciation to Zacharias
1429, bronze.

Tabernacle

1428-1439, marble and bronze.

St. John the Baptist

1425-1427, bronze.

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 8
www.operaduomo.siena.it

Madonna of San Martino

1419-1425, polychrome and gilt wood.

PINACOTECA NAZIONALE

Via San Pietro, 29
www.pinacotecanazionale.siena.it

*** Annunciation**
marble.

📍 SAN GIMIGNANO (SI)

COLLEGIATA DI SANTA MARIA ASSUNTA

Piazza Duomo, 2
www.duomosangimignano.it

*** Annunciation**
1421, polychrome wood.

📍 FLORENCE

BASILICA DI SANTA MARIA DEL FIORE

Piazza del Duomo

*** Porta della Mandorla**
marble, collaboration.

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 9
www.ilgrandemuseodelduomo.it

Annunciation
early 15th century, marble (now attributed to Giovanni d'Ambrogio).

📍 ANGIARI (AR)

MUSEO DI PALAZZO TAGLIESCHI

Piazza Goffredo Mameli

*** Annunciazione**
polychrome wood.



LEONARDO DA VINCI

(VINCI, 1452 - AMBOISE, 1519)

PAINTER, ENGINEER, SCIENTIST, WRITER, POET

Leonardo, the natural son of the notary Ser Piero di Antonio and a woman called Caterina, painted his first works in Verrocchio's Florentine atelier, where he trained as artist. In 1482 he left Florence for Milan, to find in Ludovico Sforza a patron interested not only in his work as artist, but also in his engineering and scientific expertise. In 1499, after the expulsion of the Sforza family, Leonardo sojourned in Mantua, Venice, some cities in Romagna, and Urbino.

From 1502 to 1505 he was at Piombino working as military engineer to Cesare Borgia, reinforcing fortifications and directing land reclamation projects. In 1503 Leonardo returned to Florence, where he painted the famous portrait of Mona Lisa Gherardini, known as *La Gioconda*. He also worked on the Battle of Anghiari in Palazzo della Signoria, painting with an experimental technique based on the encaustic method that proved a failure. From 1508 he returned to Milan several times; in 1513 he was in Rome at the service of Giuliano de' Medici Duke of Nemours, and in 1516 he went to France at the invitation of King Francis I, where he died after having served as 'first painter and engineer and architect to the King'.

Driven by a burning interest in nature, Leonardo began very early to study anatomy, botany, zoology, geology, mechanical and hydraulic physics, recording his observations in splendid drawings accompanied by comments abounding in scientific intuition. His creative energy found expression not only in the figurative arts but also in the design of machines and devices with many applications: military and civil engineering projects, geared mechanisms for transmitting motion, and even the visionary concept of a flying machine. In painting, he perfected the technique of sfumato, managed to represent the density of the air in landscapes, and depicted plant and animal forms with super acuity, going so far as to express the motions of the human soul.



DISCOVERY

LEONARDO DA VINCI

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FLORENCE

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

** **Annunciation**
1472 ca.

* **Baptism of Christ**
1473 ca., con Andrea Verrocchio.

** **Adoration of the Magi**
(unfinished) 1481.

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 9
www.ilgrandemuseodelduomo.it

Preaching of John the Baptist
assistance to Giovanni Battista Rustici
in designing.

BADIA FIORENTINA

Via del Proconsolo

Tomb of the Da Vinci family

Leonardo is however buried at
Amboise, in France.

PIAZZALE DEGLI UFFIZI

Statue of Leonardo da Vinci
by Luigi Pampaloni, 1842, marble.

MUSEO DELLA SPECOLA

via Romana, 17
www.msn.unifi.it

Leonardo before Ludovico il Moro
by Nicola Cianfanelli, 1841, lunette.

MUSEO GALILEO

Piazza dei Giudici, 1
www.museogalileo.it

Replicas of models of Leonardo's projects

MUSEO LEONARDO DA VINCI

Via de' Servi, 66/68r
www.mostredileonardo.com

Replicas of models of Leonardo's projects

MUSEO LEONARDO DA VINCI

Via Cavour, 21
www.museoleonardodavincifirenze.com

Replicas of models of Leonardo's projects

VINCI (FI)

MUSEO LEONARDIANO

Piazza dei Conti Guidi, 1
www.museoleonardiano.it

** **Models of Leonardo's inventions**

CHIESA DI SANTA CROCE

via Giorgio La Pira, 9

Site of the church where Leonardo was
baptised on 16 April 1452.

BIBLIOTECA LEONARDIANA

Via Giorgio La Pira, 1
www.bibliotecaleonardiana.it

Facsimiles of all of Leonardo's manuscripts

* BIRTHPLACE OF LEONARDO

(presumed)
Via di Anchiano

AREZZO

PONTE A BURIANO

Locality Ponte a Buriano-Cincelli, strada
provinciale dei Sette Ponti

Depicted in the background of the Portrait of Mona Lisa Gherardini
(Paris, Louvre)

PIOMBINO (LI)

Walls designed by Leonardo around the Appiani citadel
Via Leonardo da Vinci





DISCOVERY

FILIPPO
LIPPI

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📍 FLORENCE

CONVENTO DI S. MARIA DEL CARMINE

piazza del Carmine

Confirmation of the Rule
1431, fresco.

GALLERIE DEGLI UFFIZI

Piazzale degli Uffizi, 6 - www.uffizi.it

San Frediano deviates the course of the Serchio; Annunciation of the death of the Virgin and arrival of the Apostles; Apparition of the Holy Trinity to St. Augustine
1437, tempera on wood, predella of the Barbadori Altarpiece.

Coronation of the Virgin (The Maringhi Coronation)
1439-1447, tempera on wood.

Virgin and Child with St. Francis, St. Cosmas, St. Damian, and St. Anthony of Padua
1445, tempera on wood.

Adoration of the Christ Child (The Annalena Adoration)
1455, tempera on wood.

Adoration of the Christ Child
1463-1465, tempera on wood.
*** Virgin and Child with Angels**
1465, tempera on wood.

CHIESA DI SAN LORENZO

piazza San Lorenzo

*** Annunciation**
1440 ca., tempera on wood.

PALAZZO MEDICI RICCARDI

via Cavour, 3

www.palazzo-medici.it

Virgin and Child (recto), St. Jerome and other studies (verso)

1452 ca., tempera (r) and charcoal (v).

GALLERIA PALATINA PALAZZO PITTI

Piazza de' Pitti, 1

www.polomuseale.firenze.it

**** Virgin and Child**
1453, tempera on wood.

📍 EMPOLI (FI)

MUSEO DELLA COLLEGIATA DI S. ANDREA

Piazza della Propositura, 3

Madonna Enthroned with Angels and Saints
in or before 1431, tempera on wood.

📍 PRATO

GALLERIA DI PALAZZO DEGLI ALBERTI

Via degli Alberti, 2

Virgin and Child
1434-1437, tempera on wood.

CATTEDRALE DI S. STEFANO

Piazza del Duomo

**** Evangelists, Stories of St. Stephen and St. John the Baptist, St. Giovanni Gualberto, St. Albert of Trapani**
1452-1465, frescoes.

MUSEO CIVICO

Piazza del Comune

www.palazzopretorio.prato.it

Madonna del Ceppo
1453, tempera on wood, with assistants.
Nativity

1456, tempera on wood, with Fra Diamante, Domenico di Zanobi.

Consigning the Girdle to St. Thomas, with St. Margaret, St. Gregory the Great, St. Augustine, the Archangel Raphael and Tobias
1456-1465, tempera on wood, with Fra Diamante.

Annunciation with St. Julian the Hospitaller
1460 ca., tempera on wood, cwith Fra Diamante.

MUSEO DELL'OPERA DEL DUOMO

Piazza Duomo, 49

Funeral of St. Jerome
1455, tempera on wood, with assistants.

CHIESA DELLO SPIRITO SANTO

via G. Silvestri, 21

Presentation of Jesus in the Temple
1467, tempera on wood, with Fra Diamante.

FILIPPO LIPPI

(FLORENCE, 1406 CA. - SPOLETO, 1469)

PAINTER

Of humble origin - a plaque marks his birthplace in Via dell'Ardiglione no. 30 - the orphaned Filippo became a monk at Santa Maria del Carmine in Florence in 1421. In that monastery we find his first known work, showing the revolutionary influence of Masaccio. In 1434, after a year spent in Padua, the artist returned to Florence, where he painted for wealthy clients such as the Medici, the Martelli, and the Bartolini families.

From 1452 to 1465 he painted a cycle of frescoes with *Stories of St. Stephen and St. John the Baptist* in the apse of the Cathedral of Prato, the city where he met the nun Lucrezia Buti, with whom he had a son - Filippino - who also became a painter. Filippo died in Spoleto where he had moved in 1467. Not only his son but also Botticelli and others drew inspiration from his flowing lines and attentive observation of faces, often real portraits of his contemporaries.





DISCOVERY

FILIPPINO
LIPPI

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FILIPPINO LIPPI

(PRATO, 1457 - FLORENCE, 1504)

PAINTER

Son of the Carmelite monk Filippo Lippi and the nun from Prato, Lucrezia Buti, Filippino was a real 'gift of God' whose brilliant career won him universal fame. He lived in Prato as a boy while his father was engaged in decorating the Cappella Maggiore of the Cathedral, then followed him in 1467 to the worksite of the Spoleto Cathedral, where Filippo went with Fra Diamante, his faithful collaborator.

In 1472, returning to Florence at the death of his father, Filippino entered the workshop of Sandro Botticelli, who had been the finest artist among Fra Filippo's pupils, assimilating his style so fully that many of his works were attributed by Berenson to a painter called 'Friend of Sandro'. Filippino enrolled in the Company of St. Luke and then in the Company of St. Paul. In around 1482, as an active, versatile interpreter of refined Neoplatonic concepts at Lorenzo's court, he completed the *Stories of St. Peter* in the Brancacci Chapel at the Carmine in homage to Masaccio, leaving his own self-portrait.

His works possess 'variety, emotion, inventive pleasure and boundless imagination'. In Rome he worked on the Carafa Chapel in Santa Maria Sopra Minerva, in Bologna on the church of San Domenico, in Florence on the Strozzi Chapel at Santa Maria Novella, and in Prato. He died in his city and was buried in San Michele Visdomini, near the Cathedral.

📍 FLORENCE

CHIESA DI SANTA MARIA DEL CARMINE

Piazza del Carmine

****Frescoed scenes left unfinished by Masaccio in the lower register 1480-1485, Cappella Brancacci.**

BASILICA DI SANTO SPIRITO

Piazza Santo Spirito
www.basilicasantospirito.it

**** Virgin and Child, the Infant St. John, Saints and the Clients 1498 ca., tempera on wood, Cappella Nerli.**

GALLERIA PALATINA PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

*** Story of Lucretia 1478-1480 ca., tempera on wood.**

GALLERIA DELL'ACCADEMIA

via Ricasoli, 58/60
www.galleriaaccademiafirenze.it
beniculturali.it

*** St. Mary Magdalene and St. John the Baptist 1498-1500, tempera on wood.**

**** Deposition of Christ from the Cross 1503-1504, completed by Perugino.**

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

**** Adoration of the Magi 1482-1496, tempera on wood.**

**** Virgin and Child with Saints, known as the Otto Altarpiece 1486, tempera on wood.**

*** Self-portrait of Filippino Lippi 17th-century Tuscan artist, fresco on tile, inspired by the self-portrait in the Brancacci Chapel.**

*** St. Jerome 1493-1495 ca., tempera on wood. Drawings in pen, ink, white lead and metal point in the Uffizi's Gabinetto Disegni e Stampe.**

CHIESA DI S. MARIA NOVELLA

Piazza S. Maria Novella
www.smn.it

**** Stories of the Apostles St. Philip and St. John, and on the ceiling four Patriarchs 1487 ca.-1502, fresco, Cappella di Filippo Strozzi.**

CHIESA DELLA BADIA

via del Proconsolo

**** Vision of St. San Bernard with the Virgin and Angels 1484-1485, tempera on wood.**

ENTE CASSA DI RISPARMIO DI FLORENCE

via Bufalini, 6

**** Virgin and Child with Angels, known as the Corsini Tondo 1485 ca., tempera on wood.**

MUSEO HORNE

via de' Benci, 6
www.museohorne.it

*** Queen Vashti Leaving the Royal Palace 1475-1480, tempera on wood.**

Crucifixion 1500 ca., tempera on canvas.

📍 PRATO

MUSEO CIVICO

Palazzo Pretorio
Piazza del Comune
www.palazzopretorio.prato.it

**** Tabernacle, known as the Mercatale Tabernacle 1498, detached fresco.**

**** Virgin and Child with St. Stephen and St. John the Baptist 1503, tempera on wood.**

📍 **POGGIO A CAIANO (PO)**

VILLA MEDICEA

Piazza dei Medici, 14
www.prolocopoggioacaiano.it

Fragments of decoration

1492-1493, fresco,
Loggia on the facade.

📍 **SAN GIMIGNANO (SI)**

PINACOTECA DEI MUSEI CIVICI

Palazzo Comunale
Piazza Duomo
www.sangimignanomusei.it

**** Annunciation**

1483-1484, two tondos, tempera on wood.

📍 **LUCCA**

CHIESA DI SAN MICHELE IN FORO

Piazza San Michele

*** Altarpiece with St. Helen, St. Jerome, St. Sebastian and St. Roch**
1482 ca.





AMBROGIO LORENZETTI

(SIENA, 1290 CA. - 1348)

PAINTER

Lorenzetti worked in Assisi in close contact with Giotto and his school. The first certain information on him is from 1319, the date appearing on the dedication beneath the *Virgin and Child* coming from the church of S. Angelo at Vico l'Abate, now at the Museo d'Arte Sacra in S. Casciano Val di Pesa.

He worked in Massa Marittima, Siena and Florence, where he stayed from 1328 to 1330 before returning to Siena. Here, after the departure of Simone Martini prior to 1336, Lorenzetti became the city's official artist. He painted a *Presentation in the Temple* for the Cathedral, now at the Uffizi, while in the church of S. Agostino in Siena he frescoed *Stories of the Creed*, *Stories of St. Catherine of Alexandria* and a *Crucifixion*. Dating from that period - from February to April, 1338 - is the first payment for his most famous work: the cycle of the *Allegories and Effects of Good and Bad Government*, in the Sala della Pace in Siena's Palazzo Pubblico, which he signed 'Ambrosius Laurentii de Senis hic pinxit Utrunque'.



DISCOVERY

AMBROGIO LORENZETTI



SIENA

PINACOTECA NAZIONALE DI SIENA

Via di s. Pietro, 29
www.pinacotecanazionale.siena.it

** Annunciation

1344, tempera on wood.

* Allegory of Redemption

1340-1347.

* Crucifix of the Church of the Carmine

tempera on wood.

** The Small Maestà

1340 ca., tempera on wood.

** S. Petronilla Polyptych

1340 ca., tempera on wood.

* Virgin and Child

1340 ca., tempera on wood.

OPERA DELLA METROPOLITANA

Piazza del Duomo, 8
www.operaduomo.siena.it

Four panels from a dismembered polyptych

tempera on wood.

CHIESA DI S. FRANCESCO

Piazza di S. Francesco

** Martyrdom of the Franciscans and Dismissal of St. Louis of Toulouse

1336-1340 ca., detached frescoes, left transept.

CHIESA DI S. AGOSTINO

Prato di S. Agostino

** Maestà

1337-1338, fresco.

CHIESA DI S. PIETRO ALLE SCALE

Via di S. Pietro

* Virgin and Child

1340-1345, tempera on wood.

MUSEO CIVICO PALAZZO PUBBLICO

Piazza del Campo, 1
www.comune.siena.it

** St. Catherine of Alexandria, St. John the Evangelist, St. Augustine and a Worshipper

detached fresco.

** Allegories of Good and Bad

Government and their Effects on the City and Country

frescoes, 1338-1339.

ORATORIO DI S. BERNARDINO

Piazza di S. Francesco
www.operaduomo.siena.it

* Madonna del latte

tempera on wood.

CHIUSDINO (SI)

CAPPELLA DI S. GALGANO A MONTESIEPI

Strada comunale di S. Galgano

Maestà

1334-1336, fresco.

ASCIANO (SI)

MUSEO D'ARTE SACRA

Corso G. Matteotti, 122
www.ascianoturismo.it

** Altarpiece with Virgin and Child, the Archangel St. Michael and Saints

1330-1335 ca., tempera on wood.

FLORENCE

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

* St. Proculus Triptych

1332, tempera on wood.

** Four panels with stories of St. Nicholas of Bari

1332 ca., tempera on wood.

** Presentation in the Temple

1332 ca., tempera on wood, from the Siena Cathedral.

📍 S. CASCIANO
VAL DI PESA (FI)

MUSEO DI ARTE SACRA

via Lucardesi
www.piccoligrandimusei.it

**** Madonna of Vico l'Abate**
1319, tempera on wood.

📍 MASSA MARITTIMA (GR)

CATTEDRALE DI S. CERBONE

www.diocesimassamarittima.it

**** Maestà**
1335 ca., tempera on wood.

📍 MONTENERO
D'ORCIA (GR)

PIEVE DI SANTA LUCIA

presso Castel del Piano

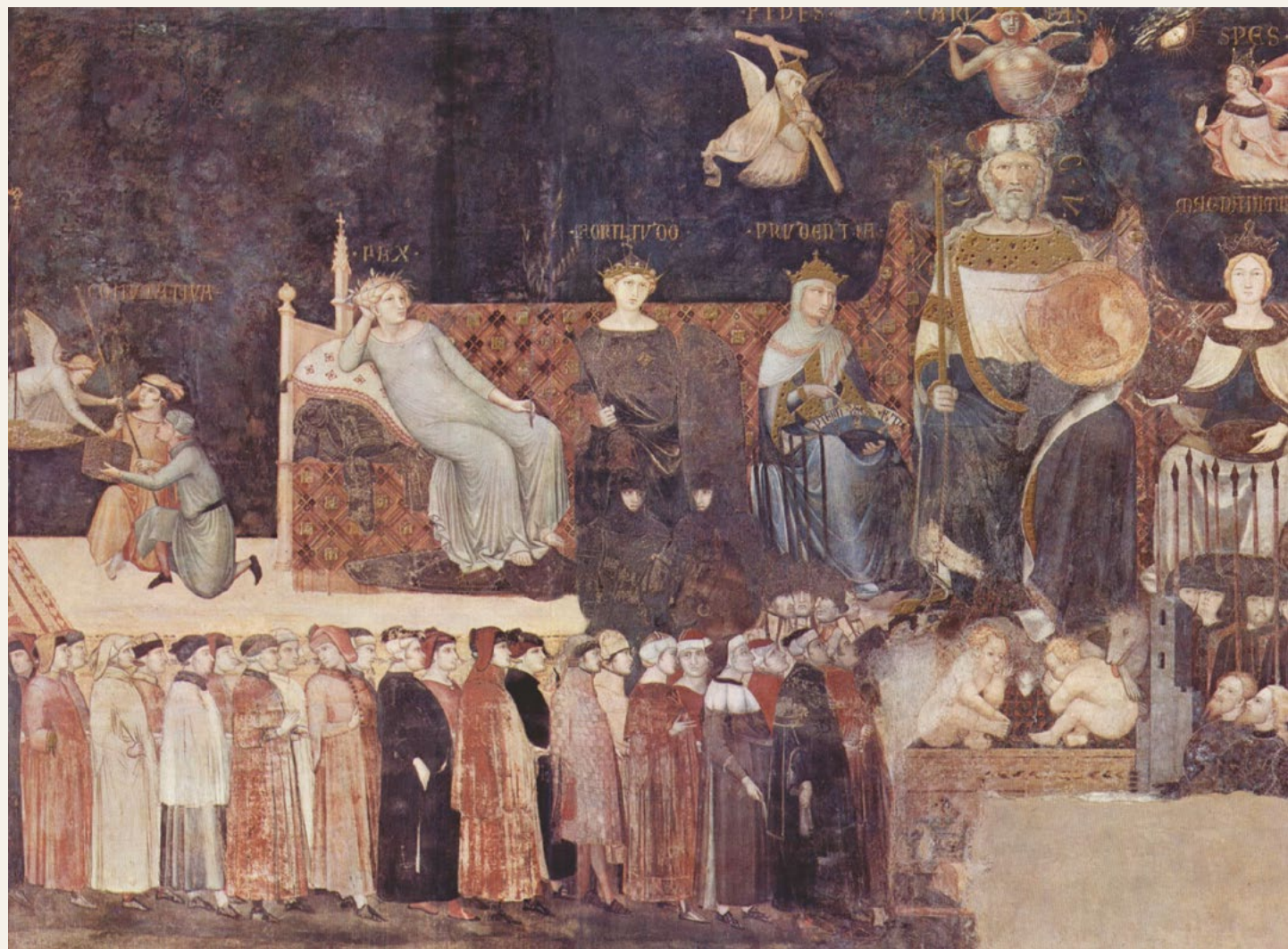
*** Painted Cross** (attr.)
1335, tempera on wood.

📍 ROCCALBEGNA (GR)

PIEVE DEI SS. PIETRO E PAOLO

Via Ortacci, 17

**** The Roccalbegna Triptych**
1340 ca.





PIETRO LORENZETTI

(SIENA, 1280 CA. - 1348)

PAINTER

Documented from 1306 to 1345, the elder brother of Ambrogio, with whom he collaborated, represents the monumental, dramatic side of Sienese painting. Pietro worked in close contact with Duccio and was active in Assisi, frescoing some parts of the Lower Basilica, and in Cortona. In Arezzo he painted the polyptych for the Pieve di Santa Maria, marking his full affirmation as painter. Work on the enormous altarpiece for the church of the Carmine in Siena, signed and dated, was started around 1326. Dating from 1335 are the lost frescoes painted in collaboration with his brother for the hospital of S. Maria della Scala, and from 1340 the *Virgin and Child Enthroned with Angels* painted for the Franciscans of Pistoia, and the *Altarpiece of Blessed Humility* for the Valombrosan convent of the Donne di Faenza in Florence. A little later, Pietro developed his vein of keenly observant narrator in that masterpiece of daily life, the triptych of the *Nativity of Mary* at the Opera del Duomo of Siena, the city where he died of the plague in 1348.



DISCOVERY

PIETRO LORENZETTI



FLORENCE

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

** Madonna and Child Enthroned with Angels

1340, tempera and gold on wood.

Altarpiece of the Blessed Humility

1340 ca., tempera on wood.

MUSEO HORNE

via dei Benci, 6
www.museohorne.it

* St. Leonard, St. Catherine of Alexandria and St. Margaret

1315 ca., tempera on wood.

AREZZO

PIEVE DI SANTA MARIA

Corso Italia, 7

** The Pieve di Arezzo Polyptych

1320, tempera and gold on wood.

CORTONA (AR)

MUSEO DIOCESANO

Piazza del Duomo, 1
www.diocesiarezzo.it

Virgin and Child

1315 ca., tempera on wood.

SIENA

MUSEO DELL'OPERA METROPOLITANA DEL DUOMO

Piazza del Duomo, 8
www.operaduomo.siena.it

** Nativity of the Virgin

1342, tempera and gold on wood.

PINACOTECA NAZIONALE DI SIENA

Via di S. Pietro, 29
www.pinacotecanazionale.siena.it

** The Carmine Altarpiece

1327-1329, tempera and gold on wood.

** Virgin and Child

1330-1340, tempera and gold on wood.

Allegory of Redemption

tempera and gold on wood.

Resurrection of the Saviour

fresco.

ORATORIO DI SAN BERNARDINO

Piazza San Francesco
www.operaduomo.siena.it

* The Risen Christ

1320-1330, detached fresco.

BASILICA DI SAN FRANCESCO

Piazza San Francesco

Crucifixion

1334 ca., detached fresco, in a chapel in the transept.

BASILICA DI S. MARIA DEI SERVI

Piazza Alessandro Manzoni, 5

** Massacre of the Innocents

1330-1340, fresco.

PIENZA (SI)

MUSEO DIOCESANO

Palazzo Borgia
Corso Il Rossellino, 30
www.palazzoborgia.it

** Virgin and Child, known as the Monticchiello Virgin and Child

1315, tempera and gold on wood.



M



MARINO MARINI

(PISTOIA, 1901 - FORTE DEI MARMI, 1980)

SCULPTOR, PAINTER

One of the leading Italian twentieth-century artists, Marini studied painting and engraving at the Academy of Fine Arts in Florence. Of himself he said, 'I have always needed to paint and I never begin a sculpture before having investigated its essence in painting'.

A pupil of Galileo Chini and Domenico Trentacoste, Marini travelled abroad and was assigned the chair of sculpture at Monza after Arturo Martini. He taught at the Accademia di Brera and in 1938 married Mercedes Pedrazzini; to escape the war, they moved to Switzerland, where the artist met members of the avant-garde movements of the time. In 1954, the artist and his wife built Villa Germiniaia at Forte dei Marmi, where they hosted such guests as Pablo Neruda and Henry Miller.

Marini's successful exhibitions in Europe and the United States were numerous, as were the honours he received. Ever present in his art are Etruscan and archaic culture, Mediterranean and Tuscan art, because Tuscany 'is the architecture of ourselves', always possessing 'an absolute precision, which is that of the soul'. His favourite subjects were horses and riders, dancers and acrobats, Pomona, heavy with the fecund physicality of woman, portraits, jugglers, and passion. Of the horrors of war, he wrote on the base of his monument to the Hague from 1959: 'We built, we destroyed, and a desolate song hung over the world'.



DISCOVERY

MARINO MARINI

M

📍 PISTOIA

MUSEO FONDAZIONE MARINO MARINI

Corso Silvano Fedi, 30
www.fondazionemarinomarini.it

* Young Girl

1938, bronze.

** Pomona

1941-1946, bronze e plaster.

* Horse

1942, bronze.

PALAZZO DEL COMUNE

Piazza del Duomo

** Miracle

1952-1953, bronze.

📍 FLORENCE

MUSEO MARINO MARINI

Piazza San Pancrazio
www.museomarinomarini.it

* Gentleman on Horseback

1937, polychrome plaster.

** Horse

1939, bronze.

Horseman

1949, bronze.

** Portrait of Igor Stravinsky

1950, bronze.

* Miracle

1952, bronze.

* Great Horseman

1953, polychrome plaster.

* Composition for Equestrian Monument

1957-1958, bronze.

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

* Pomona

bronze, entrance hall on the ground floor.



SIMONE MARTINI

(SIENA, 1284 - AVIGNONE, 1344)

PAINTER

A pupil of Duccio di Buoninsegna, Martini developed his Gothic elegance to the point of attaining a refinement not averse to the charms of the profane, in contrast to the 14th-century courtly civilisation partially expressed in his paintings. The artist developed a pictorial style as precious as gold-work, whose soft gleam was skilfully suggested in the robes and ornaments worn by his figures.

One of his masterpieces is the illustration of the frontispiece to the Commentary of Servius belonging to Petrarch, an illuminated page whose choice of subjects heralds the coming of Humanism. The poet was, moreover, a close friend of the artist. Martini, who interpreted the civic values and political-ideological stance of the Government of the Nine (the council that controlled the Republic) in the *Maestà* of Palazzo Pubblico in Siena, also worked in Assisi and Naples, as well as Avignon.



DISCOVERY

SIMONE
MARTINI

M

📍 PISA

MUSEO NAZIONALE DI SAN MATTEO

Piazza San Matteo in Soarta, 1
www.sbappsae-pi.beniculturali.it

** Polyptych of St. Catherine of Alexandria

1319-1320 ca., tempera on wood.

📍 FLORENCE

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

** Annunciation with St. Ansanus and St. Margaret

1333 ca., tempera on wood.

MUSEO HORNE

Via de' Benci, 6
www.museohorne.it

* Crucifixion

1316-1320, gold and tempera on wood..

📍 SAN CASCIANO (FI)

CHIESA DI SANTA MARIA DEL PRATO

** Painted Cross

1321-1322 ca., tempera and gold on
wood.

📍 SAN GIMIGNANO (SI)

CHIESA DI SAN LORENZO IN PONTE

Via S. Stefano, 8

* Head of the Virgin

1310 ca., fragment of fresco.

📍 SIENA

PINACOTECA NAZIONALE

Via di San Pietro, 29
www.pinacotecanazionale.siena.it

** Virgin and Child no. 538

1305 ca., tempera on wood.

** Madonna dei Raccomandati

1305-1310 ca., tempera on wood.

** Painted Cross

1310 ca., tempera on wood.

** Polyptych of the Blessed

Novellus and four of his miracles

1324-1329, tempera on wood.

** Virgin and Child

1325 ca., tempera on wood.

PALAZZO PUBBLICO

Piazza del Campo, 1

** Maestà

1312-15 e 1321, fresco.

** Guidoriccio da Fogliano

1330 ca., fresco.



DISCOVERY

MASACCIO

M

MASACCIO

(SAN GIOVANNI VALDARNO, 1401 - ROMA, 1428)

PAINTER

In Florence, Masaccio was the first painter to abandon the Late Gothic elegance of such masters as Masolino da Panicale and embrace the tenets of the new Renaissance culture, conferring human emotions and corporality to his figures in the wake of the great example set by Giotto, and creating precise perspective spaces inspired by Brunelleschi's theories.

In the *San Giovenale Triptych* in the Pieve di Cascia near Reggello, and in the *Virgin and Child* and *St. Anne Metterza* at the Uffizi, humanistic concepts make an early appearance in the inscriptions, and a firm monumentality already emerges. But it is with the frescoes of the Brancacci Chapel in Santa Maria del Carmine, begun in 1424, that the artist won lasting fame. While Masolino, working on the same decorative project, remains impalpable in his Late Gothic grace, Masaccio is powerfully expressive and dramatic in the scene of the *Expulsion of Adam and Eve*, their bodies loaded with sin, their faces overwhelmed with despair. Always precise in depicting the architectural volumes and scenic backgrounds within which each personage is firmly situated in space, projecting convincing shadows, his painting becomes solemn in celebrating the holy gestures of Peter baptising the newly converted or working miracles. In the *Tribute*, the dignified Roman gravitas of the personages is set in an airy Tuscan landscape rendered with rigorous perspective.

The *St. Paul* in the Museo di San Matteo in Pisa, coming from a dismembered polyptych, is to be considered coeval with the little *Madonna of the Tickle* in the Uffizi. These works are a prelude to that masterpiece of illusionary perspective and solemn ancient architecture, the *Holy Trinity with Mary and St. John*, the famous fresco in the church of Santa Maria Novella, completed by the figures of the donors and with a disquieting skeleton lying on an altar, it too painted, a reminder of the fugacity of life and a sinister omen for the young artist. It dates in fact from late 1427, just before Masaccio's journey to Rome, where he was to meet with sudden and tragically early death.

📍 FLORENCE

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

* *Virgin and Child with Saint Anne Metterza*
1422, tempera on wood, in collaboration with Masolino.
Madonna of the Tickle
1426, tempera on wood.

MUSEO HORNE

via de' Benci, 6
www.museohorne.it

Story of St. Julian
1425-1426.

CHIESA DI S. MARIA DEL CARMINE

Piazza del Carmine
www.museicivici Fiorentini.comune.fi.it

** *Expulsion from the Garden of Eden and Stories of St. Peter*
frescoes, in collaboration with Masolino and completed by Filippino Lippi, Cappella Brancacci...

BASILICA DI S. MARIA NOVELLA

Piazza Santa Maria Novella
www.smn.it

** *Holy Trinity with Mary and St. John*
1427, fresco.

📍 REGGELLO (FI)

PIEVE DI SAN PIETRO

Museo Masaccio d'Arte Sacra
Via Casaromolo, 2/A
www.museomasaccio.it

* *San Giovenale Triptych*
1422, tempera on wood.

📍 PISA

MUSEO DI SAN MATTEO

Piazza San Matteo in Soarta, 1
www.sbappsae-pi.beniculturali.it

* *St. Paul*
1426.





MASOLINO

(PANICALE IN VALDARNO [?], 1383 CA. - FLORENCE [?], 1440 CA.)

PAINTER

Of Masolino, born Tommaso di Cristoforo Fini, we have no record until 1422, when he moved to Florence. In 1423 he enrolled in the Physicians and Pharmacists Guild. To this period belongs the *Madonna of Humility*, whose style reflects the International Gothic of Ghiberti and Gherardo Starnina, his former masters, according to Vasari. Masolino worked at Empoli in 1424, painting a cycle of frescoes in the church of Santo Stefano, but only a few fragments of it remain today. He collaborated with Masaccio on the *Saint Anne Metterza* and on the Brancacci Chapel in the church of the Carmine, where he painted the frescoes depicting the *Temptation of Adam and Eve* and the *Stories of St. Peter* in the upper register. Here the distance between the two artists is clearly apparent: Masaccio's figures are as rigorously realistic as Masolino's are idealised and refined. Masolino left this work suspended in 1425 when he was summoned to the Hungarian court by the Italian merchant and condottiero Pippo Spano. Returning to Italy in 1427, he worked in Rome and other cities.



FLORENCE

MUSEO DIOCESANO DI SANTO STEFANO AL PONTE

Piazza di Santo Stefano, 5
www.santostefanoalpon.te.it

St. Julian

1423-1424 ca., tempera on wood,
from the Carnesecchi Triptych, with
Masaccio.

MUSEO CAPPELLA BRANCACCI

Piazza del Carmine, 14
www.museicivici fiorentini.comune.fi.it
Cycle of frescoes in collaboration
with Masaccio

Pasce oves meas

1424, only the sinopite survives.

Ceiling with representation of the Evangelists

1424, lost

* Temptation of Adam and Eve

1424.

Payment of the Tribute by Masaccio

1424, the head of Christ seems to be
the work of Masolino.

* Preaching of St. Peter

1424.

** Healing the Lame and Resurrection of Tabitha

1424.

Heads

1424.

DISCOVERY

MASOLINO

M

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

* Madonna of Humility

ante 1423, tempera on wood.

Saint Anne Metterza

1424-1425, tempera on wood,
with Masaccio.

EMPOLI (FI)

MUSEO DELLA COLLEGIATA DI SANT'ANDREA

Piazza della Propositura, 3
www.inempoli.it

** Pietà of Christ

1424, detached fresco.

CHIESA DI SANTO STEFANO

Via dei Neri
www.inempoli.it

St. Yves and his Pupils

1424, fresco.

Virgin and Child

1424, fresco.





DISCOVERY

MICHELANGELO BUONARROTI

M

MICHELANGELO BUONARROTI

(CAPRESE, 1475 - ROME, 1564)

SCULPTOR, PAINTER, ARCHITECT, POET

At the age of twelve Michelangelo, the second son of the Podestà Lionardo di Buonarroti Simoni and Francesca di Neri di Miniato entered the workshop of Domenico Ghirlandaio, a leading artist of the time. He completed his training at the Garden of San Marco, an academy of young artists sponsored by Lorenzo the Magnificent.

Michelangelo's sculptures - such as the *Head of a Faun* from 1489 - immediately struck the eye of the lord of Florence, who took him to live in the palazzo on Via Larga. Although Michelangelo always enjoyed the patronage of noble men and popes, he remained creatively independent, also through the highly innovative practice of sculpting uncommissioned works to be sold, such as the *Madonna of the Stairs* and the *Battle of the Centaurs*. Said to have had a hot temper, he once provoked the sculptor Pietro Torrigiano into punching him violently in the face, leaving a permanent mark on his features.

Michelangelo's sculpture is linked to the marble of Carrara. The artist could look at a block of a marble and see the figure imprisoned within it, which he

freed and made visible by removing the excess material with his chisel.

Michelangelo created what is deemed the world's most famous sculpture: the *David*, found at the Galleria dell'Accademia along with other works of his.

By 1504 he had become so famous that when Agnolo Doni tried to pay less than had been stipulated for a painting, probably the *Doni Tondo* (the artist's only known panel painting), Michelangelo reappropriated it, obliging him to pay the double to get it back again. That same year he was commissioned to paint a fresco in the Great Council Hall of Palazzo Vecchio to commemorate the victory of the Florentines in the *Battle of Cascina*, while the adjacent wall had already been assigned to Leonardo for the *Battle of Anghiari*. This enterprise was seen by their contemporaries as a duel between the two artists! But Michelangelo only had time to make the cartoons before being summoned to Rome by Pope Julius II. The years 1504 to 1508 were marked by a succession of trips to Rome and the Carrara marble quarries, of cancelled contracts and works left unfinished, but this did not prevent him from sculpting the tender *Virgin and Child with the Young St. John* known as the *Pitti Tondo*. He went on to fresco the ceiling of the Sistine Chapel in Vatican City, from 1508 to 1512, creating a masterpiece of colossal proportions.

In 1515 he returned to Florence to work on the New Sacristy in San Lorenzo and on the Laurentian Library. But the pope soon called him back to Rome, to paint the *Last Judgement*. Michelangelo's last Florentine works were the Medicean tombs of Giuliano Duke of Nemours with the statues of *Day and Night*, Lorenzo Duke of Urbino with *Dusk and Dawn*, along with the poignant *Virgin and Child* for the ossuary of Lorenzo the Magnificent and his brother Giuliano in the New Sacristy. Not only painter and sculptor, Michelangelo was also an architect. In 1529 he designed the fortifications of Colle San Miniato and in 1546 he directed work on St. Peter's Basilica in the Vatican. The following year he began work on the Florentine *Pietà*, perhaps portraying himself in the face of *Nicodemus*; this work, damaged by the artist's destructive rage, is now in the Museo dell'Opera del Duomo, after having undergone several moves.

When Michelangelo died in Rome in 1564, his corpse was stolen and brought back to Florence, to be buried in in Santa Croce.

MICHELANGELO
BUONARROTICAPRESE
MICHELANGELO (AR)

MUSEO MICHELANGIOLESCO

www.capresemichelangelo.net

FLORENCE

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 9
www.ilgrandemuseodelduomo.itThe Bandini Pietà
1547, marble.

CASA BUONARROTI

Via Ghibellina, 70
www.casabuonarroti.itMadonna of the Stairs
1491, marble.*Battle of the Centaurs
1492, marble.

River God

1524, clay and other materials.

Virgin and Child

1525, black/red pencil/red paper.

Facade of the church of San
Lorenzo
1519, wood

BASILICA DI SANTA CROCE

Piazza di Santa Croce, 16
www.santacroceopera.it

**Tomb of Michelangelo

Buonarroti

1570 ca., sarcophagus and sculptural
group by Giorgio Vasari.

MUSEO NAZIONALE DEL BARGELLO

via del Proconsolo, 4
www.bargellomusei.beniculturali.it

* Bacchus

1496-1497, marble.

The Pitti Tondo

1503-1504, marble.

Brutus

1538, marble.

David-Apollo

1530, marble.

PALAZZO VECCHIO

Piazza della Signoria
museiciviciorentini.comune.fi.it

* Genius of Victory

1532-1534, marble
Salone dei Cinquecento.

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

** The Doni Tondo

1506-1508, tempera on wood.

BASILICA DI SANTO SPIRITO

Piazza Santo Spirito, 30
www.basilicasantospirito.it

The Santo Spirito Crucifix

1493 ca., polychrome wood.

CAPPELLE MEDICEE

Piazza Madonna degli Aldobrandini, 6
www.cappellemedicee.it

New Sacristy in San Lorenzo

1521-1534.

Sarcophagus of Lorenzo the Mag-
nificent and his brother Giuliano
1521-1534.

* Virgin and Child

1521-1534.

** Tomb of Lorenzo Duke of
Urbino1524-1527, with sculptural group Dawn
and Dusk.**Tomb of Giuliano Duke of
Nemours1526-1531, with sculptural group Day
and Night.

BIBLIOTECA LAURENZIANA

Piazza San Lorenzo, 9
www.operamedicealaurenziana.org* Monumental stairway to the
Library
1558.Vestibule of the Library
1524-1534.* Reading room of the Library
1524-1534.

GALLERIA DELL'ACCADEMIA

Via Ricasoli, 58/60
www.galleriaaccademiafirenze.
beniculturali.it

** David

1501-1504, marble.

* St. Matthew

1505-1506, marble.

Young Captive

1519-1536, marble.

* Captive Atlas

1525-1530, marble.

Awakening Captive

1525-1530, marble.

Bearded Captive

1525-1530, marble.

VILLA DI MICHELANGELO

via Buonarroti Simoni
Settignano.

CARRARA

MICHELANGELO'S QUARRY

www.aptmassacarrara.it

SIENA

CATTEDRALE DI SANTA
MARIA ASSUNTAPiazza Duomo, 8
www.operaduomosiena.it

* St. Paul (attr.)

1501-1504, marble.

St. Peter (attr.)

1501-1504, marble.

St. Pio (attr.)

1501-1504, marble.

St. Gregory (attr.)

1501-1504, marble.





MICHELOZZO MICHELOZZI

(FLORENCE 1396 - 1472)

SCULPTOR, ARCHITECT

A leading Renaissance sculptor and architect, Michelozzi, the pupil of Lorenzo Ghiberti from 1417 to 1425, collaborated on some of his master's prestigious commissions, including the North Door of the Baptistery of San Giovanni and the second casting of the *St. Matthew* for Orsanmichele. From 1425 to 1434 he worked in association with Donatello on numerous commissions.

From the 1430s on, Cosimo the Elder de' Medici was his most important client. The hallmark of his style is a measured classicism, cultured and refined.

He was the creator of the typological Florentine Renaissance palazzo, as exemplified by Palazzo Medici. Medicean villas he worked on display a Renaissance interpretation of the medieval castle, combining sober Florentine gothic elements with new classicist trends.



DISCOVERY

MICHELOZZO
MICHELOZZI

M

📍 FLORENCE

BASILICA DI SANTA TRINITA

Piazza Santa Trinita

Tomb of Onofrio Strozzi

1425, collaboration with Ghiberti,
Cappella Strozzi (Sagrestia)

CHIESA DI ORSANMICHELE

Via dell'Arte della lana
www.bargellomusei.beniculturali.it

Mercatanzia Tabernacle

1423 ca., with Donatello.

BATTISTERO

Piazza San Giovanni
www.ilgrandemuseodelduomo.it

Funerary monument to the

Antipope John XXIII
1423 ca., with Donatello.

** BASILICA DI SAN MARCO

Piazza San Marco
www.polomusealetoscana.beniculturali.it

Remodelling

1438-1444.

** PALAZZO MEDICI RICCARDI

Via Cavour, 1
www.palazzo-medici.it

Project

1444-1461 ca.

BASILICA DELLA SS. ANNUNZIATA

Piazza SS. Annunziata
www.annunziata.xoom.it

Remodelling

1444 ca.

St. John the Baptist

terracotta.

BASILICA DI SANTA CROCE

Piazza Santa Croce
www.santacroceopera.it

*Porch and Chapel of the Noviziato

1445 ca.

PALAZZO NERONI

via de' Ginori, 7

Renovating

1445 ca.

CATTEDRALE DI SANTA MARIA DEL FIORE

Piazza San Giovanni
www.ilgrandemuseodelduomo.it

Bronze door

1445-1469, with Luca della Robbia,
Sagrestia delle Messe.

Altar

third chapel, right Tribune.

**Bronze grating for Buggiano's
marble altar**

third chapel, left Tribune.

MUSEO NAZIONALE DEL BARGELLO

Via del Proconsolo, 4
www.bargellomusei.beniculturali.it

Two Sibyls

1419-1422, marble.

Virgin and Child

1430 ca., marble with glass paste
inserts.

Virgin and Child

1430 ca., marble.

St. John the Baptist

1430-1440, bronze.

St. John the Baptist

1440 ca., terracotta with traces of
polychrome.

PALAZZO RICASOLI AL PONTE ALLA CARRAIA

Piazza Goldoni, 2

Project

1480.

CHIESA SAN NICCOLÒ OLTRARNO

via San Niccolò, 48

Polychrome wooden crucifix
attributed.

MUSEO STEFANO BARDINI

Via dei Renai, 37
www.museicivici-fiorentini.comune.fi.it

Virgin and Child

attributed, painted stucco tondo.

M

DISCOVERY

MICHELOZZO MICHELOZZI



CHIESA DI SAN FELICE IN PIAZZA

Piazza San Felice

Remodelling

1452-1457.

MUSEO CAPPELLA BRANCACCI

Piazza del Carmine, 14
www.museiciviciorentini.comune.fi.it

Virgin and Child

attributed.

BASILICA DI SAN MINIATO AL MONTE

Via delle Porte Sante, 34
www.sanminiatoalmonte.it

Chapel of the Crucifix

1448, project.

PALAZZO CORSI-TORNABUONI

Via Tornabuoni, 16

Design of Courtyard

1451 ca.

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 9
www.ilgrandemuseodelduomo.it

* John the Baptist

1452, silver.

BASILICA DI SAN LORENZO

Piazza San Lorenzo
www.operamedicealaurenziana.org

Remodelling cloisters

PALAZZO VECCHIO

Piazza della Signoria
www.museiciviciorentini.comune.fi.it

Remodelling

* Project for Courtyard
1453 ca., Quartiere del Mezzanino.

OSPEDALE DI SAN PAOLO

Piazza di Santa Maria Novella, 14
www.museonovecento.it

Remodelling

1453-1459.

PALAZZO DELLO STROZZINO

Piazza Strozzi, 16

Inner facade

1451-57, project attributed.

PALAZZO CANIGIANI

Via de' Bardi, 28-30

Renovating

1458.

* VILLA MEDICEA DI CAREGGI

Viale Gaetano Pieraccini, 17

Restoration

by 1459.

MONASTERO DI SAN BARTOLOMEO A MONTEOLIVETO

Via Monte Oliveto

Renovating

1454-1472.

📍 BAGNO A RIPOLI (FI)

ORATORIO DELLA SS. ANNUNZIATA

via della Villa ai Cedri

Project

attributed.

📍 SETTIGNANO (FI)

CHIESA DI SANTA MARIA ASSUNTA

Piazza Nicolò Tommaseo, 18

St. Lucia

1430 ca., painted terracotta.

📍 FIESOLE (FI)

COMPLESSO DI SAN GIROLAMO

Via Vecchia Fiesolana
1445-1451.

📍 SCARPERIA E SAN PIERO (FI)

* VILLA MEDICEA DEL TREBBIO

www.castelloiltrebbio.it

Remodelling

1427-1436.

* CONVENTO DEL BOSCO AI FRATI

Località Lucigliano, 1
www.sbap-fi.beniculturali.it

Rebuilding

1429-1430 ca.

📍 IMPRUNETA (FI)

SANTUARIO DI SANTA MARIA

Piazza Buondelmonti, 28
www.basilicaimpruneta.org

* Project for the glazed terracotta
aedicule by Luca della Robbia
1453-1460.

MUSEO DEL TESORO DI SANTA MARIA DELL'IMPRUNETA

Piazza Buondelmonti, 28
www.basilicaimpruneta.org

Finding the Image of the Virgin
attributed, marble.

📍 BARBERINO DI MUGELLO (FI)

* VILLA MEDICEA DI CAFAGGIOLO

Via Nazionale, 16
www.castellodicafaggiolo.com

Remodelling

1434 ca.

📍 BIVIGLIANO (FI)

CHIESA DI SAN ROMOLO

Via della Chiesa, 123
www.sanromolobivigliano.it

St. John the Baptist
attributed, polychrome wood.

📍 PRATO

CATTEDRALE DI SANTO STEFANO

Piazza del Duomo
www.diocesiprato.it

Outdoor Pulpit of the Holy Girdle
1425-1438, with Donatello.

📍 PISTOIA

OSPEDALE DEL CEPPO

Piazza Papa Giovanni XXIII

* Project for the church and
Resurrection
1451-1456.

📍 SIENA

BATTISTERO

Piazza di S. Giovanni
www.operaduomo.siena.it

Dance of Salomè

1425-1427 ca., with Donatello,
Baptismal Font

📍 MONTEPULCIANO (SI)

PALAZZO COMUNALE

Piazza Grande

Remodelling

1424-1440 ca.

CHIESA DI S. AGOSTINO

Piazza Michelozzo

** Facade, Project, renovating
* Virgin and Child with St. John
the Baptist and St. Augustine
terracotta lunette.

CATTEDRALE DI SANTA MARIA ASSUNTA

Piazza Grande

Funerary monument to the
Humanist B. Aragazzi
1437 ca., with Donatello.

📍 PISA

MUSEO NAZIONALE DI SAN MATTEO

Piazza S. Matteo in Soarta, 1
www.sbappsae-pi.beniculturali.it

Bas-relief

1430 ca.

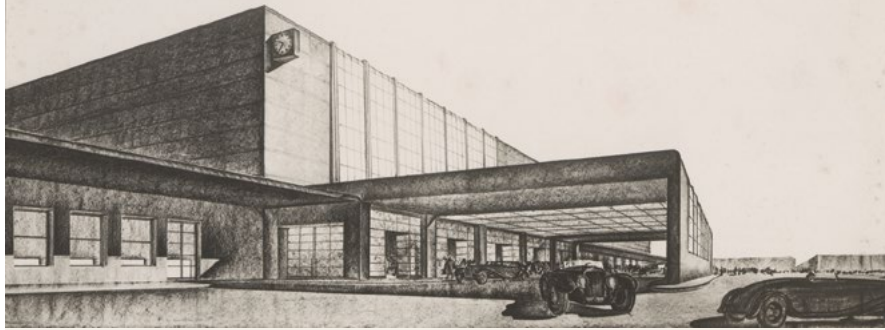
📍 VOLTERRA (PI)

CHIESA SAN GIROLAMO

Località San Lazzaro

Initial project

1447 ca.



GIOVANNI MICHELUCCI

(PISTOIA, 1891 - FLORENCE, 1990)

ARCHITECT, URBAN PLANNER

Michelucci, the designer of one of the first examples of modern architecture in Florence, the Santa Maria Novella railway station, in collaboration with the Gruppo Toscano, was one of the leading figures in Italian architecture in the late post-war period. Between the two world wars he taught at the universities of Bologna and Florence, influencing a Tuscan school of architects, and participated in the debate on reconstruction. His architecture displays both the rationalism of the Modern Movement integrated with the Tuscan vernacular building tradition, and an ethical approach that subordinated architecture to the complexity of man's life and needs.

Although he erected buildings of different kinds in various parts of Italy - the Borsa Merci in Pistoia, residential buildings such as the skyscraper in Livorno and the house in Via dello Sprone, a re-edition of the ancient tower house - an important sector of his work was church design. One of his best-known works is the church of S. Giovanni Battista on the Autostrada del Sole near Florence, whose curving volumes are made of different materials: stone for the walls, concrete for the structure and copper for the roofing.

The drastic changes occurring in the '70s and '80s, the last years of his life, saw him actively engaged in creating a Foundation in his name, still in operation today. The Foundation, headquartered in the 19th-century Villa Il Roseto in Fiesole, his home, houses a library, archives of his designs and models.

Michelucci died on December 31, the day before his one-hundredth birthday. His ashes were placed in a tomb on the villa's premises along with those of his wife, the painter Eloisa Pacini.



DISCOVERY

GIOVANNI
MICHELUCCI

M

📍 PISTOIA

BIRTHPLACE WITH MEMORIAL STONE

Corso Gramsci, 32.

RESIDENTIAL BUILDINGS

1931, casa Valiani, casa maestro A. Casella.

CHIESA DELLA VERGINE

Piazza della Vergine - 1954.

**** PALAZZO DELLA CASSA DI RISPARMIO, AG. 1**

frescoed by G. Chini, V. S. Matteo e Via dell'Acqua.

CENTRO DI DOCUMENTAZIONE GIOVANNI MICHELUCCI

Palazzo Comunale - Piazza del Duomo

📍 PESCIA (PT)

*** RED SHRIMP TAVERN AT COLLODI**

Parco di Pinocchio
Via San Gennaro, 2

📍 AREZZO

PALAZZO DEL GOVERNO

between Piazza del Sole, 1 and Via Fra Guittone, 4-8 - 1939.

PALAZZO GENIO CIVILE

Via Fra Guittone, 2-4 - 1941.

📍 LIVORNO

SKYSCRAPER

Piazza Matteotti - 1957.

📍 POMARANCE (PI)

ENEL VILLAGE

Larderello - 1954.

CHIESA DELLA BEATA VERGINE

Via della Chiesa, Larderello - 1956.

CHIESA DEL QUARTIERE ENEL

Sasso Pisano, Larderello - 1956.

📍 COLLE DI VAL D'ELSA (SI)

FILIALE DEL MONTE DEI PASCHI

Via di Spugna, 2 - 1983.

📍 SIENA

MUSEO DELLA CONTRADA DI VALDIMONTONE

Via Valdimontone, 6 - 1997.

📍 FLORENCE

PAVILIONS FOR NATIONAL CRAFTSMANSHIP FAIR

Fortezza da Basso
Viale Filippo Strozzi, 1 - 1932.

**** S. M. NOVELLA RAILWAY STATION**

Piazza della Stazione
1933-1935, with the Gruppo Toscano.

CASSA DI RISPARMIO BUILDING

Via Bufalini, 4 - 1953-1957.

PONTE ALLE GRAZIE

Lungarno alle Grazie - 1954.

**** APARTMENT BUILDING**

Via dello Sprone, 1 - 1957.

SUBURB OF ISOLOTTO

between Lungarno dei Pioppi, Via Torricoda, Via dei Mortuli - 1958..

SEDE DIREZIONE PROVINCIALE DELLE POSTE E TELEGRAFI

Via Pietrapiana e Via Verdi - 1963-1967.

**** CHIESA DI S. GIOVANNI BATTISTA**

Via del Limite, Campi Bisenzio - 1960-1964.

**** THE PRIMITIVES ROOM GALLERIA DEGLI UFFIZI**

Piazzale degli Uffizi, 6
1970, with E. Detti, I. Gardella.

LIMONAIA OF VILLA STROZZI

Via Pisana, 77 - 1998.

GIARDINO DEGLI INCONTRI

Carcere di Sollicciano
Via G. Minervini, 2r - 2007.

📍 FIESOLE (FI)

**** VILLA IL ROSETO**

Via Beato Angelico, 15



DISCOVERY

AMEDEO MODIGLIANI

M

AMEDEO MODIGLIANI

(LIVORNO, 1884 - PARIS, 1920)

PAINTER, SCULPTOR

The youngest of four children, Modigliani showed a passion for drawing at an early age and left secondary school to enrol in the course taught by the Macchiaioli artist Guglielmo Micheli. He rejected landscape in favour of 14th-century art, notably the linear style of the Sieneese Gothic masters. In 1901 he moved to Florence to study under Giovanni Fattori at the Free School of the Nude, but was disappointed by the school's provincial air. He went to Venice to study at the Academy of Fine Arts, then to Paris, attracted by the avant-garde movements, enrolling in the Colarossi Academy. Here he was influenced by Lautrec, Cezanne, Picasso and Brancusi, but never adhered to Cubism or the other avant-garde movements. In 1907 he met Doctor Alexandre and lived in a tenement house at Montmartre, surrounded by artist friends and exhibiting with them in the Paris Salons.

Modigliani was famous for his rapidity, painting portraits in only a few sittings. His unique style drew upon primitive, African elements, featuring almond-shaped eyes, faces flat as masks and elongated necks. In concept, his painting was based on linear drawing and the use of colour, taken from the Fauves. Obligated to give up sculpture due to the dust, he concentrated on pictorial technique, passing from faces to entire figures. His female nudes, often using as model his young companion Jeanne Hebuterne, aroused scandal. Modigliani continued to paint for new exhibitions, despite his rapidly worsening health. In 1920 he was admitted to the Hospital de la Charité with tubercular meningitis and died at the age of 35.

📍 LIVORNO

BIRTHPLACE OF MODIGLIANI

Via Roma, 138.

📍 FLORENCE

SCUOLA LIBERA DEL NUDO ACCADEMIA DI BELLE ARTI

Via Ricasoli, 66

www.accademia.firenze.it

📍 COLLE DI VAL D'ELSA (SI)

CENTRO DOCUMENTAZIONE AMEDEO MODIGLIANI

Via Cennini, 1

www.amedeomodigliani.eu





DISCOVERY

THE ORCAGNA BROTHERS

O

THE ORCAGNA BROTHERS

PAINTERS, SCULPTORS, ARCHITECTS

Andrea di Cione, known as Orcagna (Florence, 1310 ca. - 1368), painter, sculptor and architect, hailed by Vasari as 'the 14th century's only universal artist'; Nardo, or Leonardo, di Cione (Florence, 1320 ca. - 1366), painter; Jacopo di Cione (Florence, 1325 - 1398 ca.), painter; Matteo di Cione (Florence, 1330 - 1380 ca.), sculptor.

A family of artists, a goldsmith's sons, the Orcagnas played a dominant role in fourteenth-century Florence, continuing along the path laid out by Giotto, able to introduce the most advanced innovations in the Gothic style. Versatile artists active also at Orvieto (Andrea) and in Tuscany, they participated in some of major works of civic architecture, such as the remodelling and decoration of the church of Orsanmichele and the loggia of Piazza della Signoria, first called 'dell'Orcagna, then 'dei Lanzi'. Outstanding in Santa Maria Novella, in the Strozzi di Mantova Chapel, is the *Polyptych* over the altar by Andrea (who had also painted the Cappella Maggiore with the lost *Stories of the Virgin*) and a great frescoed synthesis formed of scenes painted on the right-hand wall by Nardo, inspired by Dante's *Inferno*. The study of nude bodies writhing for their sins seems already to herald the Renaissance, for the close attention to anatomy and motion. In the church of Orsanmichele the *Tabernacle* by Andrea, assisted by his brother Matteo, with its splendid intarsias, stands at the peak of Florentine 14th-century production in an admirable synthesis of architecture, sculpture and painting.

FLORENCE

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

** St. Matthew Triptych

1367-1368, tempera and gold on wood (Andrea).

GALLERIA DELL'ACCADEMIA

via Ricasoli, 58/60
www.galleriaaccademiafirenze.beniculturali.it

** Pentecost

1362-1365, tempera and gold on wood (Andrea).

* Madonna and Child Enthroned, two Angels and Saints

1353-1355, tempera on wood (Andrea).

* The Holy Trinity and Saints

1365, tempera on wood (Nardo)

** Coronation of the Virgin with Prophets and Saints

1372 ca., tempera on wood (Jacopo).

* Madonna of Humility

1365, tempera on wood (Jacopo).

MUSEO SANTA MARIA NOVELLA
CAPPella DEGLI UBRIACHI

Piazza di Santa Maria Novella
www.smn.it

* Twenty-three medallions

detached frescoes, from the Cappella Maggiore of the Chiesa di Patronato dei Ricci (Andrea).

BASILICA DI S. MARIA NOVELLA

Piazza di Santa Maria Novella
www.smn.it

** Last Judgement

wall decorations, Cappella Strozzi di Mantova.

Heaven and Hell

1357 ca., frescoes (Nardo).

** Virgin and St. Thomas

stained-glass window (cartoon by the brothers Andrea and Nardo).

** Polyptych with Christ consigning the Book to St. Thomas Aquinas and the keys to St. Peter, the Virgin, St. John the Baptist and another four Saints

1354-1357, tempera and gold on wood, with predella, over the altar (Andrea).

CHIESA DEI SANTI APOSTOLI
E BIAGIO

Borgo Santi Apostoli

** Madonna Enthroned and Saints

1383, tempera on wood, with predella (Jacopo with Niccolò di Pietro Gerini)

CENACOLO DI SANTO SPIRITO

Piazza di Santo Spirito, 29
www.museiciviciorentini.comune.fi.it

* Crucifixion and Last Supper

1360-1365, fresco (Andrea).

CHIESA DI ORSANMICHELE

Via dell'Arte della Lana
www.bargellomusei.beniculturali.it

** Tabernacle with stories of the Virgin

1349-1359, marble, bronze and mosaic tesserae (Andrea).

BASILICA DI SANTA CROCE

Piazza di Santa Croce
www.santacroceopera.it

** Triumph over Death, Last Judgement and Inferno

1344-1345, fragments of detached fresco, in the Refectory (Andrea).

** LOGGIA DELLA SIGNORIA,
KNOWN AS 'DELL'ORCAGNA'

Piazza della Signoria
1376-1382, built by Benci di Cione and Simone Talenti to the design of Andrea.

PIAZZALE DEGLI UFFIZI

* Statue of Andrea
1834, marble, by Niccolò Bazzanti.

THE ORCAGNA BROTHERS

📍 FIESOLE (FI)

MUSEO BANDINI

Via Duprè, 1
www.comune.fiesole.fi.it

**** Madonna del Parto**

1355-1360, tempera and gold on wood (Nardo).

Announcing Angel and Adoration of the Magi; Virgin of the Annunciation and Crucifixion

1370-1375, tempera on wood (Jacopo).

Virgin and Child

1365-1380 ca., marble statuette (Andrea's circle).

📍 GREVE IN CHIANTI (FI)

*** CASTELLO DI UZZANO**

Strada Uzzano, 23
architectural remodelling
(attributed to Andrea)

📍 PISTOIA

CHIESA DI SAN PAOLO

Corso Fedi

*** St. James**

marble statue placed on the cuspid
(attributed to Andrea).

📍 PISA

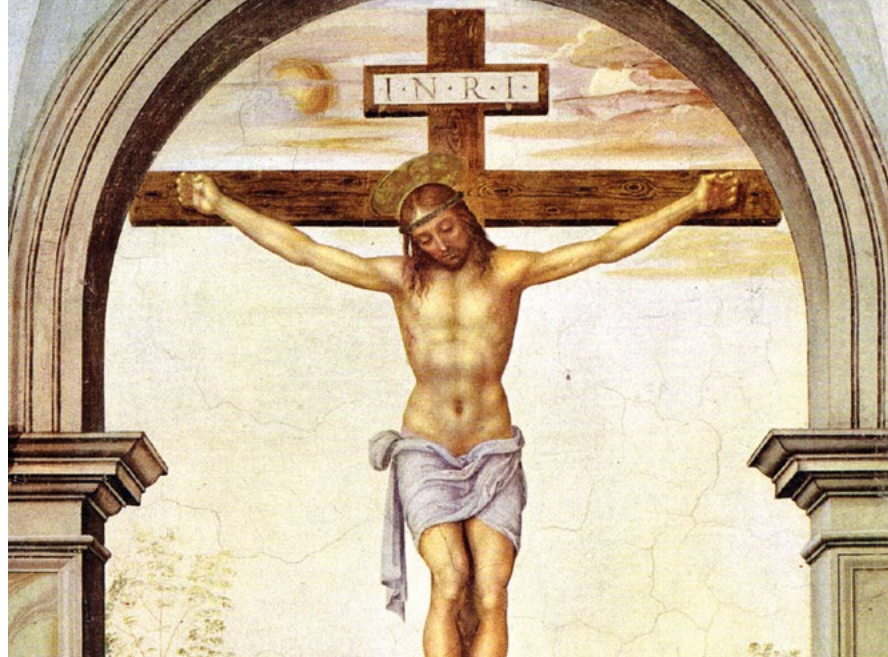
CAMPOSANTO MONUMENTALE

Piazza del Duomo
www.opapisa.it

**** Triumph of Death, Last Judgement**

detached frescoes (in addition to Francesco Traini and others, attributed also to Andrea).



DISCOVERY
PERUGINO

P

PERUGINO

(CITTÀ DELLA PIEVE 1448 CA. - FONTIGNANO 1523)

PAINTER

Especially in his first works, Pietro di Cristoforo Vannucci, known as Perugino, assimilated and combined the linearity of Verrocchio with the monumentality of Piero della Francesca, to develop his own personal style. He was in Rome along with the finest artists of the time, summoned to fresco the Sistine Chapel, from 1480 to 1482. He then settled in Florence, opening a flourishing workshop that received commissions from other Italian cities. In 1493 he married the beautiful Chiara Fancelli, the model for his *Madonnas*. He was admitted into the circle of Lorenzo the Magnificent, where his idealised, harmonious style was highly appreciated. From the 1480s on, Perugino elaborated the gentle tone touched with a vein of melancholy pathos that was to become typical of the paintings produced in his atelier.

With the precision of a Flemish painter, he clearly defined the smallest, most distant details, the construction of architectural scenarios, with broad loggias of monastery architecture, revealing the hand of an artist possessing the technical refinement and capacity to immerse his figures in the atmosphere that inspired Raphael, his pupil. From the beginning of the 16th century the demand for his productions declined and he worked mainly in his native Umbria.

FLORENCE

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

Prayer in the Garden

1483-1495 ca., oil on wood.

Crucifixion

1483-1495 ca., oil on wood, with Luca Signorelli.

Pietà

1483-1495, oil on wood.

Virgin and Child Enthroned with St. John the Baptist and St. Sebastian

1493, oil on wood.

** Portrait of Francesco delle

Opere

1494, tempera on oak.

* Portrait of a Young Man

1495, oil on wood.

GALLERIA PALATINA
PALAZZO PISTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

Madonna del Sacco

1495-1500, oil on wood.

* Mary Magdalene

1500 ca., oil on wood.

Lament for Christ Dead
(Deposition from the Cross)

1495, oil on wood.

GALLERIA DELL'ACCADEMIA

via Ricasoli, 58/60
www.galleriaaccademiafirenze.
beniculturali.it

Visitation with St. Anne

1472-1473 ca., attributed, tempera on wood.

* Assumption of the Virgin,
Vallombrosa Altarpiece

1500, oil on wood.

* Portrait of Biagio Milanese

1500, oil on wood.

* Portrait of the Monk Baldassarre

1500, oil on wood.

Deposition, from the Annunziata
Polyptych1504, oil on wood,
begun by Filippino Lippi.

CENACOLO DI FULIGNO

Via Faenza, 42
www.polomusealetoscana.beniculturali.it

Last Supper

1493-1496, fresco.

CHIESA DI SANTA MARIA
MADDALENA DEI PAZZI

Borgo Pinti, 58
www.snmdepazzi.it

** Crucifixion

1494-1496, fresco.

BASILICA DELLA SS. ANNUNZIATA

Piazza SS. Annunziata
www.annunziata.xoom.it

Christ descending from the Cross
to embrace St. Bernard

1494-1496, fresco.

Virgin and Child with Saints

1495 ca., oil on wood.

Assumption of the Virgin

1506 ca., oil on wood.

SIENA

CHIESA DI SANT'AGOSTINO

Prato di S. Agostino

Crucifixion (Chigi Altarpiece)

1506-1507, oil on wood.

SAN SEPOLCRO (AR)

CATTEDRALE

Via Giacomo Matteotti

* Ascension

(Sansepolcro Altarpiece)

1510 ca., oil on wood.



PIERO DELLA FRANCESCA

(BORGO SANSEPOLCRO, 1416/1420 - 1492)

PAINTER, MATHEMATICIAN

The son of Benedetto dei Franceschi Romana da Monterchi, Piero, the Monarch of Renaissance painting, trained in the upper Val Tiberina, then came to Florence, where in 1439 he participated with Domenico Veneziano in painting a cycle of frescoes, now lost, in the chantry of the church of Sant'Egidio. His Florentine experience was the starting point for later achievements throughout central Italy, from Rimini to Ferrara, from Arezzo to Rome. In Sansepolcro he painted *The Baptism of Christ*, *The Crucifixion* and the panels of *St. Sebastian* and *St. John the Baptist* that are the oldest part of the *Misericordia polyptych*. From 1452, at the death of Bicci di Lorenzo who had started them, he painted for the Bacci family the frescoed *Legend of the True Cross* in the chantry of San Francesco in Arezzo, a splendid testimonial to his greatness, where men and nature appear in proportional harmony, reflecting the harmony of Creation. This was followed by the *Flagellation*, the *Madonna del Parto* and the *Resurrection*. Starting in 1470, Piero worked at the court of the Dukes of Montefeltro, painting for them the *Urbino Diptych* and the *Sacra Conversazione*. He spent his last years in Borgo del Santo Sepolcro (now Sansepolcro), writing treatises on geometry and perspective. Surrounded by the veneration of his fellow townsmen, he died on October 12, 1492, the day the New World was discovered.



DISCOVERY

PIERO DELLA FRANCESCA

P

📍 SANSEPOLCRO (AR)

* HOUSE OF PIERO DELLA FRANCESCA

Via Aggiunti, 71
www.comune.sansepolcro.ar.it

MUSEO CIVICO

Via Aggiunti, 65
www.museocivicosansepolcro.it

** *Misericordia Polyptych*
1445-1462 ca., tempera on wood.

** *The Resurrection of Christ*
1460 ca., fresco.

* *St. Julian*
1455 ca., fresco.

* *St. Louis of Toulouse*
1455 ca., fresco.

CATTEDRALE DI SAN GIOVANNI EVANGELISTA

Via Piero della Francesca
* the artist's burial place.

📍 MONTERCHI (AR)

MUSEO DELLA MADONNA DEL PARTO

Via degli Reglia, 1
www.madonnadelparto.it

** *Madonna del Parto*
1459-1460 ca., fresco.

📍 AREZZO

CHIESA DI SAN FRANCESCO

Piazza San Francesco

** *Legend of the True Cross*
1452-1466 ca., cycle of frescoes.

CATTEDRALE DI SAN DONATO

Piazza del Duomo

** *The Magdalene*
1455-1460 ca., fresco.

📍 FLORENCE

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

** *Diptych of the Duke and Duchess of Urbino*
1472-1475, oil on wood.





PIETRO DA CORTONA

(CORTONA, 1596 - ROME, 1669)

PAINTER, ARCHITECT

Piero Berrettini, known as Piero da Cortona, was a pupil of the Florentine artist Andrea Comodi, whom he followed to Rome, where he became an outstanding personage along with Gian Lorenzo Bernini and Francesco Borromini. Here, in the decoration of Palazzo Barberini, the *Triumph of Divine Providence*, considered his masterpiece, displays on the facade of the new church of Ss. Luca e Martina one of the first convex solutions of Baroque Rome.

Summoned to Florence by Grand Duke Ferdinando II to paint two cycles of frescoes deemed some of his best works, he was given a free hand in celebrating the Medicean dynasty, employing the mythology of Olympus and introducing the Baroque to Florence and Tuscany. Returning definitively to Rome, he painted the finest works of his maturity, among them the frescoes in the nave and dome of the Chiesa Nuova.



DISCOVERY

PIETRO DA CORTONA

P

FLORENCE

GALLERIA PALATINA PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

**** The Golden Age, The Silver Age**
1637, frescoes, Sala della Stufa.

**** The Bronze Age, the Iron Age**
1641, frescoes, Sala della Stufa.

*** Sala di Venere**
1641-1642, frescoes.

*** Sala di Giove**
1642-1644, frescoes.

**** Sala di Marte**
1644-1646, frescoes.

Sala di Apollo
1645-47, frescoes, completed
by Ciro Ferri 1659-1661.

Sala di Saturno
1663-1665, frescoes, drawings only,
frescoed by Ciro Ferri.

**St. Martina Refusing to Worship
the Gods**
1645-1650, oil on canvas.

Death of St. Mary Egyziaca
1640 ca., oil on canvas.

CORRIDOIO VASARIANO

Galleria degli Uffizi
Piazzale degli Uffizi, 6
www.uffizi.it

Self-portrait

1664 ca., oil on canvas.

CHIESA DEI SANTI MICHELE E GAETANO

Piazza degli Antinori

*** Martyrdom of St. Lawrence**
1637-1653 ca., oil on canvas

CASA BUONARROTI

Via Ghibellina, 70
www.casabuonarroti.it

Cartoons for the inlaid doors
1641, Galleria.

**Buonarrotto Named Palatine
Count by Pope Leo X**
1637, oil on wall, Chambers of Night
and of Day.

MUSEO DI CASA MARTELLI

Via Ferdinando Zannetti, 8
www.bargellomusei.beniculturali.it

Martyrdom of St. Lawrence
Sketch.

SERAVEZZA (LU)

Oratorio della Santissima Annunziata
Strada Provinciale, 9

The Three Marys at the Tomb
oil on canvas.

CORTONA (AR)

CHIESA DI SANTA CHIARA

Via S. Nicolò

*** Deposition of Christ with Joseph
of Arimathea and Nicodemus**
1620-1625, oil on canvas.

MUSEO DELL'ACCADEMIA ETRUSCA

Piazza Signorelli, 9
www.cortonamaec.org

**Madonna and Child Enthroned
with St. James, St. John the
Baptist, St. Stephen the Pope and
St. Francis of Assisi**
1626-1628, oil on canvas.

CHIESA DI SAN FRANCESCO

via Berrettini

Annunciation
1665-1669, oil on canvas.

BASILICA DI SANTA MARGHERITA

Piazza Santa Margherita, 2
www.santamargheritadacortona.com

**Drawing of the cornice of the
Urn containing the body of
St. Margaret of Cortona**
1646.

AREZZO

CHIESA DELLA SS. ANNUNZIATA

Via Giuseppe Garibaldi

**St. Francis Receiving the Child
Jesus and the Virgin**

1640-1641, oil on canvas, attributed.

PISTOIA

CHIESA DELLO SPIRITO SANTO

Piazzetta Spirito Santo

**Apparition of Christ to
St. Ignatius**

1668 ca., oil on canvas.





PINTURICCHIO

(PERUGIA, 1452 CA. - SIENA, 1513)

PAINTER

Bernardino di Betto Betti, known as Pinturicchio, collaborated with Perugino first in Perugia and then in Rome, where he worked on at least two frescoes in the Sistine Chapel and received such important commissions as the decoration of the Borgia Apartment in the Vatican Palace.

One of the artist's masterpieces is the decoration with *Stories of the Life of Pope Pius II* in the Piccolomini Library in the Siena Cathedral, commissioned in 1502 by the Bishop of Siena, Cardinal Francesco Piccolomini Todeschini, the future Pope Pius III, to house the precious books - which never arrived - of his late uncle, Enea Silvio Piccolomini, Pope Pius II. At the death of Pius III the work was delayed, but resumed in 1505 and the cycle, on which Raphael may have collaborated, was finished in 1507.

The artist died in Siena in 1513 and was buried in the parish house of SS. Vincenzo e Anastasio, where he lived, today the oratory of the Istrice Contrada.



DISCOVERY PINTURICCHIO

P

MASSA

CATTEDRALE DEI SS. PIETRO E FRANCESCO

Piazza Duomo, 1

Virgin and Child Enthroned
1488-1490 ca.

CORTONA (AR)

MUSEO DELL'ACCADEMIA ETRUSCA

Piazza Signorelli, 9
www.cortonamaec.org

Virgin and Child with the Young St. John
oil on wood.

SIENA

CATTEDRALE DI S. MARIA ASSUNTA

Piazza del Duomo, 8
www.operaduomo.siena.it

**** Stories of Pope Pius II**
1502-1507/1508, frescoes, Libreria Piccolomini.

*** Eight Stories of St. John**
1504, frescoes, Cappella di St. John the Baptist, three repainted in the 17th century.

*** Cartoon for the Allegory of the Mount of Wisdom**
1505 ca., mosaic floor inlaid with marble.

PINACOTECA NAZIONALE

Via di San Pietro, 29
www.pinacotecanazionale.siena.it

Madonna of the Pomegranate
1508-1509 ca., oil on wood.

Holy Family with the Infant St. John
1508-1509 ca., oil on wood.

ORATORIO DEI SS. VINCENZO E ANASTASIO

via Camollia

Tomb with niche and bronze bust

SAN GIMIGNANO (SI)

MUSEI CIVICI

Piazza del Duomo
www.sangimignanomusei.it

**** Virgin of the Assumption with St. Gregory the Great and St. Benedict**
1510-1512 ca., oil on wood.

CETONA (SI)

COLLEGIATA DELLA SANTISSIMA TRINITÀ

Via Italia

Virgin of the Assumption
attributed, fresco.





GIOVANNI PISANO

(PISA, 1245 CA. - 1319 CA.)

SCULPTOR, ARCHITECT

Giovanni developed the traits of his father Nicola still further, confirming the preeminent role of sculpture among the figurative arts of the 13th century, at least up until the appearance of Giotto.

His statues have slender, elegantly curved forms, his relief carvings a strong sense of movement and chiaroscuro, highly expressive but mindful of the solid volumes that are typically Italian.

He worked on the major construction sites of his time, especially in Pisa and Siena, becoming one of the most influential artists of the 13th-14th century. Working alongside his father, Giovanni collaborated in the sculptural decoration of the Baptistery of Pisa, the Pulpit of Siena and the Fontana Maggiore at Perugia. Subsequently, he completed projects left unfinished by Nicola: the outside decoration of the Pisa Baptistery (statues on the second register and completion of the third and last one) and the Siena Cathedral where, as master builder from 1284 to 1297, he built the monumental facade and sculpted for the lower part a great number of statues of *Prophets and Sages* from antiquity. Quarelling with his Siennese clients, Giovanni returned to Pisa to become director of the Cathedral worksite. The next decade saw him active in the Camposanto, in Santa Maria della Spina, sculpting the *Pulpit* for the Cathedral and supervising the construction of the Leaning Tower. He also sculpted in wood and ivory.



DISCOVERY

GIOVANNI PISANO

P

📍 SIENA

DUOMO

Piazza del Duomo
www.operaduomo.siena.it

**** Architecture and sculpture for the facade.**

** Pulpit

in collaboration with his father, Arnolfo di Cambio and Tino di Camaino.

📍 MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo
www.operaduomo.siena.it

**** Moses, David, Salomon, Sibyl, Abacuc, Plato, Simon, Balaam, Joshua, Mary of Moses, Aggeo, Isaiah, Wooden Cross**
1280 ca.

📍 SAN QUIRICO D'ORCIA (SI)

COLLEGIATA DEI SANTI QUIRICO E GIULITTA

Piazza Chigi

*** Sculpture of the Portal**
1287, attributed.

📍 MASSA MARITTIMA (GR)

CATTEDRALE DI SAN CERBONE

*** Polychrome wood Crucifix**
1290 ca.

📍 PISTOIA

CHIESA DI SANT'ANDREA

Via S. Andrea

** Pulpit

1297-1301, marble.

* Crucifix

wood, Pappagalli altar..

* Crucifix

wood, in a 15th-century frame.

CHIESA DI SAN GIOVANNI FUORCIVITAS

Via Francesco Crispi

*** Holy Water Stoup with the Theological and Cardinal Virtues**
marble.

Work on the Bell Tower of the Cathedral
according to Vasari.

📍 PRATO

CATTEDRALE DI SANTO STEFANO

Piazza del Duomo
www.diocesiprato.it

**** Virgin and Child**
1317 ca., marble.

📍 PISA

BATTISTERO

Piazza del Duomo

Outer decoration
1297 ca.

CATTEDRALE DI SAN RANIERI

** Pulpit

1302-1310, marble

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo
www.opapisa.it

*** Virgin and Child with Saints**
on the Main Door of the Baptistery

Virgin and Child
1299-1300, ivory
Wooden crucifix

MUSEO NAZIONALE DI SAN MATTEO

Piazza San Matteo in Soarta, 1
www.sbappsae-pi.beniculturali.it

**** Madonna**
ivory.

CHIESA DI SAN NICOLA

via Santa Maria

Crucifix
1300 ca.



NICOLA PISANO

(?, 1215/1220 - PISA, 1278/1284)

SCULPTOR, ARCHITECT

One of the great masters of the 13th century, Nicola made a crucial contribution to the formation of the Italian figurative style. His birthplace is unknown, although some documents mention him as 'de Apulia', meaning from southern Italy. Perhaps at the behest of Frederick II he settled in Pisa, receiving there his appellation and fathering a son, Giovanni. He showed interest in classical models, was influenced by Northern Europe's Gothic movement, and was attentive to the naturalist rendering of objects.

Nicola was active on the worksite of the Pisan Baptistery (1270-1284), continuing the work of Diotisalvi and sculpting the hexagonal Pulpit with classical marble reliefs of the *Life of Christ*. From 1247 to 1269 he worked on the Siena Cathedral, its architecture and sculptural decoration, with ample recourse to assistants. During this time he sculpted the *octagonal Pulpit* in the Siena Cathedral. In Lucca he made the lunette with a *Deposition* over the left portal of the Cathedral and was appointed master builder of the Opera del Duomo in Pisa. He also worked in Bologna on the *Arca di San Domenico* and in Perugia on the *Fontana Maggiore*, one of the first examples of urban furnishing, with his son Giovanni.



DISCOVERY

NICOLA
PISANO

P

📍 PISA

BATTISTERO

Piazza del Duomo
www.opapisa.it

** Pulpit

1260, marble.

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo
www.opapisa.it

** Gothic statues

📍 FLORENCE

CHIESA DI SANTA TRINITA

Piazza di Santa Trinita

remodelling

1250 ca.,

LOGGIATO DEGLI UFFIZI

Piazzale degli Uffizi

*Marble sculpture of Pio Fedi

1849, marble.

📍 SIENA

DUOMO

Piazza del Duomo
www.operaduomo.siena.it

* Series of heads-capitals and heads-altar boards

1247-1269.

** Pulpit

1265-1268, with his son Giovanni.

📍 LUCCA

CATTEDRALE DI SAN MARTINO

Piazza Antelminelli
www.museocattedralelucca.it

** Deposition from the Cross

ante 1260, in the left portal.





DISCOVERY

THE POLLAIUOLO BROTHERS

P

THE POLLAIUOLO BROTHERS

ANTONIO (FLORENCE, 1431 - ROME, 1498) - PIERO (FLORENCE, 1443 - ROME, 1496)

PAINTERS, SCULPTORS

The two brothers, among the finest artists in Lorenzo the Magnificent's Florence, interpreters of the spirit of the Neo-Platonic Academy, often worked together, collaborating on important commissions such as the *Cardinal of Portugal Altarpiece*, the *Virtues* for the Arte di Mercatanzia and the canvases depicting the *Labours of Hercules* in Palazzo Medici, now lost, of which two sketches in the Uffizi remain. Apart from these projects, they pursued different careers and headed their own ateliers. Antonio, the best known of the two brothers, was a versatile artist: a goldsmith by training, he was also an outstanding sculptor, engraver and designer, skilled at utilising techniques and materials from bronze to silver to terracotta. His works are distinctive for the anatomical rendering of the figures, where motion is a crucial factor, resulting in striking expressionistic features, as in his two versions of *Hercules and Anthaeus*: the painting in the Uffizi and the bronze statuette in the Bargello. Piero, active as painter, was sensitive to Flemish art, attentive to details and precise in describing gowns and ornaments, qualities recognisable in Antonio's famous portraits, suspended between realism and the search for ideal beauty.

📍 FLORENCE

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

Cardinal of Portugal Altarpiece

1466-1467, oil on wood, Antonio.

*** Hercules and Anthaeus**

1470, tempera grassa on canvas, Antonio.

*** Hercules and the Hydra**

1470, tempera grassa on canvas, Antonio.

Theological Virtues and Cardinals

1469-1470, oil on wood; the Fortitude is by Botticelli.

Portrait of Galeazzo Maria Sforza

1471, tempera on wood, Piero.

Portrait of a Woman

1475, tempera and oil on wood, Piero.

VILLA GALLINA

Via del Pian de' Giullari, 17
www.villagallina.it

Dancing nudes

1475, fresco.

MUSEO NAZIONALE DEL BARGELLO

Via del Proconsolo, 4
www.bargellomusei.beniculturali.it

**** Hercules and Anthaeus**

1475, bronze, Antonio.

**** Portrait of Young Man in**

Armour

1470, terracotta, Antonio.

San Gaggio Cross

enamel on silver.

MUSEO DELL'OPERA DI SANTA MARIA DEL FIORE

Piazza del Duomo, 9
www.ilgrandemuseodelduomo.it

The St. John Vestments

1466-1488, panels embroidered in polychrome silk and gold thread on cartoons, Antonio.

*** Birth of John the Baptist**

1480, silver, Antonio.

Cross from the Treasure of San Giovanni

1457-1459, silver and enamel.

MUSEO STEFANO BARDINI

Via de' Renai, 37
www.museiciviciorentini.comune.fi.it

The Archangel St. Michael

1460, tempera on wood, Antonio.

BASILICA DI SAN LORENZO

Piazza S. Lorenzo
www.operamediceal Laurenziana.org

**** Crucifix**

1470-1480, cork and plaster, Antonio.

📍 SAN GIMIGNANO (SI)

CHIESA DI S. AGOSTINO

Piazza S. Agostino, 10

Coronation of the Virgin with St. Nicholas of Bari, St. Augustine, St. Gimignano, St. Nicholas of Tolentino and St. Jerome

1483, oil on wood, Piero.

📍 STAGGIA SENESE (SI)

MUSEO DELLA PIEVE DI SANTA MARIA ASSUNTA

Piazza Anton Francesco Grazzini

Mystic Communion of St. Mary Magdalene

1460 ca., tempera and oil on wood, Antonio.





PONTORMO

(PONTORME, 1494 - FLORENCE, 1557)

PAINTER

Jacopo Carucci, known as Pontormo, was born near Empoli; at the age of thirteen he moved to Florence to work in leading ateliers, accomplishing his first independent works in Andrea del Sarto's shop. Around 1514 he worked on the *Allegorical Chariot of St. John the Baptist*, or of the Zecca. In the Chiostrino dei Voti at Santissima Annunziata he frescoed the *Visitation*; in the Cappella del Papa at Santa Maria Novella he painted the *Veronica*, then decorated the nuptial chamber in Palazzo Borgherini, now Rosselli del Turco, in Borgo Santi Apostoli (the panels are now in London). Pontormo painted a lunette in the Medicean Villa of Poggio a Caiano and frescoes for the Certosa del Galluzzo. In the church of Santa Felicita he decorated the Capponi Chapel with vivid, unrealistic colours, 'to the marvel of all Florence'. In the *Pucci Altarpiece* at San Michele Visdomini he experimented with the new style, Mannerism, and for the Pieve di Carmignano he painted his masterpiece: the famous *Visitation*. Now lost are the frescoes for the chantry of San Lorenzo and the Medicean villas of Castello and Careggi. Dying of dropsy, according to Vasari, he was buried in the chapel of San Luca in SS. Annunziata.



DISCOVERY

PONTORMO

P

📍 EMPOLI (FI)

BIRTHPLACE AND MUSEUM

via Pontorme, 97
www.beniculturali.it

* **St. John the Evangelist and the Archangel Michael**
1519 ca., tempera on wood.

📍 FLORENCE

PALAZZO VECCHIO

Piazza della Signoria
www.musecivici fiorentini.comune.fi.it

* **Chariot of St. John the Baptist**
1514 ca., tempera on wood.

BASILICA SS. ANNUNZIATA

Piazza SS. Annunziata
www.annunziata.xoom.it

* **Visitation**
1514-1516, frescoed lunette,
Chiostrino dei Voti.
* **Sacra Conversazione**
1514, detached fresco,
Cappella di San Luca.

SANTA MARIA NOVELLA

Piazza Santa Maria Novella
www.smn.it

* **Veronica**
1514-1515, fresco,
Cappella del Papa Leone X.

CHIESA DI SAN MICHELE VISDOMINI

Piazzetta San Michele Visdomini, 1

** **Pucci Altarpiece**
1518, oil on wood.

CHIESA DI SANTA FELICITA

Piazza Santa Felicita, 3
www.santafelicitafirenze.it

** **Deposition, Annunciation, the Evangelists**
1525-1528, fresco, Cappella Capponi,
with Bronzino.

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

* **Supper at Emmaus**
* **Portrait of Cosimo the Elder**
* **Nativity of St. John the Baptist (birthing tray)**

GALLERIA PALATINA PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

* **Adoration of the Magi**
* **The Eleven Thousand Martyrs of Mount Ararat**

CERTOSA DEL GALLUZZO

Via della Certosa
www.cistercensi.info

* **Stories of the Passion of Christ**
1523-1526, detached frescoes.

BIBLIOTECA NAZIONALE

piazza dei Cavalleggeri, 1

* **Diary** - 1554-1556
only with permission for study.

📍 POGGIO A CAIANO (PO)

VILLA MEDICEA

Piazza dei Medici, 14
www.polomusealetoscana.beniculturali.it

** **Vertumnus and Pomona**
1520-1522, fresco, Salone di Leone X.

📍 CARMIGNANO (PO)

PIEVE DI SAN MICHELE

Piazza Santi Michele e Francesco, 1

** **Visitation**
1528-1530, tempera on wood.

📍 LUCCA

MUSEO PALAZZO MANSI

via Galli Tassi, 43

* **Portrait of a Youth**
1525-1526, oil on wood.

📍 SANSEPOLCRO (AR)

MUSEO CIVICO

Via Niccolò Aggiunti, 65

* **St. Quintin**
1517-1518, oil on canvas.



DISCOVERY RAPHAEL

R

RAPHAEL

(URBINO, 1483 - ROME, 1520)

PAINTER, ARCHITECT

Raphael's father, a well-known artist with a flourishing workshop, was his first master. Left an orphan at the age of 11, he continued his apprenticeship in Perugino's atelier at Perugia. His talent emerged very early; before the age of eighteen he was commissioned important works and in 1504 he moved to Florence, fascinated by hearing about Leonardo da Vinci and Michelangelo Buonarroti, whom he frequented and by whom he was influenced. Dating from this period is the series of *Virgin and Child* paintings, one of Raphael's favourite subjects: the *Belvedere Madonna*, the *Madonna of the Goldfinch* and the *Esterhazy Madonna*. Of the highest importance was his portrait production, included his probable *Self-portrait* and the portraits of Agnolo Doni and his wife Maddalena Strozzi.

In late 1508, summoned to Rome by Pope Julius II, the artist, just twenty-five, created one of the most famous paintings of the Renaissance: the *School of Athens* (1509-1511). Raphael was also an outstanding architect. In 1516 he designed in Florence, at the request of Bishop Giannozzo Pandolfini, a palazzo in Roman Renaissance style, and worked on the project of St. Peter's Basilica. He died on the night of Good Friday in 1520, only 37 years old, and is buried in the Pantheon in Rome.

📍 FLORENCE

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

* Self-portrait

1504-1506, oil on wood, attributed.

** Madonna of the Goldfinch

1506 ca., oil on wood.

* Portrait of Elisabetta Gonzaga

1504-1505, oil on wood.

** Portrait of Julius II

1511-1512, oil on wood.

* Portrait of Guidobaldo da Montefeltro

1507-1509, oil on wood.

* Portrait of Unknown (Young Man with an Apple) or Francesco Maria della Rovere

1505-1506, oil on wood.

** Portrait of Pope Leo X with Cardinals Giulio de' Medici and Luigi de' Rossi

1517-1518, oil on wood

* Portrait of Perugino

1505-1506, oil on wood.

The Young St. John the Baptist

1518-1519, oil on canvas, attributed.

* PALAZZO PANDOLFINI

Via San Gallo, 74

Project attributed to Raphael

construction assigned to Sangallo.

1514-1516

GALLERIA PALATINA PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

* Madonna of the Baldachin

1507-1508, oil on wood.

** The Grand Duke's Madonna

1504, oil on wood.

* Madonna dell'Impannata

1513-1514, oil on wood.

** Madonna of the Chair

1513-1514, oil on wood.

** Portrait of Agnolo Doni

1506-1507, oil on wood.

** Portrait of Maddalena Doni

1506-1507, oil on wood.

** Portrait of a Woman 'La Velata'

1516, oil on wood.

* Portrait of Cardinal Dovizi from Bibbiena

1516, oil on canvas.

* Portrait of Tommaso (Fedra) Inghirami

1510, oil on wood.

** Vision of Ezechiel

1515-1518, oil on wood.

* Pregnant Woman

1505-1506, oil on wood.

📍 SIENA

LIBRERIA PICCOLOMINI

Piazza del Duomo, 8
www.operaduomo.siena.it

Canonising of St. Catherine of Siena

1503-1508, a Portrait of Raphael appears in Pinturicchio's work.





ANTONIO ROSSELLINO

(SETTIGNANO, 1427 - FLORENCE, 1479)

ARCHITECT

Antonio Gamberelli, known as Rossellino, was taught sculpture by his elder brother and by Desiderio da Settignano. He specialised in portrait busts and bas-reliefs, perfecting the technique to achieve supremely refined works. His masterpiece is the *Cardinal of Portugal's Tomb* in the chapel dedicated to that prelate in San Miniato al Monte.



DISCOVERY

ANTONIO
ROSSELLINO

R

📍 FLORENCE

MUSEO NAZIONALE DEL BARGELLO

Via del Proconsolo, 4
www.bargellomusei.beniculturali.it

Bust of a Boy

1460 ca., marble.

Bust of the Young St. John

1460-1465, marble.

Bust of Francesco Sasseti

1464-1465, marble.

*Bust of Matteo Palmieri

1468, marble.

Adoration of the Christ Child

1475 ca., marble and gold leaf.

The Young St. John

1477, marble.

S. MINIATO AL MONTE

via delle Porte Sante, 34
www.sanminiatoalmonite.it

** Monument to the Cardinal of Portugal

1461-1466, marble, Cappella del
cardinale del Portogallo.

BASILICA DI S. CROCE

Piazza S. Croce
www.operadisantacroce.it

Funerary monument to Francesco Nori

1470-1475, marble.

MUSEO HORNE

via de' Benci, 6
www.museohorne.it

Madonna and Child (Madonna of the Candelabra)

1460 ca., polychrome stucco.

MUSEO DI PALAZZO DAVANZATI

via Porta Rossa, 13
www.bargellomusei.beniculturali.it

Bust of a Boy

1460-1465, attributed.

📍 EMPOLI

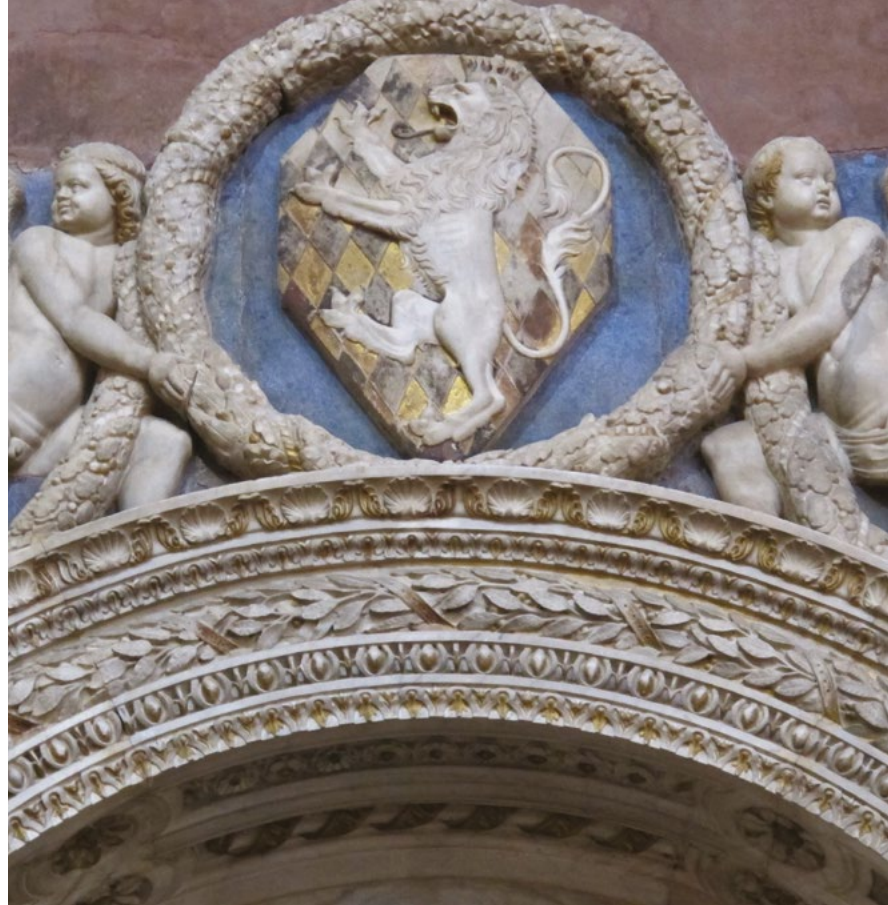
MUSEO DELLA COLLEGIATA DI S. ANDREA

Piazza della Propositura, 3

St. Sebastian

1460-1465, marble.





BERNARDO ROSSELLINO

(SETTIGNANO, 1409 - FLORENCE, 1464)

ARCHITECT

Bernardo Gamberelli, known as Rossellino, had already shown his ability as architect in Rome at the service of Pope Nicholas V around 1450. He then conferred concrete shape on the ideas of Leon Battista Alberti by designing and building Pienza, the little 'ideal city' ordered by Pope Pius II Piccolomini in 1459. He was also an excellent sculptor who created the funerary monument to Leonardo Bruni in Santa Croce, prototype of the humanist tomb.



DISCOVERY

BERNARDO ROSSELLINO

R

📍 FLORENCE

BASILICA DI S. MARIA NOVELLA

Piazza S. Maria Novella
www.smn.it

Tomb of the Blessed Villana

1451, marble, the Angel on the left is by Antonio Rossellino, the Angel on the right by Desiderio da Settignano.

BASILICA S. SPIRITO

Piazza S. Spirito
www.basilicasantospirito.it

Monument to Neri di Gino Capponi

1457-1458, marble, with Antonio Rossellino.

BADIA FIORENTINA

Via del Proconsolo, 11

Cloister of the Orange Trees

1432-1438.

BASILICA DI S. CROCE

Piazza S. Croce
www.operadisantacroce.it

** Monument to Leonardo Bruni

1446-1451, marble.

Second Cloister

1453.

CHIESA S. EGIDIO

Piazza S. Maria Nuova

Tabernacle

1450, marble, Ghiberti's door.

PALAZZO RUCELLAI

Via della Vigna Nuova, 18

Facade

1455-1465, project by L.B. Alberti.

BASILICA SS. ANNUNZIATA

Piazza SS. Annunziata

Monument to Orlando de' Medici

1456, marble.

PALAZZO SPINELLI

Borgo Santa Croce, 10

1460, attributed.

📍 EMPOLI (FI)

MUSEO DELLA COLLEGIATA DI S. ANDREA

Piazza della Propositura, 3

Baptismal font

1447, marble, attributed.

CHIESA S. STEFANO

via dei Neri

Annunciation

1447, marble.

📍 SAN MINIATO (FI)

CHIESA S. DOMENICO

Piazza del Popolo, 29

Monument to Giovanni Chellini

1461, marble, attributed.

📍 PISTOIA

CHIESA S. DOMENICO

Piazza S. Domenico
www.domenicanipistoia.it

Monument to Filippo Lazzari

1462-1468, marble, project begun by Antonio and Giovanni with Pagno di Lapo.

📍 AREZZO

PALAZZO DELLA FRATERNITA DEI LAICI

Piazza Grande
www.fraternitadeilaici.it

St. Donatus, St. Gregory and bas-relief with Madonna della Misericordia

1433-1434.

📍 PRATO

CHIESA S. FRANCESCO

Piazza S. Francesco, 10

Tomb of Gimignano Inghirami

1460, marble, attributed.

R

DISCOVERY

BERNARDO ROSSELLINO

📍 SIENA

PALAZZO PUBBLICO

Piazza del Campo, 1
www.comune.siena.it

Portal of the Sala del Concistoro

1446, marble.

PALAZZO PICCOLOMINI TODESCHINI

Banchi di Sotto, 52
www.archiviodistato.siena.it

1469, attributed.

PALAZZO PICCOLOMINI-NERUCCI OR DELLE PAGESSE

Via di Città, 126

1460, attributed.

📍 PIENZA

****Urban planning project for the city**

1459-1464.

PIAZZA PIO II

Well

1462, travertine.

CATTEDRALE DELL'ASSUNTA

Piazza Pio II

Baptismal Font and Tabernacle of the Holy Sacrament

travertine.





DISCOVERY

ROSSO
FIORENTINO

R

ROSSO FIORENTINO

(FLORENCE, 1495 - FONTAINEBLEAU, 1540)

PAINTER

Giovan Battista di Jacopo di Gasparre, known as Rosso Fiorentino, frequented Andrea del Sarto's atelier in Florence and enrolled in the Painters' Guild in 1517. Eccentric and independent, he drew inspiration from Michelangelo's sharply contrasting colours and sculptural contortions to develop an original pictorial language that was not always appreciated by his contemporaries, as in the case of the *Spedalingo Altarpiece*, where the client was shocked at certain expressionistic deformities of the Saints portrayed. Dating from the same period is the *Assumption of the Virgin* frescoed in the Chiostro dei Voti at Santissima Annunziata, influenced by Dürer; the intellectualist *Moses Defending the Daughters of Jethro*, and the famous *Musical Angel* in the Uffizi, as well as the masterpieces of the Volterra Pinacoteca, the *Villamagna Altarpiece* and the *Deposition from the Cross*, where the drama unfolds in a sinister moonlit atmosphere. Closing this fecund artistic season is the *Dei Altarpiece*, formerly in Santo Spirito, and the *Marriage of the Virgin* in San Lorenzo, both in Florence. Moving to Rome, the artist had to flee from the sack of 1527, taking refuge first at Sansepolcro - where he left another *Deposition* in the local church of San Lorenzo - then passing through Venice to end up in France at the court of Francis I, where he painted important decoration for the gallery of the Fontainebleau Palace in collaboration with Primaticcio.

FLORENCE

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

Virgin and Child with St. John the Baptist, St. Anthony the Abbot, St. Stephen and St. Jerome (The Spedalingo Altarpiece)
1518

* **Moses Defending the Daughters of Jethro**
Little Angel playing the Lute

BASILICA DELLA SS. ANNUNZIATA

Piazza della SS. Annunziata
www.annunziata.xoom.it

* **Assumption of the Virgin**
fresco, Chiostro dei Voti.

GALLERIA PALATINA
PALAZZO PITTIPiazza de' Pitti, 1
www.polomuseale.firenze.it

* **Virgin and Child with Saints (The Dei Altarpiece)**
1522.

BASILICA DI SAN LORENZO

Piazza San Lorenzo
www.operamedicealorenziana.org

Marriage of the Virgin

VOLTERRA (PI)

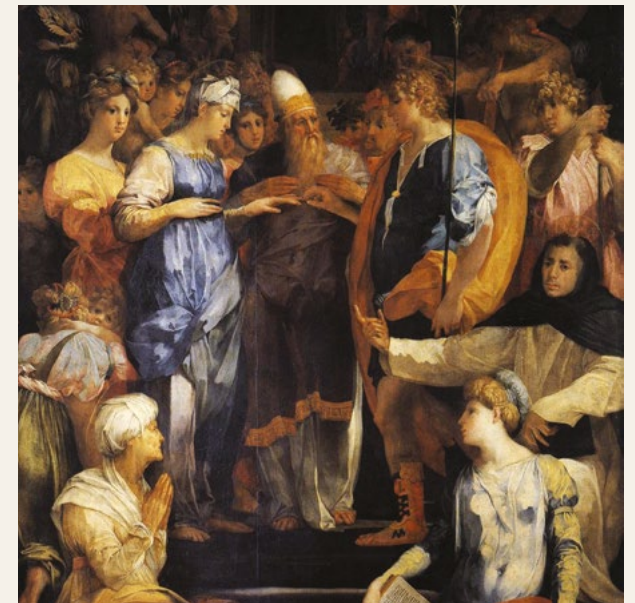
MUSEO DIOCESANO
D'ARTE SACRAVia Roma, 13
www.volterratur.it

Virgin and Child with St. John the Baptist and St. Bartholomew (The Villamagna Altarpiece)
1521.

PINACOTECA E MUSEO CIVICO

Via dei Sarti, 1
www.volterratur.it

** **Deposition from the Cross**





ANTONIO DA SANGALLO THE ELDER

(FLORENCE, 1455 CA. - 1534)

ARCHITECT

The brother of Giuliano, and for many years his collaborator. As concerns architectural forms, Antonio appears dependent on Giuliano, whose expressiveness, featuring accentuated masses and solid frameworks, by now typical of the fifteenth century, shows the influence of Bramante.

As a military architect Antonio participated from 1493 in the remodelling of Castel Sant'Angelo in Rome, worked at Civita Castellana, at Poggio Imperiale in Poggibonsi, at Nepi, and in Arezzo; he also designed the Old Fortress at Livorno (from 1506). Having begun in 1517 the Loggia of the Servites in Florence, inspired by Brunelleschi's work, from 1518 to his death he established his centre of activity at Montepulciano, where he left some of his best-known works. Outstanding among them is the church of the Madonna of San Biagio, built for Pope Leo X, who had been educated by the famous humanist Angelo Ambrogini, known as Poliziano, a native of this city. The church was built over the ruins of an ancient church which still displays the remains of a medieval fresco depicting the *Virgin and Child with St. Francis*. In 1518 two women and a shepherd, passing before the image, saw the Virgin's eyes move, followed by a number of miracles. Hence it was decided to build a solemn new church on this site. Sangallo's masterpiece, in the shape of a Greek cross, is one of the most interesting and original solutions among the central-plan churches of the early 16th century. At Montepulciano, Antonio da Sangallo also designed important palazzi, freely elaborating forms of contemporary classicism.

ANTONIO DA SANGALLO THE YOUNGER

(FLORENCE, 1484 - ROME, 1546)

ARCHITECT

After training in Florence as stonemason, Antonio went to Rome in 1503, where he frequented the Vatican construction site and Bramante, in addition to collaborating with his uncles, absorbing elements of classical architecture. In 1512 he began to work independently, with the project for Palazzo Farnese in Rome, and designing for the Farnese various buildings around Viterbo, such as the Rocca di Caprarola. In 1516 he was appointed master builder, assistant to Raphael, in the Fabbrica of St. Peter's Basilica, a position that was later extended to all of the papal building sites.



DISCOVERY

ANTONIO DA SANGALLO THE ELDER AND THE YOUNGER

S

FLORENCE

LOGGIATO DEI SERVITI

Piazza Santissima Annunziata

1517, completed by Baccio d'Agno.

POGGIBONSI (SI)

* FORTRESS OF POGGI IMPERIALE

Via Fortezza Medicea, 1

1488-1511,
in collaboration with Giuliano.

LIVORNO

MEDICEAN FORTRESS

Piazza dei Marmi

1519-1534.

MONTEPULCIANO (SI)

** CHIESA DI S. BIAGIO

Via di S. Biagio, 14

1518-1544.

PALAZZO DEL MONTE CONTUCCI

Piazza Grande

completed by Baldassarre Peruzzi.

* PALAZZO NOBILI TARUGI

Piazza Grande

PALAZZO CERVINI

Via di Voltaia, 21

PALAZZO COCCONI DEL PECORA

Via di Gracciano nel Corso, 70

AREZZO

MEDICEAN FORTRESS

viale Buozzi

1538-1560

project in collaboration with his brother Giuliano; his nephew Antonio the Younger directed the worksite.

FLORENCE

* FORTEZZA DA BASSO

Viale Filippo Strozzi

1534-1537.

AREZZO

MEDICEAN FORTRESS

viale Buozzi

post 1538, to the design of Giuliano da Sangallo.





GIULIANO DA SANGALLO

(FLORENCE, 1445 CA. - 1516)

ARCHITECT

Giuliano was a leading figure in the cultural and artistic circle of Lorenzo the Magnificent, for whom he completed important works. Starting from the heritage of Brunelleschi, he studied ancient architecture still further, visiting Rome several times and absorbing the elements of classical architecture.

In Florence he worked for Bartolomeo Scala designing his Palazzo in Borgo Pinti and renovating the church of Santa Maria Maddalena de' Pazzi with a quadriportico featuring the refined Ionic order. In Prato he left the splendid church of Santa Maria delle Carceri, a new central-plan version of Brunelleschi's great examples and of the medieval tradition of marble inlay reticement; in the nearby Pistoia he built the impressive octagonal hall of Santa Maria dell'Umiltà. Commissioned by Lorenzo the Magnificent, he built the Villa of Poggio a Caiano, designing solemn barrel-vaulted halls and such reminders of classicism as the tympanum on the front of the building. Again in Florence, he built the elegant Sacristy of Santo Spirito, embellished with finely sculpted capitals, and the austere Gondi Chapel in Santa Maria Novella. But it was in the great projects of civic architecture that Giuliano created grandiose works, such as Palazzo Strozzi (completed by Simone del Pollaiuolo known as Cronaca) and Palazzo Gondi, both featuring airy courtyards echoing the peristyle of the Roman domus. Sangallo was also an expert military architect, working in collaboration with his brother Antonio da Sangallo the Elder. He worked on the fortifications of Colle Val d'Elsa, on Poggio Imperiale in Poggibonsi, and on the fortress of Sansepolcro.



DISCOVERY

GIULIANO DA SANGALLO

S

📍 FLORENCE

BASILICA DELLA SS.MA ANNUNZIATA

Piazza della SS. Annunziata
www.annunziata.xoom.it

Crucifix

PALAZZO DI BARTOLOMEO SCALA

Borgo Pinti, 99

* CHIESA DI S. MARIA MADDALENA DE' PAZZI

Borgo Pinti 58

BASILICA DI S. SPIRITO

Piazza Santo Spirito
www.basilicasantospirito.it

* Sacristy

BASILICA DI SANTA MARIA NOVELLA

Piazza Santa Maria Novella
www.smn.it

Gondi Chapel

PALAZZO STROZZI

Piazza Strozzi
www.palazzoastrozzi.org

post 1489, in collaboration with Benedetto da Maiano, completed by Cronaca.

* PALAZZO GONDI

Piazza San Firenze, 1-2
www.palazzogondi.it

post 1490.

📍 PRATO

* CHIESA DI S. MARIA DELLE CARCERI

Piazza di Santa Maria delle Carceri, 21

📍 PISTOIA

CHIESA DI SANTA MARIA DELL'UMILTÀ

Via della Madonna

📍 SANSEPOLCRO (AR)

MEDICEAN FORTRESS

Via della Fortezza, 9

post 1503.

📍 POGGIO A CAIANO (PO)

* MEDICEAN VILLA

Piazza dei Medici, 14
www.beniculturali.it

post 1480.

📍 COLLE VAL D'ELSA (SI)

FORTIFIED WALLS

Via Gracco del Secco



SANO DI PIETRO

(SIENA, 1405 - 1481)

PAINTER

One of the most esteemed masters of Early Renaissance Siennese painting, the artist enjoyed a brilliant youthful career in the shadow of Stefano di Giovanni, known as Sassetta, but in his maturity managed a well-organised atelier specialised in devotional images, highly successful with a public of popular religion and brotherhoods. Thanks to this endeavour, he became the wealthy owner of much real estate.

Since there are no documented works up to 1444 - the *Jesuata Polyptych* painted for the church of San Girolamo - while later, many works were signed and dated, the hypothesis that the young Sano is the Master of the Observance, who produced works of higher quality than those of his maturity, becomes increasingly convincing.



DISCOVERY

SANO DI PIETRO

S

📍 SIENA

PINACOTECA NAZIONALE

via San Pietro, 29
www.pinacotecanazionale.siena.it

**** Virgin and Child Worshipped by the Blessed Giovanni Colombini and Saints (the Jesuate Altarpiece)**
1444, tempera and gold on wood.

* **Assumption of the Virgin**
tempera and gold on wood.

* **Virgin and Child with Saints (St. John the Baptist Polyptych)**
tempera on wood.

* **Virgin and Child with Saints (Santa Lucia Altarpiece)**
tempera on wood.

* **St. Bernardine of Siena**
tempera on wood.

**** Virgin and Child with Saints (Scrofiano Altarpiece, with predella)**
tempera and gold on wood.

* **Virgin and Child with Saints (Altarpiece of Sts. Cosmas and Damian)**
tempera on wood.

**** Virgin and Child with Saints (Santa Bonda Altarpiece)**
tempera on wood.

* **Virgin and Child with Saints (Santa Margherita Altarpiece)**
tempera on wood.

**** Assumption of the Virgin (Saint Petronilla Polyptych, with predella)**
tempera on wood.

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 8
www.operaduomo.siena.it

**** St. Bernardine Preaching in Piazza del Campo**
1448 ca., tempera on wood.

**** St. Bernardine Preaching before the Church of San Francesco in Siena**
1448 ca., tempera on wood.

PALAZZO PUBBLICO

Piazza del Campo

St. Bernardine

1450, fresco, Sala del Mappamondo.

ORATORIO DELLA COMPAGNIA DI SAN BERNARDINO

Piazza San Francesco, 7

* **St. George and the Dragon**
1440-1450, tempera on wood.

BANCA MONTE DEI PASCHI DI SIENA

Piazza Salimbeni

* Lament for Christ Dead

tempera on wood,
by appointment only.

📍 MONTERIGGIONI (SI)

ABBADIA A ISOLA

* **Virgin and Child with Saints (Badia a Isola Altarpiece)**
1471, tempera on wood.

📍 COLLE DI VAL D'ELSA (SI)

MUSEO CIVICO E D'ARTE SACRA

Via del Castello, 33

Virgin and Child Enthroned with the Donors and Saints
1471, tempera on wood.

📍 BUONCONVENTO (SI)

MUSEO D'ARTE SACRA

Via Soccini, 17

* **Virgin and Child Enthroned with Saints**
1465-1470, tempera on wood.

* **Virgin and Child, Saints and Angels**

1450-1455, tempera on wood.

Coronation of the Virgin

1450-1455, tempera on wood.

📍 **MONTALCINO (SI)**

MUSEO CIVICO E DIOCESANO

Via Ricasoli, 31

* **Madonna of Humility**

1440-1445, tempera and gold on wood.

* **Virgin and Child known as**

Madonna of the Pilaster

1450-1460, tempera on wood.

St. Bernardine of Siena between

Two Angels

1450-1460, tempera on wood.

📍 **SAN QUIRICO D'ORCIA (SI)**

**COLLEGIATA DEI SANTI QUIRICO
E GIULITTA**

Piazza Chigi

** **Virgin and Child with Saints**

(**San Quirico d'Orcia Altarpiece**)

1450-1460, tempera on wood.

📍 **PIENZA (SI)**

DUOMO

Piazza Pio II

* **Virgin and Child with Saints**

(**Pienza Altarpiece**)

1462 ca., tempera and gold on wood.

📍 **MANCIANO (GR)**

CHIESA DI SAN GIORGIO

Vicolo della Canonica

**Virgin and Child Enthroned with
Saints**

1458, tempera on wood.

📍 **FLORENCE**

MUSEO HORNE

Via de' Benci, 6

www.museohorne.it

St. John the Baptist

post 1440, tempera on wood.





ANDREA SANSOVINO

(MONTE SAN SAVINO, 1467 CA. - 1529)

SCULPTOR, ARCHITECT, CERAMIST

Andrea Contucci, called Sansovino from his native town in Val di Chiana, was an outstanding ceramist from his early youth, following the local tradition. He was a refined, inventive plastic artist, a sculptor in marble and renowned architect, Director of Works at the sanctuary of Loreto in 1513.

He enrolled in the Art of Stone and Wood Workers in 1490 and frequented the 'sculpture garden of San Marco' in Florence. He then went to Portugal and to Rome, but remained always linked to his home town. He enjoyed the patronage of Cardinal Antonio di Monte, for whom he built the Loggia dei Mercanti in his city, while near Piazza Di Monte he built his own house. Proud of his Etruscan ancestors, once the lords of the ancient Arretium, he held the title of Gonfalonier three times as well as other public positions. He is described by Giorgio Vasari as 'of very small stature, but very well formed and pleasing [...] an aquiline nose, a red-and-white complexion'.



DISCOVERY

ANDREA SANSOVINO

S

MONTE SAN SAVINO (AR)

CHIESA DI SANTA CHIARA

Piazza Gamurrini

* **Altarpiece with St. Lawrence, St. Sebastian and St. Roch**

1486, terracotta, from the destroyed Camaldolensian church of Sant'Agata

** **Altarpiece with the Virgin and Child and Four Saints**

1486-1490, terracotta, glazed later by Andrea or Giovanni della Robbia, coming from the destroyed church of Sant'Agata.

* LOGGIA DEI MERCANTI

1518-1520.

CHIESA DI SANT'AGOSTINO

* **Altar screen, pulpit, cloister and refectory**

1522-1523.

* THE ARTIST'S HOUSE

via Sansovino, 36

1515.

CIGGIANO (AR)

CHIESA DI SAN BIAGIO

Civitella in Val di Chiana

* **St. Mary Magdalene**

1505-1510, painted terracotta.

BATTIFOLLE (AR)

CHIESA DEI SANTI QUIRICO E GIULITTA

* **St. Roch**

1528 ca., polychrome terracotta.

AREZZO

MUSEO DI CASA VASARI

Via XX Settembre, 55

* **Bust of the Emperor Galba** attributed, 1510-1515, polychrome glazed terracotta.

MONTEPULCIANO (SI)

COLLEZIONE AVIGNONESI

Head of Porsenna

1520 ca., terracotta painted colour of bronze.

VOLTERRA (PI)

BATTISTERO DI SAN GIOVANNI

Piazza San Giovanni

www.diocesivolterra.org

Baptismal font

1502, marble.

FLORENCE

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 9

www.ilgrandemuseodelduomo.it

** **Baptism of Christ**

1502-1505, marble statue placed above the Door of Paradise by Lorenzo Ghiberti.

BASILICA DI SANTO SPIRITO

Piazza Santo Spirito

** **Altar of the Sacrament and mural decoration with predella and altar-facing with the Pietà** 1492, marble, Cappella Corbinelli.

MUSEO NAZIONALE DEL BARGELLO

Via del Proconsolo, 4

www.bargellomusei.beniculturali.it

* **Virgin and Child (Madonna of the Rabbit)**

1492-1502, terracotta from Palazzo Galletti at Monte San Savino



LUCA SIGNORELLI

(CORTONA, 1445 - 1523)

PAINTER

A pupil of Piero della Francesca in Arezzo and Urbino, then a follower of the Pollaiuolo brothers in Florence, he was called to Rome in 1482 to collaborate with Perugino in decorating the walls of the Sistine Chapel with *The Testament* and *the Death of Moses*. Moving to Florence, he became renowned as a master in the cultural sphere of Lorenzo de' Medici, painting some masterpieces such as the *Sant'Onofrio Altarpiece*, the *Education of Pan* - destroyed in Berlin in 1945- and the *Holy Family*, known as the *Parte Guelfa Tondo*.

At the death of the Magnificent, Signorelli devoted himself to cycles of frescoes such as the *Stories of St. Benedict* at Monteoliveto Maggiore and the *Stories of the Anti-Christ* in the San Brizio Chapel in the Orvieto Cathedral, considered his masterpiece. Noteworthy among his later works are *The Communion of the Apostles*, showing the influence of Raphael.

The work of Signorelli, for the heightened plasticity of the bodies within a severe, dramatic composition, can be seen as a forerunner of Michelangelo's painting, and he is one of the finest modern illustrators. He is probably buried at Cortona in the crypt of San Francesco.



DISCOVERY

LUCA SIGNORELLI

S

📍 CORTONA (AR)

MUSEO DIOCESANO

Piazza del Duomo, 1
www.diocesiarezzo.it

** Lament for Christ Dead

1502 ca., tempera on wood.

* Communion of the Apostles

1512, tempera on wood.

Incarnation of the Virgin

1523 ca.

CHIESA DI SAN NICCOLÒ

Via San Niccolò

* Lament for Christ Dead with

Virgin and Child

1516, painted standard.

VILLA PASSERINI

via del Palazzone

Frescoes in the Chapel

with pupils.

📍 AREZZO

MUSEO STATALE DI ARTE MEDIEVALE E MODERNA

Via S. Lorentino, 8
www.museistataliarezzo.it

** Virgin and Child with Saints

1519-1523, tempera on wood.

CASA VASARI

Via XX Settembre, 55

Portrait of Luca Signorelli

Painted by Giorgio Vasari
fresco, Camera della Fama.

BASILICA DI SAN FRANCESCO

Piazza San Francesco

Annunciation

attribuito, 1474 ca., detached fresco

📍 SANSEPOLCRO (AR)

MUSEO CIVICO

Via Niccolò Aggiunti, 65
www.museocivicosansepolcro.it

Crucifixion with St. Eligius and

St. Anthony

1502-1505, tempera on canvas,
processional standard.

📍 FLORENCE

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

** Holy Family known as

the Parte Guelfa Tondo

1484-1490, tempera on wood.

** Crucifixion with the Magdalene

1502-1505, tempera su tela.

* The Holy Trinity with the Virgin

and two Saints

1510, tempera on wood.

Virgin and Child, Shepherds and

Prophets

1484, tempera on wood.

* Allegory of Fecundity and

Abundance

1500, tempera on wood.

GALLERIA PALATINA

PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

* Virgin and Child,

St. Joseph and a Saint

1490-1495, tempera on wood.

VILLA I TATTI

Via di Vincigliata

* Portrait of Vitellozzo Vitelli

1492-1496, oil on canvas.

📍 SIENA

CHIESA DI SANT'AGOSTINO

Prato di Sant'Agostino

* Sibyls

monochrome tondoes, frescoes.

📍 MONTEOLIVETO MAGGIORE (SI)

ABBAZIA

www.monteolivetomaggiore.it

Stories of the Life of St. Benedict

1497-1498, frescoes, Chiostro Grande.

📍 VOLTERRA (PI)

PINACOTECA E MUSEO CIVICO

Via de' Sarti, 1

** Annunciation

1491, tempera on wood.

* Virgin Enthroned with Saints

1491, tempera on wood.



SODOMA

(VERCELLI, 1477 - SIENA, 1549)

PAINTER

Giovanni Antonio Bazzi, known as Sodoma, trained in Northern Italy, bridging the gap between Late Renaissance and Mannerism. He moved to Milan and then to Siena in 1501, influenced by both Pinturicchio and Perugino. Summoned to Rome in 1508, he began work on the Stanza della Segnatura in the Vatican as successor to Raphael.

In 1518 he returned to Siena to decorate the Oratory of San Bernardino, remaining there the rest of his life. Sodoma's art exerted a powerful influence, especially on Domenico Beccafumi, but for the sensual beauty of his forms and an exaggerated emotivity, he anticipated the season of Baroque. Giovanni Antonio Bazzi, also known as Matazo (Mattaccio) is an artist whose multifaceted personality truly deserves further study.



DISCOVERY
SODOMA

S

📍 SIENA

PINACOTECA NAZIONALE

Via San Pietro, 29
www.pinacotecanazionale

** Deposition from the Cross

1510-1513, oil on wood.

** Christ at the Column

1513 ca., detached fresco.

* Holy Family Tondo

* Judith with the Head of
Holofernes

ORATORIO DI SAN BERNARDINO

Piazza San Francesco

** Stories of the Virgin with
the Visitation, Presentation of
Mary in the Temple, Assumption,
Coronation of the Virgin, St.
Anthony, St. Louis, St. Francis
1518-1538, frescoes on the ceiling.

CHIESA DI SANT'AGOSTINO

Prato di Sant'Agostino

* Adoration of the Magi

1530 ca., tempera on wood.

BASILICA DI SAN DOMENICO

Piazza San Domenico

** Stories of St. Catherine

1526, frescoes.

PALAZZO PUBBLICO

Piazza del Campo

** St. Victor, St. Ansanus,

St. Bernardo Tolomei

1533 ca., frescoes, Sala del
Mappamondo.

Holy Family with St. Leonard

Cappella del Palazzo.

CONTRADA DELLA TORRE

Via Salicotto, 76

Going to Calvary

1545 ca., detached fresco.

📍 ASCIANO (SI)

ABBAZIA DI MONTE OLIVETO MAGGIORE

** Stories of St. Benedict
1505-1508, Chiostro Grande,
cycle of 26 frescoes on the walls.

📍 PIENZA (SI)

MONASTERO DI SANT'ANNA IN CAMPRENA

* Stories of Christ, of Mary and
Saints

1503-1505, frescoes.

Scenes from the Life of St. Anne
frescoes.

📍 MONTEPULCIANO (SI)

MUSEO CIVICO

** Holy Family

1530, oil on wood.

📍 MONTALCINO (SI)

MUSEO CIVICO E DIOCESANO

Via Ricasoli, 31

The Crucifixion

1505 ca., silk standard.

📍 SAN GIMIGNANO (SI)

PALAZZO COMUNALE

Piazza del Duomo

St. Yves Administering Justice
fresco.

📍 SINALUNGA (SI)

COLLEGIATA DI SAN MARTINO

Piazza Garibaldi

* Virgin and Child with Saints
(with predella)

1535 ca., tempera on wood.

📍 FLORENCE

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

Christ among the Soldiers

1525-1530, oil on wood.

**** St. Sebastian (front) and
Madonna and Saints (back)**

1525, oil on canvas, painted standard.

**CHIESA DI SAN BARTOLOMEO
A MONTEOLIVETO**

Via Monteoliveto

Last Supper

1515-1516, detached fresco and
sinopite.

📍 PISA

MUSEO NAZIONALE DI SAN MATTEO

Piazza di San Matteo in Soarta, 1
www.sbappsae-pi.beniculturali.it

*** Sacra Conversazione**

1542, oil on wood.

St. Benedict and St. Scholastica

1542-1543 ca., oil on wood.

DUOMO

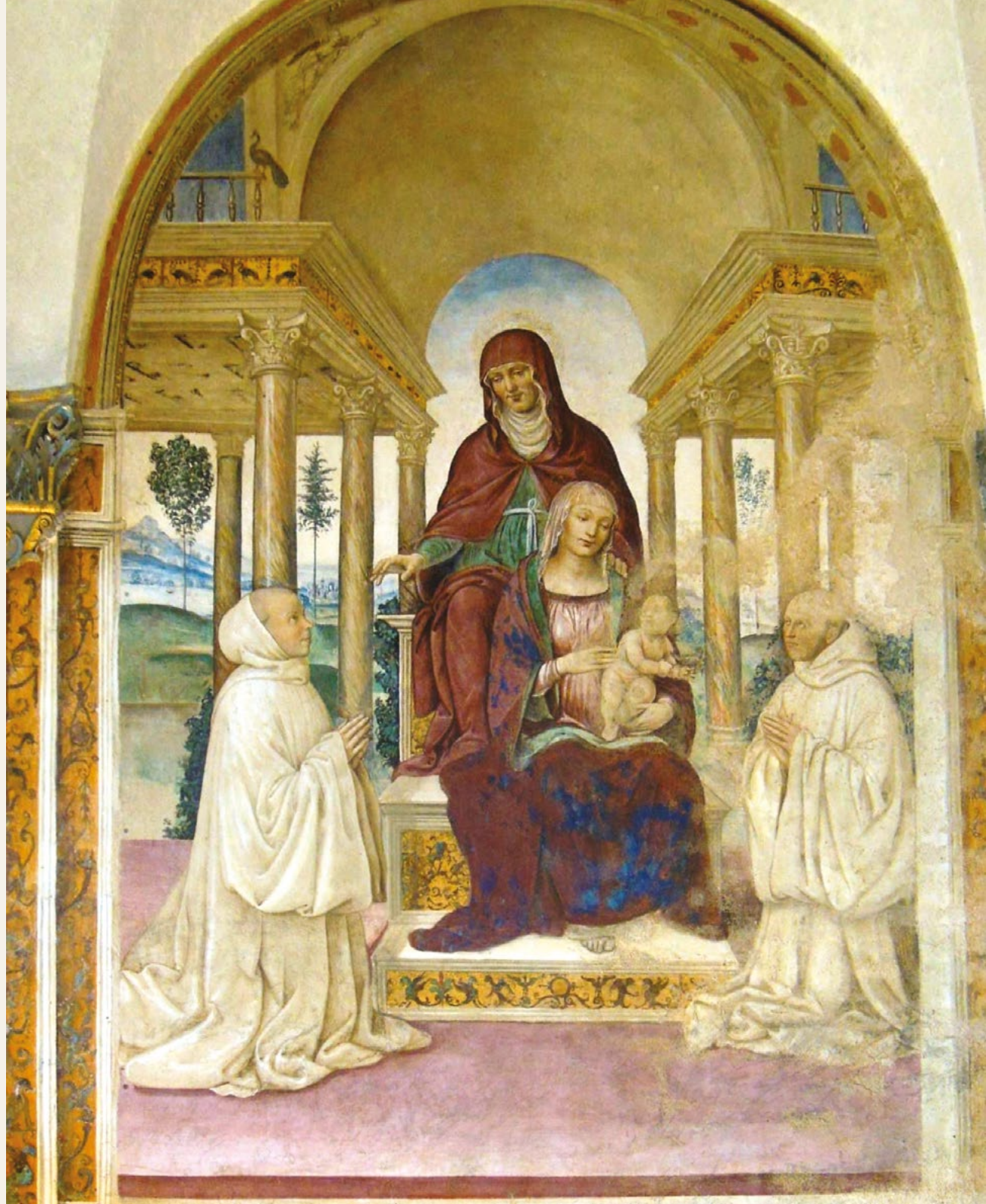
Piazza del Duomo
www.opapisa.it

Deposition from the Cross

1540, oil on wood.

*** Sacrifice of Abraham and Isaac**

1541, oil on wood.





DISCOVERY

ARDENGO
SOFFICI

S

S

ARDENGO SOFFICI

(RIGNANO SULL'ARNO, 1879 – FORTE DEI MARMI, 1964)

PAINTER, WRITER, ESSAYIST POET

Painter and editorialist, at the age of 13 Soffici moved with his family to Florence, where he enrolled in the Academy of Fine Arts and the School of the Nude. After having founded the literary review "La Fiamma" in 1900 he took his first trip to Paris, where he met such leading members of the art world as Apollinaire, Picasso, Max Jacob and Matisse.

In 1907 he returned to Italy and settled in the house at Poggio a Caiano, to begin an intense season of work. In 1908, with Papini and Prezzolini, he founded "La Voce", publishing articles on Impressionism and on Medardo Rosso. In 1913 he founded "Lacerba". He participated in the exhibitions held by the Futurists in Italy and abroad until, having left for the front, he was wounded twice and decorated for bravery. In 1920 Soffici held a solo exhibition in Florence, with Cubist-Futurist paintings and works reminiscent of Cezanne, and in Milan at the Galleria Belvedere with Carlo Carrà. Called to Rome to direct "Il Corriere Italiano", in 1939 he was appointed Academic of Italy. In 1944 he was arrested and taken to the Murate prison in Florence and then to Collescipoli, near Terni, where he painted landscapes using whatever materials he could find. In 1946 he resumed his career. In 1951 he started publishing *The Self-portrait of an Italian Artist* within the context of his time, for which he was awarded the Premio Marzotto in 1955. He died on 19 August 1964 in Versilia and was buried in the cemetery of Poggio a Caiano.

📍 RIGNANO SULL'ARNO (FI)

* BIRTHPLACE AND CHILDHOOD HOME

Locality Il Bombone

memorial stone
in Via del Bombone, 22/24.

📍 POGGIO A CAIANO (PO)

** RESIDENCE AND STUDIO

Via Ardengo Soffici, 110.

CEMETERY WHERE HE IS BURIED

Piazza Risaliti.

** MUSEO SOFFICI SCUDERIE MEDICEE

Via Lorenzo il Magnifico, 9
museoardengosoffici.it

Monographic museum displaying works by the artist dating from 1904 to 1962.

📍 PRATO

MUSEO CIVICO

Piazza del Comune
www.palazzopretorio.prato.it

* **Miracle of St. Francis**
1933, fresco.

📍 FLORENCE

GALLERIA D'ARTE MODERNA PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

** **Tuscan Hills**
1925, oil on canvas.

* **Tuscan Women**
1924, oil on canvas

** **Procession**
1933, fresco detached and transferred to wooden panel.

MUSEO NOVECENTO

Piazza Santa Maria Novella, 10
www.museonovecento.it

* **Portrait of the Artist's Wife**
1931.

ARCHIVIO DI STATO

Viale della Giovine Italia, 6
www.archiviodistato.firenze.it

Ardengo Soffici's personal archive.

📍 FIESOLE

FONDAZIONE "PRIMO CONTI"

Via Giovanni Duprè, 18
www.fondazioneprimoconti.org

First editions of reviews and original documents on Soffici's relations with the Futurists.

📍 VIAREGGIO

MUSEI CIVICI "VILLA PAOLINA BONAPARTE"

Via Machiavelli, 2
www.comune.viareggio.lu.it

Exhibition of paintings by Soffici.



IL TRIBOLO

(FLORENCE, 1500 - 1550)

ARCHITECT, SCULPTOR

Niccolò Pericoli, known as Tribolo, trained as a stone mason with Nanni Unghero and absorbed the influence of Michelangelo, drawing inspiration from him for certain elegant, dynamic compositions, and from Jacopo Sansovino, from whom he took a certain picturesque quality.

In the 1520s he was in Pisa, collaborating with Stagio Stagi and the Fancelli on the San Biagio altar in the Cathedral; also dating from this time is the allegorical statue of *Mother Nature* now in the Louvre. In the early 1530s he took part in the decorative work on the Holy House of Loreto in collaboration with Sansovino. Upon returning to Florence, Tribolo collaborated with Michelangelo on the New Sacristy in the church of San Lorenzo, modelling a statue of the *Earth* in plaster. In 1536 he worked on the temporary decorations for the entrance into the city of Emperor Charles V (figures of Rivers and Hercules). He was then named court architect by Cosimo I de' Medici, in charge of gardens in particular: Boboli, Castello, the Botanical Garden, which he designed and equipped with a water system to supply the basins, damp artificial grottoes and fountains, often designed and decorated by him (like the scenographic Grotto of the Animals, or the Fountains of *Venus-Fiorenza*, constructed in close collaboration with Giambologna and Pierino da Vinci).

As a garden architect Tribolo established the prototype Italian Mannerist garden, profoundly influencing garden design all over Europe; as sculptor, he developed a style of great freshness and tender humanity which distinguishes it amid the ranks of post-Michelangelesque Florentine sculptors.



DISCOVERY

IL TRIBOLO

T

📍 FLORENCE

MUSEO DEL BARGELLO

Via del Proconsolo, 4
www.bargellomusei.beniculturali.it

* **Allegory of Fiesole**
pietra serena.

Pan, Allegories of Day, Dawn and Twilight
terracotta.

GALLERIA PALATINA PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

Boy with a Goose
Vestibule of the Scalone Del Moro.

GIARDINO DI BOBOLI PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

Old core of the garden, project

VILLA MEDICEA DI CASTELLO

Via di Castello, 47
www.polomuseale.firenze.it

Facade, remodelling
* **Garden, project**

Base of the Fountain of Hercules and Antheus

* **Grotto of the Animals, project and decoration**
1545

VILLA LA PETRAIA

Via della Petraia, 40
www.polomuseale.firenze.it

Fountain of Fiorenza
with Pierino da Vinci

ORTO BOTANICO DETTO GIARDINO DEI SEMPLICI

Via Micheli, 3
www.ortobotanicoitalia.it

Garden
1550, the project.

MUSEO DI CASA BUONARROTI

Via Ghibellina, 70
www.casabuonarroti.it

Orpheus, in wax.

PORTA DE' MEDICI

Via delle Porte Sante

Medicean coat of arms

VILLA CORSINI

Via della Petraia, 38

River God

BIBLIOTECA LAURENZIANA

Piazza San Lorenzo, 9
www.bmlonline.it

Floor of the Reading Room
project implemented by Santi Buglioni.

📍 POGGIO A CAIANO (PO)

VILLA MEDICEA

Piazza dei Medici, 14
www.polomuseale.firenze.it

Stables
1545-1548, with Baccio Bigio.

📍 PISA

CAMPOSANTO MONUMENTALE

Piazza del Duomo, 17
www.opapisa.it

* **Funerary monument to Bartolomeo Medici**
1555.

MUSEO DELL'OPERA DEL DUOMO

Piazza del Duomo, 23
www.opapisa.it

Angel, marble.

PALAZZO GIULI ROSSELMINI GUALANDI

Lungarno Gambacorti, 6

Harpy riding a Toad
sandstone.

📍 PONTREMOLI

CHIESA DELLA SS.MA ANNUNZIATA

via Nazionale

Octagonal tempietto, 1527.



PAOLO UCCELLO

(PRATOVECCHIO, 1397 - FLORENCE, 1475)

PAINTER

Paolo di Dono, known as Paolo Uccello, nicknamed for his love of birds, trained by collaborating with Lorenzo Ghiberti on the North Door of the Florentine Baptistery. After a long stay in Venice, from 1425 to 1430, he frescoed the chapel of the Assunta in the Prato Cathedral with *Stories of the Virgin and St. Stephen*. In 1436 he was commissioned to fresco the *Equestrian Monument to Giovanni Acuto* in the Florence Cathedral, where he later painted the clock on the inner facade and provided cartoons for the stained glass windows in the tambour.

Lionardo Bartolini Salimbeni commissioned three paintings from him, among them the *Battle of San Romano*, now in the Uffizi. He participated in frescoing the Green Cloister in the monastery of Santa Maria Novella in Florence, painting bold perspective scenes of some *Stories from Genesis*. While his painting shows nostalgia for the Late Gothic world, his superb use of perspective makes him a true Renaissance artist.



DISCOVERY

PAOLO
UCCELLO

U

📍 FLORENCE

CONVENTO DI S. MARCO

Piazza S. Marco
www.polomuseale.firenze.it

Virgin and Child

1420 ca., fresco.

Christ in Pietà among the Griefers

1452, tempera on wood.

BASILICA DI S. MARIA NOVELLA

Piazza S. Maria Novella, 18
www.smn.it

Creation of the Animals, of Adam, Eve, Original Sin

1430, Chiostro verde.

** The Flood, the Drunkenness of Noah

1440, frescoes in terra verde, Chiostro verde.

CATTEDRALE DI S. MARIA DEL FIORE

Piazza del Duomo
www.ilgrandemuseodelduomo.it

* Equestrian Monument to Giovanni Acuto

1436, fresco on canvas.

Heads of Prophets

1443, fresco, around the clock on the inner facade.

Nativity and Resurrection

1443-1444, cartoons for stained-glass windows.

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

** Battle of San Romano

1438-1440.

St. Monica and two children in prayer

1440 ca., tempera on wood, fragment of a lost panel painting.

BASILICA DELLA SS. ANNUNZIATA

Piazza SS. Annunziata
www.annunziata.xoom.it

Annunciation

1450-1455, fresco in terra verde.

CHIESA DI S. MINIATO AL MONTE

Via delle Porte Sante, 34
www.sanminiatoalmonite.it

CHIOSTRO DEL PALAZZO DEI VESCOVI

Scenes from the Lives of the Father Saints

1461, frescoes.

GALLERIA DELL'ACCADEMIA

via Ricasoli, 58/60
www.galleriaaccademiafirenze.
beniculturali.it

Thebaid

1465, tempera on wood.

📍 PRATO

CATTEDRALE DI S. STEFANO

Piazza del Duomo

** Cardinal Virtues (ceiling), Nativity of Mary and Presentation in the Temple (right wall), Disputation of St. Stephen (left wall), St. Paul, St. Jerome, St. Francis and St. Dominic (under the arch)

1433-1434, fresco, Cappella dell'Assunta.



DISCOVERY

GIORGIO
VASARI

V

V

GIORGIO VASARI

(AREZZO, 1511 - FLORENCE, 1574)

PAINTER, ARCHITECT, ART HISTORIAN, WRITER

Vasari was one of the most influential personages on the Italian scene in the 16th century. His architectural masterpiece is undoubtedly the Uffizi, with the Gallery and the Corridor, constructed 'above the river as if in the air', whose beauty, elegance and modernity are as estimable as its modular, rational construction.

In the introduction to his historical work, *The Lives of the Most Excellent Painters, Sculptors and Architects*, published in two editions in 1550 and in 1568 and dedicated to Cosimo I de' Medici, the author states that 'the history of art was made by the Florentines and Tuscans'. He then wrote the Reasonings, published in 1588. But Vasari was also the painter of great cycles of frescoes, panel paintings on wood, canvas and silk, and of the Accademia delle Arti del Disegno, founded in 1563. He was, then, the Medicean principality's minister of culture from the end of the republic to the beginning of the autocracy. And it was just at the Uffizi that the first great 'modern' museum was born, with its gallery of statues, its paintings and drawings. Not to speak of the artist's houses, in Arezzo and Florence, testimonials to the extraordinary personality of a man who amazed the world, accepting the challenge, two years before his death, of frescoing the *Last Judgement* on the ceiling of Brunelleschi's Cupola.

AREZZO

** CASA VASARI

Via XX Settembre, 55
www.museistataliarezzo.it.

* MUSEO STATALE D'ARTE
MEDIEVALE E MODERNA

Via San Lorentino, 8
www.museistataliarezzo.it

The Banquet of Ester and Assuerus
1548, oil on wood.

Compagnia di San Rocco Altarpiece with the Virgin and Child, Six Saints and the Eternal Father and predella
1536-1537, oil on wood.

Double standard of the Compagnia di San Rocco with St. Roch visiting plague victims (verso) and St. Roch (recto)
1568, oil on canvas.

Abraham visited by the Angels, verso of the Standard for the Compagnia della SS. Trinità
1570-1572.

Standard for the Compagnia di S. Giovanni Battista.

CATTEDRALE DEI SANTI PIETRO
E DONATO

Piazza Duomo

Base of organ
1534-1536, design.

Wooden choirstalls in the Cappella Maggiore - 1554, design, implemented by Giuliano di Baccio d'Agnolo.

CHIESA DELLA SS. TRINITÀ O
DELLA MISERICORDIA

Via Garibaldi

Standard with the Holy Trinity and St. Bernard, St. Francis and St. Augustine (recto)
1572, oil on canvas.

CHIESA DELLA SS. ANNUNZIATA

Via Giuseppe Garibaldi, 185

* **Deposition from the Cross**
1536-1537, oil on wood.

** BADIA DELLE SANTE FLORA
E LUCILLA

Piazza della Badia, 3
1565, restoration of the interior.

PIEVE DI SANTA MARIA DELLA PIEVE

Corso Italia, 7

1560, remodelling.

* MUSEO DIOCESANO D'ARTE SACRA

Piazza del Duomo, 1 - www.diocesiarezzo.it

Standard of the Fraternita di Santa Maria with the Madonna della Misericordia
1560 ca., oil on silk.

Standard of the Compagnia di S. Giovanni with the Preaching of John the Baptist and the Baptism of Christ
1548-1549, oil on canvas.

Three paintings portraying King David
oil on wood.

* PIAZZA GRANDE

Loggias, 1572-1574.

POPPI (AR)

* MONASTERO DI CAMALDOLI

Chiesa dei SS. Donato ed Ilariano

Virgin and Child with St. John the Baptist and St. Jerome
1537, oil on wood.

Nativity or Adoration of the Shepherds
1538, oil on wood

Altarpiece with the Deposition of Christ

1539-1540, accompanied by side panels and predella, oil on wood, with St. Donatus and St. Hilarianus, St Benedict and St. Romuald.

MONTE SAN SAVINO (AR)

* CHIESA SANT'AGOSTINO

Piazza di Monte

Altarpiece with The Assumption of the Virgin with St. Augustine and St. Romuald and predella
1539, oil on wood.

CHIESA SANTA CHIARA

Piazza Gamurrini

Prophets and Saints
1535, fresco.





📍 LUCIGNANO (AR)

SANTUARIO DI SANTA MARIA DELLAQUERCE

Via della Cellina, 14

Overall rebuilding

📍 CASTIGLION FIORENTINO (AR)

CHIESA DI SAN FRANCESCO

Via Alessandro Codivilla

Virgin and Child with St. Anne, St. Silvestre the Pope and St. Francis of Assisi
1548, oil on wood.

📍 CORTONA (AR)

ORATORIO DEL GESÙ

Sacrifices, Virtues, Transfiguration, Conversion of Saul, Jesus in Limbo

1554-1555, preparatory drawings, implemented by **Doceno**.

📍 FOIANO DELLA CHIANA

TEMPIO DI S. STEFANO ALLA VITTORIA

Località Pozzo della Chiana
1561.

📍 SIENA

COLLEZIONE CHIGI SARACINI ACCADEMIA MUSICALE CHIGIANA

Via di Città, 89 - www.chigiana.it

Pietà

1542, oil on wood.

PINACOTECA NAZIONALE

Via San Pietro, 29
www.pinacotecanazionale.siena.it

Resurrection

1550, oil on wood.

📍 FLORENCE

* **CASA VASARI**

Borgo Santa Croce, 8.

** **UFFIZI E CORRIDOIO VASARIANO**

architectural realisation

Self-portrait

1566-1568, oil on wood.

* **GALLERIA DEGLI UFFIZI**

Piazzale degli Uffizi, 6
www.uffizi.it

Portrait of Lorenzo de' Medici

1534, oil on wood.

Portrait of Duke Alessandro dei Medici

1534, oil on wood.

Vulcan's Forge

1564, oil on copper.

CATTEDRALE DI SANTA MARIA DEL FIORE

Piazza del Duomo
www.ilgrandemuseodelduomo.it

* **Last Judgement**

1572-1574, frescoes, completed by **Federico Zuccari**, Cupola.

PALAZZO VECCHIO

Piazza della Signoria
www.museicivici Fiorentini.comune.fi.it

Decoration of Michelozzo's courtyard
1565, frescoes and grotesques.

Decoration of rooms on the 1st and 2nd floor

1566-1571, Apartment of **Leo X**, Salone del Cinquecento with **Allegories of Florentine stories**.

** **Monumental stairway to the Salone dei Cinquecento. Stairway to the mezzanine and the Apartments on the second floor. Frescoed decoration on the walls with Three Stories of the Conquest of Pisa and Three Stories of the Conquest of Siena**

1563-1565, fresco, with collaborators.

** **Decoration of the Apartment of Leo X, the Apartment of the Elements, the Apartment of Eleonora di Toledo**

1555-1575 ca., fresco, oil and on wood, with other artists.

** **Studiolo of Francesco I**

1570-1575, with other artists.

GALLERIA PALATINA PALAZZO PITTI

Piazza de' Pitti, 1
www.polomuseale.firenze.it

Prayer in the Garden, Patience

1552, oil on canvas.

GABINETTO DISEGNI E STAMPE DEGLI UFFIZI

* **BADIA FIORENTINA**

Via del Proconsolo

Assumption of the Virgin and Saints
1568 ca., oil on wood.

* **CHIESA DEI SS. APOSTOLI**

Piazzetta del Limbo

Allegory of the Immaculate Conception

1541, oil on wood.

* **CHIESA DELLA SS. ANNUNZIATA**

Basilica della SS. Annunziata
www.annunziata.xoom.it

St. Luke painting a Portrait of the Virgin

1567, fresco, Cappella di San Luca.

CHIESA DI SANTA MARIA DEL CARMINE

Piazza del Carmine

Crucifixion

1560 ca., oil on wood.

MUSEO DEL CENACOLO DI ANDREA DEL SARTO

Via di San Salvi, 16

Abraham visited by Three Angels

1550 ca., oil on canvas.

* **BASILICA DI SANTA CROCE**

Piazza Santa Croce
www.santacroceopera.it

Architectural work with the addition of altars and altarpieces on the subject of the Passion along the walls of the naves, with his collaborators.

The Crucifixion, Incredulity of St. Thomas, Going to Calvary

1572, oil on wood. Ciborium, gilt wood, at the end of the transept, realised by **Nigetti**.

Last Supper

1546, oil on wood.

* **BASILICA DI SANTA MARIA NOVELLA**

Piazza Santa Maria Novella
www.smn.it

Rebuilding

Crucifixion

1567 ca., oil on wood.

Resurrection

1468, oil on wood.

Madonna of the Rosary

1468 ca., oil on wood, with **Zucchi**.

📍 FIGLINE VALDARNO (FI)

OSPEDALE SERRISTORI

Piazza XXV Aprile, 10

Last Supper

1567-1569, oil on wood, Nuns' Refectory.

📍 PRATO

CHIESA DI SANT'AGOSTINO

Piazza Sant'Agostino, 19

Virgin of Consolation and Saints
oil on wood, with the hand of **Naldini**.

📍 PISTOIA

BASILICA DELLA MADONNA DELL'UMILTÀ

Via della Madonna

Cupola

1562, architectural work.

📍 PISA

CHIESA DI SANTO STEFANO DEI CAVALIERI

Piazza dei Cavalieri

Martyrdom of St. Stephen

1571-1572, oil on wood.



IL VECCHIETTA

(SIENA, 1410 - 1480)

PAINTER, SCULPTOR

Lorenzo di Pietro known as Vecchietta held various offices in the City of Siena. From 1428 he was enrolled in the Painters's Guild; from 1440, documents and works signed by him abound. His first fresco in Siena is in the Sala del Pellegrinaio at the Hospital of S. Maria della Scala, although he had already worked at Castiglione Olona (Varese) collaborating with Masolino. Other works by him in Siena are found, in addition to the hospital of S. Maria della Scala, in the Baptistery, in Palazzo Comunale and in the Pinacoteca Nazionale. His first sculptures are the marble *St. Peter and St. Paul* for the Loggia dei Mercanti in Siena. His works in bronze are important too: the tomb figure of *Mariano Sozzini* and *The Risen Christ*, as well as the ciborium of the main altar in the Siena Cathedral coming from Santa Maria della Scala. In addition, to these, figures in polychrome wood for San Frediano at Lucca. On his activity as architect and military engineer, the documents show that Siena commissioned him several times to work on the fortifications of Orbetello, Monte Acuto, Talamone and Sarteano.



DISCOVERY

IL VECCHIETTA

📍 SIENA

COMPLESSO MUSEALE DI SANTA MARIA DELLA SCALA

Piazza del Duomo, 1
www.santamariadellascala.com

** The Vision of the Blessed

Sorore
1441, fresco, Sala del Pellegrinaio.

** Christ Risen Again

1476, bronze,
Chiesa della Santissima Annunziata.

* Frescoes

Sacrestia vecchia.

DUOMO

Piazza del Duomo
www.operaduomo.siena.it

** Ciborium

1467-1472, bronze

BATTISTERO

* Apostles, Prophets and Sybils

1450, frescoes.

* Articles of the Creed and others

1447-1453, frescoes.

LOGGIA DELLA MERCANZIA

Via di Città, 3

** St. Peter and St. Paul

1458-1462, marble.

PALAZZO PUBBLICO

Piazza del Campo, 1
www.comune.siena.it

* St. Catherine of Siena

1461, fresco, Sala del Mappamondo.

PINACOTECA NAZIONALE

Via San Pietro, 29
www.pinacotecanazionale.siena.it

* Arliquiera

1445, tempera on wood.

** Polyptych with Virgin and Child with Saints

1477-1480, tempera on wood.

📍 PIENZA (SI)

DUOMO

Piazza Pio II

** Altarpiece of the Assumption

1460-1463, tempera on wood.

MUSEO DIOCESANO D'ARTE SACRA

Piazza S. Francesco

* Virgin and Child with Saints

1463 ca., tempera on wood.

📍 MONTALCINO (SI)

MUSEO CIVICO E DIOCESANO

Via Ricasoli, 31

* Virgin and Child with Angels

1470 ca., tempera on wood.

📍 FLORENCE

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

* Virgin and Child with Saints

1457, tempera on wood.

MUSEO NAZIONALE DEL BARGELLO

Via del Proconsolo, 4
www.bargellomusei.beniculturali.it

* St. Bernardine

1475 ca., wooden statue.

* Funerary Monument to Mariano Sozzini

1467, bronze (attributed)

📍 LUCCA

MUSEO NAZIONALE DI VILLA GUINIGI

Via della Quarquonia
www.luccamuseinazionali.it

** Dormitio Virginis

1477-1480, group of wooden statues.



ANDREA DEL VERROCCHIO

(FLORENCE, 1435 - VENICE, 1488)

SCULPTOR, PAINTER, GOLDSMITH

Sculptor, painter, and goldsmith, Andrea di Michele, known as Verrocchio, was born in Florence on the corner of Via dell'Agnolo and Via de' Macci. He mastered different techniques, and in his atelier trained great artists such as Leonardo da Vinci, Botticelli, Domenico Ghirlandaio and Perugino. His works have a complex style based on motion, an enveloping chiaroscuro, and a striking manner of positioning figures in space. His art shows echoes of Polaiolo, Donatello, and Desiderio da Settignano. His pictorial works are rarer than his sculptures. Verrocchio died in Venice in 1488, where he had gone to sculpt the *Equestrian Monument to Bartolomeo Colleoni*, and was buried in the church of Sant'Ambrogio in Florence.

An itinerary through Tuscany is concentrated in the shadow of that dome on which he placed the golden sphere, but in Pistoia there is a fine painting depicting the *Virgin and Child with Saints*, probably done with the collaboration of Lorenzo di Credi.



DISCOVERY

ANDREA DEL VERROCCHIO

V

📍 FLORENCE

BASILICA DI SAN LORENZO

Piazza San Lorenzo, 9
www.operamedicealaurenziana.org

Lavabo
1465, marble.

Funerary Monument to Cosimo de' Medici

1467, marble, porphyry, bronze etc.

*** Funerary Monument to Piero and Giovanni de' Medici**

1472, marble, bronze, porphyry.

MUSEO NAZIONALE DEL BARGELLO

via del Proconsolo, 4
www.museodelbargello.it

**** David**
1472-1475 ca., bronze.

**** Lady with a Bouquet**
1475 ca., marble.

Crucifix
(attr.) 1470-1480 ca.,
wood, stucco, plaster, canvas.

Bust of Piero di Lorenzo de' Medici
terracotta.

Resurrection of Christ
1470 ca., polychrome terracotta

Madonna of Santa Maria Nuova
1475-1478, terracotta.

Tombstone of Francesca Tornabuoni
1477, marble.

MUSEO DELL'OPERA DEL DUOMO

piazza del Duomo, 9
www.ilgrandemuseodelduomo.it

*** Beheading of John the Baptist**
1477-1480, silver and enamel.

CATTEDRALE DI SANTA MARIA DEL FIORE

Piazza del Duomo
www.ilgrandemuseodelduomo.it

Gilt bronze ball on top of the cupola
1470.

MUSEO DI ORSANMICHELE

via dell'Arte della Lana
www.beniculturali.it

*** The Incredulity of St. Thomas**
1483, bronze.

PALAZZO VECCHIO

Piazza della Signoria
www.museiciviciorentini.comune.fi.it

*** Putto with a Dolphin**
1470 ca., bronze, coming from a fountain in the garden of the Medicean Villa of Careggi.

GALLERIA DEGLI UFFIZI

Piazzale degli Uffizi, 6
www.uffizi.it

Marsyas
1470, marble.

*** Baptism of Christ**
1474-1475, oil and tempera on wood,
with Leonardo da Vinci and others.

📍 PISTOIA

CATTEDRALE DI SAN ZENO

Piazza Duomo
www.diocesipistoia.it

**** Madonna di Piazza**
1474-1486, tempera on wood,
with Lorenzo di Credi and others

**** Monument to Cardinal Fonteguerra**
completed by other artists after 1488

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www.visittuscany.com



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