



BRONZINO

ARTIST AND POET AT THE COURT OF THE MEDICI

Florence, Palazzo Strozzi
24 September 2010-23 January 2011

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BRONZINO *ARTIST AND POET AT THE COURT OF THE MEDICI* Palazzo Strozzi, Florence

Agnolo di Cosimo, known as Bronzino (1503-1572), was one of the greatest artists in the history of Italian painting. Court artist to Cosimo I de' Medici (1519-1574), his work embodied the sophistication of the Mannerist style. ***Bronzino. Artist and Poet at the Court of the Medici***, on view at the Palazzo Strozzi in Florence from **24 September 2010 to 23 January 2011**, will be the very first exhibition devoted to his painted work. Bronzino conveyed the elegance of the Medici court in his work with "naturalness" and, at the same time, austere beauty.

Florence is the perfect setting for a monographic exhibition on Bronzino. The son of a butcher, not only was he born and died here, the city houses some of his greatest masterpieces, particularly in the Uffizi but also in other museums and churches. This landmark exhibition, with loans from the world's most important museums, presents 63 works attributed to Bronzino, and 10 to Bronzino and his workshop, along with others by his master Pontormo, with whom he had close ties throughout his life. Bronzino's paintings, with their sculptural definition, will be shown alongside sculptures by such 16th century masters as Benvenuto Cellini, Tribolo, Baccio Bandinelli and Pierino da Vinci, who were his friends and with whom he exchanged sonnets. The exhibition concludes with a number of works by Alessandro Allori, his favourite pupil.

Most of these jewel-like masterpieces have never been shown together. Alongside the paintings from the Uffizi, the exhibition will include such works as *The Adoration of the Shepherds* and the *Allegory of Venus, Cupid and Jealousy* from the Szépművészeti Múzeum in Budapest, the *Venus, Cupid and Satyr* from the Galleria di Palazzo Colonna in Rome, the *Portrait of a Young Man with a Book* from the Metropolitan Museum of Art in New York, and the *Holy Family with St Anne and St John* in the versions in the Musée du Louvre in Paris and the Kunsthistorisches Museum in Vienna, together with panel paintings from the J. Paul Getty Museum, Los Angeles, and from the National Gallery of Art, in Washington.

The exhibition will show three hitherto 'missing' works by Bronzino, two of which, while recorded and mentioned by Giorgio Vasari, were thought to have been lost: the *Crucified Christ* which he painted for Bartolomeo Panciatichi, and the *St Cosmas*, the right-hand panel accompanying the Besançon altarpiece when it originally graced Eleonora da Toledo's chapel in Palazzo Vecchio. Their rediscovery sheds new light on Bronzino's work and on his ties with the heretical religious mood that permeated the Medici court before 1550. The third previously unknown picture is *Christ Carrying the Cross* ascribed to his later years.

The exhibition, which has taken over four years to prepare, is curated by Carlo Falciani and Antonio Natali, the foremost experts on Cinquecento painting who have also contributed to the scholarly catalogue. The exhibition, in conjunction with *Drawings of Bronzino* at the Metropolitan Museum of Art in New York (20 January to 18 April 2010), will play a central role in fostering a new interpretation of this important artist. For those who enjoyed the New York show, this Florence exhibition is a must-see.



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FACT SHEET

Under the High Patronage of the President of the Italian Republic

Exhibition: *Bronzino. Artist and Poet at the Court of the Medici*

Dates: 24 September 2010 to 23 January 2011

Location: Palazzo Strozzi, Piazza Strozzi, 50123 Firenze (Florence), Italy
Tel. +39 055 2645155 www.palazzostrozzi.org

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Curators: Carlo Falciani and Antonio Natali

Exhibition concept by: Cristina Acidini, Carlo Falciani, Antonio Natali

Exhibition curators Carlo Falciani, Antonio Natali

Catalogue: A fully illustrated catalogue will be published by Mandragora, in Italian and English.
Price 35 euros. www.mandragora.it

Opening hours: Daily 9 am to 8 pm, Thursday 9 am to 11 pm. Last admission to the exhibition one
hour before closing.

Admission: Adult: €10.00; concessions: €8.50, €8.00, €7.50; schools: €4.00

Booking: Sigma CSC, Tel. +39 055 2469600, Fax. +39 055 244145
prenotazioni@cscsigma.it; or via www.palazzostrozzi.org

How to get there: By plane: Firenze Airport www.aeroporto.firenze.it Tel. +39 055 3061700
By car: From north (Milan) A1 Bologna, Firenze, Firenze Nord exit, follow directions
for city. From south (Rome) A1 Roma, Milano, Firenze Sud exit, follow directions for
city. **By train:** Nearest stations are Stazione di Santa Maria Novella, Piazza del
Duomo, Via Tornabuoni

Access: Lifts and wheelchair access to all areas



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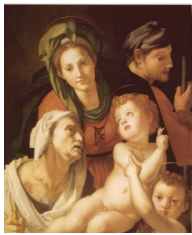
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PHOTOSHEET

	SECTION I <i>Apprenticeship with Pontormo, early career, then Pesaro</i>	
I.02	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572) <i>Holy Family with St Elizabeth and St John</i> 1526–8, oil on panel; 101.3 x 78.7 cm. Washington, DC, National Gallery of Art, Samuel H. Kress Collection, 1939.1.387	
I.03	Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) <i>St John the Evangelist</i> , 1525–8, oil on panel; ø 76 cm Florence, Church of Santa Felicita, Capponi Chapel. Restored with a grant from Banca di Credito Cooperativo di Signa	
I.05	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), attributed, <i>St Luke</i> 1525–8, oil on panel; ø 77,2 cm Florence, Church of Santa Felicita, Capponi Chapel. Restored with a grant from Banca di Credito Cooperativo di Signa	
I.06	Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) or Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), attributed, <i>St Mark</i> 1525–8, oil on panel; ø 76,5cm. Florence, Church of Santa Felicita, Capponi Chapel. Restored with a grant from Banca di Credito Cooperativo di Signa	
I.13	Pontormo (Jacopo Carucci; Pontorme, Empoli 1494–Florence 1557) <i>Martyrdom of the Ten Thousand</i> , 1529–30 oil on panel; 65 x 73 cm. Florence, Palazzo Pitti, Galleria Palatina, inv. 1912 no. 182	



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I.14	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Martyrdom of the Ten Thousand</i> 1529–30, oil on panel; 66,5 x 44,7 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 1525	
I.17	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Portrait of Guidobaldo II della Rovere</i> 1531–2, oil on panel; 114 x 86 cm. Florence, Palazzo Pitti, Galleria Palatina, inv. 1912 no. 149	
	SECTION II <i>Bronzino and Florence. The Medici</i>	
II.02	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Portrait of Eleonora of Toledo with her Son Giovanni</i> , 1545, oil on panel; 115 x 96 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 748	
II.04	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>St John the Baptist</i> , c. 1543–5 oil on panel; 146.1 x 52.1 cm. Los Angeles, CA, The J. Paul Getty Museum, 73.PB.70	
II.12	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Portrait of Giovanni, son of Cosimo I de' Medici</i> , 1545, oil on panel; 58 x 45.4 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 1475	



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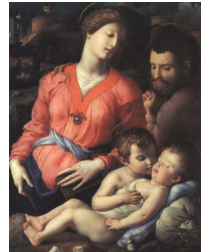
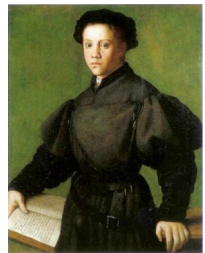
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	SECTION III <i>Bronzino and Florence. The Panciatichi</i>	
III.01	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Portrait of Bartolomeo Panciatichi</i> 1541–5, oil on panel; 104 x 85 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 741	
III.02	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Portrait of Lucrezia Panciatichi</i> 1541–5, oil on panel; 102 x 83.2cm. Florence, Galleria degli Uffizi, inv. 1890 no. 736	
III.03	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Holy Family with St John (Panciatichi Madonna)</i> , 1538–40, oil on panel; 116.5 x 93.5 cm Florence, Galleria degli Uffizi, inv. 1890 no. 8377	
	SECTION IV <i>Bronzino and the Arts</i>	
IV.01	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Portrait of Lorenzo Lenzi</i> , 1527–8 oil on panel; 90 x 71 cm. Milan, Civiche Raccolte Artistiche - Pinacoteca del Castello Sforzesco, inv. no. P 547. Restored with a grant from The Bank of America Merrill Lynch Art Conservation Programme	



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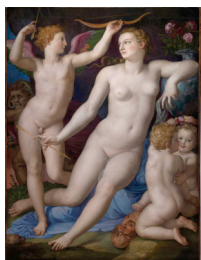
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IV.03	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Allegorical Portrait of Dante</i> 1532–3, oil on panel; 130 x 136 cm. Florence, private collection	
IV.05	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Venus, Cupid and Jealousy</i> (or <i>Envy</i>) c. 1550, oil on panel; 192 x 142 cm. Budapest, Szépművészeti Múzeum, inv. no. 163. Restored with a grant from The Bank of America Merrill Lynch Art Conservation Programme	
IV.06	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Venus, Cupid and Satyr</i> , c. 1553–5 oil on panel; 135 x 231 cm. Rome, Galleria Colonna, inv. Salviati 1756, n. 66	
IV.08	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Portrait of Laura Battiferri Ammannati</i> c. 1555–60, oil on panel; 83 x 60 cm. Florence, Musei Civici Fiorentini, Museo di Palazzo Vecchio, Donazione Loeser, inv. MCF-LOE 1933-17	
	SECTION V The Portraits	
V.01	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572) <i>Portrait of a Women (Matteo Sofferoni's Daughter?)</i> c. 1530–2 oil on panel; 76.6 x 66.2 x 1.3 cm Windsor, Windsor Castle, State Apartments Lent by Her Majesty Queen Elizabeth II, RCIN 405754	



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V.02	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Portrait of a Lady with a Small Dog</i> 1530–2, oil on panel; 89.8 x 70.5 cm. Frankfurt, Städel Museum, inv. no. 1136	
V.03	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Portrait of a Young Man with a Lute</i> c. 1532–4, oil on panel; 96.5 x 81 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 1575	
V.05	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Portrait of Andrea Doria as Neptune</i> c. 1545–6, oil on canvas; 115 x 53 cm. Milan, Pinacoteca di Brera, Reg. Crono. 1206	
V.06	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Portrait of Stefano IV Colonna</i> 1546, oil on panel; 125 x 95 cm. Rome, Galleria Nazionale d'Arte Antica di Palazzo Barberini, inv. no. 1434	
V.07	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Portrait of a Man (Pierantonio Bandini?)</i> , c. 1550–5 oil on panel; 106.7 x 82.5 cm. Ottawa, National Gallery of Canada, Purchased 1930, 3717	



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	SECTION VI <i>Religious Themes</i>	
VI.01	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>St Sebastian</i> , 1532–5, oil on panel; 87 x 76.5 cm. Madrid, Museo Thyssen-Bornemisza, inv. no. 64 (1985.2)	
VI.03	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Holy Family with St Anne and St John</i> 1545–50, oil on panel; 124.5 x 99.5 cm. Vienna, Kunsthistorisches Museum, Gemäldegalerie, inv. no. 183	
VI.04	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Holy Family with St Anne and St John</i> 1550–60, oil on panel; 133 x 101 cm. Paris, Musée du Louvre, Département des Peintures, Don du comte Alfred de Vandeul, 1902, RF 1348	
	SECTION VII <i>Alessandro Allori:</i> <i>“a second Bronzino”</i>	
VII.01	Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503–Florence 1572), <i>Holy Family with St John</i> c. 1555–59, oil on canvas (transferred from panel); 117 x 99 cm. Moscow, The State Pushkin Museum of Fine Arts, inv.	



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FIVE QUESTIONS FOR THE CURATORS

1) Why is this exhibition on Bronzino a *once-in-a-lifetime* event?

It is a once-in-a-lifetime event because even though he is one of the greatest artists of the Cinquecento, a monographic exhibition comprising the majority of his paintings – most of them panel paintings, with loans from the leading museums in Italy and the rest of the world – has never yet been organised, and that's since the date of his death in 1572!

2) How important an artist was Bronzino in his own time?

Along with Michelangelo, Andrea del Sarto, Pontormo and Rosso Fiorentino, Bronzino was a leading light of the Florentine and Italian Cinquecento. He is the perfect example of a court artist of the mature Mannerist era. He was one of the favourites of Cosimo I de' Medici, of Eleonora of Toledo and of several leading Florentine families associated with the spread of the Protestant reform in Italy. He was also a poet capable of adopting different expressive registers, ranging from the style of Petrarch to the out-and-out burlesque. Some of the greatest Florentine painters of the second half of the 16th century called him "master".

3) What innovations did he bring to art with his painting?

The innovations, which even contemporary critics recognized – Giorgio Vasari first and foremost – and which can clearly be detected in his work, are an extraordinary grasp of naturalism combined with an icy accuracy of execution that make his works at once both mysterious and magnificent. His other major innovation over the painting that went before was his new approach to portraiture. His sitters are almost tangible, yet at the same time they are given a rather abstract air by the extraordinary purity of his use of colour. Thus with their boundless beauty and magnificence, his paintings both portray and epitomise the Medici court.

4) What are the main themes on which he based his work?

Bronzino was the greatest portrait painter of the 16th century in Florence, and possibly in Italy alongside Titian. He also painted religious works which express the religious fervour of the era. In the 1540s he embraced the reformed (or heretical) ideas that were in circulation at the Medici court at the time, but later, in the 1560s, he subscribed to the Counter-Reformation. Moreover, paralleling the dual expressive register of his poetry, he painted secular allegories depicting variations on the theme of the carnal love of Venus and Cupid. Lastly, he produced cartoons for the tapestries that Cosimo had ordered to decorate the Salone dei Duecento in Palazzo Vecchio, the most extraordinary series of wall hangings woven in 16th century Italy next to those that Raphael designed for the Sistine Chapel.

5) What does this exhibition bring to scholarship that is new?

The exhibition offers an almost complete overview of Bronzino's work in relation both to Pontormo, who was his master, and to Alessandro Allori, who was his pupil. Most of the works of art on display have been specially restored for the event and have never been seen before in the original splendour of their colouring or execution. Three hitherto unknown works by Bronzino, discovered in public and private collections, will also be on display. Two of the paintings are known from contemporary sources: the *Crucified Christ* painted for Bartolomeo Panciatichi, and the *St Cosmas* painted for the chapel of Eleonora of Toledo in Palazzo Vecchio. The third previously unknown work is a painting of *Christ Carrying the Cross*, which has been attributed to Bronzino on the strength of the quality of the painting and of stylistic similarity with his other works. In view of the artist's



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importance and of the rarity of his work, presenting three previously unknown paintings offers us a unique opportunity to rekindle dialogue with one of the most important painters of the Cinquecento.



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EXHIBITION WALKTHROUGH

I. Formative Years with Pontormo, Early Career and Pesaro

The first section contains Bronzino's youthful work, alongside the paintings of his master Pontormo. For the first time, visitors will be able to admire at close quarters the four round paintings depicting the Evangelists from the church of Santa Felicità in Florence, removed from their original setting in the squinches of the Capponi Chapel cupola and returned to a state of far clearer legibility by sensitive restoration performed expressly for the exhibition. These initial works by the master and his pupil are set alongside some fifteen paintings allowing visitors to track Bronzino's apprenticeship and the way in which he began to develop his aristocratic figurative style. That style, which was to acquire greater complexity after his sojourn at the court of the dukes of Pesaro (1530-1532), was to make him Cosimo de' Medici's favourite painter. The masterpieces on display from this period include the *Holy Family* from the National Gallery of Art in Washington, the *Pygmalion and Galatea* from the Uffizi, the two versions of *The Martyrdom of the Ten Thousand* from the Galleria Palatina and the Uffizi, and *The Contest of Apollo and Marsyas* from the Hermitage in St Petersburg.

II. Bronzino and Florence. The Medici

The second and third sections are designed to illustrate Bronzino's deep ties with Florence, which he only ever left for short journeys. The solidity of that bond is illustrated in the exhibition by the masterpieces that he painted for his two main patrons: the Medici and the Panciatichi. Cosimo de' Medici commissioned Bronzino to decorate the Chapel of Eleonora di Toledo in Palazzo Vecchio. He then had him design the cartoons for a cycle of tapestries depicting the *Stories of Joseph*, meant to adorn the entire Salone dei Duecento in Palazzo Vecchio. The Medici tapestry workshops used the cartoons to produce some of 16th century Europe's most extraordinarily sumptuous tapestries. Bronzino was also official portrait painter to the court, producing for it some of the most powerful portraits to come out of the Renaissance such as that of *Eleonora of Toledo with her son Giovanni*. This section thus reunites some of the panels executed for Eleonora's chapel with portraits of Duke Cosimo in armour, of Eleonora herself and of the family, in a space adorned from floor to ceiling with some of the tapestries woven for Palazzo Vecchio. The tapestries are on display after a restoration lasting many years that has succeeded in breathing new life into a large part of the original colouring which accounted for their fame.

III. Bronzino and Florence. The Panciatichi

This section comprises the paintings commissioned from Bronzino by Bartolomeo and Lucrezia Panciatichi. For Bartolomeo, a wealthy Florentine merchant with interests in Lyon and who was also Cosimo's ambassador to the court of France, Bronzino painted portraits of him and his wife that are unquestionably two of the noblest and most enigmatic portraits in the whole of 16th century art. He also painted three vibrant religious works for the Panciatichi: the *Holy Family* in the Uffizi, the *Holy Family* in the Kunsthistorisches Museum in Vienna and an extraordinary *Crucified Christ*, described by Vasari but thought until recently to have been lost. Rediscovered in the Musée des Beaux-Arts Jules Chéret in Nice, it is on display here for the very first time.

IV. Bronzino and the Arts

The fourth section, the central and one of the most complex sections of the entire exhibition, is designed to explore the close links between the arts in the mid 16th century. Bronzino was not simply one of the leading painters of his era, he was also a poet capable of alternating poetry in the style of Petrarch with the burlesque, in compositions published during his own lifetime. This section compares the thoughts expressed by Bronzino as a painter and as a



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poet, which are echoed in the three *Allegories of Venus*: one painted by Pontormo to a drawing by Michelangelo (Galleria dell'Accademia, Florence), the other two by Bronzino, from the Galleria di Palazzo Colonna and the Szépművészeti Múzeum in Budapest (the latter, the subject of a recent restoration). Bronzino's ties with the various arts were not restricted to the link between painting and poetry, they also touched on the dispute as to whether painting or sculpture was the nobler art. This dispute, known as the *Maggioranza delle arti*, was promoted by Benedetto Varchi, who published a book on the subject in 1549 containing letters penned by a variety of artists, including Bronzino, Michelangelo, Pontormo, Cellini and others. Bronzino also responded with a painting consisting of a *Portrait of the Dwarf Morgante*, Cosimo I's court dwarf, who is shown naked on two sides of the same canvas. In this exhibition the painting is displayed in the centre of the room, as though it were a sculpture. The painting (on public display for the first time since the removal of the 18th century 'modesty' additions painted to conceal the dwarf's naked manhood) is set alongside works of sculpture by Benvenuto Cellini, Tribolo and Pierino da Vinci, all of them artists who engaged in an intense exchange of sonnets with Bronzino. The exhibition, in highlighting the complexity of the arts in Florence at the time, explores the intimate relationship between the various forms of artistic expression. This aspect is evoked with Bronzino's portraits of poets, ranging from that of Dante, which was once set alongside Pontormo's *Venus*, to the portrait of Laura Battiferri, an extremely elegant poetess in the style of Petrarch and the wife of sculptor and architect Bartolomeo Ammannati.

V. The Portraits

Giorgio Vasari hails Bronzino as one of the most important portrait painters of the Cinquencento, a master of elegance but also of natural representation and of powerful psychological characterisation in portraits which are, at one and the same time, both a portrayal of pure power and the depiction of an era through its lifestyle and its symbols. The fifth section pays tribute to the artist's copious output in this field, displaying some ten masterpieces, ranging from his youthful work to the portraits of his maturity. There are portraits of anonymous 16th century Florentine figures such as the *Portrait of a Young Man* from the Metropolitan Museum of Art in New York, the portrait of a *Lady with a Small Dog* from the Städel Museum in Frankfurt and the *Portrait of a Lady (Daughter of Matteo Sofferoni?)* loaned by Her Majesty Queen Elizabeth II (both of which may well have been painted during his time in Pesaro). The *Portrait of a Man (Pierantonio Bandini?)* from the National Gallery in Ottawa hangs here for the first time alongside the *Portrait of a Woman* from the Galleria Sabauda in Turin, which is thought to be a portrait of Bandini's wife. Also on display are the *Portrait of Stefano Colonna* from the Galleria Nazionale d'Arte Antica di Palazzo Barberini in Rome, and the *Portrait of Andrea Doria as Neptune* from the Pinacoteca di Brera in Milan.

VI. Religious Works

Bronzino's work covers virtually the whole of the 16th century, from the late 1520s when he was still working with Pontormo, to his death in 1572. His output throughout this period included religious works which reflect all of the changes and clashes in the sphere of religion that were such a feature of that troubled century. Up until the late 1540s Bronzino's work mirrored the religious tension, also in evidence at court, of those who had embraced Juan de Valdés' and the Spirituals' doctrine of justification by faith. Examples of this can be seen in such works as the *Panciatichi Crucified Christ*, displayed in the section devoted to his work for that family, and in the pictures of the *Holy Family* in the Kunsthistorisches Museum in Vienna and in the Louvre in Paris, both of which were inspired by Benedetto Varchi's translation of the *Psalms*. Starting in the late 1550s, however, Bronzino, along with the rest of Cosimo's court, began to succumb to the influence of the changed religious climate that accompanied the new dictates of the Council of Trent. This change is illustrated in the exhibition by paintings of spectacular quality such



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as the strikingly large and recently restored panel painting of the *Pietà* from Santa Croce, or the small bronze panel from the Uffizi depicting the *Lamentation over the Dead Christ*. Yet, regardless of who his patrons may have been, Bronzino continued in both his sacred and his profane works to display an unusual fondness for formal splendour and beauty, as evinced in this section by his *St Sebastian* from the Thyssen-Bornemisza Museum in Madrid, his *St John the Baptist* from the Galleria Borghese in Rome and his extraordinarily large *Resurrection* altarpiece from the Santissima Annunziata in Florence.

VII. Bronzino and Allori: Towards the New Century

Bronzino's legacy was picked up by Alessandro Allori, the master's pupil and direct follower who carried on and developed his austere formal style. Yet times were changing, and Allori added a strongly sentimental quality to his works, strengthened by a naturalism whose presence became increasingly marked as the new century advanced. Allori was to paint until 1607, by which time the naturalism of Caravaggio was spreading unchecked. This section explores the painter's formal development in four emblematic paintings. Starting with the early works that he produced in conjunction with his master, exemplified by the *Holy Family* from the Pushkin Museum in Moscow, we move on to his youthful *Crucified Christ* from the Conservatorio di Fuligno in Florence, then we have an opportunity to admire his expertise as a portrait painter (no less skilled in this sphere than his master) in the *Portrait of Ortensia da Montauto* from the Uffizi, and finally, the exhibition closes with the *Penitent Magdalen* from the Stibbert Museum, painted in around 1600, a painting that exemplifies the new century's interest in naturalism alongside a religious sensitivity imbued with the spirit of the Counter-Reformation.



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A CHANCE ENCOUNTER *Carlo Falciani and Antonio Natali*

More than fifteen years have passed since the exhibitions planned to commemorate the 500th anniversary of the birth of Pontormo and Rosso Fiorentino were organized in Florence and at two other venues in Tuscany. In 1994, in perfect centenary synchronicity, Empoli and Volterra celebrated the Florentine duo's expression of the 'modern manner'.¹ In turn, the rooms on the *piano nobile* of the east wing of the Uffizi were to host a show entitled *L'officina della maniera*, but the 1993 bombing outside the Gallery tragically postponed the project. Although the inauguration of the exhibition was delayed by two years, the general programme of these events remained the same.

The Uffizi exhibition, whose aim was to examine the genesis of the 'modern manner' in Florence (of which the two audacious painters were unquestionably the leaders), helped place their respective languages in the context of the open culture of the republican period (i.e. in the early 16th century) and, above all, promoted a more accurate delineation and fuller understanding of their individual stylistic and expressive approaches, which – despite the tendency of art historians to assimilate them, due probably to the fact that both trained under Andrea del Sarto – diverge greatly.

By covering the period between the establishment of the first republic (1494) and the dramatic capitulation of the second (1530), *L'officina della maniera* strived to redeem the critical interpretation of that era from the oppressive assumption that the new cultural mood had emerged from an atmosphere of serious crisis; it thus planned to highlight the values of freedom cultivated at the time and rooted in the climate of staunch morality that had matured in Florence with Savonarola. Without further investigating the concept of 'Mannerism' or advancing new theories as to its meaning, the Uffizi exhibition also aspired to draw a distinction between the first three unconventional decades of the 16th century and the years that followed. The exhibition closed with the lyrical and poignant works created during the siege of Florence, although – ironically – upon leaving the rooms in which they were displayed one had to walk under the elegant carved and gilt coat of arms of Alessandro de' Medici: the ducal symbol of the demise of the libertarian aspirations that had flourished with the republic, but also the harbinger of a new age and a different culture (with everything that this would bring to bear on figurative language).

And this brings us to today, as the Palazzo Strozzi itinerary opens with some of the paintings that were part of the last section of the Uffizi show. With their lofty poetry, Pontormo and Bronzino illuminated the visitor's departure from the 'Officina' – Jacopo the stylistically emancipated master, Agnolo the loyal yet confident disciple, and one who, even then, was far more than just a promising talent. It would have been extraordinary to commence today's exhibition with the pairing that was so impressive at the end of the previous one: Pontormo's *Portrait of a Halberdier* and Bronzino's *Pygmalion and Galatea*, a thin panel painted by the pupil as the 'cover' for his master's marvellous portrait. In the last room of the Uffizi, these two works were the icons of the swansong of an era, and we would have loved to have them here again, not



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only as positive proof of the relationship between two great masters, but also as the eloquent prologue to Bronzino's entire career as an artist. Unfortunately, this was not meant to be, for the *Halberdier* – sadly – is missing, as the J. Paul Getty Museum in Los Angeles was unable to lend the canvas. As a result, the show opens with the tondi of the four *Evangelists* from the Capponi Chapel, about which Vasari himself – almost invariably a reliable source on Bronzino – waffles when it comes to their authorship.

In 1925 Niccolò Capponi commissioned Pontormo to decorate the prestigious space in Santa Felicita and, according to Vasari, the artist had Bronzino help him fresco the vault and paint one or two tondi. Art historians have probed Vasari's doubts and advanced different theories, agreeing only that the sublime *St John* should be attributed to Pontormo. At the Palazzo Strozzi the four medallions are set in a tight sequence unlike that of their original location, but this finally permits the close examination needed to formulate a circumstantial opinion as to their authorship. There is no question that the *Evangelists* from Santa Felicita perfectly testify to the powerful bond between Bronzino and Pontormo throughout the 1520s: one so strong that, in Vasari's words, even in the 16th century it was difficult to distinguish the teacher's hand from that of the pupil only a few years his junior.

Not long after 1515 Bronzino – still a boy – was portrayed in the panel with an episode from the *Story of Joseph the Jew* painted by Pontormo for the chamber of Pierfrancesco Borgherini, and was therefore already close to the master. It is then entirely plausible that when he was about 18 he, too, was present in the great hall at Poggio a Caiano, where the master's work seems to have made a profound impression on him. Aside from the stylistic influence that Pontormo indubitably had over Bronzino for years, what the younger artist saw his master create in the lunette with *Vertumnus and Pomona* would mould his very language.

In that monumental scene, abstraction and naturalism converge marvellously in an extraordinarily lyrical work: standing out against smooth backdrops are a wizened old man (his every wrinkle captured), a dog foreshortened in the extreme (lean and wary), a languid young man (in finely detailed clothing), another lewdly naked one (whose face is realistically depicted and luminous body minutely investigated) and three pretty young women in different poses, three farm girls who seem to have been painted from life. Pontormo's is an unprecedented naturalism, vibrant yet poised in an atmosphere of sunny silence, a reality that is at once anatomical yet also abstract.

This is what the young Bronzino saw take shape before his very eyes on the wall of the great hall at the villa of Poggio a Caiano, and it marked a watershed in his training. Perhaps then his naturalism – praised constantly by Vasari – merits further consideration, and perhaps Michelangelo's influence has been emphasized far too much, even now. In 1927 Roberto Longhi's unfailing eye distilled interpretative insights that might have significantly furthered the understanding of Bronzino's work, at the same time warning critics against the dangers of rigid and formulaic classifications, to which 'Mannerism', for one, has often been subjected.

Longhi asked readers not to be hasty in evaluating the Florentine art of the second half of the 16th century, as he considered the city to be "far more of a hotbed of 'trends' than is generally believed". He recommended



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“going even further back to perceive” – as, to his knowledge, had never been done – “that, in the very heart of the most unrealistic movements of the so-called Mannerism, and even among the most famous representatives of irrealism such as Bronzino and Pontorno, with the help of a good magnifying glass we can glimpse the fragments and remains of a naturalistic vein lovingly devoted to the optical appearance of things, to ‘values’”. It seems natural here to ponder the adjective “so-called” used in relation to ‘Mannerism’, and the oxymoron of the juxtaposition of the “irrealism” of Pontorno and Bronzino with the “naturalistic vein ...devoted to the optical appearance of things” that the attentive observer can note in their works.

Longhi was convinced that Pontorno’s solid naturalism, evident not only in his drawings, but in his paintings as well (in the *Deposition* at Santa Felicita the figures’ very skin quivers at gestures and glances, though veering towards bluish and pink hues), echoed the legacy of the 15th century. He was probably comparing Pontorno’s errand boys, drawn as they rested at the master’s studio, with the ones portrayed by Maso Finiguerra at his workshop as they went about their simple tasks; or perhaps he was thinking about the type of painting that, during the previous century, had eloquently produced passages of tactile naturalness and detailed real-life scenes in works of mathematical and perspectival precision. One cannot help but note that Longhi’s book on Piero della Francesca was published in 1927.

Unfortunately, Longhi put off – indefinitely – a more extensive examination of this “centuries-long continuation of trends”, although he did find the time to write the following: “Shortly after the Düreresque frescoes at the Certosa, for the monks Pontorno painted a *Supper at Emmaus* that shot forward by a century, directly anticipating the style of some of Ribalta’s works and even of Zurbarán; and that Bronzino, not only in the *Pietà* at the Accademia (reattributed to him, I believe, by Count Gamba-Ghiselli), but also in the frescoes of the Chapel of Eleonora, blended with his superbly glacial sculptural idealism, admirable fragments of realism and ‘values’”. It is intriguing to ponder these words and these names today, at a time when two exhibitions being held simultaneously in Florence seem to have been designed specifically to illustrate them: one at the Uffizi on Caravaggio and his followers (examples of the naturalism described by Longhi), and the other here at the Palazzo Strozzi on the artist who – a century earlier – had offered his own lyrical interpretation of that naturalism. Indeed, as our inadvertent icon we will adopt a photograph, taken in the rooms outside the public circuit of the Gallery, that serendipitously captured the chance encounter of Bronzino’s young musician and the radiant bust of Caravaggio’s *Bacchus*.

Longhi was obviously well aware of the distinctions between ideal and natural, and he knew that the faithful borrowing of a pose – even a Michelangesque one – did not necessarily mean embracing the concepts of the copied artist. Pausing in the Chapel of Eleonora and observing the vault, Longhi likely noted the vibrant epiphany of St Jerome, in which light saturates the saggy wrinkles of a once-firm body. Or perhaps he lingered over the honed form of St Francis, depicted as he shields his eyes from the splendour of divine light; in this case, the glow bathes the folds of the saint’s habit with solid force that makes more sense viewed in relation to the works of Orazio Gentileschi than to the critical convictions rooted in the certainty of an ‘anti-naturalistic Mannerism’ spawned by the cold reinterpretation of Michelangesque formulas.



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BRONZINO

ARTIST AND POET AT THE COURT OF THE MEDICI

Florence, Palazzo Strozzi
24 September 2010-23 January 2011

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To help visitors orient themselves in the exhibition, in our approach to Bronzino's works we preferred to sketch out a path that would reflect the thoughts and words of his contemporaries and focus less on the assumptions of a modern ideological mindset, often interested in wedging an artist's language into the framework of an artificially constructed movement.

After 1927, Longhi's insight, clear-eyed and unfettered by convention, found virtually no confirmation in other art historians' studies about Bronzino. The lucid – yet still Florentine – 'naturalness' of the Chapel of Eleonora may have enthralled Longhi (who ardently loved everything 'real') even more because in the Palazzo Vecchio this austere and refined room is enclosed in a path distinguished entirely by stylistic elements reflecting the linguistic and rhetorical parameters of the new *maniera*: the one Vasari described in his *Lives*.

It seems that due importance has not been given to the specific ideological aspects of the chapel in the context of the 16th century decoration of the Palazzo dei Signori as a whole. Its expressive uniqueness has been investigated, but rarely has anyone pondered the cultural aspects that differentiate the duchess's precious space (full of colour and matter, light and bodies) from works such as the frescoes by Francesco Salviati or the paintings by Vasari and his followers, in which jargon prevails over the memory of the senses. The formal inflections of Bronzino's works have been highlighted, their frosty composure and ivory clarity of form extolled as the hallmarks of his oeuvre; but next to nothing has been done to pursue and develop Longhi's stunning insight.

Many years later, another essay arrived at similar conclusions, but with a very different approach. In this case they were not the result of the bold perspicacity of the connoisseur, but the outcome of reflections on humanistic thought, anchoring the evident 'naturalism' of Bronzino's painting to Pontormo's vision of the world: abstract in resolving larger issues, but attentively observant of reality and its mutability. In the essay published by Carlo Del Bravo in 1985, the naturalism that Longhi had noted in Bronzino became the sum of "infinite sensations", of "mobility, glimmers and dazzling lights, quivering and laughter", of the "infinity and freshness of the images".

The underpinnings of this exegesis can ultimately be gleaned in Vasari's pages, where Bronzino's painting proves yet again to be more interested in the physical variety of people and the phenomenal variety of things than in fundamental truths. We can cite a few phrases by way of example: the many portraits he painted "were all very natural", "so natural that they seem truly alive, and nothing is wanting in them save breath"; "it was his particular and peculiar field to portray from life with the greatest diligence that could be imagined"; the portraits of "the illustrious men of the House of Medici are all natural and vivacious, and the most faithful likenesses". For the Panciatichi *Crucifix* "he copied [the figure] from a real dead body fixed on a cross". Lastly, regarding the *Descent into Limbo* at Santa Croce, "there are in it most beautiful nudes, men, women, and children, young and old, with different features and attitudes, and portraits of men that are very natural".

This attention to happenstance— physical features or fleeting expressions (the raised eyebrow of the *Young Man with a Lute*), clouds scuttling across the sky behind the Vienna *Holy Family* and the sudden shaft of light that illumines the sweeping landscape behind Eleonora of Toledo – seems to have been imparted to him by his teacher. Bronzino never concluded his response to Benedetto Varchi in the debate on the primacy of the arts,



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stopping at the rationale for sculpture, but his unfinished letter was nevertheless published ahead of Pontormo's, who instead spoke at length on painting. If read in sequence, the two texts interpenetrate and complete each other. Indeed, Pontormo wrote to Varchi that the painter is "eager to imitate all things nature has made with colours, so that they appear real, and even to improve them, to make his works rich and full of various things, making where they occur – for example – splendours, nights with fires and other such lights, air, clouds, landscapes far and near, buildings with many different perspectives, animals of many kinds".

All of this evokes many of Bronzino's paintings and, in the rooms of the Palazzo Strozzi, they beckon us to look beyond barriers, shedding all bias. Our eyes must strive to grasp the scintillating variety of sensory and tactile observations that are the foundation of the Florentine brand of naturalism. This was a path that Vasari chose to ignore, but it influenced Bronzino's pupils and followers in the work on the *studiolo* of Francesco I: first and foremost, Alessandro Allori.



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BEYOND THE EXHIBITION:

BEYOND THE EXHIBITION: BRONZINO AND MUSIC

A new musical work by American composer Bruce Adolphe *Of Art and Onions: Homage to Bronzino* will have its European première on **Friday 8 October** at the Teatro Goldoni in Florence. It has been commissioned by the Fondazione Palazzo Strozzi and is staged to coincide with the exhibition *Bronzino. Artist and Poet at the Court of the Medici* on view at Palazzo Strozzi from **24 September 2010 to 23 January 2011**. Tickets are available from www.palazzostrozzi.org.

Written in seven movements, *Of Art and Onions* is scored for madrigal choir, harpsichord, viola da gamba, and vibraphone. The 30-minute work sets to music poems by Bronzino including *The Onion*, a humorous comparison of poetry, painting and onions, and portions of *On Being Famous*, as well as excerpts from sonnets by Petrarch such as *Whatever pleases the world is a brief dream*. It will be performed by the vocal ensemble Currende, conducted by Erik van Nevel, with Piet Stryckers, viola da gamba, Bart Naessens, harpsichord, and Stijn Vanderhoeft, vibraphone. The concert will continue with five- and six-part madrigal settings of Italian texts by Flemish and Italian composers of the 16th and 17th centuries. Erik van Nevel joins the ensemble as baritone to perform the six-part madrigals.

The celebrated American composer Bruce Adolphe (www.bruceadolphe.com) was approached by the Fondazione Palazzo Strozzi to write a piece of contemporary mannerist music as part of the joint celebrations in 2010 of Bronzino's drawings in New York and of his paintings in Florence. The piece was first performed by the Antioch Chamber Ensemble at the Metropolitan Museum of Art during the exhibition *The Drawings of Bronzino* earlier this year.

"When James Bradburne, the director general of the Fondazione Palazzo Strozzi, asked me to compose a piece based on Bronzino's poetry", said Adolphe, "I was honoured but I was also surprised, because I had no idea that this great Renaissance painter was also a poet. Dr. Bradburne thought that the composition of a piece of music would be a perfect way to link together the two exceptional exhibitions in 2010 on the artist's output: the exhibition of his drawings at the Metropolitan Museum of Art in New York, and the exhibition of his paintings at Palazzo Strozzi in Florence."

"My aim", Adolphe continued, "was to capture Bronzino's personality as fully as I could, and so I chose poems showing him in thoughtful, romantic, irate and comic moods. I included a poem in which Bronzino complains of his flagging inspiration and I added a part of his comic poem entitled *La Cipolla*, in which Bronzino compares life and art to an onion. I chose to interpret the verses in which he writes enthusiastically about art and poetry, highlighting this singular viewpoint of his".

Bronzino (1503-1572), who worked primarily in Florence, was a draughtsman, painter, poet, teacher, and philosopher. The son of a butcher, he was to become famous as a court artist to Duke Cosimo I de' Medici and his wife, Duchess Eleonora di Toledo, but is less well known as a poet. Bruce Adolphe chose two poems Bronzino wrote to Laura Battiferri, a poet herself, of whom Bronzino painted a now-famous portrait in which she is holding a book of sonnets by Petrarch. Adolphe set not only Bronzino's poems to Laura Battiferri, but



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also part of the Petrarch sonnet that Laura holds in the portrait. Petrarch's own, much more famous, sonnets to another Laura, Laura de Noves, provided inspiration to Bronzino and also created a compelling context for *his* Laura poems, allowing for echoes of Petrarch. Adolphe also chose two fragments of poems by Petrarch to complete the circle of references.

Adolphe set a poem in which Bronzino complains of the downturn in painting during his lifetime, *Deh no, Musa, deh no, fin ch'io favelle*, and also part of the important comic poem *La Cipolla di Bronzino Pittore* ('The Onion by Bronzino the Painter'). The setting of this poem, in which Bronzino compares poetry and painting to onions, matches the humorous tone of the poetry and uses musical techniques that closely mirror the imagery in the text. The centrepiece of the work is an instrumental movement – for viola da gamba, harpsichord, and vibraphone – called *Venus*, which is a tribute to Bronzino's well-known paintings of the goddess of love and beauty. Adolphe ends the piece with a setting of a single line by Petrarch: "...*Che quanto piace al mondo è breve sogno*..." ('whatever pleases in the world is a brief dream').

The seven movements of the work are:

1. *Salutar Pianta* (sonnet by Bronzino to Laura Battiferri)
2. *Il mio volta il consuma* (from Sonnet 240 by Petrarch)
3. *Mentre ch'all'ombra d'un frondoso alloro* (madrigal poem by Bronzino)
4. *Venus* (for instrumental ensemble)
5. *Deh, no, Musa* (from Bronzino's poem *On Being Famous* – a lament over the state of painting)
6. *La Cipolla di Bronzino Pittore* (from Bronzino's poem *The Onion*)
7. *Epilogue: Che quanto piace al mondo è breve sogno* (from Petrarch's poem *Voi ch'ascholtate in rime sparse il suono*)

Notes to Editors

Currende was founded in 1974 and at first there was no conductor; Erik Van Nevel sang alongside the other members of the ensemble. Apart from its great affinity with the music of the capricious 17th century, Currende has developed a passion for a too often overlooked extraordinary heritage, Flemish polyphony. Through varied and original programmes, Currende offers a refreshing anthology of this great chapter of early music. As well as the 16th and 17th century repertoire, Currende performs important works by Bach and Mozart and some of their productions are a delicate dialogue between early music and contemporary creativity.

Currende has recorded a very wide ranging discography including, on the ACCENT label, recordings of the music of such composers as O. Lassus, P. Philips, G. Carissimi (oratorios), H. Schütz (motets), D. Scarlatti (large scale choral works), J. De Wert (his masterful 'Musica Religiosa'), G. Gabrieli, A. Willaert, and J. Cererols. On the Eufoda label Currende has made recordings of the music of O. Lassus, J. Le Fèvre, H. Hassler, L. Marenzio and D. Buxtehude.

Since 2004 Erik Van Nevel and his ensemble have been invited each year to the Pieterskerk of Leiden, the Netherlands, to interpret the traditional *Vespro della Beata Vergine*, 1610, by Claudio Monteverdi, attracting audiences of over a thousand.



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MAJOR WORKS CONSERVED ESPECIALLY FOR BRONZINO EXHIBITION

The Opificio delle Pietre Dure of Florence has restored three of Bronzino's masterpieces especially for the landmark exhibition *Bronzino. Artist and Poet at the Court of the Medici* at the Palazzo Strozzi, Florence, from **24 September 2010 to 23 January 2011**.

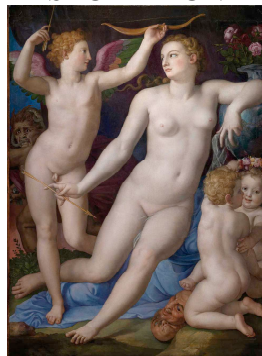
With loans from the world's most important museums, this major exhibition presents 63 works attributed to Bronzino and 10 to Bronzino and his workshop, along with others by his master Pontormo, with whom he had close ties throughout his life. Bronzino's paintings, with their sculptural definition, are shown alongside sculptures by such 16th century masters as Benvenuto Cellini, Tribolo, Baccio Bandinelli and Pierino da Vinci, who were his friends and with whom he exchanged sonnets. The exhibition concludes with a number of works by Alessandro Allori, his favourite pupil.

BEFORE THE RESTORATION



Agnolo di Cosimo called Bronzino
(Florence 1503-72)
Venus, Cupid and Jealousy
c. 1550, oil on panel; 192 x 142 cm
Budapest, Szépművészeti Múzeum

AFTER THE RESTORATION



Venus, Cupid and Jealousy, on loan from the Szépművészeti Múzeum in Budapest and painted for an unknown patron, is one of three allegories on the subject by Bronzino. The other two are in the National Gallery in London and the Galleria Colonna, Rome. Inspired by love poetry, the three pictures focus on the theme of carnal love and its influence on man's existence. This painting shows Venus debating with her son Cupid, holding an arrow that she has stolen from him pointing downwards while his arrow points upwards. Behind her is a large vase of roses, one of her iconographic attributes, while in the background a monstrous figure (Envy or Jealousy) with serpents in its hair seems to be fleeing. In the foreground, two children play with a garland of flowers beside two masks, one of which depicts a satyr. Reflectography conducted prior to conservation revealed changes in the composition, which was normal practice for Bronzino. In the foreground, where the child's back is in the finished painting, the face of a satyr gazes flirtatiously up at Venus, whose arrow would have pointed at him to emphasise her preference for carnal love, while Cupid held his arrow pointing upwards to indicate heavenly love. Bronzino's initial design was similar to the painting in the Colonna collection where a young satyr, also a symbol of carnal love, breaks into a room in which Venus is engaging in playful banter with Cupid. In this finished Budapest composition the satyr is symbolised by a mask.



Detail from reflectography of
Bronzino's *Venus, Cupid and
Jealousy* showing a satyr's face



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BEFORE THE RESTORATION



AFTER THE RESTORATION



Agnolo di Cosimo called
Bronzino (Florence 1503-72)
Crucified Christ, 1540-1
oil on panel; 145 x 115 cm
Nice. Musée des Beaux-Arts

The Crucified Christ loaned by the Musée des Beaux-Arts Jules Chéret, Nice, was described by Vasari but thought to have been lost. It has now been identified and attributed to Bronzino by Carlo Falciani and Philippe

Costamagna. It is one of the most significant additions to the artist's oeuvre on display in the exhibition, in which two other previously unknown works will also be shown. Commissioned by Bartolomeo and Lucrezia Panciatichi, whose portraits are in the Uffizi, it is a key work to understanding the approach to reformed religion in Florence in the 1540s. Bartolomeo and Lucrezia were charged with subscribing to Luther's teachings and brought to trial in 1551. Rather than being a graphic depiction of crucifixion it takes the form of an altar niche with an almost sculptural portrayal of the Christ on the Cross, testifying to the patrons' belief in the doctrine of justification by faith alone, as expounded by Juan de Valdés in his Benefit of Christ.

Reflectographic inspection of the Panciatichi painting revealed a preparatory drawing which greatly differs from the finished work. In the drawing, Christ's body seems to be crushed beneath its own weight, his head bowed, and his arms, now parallel to the cross, portrayed at an acute angle, while the entire torso is set lower down on the cross, forcing the legs to bend to the right. If the final painting had followed the underlying drawing, the result would have been closer to the dramatic images associated with the teachings of Savonarola, where Christ's suffering was held up as a warning against the sins of mankind. It would have exalted the suffering associated with death by crucifixion and therefore, by extension, the suffering that man needs to experience for his salvation, and achieved a pathos akin to that



Detail from reflectography of
Bronzino's *Crucified Christ*
showing the underlying
drawing

found in many crucifixions of the Trecento, or in some of Michelangelo's later studies for a Crucified Christ. But salvation offered through faith alone, in the words of Valdés so dear to the Panciatichi, did not demand suffering, it demanded trust. Benedetto Varchi himself wrote of Him "who awaits all / with open arms on His chosen cross, / to offer salvation to the good, and forgiveness to the bad. / Forgiveness I humbly beg of Him, and certain / am I that I shall have it, for His words / cannot lie." Bronzino abandoned the sketch which, according to Vasari, he had drawn from an authentic cadaver nailed to a cross, and made his composition sweeter and more serene, taking his inspiration both from the thinking of Valdés and from early Quattrocento statuary.



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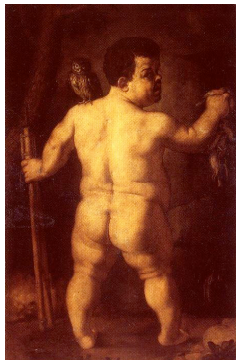
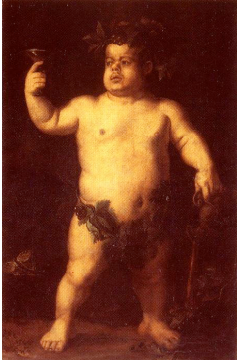
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BEFORE THE RESTORATION



Agnolo di Cosimo called Bronzino (Florence 1503-72), *Double Portrait of the Dwarf Morgante*
before 1553, oil on canvas; 149 x 98 cm
Florence, Galleria degli Uffizi, inv. 1890 n. 5959

After completing an altarpiece for the cathedral in Pisa, Vasari records that "Bronzino then painted a portrait of Duke Cosimo Morgante, a naked dwarf in full figure, and in two ways, namely on one side of the picture his front and on the other side his back, with that extravaganza of monstrous limbs that the dwarf possesses, and the painting in that respect is beautiful and a marvel to behold". The *Double Portrait of the Dwarf Morgante* is listed in a Medici inventory dated 1553, and it is the only such work produced by Bronzino. It directly parallels the burlesque verses in which the painter excelled, as well as illustrating the painter's stance in a dispute on whether painting or sculpture was the nobler art, known as the *Maggioranza delle arti* promoted by Benedetto Varchi some years earlier.

The painting was intended to be displayed on a pedestal in the centre of the room, like a statue, so that it could be viewed from either side. In this way Bronzino attempted to illustrate not only the naturalistic potential of painting, which could depict even the deformed limbs of Cosimo I's court dwarf, but also painting's supremacy over sculpture. This, because while both painting and sculpture can offer several different viewpoints, at the same time painting can depict the passage of time, which sculpture cannot. While Morgante is shown with the implements of a nocturnal hunter on the front, on the reverse Bronzino depicts him at the end

of the hunt, with the birds he has caught. The full-frontal view was subsequently held to be obscene, probably when the painting hung in the villa of Poggio Imperiale in the 19th century, and so Morgante was transformed into a Bacchus serving wine, thus totally altering the iconography of one of Bronzino's masterpieces. The 19th century additions have now been removed, so that the complexity of Bronzino's thought, as evinced also by the various naturalistic symbols in the painting such as the large moths fluttering around the deformed figure of Morgante, can be fully appreciated once again.

These exciting revelations will enthral both scholars and admirers of Bronzino and give new insights into the work of this great Mannerist painter.

AFTER THE RESTORATION



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DI FIRENZE

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PALAZZO
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BRONZINO

ARTIST AND POET AT THE COURT OF THE MEDICI

Florence, Palazzo Strozzi
24 September 2010-23 January 2011

Promoted and
organised by

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BRONZINO'S FLORENCE Helpful Hints for Visitors

Agnolo di Cosimo (1503-1572), known as Bronzino, was born and died in Florence, and indeed rarely left the city which today houses some of his greatest masterpieces, particularly in the Uffizi but also in other museums and churches.

Visitors to ***Bronzino. Artist and Poet at the Court of the Medici*** at Palazzo Strozzi from **24 September 2010 to 23 January 2011** might also like to take the opportunity to see Bronzino's Florence as a number of frescoes and other works can still be seen in the places for which they were originally created.

Undoubtedly, the first place to visit is the **Cappella di Eleonora** at the **PALAZZO VECCHIO**. Eleonora di Toledo was Cosimo I de' Medici's wife and the chapel, entirely decorated by Bronzino for Cosimo in 1540-45, is one of his most important and original works. On the vault, divided by festoons, are *St Francis receiving the Stigmata*, *St Jerome*, *St John the Evangelist at Patmos* and *St Michael the Archangel*. On the walls are episodes from the Life of Moses (perhaps a symbolic reference to Cosimo I): the *Crossing of the Red Sea*, the *Brazen Snake*, the *Gathering of Manna* and *Moses Drawing Water from the Rock*.

Here you can also visit the **Studiolo di Francesco I**, a tiny study with no windows created by Giorgio Vasari in 1570-75, a masterpiece of Florentine Mannerist decoration. The Studiolo is entirely decorated with paintings and bronze statuettes celebrating Francesco's interests in the natural sciences and alchemy; on the barrel vault are portraits by Bronzino of Francesco's parents, Cosimo I and Eleonora di Toledo.

In the **GALLERIA DELL'ACCADEMIA** can be seen the *Lamentation over the Dead Christ* by Bronzino, painted before 1565 after a commission by Cosimo I for the church of the Observant Franciscans at the Island of Elba.

Many of Bronzino's works can still be seen in the most important churches of Florence. In the church of **SANTA MARIA NOVELLA**, in the **Cappella Gaddi**, is a painting of *Christ Raising the Daughter of Jairus*, probably painted by Bronzino in collaboration with his pupil Alessandro Allori. In the last bay of the north, or left, aisle of the church of **SAN LORENZO** is a huge fresco of the *Martyrdom of St Lawrence*. In the **MUSEO DELL'OPERA OF SANTA CROCE** the *Descent of Christ to Limbo*, signed and dated 1552, is the most important and largest religious work by Bronzino. In the Basilica della **SS. ANNUNZIATA**, in the **Cappella di San Girolamo**, frescoed by Alessandro Allori, the *Disputation of Christ with the Doctors* portrays a series of citizens, men of letters and artists, among whom are Pontormo and Bronzino. In the **Cappella della Compagnia di San Luca** (looking on the Chiostro dei morti, or cloister of the Dead) is a *Trinity* by Alessandro Allori, with his portraits of Bronzino (on the right) and Pontormo (on the left). The two artists were buried in this chapel in 1572, and it was probably then that Allori painted their portraits. The chapel is normally closed, visits need to be arranged.

During the mid 1520s in the church of **SANTA FELICITA**, **Cappella Barbadori** (later known as Capponi: the first on the right), Pontormo, assisted by Bronzino, worked on the masterly *Annunciation* and *The Deposition from the Cross* frescoes that adorn the main walls.



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In **PALAZZO PITTI**, Galleria del Costume, are the grave clothes of Cosimo I, of his wife Eleonora da Toledo and of their son don Garzia, who died in childhood.

In the **CENACLE OF ANDREA DEL SARTO**, to the east of the city centre, visitors should look out for the early lunette frescoed by Bronzino on the north walk of *St Benedict throwing himself on thorns to vanquish temptation*.

To the northwest of the city centre is the **MUSEO STIBBERT**, created by the Anglo-Italian collector Frederick Stibbert (1838-1906), and here in the **Sala delle bandiere** (named after the Sienese flags used at the Palio which decorate the ceiling) is a portrait of Francesco de' Medici attributed to Bronzino.

South of Florence, on the road to Siena, is the **CERTOSA DEL GALLUZZO**, formerly a Carthusian and now a Cistercian monastery, and here in the **Chiostro dei Monaci** are two lunettes on the door which leads to the Charterhouse: a *Pietà with two angels* (facing the cloister) and *St Lawrence* (facing inside), both by Bronzino. Other treasures at this important monastery include beautiful frescoes by Pontormo, Bronzino's master.

Near the village of **SAN CASCIANO IN VAL DI PESA** in the Chianti region, about 15 km southwest of Florence, on the road to the hamlet of Mercatale, there is the so-called **cappella dello Strozzi** (o degli Strozzi). After leaving on the left the hamlet of Calcinaia, the chapel can be found on the right, semi-covered by vegetation, and here can be discovered a recently restored *Pietà* probably frescoed by Bronzino.

Visitors to the exhibition can take advantage of **Più Firenze** (More of Florence), a promotional initiative organised by the Florence Tourism Board (APT) in conjunction with hospitality providers and restaurants in Florence and the province: a formula that rewards guests who decide to stay in Florence and the surrounding area for more than one night, with a series of benefits that increase in proportion to the length of stay. Details of the promotion can be found at www.piufirenze.com.

TOURS OF FLORENCE

The exhibition extends almost naturally to the churches and museums listed below, all of which contain masterpieces by Bronzino in their original Florentine setting:

- 1) Basilica and Museum of Santa Croce
- 2) Palazzo Vecchio
- 3) Basilica of SS. Annunziata
- 4) Basilica of San Lorenzo
- 5) Basilica di Santa Maria Novella
- 6) Uffizi Gallery

Guided and customized visits to the above sites can be organised on demand to tie in with the exhibition. Tours, lasting three hours at most, cost €172.00 per group of adults and €112.00 per school group.



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BRONZINO PASS

To mark this extraordinary event, a special **Bronzino Pass** has been devised, entitling the holder to a discount on the price of admission to the exhibition and to some of the museums and churches included in the Bronzino itineraries.

The **Pass** can be picked up at the box office when purchasing tickets to the exhibition, or at the following sites participating in the initiative: Basilica of San Lorenzo, Basilica of Santa Maria Novella, Uffizi Gallery, Bardini Museum, Stibbert Museum, Palazzo Strozzi, Palazzo Vecchio. The **Pass** for Palazzo Vecchio is printed on the back of the ticket. The **Pass** is non-transferable and is for the sole use of the person whose name appears on it.

Pick up your **Bronzino Pass** and discover Bronzino's Florence!



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1 PALAZZO STROZZI
PALAZZO STROZZI
Tutti i giorni 9.00-20.00
giovedì ore 9.00-23.00
Daily 9.00-20.00
Thursday 9.00-23.00
tel. +39 055 2776362

2 ACCADEMIA DELLE ARTI DEL DISEGNO
ACCADEMIA DELLE ARTI DEL DISEGNO
Aperto in occasione della mostra,
mercoledì ore 10.00-12.00
grazie a "Conoscere Firenze"
Open for the duration of the exhibition,
Wednesday 10.00-12.00
thanks to "Conoscere Firenze"
tel. +39 055 219642

3 BASILICA DELLA SS. ANNUNZIATA,
Cappella di San Girolamo
BASILICA OF THE SS. ANNUNZIATA ,
Chapel of St Jerome
Aperto: feriali e festivi 7.30-12.30
16.00-18.30; festivi 20.45-21.45.
Le visite sono sospese durante
le funzioni liturgiche
Open: weekdays, Sunday and Holy Days
7.30-12.30 16.00-18.30; Sunday and Holy
Days 20.45-21.45; Visits are suspended
during liturgical functions
tel. +39 055 2398034

4 COMPLESSO DELLA SS. ANNUNZIATA,
Cappella della Compagnia di San Luca
o dei Pittori
Chapel of the Society of St Luke
or of the Artists
Aperto/Open: 6/10; 3/11; 1/12: 16.00-18.00

5 BASILICA DI SAN LORENZO
BASILICA OF SAN LORENZO
Aperto: feriali 10.00-17.00;
domenica e festivi 13.30-17.00
chiuso da novembre
Open: weekdays 10.00-17.00;
Sunday and Holy Days 13.30-17.00
closed from November
tel. +39 055 2728487

6 BASILICA DI SANTA MARIA NOVELLA
BASILICA OF SANTA MARIA NOVELLA
Aperto: 9.00-17.00;
venerdì e domenica 13.00-17.00
Open: 9.00-17.00;
Friday and Sunday 13.00-17.00
tel. +39 055 219257

7 BASILICA E MUSEO DI SANTA CROCE
BASILICA AND MUSEUM
OF SANTA CROCE
Aperto: feriali 9.30-17.30; domenica
e festività cattoliche 13.00-17.30
Open: weekdays 9.30-17.30;
Sunday and Holy Days 13.00-17.30
tel. +39 055 2466105

8 CHIESA DI SANTA FELICITA',
Cappella Barbadori Capponi
CHURCH OF SANTA FELICITA',
Barbadori Capponi Chapel
Aperto: feriali 9.30-12.30 15.30-17.30
Chiuso: domenica e festivi
Open: weekdays 9.30-12.30 15.30-17.30
Closed: Sunday and public holidays
tel. +39 055 231018

9 GALLERIA DELL'ACCADEMIA
ACCADEMIA GALLERY
Aperto: martedì-domenica 8.15-18.50
Chiuso: lunedì, 25/12, 1/1
Open: Tuesday-Sunday 8.15-18.50
Closed: Monday, 25/12, 1/1
tel. +39 055 2388609

10 GALLERIA DEL COSTUME
COSTUME GALLERY
Aperto: lunedì-domenica
ottobre: 8.15-18.30
novembre-febbraio: 8.15-16.30
Chiuso: primo e ultimo lunedì
del mese, 25/12, 1/1
Open: Monday-Sunday
October: 8.15-18.30
November-February: 8.15-16.30
Closed: first and last Monday of the
month, 25/12, 1/1

11 GALLERIA DEGLI UFFIZI
UFFIZI GALLERY
Aperto: martedì-domenica 8.15-18.50
Chiuso: lunedì, 25/12, 1/1
Open: Tuesday-Sunday 8.15-18.50
Closed: Monday, 25/12, 1/1
Firenze Musei tel. +39 055 294883

12 PALAZZO VECCHIO,
Cappella di Eleonora di Toledo
PALAZZO VECCHIO,
Chapel of Eleonora di Toledo
Aperto: 9.00-19.00; giovedì e giorni
festivi inasestimanali 9.00-14.00
Chiuso: 25/12, 1/1
Open: 9.00-19.00; Thursday
and on midweek holidays 9.00-14.00
Closed: 25/12, 1/1
Visite guidate: 29/9; 27/10; 24/11; 19/12
One 17.30. Ingresso gratuito.
Prenotazione obbligatoria
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13 MUSEO STIBBERT
STIBBERT MUSEUM
Aperto: lunedì-mercoledì,
ore 10.00-14.00;
venerdì-domenica, ore 10.00-18.00.
Chiuso: giovedì, 25/12, 1/1
To Wednesday, 10.00-14.00;
Friday to Sunday, 10.00-18.00.
Closed: Thursday, 25/12, 1/1
tel. +39 055 475520

14 MUSEO STEFANO BARDINI
STEFANO BARDINI MUSEUM
Aperto: sabato, domenica,
lunedì 11.00-17.00
Chiuso: martedì-venerdì, 25/12, 1/1
Open: Saturday, Sunday,
Monday 11.00-17.00
Closed: Tuesday-Friday, 25/12, 1/1
tel. +39 055 2342427

15 MUSEO CASA RODOLFO SIVIERO
HOUSE MUSEUM RODOLFO SIVIERO
Aperto: sabato ore 10.00-18.00;
domenica e lunedì ore 10.00-13.00;
martedì-venerdì solo per gruppi
(e-mail casasiviero@regione.toscana.it)
Chiuso: 25/12, 26/12, 1/1
Open: Saturday 10.00-18.00;
Sunday and Monday 10.00-13.00;
Tuesday-Friday: groups only
Closed: Sunday and public holidays
(e-mail reservation required
casasiviero@regione.toscana.it)
Closed: 25/12, 26/12, 1/1
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LA FIRENZE DEL BRONZINO FLORENCE

Firenze
Palazzo Strozzi
24 settembre 2010
23 gennaio 2011

BRONZINO PITTORE E POETA ALLA CORTE DEI MEDICI

Info
tel. +39 055 2469600

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prenotazioni@cssigma.it

www.palazzostrozzi.org

tutti i giorni 9.00-20.00
giovedì ore 9.00-23.00
ingresso consentito fino a un'ora
prima dell'orario di chiusura
-
daily 9.00-20.00
Thursday 9.00-23.00
visitors admitted up to one hour
before exhibition closes

Un'esposizione unica, la prima dedicata all'opera di uno fra i più grandi pittori del Cinquecento, Agnolo di Cosimo, detto il Bronzino (1503-1572), raffinato pittore di corte negli anni del governo di Cosimo I de' Medici, fra i più grandi dell'arte italiana. Questa mostra ha ottenuto prestiti dai più importanti musei del mondo e offre al visitatore la possibilità di ammirare una settantina di opere pittoriche dell'artista, più altre di Pontormo, Cellini, Tribolo, Baccio Bandinelli, Pierino da Vinci, Alessandro Allori.

This unique exhibition is the very first to be devoted to the work of one of the greatest painters of the 16th century, Agnolo di Cosimo known as Bronzino (1503-1572), a sophisticated court painter in the years in which Cosimo I de' Medici was in power and one of the greatest artists in the history of Italian painting. The exhibition, with loans from some of the leading museums of the world, offers visitors the chance to admire over 70 paintings by the artist himself, alongside work by Pontormo, Cellini, Tribolo, Baccio Bandinelli, Pierino da Vinci and Alessandro Allori.

PASS BRONZINO

In occasione di questa straordinaria mostra, è stato realizzato uno speciale Pass Bronzino che può essere ritirato, al momento dell'acquisto del biglietto d'ingresso, presso la biglietteria di Palazzo Strozzi. Il Pass dà diritto a uno sconto sul biglietto d'ingresso dei seguenti musei e chiese, inseriti negli itinerari del Bronzino: Basilica di San Lorenzo, Basilica di Santa Maria Novella, Museo Bardini, Museo Stibbert, Palazzo Vecchio. Ritirando invece il Pass presso una delle suddette sedi, si potrà usufruire di uno sconto sul biglietto d'ingresso in mostra. Il Pass è personale e non è cedibile.
Ritira il Pass Bronzino e visita la Firenze del Bronzino!

BRONZINO PASS

Don't forget to collect your very own Bronzino Pass at the Palazzo Strozzi box office when you buy your ticket to the exhibition!
The Pass entitles the holder to a discount on the price of admission to the following churches and museums included in the Bronzino city walks: Basilica of San Lorenzo, Basilica of Santa Maria Novella, Museo Bardini, Museo Stibbert, Palazzo Vecchio. Picking up your Pass at any of the above sights, on the other hand, entitles you to a discount on the price of admission to the exhibition at Palazzo Strozzi. The Pass is non-transferable and may be used only by the named holder. Pick up your Bronzino Pass and immerse yourself in Bronzino's Florence!

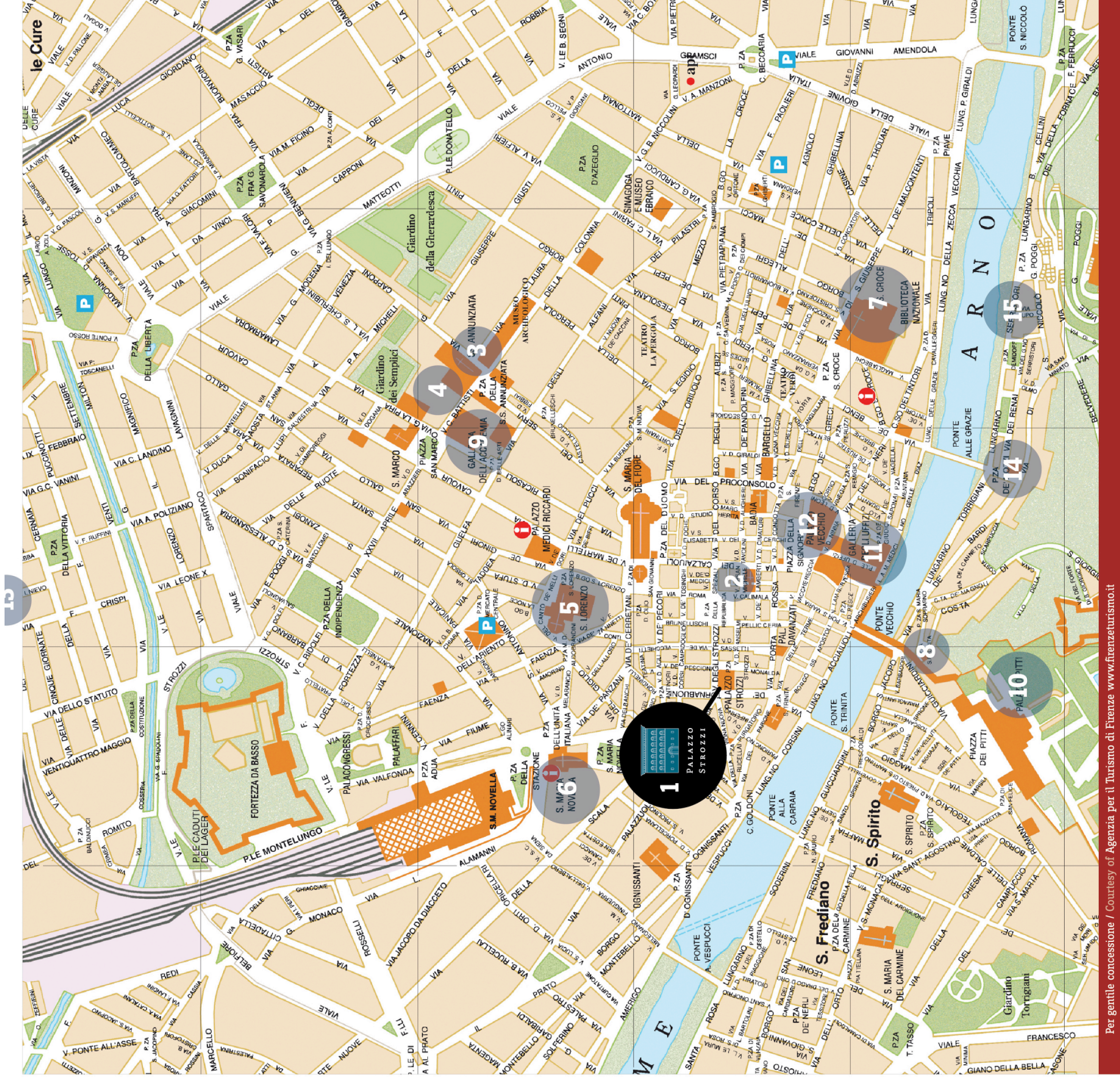
ITINERARIO LA FIRENZE DEL BRONZINO

ITINERARY BRONZINO'S FLORENCE

In collaborazione con



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Via Osmannichele 4
- 3 **BASILICA DELLA SS. ANNUNZIATA, Cappella di San Girolamo**
ACCADEMIA DELLA SS. ANNUNZIATA, Chapel of St Jerome
Piazza SS. Annunziata 8
- 4 **COMPLESSO DELLA SS. ANNUNZIATA,**
Cappella della Compagnia di San Luca o dei Pittori
SANTISSIMA ANNUNZIATA COMPLEX,
Chapel of the Society of St Luke or of the Artists
Piazza Santissima Annunziata 8
Chiosstro grande Great Cloister
- 5 **BASILICA DI SAN LORENZO**
BASILICA OF SAN LORENZO
Piazza San Lorenzo
- 6 **BASILICA DI SANTA MARIA NOVELLA**
BASILICA OF SANTA MARIA NOVELLA
Piazza Santa Maria Novella
- 7 **BASILICA E MUSEO DI SANTA CROCE**
BASILICA AND MUSEUM OF SANTA CROCE
Piazza Santa Croce
- 8 **CHIESA DI SANTA FELICITA, Cappella Barbadori Capponi**
CHURCH OF SANTA FELICITA, Barbadori Capponi Chapel
Piazza Santa Felicità
- 9 **GALLERIA DELL'ACCADEMIA**
ACCADEMIA GALLERY
Via Ricasoli 58-60
- 10 **GALLERIA DEL COSTUME**
THE COSTUME GALLERY
Palazzo Pitti, Piazza Pitti
- 11 **GALLERIA DEGLI UFFIZI**
UFFIZI GALLERY
Piazzale degli Uffizi
- 12 **PALAZZO VECCHIO, Cappella di Eleonora di Toledo**
PALAZZO VECCHIO, Chapel of Eleonora di Toledo
Piazza della Signoria
- 13 **MUSEO STIBBERT**
STIBBERT MUSEUM
Via Stibbert 26
- 14 **MUSEO STEFANO BARDINI**
STEFANO BARDINI MUSEUM
Piazza de' Mozzi 1
- 15 **MUSEO CASA RODOLFO SIVIERO**
HOUSE MUSEUM RODOLFO SIVIERO
Lungarno Serristori 1-3





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LIST OF THE WORKS

SECTION I

Apprenticeship with Pontormo, early career, then Pesaro

- I.01 Pontormo (Jacopo Carucci; Pontorme, Empoli 1494-Florence 1557). *The Road to Calvari*, c. 1523-5, fresco (transferred); 299.5 x 325 cm. Florence, Certosa del Galluzzo. Restored with a grant from The Bank of America Merrill Lynch Art Conservation Programme
- I.02 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Holy Family with St Elizabeth and St John*, 1526-8, oil on panel; 101.3 x 78.7 cm. Washington, DC, National Gallery of Art, Samuel H. Kress Collection, 1939.1.387
- I.03 Pontormo (Jacopo Carucci; Pontorme, Empoli 1494-Florence 1557). *St John the Evangelist*, 1525-8, oil on panel; ø 76 cm. Florence, Church of Santa Felicita, Capponi Chapel. Restored with a grant from Banca di Credito Cooperativo di Signa
- I.04 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572), attributed. *St Matthew*, 1525-8, oil on panel; ø 77,1cm. Florence, Church of Santa Felicita, Capponi Chapel. Restored with a grant from Banca di Credito Cooperativo di Signa
- I.05 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572), attributed. *St Luke*, 1525-8, oil on panel; ø 77,2 cm. Florence, Church of Santa Felicita, Capponi Chapel. Restored with a grant from Banca di Credito Cooperativo di Signa
- I.06 Pontormo (Jacopo Carucci; Pontorme, Empoli 1494-Florence 1557) or Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572), attributed. *St Mark*, 1525-8, oil on panel; ø 76,5cm. Florence, Church of Santa Felicita, Capponi Chapel. Restored with a grant from Banca di Credito Cooperativo di Signa
- I.07 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *St Michael the Archangel*, c. 1525-8, oil on canvas; 94 x 59.5 x 2.5. Turin, Palazzo Madama, Museo Civico d'Arte Antica, inv. 479/D
- I.08 Formerly attributed to Pontormo, then to Bronzino, then to Mirabello Cavalori (Florence 1535-72). *Madonna and Child between St Jerome and St Francis of Assisi*, before 1572, oil on panel; 73 x 61 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 1538
- I.09 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Madonna and Child with St John*, c. 1526-9, oil on panel; 51 x 38 cm. Florence, Galleria Corsini
- I.10 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Lamentation over the Dead Christ*, 1529, oil on panel; 116 x 100,5 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 8545



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- I.11 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Madonna and Child with St John*, c. 1530, oil on panel; 66 x 50 cm. Milan, private collection
- I.12 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Pygmalion and Galatea* 1529-30, oil on panel; 81.2 x 59.5 cm (81,2 x 64.2 cm with later additions). Florence, Galleria degli Uffizi, inv. 1890 no. 9933
- I.13 Pontorno (Jacopo Carucci; Pontorme, Empoli 1494-Florence 1557). *Martyrdom of the Ten Thousand* 1529-30, oil on panel; 65 x 73 cm. Florence, Palazzo Pitti, Galleria Palatina, inv. 1912 no. 182
- I.14 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Martyrdom of the Ten Thousand*, 1529-30, oil on panel; 66,5 x 44,7 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 1525
- I.15 Bronzino after a cartoon by Michelangelo Buonarroti (Caprese 1475-Rome 1564). *Noli me tangere*, c. 1532, oil on panel; 175 x 133 cm. Florence, Casa Buonarroti, inv. 1890 no. 6302
- I.16 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Contest of Apollo and Marsyas*, 1530-2, oil on canvas (transferred from panel); 48 x 119 cm. St Petersburg, The State Hermitage Museum, inv. GE 250
- I.17 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Portrait of Guidobaldo II della Rovere*, 1531-2, oil on panel; 114 x 86 cm. Florence, Palazzo Pitti, Galleria Palatina, inv. 1912 no. 149

SECTION II

Bronzino and Florence. The Medici

- II.01 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Portrait of Cosimo I de' Medici*, c. 1544-5, oil on panel; 86 x 67 cm. Sydney, Art Gallery of New South Wales, inv. 78.1996
- II.02 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Portrait of Eleonora of Toledo with her Son Giovanni*, 1545, oil on panel; 115 x 96 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 748
- II.03 Baccio Bandinelli (Bartolomeo Brandini; Florence 1488-1560). *Bust of Cosimo I de' Medici*, 1542-4, marble; 88 x 72 cm. Florence, Museo Nazionale del Bargello, inv. 7 Sculture
- II.04 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *St John the Baptist*, c. 1543-5, oil on panel; 146.1 x 52.1 cm. Los Angeles, CA, The J. Paul Getty Museum, 73.PB.70
- II.05 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *St Cosmas*, c. 1543-5, oil on panel; 74 x 63 cm. England, private collection
- II.06 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572), design; with the assistance of Raffaellino del Colle (Colle, Borgo Sansepolcro 1494/7-Sansepolcro 1566), cartoon of the scene;



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Alessandro Allori (Florence 1535-1607), cartoon of the border, 1548-9; Nicolas Karcher (Brussels? 1458?-Mantua 1562), weaving on a low-warp loom, 1549

Joseph Flees Potiphar's Wife. Weft: wool, silk, silver threads and gilded silver threads; warp: wool; 562 x 448 cm. Florence, Soprintendenza PSAE e per il Polo Museale della città di Firenze, inv. Arazzi no. 729

- II.07 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572) design; with the assistance of Raffaellino del Colle (Colle, Borgo Sansepolcro 1494/7_ Borgo Sansepolcro 1566), cartoon of the scene; Alessandro Allori (Florence 1535-1607), cartoon of the border, 1549-53; Nicolas Karcher (Brussels? 1458?-Mantua 1562), weaving on a low-warp loom, 1550-3, *Joseph Reveals Himself to His Brothers and Dismisses the Egyptians*. Weft: wool, silk, silver threads and gilded silver threads; warp: wool; 556 x 283 cm. Florence, Soprintendenza PSAE e per il Polo Museale della città di Firenze, inv. Arazzi no. 726
- II.08 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572) design; with the assistance of Raffaellino del Colle (Colle, Borgo Sansepolcro 1494/7_ Borgo Sansepolcro 1566), cartoon of the scene; Alessandro Allori (Florence 1535-1607), cartoon of the border, 1550_3; Nicolas Karcher (Brussels? 1458?-Mantua 1562), weaving on a low-warp loom, 1550-3, *Joseph Receives Benjamin*. Weft: wool, silk, silver threads and gilded silver threads; warp: wool; 574 x 300 cm. Florence, Soprintendenza PSAE e per il Polo Museale della città di Firenze, inv. Arazzi no. 725
- II.09 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572) design; with the assistance of Raffaellino del Colle (Colle, Borgo Sansepolcro 1494/7-Borgo Sansepolcro 1566), cartoon of the scene; Alessandro Allori (Florence 1535-1607), cartoon of the border, 1550_3; Nicolas Karcher (Brussels? 1458?-Mantua 1562) weaving on a low-warp loom, 1550-3, *Meeting of Joseph and Jacob in Egypt*. Weft: wool, silk, silver threads and gilded silver threads; warp: wool; 570 x 458 cm. Florence, Soprintendenza PSAE e per il Polo Museale della città di Firenze, inv. Arazzi no. 723
- II.10 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572) design; with the assistance of Raffaellino del Colle (Colle, Borgo Sansepolcro 1494/7-Borgo Sansepolcro 1566), cartoon of the scene; Alessandro Allori (Florence 1535-1607), cartoon of the border; 1549-53; Nicolas Karcher (Brussels? 1458?-Mantua 1562), weaving on a low-warp loom, 1550-3, *Jacob Blessing the Sons of Joseph*. Weft: wool, silk, silver threads and gilded silver threads; warp: wool; 581 x 467 cm. Florence, Soprintendenza PSAE e per il Polo Museale della città di Firenze, inv. Arazzi no. 732
- II.11 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503_ Florence 1572). *Portrait of Bia, Natural Daughter of Cosimo I de' Medici*, c. 1542, oil on panel; 63.3 x 48 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 1472
- II.12 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Portrait of Giovanni, son of Cosimo I de' Medici*, 1545, oil on panel; 58 x 45.4 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 1475



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- II.13 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Portrait of a Young Girl with a Book (Giulia, Daughter of Alessandro de' Medici?)*, c. 1548-50, oil on panel; 58,5 x 46.8 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 770
- II.14 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Portrait of Francesco, son of Cosimo I de' Medici*, 1551, oil on panel; 58 x 41.3 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 1571
- II.15 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Portrait of Maria, Daughter of Cosimo I de' Medici*, 1550-1, oil on panel; 52.5 x 38 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 1572
- II.16 Workshop of Bronzino. *Portrait of Cosimo I de' Medici*, c. 1560, oil on panel; 84 x 66 cm. Rome, Galleria Borghese, inv. 94
- II.17a Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572) and workshop. *Portrait of Alessandro de' Medici*, 1555-65, oil on tin; 16 x 12.5 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 857
- II.17b Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572) and workshop. *Portrait of Pope Clemente VII*, 1555-65, oil on tin; 16 x 12.5 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 858
- II.17c Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572) and workshop. *Portrait of Cosimo I de' Medici*, 1555-65, oil on tin; 16 x 12 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 855
- II.17d Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572) and workshop. *Portrait of Cosimo the Elder*, 1555-65, oil on tin; 16 x 12.5 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 870
- II.17e Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572) and workshop. *Portrait of Ferdinando, son of Cosimo I de' Medici*, 1555-65, oil on tin; 16 x 12.5 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 852
- II.17f Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572) and workshop. *Portrait of Francesco, son of Cosimo I de' Medici*, 1555-65, oil on tin; 16 cm x 19,8. Florence, Galleria degli Uffizi, inv. 1890 no. 854
- II.17g Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572) and workshop. *Portrait of Giovanni dalle Bande Nere*, 1555-65, oil on tin; 16 x 13 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 856
- II.17h Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572) and workshop. *Portrait of Giuliano, son of Piero de' Medici*, 1555-65, oil on tin; 16 x 12 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 864



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- II.17i Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572) and workshop. *Portrait of Lorenzo de' Medici, called the Magnificent*, 1555-65, oil on tin; 16 x 12.5 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 865
- II.17l Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572) and workshop. *Portrait of Pope Leone X*, 1555-65, oil on tin; 16 x 12 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 862
- II.18 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Allegory of Happiness*, c. 1567-8, oil on tin, 42x30 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 1543

SECTION III

Bronzino and Florence. The Panciatichi

- III.01 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Portrait of Bartolomeo Panciatichi*, 1541-5, oil on panel; 104 x 85 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 741
- III.02 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Portrait of Lucrezia Panciatichi*, 1541-5, oil on panel; 102 x 83.2cm. Florence, Galleria degli Uffizi, inv. 1890 no. 736
- III.03 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Holy Family with St John (Panciatichi Madonna)*, 1538-40, oil on panel; 116.5 x 93.5 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 8377
- III.04 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Crucified Christ*, c. 1540, oil on panel; 145 x 115 cm. Nice, Musée des Beaux-Arts, N.Mba 196. Restored with a grant from The Bank of America Merrill Lynch Art Conservation Programme

SECTION IV

Bronzino and the Arts

- IV.01 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572), *Portrait of Lorenzo Lenzi*, 1527-8, oil on panel; 90 x 71 cm. Milan, Civiche Raccolte Artistiche - Pinacoteca del Castello Sforzesco, inv. no. P 547. Restored with a grant from The Bank of America Merrill Lynch Art Conservation Programme
- IV.02 Pontormo (Jacopo Carucci; Pontorme, Empoli 1494-Florence 1557) Pontormo after a cartoon by Michelangelo Buonarroti (Caprese 1474-Rome 1564), *Venus and Cupid*, c. 1532-5, oil on panel; 128 x 194 cm. Florence, Galleria dell'Accademia, inv. 1890 no. 1570
- IV.03 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Allegorical Portrait of Dante*, 1532-3, oil on panel; 130 x 136 cm. Florence, private collection
- IV.04 Bottega del Bronzino, *Allegorical Portrait of Dante*, after 1541, oil on panel; 126.9 x 120 cm. Washington, DC, National Gallery of Art, Samuel H. Kress Collection, 1961.9.57



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- IV.05 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Venus, Cupid and Jealousy (or Envy)*, c. 1550, oil on panel; 192 x 142 cm. Budapest, Szépművészeti Múzeum, inv. no. 163. Restored with a grant from The Bank of America Merrill Lynch Art Conservation Programme
- IV.06 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Venus, Cupid and Satyr*, c. 1553-5, oil on panel; 135 x 231 cm. Rome, Galleria Colonna, inv. Salviati 1756, n. 66
- IV.07 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572), *Portrait of the Dwarf Morgante From the front; Portrait of the Dwarf Morgante From the back*, before 1553, oil on canvas; 149 x 98 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 5959. Restored with a grant from Ente Cassa di Risparmio di Firenze
- IV.08 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Portrait of Laura Battiferri Ammannati*, c. 1555-60, oil on panel; 83 x 60 cm. Florence, Musei Civici Fiorentini, Museo di Palazzo Vecchio, Donazione Loeser, inv. MCF-LOE 1933-17
- IV.09 Niccolò Tribolo (Niccolò Pericoli; Florence 1500-50). *Nature Goddess*, 1528, marble; 116 x 45 x 35 cm. Fontainebleau, Musée National du Château de Fontainebleau, on loan from the Musée du Louvre, MR Sup 56 (MR 3570)
- IV.10 Benvenuto Cellini (Florence 1500-71). *Ganymede and the Eagle*, 1548-50. Carrara marble (16th century additions), Parian marble (classical era); 105 x 60 cm. Florence, Museo Nazionale del Bargello, inv. 403 Sculture
- IV.11 Pierino da Vinci (Pier Francesco di Bartolomeo; Vinci 1529/1530-Pisa 1553), *Cosimo I de' Medici as Patron of Pisa*, c. 1550-2, marble; 74 x 108 cm. Vatican City, Musei Vaticani, inv. 742
- IV.12 Bartolomeo Ammannati (Settignano, Florence 1511-92). *Leda*, fourth decade of the 16th century, marble; 50 x 72 cm. Florence, Museo Nazionale del Bargello, inv. 73 Sculture
- IV.13 Pierino da Vinci (Pier Francesco di Bartolomeo; Vinci 1529/1530-Pisa 1553). *Dionysus and Ampelus* c. 1548-50. Carrara marble (16th century additions), Pentelic marble (classical era); h. 155 cm. Florence, Galleria degli Uffizi, inv. Sculture 241
- IV.14 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Delle rime libro Primo [Delle Rime, Book one]*, before 1566, paper manuscript; 228 x 16 x 43 mm. Florence, Biblioteca Nazionale Centrale, II.IX.10
- IV.15 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Le rime in burla [burlesque rhyming verses]*, before 1572, paper manuscript; 212 x 150 x 55 mm. Florence, Biblioteca Nazionale Centrale, Magl. VII.115



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- IV.16 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Il Raviggiuolo [a soft white cheese]*, before 1572, paper manuscript; 240 x 175 x 5 mm. Florence, Biblioteca Nazionale Centrale, Magl. VII.395
- IV.17 Benedetto Varchi (Florence 1503-65). *Dispute on which is the nobler art, sculpture or painting...*, Florence, Torrentino, 1549, quarto; 230 x 150 x 18 mm. Florence, Biblioteca Nazionale Centrale, Palat. 12, B.A. 3.2.15
- IV.18 Benedetto Varchi (Florence 1503-65). *Spiritual Sonnets*, Florence, Giunti, 1573 quarto; 223 x 145 x 16 mm. Florence, Biblioteca Nazionale, Magl. 19.6.184
- IV.19 Bronzino: design and cartoon, Jan Rost (Brussels, notice from 1536-Florence 1564): weaving on a low-warp loom, *Justice Liberating innocente*, 1546 (design, cartoon and weaving), weft: wool, silk, silver threads and gilded silver threads; warp: wool; 247 x 170 cm. Florence, Palazzo Pitti, Depositi Arazzi, inv. Arazzi no. 539

SECTION V The Portraits

- V.01 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Portrait of a Women (Matteo Sofferoni's Daughter?)*, c. 1530-2, oil on panel; 76.6 x 66.2 x 1.3 cm. Windsor, Windsor Castle, State Apartments. Lent by Her Majesty Queen Elizabeth II, RCIN 405754
- V.02 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Portrait of a Lady with a small dog*, 1530-2, oil on panel; 89.8 x 70.5 cm. Frankfurt, Städel Museum, inv. no. 1136
- V.03 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Portrait of a Young Man with a lute*, c. 1532-4, oil on panel; 96.5 x 81 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 1575
- V.04 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Portrait of a Young Man with a book*, c. 1534-8, oil on panel; 95.6 x 74.9 cm. New York, The Metropolitan Museum of Art, H.O. Havemeyer Collection, Bequest of Mrs. H.O. Havemeyer, 1929, 29.100.16
- V.05 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Portrait of Andrea Doria as Neptune*, c. 1545-6, oil on canvas; 115 x 53 cm. Milan, Pinacoteca di Brera, Reg. Crono. 1206
- V.06 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572), *Portrait of Stefano IV Colonna*, 1546, oil on panel; 125 x 95 cm. Rome, Galleria Nazionale d'Arte Antica di Palazzo Barberini, inv. no. 1434
- V.07 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Portrait of a Man (Pierantonio Bandini?)*, c. 1550-5, oil on panel; 106.7 x 82.5 cm. Ottawa, National Gallery of Canada, Purchased 1930, 3717
- V.08 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Portrait of a Lady (Cassandra Bandini?)*, c. 1550-5, oil on panel; 109 x 85 cm. Turin, Galleria Sabauda



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BRONZINO

ARTIST AND POET AT THE COURT OF THE MEDICI

Florence, Palazzo Strozzi
24 September 2010-23 January 2011

Promoted and
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- V.09 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Portrait of Luca Martini*, c. 1554-6, oil on panel; 101.4 x 79.2 cm. Florence, Palazzo Pitti, Galleria Palatina, inv. 1912 no. 434

SECTION VI Religious Themes

- VI.01 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *St Sebastian*, 1532-5, oil on panel; 87 x 76.5 cm. Madrid, Museo Thyssen-Bornemisza, inv. no. 64 (1985.2)
- VI.02 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Adoration of the Shepherds*, c. 1539-40, oil on panel; 65.3 x 46.7 cm. Budapest, Szépművészeti Múzeum, inv. no. 161
- VI.03 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Holy Family with St Anne and St John*, 1545-50, oil on panel; 124.5 x 99.5 cm. Vienna, Kunsthistorisches Museum, Gemäldegalerie, inv. no. 183
- VI.04 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Holy Family with St Anne and St John*, 1550-60, oil on panel; 133 x 101 cm. Paris, Musée du Louvre, Département des Peintures, Don du comte Alfred de Vandeul, 1902, RF 1348. NOT INCLUDED IN THE EXHIBITION.
- VI.05 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Descent of Christ into Limbo*, oil on panel; 443 x 291 x 4 cm. Florence, Museo dell'Opera di Santa Croce, from the Zanchini Chapel, on loan from the Gallerie Fiorentine, inv. 1890 no. 1580
- VI.06 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Resurrection*, 1552, oil on panel; 445 x 280 cm. Florence, Church of Santissima Annunziata, Guadagni Chapel
- VI.07 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *St John the Baptist (Portrait of Giovanni, son of Cosimo I de' Medici?)*, 1560-1, oil on panel; 120 x 92 cm. Rome, Galleria Borghese, inv. 444
- VI.08 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *St Andrei*, 1556, oil on panel; 160.3 x 90.2 x 7. Rome, Galleria dell'Accademia Nazionale di San Luca, inv. no. 424
- VI.09 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *St Bartholomew*, 1556 [florentine style 1555], oil on panel; 155.7 x 93.7 x 7 cm. Rome, Galleria dell'Accademia Nazionale di San Luca, inv. no. 423
- VI.10 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Christ Carrying the Cross*, 1555-60, oil on canvas; 72.2 x 51 cm. New York, private collection.



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- VI.11 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Lamentation over the Dead Christ*, c. 1568-9, oil on tin; 42 x 30 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 1554
- VI.12 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Pietà*, 1569, oil on panel; 223 x 85 cm; tabernacle in polychrome and gilded wood: 323 x 125 x 38 cm. Florence, Basilica of Santa Croce

SECTION VII

Alessandro Allori: "a second Bronzino"

- VII.01 Bronzino (Agnolo di Cosimo; Monticelli, Florence 1503-Florence 1572). *Holy Family with St John*, c. 1555-59, oil on canvas (transferred from panel); 117 x 99 cm. Moscow, The State Pushkin Museum of Fine Arts, inv.
- VII.02 Alessandro Allori (Florence 1535-1607), *Crucified Christ between the Virgin Mary and St John the Evangelist*, c. 1550-5, oil on panel; 325 x 216 cm. Florence, Educatorio di Fuligno, Church of the Santissima Concezione
- VII.03 Alessandro Allori (Florence 1535-1607). *Portrait of Ortensia de' Bardi*, 1559, oil on panel; 148 x 124 cm. Florence, Galleria degli Uffizi, inv. 1890 no. 793
- VII.04 Alessandro Allori (Florence 1535-1607). *Penitent Mary Magdalene*, before 1602, oil on canvas; 193 x 155 cm. Florence, Museo Stibbert, inv. no. 4091



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