

# Money and Beauty

## Bankers, Botticelli and the Bonfire of the Vanities

Promoted and organized by  
Fondazione Palazzo Strozzi  
Ministero per i Beni e  
le Attività Culturali  
Soprintendenza FSAE  
e per il Polo Museale  
della città di Firenze  
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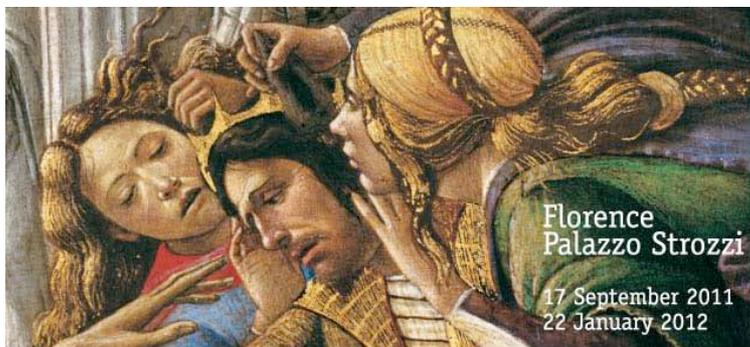
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Florence  
Palazzo Strozzi

17 September 2011  
22 January 2012

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### PRESS RELEASE

Masterpieces by Botticelli, Beato Angelico, Piero del Pollaiuolo, the Della Robbia family, Lorenzo di Credi and Memling – the cream of Renaissance artists – show how the modern banking system developed in parallel with the most important artistic flowering in the history of the Western world. **Money and Beauty. Bankers, Botticelli and the Bonfire of the Vanities**, on view at Palazzo Strozzi, Florence, from **17 September 2011 to 22 January 2012**, explores the links between that unique interweave of high finance, economy and art, and the religious and political upheavals of the time.

The exhibition examines the birth of the modern banking system and the economic boom that it triggered, providing a reconstruction of European life and the continent's economy from the Middle Ages to the Renaissance. Visitors will be able to delve into the daily life of the families that controlled the banking system and perceive the ongoing clash between spiritual and economic values. The story of the art patrons is closely linked to that of the bankers who financed the ventures of princes and nobles alike and, indeed, it was that very convergence that provided the climate in which some of the leading artists of all time were able to flourish.

**Money and Beauty** takes the visitor on a journey to the roots of Florentine power in Europe. It investigates the economic mechanisms which allowed the Florentines to dominate the world of trade and business, five hundred years before modern communication methods were invented, and thereby finance the Renaissance. The exhibition analyses the systems that bankers used to build up their immense fortunes, it illustrates the way in which they handled international relations and it also sheds light on the birth of modern art patronage, which frequently began as a penitential gesture only to turn into a tool for wielding power. The exhibition also uses depictions of episodes in bankers' daily lives by several leading Flemish artists to illustrate the era when Florence was the financial capital of the world.

Curated by art historian **Ludovica Sebregondi**, author of *Iconography of Girolamo Savonarola, 1495-1998*, and **Tim Parks**, writer, translator and author of *Medici Money – Banking, Metaphysics and Art in Fifteenth-century Florence*, the exhibition is conceived as a 'duet', in which the two curators present different – and sometimes opposing – views of the exhibition's content. The two curators aim to provide the visitor with an opportunity to look at art from a cross-disciplinary perspective involving economists, politicians and diplomats. It examines the story of how the Florentine Renaissance grew from the supposedly open, but more often actually hidden, relationship between art, power and money.

The exhibition has been aided by the historical advice of Francesco Franceschi, Professor of Medieval Studies at the University of Siena, Arezzo, as well as a distinguished scholarly committee that includes Cristina Acidini, Superintendent for the Historic, Artistic, and Ethno-anthropological Heritage and Polo Museale of the City of Florence (Chair); Alessandro Cecchi, Director of the Galleria Palatina and the Boboli Gardens; Dora Liscia, Professor of the History of Applied Art and Goldsmiths' Work at the University of Florence; Robert Mundell, Nobel Prizewinner (Economics); Beatrice Paolozzi Strozzi, Director of the Museo Nazionale del Bargello; Jacob Rothschild, British investment banker and philanthropist; and Gerhard Wolf, Director of the Kunsthistorisches Institut in Florenz-Max Planck Institut.

Crucial to the theme of the exhibition are the masterpieces created for the great banking families during times of prosperity. However, the fortunes of some of Florence's great families were rocked by financial setbacks, and the political and religious storm triggered by the preacher Girolamo Savonarola (1452-1498). With his "bonfires of the vanities", the Dominican friar rejected everything that the Renaissance stood for, even though he was an integral part of it.

The exhibition, comprising over one hundred works of art, includes loans from the Vatican Museum, the National Gallery in London, the Groeningemuseum in Bruges, the Germanisches Nationalmuseum in Nuremberg, the Museo Correr in Venice, the Boijmans van Beuningen Museum in Rotterdam, the Bibliothèque Nationale de France in Paris, St Bonaventure University, Olean, New York, and the Poldi Pezzoli Museum in Milan, as well as from the most important museums in Florence (the Uffizi Gallery, the Bargello, and the Museum of San Marco) and several private collections.

A variety of interactive experiences enable the visitor to understand the ways merchants made their profits by moving goods and money around Europe. Using their entry ticket, every visitor can invest 1,000 virtual florins in an interactive game called 'Follow your Florins', produced by Italy's leading graphic novelist Giuseppe Palumbo; there will be tactile

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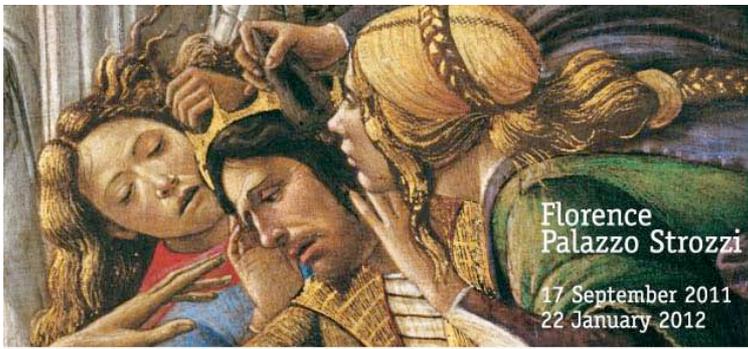
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and olfactory elements in the exhibition, as well as the 'Botticelli Code' game in the special family suitcase. As with all Palazzo Strozzi exhibitions, there will be special labels for families and children, as well as workshops, books and a 'passport' to the city's exhibition-related treasures.

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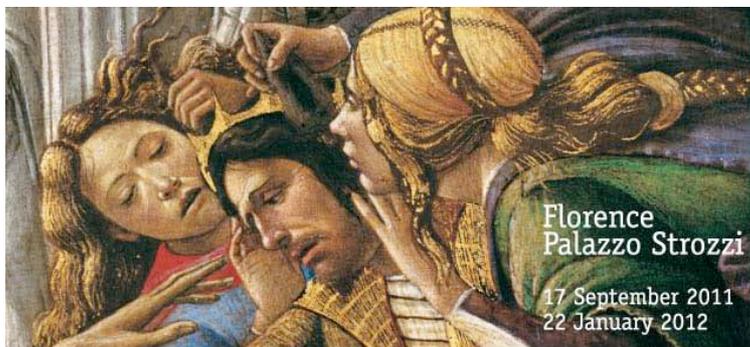
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### FACT SHEET

- Exhibition:** *Money and Beauty*  
*Bankers, Botticelli and the Bonfire of the Vanities*
- Dates:** 17 September 2011 to 22 January 2012
- Location:** Palazzo Strozzi, Piazza Strozzi, 50123 Firenze (Florence), Italy  
Tel. +39 055 2645155 [www.palazzostrozzi.org](http://www.palazzostrozzi.org)
- Promoted and organised by:** Fondazione Palazzo Strozzi, Ministero per i Beni e le Attività Culturali, Soprintendenza PSAB e per il Polo Museale della città di Firenze
- with:** Comune di Firenze, Provincia di Firenze, Camera di Commercio di Firenze, Associazione Partners Palazzo Strozzi
- and:** Regione Toscana
- Main Sponsor:** Banca CR Firenze
- Curators:** Ludovica Sebgondi and Tim Parks
- Catalogue:** Published by Giunti Editore (Florence)
- Opening hours:** Daily 9 am to 8 pm, Thursday 9 am to 11 pm  
Last admission to the exhibition 1 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](mailto:prenotazioni@cscsigma.it); or via [www.palazzostrozzi.org](http://www.palazzostrozzi.org)
- Café:** The King Midas Café at Palazzo Strozzi is open daily from 9 am to 8 pm, Thursdays 9 am to 11 pm.
- How to get there:** By plane:  
Firenze Airport [www.aeroporto.firenze.it](http://www.aeroporto.firenze.it) Tel. +39 055 306 1700  
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
- Related Events:** See overleaf for details of the exhibition activities.

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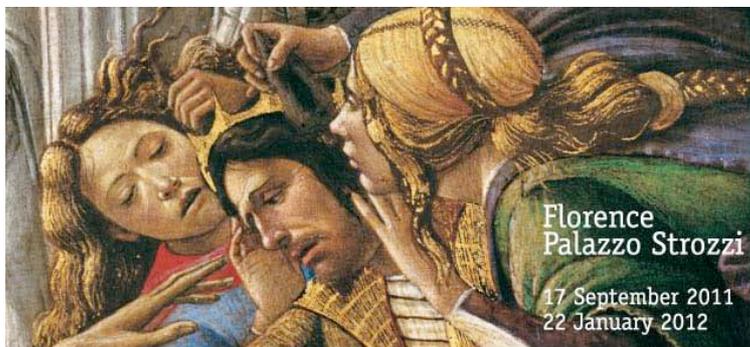
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### RELATED ACTIVITIES

Palazzo Strozzi Invites Visitors to  
Play the Banking Game without (much) Risk

Visitors to *Money and Beauty. Bankers, Botticelli and the Bonfire of the Vanities*, the first exhibition to focus on the birth of modern finance, will also have the opportunity to test their own investment and mathematical skills. Alongside masterpieces by such Renaissance artists as Botticelli, Beato Angelico, Piero del Pollaiuolo, the Della Robbia family, and Lorenzo di Credi, on view from **17 September 2011 to 22 January 2012**, Palazzo Strozzi has developed a number of activities that will let every visitor test 'their little grey cells' and turn their talents into 'profits'.

#### **Follow your Florins – Interactive Game**

The unique bar-code on every admission ticket gives the visitor the opportunity to 'invest' 1,000 florins when they enter the exhibition, and then track its ups and downs during their visit. It was not always easy making money – even kings can go bust and pirates swarmed the waterways. Written by curator Tim Parks and illustrated by Italy's leading graphic novelist, Giuseppe Palumbo, this interactive game allows every visitor to experience the perils faced by early modern bankers – and the possible rewards!

#### **Fumetto (graphic novel) on iPad**

The complete set of striking illustrations by Giuseppe Palumbo will be available as an iPad app, so visitors can take part of the exhibition home with them.

#### **Easy Money – Family & Children's book**

Every Palazzo Strozzi exhibition has special labels written for families and children. For *Money and Beauty*, the theme is obviously money and banking, and younger visitors are introduced to the principles that lie behind the money they use every day. The book is edited by Lorenzo Bini Smaghi, one of Europe's leading central bankers.

#### **The Botticelli Code – the Banker's Change Purse**

The family suitcase, a regular feature of Palazzo Strozzi exhibitions, in this case contains an extra mystery – a strongbox with a secret, four-digit code. Families and children will have to look for clues in the exhibition in order to discover the code, open the strongbox, and solve the mystery!

#### **Count me in! Merchant's Mathematics – Workshops in Creative Mathematics**

Every exhibition includes workshops that are designed to let visitors explore disciplines other than art, and past workshops have focused on music-making, play-writing, textile weaving and poetry. For this show, the workshops explore the mathematics behind the money-making in a fun and creative way. No expertise required!

#### **The Midas Touch – Cooking with Gold**

During the exhibition, six Florentine chefs will each create a special dish using a form of edible gold, and visitors who present their admission ticket at these restaurants will receive a discount on their meal. Diners will also receive a special **chocolate florin**, which will entitle them to a discount on admission to the exhibition.

#### **Gifts of the Magi – Florence at Xmas**

During the Christmas period (25 December 2011 to 6 January 2012), Palazzo Strozzi will stage events that celebrate gold and perfume and, during **Pitti Immagine** (10 to 21 January 2012), there will be a series of lectures on luxury and fashion – banned by the strict sumptuary laws of the Florentine Republic during the Renaissance.

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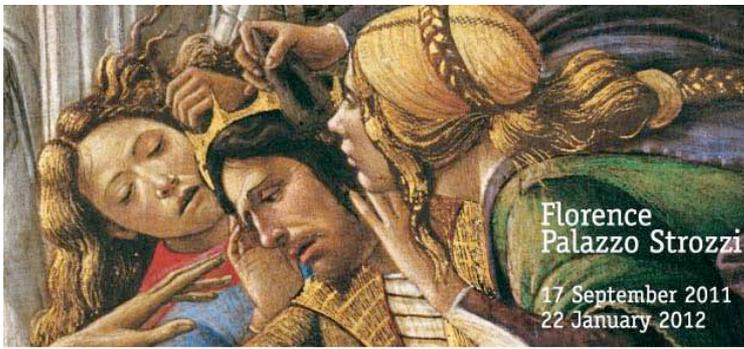
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### PHOTOSHEET

	<b>SECTION 1</b> <b>The Florin, Image of Florence in the World</b>	
1.3	<b>Gold florin</b> , 1252–1303; gold; Ø 2.03 cm; weight 3.4 g. Florence, Museo Nazionale del Bargello, Coins inv. no. 117.	 
1.13	Jacopo di Cione, Niccolò di Tommaso, Simone di Lapo, <b>Coronation of the Virgin, with St. John the Baptist, St. Catherine of Alexandria, St. Anne, St. Matthew, St. Victor the Pope, St. John the Evangelist, St. Zanobius, St. Barnabas, St. Anthony the Abbot, St. Reparata; the prophets Isaiah and Ezekiel</b> (upper corners); <b>Coats of arms</b> (on the predella), 1372–3; panel painting; 350 x 192.3 cm. Florence, Galleria dell'Accademia, 1890 inv. no. 456.	
	<b>SECTION 2</b> <b>Everything has its price</b>	
2.1	Tommaso di Piero Trombetta (Prato 1464–post 1527), <b>Portrait of Francesco di Marco Datini</b> , 1491–2; panel painting; 131 x 69 cm. Prato, Fondazione Casa Pia dei Ceppi.	
	<b>SECTION 3</b> <b>Usury</b>	
3.3	Jan Provoost (Mons 1462–Bruges 1529), <b>Death and the Miser</b> , 1505–10 oil on panel; 119.7 x 78.5 and 119.8 x 78.8. Bruges, Musea Brugge, Groeningemuseum, inv. 0000.GRO0217.I-0218.1.	

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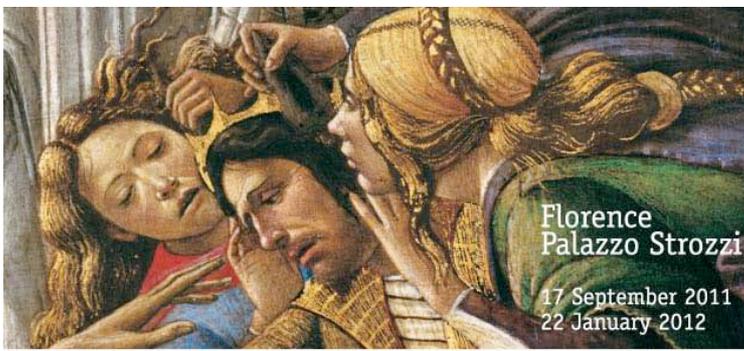
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3.4	after Marinus van Reymerswaele (Reymerswaele c.1490–Middleburg, documented until 1567), <i>The Usurers</i> , c.1540; oil on panel; 100 x 76 cm. Florence, Museo Stibbert, inv. no. 4080.	
<b>SECTION 4</b> <b>The Art (and Mystery) of Exchange</b>		
4.4	Marinus van Reymerswaele (Reymerswaele c.1490–Middelburg, documented up to 1567), <i>The Money-changer and his Wife</i> , 1540; oil on panel; 84 x 114 cm. Florence, Museo Nazionale del Bargello, Carrand Legacy, inv. 2058 C.	
4.6	German artist (Nuremberg?), <i>Balance for gold and gemstones owned by Hans II Harsdorf</i> , 1497; wooden case covered with painted paper; iron; partially gilded silver; yarn; pearl; 17.4 x 10.3 x 2.5, height of bipartite rod (without base) 22.8 cm, diameter of scale-pans 2 cm. Nuremberg, Germanisches Nationalmuseum, Property of Freiherrlich Harsdorfsche Familienstiftung, HG 11 161.	
4.14	<i>Bill of exchange from Diamante and Altobianco degli Alberti to Francesco di Marco Datini and Luca del Sera</i> . Bruges–Barcelona, September 2, 1398; sheet of paper; 73 x 224 mm. Prato, Archivio di Stato, b. 1145/1403803.	
<b>SECTION 5</b> <b>International trade: Merchants and Merchandise</b>		
5.2	Francesco de Cesanis (active c.1420), <i>Nautical Map</i> , 1421; watercolour and ink on parchment; 58 x 96.6 cm. Venezia, Fondazione Musei Civici di Venezia, Museo Correr, Portolano no. 13, Emanuele Cicogna Legacy 3451.	
5.3	Fra Angelico (Guido di Pietro, Fra Giovanni da Fiesole; Vicchio c.1395–Rome 1455), <i>St. Nicholas with the Emperor's Envoy and the Miraculous Rescue of a Sailing Vessel</i> , between 1437 and 1449; tempera and gold on panel; 34 x 63.5 cm. Vatican City, Musei Vaticani, inv. 40252.	

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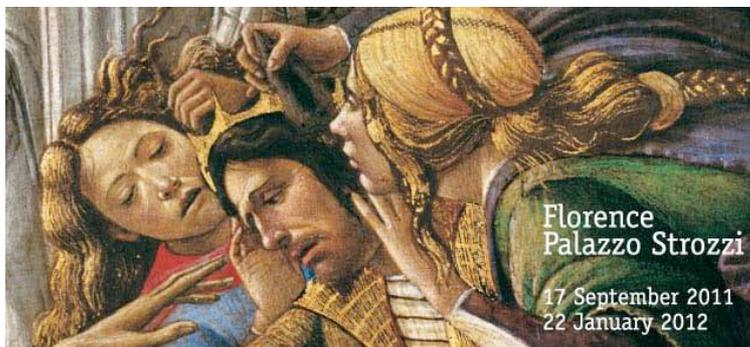
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5.6	Francesco Botticini (Florence 1446–97), <i>The Archangel Raphael and Tobias with a Young Devotee</i> , c.1485; tempera on panel; 156 x 89 cm Florence, Soprintendenza Speciale per il Polo Museale, 1890, inv. no. 8676.	
<b>SECTION 6</b> <b>The Sumptuary Laws</b>		
6.10	Fra Angelico (Fra Giovanni da Fiesole, Guido di Pietro; Vicchio c.1395–Rome 1455), <i>Marriage of the Virgin</i> (predella panel), 1432–5; tempera on panel; 19 x 51.5 cm. Florence, Museo di San Marco, 1890 inv. no. 1493.	 
<b>SECTION 7</b> <b>Bankers and artists</b>		
7.1	Hans Memling (Seligenstadt c.1435–94), <i>Portrait of Benedetto di Pigello Portinari; St Benedict</i> , 1487; oil on panel; 45.5 x 34.5 cm each. Florence, Galleria degli Uffizi, 1890 inv., nos. 1090 and 1100.	
7.2	Workshop of Domenico Ghirlandaio, <i>Adoration of the Shepherds with Filippo Strozzi</i> (predella of the <i>Lecceto Altarpiece</i> ), 1487–8; panel painting; 27 x 65.5 cm. Rotterdam, Museum Boijmans Van Beuningen, inv. 2553.	
7.10	Sandro Botticelli (Alessandro Filipepi; Florence 1445–1510), <i>Virgin and Child with an Angel</i> , c.1465; tempera on panel; 95 x 64 cm. Florence, MUDI - Museo degli Innocenti.	

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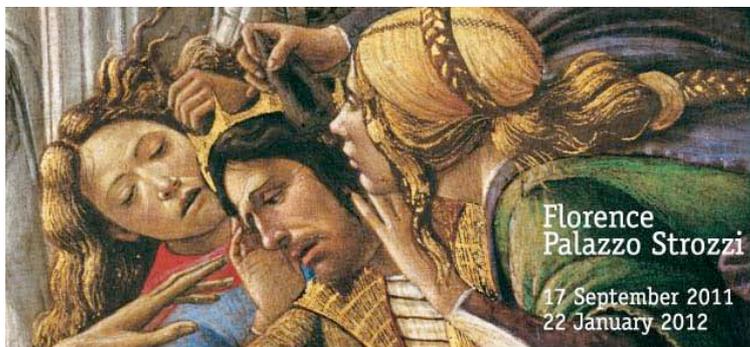
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# Money and Beauty

## Bankers, Botticelli and the Bonfire of the Vanities

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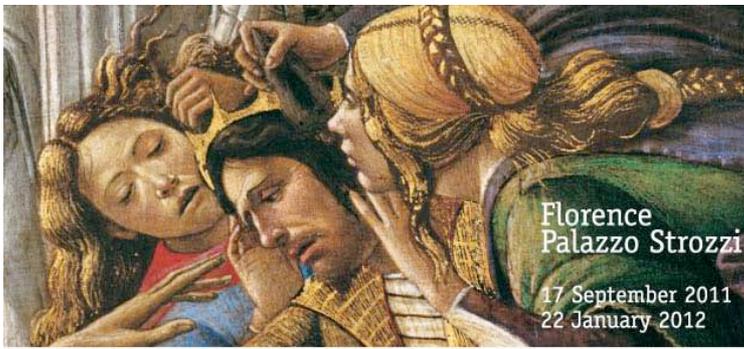
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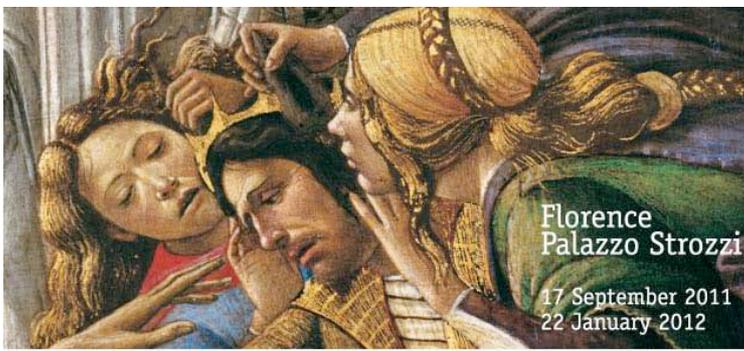
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### CURATOR'S INTRODUCTIONS:

*The Bonfire of Vanities*  
Ludovica Sebregondi

Anathemas or vanities were the names given to those “vain, lascivious and dishonest” items that were destroyed in the two “bonfires” which Savonarola staged in Piazza dei Signori in Florence on 7 February 1497 and on 27 February 1498 to mark the last day of carnival.

The chroniclers of the time offer us contradictory descriptions, particularly of the shape of the huge wooden structure on which the items were burnt and which was intended to represent an overturning in a religious sense of the tradition involving “capannucci”, or small huts, which were customarily set alight in the streets of Florence on Shrove Tuesday.

It is difficult to reconstruct exactly how one of these bonfires must have looked, but in all likelihood the structure was shaped like a wooden stepped pyramid on an octagonal base. Its steps, which got gradually larger as they descended, were built around a central pole over 17 metre high and stuffed with inflammable material. The vanities that the “children of Savonarola” had collected beforehand were placed on the shelves formed by the steps, which may have been seven in number by analogy with the seven deadly sins, although some reports speak of fifteen.

Some of the chronicles tell us that the items were placed on the structure in a specific order designed to make the whole thing look particularly spectacular yet without jeopardizing its rigorous symbolic significance. One shelf was covered with precious fabrics, some of which were even painted, while another held paintings and sculptures that were considered obscene. These were followed by the tools of the gambler's trade: dice, gaming boards, chess boards, and playing cards together with the wooden dies used to print them. Another step held musical instruments such as harps, lutes and citharas, and books of music. Cosmetics were placed on the same shelf as perfumes, wigs and every manner of make-up, while books held to be either immoral or dangerous—works by Petrarch and Dante, as well as the *Decameron*, Pulci's *Morgante* and books on magic—were placed on the shelf above, and masks, fake beards and disguises in general were all on the same shelf.

The chroniclers are certainly not unanimous in describing such a specific subdivision of the items, and the reports that do describe it thus may have been seeking to stress the allegorical significance of the whole affair, given that other chroniclers do not appear to have noticed such a rigid distinction. What every eye-witness does emphasise, on the other hand, is a specific type of vanity; thus the scholar Girolamo Benivieni, a follower of Savonarola, states that a large number of chess boards, some priceless, were hanging from the sides of the bonfire, while Jacopo Nardi draws attention to the presence of perfumes (“orange-flower water, musks, perfumes of several different kinds”). Yet all of them without exception highlight the spectacularly theatrical nature of the event.

Likenesses of devils were set around the base, while a horrific image supposed to foreshadow carnival capped the complex structure. Alongside the image of the demon sat the effigy of a Venetian merchant whose fault lay in his having offered the Signoria the huge sum of 20,000 ducats for all of the items, as a job lot. His answer came in the shape of an instant portrait of the man, which was then placed on top of the bonfire to burn along with the vanities. Nor was the Venetian the only one to notice the works' immense commercial value. The body of the citizenry, fearing theft, set armed guards to watch over the pyramid throughout the night before the bonfire.

Several thousand children, all dressed in white, gathered on Shrove Tuesday afternoon and processed to Piazza dei Signori, where some of them clambered onto the arengario, or stone platform, which ran around the base of the Palazzo, while the others took their places under the Loggia or around the pyramid. After a song attacking carnival had been sung, the enormous construction was set alight to the accompaniment of “bells, pipes and trumpets”.

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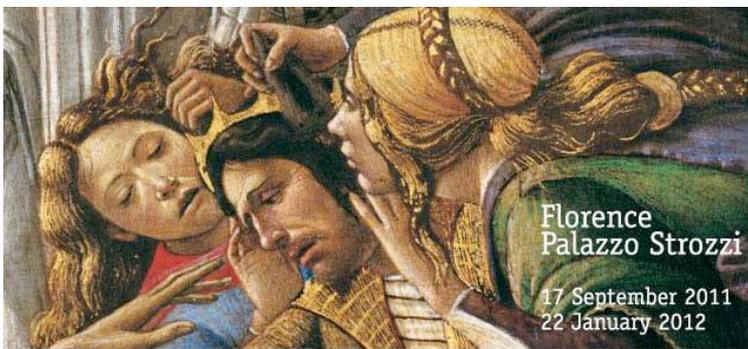
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Benivieni tells us that the flames soared into the sky “to the glory and honour of God, and to the confusion and ignominy of Satan”. The performance was repeated again the following year, on 27 February 1498, on an even more meticulously built structure which also carried, among other things, several portrait busts depicting the most famous whores of the day.

The bonfires ordered by Savonarola were nothing new. Putting books, paintings and other items to the torch was a practice dating back to the ancient world, and one that has only recently gone into abeyance. Nor is the Church the only organisation to have resorted to it. The destructive power of fire has always been aimed at opponents and, more especially, at the books enshrining their thought. The tradition was perpetuated by fifteenth century preachers, in particular by such Franciscans as St Bernardino of Siena, St John Capistrano and the Blessed Bernardino of Feltre. The flames consumed not only books but also paintings, luxurious garments, games and jewels. Nor were such bonfires staged in Italy alone; they also burned in Germany and in France.

The first person to turn this form of mass expiation into a show was Bernardino of Siena. He organised a massive bonfire before thousands of onlookers in Piazza Santa Croce in Florence during Lent of 1424, burning items that he argued were the tools of the Devil. He held similar gatherings in Perugia, where he preached against cosmetics and make-up for women and gambling for men before a congregation of three thousand in September 1425. The following month, “said diabolical objects” were collected and placed on a wooden structure after the Sunday sermon. The structure was then torched in the middle of the main square, between the fountain and the bishop's palace. Similar bonfires, set up in areas considered to be the epicentre of civic life, were lit in Bologna, Parma and Modena, as well as in other areas where Bernardino preached. John Capistrano, a follower of Bernardino, organised numerous burnings in central Europe, including in Vienna, Erfurt, Nuremberg and Augsburg, between 1451 and 1456. His preaching in Augsburg led to the burning of some 1,500 gaming boards and seventy sleds in 1454.

Savonarola may also have drawn inspiration from a bonfire of vanities lit in his home town of Ferrara on Easter Monday 1474, after a Lenten sermon by the famous Milanese preacher Fra Michele da Carcano. Fra Girolamo was still living in his father's home at the time and thus he may well have had the opportunity to witness the event. He may also have been influenced by a burning in Florence, sparked by the words of Bernardino of Feltre.

A recurrent theme in all of the descriptions is the priceless monetary value of the items that went up in smoke, and the loss of immensely valuable and beautiful works of art. John Capistrano is alleged to have caused household goods worth a total of 20,000 ducats—the same sum offered by the Venetian merchant in Florence—to be burnt in Vienna. Bernardino of Siena responded to those who charged him with waste because he was burning goods worth such huge sums, that it was not the destruction of luxury items but clinging to them which showed that a person was possessed by the Devil.

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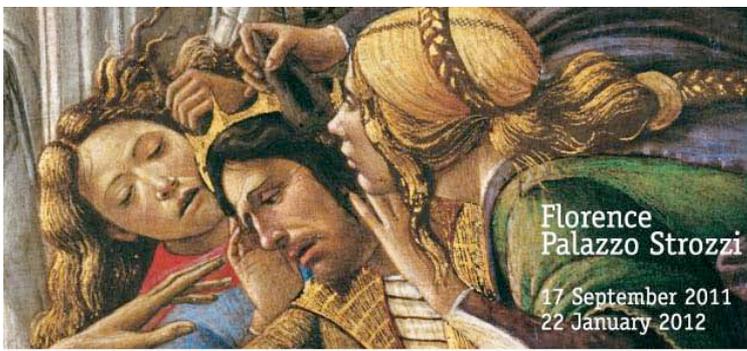
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*The Vanities before the Bonfire:  
buying beauty in Renaissance Florence*  
Tim Parks

Astonished by the sheer wealth of the Palazzo Medici as it was in 1459, “the decorative tapestries, the chests of inestimable craftsmanship and value, the masterful sculptures, the infinitely varied patterns and silverwork” Galeazzo Sforza concluded that “money alone” could not compete with what his guests had achieved. Yet everything that the Duke of Milan’s son was looking at—including works by Donatello, the Beato Angelico and Fra Filippo Lippi—had all had been bought with money, everything depended on the financial clout of a major bank.

The same could be said of much of the great painting, sculpture and architecture of Renaissance Florence. We like to think of art as free from the ‘contamination’ of lucre. We read Ezra Pound’s famous lines “With usura/Hath no man a painted paradise on his church wall”—and we nod our heads in agreement. We feel it’s good to keep merely countable value—the product and its price tag—well away from those inspired creations that transcend mere accumulation, turning our minds to higher things.

But Pound was wrong. Not only was much of Renaissance art paid for by Italy’s bankers but a great deal of it actually came out of the aspirations and tensions that galvanized their lives. As Galeazzo Sforza sensed, the Medici and many other banking families hadn’t just put money into their *palazzi*, but much else as well. Our ambition in setting up this exhibition is to affirm the link between art and its patrons, introducing visitors to the dynamic world of Florentine finance and suggesting how its intense and troubled relationships with Church and State throughout the fourteenth and fifteenth centuries both influenced and was reflected by the great works of art that the city’s bankers commissioned.

Florence was not the home of the modern bank. In the thirteenth century Genoa, Siena and Lucca had all been more important financial centres. However, by the end of the fourteenth century, both for the number of its banks and the extension of their subsidiary agencies across Europe, Florence was dominant. In the absence of paper money, one of the great problems merchants faced at the time was the movement of money from one country, or even one town to another, either to pay for goods they wished to purchase or to bring home the income from goods sold. Italian banks had largely resolved this problem with the invention of the “letter of exchange”, a document that allowed for money to be paid into a bank in, say, Florence and then paid out by that bank’s agent in Geneva, or Naples, or Bruges, or Venice, without any coin being physically moved. But this financial instrument only worked if a bank had an extended network of agencies. Florence’s winning card had been the readiness of its merchants and bankers—and more often than not the merchants were bankers—both individually and as a team, to create a web of commerce and credit that stretched northwards to London, east as far as Constantinople, west to Barcelona, south to Naples and Cyprus. The city became the hub and motor of international finance.

But the generation of wealth is not without its anxieties. If the invention of money made it possible to store wealth, dividing and distributing it as we wished, there was the embarrassing corollary that every good and service now had to be ascribed a unit value that allowed the most heterogeneous phenomena to be compared. A barrel of wine costs twenty *soldi*, a prayer for a deceased loved one ten, a prostitute fifteen, a doctor’s visit one florin. Then a mule costs fifty florins and a slave sixty and a church altar piece ninety.

This creates uneasiness. Is a prayer worth less than a prostitute? We feel things should not be put on a level in this way. This uneasiness was stronger in a society that still thought of itself as a hierarchical commonwealth underwritten by God. “Money puts the peasant in high estate” complains one fourteenth century Italian poet, and “even opens, if you want, the doors of paradise”. This wasn’t right. It challenged the status quo. It challenged Christian metaphysics.

One way these anxieties were quietened in late medieval Florence was with the use of two separate currencies. Minted for the first time in 1252, the gold florin, albeit no larger than a modern English penny or American nickel, packed a big punch. It was solid gold after all. It could buy twenty yards of red linen. Or pay a master cook to prepare a banquet for a hundred guests. As a result it was used mostly, though by no means exclusively, by the wealthy classes.

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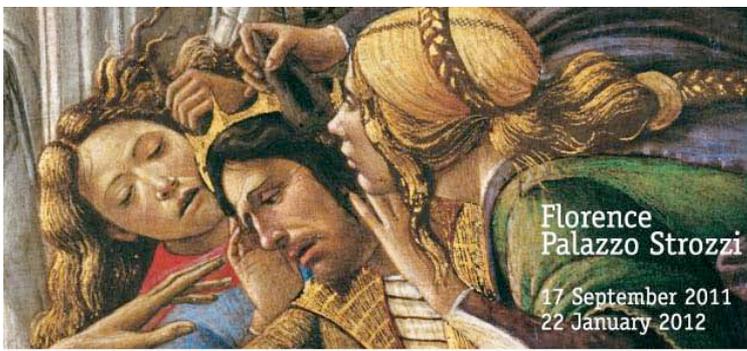
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For smaller purchases, or workers' wages, there was the *picciolo*, a quite different currency, minted in silver. To convert one into the other you needed to know the current relative values of gold and silver. You needed a bank.

If someone from the poorer classes did accumulate some florins there were the so-called sumptuary laws to tell him what he could, or rather couldn't do with them. Only a man of a certain class could wear a red cloak. Only a lady of a certain degree could have buttons on her sleeves. Lavish spending on dinners or funeral processions was for the privileged alone. So a society excited by money and commerce introduced rules to limit the social mobility that might result, a town specialised in the production of high quality wools and silks tried to keep a lid on the desire for fine clothes.

Then as today, it was bankers who bore the brunt of collective concern about the power of money. Having "accumulated quite a bit on his conscience", Vespasiano da Bisticci wrote of Cosimo de' Medici, "as most men do ... who want to be ahead of the rest", he sought an audience with his bank's most important client, Pope Eugenius, to ask how God might "have mercy on him, and preserve him in the enjoyment of his temporal goods." How can we keep our cash and be considered good? This is ever the banker's dilemma. Invest ten thousand florins in the restoration of St Mark's Convent, was the Pope's reply.

What sin might Cosimo have committed that demanded such huge restitution? Arrested in 1433 he had been accused, at least according to Machiavelli's version of events, of plotting "to make himself great", to raise himself above his social position, and threatened with execution. But more likely what he was thinking of now was the sin of 'usury', of lending money at an interest. The two crimes were not unconnected. Officially the Church banned usury because the Bible enjoined us to make our living by the sweat of our brow; work was part of God's plan for us and usury wasn't work. But of course, it is access to credit that can free a man from his station and upset the status quo.

Florentine banks accepted deposits from private citizens, dukes and cardinals, paying in return an annual interest contractually described as a discretionary gift and hence not officially usury. They invented complicated games with letters of exchange so that what legally speaking was a mere movement of money from one place and currency to another actually became a profitable interest-bearing loan. The theologians analysed each new financial instrument for possible sin. Worried for their immortal souls, the bankers distributed considerable sums to charity.

Doubtless the impulse behind many commissions of religious art was similarly penitential. But pouring money into the church also allowed bankers to exhibit their wealth and taste publicly and even to influence the ethos of the institution that constantly scrutinised the morality of their practices.

When it came to commissioning paintings, bankers preferred the rich Magi with their celebrated gifts to sinners roasting in hell. And all the better if they themselves could creep into the sacred space in their smart clothes, kneeling at the feet of the Madonna perhaps. The Church became more comfortable. This kind of patronage was more interesting than giving to the poor.

Cosimo agreed to restore San Marco but on condition that the lax and libertine Silvestrines who ran the monastery be replaced by the severe Dominicans. He wanted his money accepted by an order that renounced all ownership of private wealth, men whose prayers would really count. To achieve his goals he brought in a painter of the calibre and piety of Fra Angelico, who "never painted a crucifix without tears running down his cheeks". All the same, some priests were not happy to see God's house "frivolously adorned with superfluous sculptures and paintings".

On one fresco in a dormitory corridor where the only viewers would be monks, a scroll reads "I invoke God's curse and mine on the introduction of possessions into this order".

Throughout the fourteenth and fifteenth centuries there was a see-sawing tension between Florence's pious vision of itself as a city of God, the New Jerusalem even, and its vocation for luxury goods and international finance. Caught in the midst of this, the bankers sought to have their cake and eat it, to enjoy their fortunes and occupy key places in Church.

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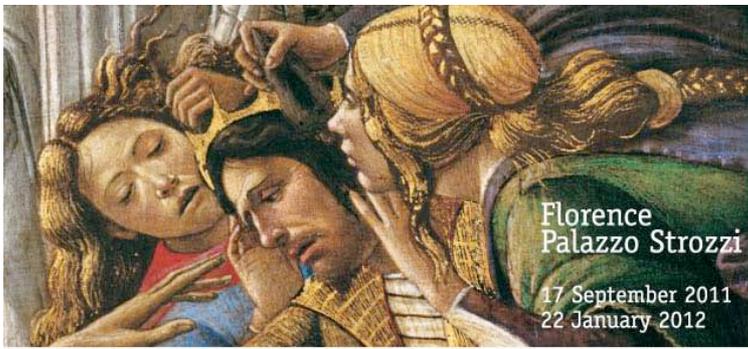
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When in 1492 the fiery Savonarola became Prior of San Marco, preaching implacably against the arrogance of wealth and organizing in 1497 his bonfires of the vanities—including many works of art—the creative compromise between church and finance that had characterised the preceding decades went up in smoke.

This exhibition seeks to put the Florentine art of the period in relation to the bankers who commissioned so much of it and the complex world they moved in. We have chosen to focus on the work of Botticelli because more than any other painter his career reflects the shifts and tensions between secular and sacred, as he moves from the sumptuous earlier works that show the Madonna dressed in Florentine finery, shining with gold leaf, through the great mythical paintings that conjure up the neo-platonism of Lorenzo il Magnifico's time, to the more austere and emotionally charged devotional images of the 1490s that suggest the artist's receptiveness to Savonarola's preaching.

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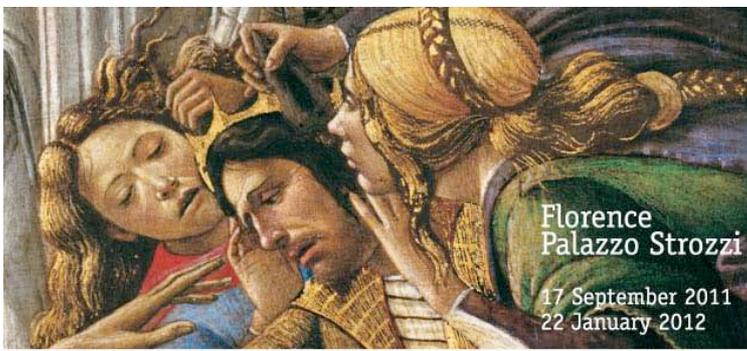
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Florence  
Palazzo Strozzi  
17 September 2011  
22 January 2012

# Money and Beauty

## Bankers, Botticelli and the Bonfire of the Vanities

Promoted and organized by  
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### EXHIBITION WALKTHROUGH

#### Section 1 – The Florin, Image of Florence in the World

The exhibition opens with the florin, the Florentine gold coin that was minted for the first time in 1252. It was named after the lily depicted on the obverse of the coin, while John the Baptist, the city's patron saint, appears on the reverse. The imposing 14<sup>th</sup> century wooden altarpiece made for the Mint, and specially restored for this exhibition, illustrates the importance of this institution, the activity of which was controlled by two of the most important guilds in Florence, the *Arte di Calimala* and the *Arte del Cambio*. The use of religious imagery on the florin itself and the commissioning of religious images by the mint indicates the desire to deny any contrast between wealth and sanctity.

#### Section 2 – Everything has its Price

This section is designed to prompt the visitor to reflect on faith and money. Despite the deep sense of religiosity that prevailed at the time, every aspect of life was seen as having a price. The section presents 14<sup>th</sup> and 15<sup>th</sup> century works illustrating the approach to religion of such figures as the merchant and banker Francesco Datini (c.1335-1410), and the cost of the objects that accompanied everyday life. The presence of money values is corrosive of the religious context in which they appear.

#### Section 3 – Usury

The law on usury is seen as a consequence of the tension between traditional religious attitudes and the economic trend towards achieving more widespread affluence. The ban on usury placed restrictions on banking operations, forcing bankers to develop complex financial tools. The role of Jewish moneylenders and the creation of the *Monti di Pietà* pawnbroking institutions are seen in this context. Works by Orcagna and several Flemish artists show usurers suffering chastisement in Hell, tax collectors, currency dealers and misers in a varied and fascinating set of pictures illustrating the environment in which they conducted their business. Next to them are pictures of the saints who railed against usury in their sermons: St Antoninus and the Blessed Bernardine of Feltre.

#### Section 4 – The Art (and Mystery) of Exchange

This section illustrates the way in which the letter of exchange revolutionised trade, and how the banking world managed to thrive while appearing to comply with the ban on usury. The slow pace of international commerce allowed bankers to make profits that were officially generated by exchange transactions. To gain maximum benefit, banks tended to finance international trade rather than investing locally, which had a major impact on the development of the European economy. At the same time, the international spread of letters of exchange reinforced the banks' role in gathering funds for the Church. Documents used for making calculations, coins and illuminations and other objects all help to chart international commerce in this section, while multimedia installations allow the visitor to track the trade routes of the time.

#### Section 5 – International trade: Merchants and Merchandise

This section explores the extension of Florentine banking abroad and looks at the severe risks involved in travelling by land and sea. The threat of theft and piracy led travellers to rely on banks providing them with letters of credit in order to avoid having to travel with heavy metal coinage. The section also uses pictures of ships and caravans to illustrate travel and the circulation of goods.

#### Section 6 – The Sumptuary Laws

Like the ban on usury, the sumptuary laws (restrictions on dress, jewels, feasting, weddings and funerals) were a further restraint on social mobility and the free circulation of wealth, reflecting an attempt by those in power to obstruct the growth of a more mobile and individualistic society. The section displays precious objects and illustrates the kind of things the sumptuary laws prohibited. Often the depiction of luxury items in paintings of sacred subjects can be seen as a way of suggesting that there is nothing wrong with such wealth.

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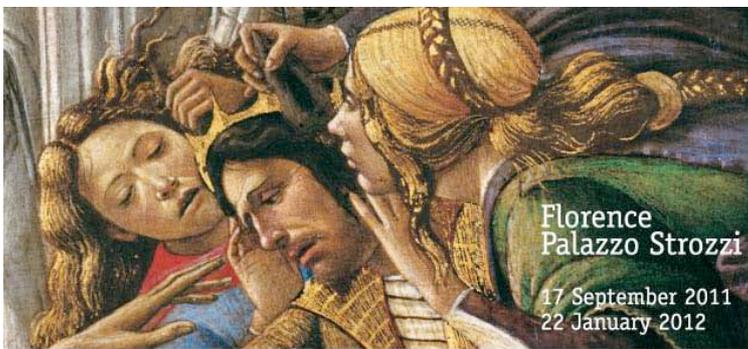
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### Section 7 – Bankers and Artists

This section looks at the luxury lifestyle of merchant bankers, as well as exploring the way in which their art commissions shifted from primarily sacred works to secular subjects, and the shift in major patronage in the city from the public to the private sector. Botticelli personified, perhaps better than anyone, the ideal relationship between artist and patron, particularly with the Medici family for whom he was painter and political supporter. Not only portraits but also paintings, sculpture, furnishings, medallions and extremely costly objects in ivory all help to recreate the environment of the leading families and bankers for whom many of the most important Renaissance masterpieces were created.

### Section 8 – Crisis

This section analyses the crisis both in the Medici Bank and within the family itself, which coincided with the heyday of Savonarola. The two “bonfires of vanities” that Savonarola organised, with numerous artists (including Botticelli and Lorenzo di Credi) tossing their “lascivious and immoral” works into the flames, marked the end of an era. Crucially, Savonarola insisted that sanctity and luxury were not compatible. He was thus attacking the spirit behind the art works commissioned by the bankers.

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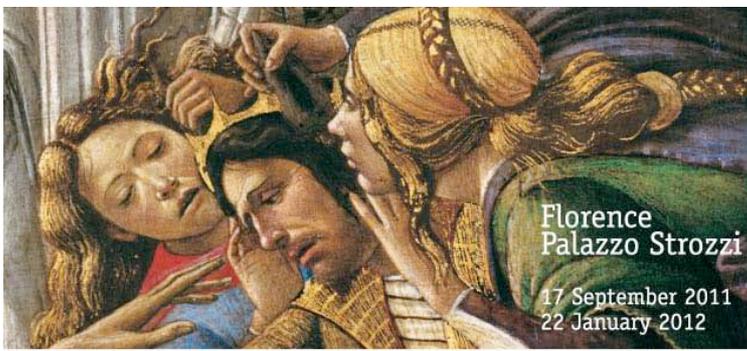
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### FIVE REASONS TO SEE

#### *Money and Beauty. Bankers, Botticelli and the Bonfire of the Vanities*

**1. An exceptional theme.** The events of recent years, including the near collapse of the banking system in 2008 due in part to innovative and perhaps overly risky financial instruments, makes an exhibition on the birth of banking and financial speculation particularly relevant. *Money and Beauty* is not just about Botticelli, although it culminates with a number of his paintings and looks at Savonarola's influence on his work, it is a transversal, thematic exhibition that uses works of art, objects and a highly interactive approach to link the Renaissance to the present.

**2. Beautiful works of art.** Masterpieces by Botticelli, Beato Angelico, Piero del Pollaiuolo, the Della Robbia family, Memling and Lorenzo di Credi – the cream of Renaissance artists – show how the modern banking system developed in parallel with the most important artistic flowering in the history of the Western world. The exhibition comprises over one hundred works of art, including loans from the Vatican Museum, the National Gallery in London, the Groeningemuseum in Bruges, the Germanisches Nationalmuseum in Nuremberg, the Museo Correr in Venice, the Boijmans van Beuningen Museum in Rotterdam, the Bibliothèque Nationale de France in Paris, St. Bonaventure University, Olean, New York, and the Poldi Pezzoli Museum in Milan, as well as from the most important museums in Florence (the Uffizi Gallery, the Bargello, and the Museum of San Marco) and several private collections.

**3. An innovative curatorial approach.** Beyond its innovative theme, the exhibition is also exceptional in having two clear, transparently declared curatorial voices – that of Tim Parks, the Booker-nominated English novelist and author of *Medici Money*, and that of Ludovica Sebregondi, one of Italy's leading specialists in Renaissance religious art and the author of *Iconography of Girolamo Savonarola. 1495-1998*. Their voices take visitors through the exhibition like a Renaissance motet, sometimes in harmony, sometimes in counterpoint, sometimes striking a dissonant note when they differ in their interpretation of the same object.

**4. An interactive exhibition.** This is an exhibition with a difference! Even before entering the exhibition the unique barcode on every visitor's ticket gives them the possibility to 'invest' £1,000, and follow its course at different stages of their visit in an interactive game called *Follow your Florins*. The challenge is not only to invest your florins wisely but to recover the investment with a profit! Illustrated by Italy's leading graphic novelist, Giuseppe Palumbo, the game will allow visitors to experience the perils facing early modern bankers – and the possible rewards. The Palazzo Strozzi's 'family suitcase', the *Banker's Change Purse*, contains an extra puzzle – *The Botticelli Code*. Families and children will have to look for clues in the exhibition in order to discover the code, open the strongbox – and solve the mystery.

**5. An exceptional city.** Florence was not only the cradle of Western culture, it was also the birthplace of the modern financial system. The great Tuscan banking families – the Bardi, the Peruzzi, and of course, the Medici – created lasting monuments to their financial ingenuity, not only by amassing vast fortunes but by translating those fortunes into the works of art that have become part of the world's cultural heritage. As always, Palazzo Strozzi's exhibitions reach beyond its walls. In addition to the 'passport' highlighting sights in Florence related to the exhibition's themes, throughout the exhibition six Florentine restaurants (GASTONE, Via Matteo Palmieri 26r; FOUR SEASON-RISTORANTE IL PALAGIO, Borgo Pinti 99; IL SANTO BEVITORE Via Santo Spirito 64r; ORA D'ARIA, Via dei Georgofili 11/13r; OSSI DI SEPPIA, Via San Niccolò 48) will offer a special dish using edible gold.

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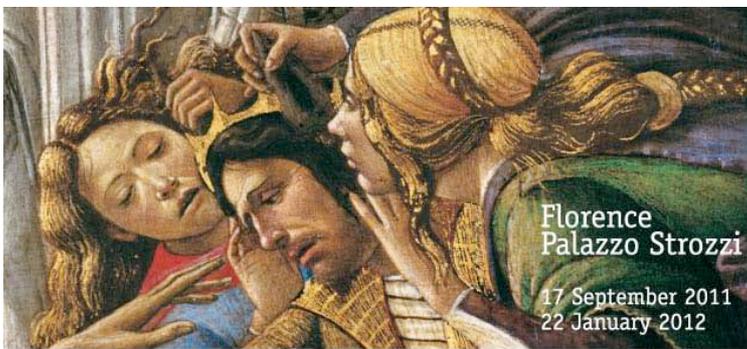
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## RESTORATIONS AND REVELATIONS

Ten major works have been restored to coincide with the *Money and Beauty* exhibition: the monumental *Zecca Altarpiece* (Lucia Biondi in conjunction with Roberto Buda and Maurizio Spatafora); the front panel of a chest in the Museo Stibbert (Lucia Biondi in conjunction with Federica Corsini); three small panel paintings depicting the *The Miracle of the Bianchi Crucifix* from the Museo della Collegiata in Empoli (Lisa Venerosi Pesciolini in conjunction with Iolanda Larenza); a *predella* by Fra' Angelico from the Museo di San Marco (Silvia Verdianelli); the *Execution of Girolamo Savonarola* from the Galleria Nazionale d'Arte in Perugia (Coo.be.c.); the *Funeral of a Brother in the Company of Gesù Pellegrino* from the Galleria dell'Accademia (Rossella Lari); and the frame of a *Portrait* by Lorenzo di Credi from Forlì (Marisa Caparra, Bologna). In addition to providing an opportunity to conduct an infra-red reflectographic inspection of the Botticelli *Madonna* in the MUDI – Museo degli Innocenti (Restauri Dipinti Studio 4 s.r.l.), the exhibition has also made it possible to restore both a *casket/strong-box* from the Museo Davanzati (Simone Martini) and a *messenger's dispatch bag* from the Museo Nazionale del Bargello (Lisa Venerosi Pesciolini and Luca Romanelli). The most exciting revelation of all, however, has come from the restoration of the *Madonna with Child, St. Jerome offering a model of a church, Sts. John the Baptist and Elizabeth with four members of the Jewish community below them* in the Basilica of Sant'Andrea in Mantua: a cartouche emerged during the restoration (performed by Studio Restauro G. Billoni & M. Negri, Mantova) which has enabled experts to discover specific details regarding both the painting's original commission and its various ownership phases over time.

### Mantuan painter

***Madonna with Child, St Jerome Offering a Model of a Church, Sts John the Baptist and Elizabeth with Four Members of the Jewish Community below them, c. 1515; oil on canvas. Mantua, Basilica of Sant'Andrea***

This altarpiece, from the Susani chapel in the Basilica of Sant'Andrea, is an extremely interesting painting whose history is interwoven with the antisemitic sentiment that permeated Mantua between the fifteenth and sixteenth centuries despite the proverbially peaceful coexistence between the Christian and Jewish communities. The painting comes from the now disused church of the Madonna della Vittoria, built in 1495 to celebrate the "victory" of the coalition led by the Marquis of Mantua, Francesco II Gonzaga, over King Charles VIII of France. The clash, which took place at Fornovo di Taro, was the last flicker of Italian city-state independence from foreign domination. At about the same time, Girolamo Redini's preaching in Mantua had inflamed the people and they were demanding the condemnation of the banker Daniel Norsa and his family. After moving to the city from Villafranca di Verona, the Norsa family had taken possession of a building situated not far from the Basilica of Sant'Andrea. "Certain figures of saints" and a picture of the Madonna on the front of the house were removed, with the bishop's permission, but despite that the rioting crowds managed to get Norsa condemned. The house was knocked down and a small church dedicated to the Madonna of the Victory was erected in its place. The church still exists, although it has been deconsecrated and very much altered both outside and in. The fine levied on the banker paid for a commission to Andrea Mantegna to paint the extremely famous altarpiece also known as the *Madonna della Vittoria*, which was carried in procession to the church on the first anniversary of the battle of Fornovo. It remained there until Napoleon carried it off to Paris, where it is still on display in the Louvre, Italy never having sought its return.

This was the mood prevailing when the *Madonna with Child, St Jerome Offering a Model of a Church, Sts John the Baptist and Elizabeth with Four Members of the Jewish Community below them* was painted. The painting has always been considered to be a kind of minor version of Mantegna's larger altarpiece, which is why the four Jews have been seen as "portraits" of the Norsa family. It was transferred to the Basilica of Sant'Andrea after the monasteries were closed down by Napoleonic decree, a move that put numerous works of art in circulation. When the painting was very recently (8 August 2011) removed from its stucco frame in the chapel, a label was found stuck to its wooden frame bearing the inscription: "Memory | Mantua 6. May 1841 | this painting was purchased by me, Gaetano Susani, from the noble, now | extinct Lanzoni family; it stood on the altar of the Chapel of the Sacro | Monte di Pietà; the artist is Giò[vanni] Batt[ist]a Cima da Coneliano.

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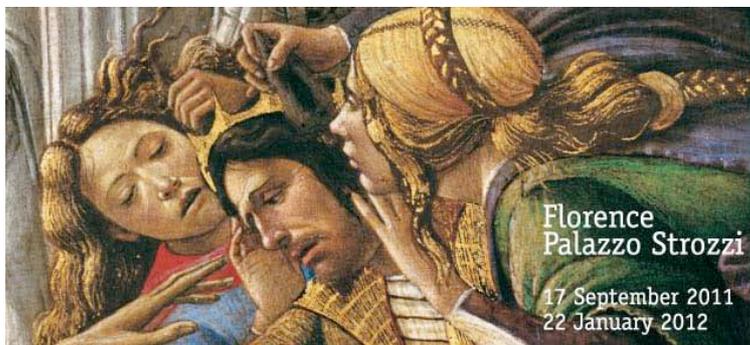
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Where now it says = Ave Maria = beneath these words the following inscription is to be found = | debellata hebreorum temeritate = in memory of the institution of the said | Monte by Blessed Bernardine of Feltre in the year 1484 for the relief of the | poor and in defiance of the Jews” (I should point out here that the label is known from Photograph 10910 in the Archivio Fotografico Giovetti, now in the Mantua State Archive. Many thanks to Stefano L’Occaso for pointing this out).

Gaetano Susani (whose name is pyrographed on the wooden frame in several different places) was an interesting figure in nineteenth century Mantua. An art enthusiast, collector and author of several works on his city, he obviously placed the canvas in the chapel dedicated to his family. The label tells us that the previous owners were an aristocratic Mantuan family called Lanzoni, who lived in Mantegna’s house and both collected and commissioned works of art (BERTELLI, BOTTOLI 2004, pages 39–41, note 9), though research conducted to date has failed to reveal how the painting first entered their collection. The reference to the chapel of the Sacro Monte di Pietà (or the oratory of Christian Doctrine, erected in 1595 and suppressed in 1790, as we can read in ROSSO 1834, page 359; thanks again to Stefano L’Occaso for pointing this out) suggests that the painting must have been owned by that institution at one point. But we should say a word or two about the traditional contention that it came from the church of the Madonna della Vittoria. In his *Istoria ecclesiastica di Mantova* (1616, page 119) Ippolito Donesmondi says that it came from the church but that at that time it was in the monastery refectory. He mentions this in connection with a project to enlarge the church: work on the project was completed in around 1515 to the detriment of a house belonging to “a very wealthy Jewish banker” who was finally evicted after a lengthy series of (legitimate) protests. That is precisely why a picture of the Virgin was painted on the outside of the building, with several kneeling figures holding up a board with money on it and bearing the inscription “Debellata Iudeorum perfidia”. Donesmondi also mentions our canvas in the same breath, but it is not totally clear whether he does so because of the similarity between the two paintings or because the altarpiece was also painted at the same moment.

The construction of the work is typically 15–16th century. The scene takes place in the open air; the Virgin sits on throne under a canopy. Above her, two angels hold palm branches and a tablet with dovetail handles bearing the legend “DEBELLATA | HEBRÆORVM | TEMERITATE”. In some areas the inscription is hidden by an ochre pigment overpainting on which, in Susani’s day, the words “Ave Maria” could be seen. Could this have been an attempt, possibly going back to the time of the French domination, to conceal the antisemitic inscription? The Christ Child is seated on the Virgin’s left knee, his hand raised in blessing, with coral jewels at his wrists and around his neck. It is interesting to note the presence of a Turkey carpet under the throne. The saints are positioned around the central group. St Jerome, to the left, is obviously shown in cardinal’s robes with a cunning-looking lion at his feet. The model of the church being offered to the Virgin is especially interesting. It is a small, single-nave church with an oculus over the main door and a window to either side, while the gable contains a two-light window and is adorned with marble cornices and moulding. While the building may remind us of the Madonna della Vittoria in terms of its size, the architectural style has a very different feel to it. Indeed there is an Venetian look about it, as shown by the bell tower which is missing in the church actually built. A young St John the Baptist and St Elizabeth can be seen on the right of the picture, while below we see the four glum-looking Jews, the two men wearing the distinctive yellow silk badge that marked them out. The women do not wear the badge, but they were obliged to wear a veil or a yellow ribbon (a shameful “badge” in that it put them in the same class as prostitutes) only outside the ghetto.

Where the attribution is concerned, it is obvious that the painting belongs to the Mantuan (especially the figures) and Venetian schools—in the latter case, midway between Verona and Vicenza (particularly in the hilly countryside with its walled and many-towered city, in the model of the church, and in the palette adopted). The artist certainly is not Cima da Conegliano, as the label suggests, for he was a far superior painter, but a Mantuan artist as Agosti argues in AGOSTI 2005 (page 232, note 4). Agosti also sees certain similarities with an altarpiece depicting the *Madonna and Child between a Female Martyr and St Mary Magdalen* now in the picture gallery in the Ducal Palace in Mantua (formerly in the convent of Santa Lucia), although Stefano L’Occaso argues that this is by a different painter (L’OCCASO, forthcoming).

As far as the picture’s chronology is concerned, it seems plausible to date it to some time between 1495 and 1515 both on historical grounds and for obvious artistic reasons. We should remember, however, that the later date argued by ROMANO 1991 (page XXXI note 8) and basically accepted by AGOSTI 2005 (page 479, note 57) matches the interpretation of Donesmondi’s text, which suggests that the painting was produced when the church was being enlarged. A late 15th century date links the painting to the presence of the preacher and hermit Girolamo Redini in the monastery (and indeed, it is no mere coincidence that the hieratic figure of St Jerome, or Girolamo in Italian, appears in the picture). This timeframe can be

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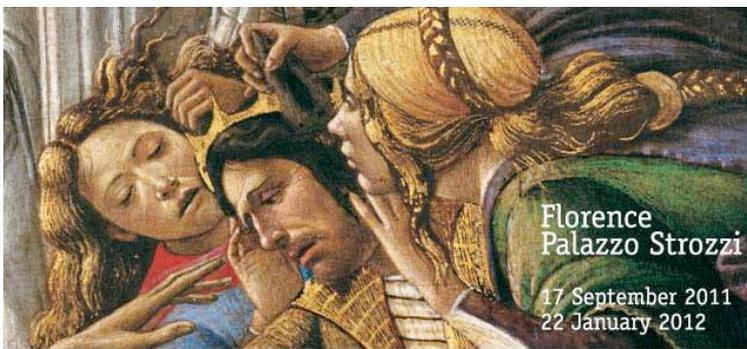
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best identified as being later than December 1499, when the Eremitani Brothers of St Jerome of the congregation of Fiesole took possession of the small church, building a small monastery and cloister next to it. From a stylistic standpoint, a date towards the middle of the second decade of the 16th century seems likely, the painting's formal values revealing the somewhat outdated hand of a painter not totally *au fait* with the innovations of his time yet trained in the style common to the region situated between Mantua and the western Veneto. *Paolo Bertelli*

Short bibliography: DONESMONDI 1616, pages 119; TELLINI PERINA 1991, page 102; ROMANO 1991, page XXXI note 8; WALDMAN 1999, page 18; AGOSTI 2005, page 232 note 4, page 479 note 57.

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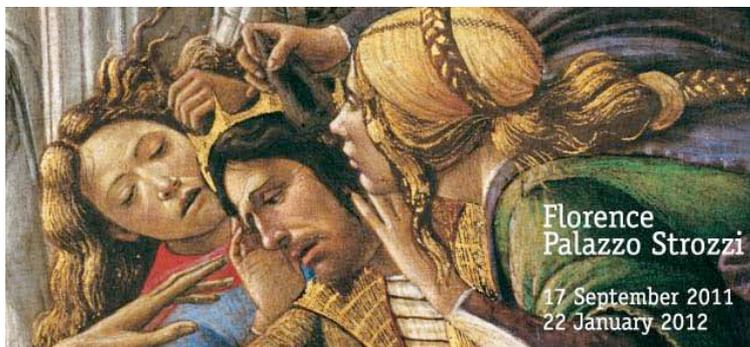
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Florence  
Palazzo Strozzi  
17 September 2011  
22 January 2012

# Money and Beauty

## Bankers, Botticelli and the Bonfire of the Vanities

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### BEYOND THE EXHIBITION: *The Florence of Money, the Florence of Beauty* Helpful hints for visitors

Visitors to the Palazzo Strozzi exhibition have an opportunity to follow parallel paths relating to the city of Money and the city of Beauty. They lead to the Florence of 1252, when the florin was first coined, to the contexts underlying the organisational structure that gave rise to our modern banking and economic system, which enabled Florence's very wealthy merchant bankers to become famous throughout Europe. The vast wealth accumulated by individual bankers made the whole community rich, bringing about a chain of events that turned the city into a unique, huge museum.

It was Cosimo il Vecchio who commissioned Filippo Brunelleschi to build the present version of the **Basilica of San Lorenzo**, the Medici family's parish church in the 15th century. *Cosimo's Tomb* and the *Funeral Monument of Piero and Giovanni de' Medici* are by Verrocchio. The family library is housed in the **Biblioteca Medicea Laurenziana** designed by Michelangelo, next to the church. The whole complex is extremely close to **Palazzo Medici** (later Riccardi), the prototype of the Florentine Renaissance palace, which Michelozzo built for Cosimo. Chapels in **Santa Maria Novella** belonged to such merchant families as the Bardi, the Rucellai, the Strozzi (commissioned by Filippo Strozzi, who had the palazzo built, and frescoed by Filippino Lippi) and the Gondi (the chapel, designed by Giuliano da Sangallo, houses Brunelleschi's *Crucifix*).

The most grandiose chapel of all is that of papal treasurer Giovanni Tornabuoni, the uncle of Lorenzo the Magnificent, with its frescoes by Ghirlandaio. **Santa Trinita** contains the chapel of Francesco Sassetti, in which Domenico Ghirlandaio and his assistants painted the *Stories of St Francis*, including a view of a northern city which may be Geneva or Lyons, where Sassetti was in charge of the local branch of the Medici Bank. Also depicted are Sassetti himself and his family, together with Lorenzo the Magnificent and his progeny.

The **Basilica of Santa Croce** has chapels, frescoed by Giotto and his school, belonging to the great houses that owed their fortune to trade and banking: the Bardi, the Peruzzi, the Baroncelli, the Rinuccini, the Castellani and the Alberti. Andrea de' Pazzi commissioned Brunelleschi to build the Pazzi Chapel, one of the earliest and most important examples of Renaissance architecture; Cosimo de' Medici had Michelozzo rebuild one wing of the convent for novices, and Tommaso Spinelli, treasurer to Pope Paul II, paid for the construction of the 15th century cloister. The **Biblioteca delle Oblate** library occupies a complex of buildings at the heart of which lay the hospital founded by Folco Portinari (a member of the celebrated family of bankers), heeding the advice of his nanny Monna Tessa.

The frescoes in the **Brancacci Chapel**, by Masolino and Masaccio, are linked to a diplomatic mission to the court of the Egyptian sultan in 1422 by Felice Brancacci (the man who commissioned the frescoes) to win preferential trading terms for Florence. Botticelli is buried in the church of **San Salvatore d'Ognissanti**, which has a detached fresco by him as well as a fresco by Ghirlandaio in the Vespucci Chapel on the right-hand side of the nave.

The **Uffizi Gallery** houses works connected with the Arte del Cambio (or Money Changers' Guild), including a panel by Orcagna with the *Stories of St Matthew* (1367) from a pillar in the church of Orsanmichele. It is also home to Botticelli's most important masterpieces which have become veritable icons of the Florentine Renaissance. On display in the **Mudi-Museo degli Innocenti**, housed in a foundling hospital, is Domenico Ghirlandaio's monumental altarpiece (we have a precise account of the cost involved in producing it) depicting sea-faring traders in a northern city. The **San Marco Museum**, a former Dominican convent rebuilt by Michelozzo for Cosimo de' Medici after 1437, is home to numerous works by Fra' Angelico, who lived here and painted the frescoes in the friars' cells, the Chapter House and other rooms. Some of the rooms are dedicated to the memory of Fra' Girolamo Savonarola, who was prior here from 1491 to 1498.

The **Horne Museum**, with its rich art collection in a period setting, offers a charming recreation of a wealthy merchant family's home in the late fifteenth century. In the **Oratory of the Buonomini di San Martino** a cycle of frescoes by the school of Domenico Ghirlandaio depicts the Buonomini group's social work from about 1480-1485. Restored in the spring of 2011, this is the only Florentine painting cycle of the period with a non-religious theme.

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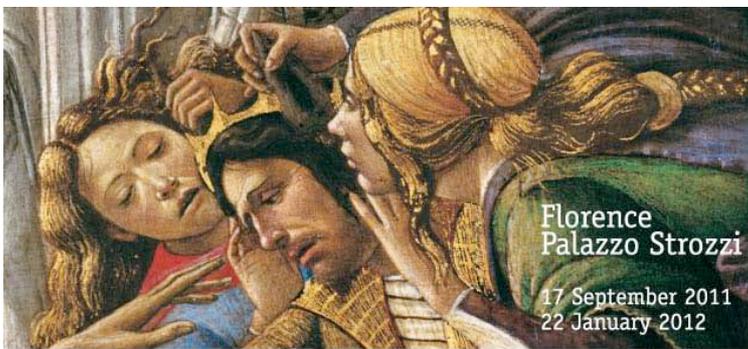
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In and around the **Mercato Nuovo** (known today as the Loggia del Porcellino) the wealthiest merchants opened their trading premises and money changers their banks. The palazzo of the **Tribunale di Mercanzia** or Merchant's Tribunal in piazza della Signoria housed the offices of the magistrates tasked with judging disputes between Florentine merchants both at home and abroad. Their rulings were final, brooking no appeal.

The **Tabernacle of the Arte del Cambio** is one of fourteen niches with statues of the guilds' patron saints on the outer wall of **Orsanmichele**. The bronze figure of *St Matthew*, some 270 cm high, was designed to vie with the **Arte di Calimala's** (or Cloth Finishers' Guild) statue of *St John the Baptist*, also by Ghiberti, which was finished in 1416. Cosimo de' Medici was imprisoned in a cage in the Torre dell'Alberghettino tower in **Palazzo Vecchio** in 1433. Fra' Girolamo Savonarola was later to be imprisoned there too. On the morning of 23 May 1498, the friar from Ferrara celebrated mass at the altar in the Priors' Chapel before being executed in **Piazza della Signoria**.

A stone plaque marks the spot where the gallows once stood. The *Funeral Monument of the Cardinal of Portugal* in **San Miniato al Monte** (with work by Antonio and Bernardo Rossellino, Luca della Robbia and Antonio and Piero del Pollaiuolo) shows how the Cambini family managed to foster major ties between Florence and Lisbon in this period.

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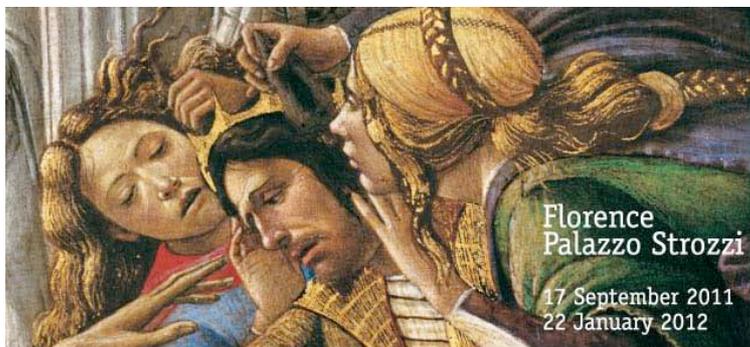
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### LIST OF WORKS

#### SECTION 1

##### The Florin, Image of Florence in the World

1.1

**Statutes of the Florentine Mint**, 1314–1461; parchment codex, bound in studded half-leather and wooden panels; 22 fols.; 29 x 21 cm. Florence, Archivio di Stato, Ufficiali della Moneta, later Maestri di Zecca, 1.

1.2

**'Fiorinaio' (Florin Register)**, 1317–1834; parchment register bound in leather and wooden panels, with metal studs and fasteners; 235 fols.; 47.5 x 35 cm. Florence, Archivio di Stato, Ufficiali della Moneta, later Maestri di Zecca, 79, fol. 14r.

1.3

**Gold florin**, 1252–1303; gold; Ø 2.03 cm; weight 3.4 g. Florence, Museo Nazionale del Bargello, Coins inv. no. 117.

1.4

**Old florin, worth 12 denari**, 1250/1252–60; silver; Ø 1.96 cm; weight 1.75 g. Florence, Museo Nazionale del Bargello, Coins inv. no. 1.

1.5

**Grosso (popolino), worth two soldi (24 denari)**, 1306; silver; Ø 1.98 cm; weight 1.77 g. Florence, Museo Nazionale del Bargello, Coins inv. no. 12.

1.6

**Grosso, worth twenty denari**, second semester 1316; silver; Ø 2.0 cm; weight 1.44 g. Florence, Museo Nazionale del Bargello, Coins inv. no. 29.

1.7

**Picciole, worth one denaro**, first semester 1323; silver; Ø 1.5 cm; weight 0.52 g. Florence, Museo Nazionale del Bargello, Coins inv. no. 839.

1.8

**Gold florin (XI series)**, second semester 1375; gold; Ø 1.95 cm; weight 3.44 g. Florence, Museo Nazionale del Bargello, Coins inv. no. 253.

1.9

**Grosso Guelfo, worth five soldi six denari**, first semester 1402 – second semester 1406; silver; Ø 2.34 cm; weight 2.50 g. Florence, Museo Nazionale del Bargello, Coins inv. no. 38.

1.10

**Gold florin (XXI series)**, second semester 1422; gold; Ø 2.04; weight 3.47 g. Florence, Museo Nazionale del Bargello, Coins inv. no. 275.

1.11

**Soldino, worth twelve denari**, first semester 1465; silver; Ø 1.51 cm weight 0.52 g. Florence, Museo Nazionale del Bargello, Coins inv. no. 93.

1.12

**White quattrino, worth four denari**, first semester 1493; silver; Ø 1.83 cm; weight 0.72 g. Florence, Museo Nazionale del Bargello, Coins inv. no. 830.

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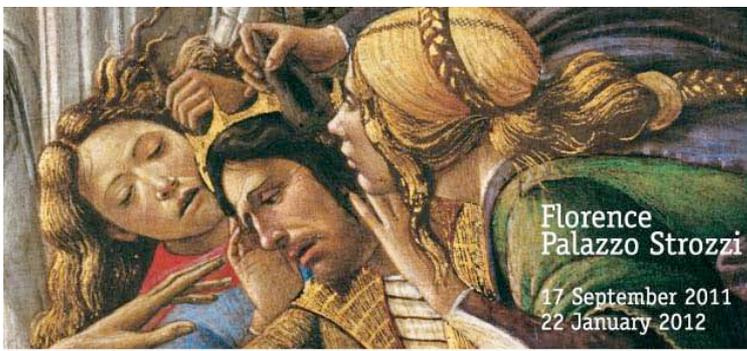
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1.13  
Jacopo di Cione, Niccolò di Tommaso, Simone di Lapo, *Coronation of the Virgin, with St. John the Baptist, St. Catherine of Alexandria, St. Anne, St. Matthew, St. Victor the Pope, St. John the Evangelist, St. Zanobius, St. Barnabas, St. Anthony the Abbot, St. Reparata; the prophets Isaiah and Ezekiel* (upper corners); *Coats of arms* (on the predella) 1372–3; panel painting; 350 x 192.3 cm. Florence, Galleria dell'Accademia, 1890 inv. no. 456.

## SECTION 2 Everything has its price

- 2.1  
Tommaso di Piero Trombetto (Prato 1464–post 1527), *Portrait of Francesco di Marco Datini*, 1491–2; panel painting 131 x 69 cm. Prato, Fondazione Casa Pia dei Ceppi.
- 2.2  
Florentine painter, *The Miracle of the Bianchi Crucifix* (3 panels: *The Miracle*; *Homage to the Crucifix*; *The Procession*), post 1399; tempera on panel; 18 x 86.5 cm (*The Miracle*, *The Procession*); 18 x 103.5 cm (*Homage to the Crucifix*). Empoli, Museo della Collegiata di Sant'Andrea, inv. 11.
- 2.3  
Fra Angelico (Fra Giovanni da Fiesole, Guido di Pietro; Vicchio c.1395–Rome 1455) (?), *Virgin Enthroned with the Infant Jesus*, early 15<sup>th</sup> century; panel painting; 63 x 34 cm. Florence, Mario and Luigi Bellini Collection, inv. 1645.
- 2.4  
*Tax Register*, mid 14<sup>th</sup> century; miniature on parchment; 260 x 190 cm; fols. II, 76, II'; binding restored with panels, leather back. Florence, Biblioteca Riccardiana, Ms. 2526.
- 2.5  
*Theatrum Sanitatis*, 14<sup>th</sup>–15<sup>th</sup> century; miniature on parchment; 346 x 242 mm. Rome, Biblioteca Casanatense, Ms. 4182, 170 fols.

## SECTION 3 Usury

- 3.1  
Orcagna (Andrea di Cione; Florence documented 1346–68), *Punishment of the Misers*, c.1345; detached fresco 246,2 x 336 cm. Florence, Museo dell'Opera di Santa Croce. Direzione Centrale per l'Amministrazione del Fondo Edifici di Culto – Ministero dell'Interno – Dipartimento per le Libertà Civili e l'Immigrazione.
- 3.2  
Pesellino (Francesco di Stefano; Florence c.1422–57), *Nativity; Martyrdom of Saints. Cosmas and Damian; St. Anthony causes a usurer's heart to be found in a strong-box*, c.1445; panel; 34 x 144 cm. Florence, Galleria degli Uffizi, 1890 inv. no. 8355.
- 3.3  
Jan Provoost (Mons 1462–Bruges 1529) *Death and the Miser* 1505–10; oil on panel; 119.7 x 78.5 and 119.8 x 78.8. Bruges, Musea Brugge, Groeningemuseum, inv. 0000.GRO0217.I-0218.1
- 3.4  
after Marinus van Reymerswaele (Reymerswaele c.1490–Middleburg, documented until 1567), *The Usurers*, c.1540; oil on panel; 100 x 76 cm. Florence, Museo Stibbert, inv. no. 4080.
- 3.5  
Mantuan painter, *Madonna with Child, St Jerome Offering a Model of a Church, Sts John the Baptist and Elizabeth with Four Members of the Jewish Community below them*, c. 1515, oil on canvas. Mantua, Basilica of Sant'Andrea

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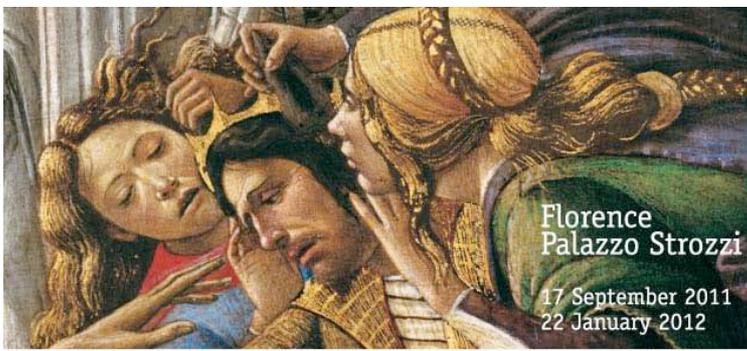
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3.6

Tuscan sculptor (workshop of Agnolo di Polo?), **Bust of St. Antonino Pierozzi**, late 15<sup>th</sup>–early 16<sup>th</sup> century; polychrome terracotta; 58 x 60 x 32 cm. Florence, Basilica of Santa Maria Novella. Direzione Centrale per l'amministrazione del Fondo Edifici di Culto –Ministero dell'Interno – Dipartimento per le Libertà Civili e l'Immigrazione.

3.7

Vicino da Ferrara (Ferrara 1432–1509), **Bernardino da Feltre**, post 1494; tempera on canvas; 172 x 70 cm. Ferrara, Pinacoteca Nazionale, inv. 67.

3.8

Anonymous engraver, **The figure of Eternal Life**, in Marco da Montegallo, **Libro delli comandamenti di Dio del testamento vecchio et nuovo e sacri canoni** [*Book of God's commandments from the Old and New Testaments and the holy canons*]. Florence, for Antonio Miscomini 1494; woodcut; 210 x 138 cm. Florence, Biblioteca Nazionale Centrale, Palat. E.6.3.99, fol. 1v.

## SECTION 4

### The Art (and Mystery) of Exchange

4.1

Florentine engraver, **De mercatanti et cambiatori** [*Of merchants and money-changers*], in Jacopo da Cessole, **Libro di giuoco di scacchi** [*Book of the game of chess*] Florence, for Antonio Miscomini. March 1, 1493/1494; woodcut; 205 x 141 mm. Florence, Biblioteca Nazionale Centrale, P. 5.4.

4.2

Florentine engraver, **Bankers at Work** in the **Libro di Mercantie et usanze de paesi** [*Book of commerce and customs of various countries*]. Florence [Bartolomeo de'Libri], for Piero Pacini da Pescia; c.1490; woodcut; 154 x 104 cm. Florence, Biblioteca Nazionale Centrale, Palat. E.6.4.95, fol. 1r.

4.3

Filippo Calandri, **Treatise on Arithmetic**, late 15<sup>th</sup> century; miniature on parchment; 170 x 110 mm; fols. XII, 110; binding restored (2000) in blue velvet on panels. Florence, Biblioteca Riccardiana, Ms. 2669.

4.4

Marinus van Reymerswaele (Reymerswaele c.1490–Middelburg, documented up to 1567), **The Money-changer and his Wife**, 1540; oil on panel; 84 x 114 cm. Florence, Museo Nazionale del Bargello, Carrand Legacy, inv. 2058 C.

4.5

Flemish or French art, **Chamois leather money-bag with eight pockets**, 16<sup>th</sup> century; embroidered leather; forged burnished and gilt metal; 28 x 26 cm. Florence, Museo Nazionale del Bargello, inv. no. 1810 C.

4.6

German artist (Nuremberg?), **Balance for gold and gemstones owned by Hans II Harsdorf**, 1497; wooden case covered with painted paper; iron; partially gilded silver; yarn; pearl; 17.4 x 10.3 x 2.5, height of bipartite rod (without base) 22.8 cm, diameter of scale-pans 2 cm. Nuremberg, Germanisches Nationalmuseum, Property of Freiherrlich Harsdorfsche Familienstiftung, HG 11 161.

4.7

**Casket/strong-box**, 14<sup>th</sup>–15<sup>th</sup> centuries; wood covered in tooled leather; 15 x 38 x 22,5 cm. Florence, Museo di Palazzo Davanzati, inv. 22.

4.8

Florentine workshop, **Document box belonging to the Cavalcanti family**, third or fourth quarter of the 15<sup>th</sup> century; wood, cast iron, tooled leather, leather tanned with rock alum; 15 x 51.4 x 29 cm. Florence, Galleria e Museo di Palazzo Mozzi Bardini, Bd. inv. 5822.

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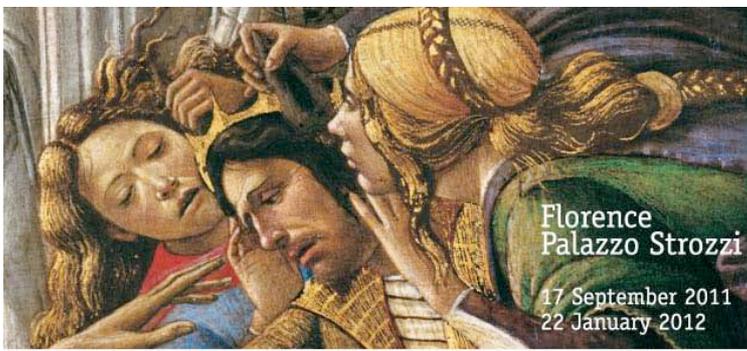
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4.9

**Safe**, 16<sup>th</sup> century; iron, wood; 43.5 x 87 x 43. Lucca, Museo di Villa Guinigi, inv. 314.

4.10

Italian art **Keys** 13<sup>th</sup> century (a); 14<sup>th</sup> century (b-c); iron; 13 cm (a, key-bit 3.2 cm); 11.5 cm (b, key-bit 1.8 cm); 10.2 cm (c, key-bit 3.8 cm). Florence, Museo Nazionale del Bargello, inv. nos. 1460 C; 1465 C; 1464 C

4.11

French art, **Six padlocks**, 13<sup>th</sup> century (a); 15<sup>th</sup> century (b-c-d-e-f); bronze (a); iron (b-c-d-e-f); 4.5 x 3 cm (a); 2.1 x 16 cm (b); 3.6 x 2.3 cm (c); 3.7 x 2.1 cm (d); 4.2 x 2.5 cm (e); 5 x 2.5 cm (f). Florence, Museo Nazionale del Bargello, inv. nos. 1449 C, 1450 C, 1451 C, 1452 C, 1453 C, 1454 C.

4.12

**Messenger's dispatch bag**, late 15<sup>th</sup>–early 16<sup>th</sup> century; leather, velvet; 19.5 x 20.5 cm. Florence, Museo Nazionale del Bargello, inv. 1338 C.

4.13

**Messenger's dispatch bag**, late 15<sup>th</sup>–early 16<sup>th</sup> century; leather; 21 x 19.5 cm. Florence, Museo Nazionale del Bargello, inv. 1339 C.

4.14

**Bill of exchange from Diamante and Altobianco degli Alberti to Francesco di Marco Datini and Luca del Sera**. Bruges–Barcelona, September 2, 1398; sheet of paper; 73 x 224 mm. Prato, Archivio di Stato, b. 1145/1403803.

4.14bis

**Insurance contract between Francesco Datini and Company of Pisa and messer Giusto Marini**. Pisa, 1 July 1399; sheets of paper. Prato, Archivio di Stato.

4.15

**Bill of exchange from the Medici Bank to Baldo d'Ambra di Piombino**. May 15, 1424; sheet of paper; 40 x 225 mm. Florence, Archivio di Stato, Mediceo avanti il Principato 148, no. 22.

4.16

**Account book of Averardo de' Medici's steward**, 1412–7; register on paper; 32 x 25 cm; 212 fols. Florence, Archivio di Stato, Mediceo avanti il Principato 130, fol. 1r.

4.17

**Contract reorganizing the central "holding" company of the Medici Bank**. June 8, 1435; sheet of paper; 40 x 32 cm; mercantile penmanship in the hand of Giovanni Benci. Florence, Archivio di Stato, Mediceo avanti il Principato, 94, 137.

4.18

**Secret account book of the Medici Bank kept by Giovanni Benci** 1440–50; parchment register; 36 x 26.5 cm; mercantile penmanship in the hand of Giovanni Benci. Florence, Archivio di Stato, Mediceo avanti il Principato, 153

4.19

**Francesco Sassetti's personal secret account book**, 1462–9; parchment register bound in leather; 28 x 21.5 cm; 66 fols. Florence, Archivio di Stato, Carte Stroziane, II series, 20, fol. 1r.

4.20

**Secret code used by Lorenzo de' Medici**, 1470; sheet of paper; 29 x 21.5 cm. Florence, Archivio di Stato, Manuscripts, 727, doc. 73.

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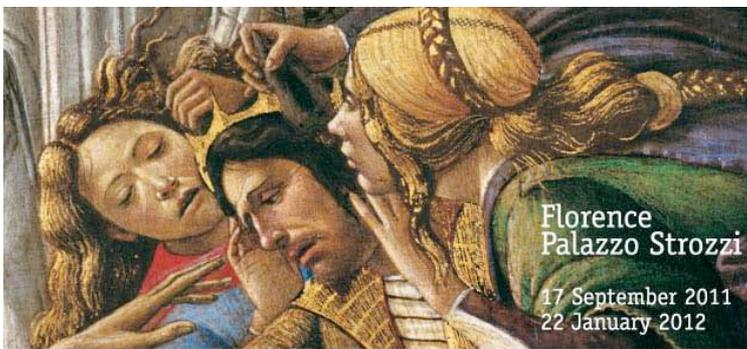
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# Money and Beauty

## Bankers, Botticelli and the Bonfire of the Vanities

Promoted and organized by  
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 Soprintendenza FSAE e per il Polo Museale della città di Firenze  
 with  
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4.21  
**Memorandum of Lorenzo de' Medici detailing losses incurred by Tommaso Portinari in the management of the London and Bruges branches of the Medici Bank**, 1478; sheet of paper; 29.5 x 22 cm; mercantile penmanship. Florence, Archivio di Stato, Mediceo avanti il Principato, 84, 21.

4.22  
**Coded letter from Ambassador Giovanni Lanfredini to the Dieci di Balìa**. Naples, February 1, 1486 (ordinary style); paper file bound in parchment; 33 x 30 x 8 cm; 613 fols. Florence, Archivio di Stato, Dieci di Balìa, Responsive 33, fols. 265-268.

### SECTION 5

#### International trade: Merchants and Merchandise

5.1  
**Jug** c.1290-1330; archaic maiolica (early tin-glazed ware); 13.8 cm., max Ø 7.8 cm; Ø foot 5.9 cm.  
**Fragment of steelyard**, c.1290-1330; brass, iron; length 9.3 cm; sides 3.3 x 2.8 cm; riders h. 8 cm; hooks h 9.5 cm.  
**'Double-Tee' shaped dagger (basilarda)**, c.1290-1330; steel, wood, iron; length 44 cm.  
**Bucket**, c.1290-1330; iron; 9 cm; Ø rim 14.5 cm; Ø bottom 16.6 cm.  
**Barrel-maker's axe**, c.1290-1330; iron, wood; length 18 cm; width at edge 9.4 cm; at heel 3.1 cm.  
**Fragments of a chain**, c.1290-1330; forged iron; length of elements 12.5; maximum length 115 cm. Florence, Museo Archeologico Nazionale.

5.2  
 Francesco de Cesanis (active c.1420), **Nautical Map**, 1421; watercolour and ink on parchment; 58 x 96.6 cm. Venezia, Fondazione Musei Civici di Venezia, Museo Correr, Portolano no. 13, Emanuele Cicogna Legacy 3451.

5.3  
 Fra Angelico (Guido di Pietro, Fra Giovanni da Fiesole; Vicchio c.1395-Rome 1455), **St. Nicholas with the Emperor's Envoy and the Miraculous Rescue of a Sailing Vessel**, between 1437 and 1449; tempera and gold on panel; 34 x 63.5 cm. Vatican City, Musei Vaticani, inv. 40252.

5.4  
**Model of a merchant ship of about 1450**, first half of the 20<sup>th</sup> century; wood, cotton; 104 x 119 x 58.1 cm. Antwerp, MAS - Museum Aan de Stroom, inv. AS. 1946.005.005.

5.5  
 Master of Charles III Durazzo (active c.1370-c.1420) **Stories of Saladin and Torello di Strà** early 15<sup>th</sup> century; fragment of chest, painted wood and gilt plaster; 45.5 x 121.5 cm. Florence, Museo Stibbert, inv. 16202

5.6  
 Francesco Botticini (Florence 1446-97), **The Archangel Raphael and Tobias with a Young Devotee**, c.1485; tempera on panel; 156 x 89 cm. Florence, Soprintendenza Speciale per il Polo Museale, 1890, inv. no. 8676.

### SECTION 6

#### The Sumptuary Laws

6.1  
**L'Ufficiale delle donne, degli ornamenti e delle vesti [Regulations for women, ornaments and clothing]**, 1343-4; parchment codex with parchment cover, 21 fols.; 350 x 255 mm. Florence, Archivio di Stato, Giudice degli appelli e nullità, 119, ins. 16.

6.2  
**Sumptuary provisions inserted in the Florentine Statutes**, 1415; parchment codex, bound in cardboard and all leather, 314 fols.; 453 x 330 mm. Florence, Archivio di Stato, Statuti del Comune di Firenze, 24, 280v-281r fols.

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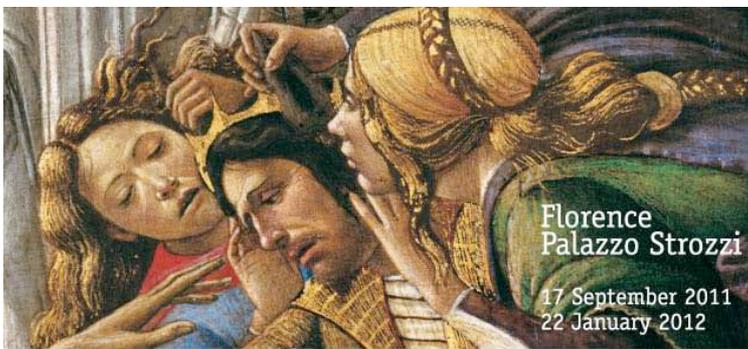
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6.3

Florentine workshop, *Belt*, c.1470; red taffeta brocaded and shot with gold thread wound around a yellow silk core; silver-gilt, cast, chased, fretwork; translucent enamel with drowned threads; niello-work; 6.8 x 154.5 cm. London, Victoria and Albert Museum, inv. no. 4278-1857.

6.4

Florentine workshop, *Money-bag*, last quarter of the 15<sup>th</sup> century; silk and gold metal thread; leather; cast bronze, scraped with graving tool, chased and nielloed. Monochromatic cut voided velvet with brocading weft; monochromatic cut voided velvet; 30.5 x 32. Prato, Museo del Tessuto, Collezione Comune – Cariprato, inv. 81.01.182.

6.5

Maso Finiguerra (Florence 1426–64), attributed to *Woman Wearing Peacock Feather Headdress*, c.1460; pen and brown ink, traces of stylus; white lined paper; 197 x 100 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. 59 F.

6.6

Lo Scheggia (Giovanni di ser Giovanni; San Giovanni Valdarno 1406–Florence 1486), *Virgin and Child*, in the cusp *God the Father and the Holy Spirit*, c.1470–80; tempera on panel; 150 x 84 cm. Arezzo, Soprintendenza BAPSAE di Arezzo - Museo Statale d'arte Medievale e Moderna, inv. 28.

6.7

Jacopo del Sellaio (Florence 1442–93), *The Banquet of Ahasuerus*, c.1485; panel painting; cm 44,5 x 62. Florence, Galleria degli Uffizi, inv. 1890 no. 491.

6.8

Niccolò di Pietro Gerini (Florence, information from 1368–1415), *Funeral of a Brother in the Company of Gesù Pellegrino* (predella), 1404–8; tempera on panel; 81 x 156 cm. Florence, Galleria dell'Accademia, inv. 1890 no. 5066

6.9

Fra Angelico (Fra Giovanni da Fiesole, Guido di Pietro; Vicchio c.1395–Rome 1455), *Funeral of the Virgin* (predella panel), 1432–5; tempera on panel; 19 x 51.5 cm. Florence, Museo di San Marco, 1890 inv. no. 1493.

6.10

Fra Angelico (Fra Giovanni da Fiesole, Guido di Pietro; Vicchio c.1395–Rome 1455), *Marriage of the Virgin* (predella panel), 1432–5; tempera on panel; 19 x 51.5 cm. Florence, Museo di San Marco, 1890 inv. no. 1493.

## SECTION 7 Bankers and Artists

7.1

Hans Memling (Seligenstadt c.1435–94), *Portrait of Benedetto di Pigello Portinari; St Benedict*, 1487; oil on panel; 45.5 x 34.5 cm each. Florence, Galleria degli Uffizi, 1890 inv., nos. 1090 and 1100.

7.2

Workshop of Domenico Ghirlandaio, *Adoration of the Shepherds with Filippo Strozzi* (predella of the *Lecceto Altarpiece*), 1487–8; panel painting; 27 x 65.5 cm. Rotterdam, Museum Boijmans Van Beuningen, inv. 2553.

7.3

*An Astrologer's advice to Filippo Strozzi on laying the first stone of his palace* [*Filippo Strozzi's register of debtors and creditors*], 1484–91; register on paper with leather cover; 355 x 265 x 70 mm. Florence, Archivio di Stato, Carte Stroziane, Quinta serie, 41, fol. 172.

7.4

Lo Scheggia (Giovanni di ser Giovanni; San Giovanni Valdarno 1406–Florence 1486), *Game of the 'Civettino'* (front), *Two Children Wrestling* (reverse), c.1450; tempera on panel; Ø 59 cm. Florence, Museo di Palazzo Davanzati, 1890 inv. no. 488.

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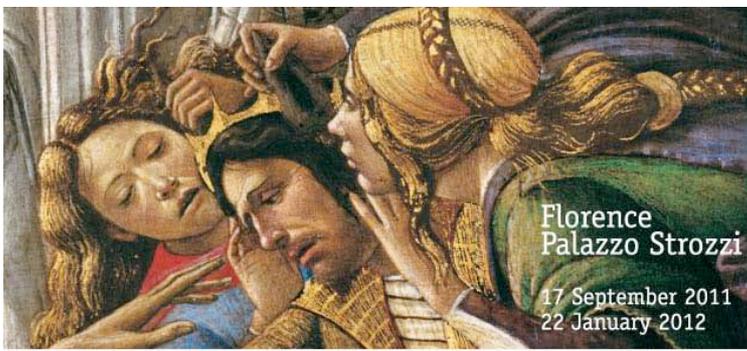
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7.5

'Stories of Susannah' workshop, Northern Italy *Wall mirror*, second quarter of the 15<sup>th</sup> century; bone, horn and wood, parts dyed in green and orange; 51.5 x 28.2 cm. Florence, Museo Nazionale del Bargello, inv. 125 C.

7.6

Mino da Fiesole (Poppi 1429–Florence 1484), *Mirror frame*, c.1460–70; carved, painted and gilt marble; 50 x 33.5 cm. Paris, Bibliothèque nationale de France, inv. 57-244.

7.7

Northern French or Flemish, *Comb decorated with Stories of Susannah*, late 15<sup>th</sup>–early 16<sup>th</sup> century; ivory; 12 x 14.8 cm. Florence, Museo Nazionale del Bargello, inv. 12°.

7.8

Maso Finiguerra (Florence 1426–64), *Nude Woman Draped in a Cloth*, c.1455–60; pen and brown ink, brown watercolour wash, traces of black pencil, white paper; 194 x 100 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. 74 F.

7.9

Piero del Pollaiuolo (Florence 1441–Rome 1496), *Nude Male Figure in Semi-reclining Pose*, 1465–70; pen and brown ink, brown watercolour wash, white watermarked paper (three hills surmounted by a cross); 210 x 248 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. 100 F.

7.10

Sandro Botticelli (Alessandro Filipepi; Florence 1445–1510), *Virgin and Child with an Angel*, c.1465; tempera on panel 95 x 64 cm. Florence, MUDI - Museo degli Innocenti.

7.11

Sandro Botticelli (Alessandro Filipepi; Florence 1445–1510), *Madonna and Child, Two Angels and the Young St. John*, 1468; tempera and oil on panel; 85 x 62 cm. Florence, Galleria dell'Accademia, 1890 inv. no. 3166.

7.12

Cosimo Rosselli (Florence 1439–1507), *Adoration of the Magi*, c.1470; tempera grassa on panel; 101 x 217 cm. Florence, Galleria degli Uffizi, 1890 inv. no. 494.

7.13

Sandro Botticelli (Alessandro Filipepi; Florence 1445–1510), *Natività*, 1472–4; detached fresco; 117 x 226 cm. Florence, Basilica di Santa Maria Novella, inner façade. Direzione Centrale per l'Amministrazione del Fondo Edifici di Culto – Ministero dell'Interno – Dipartimento per le Libertà Civili e l'Immigrazione.

7.14

Sandro Botticelli (Alessandro Filipepi; Florence 1445–1510): design. Florentine manufacture: embroidery *Hood of a liturgical cope showing the Coronation of the Virgin* 1490–95; silk, gold and linen; 46.5 x 46.5 cm. Milan, Museo Poldi Pezzoli, inv. 444/155.

7.15

Sassanian (body); Andrea del Verrocchio (Florence 1437–88) (setting), attributed to *Ewer*, 11<sup>th</sup> century, 1469–77; sardonyx (hardstone); embossed, chased, engraved and gilded silver; cast and chased (setting); 42 cm. Florence, Museo degli Argenti, 1921 inv. no. 777.

7.16

Domizio Calderini, *Commentary on Juvenal*, 1471; miniature on parchment; 270 x 180 mm; fols. III, 154; Medicean binding. Florence, Biblioteca Medicea Laurenziana, Plut. 53.2 fol. 5r.

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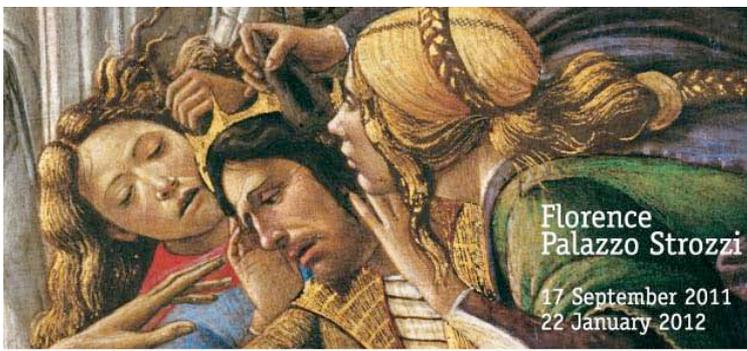
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- 7.17  
**Songs for Three and Four Voices**, late 15<sup>th</sup> century; manuscript on paper and parchment; 250 x 170 mm; fols. V, 325; binding restored using original leather cover, embossed and gilt edge. Florence, Biblioteca Nazionale Centrale, Banco rari 229, fols. IIIv-Vr.
- 7.18  
 Florentine textile manufacture, **Fragment of fabric composed of six pieces with Medici coat of arms**, late 15<sup>th</sup> century; silk and gold metal thread; polychrome cut voided velvet, brocaded, satin weave ground; 37 x 120 cm. Florence, Museo Nazionale del Bargello, Franchetti inv. no. 114.
- 7.19  
 Sandro Botticelli workshop, **Venus**, c.1482; tempera on panel; 174 x 77 cm. Turin, Galleria Sabauda, inv. 656.
- 7.20  
 Sandro Botticelli (Alessandro Filipepi; Florence 1445–1510), **Portrait of a Woman**, c.1485; tempera on panel; 61.3 x 40.5 cm. Florence, Galleria Palatina di Palazzo Pitti, Palatina inv. no. 353 (1912).
- 7.21  
 Tuscan sculptor, **Young Gentlewoman**, last twenty years of the 15<sup>th</sup> century; marble relief; 48 x 38 cm. Florence, Museo Nazionale del Bargello, Bargello Sculptures inv. no. 226 (1879).
- 7.22  
 Lorenzo di Credi (Lorenzo d'Andrea d'Oderigo; Florence c.1460–1537), **Portrait of a Young Woman or Lady with Jasmine Flowers**, 1485–90; oil on panel; 77.2 x 55.2 x 2.2 cm. Forlì, Pinacoteca civica, Musei San Domenico, inv. 119.

## SECTION 8 Crisis

- 8.1  
 Buglioni workshop, **Tondo with Medicean device**, first quarter of the 16<sup>th</sup> century; enamelled terracotta relief; Ø 79 cm. Florence, Galleria degli Uffizi, Donazione Contini Bonacossi, inv. CB 93.
- 8.2  
 Giovanni della Robbia (Florence 1469–1529/1530), **Tondo with Pazzi coat of arms**, 1510–25; enamelled terracotta relief; Ø 121 cm. Florence, Galleria degli Uffizi, Donazione Contini Bonacossi, inv. CB 92.
- 8.3  
 Bertoldo di Giovanni (Florence c.1440–Poggio a Caiano 1491), **Medal commemorating the Pazzi conspiracy**, 1478; bronze; Ø 64.85 mm; 1.9-4.7 thk.; 70 g. Florence, Museo Nazionale del Bargello, Medals inv. 5956.
- 8.4  
 Germany or Austria, **Dagger**, 15<sup>th</sup> century; chased and gilt bronze, steel; 64 x 12 cm. Firenze, Galleria e Museo di Palazzo Mozzi Bardini, inv. no 2445.
- 8.5  
**Fragment of bloodstained shirt (once thought to be that of Giuliano de' Medici)**, 15<sup>th</sup>–16<sup>th</sup> century; display case: late 19<sup>th</sup>–early 20<sup>th</sup> century; fabric; wood and glass display case; display case 23 x 28 x 55 cm. Florence, Provincia di Firenze, depositi, Provinciale inv. 22.118.
- 8.6  
 Pietro Torrigiano (Florence 1472–Seville 1528), **Bust of Lorenzo the Magnificent**, 1515–20; polychrome terracotta; 80 x 80 x 40 cm. Florence, Liana and Carlo Carnevali Collection.

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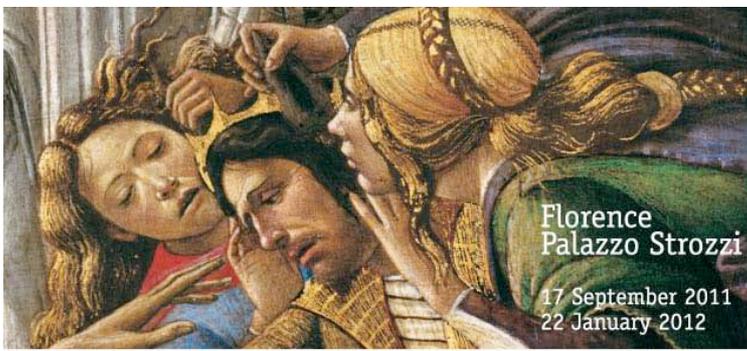
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8.7

Francesco Granacci (Villamagna di Volterra 1469–Florence 1543), *Arrival of Charles VIII at Palazzo Medici in Florence*, 1522–30; tempera on panel; 76 x 122 cm. Florence, Galleria degli Uffizi, 1890 inv. no. 3908.

8.8

Sandro Botticelli (Alessandro Filipepi; Florence 1445–1510), *The Calumny of Apelles*, c.1497 (?); tempera on panel; 62 x 91 cm. Florence, Galleria degli Uffizi, 1890 inv. no. 1496.

8.9

Ludwig von Langenmantel (Michaelsberg 1854–Munich 1922), *Savonarola Preaching Against Luxury and Preparing the Bonfire of the Vanities*, 1881; oil on canvas; 193.04 x 312.42 cm. St. Bonaventure, NY, St. Bonaventure University, The Regina A. Quick Center for the Arts.

8.10

Filippo Dolciati (Florence 1443–1519) attributed, *Execution of Girolamo Savonarola*, 1498; tempera on panel; 38 x 58 cm. Florence, Museo di San Marco, 1915 inv. no. 479.

8.11

Veneto engraver, *Sic transit Gloria mundi in Processo de fra Hieronymo Savonarola da Ferrara* [The trial of Fr Girolamo Savonarola of Ferrara], [Venice, Simone Bevilacqua, post 23 May 1498]; woodcut; 210 x 160 mm. Florence, Biblioteche della Cassa di Risparmio di Firenze, Fondo Ridolfi 261A/210.

8.12

Florentine painter, *Portrait of Girolamo Savonarola* (front), *Execution of Girolamo Savonarola* (reverse), ante 1520; oil on panel; 21.2 x 16.5 cm. London, The National Gallery. Presented by Dr. William Radford, 1890, inv. NG1301.

8.13

Anonymous painter, *Execution of Girolamo Savonarola*, 17<sup>th</sup> century; tempera on canvas; 94 x 120 cm. Perugia, Galleria Nazionale dell'Umbria, Deposito Superiore, inv. 187.

8.14

Filippo Dolciati (Florence 1443–1519), *Story of Antonio Rinaldeschi*, 1501; oil on canvas and panel; 102 x 115.5 cm. Florence, Museo Stibbert, inv. 16719.

8.15

Sandro Botticelli (Alessandro Filipepi; Florence 1445–1510), *Christ Crucified*, post 1496; tempera on moulded panel; 157.5 x 82,8 cm. Prato, Diocesi di Prato - Musei Diocesani MOp35.

8.16

Sandro Botticelli (Alessandro Filipepi; Florence 1445–1510) and workshop, *Coronation of the Virgin*, last decade of the 15<sup>th</sup> century; oil on panel; 279 x 191 cm. Florence, Villa La Quiete.

8.17

Sandro Botticelli (Alessandro Filipepi; Florence 1445–1510), *Madonna and Child with the Young St. John*, c.1500; panel painting; 134 x 92 cm. Florence, Galleria Palatina, Palatina inv. no. 357 (1912).

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