



THE CINQUECENTO IN FLORENCE

FIRENZE
PALAZZO
STROZZI

21 SEPTEMBER
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PRESS RELEASE

Starting 21 September, a spectacular exhibition devoted to the art of the second half of the 16th century from the "Modern Manner" to the Counter-Reformation

The Cinquecento in Florence "modern manner" and counter-reformation.

From Michelangelo, Pontormo and Giambologna

Palazzo Strozzi, 21 September 2017–21 January 2018

#500Firenze

A unique event bringing together, for the very first time, a collection of absolute masterpieces by Michelangelo, Andrea del Sarto, Rosso Fiorentino, Bronzino, Giorgio Vasari, Santi di Tito and Giambologna from Italy and abroad, many of them specially restored for the occasion.

From 22 September 2017 to 21 January 2018 Palazzo Strozzi will be hosting *The Cinquecento in Florence*, a spectacular exhibition devoted to the art of the second half of the 16th century in the city, bringing together works by such artists as Michelangelo, Andrea del Sarto, Rosso Fiorentino, Pontormo, Bronzino, Giorgio Vasari, Santi di Tito and Giambologna. The final act in a trilogy of exhibitions curated by Carlo Falciani and Antonio Natali that began with *Bronzino* in 2010 and was followed by *Pontormo and Rosso Fiorentino* in 2014, the exhibition explores an **era of outstanding cultural and intellectual talent**, the second half of the 16th century in Florence, in a heated debate between the "modern manner" and the Counter-Reformation, between the sacred and the profane: an extraordinary age for the history of art in Florence, marked by the Council of Trent and by the personality of Francesco I de' Medici, one of the greatest figures in the history of courtly patronage of the arts in Europe.

The exhibition will be showcasing **over seventy paintings and sculptures** that capture the cultural climate of those years. Palazzo Strozzi's exhibition halls will be hosting a dialogue, in a layout that is at once chronological and thematic, involving both sacred and secular works by such great masters of the age as **Michelangelo, Pontormo and Rosso Fiorentino**, but also by painters of the quality of **Giorgio Vasari, Jacopo Zucchi, Giovanni Stradano, Girolamo Macchietti, Mirabello Cavalori and Santi di Tito** or sculptors of the calibre of **Giambologna, Bartolomeo Ammannati and Vincenzo Danti**, to name but a few of those who were involved in the projects for the Studiolo and the Tribune and in the drive to redecorate Florence's churches to reflect the precepts of the Council of Trent. These men were artists capable of playing on several different registers of expression, of revisiting their own training at the hands of the great masters in the early part of the century in an effort to tailor it to the needs of a complex, changing world dashing headlong towards the era of Galileo Galilei, open to a new vision of nature and art of European breadth and scope.

An important cooperation network has been forged with local and international museums and institutions and a major restoration campaign has come to full fruition in the exhibition. Seventeen works of art have been restored for the occasion, making the exhibition an outstanding opportunity for the enhancement of the region's art heritage. The crucial role in the campaign played by the Friends of Florence Foundation has led to the restoration of six works of art, with Pontormo's *Deposition* heading the list together with the entire Capponi Chapel in Santa Felicita for which it was painted, and continuing with Bronzino's *Immaculate Conception* and Alessandro Allori's *Christ and the Adulteress* and *The Miracles of St. Fiacre* altarpieces and with two sculptures, Michelangelo's *River God* and Giambologna's *Crucifix*.

THE EXHIBITION

The first two rooms set out to provide visitors with an ideal overview of what was presented in the two earlier exhibitions – though doing so through works that were not displayed in those exhibitions – while



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simultaneously providing an overview of the arts in Florence up to the first edition of Giorgio Vasari's *Lives*, published in 1550.

The first room will showcase masterpieces of the 1520s created by artists who were the undisputed masters of those working in the second half of the century: men such as **Michelangelo** with his sculpture of the *River God* (c. 1524–7) and **Andrea del Sarto** with his celebrated *Pietà with Saints* known as the *Luco Pietà* (1523–4). The second room will host a dialogue among artists of the calibre of **Pontormo**, **Rosso Fiorentino** and **Bronzino** in the shape of a spectacular juxtaposition of the Santa Felicità *Entombment of Christ* (1526–8), the Volterra *Deposition from the Cross* (1521) and the Besançon *Deposition of Christ* (c. 1542–5), in addition to major works by **Cellini**, **Salviati** and **Vasari** testifying to the birth, between 1530 and 1550, of the styles that were to be embraced by the artists who worked for Francesco I and Ferdinando I de' Medici.

The exhibition proceeds thereafter in a specular fashion, first with a section devoted to religious themes and the artists who produced the new altars in Florentine churches in accordance with the dictates of the Counter-Reformation, then with a section on the secular themes so often linked to the figure of Francesco I, both sections hosting work by the same group of artists including **Giorgio Vasari**, **Mirabello Cavalori**, **Girolamo Macchietti**, **Santi di Tito**, **Jacopo Coppi**, **Maso da San Friano**, **Giovanni Battista Naldini** and **Giambologna**. At the heart of the exhibition, occupying a lynchpin position between the sacred and the secular, two rooms will be devoted to the artists and the genres found in Francesco I's Studiolo (focusing also on their work as portrait artists).

The works of sacred art will include **Vasari's** *Crucifixion* from the church of Santa Maria del Carmine (1561–3), **Bronzino's** *Immaculate Conception* on loan to the church of the Madonna della Pace (1570–2), **Santi di Tito's** *Resurrection* from the basilica of Santa Croce (c. 1574) and **Alessandro Allori's** *Christ and the Adulteress* (1577) from the basilica of Santo Spirito, while the secular works on display will include the six lunettes – brought together here for the very first time – that make up one of the rare secular and allegorical painting cycles produced by some of the painters involved in decorating Francesco I's Studiolo in Palazzo Vecchio. The room will also host **Giambologna's** *Mercury* from the Kunsthistorisches Museum in Vienna (c. 1564–5) and **Mirabello Cavalori's** *Michelangelo, Soderini and the Sultan* from the National Gallery in London (after 1564).

The last two rooms will be showcasing altarpieces and marble sculpture of the highest quality produced at the very end of the 16th century, or even in the first few years of the 17th, such as **Santi di Tito's** *Vision of St. Thomas Aquinas* from the church of San Marco in Florence (1593), **Alessandro Allori's** *St. Fiacre Healing the Sick* from the basilica of Santo Spirito (1596) and **Pietro Bernini's** high relief depicting *St. Martin Dividing His Cloak with a Beggar* from the former St. Martin's Charterhouse, now the Museo di San Martino, in Naples (1595–8). Nor will visitors have any trouble discerning in these works the lofty poetry that was to breathe life into the figurative culture of Florence well beyond those early years of the century that have traditionally been taken to mark the end of the city's artistic primacy.

The exhibition is produced and organised by the Fondazione Palazzo Strozzi in conjunction with the Arcidiocesi di Firenze, Direzione Centrale per l'Amministrazione del Fondo Edifici di Culto-Ministero dell'Interno, Soprintendenza Archeologia, Belle Arti e Paesaggio per la città metropolitana di Firenze e per le province di Pistoia e Prato, with the support of the Comune di Firenze, Camera di Commercio di Firenze, Associazione Partners Palazzo Strozzi e Regione Toscana, and with a contribution from the Fondazione Cassa di Risparmio di Firenze. Main sponsor Unipol Gruppo



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FACT SHEET

Title	<i>The Cinquecento in Firenze “modern manner” and counter-reformation. From Michelangelo, Pontormo and Giambologna</i>
Venue	Palazzo Strozzi
Dates	21st september 2017-21 january 2018
Exhibition curated by	Carlo Falciani e Antonio Natali
Promoted e organised by	Arcidiocesi di Firenze, Direzione Centrale per l’Amministrazione del Fondo Edifici di Culto-Ministero dell’Interno, Soprintendenza Archeologia, Belle Arti e Paesaggio per la città metropolitana di Firenze e per le province di Pistoia e Prato
With the support of	Comune di Firenze, Camera di Commercio di Firenze, Associazione Partners Palazzo Strozzi, Regione Toscana
With the contribution of	Fondazione Cassa di Risparmio di Firenze
Main Sponsor	Gruppo Unipol
With the collaboration of	Friends of Florence
With the support of	Moretti, Enel, Poste Italiane Trenitalia Gruppo Ferrovie dello Stato Italiane, ATAF GESTIONI, BUSITALIA-Sita Nord, La Feltrinelli, Ufficio Turismo della Città Metropolitana di Firenze, Toscana Aeroporti Spa, Unicoop Firenze, Firenze Parcheggi, Rinascente, Mercato Centrale Firenze
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Catalogue	Mandragora, Firenze
Bookings	Sigma CSC T. +39 055 2469600 F. +39 055 244145 prenotazioni@palazzostrozzi.org
Opening hours	Daily 10.00-20.00, Thursdays 10.00-23.00. Last admission one hour before closing
Info	T. +39 055 2645155 www.palazzostrozzi.org
Admission	full € 12,00; reduced € 9,50; € 4,00 schools



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EXHIBITION WALKTHROUGH

The Exhibition of the Tuscan Cinquecento first put Palazzo Strozzi on the map as an exhibition centre in April 1940 while *The Primacy of Drawing*, hosted in the palazzo in 1980, highlighted the variety, complexity and quality of Florentine 16th century art. The Cinquecento in Florence, the final act in a trilogy curated by Carlo Falciani and Antonio Natali which began with *Bronzino* in 2010 and was followed by *Pontormo and Rosso Fiorentino* in 2014 focuses today on the second half of the century. Of the many possible ways of exploring this era of outstanding cultural and intellectual talent, the curators have chosen to juxtapose what Vasari calls "the modern manner" with the dictates of the Counter-Reformation. This extraordinary season was marked by the Council of Trent but also by the personality of Francesco I de' Medici, one of the greatest figures in the history of courtly patronage of the arts in Europe: an enlightened ruler open to mythology and science alike, celebrated here fifty years after the publication of Luciano Berti's seminal work *Il Principe dello Studiolo*. Seventeen demanding restorations conducted expressly for the exhibition have reinstated the "readability" of crucial works of art in poor condition owing to complex conservation issues. After the exhibition, an artistic heritage of outstanding quality, most of it unjustly neglected to date, will thus regain its rightful place.

ROOM 1

The Masters

The first two rooms review the content of the two exhibitions on Bronzino, Pontormo and Rosso, but in doing so they showcase paintings not shown in those exhibitions and juxtapose masterpieces of the 1520s created by artists who were to be unquestioned masters throughout the century, starting with Andrea del Sarto and Michelangelo. Del Sarto's meditations in the *Luco Pietà* (1523–4) were crucial at a time when the Roman Church was restating such fundamental principles as Christ's real presence in the consecrated host in view of the dissent and denial embodied in the teachings of Martin Luther. Del Sarto was a model of style for Florentine painters, whether directly raised in the bold climate of his workshop (Pontormo and Rosso) or part of the ideal family tree stretching from Pontormo to Bronzino and on up to Alessandro Allori at the turn of the century. Del Sarto's work was copied and studied for decades, not only for its stylistic merit but also for its being an unwitting forerunner of the clarity and approachability that were of paramount importance for the Council of Trent. Michelangelo was also an inescapable model for these artists chiefly for his work in the New Sacristy, which he left unfinished on leaving for Rome in 1534 but which is conjured up here by the newly restored *River God* (c. 1526–7). Bandinelli's *Mercury* points at once to the presence of both sacred and secular themes in the exhibition.

ROOM 2

Before 1550

Three benchmarks of Western art are juxtaposed in an exedra in an unprecedented, almost textbook dialogue reminiscent of a triptych: Rosso Fiorentino's *Deposition from the Cross* from Volterra (1521), Pontormo's *Santa Felicità Deposition* (1525–8) and Bronzino's *Deposition of Christ* from Besançon (c. 1543–5). Like Del Sarto in the *Luco Pietà*, Pontormo chose to highlight the presence of Christ's body in the consecrated host by having two angels lay His body on the altar below. The *Santa Felicità* altarpiece embodies a historical and figurative tradition combining Andrea del Sarto's naturalistic vision with the theological themes addressed by Bronzino twenty years later when he tackled the same subject in the Chapel of Eleonora in Palazzo Vecchio. Rosso, for his part, was to pursue a different path, his uninhibited yet archaizing style attracting few followers in grand ducal Florence. The second part of the room provides an overview of Florentine art up to the first edition of Giorgio Vasari's *Lives of the Artists* printed in 1550, with work by



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Cellini, Salviati and Vasari himself illustrating the origin, between 1530 and 1550, of those styles that were to be embraced by the artists who worked for Francesco I and Ferdinando de' Medici.

ROOM 3

Reformed Altars

This room is devoted to works created in the spirit of the Counter-Reformation. Cosimo de' Medici was adamant regarding the implementation of the precepts on church furnishing adopted by the Council of Trent, which ended on 4 December 1563. The Church's primary goal in demanding the renewal of church architecture was to underscore the real presence of Christ in the consecrated host, a doctrine questioned by Protestant reformers. Rood screens separating the congregation from the clergy in monastic churches and thus preventing the faithful from enjoying direct communion with the high altar were torn down, side chapels were standardised and grand altarpieces were commissioned to adorn the new altars. These paintings were to be painted in an "approachable" style, illustrating religious themes in a language everyone could understand and including figures in contemporary dress to allow the faithful to identify the more easily with them, thus involving them emotionally and directing their thoughts to devotion. The new altarpieces were painted by artists, often associated with Francesco I, who also painted secular themes.

ROOM 4

Portraits

Florentine portraiture in the second half of the 16th century contains the same variety of styles that we find in Francesco I's Studiolo in Palazzo Vecchio. Alessandro Allori, who worked from a very early age as a portrait artist in the style of his master Bronzino and who painted the portrait of Francesco I on display here, produced a vast number of paintings in the course of his career. Numerous portraits by artists working in the Studiolo tell us about their sitters, often members of Florence's leading families and representative of the city as it was transformed from a bourgeois republic into the capital of an aristocratic Grand Duchy. These artists, architects and men of letters were tasked with celebrating the Grand Duchy in their creations, turning them into symbols of what it meant to be Florentine. The room also hosts others kinds of portraits, including pictures of a narrative tone in which the sitters are depicted on fully-fledged stage sets and female portraits shedding light on the role of women in Florentine society. The theme of male friendship is glorified in the complex portrait of a young man by Mirabello Cavalori, a kind of sonnet in painting focusing more on the depiction of an ideal than on conveying an individual's features; while at the opposite end of the scale we find the example of extreme naturalism that is the Portrait of the Dwarf Barbino.

ROOM 5

The Styles of the Studiolo. And Beyond

Francesco de' Medici's personality is reflected in his sophisticated Studiolo in Palazzo Vecchio, designed to house "rare and precious items" on the basis of a complex programme devised by Don Vincenzo Borghini, a man of letters close to Cosimo, and focusing on the relationship between Art and Nature. The Studiolo was completed to a design by Vasari between 1570 and 1575. The artists working on it shared the interests of Francesco who was passionate about science, engaging in alchemy and experimental activities in the first person. The fact that fully thirty-one painters and sculptors, almost all of them members of the Accademia delle Arti del Disegno (a company of artists established by Cosimo in 1563), took part in decorating the Studiolo makes it a fully-fledged compendium of the various styles that co-existed in late 16th century Florentine art. All skilled at conveying the required sobriety and decorum when addressing religious themes, these artists were also capable of handling secular subjects with enormous freedom of expression. The



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studiolo as a genre was by no means restricted to Francesco alone. Such rooms were also to be found in the homes of other wealthy intellectuals. The six lunettes designed to illustrate the merits of an unknown patron,

and shown together here for the first time, are all that survives of a cycle of secular and allegorical pictures painted by some of the artists involved in the Medici Studiolo.

ROOM 6

Allegories and Myths

This room, designed as a foil to the room showcasing religious art, aims to highlight the way in which the same artists who adhered to the principles of the Counter-Reformation in their altarpieces for Florentine churches also trod a parallel, allegorical path, at once conceptual and rich in sensuality, intended for a learned elite who were often members of the city's academies. Florentine art in the second half of the 16th century explores the repertoire of mythology and allegory in different ways, ranging from politics and aesthetics to encyclopaedism and courtly culture. Using mythology for overtly political ends was nothing new in Florence, but in this period it was imbued with hugely sophisticated erudition. The mythological scenes painted by the generation of Studiolo artists include nudes in elegant and complex compositions adopting complementary poses combining erudite reference with unashamed sensuality. Myth and allegory explore the opportunities offered by literature, music and the visual arts in the prince's service, particularly during the transition from Cosimo to Francesco.

ROOM 7

Heralding the New Century

The religious works on display in this room still reflect the precepts of the Counter-Reformation, but the mood has changed. The vision is no longer centred or "standardised" as it was immediately after the Council of Trent, the figures and compositions are no longer four-square or symmetrical. And depiction, which had been symbolic and organised in a coherent, cast-iron fashion since the years of the Studiolo, opened up to new and very different forms of metaphorical or narrative representation. A naturalism began to take hold that was inspired by the work of Federico Barocci, of whom Andrea Boscoli was perhaps the most explicit admirer, while the Florentine tradition stretching from Bronzino to Allori achieved results in which an almost tactile naturalism, for instance in the way the details of the figures' attire are depicted, is combined with a three-dimensional sense of volume. A vivid example of this style is the woman fainting in the St. Fiacre altarpiece which Allori painted in c. 1596.

ROOM 8

Heralding the New Century

Florentine figurative art in the early 17th century trained its gaze not only on the glorious past (the most recent examples of which entered Francesco's newly built Tribune in the Uffizi in the mid-1580s) but also on the stylistic innovations being pursued and developed in other pioneering Italian cities such as Bologna and Rome. Santi di Tito marked the path of renewed Florentine interest in naturalism (often considered a prerogative of the Lombard and Emilian schools) in terms of both the early date and high quality of his work, yet enriched with a new handling of light. Similarly, Lodovico Cigoli and Gregorio Pagani's search for inspiration in Correggio and Venetian painting was coeval with the influence wielded by Bologna and the art of Ludovico Carracci. Cigoli, who has been called "Florence's Correggio and Titian", was Annibale Carracci's friend and, like him, a leading player on the Roman scene, but he was also in touch with Galileo and au fait with the most recent scientific thought. Pietro Bernini, a Tuscan, worked with Giovanni Caccini on the Holy Trinity relief for the façade of the church of Santa Trinita in Florence before moving to Naples and Rome to develop his city's approach ahead of the new century, with pre-Baroque tension informing the Florentine tradition of draughtsmanship.



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‘LASCIVIOUSNESS’ AND ‘DEVOTION’.

ART IN FLORENCE IN THE SECOND HALF OF THE 16TH CENTURY

By Carlo Falciani and Antonio Natali

In 1980 ‘The Primacy of Drawing’ opened here at the Palazzo Strozzi, an exhibition that focused on Florentine art throughout the 16th century, from the dawn of that era to its epilogue. It formed part of a series of exhibitions under the common heading of ‘Firenze e la Toscana dei Medici nell’Europa del Cinquecento’, ‘Medici Florence and Tuscany in 16th-century Europe’, and was curated by Luciano Berti, who was one of the leading exegetes of figurative expression in the 1500s. So many works were exhibited – 800 – that if it had followed today’s customs of a catalogue designed with entries on the right-hand page accompanied by a facing photograph, five volumes would not have sufficed (and this is no exaggeration). However, those who emerged from the rooms at the Palazzo Strozzi, perhaps exhausted by that itinerary, certainly got a grasp of the variety, complexity and quality of 16th-century Florentine art. That excursion led to a more scrupulous exploration of the features and artists – less well-known yet very lyrical – of the century. But wrenching them from the mists of oblivion would have entailed a determined commitment to circulating the outcome of these studies, offering them to a broader public, which instead preferred to explore the sheepfold of fetishes, which guaranteed an income for the cultural industry. And so it was always the same sensational names, overused and thus emptied of their poetic power.

Nearly 40 years later, that exhibition at the Palazzo Strozzi – which came in the wake of two major exhibitions devoted to the 16th century, staged there in 1940 and in 1956 – expressed great faith in the progression of studies. It proposed a powerful but joint emergence of works executed in the various periods of the century as a whole, unconventionally highlighting a creation from the second half of the 1500s (little known, if at all, but excellent) in exactly the same way as the works by famous masters from the beginning of the century. Visitors were thus given the chance to choose the path they preferred and, above all, historians (who were targeted along with the general public) were able to open an array of new fields of study. Indeed, this is what happened in the decades that followed, with a plethora of monographic publications on artists who, up to 1980, had almost been forgotten yet were great and poetic in their own era. In conceptual continuity with ‘The Primacy of Drawing’, we have continued to try to address both historians and the public, also striving to examine subjects and issues that have almost always been overlooked or have gone unmentioned. One example is the interpretation of contents and themes, which is not only a fundamental part of the exegesis of the works, but, for the public, is much more enthralling than studies and philological analyses. Such analyses are obviously unavoidable, but they entail the risk that most people will deal with them in the same way as a liturgy understood by just a handful of priests. This was a choice that started with the 2010 exhibition devoted to Bronzino and that continued in 2014 with the one on Rosso Fiorentino and Pontormo, ending now with this overview focusing on the second half of the century, and summarizing – in a concise prelude – the lesson of the masters of the first few decades. Accepting the risk of the usual debates surrounding the temporary transfers of these celebrated works, we wanted this prelude to be rich and precious, in order to allow people to understand the immense impact and appeal of the models of the season opening the century.

A monographic exhibition was planned for Bronzino (the first complete one on him) that would refute the interpretation of this artist as a sophisticated but cold ‘Mannerist’ and would instead present him in all his expressive variety, not only as a painter but also a poet. He was an artist who could touch on the most varied registers, from the highest to the lowest: poet and painter, Petrarchan in some cases and burlesque in others. Restored to his role as the paradigm of Florence’s stylistic possibilities for the entire century, in this exhibition the painter proves that he also eluded the categorization – Roman and Michelangelesque –



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according to which Giorgio Vasari had pigeon-holed the ‘modern manner’ and was instead placed at the centre of a path in which the literary level corresponded to that of painting with naturalistic sensitivity, a trait usually considered extraneous to the arts of Florence during this period, in which everything aimed to be contrived and – in effect – ‘mannerist’.

The second exhibition, on Pontormo and Rosso Fiorentino, aimed to define the dialogue between two iconic masters of so-called ‘Mannerism’, but also meditate on the eccentric nature of Florence’s pictorial language in the early 16th century, though scholarly (and other) literature has explored this excessively. Again, by historicizing Vasari’s opinions, the aim was to examine two great artists in their entirety and individuality, two artists seen as emblematic of a philosophy considered monolithic and usually reputed to be almost twins. The assumption underlying the exhibition was to reveal their different temperaments, their diverse style and even their contrasts. These two painters, generally considered paradigms of an avant-garde modernity, instead voiced a remote but very lyrical freedom of expression that can still speak to our own era and serve as a metaphor for the poetry of an entire season.

The third and final chapter, opening today, is devoted to providing a plausible guide to the entire century, while also offering – and, again, based on an unconventional approach – the chance to revisit the wide array of accents, calling into question the countless clichés according to which, after the magnificent era of early 16th-century Florence, the city was destined for a languid and sterile autumn. It was thus a sunset, and without a golden glow. Changing our vantage point, including the part usually plunged into the shadows of imminent twilight, we felt this was filled with beauty and a variety of immensely poetic inflections, which the frenetic search for fetishes has relegated to the limited milieu of specialized publications.

It was Berti with *Il Principe dello Studiolo* who made known the virtues of the leading figures of that period, extrapolating them from the limbo to which they had been relegated as the only hangers-on of ‘Mannerism’. That book, beautifully written and immensely sophisticated in terms of scholarship, published exactly 50 years ago, is still current today, not only because of its unquestionable qualities, but also because the period it examines was no longer considered worthy of wider circulation. If anything, the magnificence, sophistication and splendour of courtly accoutrements have been celebrated – and rightly so – and yet they have been given the air of the funerary luxury of a declining era. This sentiment also interfered with the interpretation of the two arts that the century had exalted, considering them worthy of a scholarly debate regarding their primacy: painting and sculpture. They did not benefit, however, from the reverberation of this sumptuary register, considered extraneous to naturalism, which was thought to be the newest and most compelling category of the upcoming century.

To follow those mixed and complex languages that arose after the mid-16th century, however, it was essential to consider Michelangelo, Andrea del Sarto, Pontormo, Rosso Fiorentino and Bronzino, and this was done by representing them at the highest level, and not in deference to the myth crowning them and serving as a platform. In short, they are not here like the owl in Bronzino’s *Morgante*, which is the essential trick for hoodwinking people. Instead, they are here so that it is clear to everyone that the voices of those masters were heard (indeed, worshipped) because of their grandeur and intensity. Those voices reverberate first of all to explain the origins of the artists (just as great and inexplicably neglected) who, in Florence in the second half of the 16th century, followed in the footsteps of their forebears, expressing themselves freely and sometimes even moving away from their examples or shedding their protection.

In exhibiting the creations of those masters, we also knowingly faced another risk that is common today: disappointing those who still have the names of Michelangelo and the rest of his eminent fellows resounding in their ears and are instead disappointed by artists they never heard of even in school. This was a risk we were willing to take, trusting that, despite the conformism of our era, the indubitable poetic qualities of little-known painters would ultimately prevail over clichés. Though this was a dangerous risk, it deserved to be



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faced, with the conviction that an exhibition must be beautiful but must also offer ideas and food for thought to attentive visitors, whom we have never imagined as consumers of fashion products dispensed by an industry that defines itself as cultural.

We were sure that the robust yet sweet and natural forms of Alessandro Allori, the vibrant and charming lyricism of Santi di Tito, the stark Flemish vigour of the scenes painted by Stradano, the vivid grace of Cavalori and the solid one – evoking Parma – of Macchietti, the cultured but graceful air of Cellini, the tightly twisted bronzes and marble works of Giambologna, the stern ones of Caccini, and so on would not remain silent before those who decided to travel to Florence for an exhibition without high-sounding names in its official title. Since numerous artists comprised the panorama of the second half of the 16th century and we wanted to offer a picture that, with the models of the early part of the century, would span such a broad period, it is clear that a great deal is missing, not only in terms of names and works, but also on a conceptual and historical level. At the same time, since we could not – nor did we want to – propose the array of creations of the ‘Primacy of Drawing’, we worked on the project by focusing on some of the symbolic themes of an entire era that was too complex to fit into a single exhibition. The first theme, historical but also sacred, is connected with the circulation of Counter-Reformation precepts, which immediately marked the conception of the large altarpieces and changed the face of Florence’s churches, with a magnificent programme matched on a civic level by decoration of the places reflecting the power of the Medici, revolving around family hagiography.

The intent underlying the decision to juxtapose two orientations (sacred and profane) was to symbolically attest to the linguistic and ideological variety and richness of the entire century, forming a fast-paced queue of the artists rightly considered the leading masters of Western art and those – equally talented – whose poetry was unjustly underestimated for far too long and even scorned. The latter mistake in judgement was induced or at least supported by the age-old prejudice towards the figurative expression (considered lifeless, myopic, religious and vague) that after around 1560 became aligned with the precepts of the Counter-Reformation for sacred art (and more). Regarding this era, the studies of Federico Zeri on ‘painting and the Counter-Reformation’ (conducted 60 years ago) and those that followed were never able to eliminate preconceived ideas that managed to distort and trivialize a culture that was instead very lively. Indeed, this culture was instead portrayed as being entirely incapable of the shifts (not only figurative) that would pave the way for the new century of the Baroque.

To understand how groundless that opinion was, in the rooms at the Palazzo Strozzi all we need to do is stand in front of the altarpieces painted by Santi di Tito, the sweetest and most lyrical bard of Counter-Reformation painting. All we need to do is look at the sublime *Resurrection* from Santa Croce (cat. III.5) and the *Vision of St Thomas Aquinas* (cat. VII.1) with the two women standing at the foot of the cross (Mary Magdalene and St Catherine), as beautiful as actresses in an American film from the 1950s (as lovely as Grace Kelly in *Rear Window*; fig. 1). And it would also suffice to observe – taking all the time we need – the altarpieces of Alessandro Allori (cats. III.6, VII.3), monumental yet sweet, theatrical yet domestic, with brilliant yet gentle colours, in order to realize the burden that these preconceptions would have regarding the heavy atmosphere that supposedly loomed over the sacred scenes of the second half of the 16th century in Florence as well as other cities.

At the same time, however, we wanted to examine the changes in portraiture, a genre that is central – here more than virtually anywhere else – to the expression of a city and the memory of its leading figures, the Medici, as well as an array of patrons, men and women, who were aware of their role in history. We wanted to compare the coeval and parallel unfolding of sacred themes and secular subjects, examined at the same time by the same artists, who were evidently conscious of the two separate levels, both noble and consistent with the expression of a city used to frequenting a variety of registers unique on the Italian scene in the late



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16th century. The painters who worked in the early 1570s on the Studiolo of Francesco I applied themselves uninhibitedly to executing panels in which sensual nudity often played a leading role. However, these artists worked just as diligently when painting works intended for churches, observing – without any pretence – the standards of decency required by the Council of Trent, along with the new language devoted to the ‘natural’ that would mark the broadest path of the new century, of which Florence would also have very early examples.

At the same time, the Studiolo of Francesco I (and in an analogic room at the Palazzo Strozzi, we have tried to represent its extreme variety of languages) was not the prerogative of the Medici prince alone. Similar rooms were set up in the homes of wealthy intellectuals, who also happened to be undisputed exponents of the post-Tridentine culture, such as Bernardo Vecchietti, to whom we owe what may be the most vivid example of that double register. In the park of his villa, called Il Riposo, Bernardo built a lovely setting, a little grotto cooled by running water that spurted from a fountain with the image of a nude and sensual woman (*Fata Morgana*, on display here; cat. VI.11), with stone benches and tables around it for conversations with friends. Alongside it – indeed, directly attached to it – Bernardo then set up a tabernacle, in which he wanted a fresco (probably by Santi di Tito) illustrating the evangelical episode with Jesus and the Samaritan woman at the well. Thus, two women and two waters. The Samaritan embodies the woman Jesus approached to redeem her, telling her about a water that quenches thirst and is for eternal life. The other woman, unclothed, is called upon to offer water that only briefly slakes one’s thirst, water for temporary relief, which is the delight of the erudite discussions there at the fountain with the *Fata Morgana*. Sacred and profane are set next to each other, in a daring juxtaposition that serves as a truthful image of the Florence of that era. It is no accident that some time ago we even thought that the two terms ‘lasciviousness’ and ‘devotion’, taken from texts in vogue in the city in the second half of the 16th century, could work as the exhibition title, naturally followed by an explanatory subtitle: ‘Art in Florence in the second half of the 16th century’. Indeed, ‘lasciviousness’ and ‘devotion’ are ideal words to sum up two realities, two world visions and even two conditions of the soul, different and even antithetical, but that coexisted nevertheless, proceeding along two parallel tracks. This is a path that, in Florence far more than anywhere else, can easily be noted; it is a path that exalts the ability to master different languages (sometimes connected with the scientific innovations of the period) without relinquishing the complexity of registers that had made the century so great. Thus, it will be easy to see (in the last two rooms of the exhibition) that there is no truth to the idea that, starting in the mid-16th century, figurative language in Florence languished and petered out in the glow of extreme and funereal ‘Mannerism’, not producing seeds capable of bearing fruit in the following century. What immediately comes to mind is that a comparison of languages, aimed at demonstrating the supremacy of 17th-century Roman art (with Emilian and Lombard contributions) over Florentine art from the same period is tiresome (but also somewhat incongruous and outdated today). As to such supremacy, it would not necessarily be confirmed whether, rather than dwelling on stylistic language, scholars would venture more scrupulously to investigate themes, subjects and thoughts.

But above all, in the last two rooms visitors can stop in front of the Mantuan canvas by Cigoli (cat. VII.6; and the same could have been done – had it been present for the exhibition – with the one by Gregorio Pagani at the Hermitage), to reflect on the relationships of these two artists with modern Emilian painting (and not merely – as is usually the case – with the language of Barocci, though they studied together). Or one can wonder what contribution the Florentine Pietro Bernini made in Naples and in Rome, he who, on the façade of the church of Santa Trinita in Florence, left the monumental relief with the three Persons of the Trinity, on which Giovanni Caccini also worked. And at the Palazzo Strozzi the two sculptors are side by side in the last room of the exhibition, which is entrusted with showing the Florentine premonitions of the new century. These ideas would have been more eloquent and lucid if we had been able to count on the



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astonishing Orvieto *Annunciation* by Francesco Mochi, whom the sources tell us was a pupil of Santi di Tito. In this work, the shy Virgin shrinks back, wrapping her robes around her and becoming the synthesis of a sentiment common to the two Michelangelos (Buonarroti and Merisi): the Florentine Michelangelo in the powerful movement of the drapery and the Lombard one with the chair, made of marble yet real, that teeters and seems to tip over, like Matthew's stool in San Luigi dei Francesi. Instead, the annunciatory angel brings daring metaphors, and 'in a Baroque style', to the twisting pose already known to Florentines through the example of Giambologna. Metaphors of flowers and shells – as also carved onto the angel's fluttering robes – were what Francesco I wanted expressed and scattered in the concretions of Buontalenti's Grotto in the Boboli Gardens: concretions into which Michelangelo's *Prisoners* were thrust and that close an era, yet they already prefigured words and forms dear to the arts of the new century.



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FONDAZIONE PALAZZO STROZZI DIRECTOR GENERAL CATALOGUE INTRODUCTION

This is not the first time that the Palazzo Strozzi has hosted an exhibition on 16th-century art in Florence. In 1940, the 'Mostra del Cinquecento Toscano' inaugurated the use of the palace, recently sold by the Strozzi family, as an exhibition venue.

More recently, the two major exhibitions on Bronzino (2010) and on Pontormo and Rosso Fiorentino (2014) helped to establish the international prestige of our institution. Today's event seeks to be a continuation and culmination of this extraordinary journey through art and culture in Florence that began with the two aforementioned exhibitions, thereby concluding an ideal trilogy on the Florentine 'manner' curated by Antonio Natali and Carlo Falciani. The exhibition begins with comparisons between undisputed masterpieces, works that were unavailable for loan during the previous exhibitions, such as the one between Andrea del Sarto's *Luco*

Pietà and Michelangelo's *River God* or the three-fold 'textbook' comparison of the visionary *Deposition* from the Cross by Rosso Fiorentino, the haunting *Deposition* by Pontormo and the very elegant *Deposition* by Bronzino, which has come 'home' for this occasion after Cosimo I presented it to Nicolas Perrenot de Granvelle, secretary to Emperor Charles V. These once-in-a-lifetime dialogues find their perfect venue in the Palazzo Strozzi. The exhibition continues along its way through the 16th century in a seamlessly grandiose and fascinating manner, alternating masterpieces by the greatest artists of the time with others by less well-known names, although always of a very high quality, thereby creating the perfect context for the historical appreciation of this splendid autumn period of the Renaissance.

There are more than 70 paintings and sculptures on display from international museums and important private collections. This is therefore an opportunity to see rarely accessible masterpieces reunited. What is more, numerous large altarpieces, usually housed in churches in Tuscany and beyond, have been restored to their former glory for the occasion, thanks to an unprecedented restoration campaign carried out by the Palazzo Strozzi. This illustrates how, as well as having a considerable economic impact on the area, our exhibitions – but also the synergy they create – also help safeguard our artistic heritage.

Following the great successes achieved when bringing major contemporary art to Florence, the Palazzo Strozzi is going back to the past today, but with a new and experimental approach. It will not just be celebrating Florence and its great history, but also rediscovering a generation of artists and a historic period that provides a point of reference for reflection on patronage, the relationship between art and power and the one between sacred and profane, in the light of the new requirements established by the Council of Trent that led to profound rethinking of the models and teachings of the great early 16th-century masters.

'The Cinquecento in Florence' is therefore a special opportunity to celebrate the role of the Palazzo Strozzi as a quintessential platform for art and culture, focused on innovation, between past and present, and on the promotion of our historic and artistic legacy.



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IMPORTANT WORKS OF ART RESTORED EXPRESSLY FOR THE EXHIBITION

A major campaign to restore fully seventeen works of art, thanks also to generous contributions from the Friends of Florence and the Banca Federico Del Vecchio, was launched to tie in with the "Cinquecento in Florence" exhibition. The works of art in question range from ten large altarpieces – including Pontormo's *Deposition*, Bronzino's *Immaculate Conception*, Alessandro Allori's *Christ and the Adulteress* and *Vision of St. Fiacre* and Santi di Tito's *Resurrection* and *Vision of St. Thomas Aquinas* – to Michelangelo's sculpture of a *River God*, providing a unique opportunity to give a new lease on life to works that had long been in need of lengthy and complex restoration. Below you will find a complete list of works of art restored for the occasion, the sponsor responsible for funding the process and the names of the restorer, of his or her assistants and of the director of operations.

I.1

Andrea del Sarto, *Lamentation over the Dead Christ (Luco Pietà)* 1523-1524, oil on panel, cm 238,5 x 198,5. Florence, Gallerie degli Uffizi, Galleria Palatina, inv. 1912 n. 58

Restored by: Opificio delle Pietre Dure: Oriana Sartiani, Andrea Santacesaria

With the collaboration of: Ciro Castelli e Alberto Dimuccio

Executive Director: Eike Schmidt; Marco Ciatti, Superintendent; Cecilia Frosinini, vice-director;

Sponsor: Fondazione Palazzo Strozzi

I.2

Michelangelo Buonarroti, *River God*, c. 1526-1527. Clay, earth, sand, plant and vegetable fibre, and casein model built around an iron wire core. Later interventions: plaster, iron mesh, 65 x 140 x 70 cm. Florence, Accademia delle Arti del Disegno (in deposito presso il Museo di Casa Buonarroti)

Restored by: Rosanna Moradei, Opificio delle Pietre Dure

Executive Director: Laura Speranza (Opificio delle Pietre Dure) e Giorgio Bonsanti (Accademia delle Arti del Disegno)

Endoscopic survey and metals analysis: Nicola Salvioli

Anoxis treatment: Andrea Santacesaria (Opificio delle Pietre Dure), Roberto Buda (ditta Relart)

Sponsor: Friends of Florence

I.4

Rosso Fiorentino, *Deposition from the Cross*, 1521, oil on panel, cm 343 x 201. Volterra, Pinacoteca e Museo Civico

Restored by: Laura del Muratore Disinfestazione del supporto ligneo

Sponsor: Fondazione Palazzo Strozzi

I.5

Pontormo, *Deposition* 1525-1528, tempera on panel, cm 313 x 192, Firenze, Chiesa di Santa Felicità

Restored by: Daniele Rossi e Gloria Verniani

Executive Director: Daniele Rapino

Luigina Ciurlia e Umi Toyosaki, restoration collaboration; R&C. Art srl, chemical analysis; Thierry Radelet, diagnostic survey; Relart di Roberto Buda, restoration e disinfestation of the wooden support

Sponsor: Friends of Florence

III.3

Giovanni Stradano, *Crucifixion* 1569, oil on panel, cm 467 x 293. Florence, Basilica della Santissima Annunziata



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Restored by: Centro di restauro di Laura Caria

Executive Director: Claudio Paolini

Relart di Roberto Buda, restoration e disinfection of the wooden support

Sponsor: Fondazione Palazzo Strozzi

III.4

Bronzino, *Immaculate Conception* 1570-1572, oil on panel, cm 502 x 291. Florence, Chiesa di Santa Maria Regina della Pace, inv. Depositi n. 1 in deposito esterno dalle Gallerie Fiorentine U.R.13956

Restored by da: Muriel Vervat

Executive Director: Eike Schmidt

Daniela Lippi, Letizia Nesi, restoration collaboration; Relart di Roberto Buda, restoration e disinfection of the wooden support

Sponsor: Friends of Florence

III.5

Santi di Tito, *Resurrection* c.1574, mixed media on panel, cm 456 x 292. Florence, Basilica di Santa Croce

Restored by: Lisa Venerosi Pesciolini

Executive Director: Claudio Paolini

Francesca Brogi, Sabrina Cassi, Ciro Castelli, Letizia Tamberi, restoration collaboration

Sponsor: Fondazione Palazzo Strozzi

III.6

Alessandro Allori, *Christ and the Adulteress* 1577, oil on panel, cm 380 x 263,5. Florence, Basilica di Santo Spirito

Restored by: L'ATELIER S.N.C. DI Beatrice Borgognoni, Lucia Cioppi, Angela Matteuzzi

Executive Director: Daniele Rapino

Relart di Roberto Buda, restoration e disinfection of the wooden support

Sponsor: Friends of Florence

III.8

Giambologna, *Crucifix* 1598, bronze, cm 171,5 (200 with the arms) x 169 x 55. Florence, Basilica della Santissima Annunziata

Restored by: Nicola Salvioli

Executive Director: Brunella Teodori e Laura Lucchesi

Cosimo Tosi, restoration collaboration; Thierry Radelet, X-ray; IFAC-CNR with the collaboration of Marcello Miccio, diagnostic survey

Sponsor: Friends of Florence

IV.5

Santi di Tito, *Portrait of Guido Guardì with his Sons* 1564/1568-1570/1580, oil on panel, cm 98,4 x 75. Private collection

Restoration by: Rita Alzeni; Relart di Roberto Buda, restauro e disinfezione del supporto ligneo

Sponsor: Collector

V.6

Alessandro Fei (Alessandro del Barbieri) *Flagellation of Christ* after 1575, oil on panel, cm 116,3 x 86,5. Private collection

Restored by: Rita Alzeni

Sponsor: Collector



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V.12

Pietro Candido, *Humility* 1582-1585, oil on panel, cm 83 x 118. Walnutport, PA, St. Paul's United Church of Christ of Indianland, K-1208

Restored by: KRESS PROGRAM IN PAINTING CONSERVATION, THE CONSERVATION CENTER OF THE INSTITUTE OF FINE ARTS, NYU: SHAN KUANG

Executive Director: Dianne Modestini

Sponsor: Fondazione Palazzo Strozzi

VI.2

Maso da San Friano, *Fortitude* 1560-1562, olio su tavola, cm 178 x 142,5. Florence, Galleria dell'Accademia, inv. 1890 n. 8024

Restored by: Relart di Roberto Buda

Disinfestation of the wooden support

Sponsor: Fondazione Palazzo Strozzi

VI.4

Poppi, *Charity* c.1575-1580, olio on panel, cm 129 x 103. Florence, Galleria dell'Accademia, inv. 1890 n. 9287

Restored by: Relart di Roberto Buda; Disinfestation of the wooden support

Sponsor: Fondazione Palazzo Strozzi

VII.1

Santi di Tito, *Vision of St Thomas Aquinas* 1593, oil on panel, cm 361 x 238. Florence, Chiesa di San Marco

Restored by: Muriel Vervat

Executive Director: Claudio Paolini

Daniela Lippi, Héloïse Goy, restoration collaboration; Relart di Roberto Buda, restoration and disinfestation of the wooden support

Sponsor: Banca Federico Del Vecchio

VII.2

Gregorio Pagani, *Madonna and Child Enthroned with St Michael Archangel and St Benedict* 1595, oil on panel, cm 233 x 156. Terranuova Bracciolini, Chiesa di San Michele Arcangelo

Restored by: Daniela Galoppi Restauro

Executive Director: Felicia Rotundo

Sponsor: Fondazione Palazzo Strozzi

VII.3

Alessandro Allori, *The Miracles of St Fiacre* c. 1596, oil in panel, cm 404,5 x 293,5. Florence, Basilica di Santo Spirito

Restored by: Studio Monti di Anna Teresa Monti

Executive Director: Daniele Rapino

Sabrina Cassi, Letizia Tamberi, Lisa Venerosi Pesciolini, restoration collaboration; Francesca Brogi, restoration of the frame

Sponsor: Friends of Florenc



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The restoration of the following works was carried out during the exhibition setup

VII.8

Giovanni Battista Caccini, *St Lucy*, 1607–9, marble, 146 x 44.5 x 40 cm. Florence, Church of Santa Trinita

Restored by: Franca Sorella (Opificio delle Pietre Dure)

Executive Director: Jennifer Celani

With the collaboration of : Nathalie De Bono, Lara Waker

Sponsor: Fondazione Palazzo Strozzi

VII.9

Giovanni Battista Caccini, *St Agnes*, 1607–9, marble, 146 x 44.5 x 40 cm. Florence, Church of Santa Trinita

Restored by: Franca Sorella (Opificio delle Pietre Dure)

Executive Director:: Jennifer Celani

With the collaboration of : Nathalie De Bono, Lara Waker

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THE EXHIBITION IN FIGURES

75 exhibits

41 artists

17 works of art restored, including 10 large altarpieces and 2 monumental statues

7 sections, 8 rooms

7 Giambologna
6 Allori
4 Santi di Tito
4 Macchietti
3 Cavalori
3 Poppi
3 Vasari
3 Vincenzo Danti
2 Bronzino
2 Giovan Battista Caccini
2 Giovan Battista Naldini
2 Jacopo da Empoli
2 Jacopo Zucchi
2 Maso da San Friano
2 Pietro Candido
2 Ridolfo Sirigatti
2 Vincenzo de' Rossi
1 Alessandro del Barbieri
1 Andrea Boscoli
1 Andrea del Sarto
1 Baccio Bandinelli
1 Bartolomeo Ammannati
1 Benvenuto Cellini
1 Carlo Portelli
1 Cigoli
1 Federico Zuccari
1 Francesco Salviati
1 Giovanni Balducci
1 Giovan Battista Paggi
1 Giovanni Maria Butteri
1 Gregorio Pagani
1 Jacopo Coppi del Meglio
1 Jacopo Ligozzi
1 Lorenzo Vaiani dello Sciorina
1 Michelangelo
1 Michele di Ridolfo del Ghirlandaio
1 Pietro Bernini
1 Pontormo
1 Rosso
1 Stradano
1 Valerio Cioli



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ACTIVITIES IN THE EXHIBITION AND BEYOND

A PALAZZO TAILOR-MADE FOR THE VISITOR: ACTIVITIES, CONFERENCES, VISITS AND SPECIAL SCHEMES

Each exhibition at Palazzo Strozzi is a workshop for experimenting with new ways of relating to art. Our primary focus is on the individual experience of our visitors both young and mature, of schools and families. Each visitor can discover his or her own way of exploring *The Cinquecento in Florence*.

AUDIO-GUIDE

The audio-guide for adults, produced by Antenna International, allows visitors to explore the exhibition in the company of Arturo Galansino, the Director General of the Fondazione Palazzo Strozzi, and of the curators Carlo Falciani and Antonio Natali. An important aspect enhancing the visitor's experience are the words of some of the many restorers whose precious work has helped to make the exhibition so outstanding: Daniele Rossi, Anna Teresa Monti, Lisa Venerosi Pesciolini and Muriel Vervat.

The audio-guide for children aged five to eleven is expressly designed to allow children to tour the exhibition in the company of an adult and to involve the adult in their discoveries. It includes an innovative piece by restorer Daniele Rossi, who explains in language children can understand exactly how wooden panels were built and how artists themselves made up the colours they used for in their paintings.

MULTI-MEDIA STATION

Two touchscreens at the start of the exhibition allow visitors to use words and images to explore in greater depth some of the aspects and issues addressed in the exhibition:

- eight major **restorations** are presented in pictures showing the works before, during and after restoration, with a text from the catalogue entry and a description written by the restorer to help the visitor understand the complexity of the operation;
- a **Medici family tree**, illustrated with portraits painted in the 16th century and stretching from Averardo, known as Bicci de' Medici, up to the two Grand Dukes Francesco I and Ferdinando I, allows visitors to find their way around the intricate ties of the family that dominated Florence;
- a special map of Tuscany allows visitors to explore the **Fuorimostro** itinerary, a guide to sites in Florence and Tuscany which sets out to acquaint the reader with the region's artistic and natural riches while celebrating this truly unique period in the history of art
- a dedicated interface produced in conjunction with Poste Italiane allows visitors to create their own special **digital postcard** with a picture of the exhibition that they can then e-mail to a friend.

THE ACADEMY ROOM

A special room has been designed inside the exhibition celebrating the importance of draughtsmanship in Florentine art and the establishment of the Accademia delle Arti del Disegno in 1563. The Academy Room offers visitors to the exhibition a chance to try their hand at drawing as though they were training in a real Academy of Fine Art, measuring their talent against some of the major works of art that have served as models for so many generations of artists. The room has been produced in conjunction with the Accademia di Belle Arti di Firenze and with the Istituto di Porta Romana di Firenze

PORTRAIT OF AN ARTIST

At the end of their tour, visitors can take a special souvenir snapshot of themselves in the guise of a 16th century artist, using three frames designed for the second edition (published in 1568) of Giorgio Vasari's celebrated collection of biographies entitled *Lives of the Artists* (*Vite de' più eccellenti pittori, scultori e*



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architettori), a document of exceptional importance in which Vasari reconstructs the lives of the leading players in the golden age of art in Tuscany. Visitors will be able to share their portraits on line by using the hashtag #500Firenze.

FUORIMOSTRA

In an effort to shine the spotlight on the key network of synergies forged with regional museums and institutions and with the Interior Ministry's *Direzione Fondo Edifici di Culto*, Palazzo Strozzi has produced a **FUORIMOSTRA for the Cinquecento in Florence and Tuscany**, a sweeping guide to sites in Florence and Tuscany which sets out to acquaint the reader with the region's artistic and natural riches while celebrating this unique period in the history of art. Published in both digital and hard-copy formats, the guide has been produced in conjunction with Toscana Promozione Turistica and with the Regione Toscana.

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1. ACCADEMIA DELLE ARTI DEL DISEGNO
2. BASILICA OF THE SANTISSIMA ANNUNZIATA
3. BASILICA OF SAN MARCO
4. BASILICA OF SANTA CROCE
5. BASILICA AND COMPLEX OF SANTA MARIA NOVELLA
6. BASILICA OF SANTO SPIRITO
7. CHAPEL OF THE SOCIETY OF ST. LUKE OR OF THE ARTISTS
8. CASAR VASARI
9. ANDREA DEL SARTO'S CENACOLO (*LAST SUPPER* MUSEUM)
10. CHURCH OF SANTA FELICITA, CAPPONI CHAPEL
11. CHURCH OF SANTA MARIA DEL CARMINE
12. GALLERIA DELL'ACCADEMIA
13. GLI UFFIZI
14. GRANDE MUSEO DEL DUOMO
15. MUSEO DEGLI INNOCENTI
16. MUSEO NAZIONALE DEL BARGELLO
17. MUSEO DELLE CAPPELLE MEDICEE
18. MUSEO DI CASA BUONARROTI
19. MUSEO DI PALAZZO VECCHIO
20. ORATORY OF SAN PIERINO, FORMERLY COMPAGNIA DELL'ANNUNZIATA

AREZZO

21. ABBEY OF ST. FLORA AND ST. LUCILLA
22. CASA MUSEO IVAN BRUSCHI
23. CASA VASARI
24. PALAZZO DELLA FRATERNITA DEI LAICI

PRATO

25. CHURCH AND CONVENT OF ST. VINCENT FERRER AND ST. CATERINA DE' RICCI

TAVARNUZZE/IMPRUNETA

26. VILLA I COLLAZZI

VAGLIA

27. CONVENT OF MONTE SENARIO
28. MEDICI PARK OF PRATOLINO

VOLTERRA

29. PINACOTECA AND MUSEO CIVICO



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CYCLE OF CONFERENCES ON "16TH CENTURY SITES IN FLORENCE AND TUSCANY"

To tie in with the exhibition, the Fondazione Palazzo Strozzi will be holding a cycle of conferences organised by Ludovica Sebreghoni, in the course of which leading scholars will be discussing some of the salient aspects of the exhibition in eight lectures held "inside" iconic 16th century sites in Florence and Tuscany, allowing participants to experience and to fully grasp what was a crucial period in the city's history thanks to the unique atmosphere of the sites.

Admission to all lectures is free of charge, while places last.

- Tuesday 10 October at 17.00, Church of Santa Maria Novella: Fr. Emanuele Puppini, Anna Bisceglia, *Santa Maria Novella: the Vasari years*
- Tuesday 17 October at 16.45, Church of Santa Felicita: Daniele Rapino, *Restoring the Capponi Chapel*
- Tuesday 24 October at 17.00, Chapel of the Artists, Cloister of the Santissima Annunziata: Cristina Acidini, *The Chapel of St. Luke, devotion and academic pride*
- Tuesday 7 November at 17.00, Basilica di Santa Croce: Ludovica Sebreghoni, *Santa Croce and Vasari*
- Saturday 11 November at 18.00, Volterra, Palazzo dei Priori, Sala del Consiglio: Carlo Falciani, *Rosso Fiorentino, archaism and eccentricity*
- Tuesday 14 November at 17.00, Church of San Marco: Claudio Paolini, *The 16th Century in San Marco*
- Tuesday 21 November at 17.00, Museo del Cenacolo di Andrea del Sarto: Stefano Casciu and Cristina Gnoni introduce Antonio Natali, *The Supper of Betrayal*
- Tuesday 28 November at 17.00, Accademia delle Arti del Disegno: Giorgio Bonsanti, *Restoring Michelangelo's River God*
- Saturday 2 December at 17.00, Arezzo, Fraternita dei Laici: Stefano Casciu, Cristina Acidini and Alessandra Baroni Vannucci, *Giorgio Vasari's Book "of countless drawings": the debate, the documents and a new project*

SPECIAL EVENT

The Prince of Grand Dukes – Study seminar on Francesco I de' Medici

Friday 15 December from 14.30–19.00, Palazzo Strozzi, Altana

Organised by the Fondazione Palazzo Strozzi and The Medici Archive Project.

Based on an idea by Marco Ferri.

Admission free while places last.



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ACTIVITIES FOR FAMILIES

Workshops for Families

Activities designed to allow the whole family to share in art, with children and parents joining together to look at some of the works on display in the exhibition and then to complete their shared experience by giving free rein to their creativity in the workshop. For families with children aged 3 to 6: *Fata Morgana* **25 October, 29 November, 20 December, 10 January, from 17.00 to 18.00**; for families with children aged 7 to 12: *Manners Please!* **every Sunday** from 10.30 to 12.30. Reservations are required. Places are limited. There is no charge for the activities but a ticket to the exhibition is required. Reservations: tel. +39.055.2469600; prenotazioni@palazzostrozzi.org

Family Kit

For all visitors aged 3 and over. Always available free of charge from the Info Point in the exhibition. The Family Kit, now a regular feature of exhibitions at Palazzo Strozzi, allows families to enjoy a treasure trove of games and information designed to breathe life into the visit and explore the exhibition in a uniquely captivating way. The kit contains everything required for young visitors to tour the show under their own steam. Our thanks to Il Bisonte for producing the kit. For further information: edu@palazzostrozzi.org

ACTIVITIES FOR YOUNG PEOPLE AND ADULTS

Tours for adult groups and individual visitors

Individual visitors and groups of adults can sign up for tours of the exhibition.

Tours of the exhibition can also be associated with tours of other museums and sites in Florence.

For further information and reservations: +39.055.2469600 or prenotazioni@palazzostrozzi.org

Let's talk about... A conversational tour of the exhibition

Conversations in the exhibition rooms explore the art of the 16th century through the work of some of the great masters of the period: **Monday 16 October and 18 December, at 17.30 (Michelangelo and Baccio Bandinelli); Monday 13 November and 15 January, at 17.30 (Pontorno and Giorgio Vasari).**

There is no charge for the activity but a ticket to the exhibition must be purchased. Reservations are required: tel. +39.055.2469600 or prenotazioni@palazzostrozzi.org

Art Break: A special lunchbreak devoted to art

Every Wednesday from 13.30 to 14.00, starting 18 October Palazzo Strozzi proposes an in-depth exploration of one of the great masters whose work is on display in the exhibition: a 30-minute break to discover the art of the 16th century in the company of Florence University's art history students.

Project devised in conjunction with Florence University and with Unicoop Firenze.

There is no charge for the activity but a ticket to the exhibition must be purchased. Reservations are not required.

Meet the Restorers

The restorers of five masterpieces expressly restored for the exhibition talk about the works.

A cycle of meetings to discover the secrets in the life of a work of art. Produced in conjunction with Friends of Florence

There is a charge for this activity. Reservations are required: tel. +39 055 2469600 / prenotazioni@palazzostrozzi.org

- Thursday 26 October, at 21.00: Muriel Vervat talks about Bronzino's *Immaculate Conception*
- Thursday 9 November, at 21.00: Daniele Rossi talks about Pontorno's *Deposition*
- Thursday 30 November, at 21.00: Anna Teresa Monti talks about Alessandro Allori's *The Miracles of St.*



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- Thursday 14 December, at 21.00: Nicola Salvioli talks about Giambologna's *Crucifix*
- Thursday 11 January, at 21.00: The Atelier del Restauro (Beatrice Borgognoni, Lucia Cioppi, Angela Matteuzzi) discusses Alessandro Allori's *Christ and the Adulteress*

Drawing Kit

For visitors of all ages. Always available free of charge at the Info Point inside the exhibition.

The Drawing Kit, containing a sketch pad, a pencil, an eraser and advice on how to look at the exhibits, is designed to appeal to visitors of all ages, helping them to fine-tune their powers of observation and give free rein to their creativity through drawing. The important thing is not producing a fabulous drawing, it is letting your eye, hand and pencil work together to plunge you headfirst into the wonderful world of creativity. For further information: edu@palazzostrozzi.org

SPECIAL FOR SCHOOLS

FOR TEACHERS

Free briefing tour

The briefing tour allows teachers to preview the content of tours, workshops and activities designed for schools and to select an interpretative key for exploring the works of art in the exhibition. For kindergarten and primary school teachers: **Thursday 28 September and Thursday 5 October**, at 15.30 and 17.30. For lower secondary school teachers: **Monday 25 September and Wednesday 4 October**, at 15.30 and 17.30. For upper secondary school teachers: **Thursday 21 September, Wednesday 27 September and Monday 2 October**, at 15.30 and 17.30. Meetings are held in Palazzo Strozzi and the guided tours are only for teachers planning to accompany their classes to the exhibition. Reservations are required: tel. + 39 055 2469600 - prenotazioni@palazzostrozzi.org

FOR STUDENTS

Exhibition tour. Tours are tailored to cater for different age groups. The tour, lasting an hour and a half, costs € 52.00 (for groups of max. 25 students) in addition to the cost of admission to the exhibition (€ 4.00 per student; free for children aged under six).

Tour + creative workshop (for kindergarten, primary and lower secondary school). A tour of the exhibition and the close observation of a selection of exhibits is followed by a workshop allowing each participant to develop his or her personal reaction to the stimuli taken on board during the tour. The activity, which is tailored to cater for different age groups, lasts two hours and costs € 72.00 (for groups of max. 25 students) in addition to the cost of admission to the exhibition (€ 4.00 per student; free for children aged under six).

- *Wonky Pictures* (kindergarten, from age 4) What shape can a picture have? It can be round, square... it can even be wonky! After observing the pictures in the exhibition, the children take part in a group activity in which their individual contributions all go to make up a collective piece of team work: a large picture whose size echoes that of the monumental works on display in the exhibition.
- *Masters of Detail* (primary school) Observing a picture can plunge us into the narrative being played out by the figures and objects painted on the canvas. After carefully observing the more concealed parts of work by such artists as Andrea del Sarto, Rosso Fiorentino and Pontormo, participants can set out on their own voyage of discovery to detect the small details populating the paintings: the starting point for the creative activity that they then pursue in the workshop.



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• *Allegory of Friendship* (lower secondary school) 16th century art is rich in symbols and allegories that conceal hidden messages and meanings. The workshop activity focuses on the symbolic elements in the pictures, relating them to the modern world in which painting is accompanied by other artistic processes and techniques.

SPECIAL PROJECT: *Educare al presente. Contemporary art in schools 2017–2018*

Palazzo Strozzi's scheme for upper secondary schools in Tuscany devoted to the relationship between contemporary art and such topical issues as our relations with the environment, participating in democracy and, for the first time, a critical analysis of the concepts of tradition and identity, is being repeated for the academic year 2017–18. Classes are run by educators trained in the issues of contemporary art and by experts in the various disciplines. The scheme is produced in conjunction with the Regione Toscana and with the support of the Water Right and Energy Foundation and of Publiacqua.

SPECIAL PROJECT: *School-Work Alternation at Palazzo Strozzi*

For the academic year 2017–18 the Fondazione Palazzo Strozzi will be cooperating with two schools from the metropolitan area of Florence on the annual School-Work Alternation scheme. The students' experience will begin in October 2017 and end with an evening event in May 2018 in which the students themselves will be playing the leading role.

UNIVERSITIES

Exhibition Tours. Designed to enhance personal skills and the ability to analyse and interpret the works of art on display. The activity lasts an hour and a half and costs € 72.00 (for groups of max. 25 students) in addition to the cost of admission to the exhibition (€ 4.00 per student). Reservations are required: tel. + 39 055 2469600 - prenotazioni@palazzostrozzi.org

Language Through Art: A special workshop for foreign universities and language schools to help students learn Italian in the course of a conversational tour of the exhibition. The activity costs € 52.00 (for groups of max. 10 students) in addition to the cost of admission to the exhibition (€ 4.00 per student). Reservations are required: tel. + 39 055 2469600 - prenotazioni@palazzostrozzi.org

Work of Art Factsheet Project

Many of the works of art produced in the course of the 16th century still hang in the churches for which they were commissioned. To enhance this vast art heritage whose most outstanding examples are on display in the exhibition, students taking Prof. Cristiano Giometti's Modern Art History course at Florence University will be producing factsheets that explore in greater depth some of the works of art adorning in places of worship in Tuscany. Once the project has been completed, the more detailed factsheets will be published on line on Palazzo Strozzi's channels, offering **additional material for studying 16th century art history in greater depth.**

ACCESSIBILITY SCHEMES

With Many Voices. A scheme for Alzheimer sufferers and their caregivers

The scheme offers **Alzheimer sufferers** a chance to express themselves through art and proposes a model for a type of communication that is still possible. Using the imagination rather than the memory and inventiveness rather than logical or cognitive faculties stimulates sufferers' residual ability for communication. "With Many Voices" consists in cycles of three encounters each, held at 15.00 on Tuesday afternoons. In two of the meetings a work of art is chosen and the group spends time in front of it. A guided conversation allows mediators and educators to prompt the creation of a collective narrative or poem,



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which not only provides a record of the group's experience but also becomes a resource, building new voices into the work and suggesting different ways of looking at art. The third meeting consists in a creative activity produced in conjunction with the artist Cristina Pancini. For further information and reservations: edu@palazzostrozzi.org

Nuances. A scheme for young people suffering from autistic spectrum disorders

Nuances is Palazzo Strozzi's new scheme for **young people aged 15 to 20 suffering from autistic spectrum disorders**. Every month a meeting is steered by museum educators and professional education specialists who accompany participants to discover the great works of art on display in the exhibition. The activities and stimuli proposed in the exhibition rooms are devised in conjunction with users and educators from the Centro Casadasé (Associazione Autismo Firenze). For further information and reservations: edu@palazzostrozzi.org

Connections

Connections, Palazzo Strozzi's scheme for **groups of visitors with disabilities** (physical, psychic or cognitive health issues), consists in a conversational tour of the exhibition tailored to cater for the group's specific characteristics. The tour includes the observation of a selection of works on display with participants' active involvement. The Education Department meets with the group's accompaniers before each visit to discuss the timing and method of the tour. An encounter open to all health and social workers (educators, psychologists and therapists) is organised at the start of each exhibition to introduce the scheme, in relation to the specific exhibition. And finally, an encounter open to all professionals who have taken part is held at the end of the scheme to share and assess experiences and to plan for the next exhibition. Reservations are required to take part in the scheme and places are limited. For further information and reservations: edu@palazzostrozzi.org



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LIST OF THE WORKS

I.1

Andrea del Sarto (Andrea d'Agnolo; Florence 1486–1530) *Lamentation over the Dead Christ (Luco Pietà)* 1523–4, oil on panel, 238.5 x 198.5 cm. Florence, Gallerie degli Uffizi, Galleria Palatina, inv. 1912 no. 58

I.2

Michelangelo Buonarroti (Caprese or Chiusi della Verna 1475 –Rome 1564) *River God* c. 1526–7. Clay, earth, sand, plant and vegetable fibre, and casein model built around an iron wire core. Later interventions: plaster, iron mesh. 65 x 140 x 70 cm. Florence, Accademia delle Arti del Disegno (in deposito presso il Museo di Casa Buonarroti)

I.3

Baccio Bandinelli (Bartolomeo Brandini; Florence 1493–1560) *Mercury* c. 1512, marble, 129.5 x 30.5 x 28 cm. Paris, Musée du Louvre, Département des Sculptures, MR SUP 55

I.4

Rosso Fiorentino (Giovann Battista di Jacopo; Florence 1494–Fontainebleau 1540) *Deposition from the Cross* 1521, oil on panel, 343 x 204 cm. Volterra, Pinacoteca e Museo Civico

I.5

Pontormo (Jacopo Carucci; Pontormo, Empoli 1494 –Florence 1557) *Deposition* 1525–8 tempera on panel, 313 x 192 cm. Florence, Church of Santa Felicità

Section 2 Before 1550

II.1

Bronzino (Agnolo di Cosimo; Florence 1503–72) *Deposition of Christ* c. 1543–5, oil on panel, 268 x 173 cm. Besançon, Musée des Beaux-Arts et d'Archéologie, inv. D.799. 1.29

II.2

Francesco Salviati (Francesco de' Rossi; Florence 1510–Rome 1563) *Annunciation* c. 1534, oil on panel, 235 x 139 cm. Rome, Church of San Francesco a Ripa

II.3

Giorgio Vasari (Arezzo 1511–Florence 1574) *Immaculate Conception* 1540–1, oil on panel, 350 x 231 cm. Florence, Church of Santi Apostoli e Biagio

II.4

Benvenuto Cellini (Florence 1500–71) *Apollo and Hyacinth* c. 1546–71, marble, 191 x 70 x 55 cm. Florence, Museo Nazionale del Bargello, inv. 136 Depositi

Section III Counter-Reformation Altars

III.1

Giorgio Vasari (Arezzo 1511–Florence 1574) *Crucifixion* 1560–3, oil on panel, 450 x 248 cm. Florence, Church of Santa Maria del Carmine



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III.2

Girolamo Macchietti (Florence 1535–92) *Adoration of the Magi* 1568, oil on panel, 296 x 227 cm. Florence, Basilica of San Lorenzo

III.3

Giovanni Stradano (Jan van der Straet; Bruges 1523–Florence 1605) *Crucifixion* 1569, oil on panel, 467 x 293 cm. Florence, Basilica of Santissima Annunziata

III.4

Bronzino (Agnolo di Cosimo; Florence 1503–72) *Immaculate Conception* 1570–2, oil on panel, 502 x 291 cm. Florence, Church of Santa Maria Regina della Pace, inv. Depositi no. 1 on permanent loan to the Gallerie Fiorentine U. R. 13956

III.5

Santi di Tito (Florence 1563–1603) *Resurrection* c. 1574, mixed media on panel, 456 x 292 cm. Florence, Basilica of Santa Croce

III.6

Alessandro Allori (Florence 1535–1607) *Christ and the Adulteress* 1577, oil on panel, 380 x 263.5. Florence, Basilica of Santo Spirito

III.7

Peter Candid (Pieter de Witte; Bruges c. 1548–Munich 1628) *Lamentation over the Dead Christ* c. 1586, oil on panel, 294 x 177 cm. Volterra, Pinacoteca e Museo Civico, inv. 39

III.8

Giambologna (Douai 1529–Florence 1608) *Crucifix* 1598, bronze 171.5 (200 with the arms) × 169 × 55 cm. Florence, Basilica of Santissima Annunziata

Section IV Portraits

IV.1

Alessandro Allori (Florence 1535–1607) *Portrait of Francesco I de' Medici* c. 1560, oil on canvas, 185 x 98 cm. Antwerp, Museum Mayer van den Bergh, MMB.0199

IV.2

Maso da San Friano (Tommaso Manzuoli; Florence 1531–71) *Portrait of Sinibaldo Gaddi* After 1564, oil on panel, 116 x 92 cm. Private collection

IV.3

Mirabello Cavalori (Florence 1535–72) *Portrait of a Young Man as an Allegory of Friendship* after 1565, oil on canvas, 182 x 105 cm. Private collection

IV.4

Poppi (Francesco Morandini; Poppi c. 1544–Florence 1597) *Portrait of Antonio de' Ricci* c. 1587–90, oil on canvas, 201.2 x 116 cm. Florence, Museo di Casa Martelli, inv. 43



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IV.5

Santi di Tito (Florence 1563–1603) *Portrait of Guido Guardì with his Sons* 1564/68–1570/80, oil on panel, 98.4 x 75 cm. Private collection

IV.6

Girolamo Macchietti (Florence 1535–92) *Portrait of a Woman* c. 1570, oil on panel, 58.5 x 44.5 cm. Private collection

IV.7

Mirabello Cavalori (Florence 1535–72) *Portrait of a Woman* c. 1570, oil on panel, 62.2 x 44.5 cm. Private collection

IV.8

Alessandro Allori (Florence 1535–1607) *Portrait of a Woman* c. 1580, oil on canvas, 68.9 x 57.2 cm. Private collection

IV.9

Jacopo da Empoli (Jacopo Chimenti; Florence 1551–1640) *Portrait of a Woman as St Margaret* 1600, oil on canvas, 75.5 x 54.5 cm. Private collection

IV.10

Valerio Cioli (Settignano 1529–Florence 1599) *Portrait of the Dwarf Barbino* 1564–6, marble, 98 x 43 x 39 cm. Florence, Gallerie degli Uffizi, Museo del Giardino di Boboli, inv. Boboli Sculpture n. 29

IV.11

Vincenzo Danti (Perugia 1530–76) *Portrait of Benedetto Egio* c. 1570–5, marble, 48.5 x 47 cm. Private collection

IV.12

Rodolfo Sirigatti (Florence 1553–1608) *Portrait of Niccolò Sirigatti* 1576, marble, 73.5 x 69.5 x 48 cm. London, Victoria and Albert Museum, A.12-196

IV.13

Rodolfo Sirigatti (Florence 1553–1608) *Portrait of Cassandra del Ghirlandaio Sirigatti* 1578, marble, 85 x 65.7 x 35.5 cm. London, Victoria and Albert Museum, A.13-1961

Section V The Styles of the Studiolo. And Beyond

V.1

Giorgio Vasari (Arezzo 1511–Florence 1574) *Lamentation over the Dead Christ* 1548, oil on panel, 33.1 x 24.5 cm. Private collection

V.2

Carlo Portelli (Loro Ciuffenna 1539–Florence 1574) *Martyrdom of St John the Evangelist*, oil on panel, 1545–55, cm 69 x 96. Private collection



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V.3

Alessandro Allori (Florence 1535–1607) *Flagellation of Christ* 1560–5, oil on copper argentato, 23,7 x 18 cm. London, Private collection

V.4

Mirabello Cavalori (Florence 1535–72) *Michelangelo, Soderini and the Sultan*, after 1564, oil on canvas transferred to wood, 35.2 x 24.8 cm. London, The National Gallery, Mond Bequest, 1924, NG3941

V.5

Girolamo Macchietti (Florence 1535–92) *Charity of St Nicholas of Bari* c. 1570, oil on panel, 75 x 112 cm. London, The National Gallery, Accepted by HM Government in lieu of Inheritance Tax and allocated to the National Gallery, 2007, NG6606

V.6

Alessandro del Barbieri (Alessandro Fei; Florence 1543–92) *Flagellation of Christ* after 1566, oil on panel, 116.3 x 86.5 cm. Private collection

V.7

Jacopo Coppi del Meglio (Florence 1546–? after 1579) *Ecce Homo* c. 1576, oil on panel 94.5 x 68. Private collection

V.8

Giovanni Battista Naldini (Fiesole 1535–Florence 1591) *Apollo and the Muses* c. 1580–5, oil on copper, 32 x 24 cm. Vercelli, Fondazione Museo Francesco Borgogna, 1906, XV, 171

V.9

Giovanni Battista Naldini (Fiesole 1535–Florence 1591) *Diana and Actaeon* c. 1580–5, oil on copper, 32 x 24 cm. Vercelli, Fondazione Museo Francesco Borgogna, 1906, XV, 170

V.10

Jacopo Zucchi (Florence c. 1541–Rome 1596) *The Creation* 1585, oil on copper, 49 x 39 cm. Rome, Galleria Borghese, inv. 293

V.11

Santi di Tito (Florence 1563–1603) *Toil* 1582–5, oil on panel, 79 x 100 cm. Private collection

V.12

Peter Candid (Pieter de Witte; Bruges? c. 1548–Munich 1628) *Humility* 1582–5, oil on panel, 83 x 118 cm. Walnutport, PA, St. Paul's United Church of Christ of Indianland, K-1208

V.13

Poppi (Francesco Morandini; Poppi c. 1544 or 1540–Florence 1597) *Justice / Constans Iustitia* 1582–5, oil on panel, 80 x 99 cm. Private collection



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V.14

Giovanni Balducci attributed (called 'Cosci'; Florence c. 1560–Naples after 1631) *Honour* 1582–5, oil on panel, 79 x 115 cm. Private collection

V.15

Giovanni Maria Butteri (Florence c. 1540–1606) *Time / Chronos* 1582–5, oil on panel, 81 x 109 cm. Private collection

V.16

Lorenzo Vaiani dello Sciorina; c. 1540–Florence 1598) *Truth / Nuda Veritas* 1582–5, oil on panel, 83 x 133 cm. Private collection

V.17

Vincenzo Danti (Perugia 1530–76) *Door for the safe of Cosimo I* 1559, gilded bronze, 99 x 67 cm. Florence, Museo Nazionale del Bargello, inv. Bronzi, no. 440

V.18

Vincenzo Danti (Perugia 1530–76) *Leda and the Swan* 1570, marble, 139 x 58.8 x 60 cm. London, Victoria and Albert Museum. Purchased by the John Webb Trust, A.100-1937

V.19

Vincenzo de' Rossi (Fiesole 1525–Florence 1587) *Hercules with Celestial Sphere* c. 1570–5, gilded bronze, ebony and gilded bronze base, h. 38 cm without base, 47.5 cm with base. Kugel Collection

V.20

Giambologna (Douai 1529–Florence 1608) *Allegory of Prince Francesco I de' Medici* c1564 (model); c. 1580 (cast), bronze, 30.7 x 45.6 cm. Vienna, Kunsthistorisches Museum, Kunstkammer, KK 5814

V.21

Giambologna (Douai 1529–Florence 1608) *Rape of the Sabines* c. 1579, bronze, 109 x 45 x 40 cm. Naples, Museo di Capodimonte, inv. AM 10524

V.22

Giambologna (Douai 1529–Florence 1608) *Mercury* c. 1585, bronze, 73.5 x 21 x 26.5 cm, base h 10.80 cm 16 x 16 diameter. Vienna, Kunsthistorisches Museum, Kunstkammer KK_5898

V.23

Giambologna (Douai 1529–Florence 1608) *An episode from the Crusades (The Consignment of John Comnenos, the son of Emperor Alexios I of Byzantium, to the Crusaders?)* c. 1598, terracotta, vertical diameter 74.4 cm, horizontal diameter 78.7 cm, diagonal diameter 77.5 cm. New York, The Quentin Foundation

Section VI Allegories and Myths

VI.1

Michele di Ridolfo del Ghirlandaio (Michele Tosini; Florence 1503–77) *Night* 1553–65, oil on panel, 135 x 196 cm. Rome, Galleria Colonna, inv. Salviati 1756, no. 66



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VI.2

Maso da San Friano (Tommaso Manzuoli; Florence 1531–71) *Fortitude* 1560–2, oil on panel, 178 x 142.5 cm. Florence, Galleria dell'Accademia, inv. 1890 no. 8024

VI.3

Girolamo Macchietti (Florence 1535–92) *Liberalty and Wealth / Proserpine* c. 1565, oil on panel, 164 x 142 cm. Venice, Galleria Giorgio Franchetti alla Ca' d'Oro, cat. d.95

VI.4

Poppi (Francesco Morandini; Poppi c. 1544–Florence 1597) *Charity* c. 1575–80, oil on panel, 129 x 103 cm or 130 x 102 cm. Florence, Galleria dell'Accademia, inv. 1890 no. 9287

VI.5

Alessandro Allori (Florence 1535–1607) *Venus and Cupid* c. 1575–80, oil on panel, 143 x 226.5 cm, Montpellier, Musée Fabre, inv. 887.3.1 (exhibition caption: Musée Fabre, Montpellier Méditerranée Métropole)

VI.6

Jacopo Ligozzi (Verona 1547–Florence 1627) *The Virtue* c. 1577–78 oil on canvas, 345 x 228 cm. Florence, Gallerie degli Uffizi, Galleria delle Statue e delle Pitture, inv. 1890 no. 10637

VI.7

Federico Zuccari (Sant'Angelo in Vado 1539–Ancona 1609) *Porta Virtutis* after 1581 (1585?), oil on canvas, 159 x 112 cm. Urbino, Galleria Nazionale delle Marche

VI.8

Jacopo Zucchi (Florence c. 1541–Rome 1596) *Cupid and Psyche* 1589, oil on canvas, 173 x 130 cm. Rome, Galleria Borghese, inv. 10

VI.9

Bartolomeo Ammannati (Settignano 1511–Florence 1592) *Hercules and Antaeus* 1559–60, bronze, h. 201. Florence, Villa medicea di Castello

VI.10

Vincenzo de' Rossi (Fiesole 1525–Florence 1587) *Dying Adonis* 1565–70, marble, 68 x 166.5 x 65 cm. Florence, Museo Nazionale del Bargello, inv. Sculture, no. 6

VI.11

Giambologna (Douai 1529–Florence 1608) *Morgan le Fay* 1572, marble, 99 x 45 x 68 cm. Private collection, Courtesy of Patricia Wengraf Ltd.

VI.12

Giambologna (Douai 1529–Florence 1608) *Venus Anadyomene / Venus Fiorenza* c. 1571–2, bronze, 122 x 45 x 60 cm. Florence, Villa medicea della Petraia



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Section VII Early 17th Century

VII.1

Santi di Tito (Florence 1563–1603) *Vision of St Thomas Aquinas* 1593, oil on panel, 361 x 238 cm. Florence, Church of San Marco

VII.2

Gregorio Pagani (Florence 1558–1605) *Madonna and Child Enthroned with Sts Michael Archangel and Benedict* 1595, oil on panel, 233 x 156 cm. Terranuova Bracciolini, Church of San Michele Arcangelo

VII.3

Alessandro Allori (Florence 1535–1607) *The Miracles of St Fiacre* c. 1596, oil on canvas, 404.5 x 293.5 cm. Florence, Basilica of Santo Spirito

VII.4

Giovanni Battista Paggi (Genoa 1554–1627) *Transfiguration* 1596, oil on canvas, 380 x 260 cm. Florence, Church of San Marco

VII.5

Andrea Boscoli (Florence 1564?–1607) *Annunciation* 1600, oil on canvas, 206 x 135 cm. Fabriano, Church of the Monastery of San Luca

VII.6

Cigoli (Lodovico Cardi; San Miniato 1559–Rome 1613) *Martyrdom of St James and Josiah* 1605, oil on canvas, 305 x 215 cm. Pegognaga, Church of San Giacomo Maggiore

VII.7

Jacopo da Empoli (Jacopo Chimenti; Florence 1551–1640) *Annunciation* 1609, oil on panel, 267 x 180 cm. Florence, Church of Santa Trinita

VII.8

Giovanni Battista Caccini (Rome 1556–Florence 1613) *St Lucy* 1607–9, marble, 146 x 44.5 x 40 cm. Florence, Church of Santa Trinita

VII.9

Giovanni Battista Caccini (Rome 1556–1613) *St Agnes* 1607–9, marble, 146 x 44.5 x 40 cm. Florence, Church of Santa Trinita

VII.10

Pietro Bernini (Sesto Fiorentino 1562–Rome 1629) *St Martin Sharing his Cloak with a Beggar* c. 1598, marble, 140 x 100 x 48 cm o 139 x 101. Naples, Certosa e Museo di San Martino.



THE CINQUECENTO IN FLORENCE

FIRENZE
PALAZZO
STROZZI

21 SEPTEMBER
2017
21 JANUARY
2018