

THE SPRINGTIME OF THE RENAISSANCE

SCULPTURE AND THE ARTS IN FLORENCE 1400-1460

Firenze Palazzo Strozzi
23 March 18 August 2013



PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MUSÉE DU LOUVRE
MINISTERO PER I BENI
E LE ATTIVITÀ CULTURALI
SOPRINTENDENZA PSAE
E PER IL POLO MUSEALE
DELLA CITTÀ DI FIRENZE
MUSEO NAZIONALE DEL BARGELLO

WITH
COMUNE DI FIRENZE
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REGIONE TOSCANA

LOUVRE

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ENTE
CASSA DI RISPARMIO
DI FIRENZE

PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION

Susanna Holm – Sigma CSC
T. +39 055 2340742
susannaholm@cscsigma.it



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The Springtime of the Renaissance. Sculpture and the Arts in Florence, 1400-1460

23 March to 18 August 2013

Palazzo Strozzi will present *The Springtime of the Renaissance. Sculpture and the Arts in Florence, 1400-1460*, an exhibition which sets out to illustrate the origin of what is still known today as the “miracle” of the Renaissance in Florence predominantly through masterpieces of sculpture, the form of figurative art in which it was first embodied. Following its debut in Florence, where it will be on view from **23 March to 18 August 2013**, the exhibition will be shown at the Musée du Louvre in Paris from **26 September 2013 to 6 January 2014**.

The lengthy preparation that has gone into the staging of the exhibition, which is curated by Beatrice Paolozzi Strozzi, director of the Museo Nazionale del Bargello, and Marc Bormand, curator-in-chief of the Département des Sculptures in the Louvre, has been accompanied by an extensive restoration campaign in both Italy and France with joint funding from the Fondazione Palazzo Strozzi and the Louvre. Visitors to the exhibition will be able to admire many Renaissance masterpieces, including works by Ghiberti, Donatello, Dello Delli, Filippo Lippi, Nanni di Bartolo, Agostino di Duccio, Michelozzo, Francesco di Valdambino and Mino da Fiesole, in their newly-conserved splendour.

One of the most significant projects undertaken for this exhibition is the conservation of Donatello's imposing bronze statue depicting *St Louis of Toulouse*, 1425, from the Museo dell'Opera di Santa Croce where it has been throughout the restoration in a workshop especially set up in the museum and open to the public. The conservation was entrusted to Ludovica Nicolai, who was responsible for restoring Donatello's *David* in the Bargello, with the assistance of the Opificio delle Pietre Dure's scientific laboratory. The procedure was directed by Brunella Teodori, Soprintendenza Speciale PSAE e per il Polo Museale della città di Firenze.

The exhibition will be presented in ten theme-based sections.

Section I: The Legacy of the Fathers will open with an intriguing overview of the rediscovery of the classical world with some splendid examples of the 13th and 14th century works by Nicola and Giovanni Pisano, Arnolfo, Giotto, Tino di Camaino and their successors, who also assimilated the expressive richness of the Gothic style, in particular from France.

Section II: Florence 1401. The Dawn of the Renaissance

The 'new era' coincided with the start of the new century and is represented in the exhibition by two panels depicting the *Sacrifice of Isaac* by Lorenzo Ghiberti and Filippo Brunelleschi from the Baptistery doors, and Brunelleschi's model for the cathedral dome. At that time, the writings of the great Humanists, singing the praises of the Florentine Republic's political achievements, its economic power and its social harmony, were spreading the legend of Florence as heir to the Roman Republic and as a model for other Italian city-states.

Section III: Civic and Christian Romanitas

Monumental public sculpture, through the masterpieces of Donatello, Ghiberti, Nanni di Banco and Michelozzo, created for the city's major construction sites – the Cathedral, the Bell Tower, Orsanmichele – is the first and loftiest expression of the transformation under way and of the triumph of Florence and its civilisation.

Section IV: “Spirits” Both Sacred and Profane; Section V: The Rebirth of the Condottieri

The exhibition also sets out to illustrate the other themes of classical antiquity that were assimilated and transformed through sculpture in this new Renaissance language, which lent its voice not only to the city's creative fervour but also to its spiritual and intellectual mood.

Section VI: Sculpture in Paint

Sculpture, and more especially statuary, was thus to have a tremendous impact on the painting of the leading artists of the time, men such as Masaccio, Paolo Uccello, Andrea del Castagno, Filippo Lippi and Piero della Francesca.

Section VII: History “in Perspective”

The search for a “rational” space and Brunelleschi's discovery of perspective were implemented in the most advanced forms in the art of sculpture, in Donatello's bas-reliefs – for instance in the predella of his *St George* from the Bargello or in his *Herod's Banquet* from the Musée des Beaux-Arts in Lille. This echoed well into the middle part of the century in the work of Desiderio da Settignano and Agostino di Duccio in an ongoing dialogue/debate with painting, including that of the classical era.

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PRESS OFFICE

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a.fiori@antonellafiori.it

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Section VIII: The Spread of Beauty

From the 1420s onwards, the new standards of sculpture perfected by the great masters and illustrated in the exhibition by several masterpieces such as Donatello's *Pazzi Madonna* from Bode Museum in Berlin, the *Kress Madonna* from the National Gallery in Washington, and the *Madonna* from the Diocesan Museum of Fiesole attributed to Brunelleschi, spread out via a seemingly endless output of bas-reliefs for private devotion (in marble, stucco, polychrome terracotta and glazed or "Della Robbia" terracotta), which fostered the widespread propagation of a taste for the 'new' beauty in every level of society.

Section IX: Beauty and Charity. Hospital, Orphanages and Confraternities

At the same time, the most prestigious artistic commissions in Florence, which were almost always from public entities, began to focus on venues of solidarity and of prayer (churches, confraternities and hospitals), where sculpture once again played a primary role.

Section X: From City to Palace. The New Patrons of the Arts

Thus, arranged around the city's absolute symbol – the wooden model of Brunelleschi's *Cupola for Santa Maria del Fiore* – the exhibition offers a retrospective of themes and types of sculpture that were also to have a crucial impact on the development of the other figurative arts, in a direct debate with their classical predecessors, from the tombs of the Humanists, to the inspiration provided by ancient sarcophagi, to the rebirth of the equestrian monument and the carved portrait. The carved portrait, which became popular towards the middle of the century – in the marble busts of Mino da Fiesole, Desiderio da Settignano, Antonio Rossellino and Verrocchio – heralds the transition from the *fiorentina libertas*, represented by public patrons, to the private patronage that already bore the mark of the Medici family's impending hegemony. This transition is effectively captured in the culmination at the end of the exhibition with the *Wooden Model of Palazzo Strozzi*, the most illustrious private residence of the Renaissance.

The exhibition is promoted and organised by the Fondazione Palazzo Strozzi, the Musée du Louvre, the Ministero per i Beni e le Attività Culturali (in particular, the Museo Nazionale del Bargello –Soprintendenza PSAE e per il Polo Museale della città di Firenze), with the participation of the Comune di Firenze, the Provincia di Firenze, the Camera di Commercio di Firenze and the Associazione Partners Palazzo Strozzi.

Numerous leading museums in Europe and the United States have been immensely generous in terms of the magnitude and importance of the loans that they have granted (particularly the Victoria and Albert Museum in London, the Bode Museum in Berlin and the National Gallery of Art in Washington, in addition to the Louvre), as indeed have the institutions, churches and museums of Florence – not only the Museo Nazionale del Bargello but also the Opera e Museo di Santa Maria del Fiore, the Opera di Santa Croce and the Museo di Orsanmichele, in particular – which will also provide visitors to the exhibition with the opportunity to prolong their exploration of the history and art of the Early Renaissance in Florence.

The catalogue, edited by Beatrice Paolozzi Strozzi and Marc Bormand and jointly published by Mandragora Editore Firenze and the Editions du Louvre in Italian, French and English, will contain contributions from many of the leading Italian and foreign experts in the field of Quattrocento art, with numerous theme-based essays and with scholarly entries for each of the exhibits.

This first joint venture between the Fondazione Palazzo Strozzi and the Musée du Louvre confirms the international reputation for excellence successfully built up by Palazzo Strozzi and its exhibition programme.

Layout and Design

What better venue could there possibly be for such an exhibition than Palazzo Strozzi, the majestic palazzo commissioned by Filippo Strozzi, on which construction began in 1489? The exhibition occupies nine large rooms on the Palazzo's Piano Nobile. The striking feature of the exhibition's layout and design, by architect Luigi Cupellini, is the way it plays on two shades of grey, one dark, the other the lighter shade typical of the *pietra serena* stone used for such architectural elements of the Palazzo as the portals, the corbels and the stairs. A continuous projecting step running beneath the exhibits echoes the stone benches that adorn the outside of Florence's Renaissance palaces. The light grey walls are marked by darker bands, set closer together in the first room to evoke Tuscan Gothic architecture, more spaced out in the central rooms, and then disappearing completely in the last two rooms, suggesting the move away from the public commissions that characterised the first half of the century towards the private patronage embodied in the palaces of the great Florentine merchant families.

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PRESS OFFICE

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RELATIONS

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The large easy-to-read captions are a regular feature of exhibitions in Palazzo Strozzi. On this occasion they are designed to resemble inscriptions in both format and graphic design. The family captions, on the other hand, are characterised by their dark background and illustrations on the theme of touch, as the exhibition also offers visitors the opportunity to familiarise themselves with certain materials and objects by using their sense of touch.

The lighting, designed by experts who also work in the theatre, sets the exhibits off to perfection, avoiding obtrusive shadows and allowing visitors to fully appreciate the panel and caption texts (in Italian and English in the exhibition, with free caption booklets in French, Russian and Chinese).

The lift has been decorated with images of the exhibition, and even the restrooms have been adorned with Leon Battista Alberti's famous description of Florence cathedral's dome – "rising high into the skies, vast enough to cover the entire Tuscan population with its shadow" – accompanied by a splendid photograph by James O'Mara.

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FACT SHEET

Under the High Patronage of the President of the Italian Republic

- Exhibition:** *The Springtime of the Renaissance. Sculpture and the Arts in Florence, 1400-1460*
- Dates:** Palazzo Strozzi, Florence, 23 March to 18 August 2013
Musée du Louvre, Paris, 23 September 2013 to 6 January 2014
- Location:** Palazzo Strozzi, Piazza Strozzi, 50123 Florence, Italy
Tel. +39 055 264 5155, www.palazzostrozzi.org
- Curators:** Curated by Beatrice Paolozzi Strozzi, director of the Museo Nazionale del Bargello, and Marc Bormand, curator-in-chief of the Département des Sculptures, Musée du Louvre.
- Promoted and organised by:** Fondazione Palazzo Strozzi, the Musée du Louvre, Ministero per i Beni e le Attività Culturali, Soprintendenza PSAE e per il Polo Museale della città di Firenze and Museo Nazionale del Bargello
- with** Comune di Firenze, Provincia di Firenze, Camera di Commercio di Firenze, Associazione Partners Palazzo Strozzi
- and** Regione Toscana
- With the contribution of** Ente Cassa di Risparmio di Firenze
Ferrovie dello Stato Italiane, Ataf, Aeroporto di Firenze, Società Aeroporto Toscano, Unicoop Firenze, Firenze Parcheggio
- Catalogue:** Jointly published by Mandragora Editore Firenze and the Editions du Louvre in Italian, French and English; exhibition bookshop price €39. For families and children: *Touching the Past. Reflections on the Sense of Touch* edited by James M. Bradburne; price €12.
- Opening hours:** Daily 09.00 to 20.00, Thursday 09.00 to 23.00. Last admission one hour before closing
- Admission:** Adult: €12,50; concessions: €8.00, €8.50; schools: €4.00
Free caption booklets in French, Russian and Chinese available on request.
- Booking:** Sigma CSC, Tel. +39 055 246 9600, Fax. +39 055 244 145
prenotazioni@cscsigma.it or via www.palazzostrozzi.org
- Café:** The *Renaissance Café* is open daily from 09.00 to 20.00, Thursdays 09.00 to 23.00
- How to get there:** By plane: Florence Airport 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

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PHOTOSHEET

SECTION II : Florence 1401: The Dawn of the Renaissance		
2.01	Filippo Brunelleschi (Florence 1377–1446), <i>The Sacrifice of Isaac</i> , 1401, partly gilt bronze, 41.5 x 39.5 x 9 cm. Florence, Museo Nazionale del Bargello, inv. 209 Bronzi Credit line: Photograph by Lorenzo Mennonna. By permission of Ministero per i Beni e le Attività Culturali.	
2.02	Lorenzo Ghiberti (Florence 1378 or 1381–1455), <i>The Sacrifice of Isaac</i> 1401, partly gilt bronze, 44 x 38 x 10.5 cm. Florence, Museo Nazionale del Bargello, inv. 203 Bronzi Credit line: Photograph by Antonio Quattrone. By permission of Ministero per i Beni e le Attività Culturali.	
2.03	Classical Roman art, <i>Boy with Thorn</i> , 1 st century BC, Italic marble, 92 x 50 x 36 cm. Modena, Galleria Estense, inv. GE 004167 Credit line: Photograph by Carlo Vannini. By permission of Ministero per i Beni e le Attività Culturali.	
2.04	Classical Roman art, <i>Torso of a Centaur</i> , 1 st century AD, rosso antico marble, 44.4 x 26.7 x 21.6 cm. New York, The Metropolitan Museum of Art, Rogers Fund, 1909, inv. 09.221.6 Credit line: © 2012. The Metropolitan Museum of Art/Art Resource/Scala, Firenze	
2.05	Filippo Brunelleschi (Florence 1377–1446), <i>Wooden Model of the Dome of Florence Cathedral</i> , c. 1420–40, wood, h. 99.5 cm, ø c. 94 cm. Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/493 Credit line: Firenze, Museo dell'Opera di Santa Maria del Fiore. Photograph by di Antonio Quattrone.	
SECTION 3: Civic and Christian Romanitas		
3.03	Poggio Bracciolini (Terranuova 1380–Florence 1459), <i>History of Florence from the Foundation of the City to the Year 1455</i> , parchment manuscript, 345 x 238 mm. Vatican City, Biblioteca Apostolica Vaticana, Urb. Lat. 491, fol. 4v Workshop of Piero di Jacopo del Massaio, <i>Iconographical Map of Florence</i> c. 1470 Credit line: © 2013 Biblioteca Apostolica Vaticana. All right reserved	
3.11 a-b	Lorenzo Ghiberti (Florence 1378 or 1381–1455), <i>Shrine of Saints Protus, Hyacinth, and Nemesius</i> , 1425–8, bronze with minimal traces of red enamel, 56.5 x 105.5 x 39.5 cm. Florence, Museo Nazionale del Bargello, inv. 259 Bronzi Step from the Shrine of Saints Protus, Hyacinth, and Nemesius on the, 1428, marble, 14,5 x 104 x 11,8 cm. Florence, former convent of Santa Maria degli Angeli, Associazione Nazionale fra Mutilati ed Invalidi di Guerra Sezione di Firenze Credit line: Photograph by di Antonio Quattrone. By permission of Ministero per i Beni e le Attività Culturali.	

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PRESS OFFICE

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a.fiori@antonellafiori.it

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3.12-3.14	<p>Michelozzo (Michelozzo di Bartolomeo Michelozzi; Florence 1396–1472), <i>Two Adoring Angels</i>, 1427–38, marble, 934–1904: 97.2 x 100.3 x 36 cm, 934A–1904: 96 x 97 x 32.2 cm. London, Victoria and Albert Museum, inv. 934-1904; 934A-1904</p> <p>Credit line: © Victoria and Albert Museum, London</p>	
3.13	<p>Workshop of Michelozzo, <i>Inscription from the Funerary Monument of Bartolomeo Aragazzi</i>, 1429–38, gilt bronze, 26.2 x 19.7 x 0.8 cm. Montepulciano, Episcopal Palace</p> <p>Credit line: Archivio fotografico della Soprintendenza BSAE per le province di Siena e Grosseto. By permission of Ministero per i Beni e le Attività Culturali.</p>	
3.15	<p>Pagno di Lapo Portigiani (Fiesole c. 1408–after 1469) and Michelozzo (?) (Michelozzo di Bartolomeo Michelozzi; Florence 1396–1472), <i>Altar Frontal</i>, 1449–52, marble, traces of gilding, 82 x 132 x 62 cm. Florence, Musei Civici Fiorentini – Museo Stefano Bardini, inv. MCF-MC 417</p> <p>Credit line: Photograph by Lorenzo Mennonna. By permission of Ministero per i Beni e le Attività Culturali.</p>	
3.16	<p>Lorenzo Ghiberti (Florence 1378 or 1381–1455), <i>St. Matthew</i>, 1419–22, bronze, silver and traces of gilding, 272 x 135 x 70 cm. Florence, Chiesa e Museo di Orsanmichele</p> <p>Credit line: Photograph by Lorenzo Mennonna. By permission of Ministero per i Beni e le Attività Culturali.</p>	
3.18	<p>Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), <i>St. Louis of Toulouse</i>, 1422–5, gilt bronze (statue); silver, gilt bronze, enamel and rock crystal (tiara), 285 x 101 x 78 cm. Florence, Museo dell'Opera di Santa Croce, inv. M 101, Patrimonio del Fondo Edifici di Culto - Ministero dell'Interno</p> <p>Credit line: Photograph by Antonio Quattrone. By permission of Fondo Edifici di Culto, Ministero dell'Interno-Dipartimento per le Libertà Civili e l'Immigrazione-Direzione Centrale per l'Amministrazione del FEC.</p>	
3.22	<p>Classical Roman art, <i>Pseudo-Seneca</i>, 1st century BC, bronze, <i>pâte de verre</i>, 36 x 29 x 25 cm. Naples, Museo Archeologico Nazionale, inv. 5616</p> <p>Credit line: Photograph by Luigi Spina. By permission of Ministero per i Beni e le Attività Culturali.</p>	
3.23	<p>Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), <i>Head of a Prophet</i>, c. 1440, bronze, 37 x 23 x 27 cm. Florence, Museo Nazionale del Bargello, inv. 101 Bronzi</p> <p>Credit line: Photograph by Lorenzo Mennonna. By permission of Ministero per i Beni e le Attività Culturali.</p>	
3.24	<p>Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), <i>Reliquary Bust of St. Luxurius</i>, c. 1424–7, cast bronze, chased, gilt and silver-plated, 56 x 60.5 x 37 cm. Pisa, Museo Nazionale di San Matteo, inv. 1720</p> <p>Credit line: © 2012 Foto Scala, Firenze. By permission of Ministero per i Beni e le Attività Culturali/Soprintendenza di Pisa (aut. prot. n. 9039/28.13.10/2.1).</p>	
SECTION 4: "Spirits" Both Sacred and Profane		

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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION

Susanna Holm – Sigma CSC
T. +39 055 2340742
susannaholm@csigma.it



PALAZZO
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4.01	Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), <i>Two Spiritelli (Spirits)</i> from the cathedral <i>Choir Loft (Cantoria)</i> , 1439, bronze with traces of gilding, marble bases not originally part of the sculptures, 65.5 x 34 x 21 cm, 60.5 x 41 x 24 cm. Paris, Institut de France, Musée Jacquemart-André, MJAP-S 1773–1 and 2 Credit line: © C2RMF/Anne Chauvet	
4.04	Maso di Bartolomeo (Capannole Valdambra 1406–Ragusa di Dalmazia [Dubrovnik] 1456), <i>Casket of the Holy Girdle</i> , 1446–8, gilt copper, ivory, wood, 14.5 x 20.2 x 13.5 cm. Prato, Museo dell'Opera del Duomo, inv. AGJ 1777 Credit line: Fototeca Ufficio Beni Culturali Diocesi di Prato	
4.09	Classical Roman art, <i>Putto with a Goose</i> , mid-1 st century AD, Greek island marble?, 61 x 63 x 44 cm. Vatican City, Musei Vaticani, inv. 2611 Credit line: Musei Vaticani	
4.10	Sculptor close to Donatello, <i>Spirit</i> , c. 1432, gilt bronze, 61.6 x 20.6 x 29.8 cm. New York, The Metropolitan Museum of Art, Purchase, Mrs. Samuel Reed Gift, Rogers Fund, by exchange, and Louis V. Bell Fund, inv. 1983.356 Credit line: © 2012. The Metropolitan Museum of Art/Art Resource/Scala, Firenze	
SECTION 5: The Rebirth of the Condottieri		
5.01	Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), <i>Carafa Protome</i> , c. 1455, bronze, 176 x 182 x 140 cm. Naples, Museo Archeologico Nazionale, inv. 4887 Credit line: Photograph Archivio dell'Arte/Luciano Pedicini. By permission of Ministero per i Beni e le Attività Culturali.	
5.03	Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), attributed <i>Model for the Head of Gattamelata</i> , c. 1447, painted plaster, 41 x 26 x 31.5 cm. Padua, Museo di Scienze Archeologiche e d'Arte dell'Università degli Studi di Padova, inv. 5952 Credit line: Photograph by Giuliano Ghirardini. By permission of Università degli Studi di Padova.	
5.04	Benozzo Gozzoli (Florence c. 1420/2–Pistoia 1497), attributed, <i>Study, from the Group of Castor and Pollux</i> , c. 1447–9, silverpoint drawing in grey-black ink, white lead highlights applied with a brush on prepared blue paper, 359 x 246 mm London, The British Museum, inv. Pp. 1–18 Credit line: © The Trustees of the British Museum	
5.05	Filarete (Antonio di Pietro Averlino; Florence c. 1400–Rome 1469), <i>Marcus Aurelius</i> , c. 1440–5, bronze, traces of enamel and gilding, 38.2 x 38.4 x 20 cm. Dresden, Skulpturensammlung, Staatliche Kunstsammlungen, inv. H4 155/37 (ZV 3608) Credit line: Photograph by Jürgen Karpinski, Dresda. Dresda, Skulpturensammlung, Staatliche Kunstsammlungen.	
SECTION 6: "Sculpture in Paint"		

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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION

Susanna Holm – Sigma CSC
T. +39 055 2340742
susannaholm@cscsigma.it



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6.01	Masaccio (Tommaso di ser Giovanni Cassai; San Giovanni Valdarno 1401–Rome 1428), <i>St. Paul</i> , 1426, tempera and gold leaf on wood, 58.5 x 33.5 cm. Pisa, Museo Nazionale di San Matteo, inv. 1720 Credit line: By permission of Ministero per i Beni e le Attività Culturali/ Soprintendenza di Pisa (aut. prot. n. 9039/28.13.10/2.1). © 2012 Foto Scala, Firenze.	
6.02	Filippo Lippi (Florence c. 1406–Spoleto 1469), <i>Madonna of Humility with Six Angels and Saints Anne, Angelus of Sicily and Albert of Trapani (Trivulzio Madonna)</i> , c. 1430–2, tempera on wood, transferred to canvas, 91.7 x 169.9 cm. Milan, Raccolte d'Arte Antica, Pinacoteca del Castello Sforzesco, inv. 551 Credit line: Photograph by Saporetti Immagini d'Arte. Milano, Civiche Raccolte d'arte Castello Sforzesco.	
6.03	Paolo Uccello (Paolo di Dono; Pratovecchio or Florence 1397–Florence 1475), <i>Jacopone da Todi</i> , c. 1433–4, detached fresco, 181 x 59 cm. Prato, Museo dell'Opera del Duomo, inv. AGJ 2685 Credit line: Fototeca Ufficio Beni Culturali Diocesi di Prato.	
6.04	Andrea del Castagno (Andrea di Bartolo; Castagno before 1419–Florence 1457), <i>Filippo Scolari, known as Pippo Spano</i> , 1448–9, detached fresco, 250 x 154 cm. Florence, Galleria degli Uffizi, inv. San Marco e Cenacoli, 173 Credit line: Photograph by Antonio Quattrone. By permission of Ministero per i Beni e le Attività Culturali.	
6.07	Andrea del Castagno (Andrea di Bartolo; Castagno before 1419–Florence 1457), <i>Cumaean Sybil</i> , 1448–9, detached fresco, 250 x 154 cm. Florence, Galleria degli Uffizi, inv. San Marco e Cenacoli 170 Credit line: Photograph by Antonio Quattrone. By permission of Ministero per i Beni e le Attività Culturali.	
6.10	Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), <i>Madonna and Child</i> , c. 1410–2, painted terracotta, 115 x 41 x 31 cm. Pontorme, Church of San Martino Credit line: Photograph by Luca Lupi. By permission of Arcidiocesi di Firenze.	
SECTION 7: History "in Perspective"		
7.02	Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), <i>St. George and the Dragon</i> , c. 1417, marble, 50 x 172 x 21.5 cm. Florence, Museo Nazionale del Bargello, inv. 517 Sculpture Credit line: Photograph by Lorenzo Mennonna. By permission of Ministero per i Beni e le Attività Culturali.	
7.04	Masolino da Panicale (Panicale c. 1383–Florence c. 1440), <i>Foundation of Santa Maria Maggiore</i> , 1427–8, tempera and oil on wood, 144 x 76 cm. Naples, Museo di Capodimonte, inv. Q 35 Credit line: Fototeca Soprintendenza Speciale per il PSAE e per il Polo Museale della città di Napoli. By permission of Ministero per i Beni e le Attività Culturali.	

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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE

PALAZZO STROZZI
Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC

RELATIONS
T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION

Susanna Holm – Sigma CSC
T. +39 055 2340742
susannaholm@cscsigma.it



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7.05	Luca della Robbia (Florence 1399/1400–82), <i>St. Peter's Deliverance from Prison</i> , 1439, marble, 68.5 x 78.5 x 16 cm. Florence, Museo Nazionale del Bargello, inv. 88 Sculture Credit line: Photograph by Antonio Quattrone. By permission of Ministero per i Beni e le Attività Culturali.	
7.07	Florentine goldsmith, <i>Christ Casting Out a Demon</i> , c. 1450–60, silver (plaque); silver gilt; translucent enamels on a <i>repoussé</i> relief (frame), 15 x 18.7 x 45 cm, small plaque 6.8 x 10.6 cm. Paris, Musée du Louvre, département des Objets d'art, inv. OA 5962 (small plaque), Gift of Alfred André, 1904; OA 5564 (frame), Bequest of Adolphe de Rothschild, 1901 Credit line: © RMN/Martine Beck-Coppola	
7.08	Desiderio da Settignano (Settignano c. 1429–Florence 1464), <i>St. Jerome in the Desert</i> , c. 1461, marble, 42.7 x 54.8 x 3.8 cm. Washington, National Gallery of Art, Widener Collection, inv. 1942.9.113 Credit line: Image courtesy of the National Gallery of Art, Washington	
SECTION 8: The Spread of Beauty		
8.01	Filippo Brunelleschi (Florence 1377–1446) or Nanni di Banco (Florence, recorded between 1405 and 1421), <i>Madonna and Child (Fiesole Madonna)</i> , c. 1405–10, painted and gilded terracotta, 88.5 x 60 x 17 cm. Fiesole, Diocesi di Fiesole, on loan to the Museo Bandini Credit line: Firenze, Archivio fotografico Opificio delle Pietre Dure. By permission of Ministero per i Beni e le Attività Culturali.	
8.04	Florentine workshop, after Donatello, <i>Madonna and Child (after the Pazzi Madonna)</i> , c. 1450, painted and gilded stucco, 75 x 54.5 cm. Paris, Musée du Louvre, département des Sculptures, inv. RF 744 Credit line: © C2RMF/Anne Chauvet	
8.05	Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), <i>Madonna and Child (Pazzi Madonna)</i> , c. 1420–5, marble, 74.5 x 73 x 6.5 cm. Berlin, Skulpturensammlung und Museum für Byzantinische Kunst, Staatliche Museen zu Berlin, Bode-Museum, inv. 56 Credit line: © Antje Voigt. SMB- Skulpturensammlung Staatliche Museen zu Berlin-Preußischer Kulturbesitz Skulpturensammlung und Museum für Byzantinische Kunst.	
8.06	Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), <i>Madonna and Child with Four Angels (Chellini Madonna)</i> , c. 1450, bronze, partly gilt, ø 28.5 cm, thickness 3 cm. London, Victoria and Albert Museum. Purchased with the aid of public subscription with donations from the Art Fund and the Pilgrim Trust in memory of David, Earl of Crawford and Balcarres, inv. A.1-1976 Credit line: © Victoria and Albert Museum, London	

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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION

Susanna Holm – Sigma CSC
T. +39 055 2340742
susannaholm@csigma.it



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8.10	Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), <i>Madonna and Child</i> , c. 1445, painted and gilded terracotta, 102 x 74 cm. Paris, Musée du Louvre, département des Sculptures, inv. RF 353 Credit line: © 2012 Musée du Louvre/Thierry Ollivier	
8.13	Luca della Robbia (Florence 1399/1400–82), <i>Madonna and Child (Genoa Madonna)</i> , 1445–50, glazed and gilded terracotta, 49.5 x 36.8 cm. Detroit, Detroit Institute of Arts, City of Detroit Purchase, inv. 29.355 Credit line: Detroit Institute of Arts, USA/City of Detroit Purchase/The Bridgeman Art Library.	
8.14	Filippo Lippi (Florence c. 1406–Spoleto 1469), <i>Madonna and Child</i> , c. 1460, tempera on wood, 117 x 71 cm. Florence, Palazzo Medici Riccardi, Provincia di Firenze, n.108 / Beni Storico-Artistici Credit line: Photograph by Remo Bardazzi.	
8.15	Luca della Robbia (Florence 1399/1400–82), <i>Madonna and Child</i> , 1450–60, glazed and gilded terracotta, 47.3 x 38.7 x 8.9 cm. New York, The Metropolitan Museum of Art, Bequest of Susan Dwight Bliss, 1966, inv. 67.55.98 Credit line: © 2012. The Metropolitan Museum of Art/Art Resource/Scala, Firenze	
SECTION 9: Beauty and Charity. Hospital, Orphanages and Confraternities		
9.01	Gentile da Fabriano (Fabriano c. 1370–Rome 1427), <i>Presentation of Jesus in the Temple</i> , tempera and gold on wood, 1423, 26.7 x 62.5 cm. Paris, Musée du Louvre, département des Peintures, inv. 295 Credit line: © RMN-Grand Palais (Musée du Louvre)/Thierry Le Mage	
9.03	Dello Delli (Florence c. 1403–Spain, after 1466), <i>Christ Showing the Wound in His Side</i> , c. 1420–4, painted terracotta, 104.1 x 61.8 x 23.2 cm. London, Victoria and Albert Museum, inv. A. 43–1937 Credit line: © Victoria and Albert Museum, London	
9.05	Bicci di Lorenzo (Florence 1373–1452), <i>Pope Martin V Consecrates the Church of Sant'Egidio in 1420</i> , c. 1424, detached fresco, 285 x 385 cm. Florence, Ospedale di Santa Maria Nuova, Patrimonio Storico Artistico dell'Azienda Sanitaria di Firenze Credit line: Photograph by Antonio Quattrone	
9.09	Luca della Robbia (Florence 1399/1400–82), <i>Dove of the Holy Ghost</i> , 1441–2, gilt bronze, ø 25 cm, depth 6.1 cm, Florence, Museo Nazionale del Bargello, inv. 94 Depositi Credito fotografico: Photograph by Antonio Quattrone. By permission of Ministero per i Beni e le Attività Culturali.	
9.10	Lorenzo Ghiberti (Florence 1378 or 1381–1455), <i>Christ the King Blessing</i> (set in a cast of the Sant'Egidio tabernacle), c. 1450, gilt bronze, 34 x 20 cm. Florence, Ospedale di Santa Maria Nuova, Patrimonio Storico Artistico dell'Azienda Sanitaria di Firenze Credit line: Azienda Sanitaria di Firenze	

WITH THE CONTRIBUTION OF



PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION

Susanna Holm – Sigma CSC
T. +39 055 2340742
susannaholm@cscsigma.it



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SECTION 10: From City to Palace. The New Patrons of the Arts		
10.02	Hispano-Moresque Lustreware (Manises, Valencia), <i>Vase with Arms and Ring Device of the Medici</i> , c. 1465–78, tin-glazed earthenware decorated with blue, yellow and purple lustre, 57 x 43.7 cm. London, The British Museum, inv. 1983, G. 619 Credit line: © The Trustees of the British Museum	
10.06	Mino da Fiesole (Mino di Giovanni; Papiano o Montemignai 1429-Firenze 1484), <i>Giulio Cesare</i> , 1455-1460 circa, marmo, cm 48 x 41, cm 83 x 84 x 25 (con cornice). Cleveland, The Cleveland Museum of Art, John L. Severance Fund, 2009.271. Credit line: © The Cleveland Museum of Art	
10.07	Desiderio da Settignano (Settignano 1429/30-Florence 1464), <i>Olympias, Queen of the Macedonians</i> , c. 1460–4, marble, 55 x 35 x 7 cm. Segovia, Palacio Real de La Granja de San Idelfonso, Patrimonio Nacional, inv. I0040081 Credit line: © Patrimonio Nacional	
10.09	Agostino di Duccio (Florence 1418-Perugia c. 1481), <i>Madonna and Child (Auvillers Madonna)</i> , c. 1460–5, marble, 81.8 x 76.6 x 14.7 cm. Paris, Musée du Louvre, département des Sculptures, inv. RF 1352 Credit line: © RMN-Grand Palais (musée du Louvre) / Adrien Didierjean	
10.17	Mino da Fiesole (Mino di Giovanni; Papiano or Montemignai 1429-Florence 1484), <i>Giovanni di Cosimo de' Medici</i> , c. 1454, marble, 53 x 53.5 x 28.5 cm. Florence, Museo Nazionale del Bargello, inv. 117 Sculture Credit line: Photograph by Lorenzo Mennonna. By permission of Ministero per i Beni e le Attività Culturali.	
10.21	Desiderio da Settignano (Settignano c. 1429-Florence 1464), <i>Marietta Strozzi</i> , c. 1464, marble, 52.5 x 47.8 x 23.8 cm. Berlin, Skulpturensammlung und Museum für Byzantinische Kunst, Staatliche Museen zu Berlin, Bode-Museum, inv. 77 Credit line: © Antje Voigt. SMB- Skulpturensammlung Staatliche Museen zu Berlin-Preußischer Kulturbesitz Skulpturensammlung und Museum für Byzantinische Kunst.	
10.22	Giuliano da Sangallo (Florence 1445–1516) or Benedetto da Maiano (Maiano 1442–Florence 1497), <i>Model of Palazzo Strozzi</i> , 1489, carved wood, 73.7 x 147.5 x 117 cm. Florence, Museo Nazionale del Bargello, inv. 71 Varie (on permanent loan to Palazzo Strozzi) Credit line: Photograph by Lorenzo Mennonna. By permission of Ministero per i Beni e le Attività Culturali.	

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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

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F. +44 (0)1359 271934
info@suebond.co.uk

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EXHIBITION WALKTHROUGH

SECTION 1: The Legacy of the Fathers

The new sculptural style of the Renaissance is rooted in the work of Nicola Pisano, who drew his inspiration from sarcophagi and Classical finds subsequently placed in the Camposanto in Pisa, and on which further generations of Tuscan artists were also to base their work. Here the *Talento Crater*, which once stood outside Pisa cathedral, is placed alongside sculpture by Nicola and Giovanni Pisano, Arnolfo di Cambio, Tino di Camaino and their successors who worked on the construction of Santa Reparata, the cathedral of Florence later rechristened Santa Maria del Fiore. The more strictly “Classical” and monumental style inspired by the sculpture of Nicola and Arnolfo (and adopted in painting also by Giotto) sits alongside a Gothic vein introduced by the work of Giovanni Pisano and by French examples in circulation. French sculpture played a significant role, which can still be detected in the work of such great early Renaissance sculptors as Jacopo della Quercia and Francesco di Valdambrino, from Siena. Both men took part in the competition for the second set of doors for the Baptistry in Florence in 1401.

SECTION II : Florence 1401: The Dawn of the Renaissance

The panels depicting the *Sacrifice of Isaac* submitted by Lorenzo Ghiberti and Filippo Brunelleschi for a competition in 1401 to win the commission for the second set of doors for the Baptistry are a milestone in art history. While still imbued with the spirit of International Gothic, the two panels show that both young artists, who were to play leading roles in the early Renaissance, were familiar with the masterpieces of Classical sculpture. Brunelleschi was inspired by the famous *Boy with Thorn* and Ghiberti by the *Torso of a Centaur*. The two panels are displayed side by side with the *Wooden Model of the Dome* (produced by Brunelleschi in his role as architect rather than sculptor) which encapsulate the new vision of space and history that originated in Florence. Around the cathedral – “rising high into the skies, vast enough to cover the entire Tuscan population with its shadow” as Leon Battista Alberti put it – a new mode of expression was being developed which transformed Florence into the cradle of artistic rebirth.

SECTION III: Civic and Christian Romanitas

The flowering of the Renaissance in Florence owed a great deal to the social, economic and political climate of the early 15th century. The triumphs of the Republic were matched by the population’s growing pride in the city. Florence’s *libertas*, the heir to the freedom of Republican Rome, offered itself as a model to other Italian city states, while its inhabitants appeared to embody Cicero’s ideal of the “good citizen”. The writings of the great Humanist chancellors Coluccio Salutati and Leonardo Bruni paint a picture of the development of civic Humanism and the construction of the myth of Florence as a new Rome and a new Athens, albeit in a strongly Christian vein. Public sculpture interpreted this celebration of the city with statues of hero-saints and prophets for the cathedral, but above all, it was the large-scale figure sculpture commissioned by the *Arti*, or guilds, for their niches at Orsanmichele and the statues for the bell-tower of Santa Maria del Fiore that marked the rediscovery of Classical models while reflecting updated ideals and a quest for innovation in both expression and execution.

SECTION IV: “Spirits” both Sacred and Profane

“Spirits” is one of the themes that best illustrates the dissemination of Classical art in Renaissance iconography and, at the same time, the transition from paganism to Christianity. Renaissance “spirits”, childlike figures based on the Cupid figurines of Classical Rome, are the naked winged *putti* that were to become one of the most recognisable features of the new style on the major monuments of early 15th century Florentine sculpture. Easily identifiable with the angels of Christian tradition, these *putti* first appeared on tombs early in the century. They went on to play a leading role in important sculptural compositions thanks primarily to the work of Donatello, becoming one of his favourite themes, and gradually spread, in his wake, to other arts in the first half of the century.

SECTION V: The Rebirth of the Condottieri

Monumental equestrian statues are one of the spectacular Classical themes tackled by Florentine artists of the early Renaissance – although not in Florence itself, where the republican ideal was at odds with such an aristocratic art form. To find examples of the genre we need to look outside the city, to Padua where Donatello’s *Gattamelata*, set in the midst of a public area just like its Classical forebears, was the first such monument of the modern era. Donatello’s *Carafa Protome*, the sole surviving element of a *Monument to Alfonso V of Aragon*, testifies both to the revival of the use of bronze to celebrate military virtue and to the importance of Classical models. The most famous monument of the Classical world – the statue of *Marcus Aurelius* on the Capitoline Hill in Rome – is echoed in Filarete’s small bronze, marking the birth of this new Renaissance genre and offering the first example of the popularity of a category exalting the activity of man and highlighting the value of the individual in history.

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CASSA DI RISPARMIO
DI FIRENZE

PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION

Susanna Holm – Sigma CSC
T. +39 055 2340742
susannaholm@cscsigma.it



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SECTION VI: Sculpture in Paint

Just as sculptors often used colour to increase their work's expressiveness, many of the greatest Florentine painters, taking their cue from the Classical *gravitas* and plastic solidity of Masaccio's art, strove to achieve a heroic, almost "statuesque", tone in their depiction of the human figure, aiming to recreate an illusion of the three-dimensional aspect of contemporary sculpture. Large statues illustrating the importance of polychromy in 15th century sculpture stand alongside paintings which endeavour to impart a statuesque dimension to the painted figure, producing results which often achieve an impressive resemblance despite the difference in medium. Andrea del Castagno's series of *Famous Men and Women* forges a rapport between sculpture and painting which harks back to written descriptions of Classical statues, while at the same time playing in a highly sophisticated manner on the ambiguity of the human form painted in space.

SECTION VII: History "in Perspective"

The great revolution in perspective accomplished in the early Renaissance with the help of the liberal and mechanical arts in the wake of Filippo Brunelleschi's crucial experimentation did not only affect the sphere of painting, it also had a major impact on sculpture. Donatello's predella showing *St George and the Dragon* allows us to compare the *stiacciato* – or flattened relief – technique in which he applied the principle of linear perspective to sculpture as a way of drawing the composition together and of suggesting spatial depth, with some of the most emblematic paintings in the early depiction of perspective and with a number of drawings by Paolo Uccello which echo and develop motifs from Brunelleschi's wooden inlay work. A selection of famous reliefs show how sculptors assimilated and translated the new laws governing the construction of space in accordance with the principle of *perspectiva artificialis*, or the science of representation, helping to perfect it and, on occasion, even heralding future developments.

SECTION VIII: The Spread of Beauty

From the second decade of the 15th century onwards the success of the new style in sculpture was no longer restricted to large public works and the production of reliefs depicting the Madonna and Child, based on models by the greatest Florentine artists, experienced an extraordinary growth. Madonnas and small altars for private devotion spread the new artistic criteria and prototypes to many sectors of society, making it accessible to all. The traditional hierarchical scale of materials became less important than the quality of a work's execution. Terracotta embellished with colour and gold began to rival the preciousness of marble and bronze, with true masters turning their hand to the medium. Experimentation in techniques and the use of new materials resulted, shortly before 1440, in Luca della Robbia's invention of enamelled and glazed terracotta. These shimmering enamels, a glowing manifestation of the divine, owed their extraordinary success to their charm, their low cost and their resistance to the elements.

SECTION IX: Beauty and Charity

Public welfare institutions were the beneficiaries of the most important public commissions in 15th century Florence. Numerous masterpieces were made for architectural complexes of special significance in the city because art played a social and educational role in its hospitals, pilgrim hospices, childcare organisations and confraternities. The importance of this tie between the cult of beauty and the spirit of Christianity also came to the fore in works of art inspired by the Council of Florence in 1439. Attended by Pope Eugene IV, Patriarch Joseph II of Constantinople and Byzantine Emperor John VIII Palaeologus along with dignitaries, Humanists and theologians from the Catholic and Orthodox Churches, these talks embodied Florence's aspiration to be considered the "City of God". But at the very moment that this major event sanctioned Florence's political and moral primacy, it also marked the rise of Medici power.

SECTION X: From City to Palace. The New Patrons of the Arts

Towards the middle of the 15th century the republican spirit, which had prompted the flowering of great works of sculpture and monumental fresco cycles, began to wane in favour of an art concerned with depicting magnificence, which was to become the prerogative of the city's oligarchy and which coincided with the birth of the portrait bust as a form of self-celebration of the individual. In the new Palazzo Medici – a symbol of the power which the family was starting to wield over the city – Cosimo the Elder and his son Piero launched a fashion for sumptuous art patronage whereby private citizens vied with the public sector for the privilege of granting the most prestigious commissions. Other wealthy merchant families in the city were to follow the Medici example, building residences befitting their new role in society and furnishing them with sophisticated works of art to reflect their learning. The *Model of Palazzo Strozzi* evokes the construction of the most extravagant private building in 15th century Florence, in ideal counterpoint to the *Wooden Model of Brunelleschi's Dome* on display at the beginning of the exhibition.

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ENTE
CASSA DI RISPARMIO
DI FIRENZE

PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

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F. +44 (0)1359 271934
info@suebond.co.uk

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susannaholm@cscsigma.it



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APROPOS OF PRE-EMINENCE

Beatrice Paolozzi Strozzi

Marc Bormand

A 'theme' exhibition

An exhibition on the origins of the Renaissance is a fascinating experience because of the beauty and importance of the featured works, but it is also a virtually impossible undertaking if, through those works, one's aim is to explain what may well be the most complex, controversial and surprising phenomenon in all of art history. The Renaissance – a Romantic term which, per se, underpins the miracle of earthly resurrection – that 'burst onto the scene' in Florence at the dawn of the 15th century has been the *vexata quaestio* of art historiography. Regardless of whether we view the revolution it launched as an expression of extraordinary individualities, capable of rediscovering classical beauty and its Mediterranean light after the 'darkness' of the Middle Ages (Burckhardt 1860); attempt to explain its historical reasons, expanding the field of investigation to the economic and social context, and taking up the ideas sketched out by the philosophers of the Enlightenment (Wackernagel 1938; Antal 1947; Hauser 1964; Burke 1974); or also chalk it up to fate and identify the extraordinary coincidences that, within just a few short years, saw the alignment - like benevolent planets in the heavens over the city of the lily – of un hoped-for military victories, financial success, the singular virtues of a handful of exceptional men but also those of an entire populace, united by the republican ideals of *florentina libertas* (H. Baron, *The Crisis* 1955), none of this ultimately changes the outcome. That moment is and will ever be unique not only in the field of culture but also that of artistic creation, and while each of the theories propounded by the great historians of the 20th century, from Wolfflin to Warburg to Panofsky, has contributed part of its own truth to the debate, none so far have been able to reconstruct the 'formula' in its entirety.

In the 20th century, this may be why the pre-eminence and specificity of the Renaissance were repeatedly called into question and still are. The term 'Renaissance' has often been toned down and made historically vague, to some extent underscoring elements of continuity with the Middle Ages and, regarding figurative art, with the Gothic tradition. At the same time, however, the term has been applied to different milieus, multiplying it into 'renaissances' recognizable in the art of nearly all European countries between the second half of the 15th century and the first half of the 17th, under the common banner of formal renewal and a particular creative dynamism, almost always in connection with economic prosperity. There is no question that modern historiography largely agrees on the principle that economic stability and political freedom were key conditions for the new civilization to flourish. However, that the Renaissance is a specific historical reality and that it was manifested as a sort of 'epiphany' – with a long continuation in Western art and culture, but a meagre and intermittent prologue, when it did not revert to the ancient world – is demonstrated by the fact that in museum classifications and art-historical repertoires, even modern ones, the 15th century is considered part of the Middle Ages everywhere in Europe except Italy and, above all, Florence, where it is rightfully thought to have started.

Over the course of many centuries of history in Greece and Rome, antiquity, the inescapable starting point when referring to this subject, never enjoyed a true renaissance itself, despite alternating periods of decline and extraordinary splendour in art and literature. It saw just the opposite phenomenon: a demise as fast as it was radical, and perhaps even more mysterious than its sudden 'rebirth' in the 15th century; a dissolution that left its sediment to posterity, like the tesserae of an enormous mosaic whose design has been lost, or like fragments of a story to be reconstructed or reimagined. With growing passion, throughout the 14th century humanists (starting with Petrarch) had sought, collected and studied surviving texts of the literature, philosophy and general knowledge of the ancients, a sort of silent, karst river circulating in the scriptoria and courts of the West, gradually increasingly its flow and finally surfacing to the light. This vast intellectual movement, which is defined as 'humanism' and that historians consider to be at the root of the Renaissance, rediscovered and united a set of values and a body of knowledge destined to influence not only individual morals, but also the political, social, religious and, ultimately, artistic life, spawning a new culture. Thanks to the *studia humanitatis*, at the beginning of the 15th century Florence became the first to express the determination to regain the 'language' of antiquity also in the figurative arts (and, above all, in sculpture) – and no longer merely taking up a few inconsistent 'words' here and there, as had been the case throughout the Middle Ages – in order to continue that uninterrupted path in the present. The integration of figurative testimony by artists can thus be considered the counterpart of the humanists' work on the written legacy of the ancient world. The compilation of inventories of the literary sources (*restitutio antiquitatis*) constitutes the premise for the process of 'recomposing' that also occurred in the field of art by copying and transmitting figurative sources: "It is in this turning to the future and in order to dominate the present that one so actively ponders the past". Also in light of current

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CASSA DI RISPARMIO
DI FIRENZE

PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
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SUE BOND PUBLIC
RELATIONS

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studies, this is the most convincing and widely shared concept about the origins of the Renaissance, our firm starting point: classical antiquity as the fulcrum, the support in order to 'lift the world'.

Erwin Panofsky (1960) would be the one to clarify that, while the Renaissance was not the first historical period in the West in which antiquity was adopted as a model, it was nevertheless radically different from the 'renascences' that had preceded it: those of the Carolingian period, between the 8th and 9th centuries, and, above all, the so-called 'Proto-Renaissance' of the 13th and 14th centuries, which in Tuscany culminated with the works of Nicola Pisano in Pisa and Siena, and then Arnolfo di Cambio and Giotto in Florence. These 'renascences' point to a coherent system within the classical civilization in which everything was connected. Instead, the Renaissance was aware of the gap separating it from the extinct ancient world, and this recognition allowed it to consider that past "as an ideal to be longed for instead of a reality to be both utilized and feared".

The awareness of experiencing a privileged moment, of observing a 'reawakening' in which ancient culture found a new life in Italy, emerges throughout the texts of the humanists, and it serves as a common and programmatic basis for the various aspects of the entire movement. In 1436 Alberti offered first-hand insight into the scope of this change and the miracle that was taking place in Florence before his very eyes. In his prologue to *On Painting*, he wrote:

I used both to marvel and to regret that so many excellent and divine arts and sciences, which we know from their works and from historical accounts were possessed in great abundance by the talented men of antiquity, have now disappeared and are almost entirely lost.... But after I came back here to this most beautiful of cities from the long exile in which we Albertis have grown old, I recognized in many, but above all in you, Filippo, and in our great friend the sculptor Donatello and in the others, Nencio, Luca and Masaccio, a genius for every laudable enterprise in no way inferior to any of the ancients who gained fame in these arts.

Of the four artists and 'founders' of the Renaissance that Alberti cited alongside Brunelleschi (to whom he devoted his treatise), three were sculptors: Donatello, Lorenzo Ghiberti and Luca della Robbia. Together with architecture, sculpture is the best preserved expression of classical art, so it is not surprising that it was the first to interpret the new civilization, although this observation is often not emphasized enough. Therefore, the main intent of this exhibition is to focus on its role as the 'vanguard of the Renaissance,' illustrating in ten sections – through sculptural works and more – ten 'themes' that studies have considered unique and distinctive aspects of the extraordinary artistic season that dawned in the first half of the 15th century. For confirmation of the 'primacy' of sculpture – at least on a chronological level – we need merely consider that in 1416, when Donatello carved his *Saint George* for Orsanmichele, serving almost as an aesthetic and moral manifesto of the new era, and invented perspective *stiacciato* in the predella, Masaccio was just fifteen years old and had not yet started to paint. Going even further back, in 1401 there was nothing in either painting or architecture even minimally comparable to the innovativeness of the reliefs that won the contest for the second set of doors of the Baptistery. Indeed, two leading figures of the early Renaissance, the very young Brunelleschi and Ghiberti, debuted there as sculptors and modellers, i.e., 'goldsmiths' according to the distinctions among the arts at the time. In their different ways of understanding and reinterpreting the legacy of the classical world and of the contemporary cosmopolitan civilization of the Gothic, which had reached its greatest splendour, we implicitly find all the questions and perhaps even all the answers about the origins of the Renaissance that scholars continue to ponder. As a result, the section entitled 'The Legacy of the Fathers' rightfully opens the exhibition in order to cross the threshold of the Renaissance in that year of grace 1401.

Ethics and form: the values of tradition and the ideals of modernity

Referring the reader (and visitor) to the numerous essays in the catalogue and the short introductions illustrating each section of the exhibition, at this point it may be helpful to suggest further readings that can shed light on the significance of this itinerary and the reasons underlying the choices that have been made – inevitably arguable, given that this is such an extraordinarily rich and complex panorama – taking the sure starting point of 1400 and opting for the 1460s as the endpoint, with the death of Cosimo the Elder and Donatello, and the rise of another artistic and political generation. After new talents had been revealed with the contest of 1401 and as the immense building yard for Brunelleschi's dome portended another even more surprising exploit, in the 1410s and 1420s the valorization of the legacy of antiquity became particularly accentuated. Even back in the late 14th century, when the humanist Coluccio Salutati, chancellor of the Florentine Republic from 1375 to 1406, praised its active, social and civic life, he viewed people as central to the city (particularly in *De tyranno*, written in 1400). It was in the sacred heart of Florence, under the citizens' constant gaze, that the first large statues of the Renaissance were executed in the 1410s. These were the 'heroic' figures of the Bible, created by Nanni di Banco and, above all, Donatello: Nanni's *Isaiah* and Donatello's *David* (1408), intended for the buttresses of the cathedral, embodied a new ideal of sanctity that also revived ancient *virtus*. Their ideal projection and how it was perceived by coeval Florentines have been handed down to us in the high relief by Dello Delli – an artist who is still mysterious in

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CASSA DI RISPARMIO
DI FIRENZE

PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI
Lavinia Rinaldi
T. +39 055 3917122

F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

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RELATIONS

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many ways – that is now at the Bargello but came from the Spedale di Santa Maria Nuova. Dello's work was made shortly after 1420, when Brunelleschi's dome had just started to be erected on the massive drum and could already be imagined flanked by statues of prophets of huge proportions on the buttresses. In his style, which combines the linearism of the late Gothic with the expressive and compositional innovations of the early Renaissance, Dello bears witness to the spirit with which the city awaited the completion of the entire revolutionary project of the cathedral (other works by him are also on display).

Although Donatello's *David* was never positioned in the place for which it was designed, it continues to be the most representative example of the transition not only from Gothic to Renaissance forms, but also from a traditional religious subject (David the prophet) to a civic one, the young David who vanquished the giant Goliath, as a symbol of the power and purity of the ideals of the Florentine Republic. This transition is historically confirmed by the city government's decision to transfer the sculpture in 1416 from the cathedral to the Sala dell'Orologio in the Palazzo della Signoria. Here, the *David* was set on a base with an inscription (PRO PATRIA FORTITER DIMICANTIBUS ETIAM ADVERSUS TERRIBILISSIMOS HOSTES DII PRAESTANT AUXILIUM), possibly dictated by Leonardo Bruni, that glorified the recent and almost miraculous victories of the Florentines over foreign oppression, first by Milan and then Naples. This military heroism is peremptorily expressed and consecrated by the sanctity of the *Saint George*, which Donatello sculpted that same year. Set in one of the niches of Orsanmichele, possibly one of the city's most representative venues, and readily visible to citizens and wayfarers, that saint – in which the “beauty of youth, courage and valour in arms, and a proud and terrible ardour; and a marvellous suggestion of life bursting out of the stone” – acquired extraordinary civic significance destined to endure for centuries. Military virtue united with the Christian values of the *Saint George* must be paralleled with the educational value of ‘discourse’, of the persuasive word. This is expressed quite effectively by Ghiberti in the eloquent pose of the *Saint Matthew* at Orsanmichele and by Donatello in the penetrating expressive intensity of the reliquary bust of *Saint Rossore*, which seems to dialogue directly with the spectator's soul. In effect, the figures that Ghiberti and Nanni di Banco placed in the niches of Orsanmichele are true orators, and in the streets of Florence they evoked the practice of public oration described by Cicero and then revived in the name of republican ideals by the humanist elite ruling the city. The *Four Crowned Saints* (1409–16/17), patrons of the Guild of Master Stonemasons and Wood-carvers, wear Roman togas and sandals, and Nanni gave them the features of the portraits of the ancient Roman Republic. Through this reference, explicit also in form, their sanctity is distinguished by moral power rather than devoutness, and their aim was to embody true civic models as representatives of the power of the guilds within the city government.

Perhaps nothing demonstrates the change that occurred in a little more than a decade than the new way in which the garb of these figures was conceived. Because of the accentuated fluidity of the drapery, in which the ‘grace’ of the International Gothic is still evident, Ghiberti's *Saint Matthew* represents the formidable synthesis between that tradition and the new interest – also ethical – in ancient statuary, which is further revealed in the soft drapery and balanced sequence of folds that can be noted in other figures by Nanni di Banco, such as his *Saint Luke* for the façade of the cathedral. Donatello can likely be credited with inventing this unprecedented, compelling rapport between clothing and the body, which manages to reveal itself beneath the seemingly heavy fabric. The emergence of the real body is manifested in the subtle interplay that lends such concreteness to the *Saint George*, in the contrast between the rigidity of the armour and the solid, powerful modelling of the youthful body it swathes, suggesting the figure's movement through the brief, rapid rotation of the bust and mantle together. This art of giving drapery structure culminates with Donatello's *Saint Louis of Toulouse* (1425), the most sublime example of his daring experimentation also with casting. In this work, the multiple, random and uneven folds of a realistic heavy episcopal mantle impart astonishing credibility to the benedictory gesture and make the entire figure – in reality, a ‘shell without a body’ – so utterly tangible. Due also to this excessive innovation vis-à-vis the conception of statuary, the success of the *Saint Louis* was considered debatable and it was not taken up again subsequently even by the artists closest to the master. The ethical and civic significance of the assimilation of the classical ‘language’ and ancient style is distinguished by great formal severity in Michelozzo, Donatello's ‘companion’ from 1425 until 1433, which reached its expressive climax with the tomb of the humanist Bartolomeo Aragazzi at the cathedral of Montepulciano, executed during the 1430s. This work was irremediably dismembered in the 17th century, but the parts that remain – including two flying *Angels* in high relief – are distinguished by an archaizing purism whose rigour is expressed in the simplicity of gesture and unornamented austerity in the treatment of the figures. The same features, albeit somewhat muted, can also be found in the angels adorning the front of Ghiberti's *Sarcophagus of the Martyrs* (1428) and, to an even greater extent, in those next to the dove of the Holy Spirit on the *Tabernacle of Santa Maria Nuova*, a youthful work by Luca della Robbia that is frontal and motionless, imbued with great archaizing gravitas.

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ENTE
CASSA DI RISPARMIO
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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
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The harmony between these figures and the solemn literary form of the inscriptions – typically Latin even in the epigraphic characters – adorning these monuments underscore their systematic embracement of all aspects of ancient culture. This is demonstrated by the simultaneous revival, in both spirit and form, of the ‘genres’ most representative of classical sculpture, to which other sections of the exhibition are devoted, starting with the huge equestrian monument, after the example of the Marcus Aurelius (then thought to represent Constantine), the most widely admired ‘relic’ of ancient Rome: Paolo Uccello’s portrayal of the *condottiere* John Hawkwood simulated in painting, and with daring perspective (1436), inside the Florence cathedral; and Donatello’s majestic bronze of Gattamelata, set in the middle of Piazza del Santo in Padua and made far from Florence for the companion Venetian Republic. The impressive majesty of the *condottiere* advancing slowly on his walking horse, his head bare like an ancient *dux* evoked by the underworld, does not prevent Donatello from marking the reference to classicism also in the *ornamentum*, populating the entire monument with *spiritelli*, the name used in Florentine art to refer to the putti and winged *geniotti* that were extremely common in ancient sculpture. Thus, one section of the exhibition is devoted to the *spiritelli*, interpreting their numerous 15th-century variants: from the obvious transformation into angels and cherubs, which helped legitimize their presence in sacred contexts, to the derivations from or reinterpretations of Roman examples, well known for their playful subjects, such as the putti for courtyard and garden fountains that tested the ‘inventions’ of ancient hydraulics, not to mention their use in heraldry as a classical motif intended to renew the Gothic and traditional chivalric repertory. Lastly, the *spiritelli* were also a point of departure for a new genre of sculpture that arose towards the middle of the century, above all in the wake of Desiderio da Settignano, and that probed the more general and sweeping theme of the portrayal of ‘children’, reflecting the significance and importance of childhood within society.

Nevertheless, it is above all the large statuary of the first thirty years of the century that demonstrates the change that had occurred and that imparted a new language and spirit to the other arts, starting with painting. In the opinions of both Michelangelo and Vasari, Masaccio’s forms were ‘sculptural’ and, through him, so were those of Filippo Lippi, in this case due also to his ideal partnership with Luca. Even the figures that Andrea del Castagno frescoed on the wall of the Villa in Legnaia were ‘faux’ statues, as were those in the churches of the Annunziata and Santa Maria Nuova, and those that, while still Gothic in style with their frail forms, Paolo Uccello portrayed – foreshortened – in the painted niches of the main chapel in the Prato cathedral. All of these are examples of the ‘sculptured painting’ that represents yet another specific genre of this era, in which the two major arts engaged in and experimented with the themes of space, volume and foreshortening, but also the moral values that form expresses (at least as well as – or better than – the subject itself).

As visitors move towards the end of the exhibition itinerary, it will be clear that the bulk of the works here was created for religious settings. The Burkhardtian conception of a ‘pagan’ Renaissance, nonreligious or areligious, in the name of rediscovered classicism set against the medieval tradition is now obsolete, although it is still echoed to some extent in the common sentiment. The humanists and philosophers of the Renaissance were profoundly interested in theological and religious issues, intended not as the legacy of tradition, but as an authentic spiritual heritage of ‘truth’, which, if anything, could be enriched by examining the sources, thus overcoming medieval contaminations and interpretations. What changed was the spirit, which was no longer one of subjection to the dogma of Christian Aristotelianism, yet at the same time the centrality of faith and religious sentiment remained, as they were perfectly reconcilable with the ideals of ‘rebirth’. In fact, the new style was constructed through the great figures of saints, scenes and images taken from the Scriptures and representations of the Madonna and Child.

It almost seems superfluous to emphasize that patrons, constituted above all by the representatives of guilds, played a decisive role in giving the art of the early Renaissance – and sculpture in particular – both a civic and religious connotation. While the great building yards of the cathedral, the Campanile and Orsanmichele gave the masters of the new generation the opportunity to experiment and try their hand at the noblest and most difficult form of sculpture – statues ‘larger than life-size’ – in a direct confrontation with their predecessors (such as the late-Gothic Niccolò di Pietro Lamberti and Piero di Giovanni Tedesco and, to an even greater extent, ancient precedents, it was above all the ‘ordinary’ patronage of the countless monasteries and convents, charitable institutes and confraternities, followed by merchants, artisans and even less well-to-do families, that helped circulate the figurative ‘language’ of the Renaissance, and not only in Florence. This was possible particularly in the field of reliefs, in which, starting in the 1410s, the techniques of making casts of the originals of major artists (Ghiberti, Donatello, Nanni di Bartolo) proved to be an exceptional instrument for circulating new tastes and new forms. The painted terracotta statues for the altars of churches in the city and parishes in the outlying areas and, above all, the reliefs of the Madonna and Child – present in Florence at every street corner, on the façade of every church and confraternity, and in nearly all houses and workshops – profoundly renewed the ritual

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ENTE
CASSA DI RISPARMIO
DI FIRENZE

PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION

Susanna Holm – Sigma CSC
T. +39 055 2340742
susannaholm@cscsigma.it



PALAZZO
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images of the Middle Ages, traditional compositions that sometimes showed a Byzantine influence. This did not merely mark an aesthetic change: it reflected the humanity of Jesus and Mary, the tenderness of family ties. There was no longer a sense of awe and distance from the divine, as had been the case in the Middle Ages, but of how close and 'similar' each person was to Christ, a concept that the Dominicans and Franciscans increasingly made central to their apostolate. The 'naturalism' of the countless Marian reliefs of the early 15th century – albeit borrowed from classical forms – was thus a sign of great harmony between the Renaissance and the Christian spirit. And the religious and civic value of *caritas* in Florence in the first half of the century is illustrated in a section of the exhibition devoted to charitable institutions – particularly the hospitals of Santa Maria Nuova and the Innocenti – as centres of artistic patronage and social organization for the city.

Nevertheless, Florence strived to predominate with yet another form of beauty, in keeping with Christian morality but also the excellence of its political system, aspiring not only to be the 'new Rome' and 'new Athens', but also the 'new Jerusalem'. The 1439 Council of Churches may well have been above all a shrewd and daring political plan (on the part of Cosimo the Elder) and an operation of propaganda, guaranteeing the city the universal role of the defender of the Catholic Church and the merit of having reunited the Christians of East and West. While the outcome of the Council was ultimately fleeting from a religious standpoint, its effect was instead decisive for the political future of Florence, which from then on saw the definitive affirmation of the Medici rulers, confirmed by the Treaty of Lodi in 1454. That same year Michelozzo completed the palace in Via Larga and, for its rooms, Mino da Fiesole made the marble bust of Piero di Cosimo de' Medici, considered the first real sculpted 'portrait' of the 15th century. This launched a new genre that was immensely successful in the second half of the century, first in Florence and then in all the centres of the Renaissance. The time was ripe to revive this last form of ancient sculpture, celebrated by Pliny as the noblest testimony of the reputation of a man through the memory of his facial features.

The title of this last section of the exhibition is *From the City to the Palace*, and this also represents the main allocation of sculpture in the second half of the century, when public patronage gradually waned. The portrait bust, which in Florence was made for the residences of eminent citizens, is the sculptural genre that best represents the new private 'magnificence', as a self-celebratory expression of the oligarchy of merchants and bankers who, in the second half of the century, built their magnificent palaces, changing the face of the city. The 'familiar' connotation of the portraits by Mino, Desiderio and Antonio Rossellino of the late 1450s takes up the great attention to physiognomy and meticulously rendered features that could express the 'character' of the figure, evident in Donatello's earlier works such as the *Saint Rossore* and *Habacuc*. For the sculptors of the next generation, however, the adherence to detail that, for Donatello, served the purpose of imparting 'truth' to universal types – saints, military leaders, prophets – no longer transcended the individual. In the sculpted busts the opposite process is evident, moving from the universal to the particular: the intent of the portrait, in its uniqueness, was – if anything – to suggest the individual's civic and moral virtues through references to antiquity, explicitly expressed with elements such as the Roman *paludamentum*. By this time, the revival of the classical world in its every expressive form had clearly been accomplished. Consequently, in 1492 Marsilio Ficino was able to write, "This age, like a golden age, has brought back to light the liberal disciplines that were almost extinct: grammar, poetry, oratory, painting, sculpture, architecture, music and the ancient singing of verses to the Orphic lyre, and all this took place in Florence".

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ENTE
CASSA DI RISPARMIO
DI FIRENZE

PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

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F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION

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susannaholm@cscsigma.it



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EXCEPTIONAL LOANS

All the loans for this exhibition represent a greater commitment on the part of the lenders than usual as the exhibits are to be displayed at both venues, thus they will absent from their respective homes for almost a year as the exhibition will be identical at both Palazzo Strozzi and subsequently at the Musée du Louvre.

Florence, Museo Nazionale del Bargello

The presence of both panels for the competition held in 1401 (i.e. Brunelleschi's and Ghiberti's entries – the two works that *de facto* mark the beginning of the Renaissance) is absolutely exceptional. They have never been loaned together because they are two of the most emblematic works in the Bargello's collection. The Ministry endorsed the loan on this occasion because of the significance of the exhibition, its value to scholarship and the importance of the joint initiative with the Louvre. Equally exceptional is the loan of Donatello's *St George and the Dragon* predella, the first example of his use of "flattened relief", or the use in sculpture of the rules governing perspective.

Paris, Musée du Louvre

Among the numerous loans from the Louvre, the most significant are Donatello's *Madonna and Child* in extensively gilded terracotta, Gentile da Fabriano's predella with the *Presentation of Jesus in the Temple*, and the very recently restored *Madonna and Child* in painted and gilded stucco that is to be displayed alongside the *Pazzi Madonna*, on which it is based.

Florence, Opera di Santa Croce

The gigantic *St Louis of Toulouse* has not been moved from the Museo dell'Opera di Santa Croce since it was exhibited in major museums in the United States between 1948 and 1950, attracting huge crowds due in part to the "rediscovery" of its original gilding. The recently completed restoration project has allowed experts to analyse the innovative techniques that Donatello adopted.

London, The British Museum

The extremely valuable *Vase with Arms and Ring Device of the Medici* was loaned despite the work's extreme delicacy and absolute rarity (it was commissioned by the Medici family through their bank's Valencia branch).

London, Victoria and Albert Museum

Truly exceptional is the loan of two works associated with the physician Giovanni Chellini: the *Chellini Madonna*, and the portrait bust which Chellini, acting on a suggestion from Donatello, commissioned from Antonio Rossellino in 1456. In that same year Donatello had paid the physician for treatment by offering him the small bronze relief known ever since as the *Chellini Madonna*.

Berlin, Bode-Museum

Donatello's *Pazzi Madonna* is the Bode-Museum's icon, the first image you see when you enter the Museum, and has always had pride of place in any presentation of the collection's most prestigious works. Equally significant is the loan of Desiderio da Settignano's *Marietta de' Ricci*.

Paris, Musée Jacquemart-André

This is the very first time that the *Two Spirits* (originally from the choir loft of Florence's cathedral) attributed to Donatello have left the museum for display together in an exhibition, in particular following recent restoration which has clarified doubts as to whether or not they were cast together (the alloys are identical in composition), while the fragments of gold leaf have allowed scholars to ascertain that they were once both totally gilded in order to reflect the light of their candles and thus cast their light on the organ in the choir loft.

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a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

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T. +39 055 3917122
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SUE BOND PUBLIC
RELATIONS

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DONATELLO'S *ST. LUIS OF TOULOUSE* AND OTHER IMPORTANT RESTORATION WORKS



Donatello was commissioned to carve this imposing sculpture by the Guelph Party for its tabernacle in the church of Orsanmichele. Vasari records that the tabernacle was designed and produced by Michelozzo while Donatello carved the statue in gilt bronze between 1423 and 1425.5

St Louis, the patron saint of the Guelph Party, was born in Brignoles in 1274 and died there in 1297 at the age of only twenty-three. The eldest son of Charles II of Anjou and Maria of Hungary, he gave up his right to inherit the throne of Naples in favour of his younger brother Robert, and proceeded to join the Franciscan Order. He was ordained Bishop of Toulouse by Pope Boniface VIII in 1296 and proclaimed a saint on 7 April 1317. His rejection of the crown in favour of a religious life and his loyalty to the papacy were the features that caused the Guelph Party to choose him as its patron saint.

The statue was removed from Orsanmichele in 1459 when ownership of the tabernacle was transferred to the Tribunale della Mercanzia, which placed Verrocchio's *Christ and St Thomas* in its place in the 1470s. The *St Louis* was moved to Santa Croce, where it was installed on the façade of the basilica. Its original location was gradually forgotten, with sources only starting to mention it again in 1875. In 1860 the statue could still be seen on the façade of the church, which had not yet received its marble cladding, but it was then removed to make way for Matas' new marble front and transferred to the inner façade. In 1908 it found its way into the recently established museum in the refectory of the Franciscan convent.

In the spring of 1943, during World War II, well-known Florentine restorer Bruno Bearzi was tasked with ensuring the safety of over a hundred works of art, which were moved from Florence to an abandoned railway tunnel near Incisa Valdarno, amongst which was Donatello's *St Louis*. The works were all returned to Florence in June 1944 and many were subsequently restored. The *St Louis* was conserved by Bearzi between 1946 and 1948, and he left a detailed account which confirmed that its constituent parts had been cast separately, gilded and then assembled.

The restoration allowed Bearzi to study the work in some depth, acquiring information on the techniques used and identifying elements which hinted at earlier restorations. He then perfected a chemical/mechanical cleaning method designed to recover the gilded surface that had been completely hidden by a layer of encrustations formed when the statue was outside. After the restoration he wrote: "At that time the statue was of a uniform green colour like all bronze statues exposed to the elements. Everyone thought that if it had still been gilded, it would not have turned green. Or at least, that the gold must have completely vanished for the whole statue to turn green. That was what everyone thought until 1945."

On completion of the restoration in 1945, it returned temporarily to the Orsanmichele tabernacle, where the hollow for its insertion in the niche was discovered, providing unimpeachable evidence of its original location. The "rediscovery" of the original gilding created such a sensation that, between 1948 and 1950, the *St Louis* was displayed in some of the leading museums in the United States and drew huge crowds. On its return to Florence it was placed in the Museo dell'Opera di Santa Croce, and set in a copy of the tabernacle in the niche on the left-hand wall of the refectory, where it may still be admired today.

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ENTE
CASSA DI RISPARMIO
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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

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T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

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RELATIONS

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Bearzi was to work on the sculpture again in 1967, a few months after the Arno burst its banks and flooded the refectory, but the few pictures we have showing the *St Louis* in the workshop, and the absence of any specific documentation, suggest that he merely cleaned the surface to remove the mud and harmful substances that had been deposited on it.

When the museum was renovated in 2006 after the return of several large 16th century altarpieces and other works of art that had suffered flood damage, the *St Louis*, even though it was one of the most important masterpieces in Santa Croce and, together with the wooden *Crucifix* and the Cavalcanti *Annunciation* inside the basilica proper, a valuable example of Donatello's art, was set up high on the left-hand wall and covered in dust, almost dwarfed into invisibility by the presence of such huge paintings around it. The sculpture escaped the restorers' attention for almost fifty years, and it was only a few years ago that the Opificio delle Pietre Dure summarily inspected the work to investigate the gilding.

The decision to conserve the work was initiated by its loan to the exhibitions in Palazzo Strozzi and the Louvre and has been undertaken in the museum itself, in the Cerchi Chapel next door to the refectory. This enabled the Opificio delle Pietre Dure to conduct further exploration of a kind that would have been impossible previously. The current conservation project, directed by Brunella Teodori, Soprintendenza Speciale PSAE e per il Polo Museale della città di Firenze, has given scholars the opportunity to focus on the statue's historical, artistic, material and technical value, so that it regains its status as a masterpiece in its gilded splendour. Donatello's outstanding sculpture serves as an unforgettable paean to youth and faith that transcends and transfigures death and, at the same time, the exaltation of a new humanism spawned by the study of antiquity.

Notes to Editors

The Guelphs and Ghibellines were opposing political factions, supporting the Pope and the Holy Roman Emperor respectively. During the 12th and 13th centuries, the split between these two parties was a particularly important aspect of the internal policy of the Italian city-states and persisted to the 15th century, particularly in Florence.

OTHER IMPORTANT RESTORATION AND CONSERVATION WORKS

In addition to *St. Louis* by Donatello, here is the list of the important restoration campaign, funded by the Musée du Louvre and the Fondazione Palazzo Strozzi, which will allow the visitor to admire many masterpieces of the Renaissance:

- 1) *Wooden Model of the Dome of Florence Cathedral* by Filippo Brunelleschi (Florence 1377–1446). Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/493 (Florence, Iolanda Larenza)
- 2) *Penitent St. Jerome* by Florentine artist and Giuliano Amadei. Florence, Venerabile Confraternita di San Girolamo e San Francesco Poverino (Florence, Lisa Venerosi Pesciolini)
- 3) *St. Louis of Toulouse* by Donatello. Florence, Museo dell'Opera di Santa Croce, inv. M 101, Patrimonio del Fondo Edifici di Culto - Ministero dell'Interno (Firenze, Ludovica Nicolai)
- 4) *Madonna and Child* by Luca della Robbia. Florence, Church of Santa Felicita (Firenze, Miriam Fiocca e Marina Vincenti)
- 5) *Arms of Podestà Amico di Donato della Torre* by Luca della Robbia. (Florence, Nike - Restauro di opere d'arte s.n.c.)
- 6) *Madonna and Child* by Nanni di Bartolo. Florence, Convent of Ognissanti, Museo del Cenacolo del Ghirlandaio. Florence, Convento di Ognissanti, Museo del Cenacolo del Ghirlandaio (Florence, Opificio delle Pietre Dure, direction of work: Laura Speranza, technical direction: Rosanna Moradei, restorers: Chiara Fornari; Santo Stefano di Francesco di Valdambri del Museo della Collegiata di Sant'Andrea, direction of work: Laura Speranza, technical direction: Maria Donata Mazzoni, restorers: Francesca Spagnoli, Maria Donata Mazzoni e Chiara De Felice).
- 7) *Madonna and Child* by Luca della Robbia. Florence, Museo degli Innocenti, inv. IDI 124003 (Florence, Paola Rosa)
- 8) *Coronation of the Virgin* by Dello Delli. Florence, Ospedale di Santa Maria Nuova, Patrimonio Storico Artistico dell'Azienda Sanitaria di Firenze (Firenze, Studio Techne s.n.c.)
- 9) *Justice* by Giovanni Pisano. Genoa, Galleria Nazionale della Liguria a Palazzo Spinola, inv. GNL 28/1966. (Genova, Francesca Olcese)
- 10) *St. Helena Empress* by Mino da Fiesole. Avignon, Musée Calvet, inv. A 141, Gift of dr. Clément, 1849. (Lagnes, Alessandro Ingoglia)
- 11) *St. Sigismund Fleeing to Agaunum* by Agostino di Duccio. Milan, Castello Sforzesco, Museo d'Arte Antica e Pinacoteca, inv. 1089. (Milano, ACONERRE s.n.c.)
- 12) *Madonna of Humility with Six Angels and Saints Anne, Angelus of Sicily and Albert of Trapani (Trivulzio Madonna)* by

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CASSA DI RISPARMIO
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Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

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RELATIONS

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Filippo Lippi. Milan, Castello Sforzesco, Museo d'Arte Antica e Pinacoteca, inv. 551. (Milano, Carlotta Beccaria & C. Studio di Restauro s.a.s.)

- 13) *Putto Urinating* by Circle of Michelozzo. Paris, Institut de France, Musée Jacquemart-André, inv. MJAP-S 1793. (Nogent sur Marne, Julie Andre-Madjlessi)
- 14) *Model for the Head of Gattamelata* by Donatello. Padua, Museo di Scienze Archeologiche e d'Arte dell'Università degli Studi di Padova, inv. 5952. (Padova, Ar.Co. s.n.c.)
- 15) *Madonna and Child* (after the *Pazzi Madonna*) by Florentine workshop, after Donatello. Paris, Musée du Louvre, département des Sculptures, inv. RF 744. (Paris, Juliette Levy)
- 16) *Two Spiritelli (Spirits)* from the cathedral *Choir Loft (Cantoria)* by Donatello. Paris, Institut de France, Musée Jacquemart-André, MJAP-S 1773-1 and 2. (Paris, Meyohas Marie Emmanuelle)
- 17) *Madonna and Child* by Workshop of Lorenzo Ghiberti. Florence, Venerabile Arciconfraternita della Misericordia, inv. 10260. (San Casciano Val di Pesa, Maura Masini).

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SOPRINTENDENZA PSAE
E PER IL POLO MUSEALE
DELLA CITTÀ DI FIRENZE
MUSEO NAZIONALE DEL BARGELLO

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LOUVRE

VISIBLE LISTENING: Activities in the Exhibition

Palazzo Strozzi is not a museum but a laboratory for how to make culture accessible to as many different audiences as possible and in as many different ways. Special attention is devoted to family audiences, with guided tours, weekend workshops and “tools” such as the Family Kit for those who prefer a more independent approach. Captions are intended to stimulate cross-generation dialogue while interactive rooms are designed with the whole family in mind, with unconventional and fun things to do. Placing the emphasis on access programmes, activities for particular audiences include **A più voci – With Many Voices**, a project for people with Alzheimer’s, and the **Please Touch Tour** which is an interesting experience for the visually impaired and visually sound alike. With its range of proposals for the young and the less young, Palazzo Strozzi offers everyone the chance of shaping their own encounter with art.

Palazzo Strozzi believes that there should be no single interpretation: the meaning of a work of art is a result of the sum of meanings that those viewing it assign to it. So culture is made up of many voices and it is important to listen to them. This approach is called “visible listening”. The concept underlying this constructivist approach makes the museum a place for informal learning, whereby each visitor has the opportunity to implement strategies for boosting his or her personal knowledge. That is why every exhibition held at Palazzo Strozzi accommodates different points of view and gives pride of place to each visitor’s personal experience.

This approach has won Palazzo Strozzi the honour of being named the Children’s University’s first international “Learning Destination”. The Children’s University is a British organisation offering innovative extracurricular educational activities for children aged 7 to 14.5

INTERACTIVE ROOMS

The Springtime of the Renaissance has two interactive rooms for visitors and families, offering the opportunity to explore art in a different, unconventional way.

The Reading Room

The Reading Room is an open invitation to all visitors to stop, wind down and leaf through books relevant to the show. The room has been specially designed as a *studiolo* of a typical late Renaissance collector; it even contains small bronze statuettes for visitors to touch and examine.

The Cast Court

Here visitors are invited to handle plaster casts of sculptural masterpieces. Tactile observation not only allows a greater appreciation of the shape of Renaissance works but also a better understanding of how they were made.

The Palazzo Strozzi is indebted to the Galleria Frilli for providing the small bronze statuettes for the Reading Room and for its involvement in the tactile observation project, and also to the Liceo Artistico Statale di Porta Romana for producing the plaster casts and organising the layout of the Cast Court.

FOR FAMILIES

The Family Kit: Sculptor’s Satchel

For everyone, aged 3 and up

Of all the arts, sculpture calls out to be touched. Museums famously forbid touching, and visitors must content themselves with touching with eyes only. But the **Sculptor’s Satchel**, the family kit devised for *The Springtime of the Renaissance*, contains a wealth of tactile experiences for the whole family. The satchel itself is the first as it is a patchwork of assorted pieces of leather that all feel different. The satchel contains explanatory cards and games for every age group, allowing the family to explore the show in a thought-provoking and fun way.

To book the **Sculptor’s Satchel** in advance, please telephone +39 055 2645155 or enquire at the Information Desk on the Piano Nobile. Palazzo Strozzi is grateful to *Il Bisonte* for their support of the satchel.

Sculptures in Play

For families with children aged 7 to 12

How are sculptures made? What are they made of? Would you like to discover the secrets of the Florentine 15th century sculptors? Join in this family activity devised especially for *The Springtime of the Renaissance* exhibition. Participants will use their eyes and

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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI
Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS
T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION

Susanna Holm – Sigma CSC
T. +39 055 2340742
susannaholm@cscsigma.it



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Firenze Palazzo Strozzi
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hands to observe some of the exhibits, they will be able to play with materials and use their senses to discover how the great Renaissance masters worked. Then in the workshop, it will be possible to experiment with techniques and tools to produce works of art in clay.

This activity is available in English on request at + 39 055 39 17 141; minimum group participation applies, and free with admission to the exhibition.

The Storyteller's Tale

The first Tuesday of each month, 17.30-18.30, other Tuesdays on request (minimum five participants)

For children aged 3 to 6 and accompanying adults

Every work of art has hundreds of stories to tell, you just have to be ready to listen! During *The Storyteller*, the myths, fables and legends hidden in each work of art are revealed and then, based on a sculpture in the exhibition, participants can draw and play.

Tuesday: 2 April, 7 May, 4 June, and 2 July 2013

Italian only. Reservations required: Sigma CSC: Monday to Friday 9.00-13.00, 14.00-18.00. Tel. +39 055 246 9600, Fax. +39 055 244 145, prenotazioni@cscsigma.it

Look, discover, create. Workshops for discovering the Palazzo

The first Sunday of each month, 15.30-16.30

For families with children aged 7 to 12: three interactive visits for discovering Palazzo Strozzi, with games and activities to discover this extraordinary example of private Renaissance architecture.

Have you ever really looked closely at Palazzo Strozzi? We will use our senses to discover the sounds, colours and forms of this building and its relationship with the city. Games and activities will help us discover the details which hold the clues to understanding this "grand home" of the Strozzi family.

Three sessions explore the spaces of this extraordinary Renaissance palazzo:

Sunday 7 April 2013: 100 Ways to say Piazza

What is a piazza? And a courtyard? Explore the "Strozzi piazze" to discover what they are like....and how they could be.

Sunday 5 May 2013: The Stone Giant

Become a space explorer – architectural space – and discover a very special building, Palazzo Strozzi, one of the finest examples of Renaissance architecture full of interesting details.

Sunday 2 June 2013: 100 Ways to say Piazza

What is a piazza? And a courtyard? Explore the "Strozzi piazze" to discover what they are like....and how they could be.

Italian only. These activities are free and do not require a ticket to the exhibition.

Reservations required: Sigma CSC: Monday to Friday 9.00-13.00, 14.00-18.00. Tel. +39 055 2469600 Fax +39 055 244145; prenotazioni@cscsigma.it . Info: edu@palazzostrozzi.org

Family Sunday

Sunday 26 May 2013, 15.00-19.00

Palazzo Strozzi devotes this afternoon to families and friends, offering a unique opportunity to meet up and have fun together, exploring the exhibitions.

The courtyard will host a variety of different creative activities and an exhibition of work produced in the context of the *Florence as I see it* project.

Activities in the courtyard are free. All other activities are included in the admission fee. Visitors admitted while places last.

Family ticket: €20.00 (up to 2 adults + children aged 7 to 18) allows unlimited entrance to both exhibitions.

With the **Family ticket** you can visit the exhibitions as often as you like, whenever you like. Info: edu@palazzostrozzi.org

FOR YOUNG AND ADULTS

Drawing Kit

Drawing in front of a work of art allows you to express yourself with immediacy and spontaneity, and to discover something more about the picture in front of you. The important thing is not producing a beautiful drawing but using the creative process to gather information and to explore details of the subject matter that often escape an initial, cursory examination. The drawing kit comprises: an elegant leather folder which includes paper, pencil, eraser and a brief manual with tips for sketching your way through the exhibition. The manual, with easy-to-consult cards, has tips to break the ice, instructions on drawing techniques, and a guided

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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION

Susanna Holm – Sigma CSC
T. +39 055 2340742
susannaholm@cscsigma.it



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exercise in front of a work of art in the exhibition. It has been created for both those with and without drawing experience. The **Drawing Kit** is free with a ticket to the exhibition and may be borrowed from the Information Desk on the exhibition floor.

Please Touch Tour

The first Thursday of each month, 18.30

Sculpture is the art that best lends itself to tactile exploration. An exhibition illustrating the dawn of the Renaissance in Florence, through the art of sculpture, must have a facility allowing visitors to discover some of the works through touch. Observing with your hands is a complex emotional experience and the **Please Touch Tour** offers an interesting itinerary for the visually impaired, focusing on the *Altar Frontal* by Pagno di Lapo Portigiani and Michelozzo from the Museo Stefano Bardini in Florence. Each participant is given a pair of gloves with which they may gently touch the work, the better to appreciate its shapes and surface. The Palazzo Strozzi thanks the Museo Stefano Bardini, the Museo Tattile Statale Omero and the Galleria Frilli for their cooperation in this tactile observation project.

Italian only. Reservations required: Sigma CSC: Monday to Friday 9.00-13.00, 14.00-18.00. Tel. +39 055 2469600; Fax +39 055 244145; prenotazioni@cscsigma.it. Info: edu@palazzostrozzi.org

Thursdays Squared. A new way to experience Thursday evenings at Palazzo Strozzi

The second Thursday of each month from 19.30

Come and take part in **Thursdays Squared** for a truly unusual experience. Palazzo Strozzi creates an evening of free programming in the courtyard, exploring art in all its forms. Sip a cocktail at the *Renaissance Café* in the Palazzo's courtyard and allow yourself to be drawn into the activities proposed by the **Creatives in the Courtyard**, giving free rein to your ideas, sharing them with others and creating an endless string of new objects. Don't miss the **Acoustic Carpet!**

The programme changes every month.

Events in the Palazzo Strozzi courtyard:

Thursday: 11 April, 9 May, 13 June, and 11 July 2013

Special Thursday 2 for 1 ticket: €12.50 ticket admits two visitors to the exhibition after 18.00 and entitles the holder to the same offer for an aperitif.

Palazzo Strozzi is open every Thursday until 23.00, last admission to the exhibitions at 22.00. From 18.00 at the Piano Nobile, 2 for 1 ticket and free admission to the CCC Strozzi. Info: edu@palazzostrozzi.org

Speaking of art. A conversation in the exhibition

For a deeper look at art, third Thursday of the month, 18.00-19.30

The Education Department offers guided conversations in the exhibition *The Springtime of the Renaissance*, closely observing selected works. These observations form the starting point for sharing ideas and opinions, allowing us to deepen our understanding of themes related to the exhibition. No previous knowledge is required.

Thursday: 18 April, 16 May, 20 June, and 18 July 2013

Free with a ticket to the exhibition. Special 2 for 1 ticket every Thursday from 18.00, available on the Piano Nobile for just €12.50.

Available in English on request, + 39 055 39 17 141; minimum group participation applies.

Reservations required: Sigma CSC: Monday to Friday 9.00-13.00, 14.00-18.00 Tel. +39 055 2469600, Fax +39 055 244145, prenotazioni@cscsigma.it

International Slow Art Day at Palazzo Strozzi. Looking at art... slowly

Saturday 27 April 2013

International Slow Art Day is an experience that takes place simultaneously in different parts of the world. Palazzo Strozzi is participating again for the 2013 edition, offering visitors a new way to experience the exhibition *The Springtime of the Renaissance*. Visitors are invited to look at no more than 4 or 5 works of art...slowly...and to find out everything they can by observing each work for 10 to 15 minutes. The event concludes with an open conversation in small groups in the workshop on the first floor where you will have the opportunity to exchange ideas and opinions about your experience.

To book, visit <http://slowartstrozzi2013.eventbrite.com/>

Free with a ticket to the exhibition.

Tickets: combined ticket Piano Nobile/CCC Strozzi (€8.00 adults, €4.00 children)

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Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION

Susanna Holm – Sigma CSC
T. +39 055 2340742
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Duration: The activity takes about 90 minutes (recommended start time 11.00)

Conversation group: 13.30, Workshop on the first floor

Languages: Italian and English

Info: <http://slowartstrozzi2013.eventbrite.com/edu@palazzostrozzi.org>

Thursday for Young People

Thursday: 16 May and 6 June 2013, 20.00-22.00

A special opportunity to visit the exhibitions with new eyes, and hear the students' points of view on a selection of works.

Florentine high school students from Liceo Artistico Statale Leon Battista Alberti and the Liceo Linguistico Piero Calamandrei di Sesto Fiorentino become guides for a night in the exhibitions *The Springtime of the Renaissance* and *An Idea of Beauty*.

Italian only

Students: Thursdays from 18.00, discount on admission to exhibition on the Piano Nobile at just €4.00; free admission to the CCC Strozzi.

Everyone: Special 2 for 1 ticket, every Thursday from 18.00, two tickets for the exhibition on the Piano Nobile for just €10.00

Info: edu@palazzostrozzi.org

SPECIAL PROGRAMMES

A più voci – With Many Voices. A project for people with Alzheimer's and their carers

Tuesday afternoon, 15.00

This project is for people with Alzheimer's, their relatives and carers, and created by the Education Department in collaboration with geriatric educators. It focuses on the use of observation and imagination rather than memory and cognitive skills to promote the remaining communicative abilities. The project also aims to change the social perception of the disease through an encounter with other museum visitors.

For this exhibition Palazzo Strozzi offers three cycles, each of three sessions. A different work of art is chosen for each of the first two meetings, while the third meeting is devoted to a creative workshop focusing on the relationship between people with Alzheimer's and their carers to create new experiences through making art. During the encounters, educators invite participants – through a guided conversation – to contribute to the creation of a collective narrative about the selected work. The narrative transcribed during the course of the activity serves not only to document the experience but also as a resource for the group and the public in general, giving space to new voices and suggesting new ways of looking at art.

First series – Tuesday: 2 April, 16 April, and 30 April 2013

Second series – Tuesday: 9 April, 23 April, and 7 May 2013

Third series – Tuesday: 14 May, 28 May, and 11 June 2013

Free, individual sessions are available.

Italian only. Info and reservations required: Tel. + 39 055 3917141, edu@palazzostrozzi.org

PUBLICATIONS

For each exhibition, the Fondazione Palazzo Strozzi publishes a number of related publications.

For this show, there will be:

Exhibition catalogue

The Springtime of the Renaissance. Sculpture and the Arts in Florence 1400-1460, edited by Beatrice Paolozzi Strozzi, Marc Bormand, Florence, Mandragora Editore, 2013, 522 pages. Price at Palazzo Strozzi, €39; bookshops stock hardcover version only price €50

Family and Children's Book

In Touch with the Past. Reflections on the Sense of Touch / A con-tatto col passato. Riflessioni sul senso del tatto edited by James M. Bradburne, introduction by Andrea Bocelli, 96 pages, Florence, Mandragora Editore. Interviews with Vladislav Belov, Clive Britton, Ruth Dupré, Danilo Fusi, Michael Glover, Jonathan Miller, Ludovica Nicolai, Fabio Picchi, Andrei Rodé, Laurie Rubin, Paolo Staccioli and Sergio Staino on the sense of touch. Price at Palazzo Strozzi, €12

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CASSA DI RISPARMIO
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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

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Kermes. La rivista del restauro

La Primavera del Rinascimento. I restauri, special edition of the magazine edited by Beatrice Paolozzi Strozzi, Ilaria Ciseri, (XXV, n. 87), devoted to the main restoration projects conducted especially for the exhibition

Passport

The Passport to *The Springtime of the Renaissance* leads visitors to the Palazzo Strozzi exhibition on a journey of discovery to the places that witnessed the springtime of the Renaissance in Tuscany: buildings that are famous in their own right or that host masterpieces of painting and more especially of sculpture, the form of figurative art in which it was first embodied. Visitors are also encouraged to go to less well-known places, such as the former convent of Santa Maria degli Angeli where the marble inscription of Ghiberti's *Shrine of the Martyrs*, thought to be lost, was recently rediscovered.

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a.fiori@antonellafiori.it

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PALAZZO STROZZI AND THE CITY: *Beyond the Exhibition*

Palazzo Strozzi aims to play the role of a catalyst for the city and its hinterland, each exhibition allowing visitors to appreciate Florence from a new perspective which is never the same twice. To mark *The Springtime of the Renaissance* exhibition, we offer:

Cycle of Conferences in the Renaissance

A cycle of six encounters with leading scholars in the most symbolic venues of the Florentine Renaissance, to allow visitors to experience and explore one of the most extraordinary eras in the city's history in a superbly atmospheric setting. The encounters will be held in the Pazzi Chapel in Santa Croce, in front of Masaccio's *Trinità* in Santa Maria Novella, in the Brunelleschi room in the Spedale degli Innocenti, in the Old Sacristy in San Lorenzo, beneath the cathedral dome and in the courtyard of Palazzo Strozzi.

Thursday 23 May, 21.00 – Basilica di Santa Maria Novella, **in front of the Masaccio *Trinità***

Giovanni Morello, *La Trinità by Masaccio: image and meaning*

Tuesday 28 May, 21.00 – Istituto degli Innocenti, **Salone Brunelleschiano**

Gabriele Morolli, *The Spedale degli Innocenti: the geometry of charity*

Tuesday 4 June, 21.00 – Basilica di San Lorenzo, **Sagrestia Vecchia**

Cristina Acidini, *San Lorenzo Old Sacristy: "ogni cosa fatta con molto giudizio"*

Thursday 6 June, 21.00 – Santa Croce, **Cappella de' Pazzi**

Gary M. Radke, *Luca della Robbia, Renaissance artist*

Tuesday 11 June, 21.00 – **Cattedrale di Santa Maria del Fiore**

Mons. Timothy Verdon, *The Renaissance sky. Faith, symbolism and engineering of the Brunelleschi's Cupola*

Tuesday 18 June, 21.00 – Palazzo Strozzi, **Cortile**

Beatrice Paolozzi Strozzi, *"A house too big". The Florentine palace between public magnificence and family pride*

Cycle of Conversations Machiavelli from the Signorie to Globalisation

Cycle of conversations organised by the Fondazione Cesifin in conjunction with the Fondazione Palazzo Strozzi, **Wednesday: 8, 15, 22 and 29 May 2013, 18.00**, Altana di Palazzo Strozzi.

Guided tours

The former monastery of Santa Maria degli Angeli and of the ANMIG offices led by Divo Savelli

Saturday: 6 April, 4 May, 1 June, 6 July 2013, 10.00. In Italian only, max. 40 people, admission free. Reservation required: Tel. +39 055 2469600, prenotazioni@cscsigma.it

The Opera del Duomo Restoration Workshop

Wednesday: 10 April, 8 May, and 29 May 2013. In Italian only, max. 10 people, admission free. Reservation required: Tel. +39 055 2469600, prenotazioni@cscsigma.it

The Ciglia & Carrai Foundry in Cascine del Riccio, organised by the Galleria Frilli in Florence

Third Friday of each month, 15.00: 19 April, 17 May, 21 June, and 19 July 2013. In Italian only, admission free. Reservation required: Sigma CSC Monday-Friday 9.00-13.00, 14.00-18.00. Tel. +39 055 2469600, Fax. +39 055 244145, prenotazioni@cscsigma.it. Palazzo Strozzi is grateful to the Frilli Gallery for the guided tours.

Touchscreen in the courtyard

The touchscreen in the Palazzo Strozzi courtyard – a permanent feature for every exhibition – allows visitors to explore the architectural and sculptural masterpieces of early Renaissance Florence.

Touchable on the Piano Nobile

The touchtable on the Piano Nobile allow visitors to explore two major restoration projects undertaken especially for the exhibition: Donatello's gilt bronze *St Louis of Toulouse* and his terracotta *St Jerome*. Major new discoveries were made during restoration in both cases. The other two screens invite the whole family to play with selected objects from the exhibition to discover new ways to explore art. Inspired by the famous book by André Malraux, you can create your own 'imaginary museum', to group objects according to categories such as Love, Power, Joy, Lightness, Femininity, Courage – or invent a new category yourself.

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a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
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L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

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Tuesday at the movies with Palazzo Strozzi

In collaboration with Cinema Odeon Firenze. **Tuesdays, 20.30**, admission free

This fifth edition of Tuesday at the movies with Palazzo Strozzi is based on two themes: the rediscovery of the past and the reworking of the concept of beauty. In cinema history, these two themes have fascinated major authors and helped to redefine crucial moments in the aesthetic of the seventh art form: from Rossellini to Kubrick, Sam Mendes to Lars von Trier, through the most recent discoveries of digital cinema, the exhibition offers a fascinating adventure through images, sound and vision:

Tuesday 9 April, 20.30 – *American Beauty* by Sam Mendes, USA, 1999, 122 mins.

Tuesday 16 April, 20.30 – *The colors of the passion* by Lech Majewski, Poland/Sweden, 2011, 97 mins.

Tuesday 23 April, 20.30 – *Barry Lyndon* by Stanley Kubrick, UK, 1975, 184 mins.

Tuesday 7 May, 20.30 – *Travel in Italy* by Roberto Rossellini, Italy, 1953, 75 mins.

Tuesday 14 May, 20.30 – *Lovers of Pont-Neuf* by Leo Carax, France, 1991, 125 mins.

Tuesday 21 May, 20.30 – *Melancholia* by Lars von Trier, Denmark/France, 2011, 130 mins.

A Thousand and One Tales of... The Springtime of the Renaissance

For children aged 7 to 12 and accompanying adults

This activity for families exploits the narrative potential of works of art. How many stories can be invented from the paintings of the exhibition *The Springtime of the Renaissance*? Using prop cards and your imagination, discover an infinite number of stories: it is up to us to invent plots that always change. The workshop, created by the Educational Department of Fondazione Palazzo Strozzi and now in its fourth edition, takes place in the city's bookshops, play centres and libraries, including the Oblate Library.

Activity is free and in Italian only. Info: edu@palazzostrozzi.org

Kamishibai: A City Never Seen Before. A story for families

Saturday 15 June, 10.30

Kamishibai is a portable theatre that travels around on a bicycle. Kamishibai, which literally means "paper theatre", is a very ancient form of narration that first saw the light of day in Japan almost a thousand years ago. **A City Never Seen Before** is the new story that Palazzo Strozzi offers its listeners, taking them on a journey of discovery to explore a special city and to penetrate the heart of an ancient palace. The guide magically brings history to life, so that Palazzo Strozzi begins to look and feel like an enchanted palace where images and memories from its centuries-old history live side by side with those of today. In rooms which saw the birth of trends in art, political factions and fashion, the same creative energy bursts back into life, providing new food for thought and kindling new adventures. Participation in this activity is free

Biblioteca delle Oblate, Via dell'Oriuolo 26, 50122 Florence. Info: Tel: +39 055 261 6512, edu@palazzostrozzi.org

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DI FIRENZE

PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION

Susanna Holm – Sigma CSC
T. +39 055 2340742
susannaholm@cscsigma.it



PALAZZO
STROZZI

THE SPRINGTIME OF THE RENAISSANCE

SCULPTURE AND THE ARTS IN FLORENCE 1400-1460

Firenze Palazzo Strozzi
23 March 18 August 2013



PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MUSÉE DU LOUVRE
MINISTERO PER I BENI
E LE ATTIVITÀ CULTURALI
SOPRINTENDENZA PSAE
E PER IL POLO MUSEALE
DELLA CITTÀ DI FIRENZE
MUSEO NAZIONALE DEL BARGELLO

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LOUVRE

FLORENCE – BASIC TIMELINE

- 1401**
Competition for the Baptistry's second set of doors.
- 1416**
Donatello carves *St. George* for the Arte dei Corazzai guild niche in Orsanmichele
- 1417**
Donatello uses the "flattened relief" technique for the first time in his *St. George and the Dragon* predella.
- 1420**
Brunelleschi starts work on the sacristy (later known as the Old Sacristy) and the Chapel of Saints Cosmas and Damian in San Lorenzo for Giovanni de' Medici.
- 1424**
Ghiberti completes the second set of doors for the Baptistry.
- 1425**
Donatello completes his *St. Louis of Toulouse* for the Parte Guelfa niche in Orsanmichele. Ghiberti starts work on the Baptistry's third set of doors, later christened the *Doors of Paradise*.
- 1428**
Masaccio dies in Rome at the age of 27.
- 1434**
Cosimo de' Medici returns from exile in September.
- 1435**
Alberti completes the Latin version of *De Pictura*, producing an Italian version the following year.
- 1436**
Pope Eugene IV consecrates the cathedral of Santa Maria del Fiore on 25 March. Brunelleschi's dome is completed.
- 1439**
Florence hosts the Council for the Union of the Eastern and Western Churches from 10 January to 6 July.
- 1442**
Luca della Robbia uses glazed terracotta for the first time in his *Tabernacle* for the Hospital of Santa Maria Nuova.
- 1444**
Leonardo Bruni, chancellor of the Florentine Republic since 1427, dies and is succeeded by Carlo Marsuppini, who remained chancellor until his death in 1453.
- 1445**
The Spedale degli Innocenti takes in its first foundling – a baby girl christened Agata Smeralda – 26 years after it was founded.
- 1452**
Ghiberti completes the *Doors of Paradise*.
- 1453**
Constantinople falls to Turkish Sultan Mehmet II on 29 May.
- 1464**
Cosimo de' Medici dies in his Villa at Careggi on 1 August and is buried in San Lorenzo.
- 1466**
Donatello dies on 13 December at the age of 80 and is buried in San Lorenzo, close to the grave of Cosimo de' Medici.

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T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

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RELATIONS

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LIST OF THE WORKS

SECTION 1: The Legacy of the Fathers

1.01

Classical Roman art, *Crater with Bacchic Scene (Talento Crater)*, 1st century AD, marble (the base is a later restoration), h. 92 cm, ø 94 cm. Pisa, Opera della Primaziale Pisana, inv. 81 (1963)

1.02

Workshop of Nicola Pisano, *Virtue (Faith?)*, 1260–70 (?), marble, 95 x 22.5 x 16.5 cm. Paris, Musée du Louvre, département des Sculptures, inv. RF 1493, donated by a group of friends of the Louvre, 1909

1.03

Arnolfo di Cambio (?) (Colle Val d'Elsa c. 1240–c. 1310), *Three Acolytes with Thurible, Incense Boat and Ampulla*, c. 1267, marble, 107 x 35, ø base 35 cm. Florence, Museo Nazionale del Bargello, inv. 409 Sculture

1.04

Giotto di Bondone (Vespignano or Florence c. 1266–Florence 1337), *Grieving Madonna*, c. 1335, detached fresco, 66 x 46.70 x 2.80 cm. Florence, Museo dell'Opera di Santa Croce, inv. M 64

1.05

Tino di Camaino (Siena c. 1280–Naples c. 1337), *Virtue (Faith)*, c. 1322–4, marble, 64 x 46 x 30 cm. Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/43

1.06

Andrea Pisano (Andrea di Ugolino; Pontedera c. 1290–Orvieto 1348/9), *St. Reparata*, 1337–43, marble, 70 x 25 x 20 cm. Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/440

1.07

Piero di Giovanni Tedesco (Florence, mentioned between 1386 and 1402), *Angel*, 1390–6, marble, 118 x 30 x 32.20 cm. Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/97

1.08

Piero di Giovanni Tedesco (Florence, mentioned between 1386 and 1402), *St. Stephen*, 1390–4, marble, 187 x 65 x 37 cm. Paris, Musée du Louvre, département des Sculptures, inv. Camp. 4

1.09

Giovanni Pisano (Pisa c. 1248–Siena, before 1319), *Madonna and Child*, c. 1270, marble, ø 42.5 cm x 19 cm. Empoli, Museo della Collegiata di Sant'Andrea, inv. 1, Carocci 49

1.10

Giovanni Pisano (Pisa c. 1248–Siena, before 1319), *Justice*, 1312–3, marble, 110 x 35 x 20 cm. Genoa, Galleria Nazionale della Liguria a Palazzo Spinola, inv. GNL 28/1966

1.11

Sculptor from Picardy, *Madonna and Child*, last third of the 13th century, wood, traces of polychromy, 116 x 32 x 30 cm. Paris, Musée du Louvre, département des Sculptures, inv. RF 1449, inv. RF 4668 (head of the Christ Child), Donated by the heirs of L. Mellerio (head of the Christ Child)

1.12

Parisian sculptor, *Madonna and Child (Timbal Madonna)*, c. 1260–70, elephant ivory with traces of polychromy, modern clasp and crown, 18.6 x 5,6 x 4.8 cm. Paris, Musée du Louvre, département des Objets d'art, inv. OA 2583

1.13

Andrea Pisano (Andrea di Ugolino; Pontedera c. 1290–Orvieto 1348/9), *Sculpture (Phidias)*, c. 1334–9, marble, 83 x 70 x 13 cm. Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/433

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PRESS OFFICE

Antonella Fiori
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a.fiori@antonellafiori.it

FONDAZIONE
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1.14

Piero di Giovanni Tedesco (Florence, mentioned between 1386 and 1402), *Angel*, 1390–6, marble, 118 x 31.20 x 24.5 cm. Frankfurt am Main, Liebieghaus Skulpturensammlung, inv. LH 1446

1.15

Piero di Giovanni Tedesco (Florence, mentioned between 1386 and 1402), *St. Lawrence*, 1390–4, marble, 187 x 62 x 45 cm. Paris, Musée du Louvre, département des Sculptures, inv. Camp. 3

1.16

Francesco di Valdambrino (Siena c. 1375–1435), *St. Stephen*, c. 1409, wood, carved, painted and gilded, 157 x 57 x 43 cm. Empoli, Museo della Collegiata di Sant'Andrea, inv. 18, Baldini 89

1.17

Jacopo della Quercia (Siena 1347– c. 1438), *St. Ansanus*, c. 1410, wood (formerly painted), 130 x 47 x 42 cm. Lucca, Church of Santi Simone e Giuda. On temporary loan to the Museo Nazionale di Villa Guinigi

SECTION II: Florence 1401: The Dawn of the Renaissance

2.01

Filippo Brunelleschi (Florence 1377–1446), *The Sacrifice of Isaac*, 1401, partly gilt bronze, 41.5 x 39.5 x 9 cm. Florence, Museo Nazionale del Bargello, inv. 209 Bronzi

2.02

Lorenzo Ghiberti (Florence 1378 or 1381–1455), *The Sacrifice of Isaac*, 1401, partly gilt bronze, 44 x 38 x 10.5 cm. Florence, Museo Nazionale del Bargello, inv. 203 Bronzi 5

2.03

Classical Roman art, *Boy with Thorn*, 1st century BC, Italic marble, 92 x 50 x 36 cm. Modena, Galleria Estense, inv. GE 004167

2.04

Classical Roman art, *Torso of a Centaur*, 1st century AD, rosso antico marble, 44.4 x 26.7 x 21.6 cm. New York, The Metropolitan Museum of Art, Rogers Fund, 1909, inv. 09.221.6

2.05

Filippo Brunelleschi (Florence 1377–1446), *Wooden Model of the Dome of Florence Cathedral*, c. 1420–40, wood, h. 99.5 cm, ø c. 94 cm. Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/493

SECTION III: Civic and Christian Romanitas

3.01

Francesco Petrarca (Arezzo 1304–Arquà 1374), *The Triumphs*, parchment manuscript, 225 x 150 mm. Florence, Biblioteca Medicea Laurenziana, Strozzi 174, fol. 3v

Apollonio di Giovanni (Florence 1415–65), *Portrait of Coluccio Salutati*, 1450

3.02

Leonardo Bruni (Arezzo 1370–Florence 1444), *History of Florence translated into the Vernacular by Donato Acciaiuoli*, parchment manuscript, 345 x 255 mm. Florence, Biblioteca Nazionale Centrale, II.III.53, fol. 1r

Antonio di Niccolò (Florence 1455–1527), *Portrait of Leonardo Bruni with Florence in the background*, 1474

3.03

Poggio Bracciolini (Terranuova 1380–Florence 1459), *History of Florence from the Foundation of the City to the Year 1455*, parchment manuscript, 345 x 238 mm. Vatican City, Biblioteca Apostolica Vaticana, Urb. Lat. 491, fol. 4v

Workshop of Piero di Jacopo del Massaio, *Iconographical Map of Florence*, c. 1470

3.04

Poggio Bracciolini (Terranuova 1380–Florence 1459), *De varietate fortunae*, parchment manuscript, 366 x 258 mm. Vatican City, Biblioteca Apostolica Vaticana, Urb. Lat. 224, fol. 2r

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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
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L.rinaldi@palazzostrozzi.org

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Francesco d'Antonio del Chierico (Florence 1433–84), *Portrait of Poggio Bracciolini*, c. 1470

3.05

Classical Roman art, *Dionysus Taurus*, 2nd century AD, after a late 4th century BCE original (head); 2nd century AD (bust), greek marble, 70 x 60 x 32 cm. Florence, Galleria degli Uffizi, inv. 1914 n. 39

3.06

Leon Battista Alberti (Genoa 1404–Rome 1472), *Self-portrait*, c. 1435, bronze, 201 x 136 mm. Washington, National Gallery of Art, Samuel H. Kress Collection, inv. 1957.14.125

3.07

Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *Young Prophet*, c. 1406, marble, 128 x 45 x 35 cm. Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/287

3.08

Nanni di Banco (?) (Florence recorded between 1405 and 1421), *Hercules*, c. 1405–8, marble, 74 x 41 x 12 cm. Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/283

3.09

Nanni di Banco (Florence recorded between 1405 and 1421), *Young Prophet*, c. 1406, marble, 130 x 48 x 30 cm. Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/288

3.10

Classical Roman art, *Sarcophagus with Triumph of Dionysus and Winged Victories*, c. 160 CE, italic marble, 44 x 197 x 56 cm. Cortona, Diocesan Museum

3.11-3.11a

Lorenzo Ghiberti (Florence 1378 or 1381–1455), *Shrine of Saints Protus, Hyacinth, and Nemesius*, 1425–8, bronze with minimal traces of red enamel, 56.5 x 105.5 x 39.5 cm. Florence, Museo Nazionale del Bargello, inv. 259 Bronzi

Step from the Shrine of Saints Protus, Hyacinth, and Nemesius, on the 1428, marble, 14,5 x 104 x 11,8 cm. Florence, former convent of Santa Maria degli Angeli, Associazione Nazionale fra Mutilati ed Invalidi di Guerra Sezione di Firenze

3.12-13

Michelozzo (Michelozzo di Bartolomeo Michelozzi; Florence 1396–1472), *Two Adoring Angels*, 1427–38, marble, 934–1904: 97.2 x 100.3 x 36 cm, 934A–1904: 96 x 97 x 32.2 cm. London, Victoria and Albert Museum, inv. 934-1904; 934A-1904

3.14

Workshop of Michelozzo, *Inscription from the Funerary Monument of Bartolomeo Aragazzi*, 1429–38, gilt bronze, 26.2 x 19.7 x 0.8 cm. Montepulciano, Episcopal Palace

3.15

Pagno di Lapo Portigiani (Fiesole c. 1408–after 1469) and Michelozzo (?) (Michelozzo di Bartolomeo Michelozzi; Florence 1396–1472), *Altar Frontal*, 1449–52, marble, traces of gilding, 82 x 132 x 62 cm. Florence, Musei Civici Fiorentini – Museo Stefano Bardini, inv. MCF-MC 417

3.16

Lorenzo Ghiberti (Florence 1378 or 1381–1455), *St. Matthew*, 1419–22, bronze, silver and traces of gilding, 272 x 135 x 70 cm. Florence, Chiesa e Museo di Orsanmichele

3.17

Lorenzo Monaco (Piero di Giovanni; Firenze 1370 circa-1425), Florence c. 1370–1425), *Reliquary with a Saint in a Niche*, c. 1400–10, gilded and painted wood, gold foil and oil paint on glass, 46 x 25.7 x 16.5 cm. Lyons, Musée des Beaux-Arts, inv. 698

3.18

Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *St. Louis of Toulouse*, 1422–5, gilt bronze (statue); silver, gilt bronze, enamel and rock crystal (tiara), 285 x 101 x 78 cm. Florence, Museo dell'Opera di Santa Croce, inv. M 101, Patrimonio del

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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

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F. +44 (0)1359 271934
info@suebond.co.uk

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3.19

Lorenzo Ghiberti (Florence 1378 or 1381–1455), attributed, *Study for a statue of St. Stephen in a Niche*, c. 1400–10, tempera on canvas prepared with a thin layer of plaster; gold highlights applied with a brush; architecture traced with stylus and ruler then drawn over with pen and brown ink; purple ground overlaid with dark blue, 694 x 305 mm. Paris, Musée du Louvre, département des Arts Graphiques, inv. 1231 obverse

3.20

Florentine goldsmith, *Reliquary Casket*, 1446, gilt copper and champlevé enamel, 19.1 x 19.7 x 8.3 cm. New York, The Metropolitan Museum of Art, Rogers Fund, 1981, inv. 1981.130

3.21

Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466) and Nanni di Bartolo (Florence recorded from 1419–51), *Abraham and Isaac*, 1421, marble, 188 x 56 x 45 cm. Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/366

3.22

Classical Roman art, *Pseudo-Seneca*, 1st century BC, bronze, pâte de verre, 36 x 29 x 25 cm. Naples, Museo Archeologico Nazionale, inv. 5616

3.23

Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *Head of a Prophet*, c. 1440, bronze, 37 x 23 x 27 cm. Florence, Museo Nazionale del Bargello, inv. 101 Bronzi

3.24

Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *Reliquary Bust of St. Rossore*, c. 1424–7, cast bronze, chased, gilt and silver-plated, 56 x 60.5 x 37 cm. Pisa, Museo Nazionale di San Matteo, inv. 1720

SECTION IV: "Spirits" Both Sacred and Profane

4.01

Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *Two Spiritelli (Spirits)* from the cathedral Choir Loft (*Cantoria*), 1439, bronze with traces of gilding, marble bases not originally part of the sculptures, 65.5 x 34 x 21 cm, 60.5 x 41 x 24 cm. Paris, Institut de France, Musée Jacquemart-André, MJAP-S 1773–1 e 2

4.02a-b

Classical Roman art, *Two Reliefs with Putti (from the Thrones of Saturn)*, first half of the 1st century CE, marble, a: 58.5 x 69 x 10 cm; b: 57.5 x 69 x 10 cm. Venice, Museo Archeologico Nazionale, inv. n. 9 (a) 39 (b)

4.03

Classical Roman art, *Sarcophagus with Erotes as Charioteers*, 160 CE, marble, 34 x 112 x 41.5 cm. Pisa, Opera della Primaziale Pisana, inv. 270 (1963)

4.04

Maso di Bartolomeo (Capannole Valdambra 1406–Ragusa di Dalmazia [Dubrovnik] 1456), *Casket of the Holy Girdle*, 1446–8, gilt copper, ivory, wood, 14.5 x 20.2 x 13.5 cm. Prato, Museo dell'Opera del Duomo, inv. AGJ 1777

4.05

Luca della Robbia (Florence 1399/1400–82), *Arms of Podestà Amico di Donato della Torre*, 1431–2, marble, partly painted, 114 x 66.5 x 10 cm. Florence, Museo Nazionale del Bargello, inv. 166 Stemmi

4.06

Andrea del Castagno (Andrea di Bartolo; Castagno before 1419–Florence 1457), *Putto with a Garland*, 1448–9, detached fresco, 102 x 161.5 cm. Florence, Galleria degli Uffizi, inv. San Marco e Cenacoli 175

4.07

Circle of Michelozzo, *Putto Urinating*, c. 1445, marble, 99 x 32 x 24 cm. Paris, Institut de France, Musée Jacquemart-André, inv.

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MJAP-S 1793

4.08

Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466) and Michelozzo (Michelozzo di Bartolomeo Michelozzi; Florence 1396–1472), *Capital*, 1433, bronze with extensive traces of gilding, 96.8 x 144.2 x 50.7 cm. Prato, Museo dell'Opera del Duomo, inv. AGJ 1829

4.09

Classical Roman art, *Putto with a Goose*, mid-1st century AD, Greek island marble?, 61 x 63 x 44 cm. Vatican City, Musei Vaticani, inv. 2611

4.10

Sculptor close to Donatello, *Spirit*, c. 1432, gilt bronze, 61.6 x 20.6 x 29.8 cm. New York, The Metropolitan Museum of Art, Purchase, Mrs. Samuel Reed Gift, Rogers Fund, by exchange, and Louis V. Bell Fund, inv. 1983.356

SECTION V: The Rebirth of the *Condottieri*

5.01

Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *Carafa Protome*, c. 1455, bronze, 176 x 182 x 140 cm. Naples, Museo Archeologico Nazionale, inv. 4887

5.02

Classical Greek art, *Medici Protome*, mid-4th century BC, bronze, 85 x 97 x 35 cm. Florence, Museo Archeologico Nazionale, inv. 1639

5.03

Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), attributed, *Model for the Head of Gattamelata*, c. 1447, painted plaster, 41 x 26 x 31.5 cm. Padua, Museo di Scienze Archeologiche e d'Arte dell'Università degli Studi di Padova, inv. 5952

5.04

Benozzo Gozzoli (Florence c. 1420/2–Pistoia 1497), attributed, *Study, from the Group of Castor and Pollux*, c. 1447–9, silverpoint drawing in grey-black ink, white lead highlights applied with a brush on prepared blue paper, 359 x 246 mm. London, The British Museum, inv. Pp. 1–18

5.05

Filarete (Antonio di Pietro Averlino; Florence c. 1400–Rome 1469), *Marcus Aurelius*, c. 1440–5, bronze, traces of enamel and gilding, 38.2 x 38.4 x 20 cm. Dresden, Skulpturensammlung, Staatliche Kunstsammlungen, inv. H4 155/37 (ZV 3608)

5.06

Northern Italian artist, *Study of the Equestrian Statue of Marcus Aurelius*, before 1477, pen and brown ink, wash, and white lead on prepared paper (or pink-tinted paper), 195.5 x 156 mm. Milan, Castello Sforzesco, Civico Gabinetto dei Disegni, inv. Scuole B 878

SECTION VI: "Sculpture in Paint"

6.01

Masaccio (Tommaso di ser Giovanni Cassai; San Giovanni Valdarno 1401–Rome 1428), *St. Paul*, 1426, tempera and gold leaf on wood, 58.5 x 33.5 cm. Pisa, Museo Nazionale di San Matteo, inv. 1720

6.02

Filippo Lippi (Florence c. 1406–Spoleto 1469), *Madonna of Humility with Six Angels and Saints Anne, Angelus of Sicily and Albert of Trapani* (Trivulzio Madonna), c. 1430–2, tempera on wood, transferred to canvas, 91.7 x 169.9 cm. Milan, Raccolte d'Arte Antica, Pinacoteca del Castello Sforzesco, inv. 551

6.03

Paolo Uccello (Paolo di Dono; Pratovecchio or Florence 1397–Florence 1475), *Jacopone da Todi*, c. 1433–4, detached fresco, 181 x 59 cm. Prato, Museo dell'Opera del Duomo, inv. AGJ 2685

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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION

Susanna Holm – Sigma CSC
T. +39 055 2340742
susannaholm@cscsigma.it



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6.04

Andrea del Castagno (Andrea di Bartolo; Castagno before 1419–Florence 1457), *Filippo Scolari, known as Pippo Spano*, 1448–9, detached fresco, 250 x 154 cm. Florence, Galleria degli Uffizi, inv. San Marco e Cenacoli, 173

6.05

Andrea del Castagno (Andrea di Bartolo; Castagno before 1419–Florence 1457), *Queen Tomyris*, 1448–9, detached fresco, 245 x 155 cm. Florence, Galleria degli Uffizi, inv. San Marco e Cenacoli 168

6.06

Andrea del Castagno (Andrea di Bartolo; Castagno before 1419–Florence 1457), *Giovanni Boccaccio*, 1448–9, detached fresco, 247 x 153 cm. Florence, Galleria degli Uffizi, inv. San Marco e Cenacoli 165

6.07

Andrea del Castagno (Andrea di Bartolo; Castagno before 1419–Florence 1457), *Cumaeen Sybil*, 1448–9, detached fresco, 250 x 154 cm. Florence, Galleria degli Uffizi, inv. San Marco e Cenacoli 170

6.10

Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *Madonna and Child*, c. 1410–2, painted terracotta, 115 x 41 x 31 cm. Pontorme, Church of San Martino

6.09

Nanni di Bartolo (Florence recorded 1419–51), *Madonna and Child*, c. 1420–3, painted terracotta, 140 x 48 x 18 cm. Florence, Convent of Ognissanti, Museo del Cenacolo del Ghirlandaio

6.08

Nanni di Bartolo (Florence recorded 1419–51), *St. Anthony the Abbot*, c. 1420–3, painted terracotta, 142 x 47 x 35 cm. Borgo a Mozzano, Church of San Jacopo

6.12

Florentine artist and Giuliano Amadei (Florence recorded 1446–Lucca 1496), *Penitent St. Jerome*, c. 1454, painted terracotta, 135 x 45 x 33 cm. Florence, Venerabile Confraternita di San Girolamo e San Francesco Poverino

6.11

Andrea del Castagno (Andrea di Bartolo; Castagno before 1419–Florence 1457), *Apparition of the Trinity to Saints Jerome, Paula and Eustochium*, 1454, detached fresco, 302 x 178 cm. Florence, Basilica of the Santissima Annunziata, inv. SS. Annunziata, v. I, n. 1655 (1914), Patrimonio del Fondo Edifici di Culto - Ministero dell'Interno

SECTION VII: History "in Perspective"

7.01

Classical Roman art, *View*, late 1st century AD, detached fresco, 108 x 105 x 13 cm. Naples, Museo Archeologico Nazionale, inv. 8534

7.02

Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *St. George and the Dragon*, c. 1417, marble, 50 x 172 x 21.5 cm. Florence, Museo Nazionale del Bargello, inv. 517 Sculture

7.03

Francesco d'Antonio (Florence, recorded between 1393 and 1433), *Christ Casting Out a Demon and Judas Receiving Thirty Pieces of Silver*, c. 1425–6, tempera and gold on canvas, 114.5 x 105.9 cm, Philadelphia, Philadelphia Museum of Art, Johnson Collection, 1917, inv. Cat. 17

7.04

Masolino da Panicale (Panicale c. 1383–Florence c. 1440), *Foundation of Santa Maria Maggiore*, 1427–8, tempera and oil on wood, 144 x 76 cm. Naples, Museo di Capodimonte, inv. Q 35

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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION

Susanna Holm – Sigma CSC
T. +39 055 2340742
susannaholm@cscsigma.it



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7.05

Luca della Robbia (Florence 1399/1400–82), *St. Peter's Deliverance from Prison*, 1439, marble, 68.5 x 78.5 x 16 cm. Florence, Museo Nazionale del Bargello, inv. 88 Sculture

7.06

Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *Herod's Banquet*, c. 1435, marble, 50 x 71.3 x 5,3 cm. Lille, Musée des Beaux Arts, inv. Pl.1912, Bequest of Jean-Baptiste Wicar, 1834,

7.07

Florentine goldsmith, *Christ Casting Out a Demon*, c. 1450–60, silver (plaque); silver gilt; translucent enamels on a *repoussé* relief (frame), 15 x 18.7 x 45 cm, small plaque 6.8 x 10.6 cm. Paris, Musée du Louvre, département des Objets d'art, inv. OA 5962 (small plaque), Gift of Alfred André, 1904; OA 5564 (frame), Bequest of Adolphe de Rothschild, 1901

7.08

Desiderio da Settignano (Settignano c. 1429–Florence 1464), *St. Jerome in the Desert*, c. 1461, marble, 42.7 x 54.8 x 3.8 cm. Washington, National Gallery of Art, Widener Collection, inv. 1942.9.113

7.09

Agostino di Duccio (Florence 1418–Perugia c. 1481), *St. Sigismund Fleeing to Agaunum*, c. 1449–52, marble, 83 x 186 x 6 cm. Milan, Raccolte d'Arte Antica, Museo d'Arte Antica del Castello Sforzesco, inv. 1089

7.10

Paolo Uccello (Paolo di Dono; Pratovecchio or Florence 1397–Florence 1475), attributed, *Study for a chalice*, 1450–75, pen and brown ink, stylus, on white paper, 349 x 243 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. 1758 A

7.11

Paolo Uccello (Paolo di Dono; Pratovecchio or Florence 1397–Florence 1475), attributed, *Study for a mazzocchio or torus-shaped wicker headdress*, 1450–75, pen and brown ink, stylus, on white paper, 102 x 266 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, inv. 1757 A

SECTION VIII: The Spread of Beauty

8.01

Filippo Brunelleschi (Florence 1377–1446) or Nanni di Banco (Florence, recorded between 1405 and 1421), *Madonna and Child (Fiesole Madonna)*, c. 1405–10, painted and gilded terracotta, 88.5 x 60 x 17 cm. Fiesole, Diocesi di Fiesole, on loan to the Museo Bandini

8.02

Workshop of Lorenzo Ghiberti, *Madonna and Child*, c. 1425–30, painted stucco, 80 x 66 x 18 cm. Florence, Musei Civici Fiorentini - Museo Stefano Bardini, inv. MCF-MB 1922-722

8.03

Workshop of Lorenzo Ghiberti, *Madonna and Child*, c. 1425–30, painted and gilded stucco, 75 x 53 x 19 cm. Florence, Venerabile Arciconfraternita della Misericordia, inv. 10260

8.04

Florentine workshop, after Donatello, *Madonna and Child (after the Pazzi Madonna)*, c. 1450, painted and gilded stucco, 75 x 54.5 cm, cm 130 x 79.5 x 15.5 (with frame). Paris, Musée du Louvre, département des Sculptures, inv. RF 744

8.05

Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *Madonna and Child (Pazzi Madonna)*, c. 1420–5, marble, 74.5 x 73 x 6.5 cm. Berlin, Skulpturensammlung und Museum für Byzantinische Kunst, Staatliche Museen zu Berlin, Bode-Museum, inv. 56

8.06

Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *Madonna and Child with Four Angels (Chellini Madonna)*, c. 1450, bronze, partly gilt, ø 28.5 cm, thickness 3 cm. London, Victoria and Albert Museum. Purchased with the aid of public

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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

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Susanna Holm – Sigma CSC
T. +39 055 2340742
susannaholm@cscsigma.it



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8.07

Workshop of Donatello or of Lorenzo Ghiberti, *Nativity (Ford Nativity)*, c. 1420–30, terracotta with traces of polychromy and gilding, 47 x 35.6 cm; 82.6 x 48.3 cm (with frame). Detroit, Detroit Institute of Arts, Bequest of Eleanor Clay Ford, F76.92

8.08

Workshop of Donatello or of Lorenzo Ghiberti, *Nativity*, c. 1430, terracotta with traces of polychromy and gilding, wooden frame, 45 x 34 cm; 66 x 55 x 7 cm (with frame). Florence, Musei Civici Fiorentini - Museo Stefano Bardini, inv. MCF-MB 1922-686

8.09

Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466) or Luca della Robbia (Florence 1399/1400–82), *Madonna and Child (Madonna of the Apple)*, 1422–5, painted terracotta, 90 x 64 x 28 cm. Florence, Musei Civici Fiorentini - Museo Stefano Bardini, inv. 682

8.10

Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *Madonna and Child*, c. 1445, painted and gilded terracotta, 102 x 74 cm. Paris, Musée du Louvre, département des Sculptures, inv. RF 353

8.11

Luca della Robbia (Florence 1399/1400–82), *Madonna and Child*, c. 1430–40, painted terracotta, 75 x 48 x 22 cm. Florence, Church of Santa Felicità

8.12

Florentine sculptor, *Madonna and Child*, c. 1425, painted and gilded terracotta, 102.5 x 62.2 x 28.3 cm. Washington, National Gallery of Art, Samuel H. Kress Collection, inv. 1943.4.93

8.13

Luca della Robbia (Florence 1399/1400–82), *Madonna and Child (Genoa Madonna)*, 1445–50, glazed and gilded terracotta, 49.5 x 36.8 cm. Detroit, Detroit Institute of Arts, City of Detroit Purchase, inv. 29.355

8.14

Filippo Lippi (Florence c. 1406–Spoleto 1469), *Madonna and Child*, c. 1460, tempera on wood, 117 x 71 cm. Florence, Palazzo Medici Riccardi, Provincia di Firenze, n.108 / Beni Storico-Artistici

8.15

Luca della Robbia (Florence 1399/1400–82), *Madonna and Child*, 1450–60, glazed and gilded terracotta, 47.3 x 38.7 x 8.9 cm. New York, The Metropolitan Museum of Art, Bequest of Susan Dwight Bliss, 1966, inv. 67.55.98

8.16

Luca della Robbia (Florence 1399/1400–82), *Madonna and Child (Madonna of the Apple)*, 1455–60, glazed terracotta, 57.5 x 43.5 x 17.5 cm. Berlin, Skulpturensammlung und Museum für Byzantinische Kunst, Staatliche Museen zu Berlin, Bode-Museum, inv. 70. Property of the Kaiser-Friedrich-Museums-Verein

SECTION IX: Beauty and Charity. Hospital, Orphanages and Confraternities

9.01

Gentile da Fabriano (Fabriano c. 1370–Rome 1427), *Presentation of Jesus in the Temple*, tempera and gold on wood, 1423, 26.7 x 62.5 cm. Paris, Musée du Louvre, département des Peintures, inv. 295

9.02

Dello Delli (Florence 1403–Spain, after 1466), *Coronation of the Virgin*, c. 1420–4, terracotta with traces of polychromy and gilding, 147 x 227 x 27 cm. Florence, Ospedale di Santa Maria Nuova, Patrimonio Storico Artistico dell'Azienda Sanitaria di Firenze

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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION

Susanna Holm – Sigma CSC
T. +39 055 2340742
susannaholm@cscsigma.it



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9.03

Dello Delli (Florence c. 1403–Spain, after 1466), *Christ Showing the Wound in His Side*, c. 1420–4, painted terracotta, 104.1 x 61.8 x 23.2 cm. London, Victoria and Albert Museum, inv. A. 43–1937

9.04

Gherardo di Giovanni (Florence c. 1446–97), *Pope Martin V Consecrates the Church of Sant'Egidio in 1420*, 1474–6, Missal; parchment manuscript, ink, tempera colours, gold, mm 390 x 280. Florence, Museo Nazionale del Bargello, Ms A 67, fol. 285r

9.05

Bicci di Lorenzo (Florence 1373–1452), *Pope Martin V Consecrates the Church of Sant'Egidio in 1420*, c.1424, detached fresco, 285 x 385 cm. Florence, Ospedale di Santa Maria Nuova, Patrimonio Storico Artistico dell'Azienda Sanitaria di Firenze

9.06

Francesco d'Antonio del Chierico (Florence 1433–84), *Pope Eugene IV Consecrates the Cathedral of Santa Maria del Fiore in 1436*, 1471, Gradual; parchment manuscript, ink, tempera colours, gold, 790 x 578 mm. Florence, Biblioteca Medicea Laurenziana, Edili 151, fol. 7v

9.07

Florentine goldsmith's workshop, *Casket belonging to Cardinal Cesarini*, 1439, silver, semi-precious stones and enamels, 9 x 39.7 x 29.8 cm. Florence, Biblioteca Medicea Laurenziana, inv. Beni artistici 1999, n. 22

9.08a-b

Pisanello (Antonio di Puccio Pisano; Pisa or Verona c. 1395–Naples? c. 1455), *Medal of Emperor John VIII Palaeologus*, 1438–9, bronze, ø 102 mm. Florence, Museo Nazionale del Bargello, inv. 5898 Medaglie (d.); inv. 5897 Medaglie (r.)

9.09

Luca della Robbia (Florence 1399/1400–82), *Dove of the Holy Ghost*, 1441–2, gilt bronze, ø 25 cm, depth 6.1 cm. Florence, Museo Nazionale del Bargello, inv. 94 Depositi

9.10

Lorenzo Ghiberti (Florence 1378 or 1381–1455), *Christ the King Blessing* (set in a cast of the Sant'Egidio tabernacle), c. 1450, gilt bronze, 34 x 20 cm. Florence, Ospedale di Santa Maria Nuova, Patrimonio Storico Artistico dell'Azienda Sanitaria di Firenze

9.11

Luca della Robbia (Florence 1399/1400–82), *Madonna and Child*, 1446–9, glazed terracotta, 75 x 60 x 23 cm. Florence, Museo degli Innocenti, inv. IDI 124003

SECTION X: From City to Palace. The New Patrons of the Arts

10.01

Florentine Ware, *Basin with lion passant (Marzocco) holding a banner with the arms of Florence*, c. 1420–50, majolica, ø 64.5 cm; h. 8.2 cm. Paris, Musée du Louvre, département des Objets d'art, inv. OA 3946

10.02

Hispano-Moresque Lustreware (Manises, Valencia), *Vase with Arms and Ring Device of the Medici*, c. 1465–78, tin-glazed earthenware decorated with blue, yellow and purple lustre, 57 x 43.7 cm. London, The British Museum, inv. 1983, G. 619

10.03

Florentine medallist, *Medal of Cosimo de' Medici the Elder, "Pater Patriae"*, c. 1465, silver, ø 73.4 mm. Florence, Museo Nazionale del Bargello, inv. 5994 Medaglie

10.04

Florentine medallist, *Medal of Piero and Giovanni de' Medici*, 1472, bronze, ø 98.5 mm. Florence, Museo Nazionale del Bargello, inv. 101 Depositi

10.05

Desiderio da Settignano (Settignano c. 1430–Florence 1464), *Julius Caesar*, c. 1455, marble, 42 x 29 x 11.5 cm. Paris, Musée du

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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

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Louvre, département des Sculptures, inv. RF 572

10.06

Mino da Fiesole (Mino di Giovanni; Papiano or Montemignaio 1429–Florence 1484), *Julius Caesar*, c. 1455–60, marble, sandstone frame, 48 x 41 cm, 83 x 84 x 25 cm (with frame). Cleveland, The Cleveland Museum of Art, John L. Severance Fund, inv. 2009.271

10.07

Desiderio da Settignano (Settignano 1429/30–Florence 1464), *Olympias, Queen of the Macedonians*, c. 1460–4, marble, 55 x 35 x 7 cm. Segovia, Palacio Real de La Granja de San Idelfonso, Patrimonio Nacional, inv. I0040081

10.08

Mino da Fiesole (Mino di Giovanni; Papiano or Montemignaio 1429–Florence 1484), *St. Helena Empress*, c. 1465–70, marble, 46.1 x 37.2 x 8.3 cm. Avignon, Musée Calvet, inv. A 141, Gift of dr. Clément, 1849

10.09

Agostino di Duccio (Florence 1418–Perugia c. 1481), *Madonna and Child (Auvillers Madonna)*, c. 1460–5, marble, 81.8 x 76.6 x 14.7 cm. Paris, Musée du Louvre, département des Sculptures, inv. RF 1352

10.10

Hispano-Moresque Lustreware (Manises, Valencia), *Dish with Medici or Federighi Coat of Arms*, 1450–60, tin-glazed earthenware, ø 46 cm. New York, The Metropolitan Museum of Art, The Cloisters Collection, 1956, 56.171.149

10.11

Hispano-Moresque Lustreware (Manises, Valencia), *Dish with Ridolfi Coat of Arms*, mid 15th century, tin-glazed earthenware, ø 44.8 cm. New York, The Metropolitan Museum of Art, The Cloisters Collection, 1956, 56.171.130

10.12

Hispano-Moresque Lustreware (Manises, Valencia), *Dish with Martelli Coat of Arms*, 1466–70, tin-glazed earthenware, ø 45.5 cm. Naples, Museo di Capodimonte, De Ciccio Collection, inv. D.C.214

10.13

Hispano-Moresque Lustreware (Manises, Valencia), *Dish with Ricci Coat of Arms*, 1450–75, tin-glazed earthenware, ø 45 cm. Paris, Musée de Cluny - Musée National du Moyen Âge, inv. Cl. 1686

10.14

Hispano-Moresque Lustreware (Manises, Valencia), *Dish with Gondi Coat of Arms*, c. 1486-1487, tin-glazed earthenware, ø 44 cm. Paris, Musée du Louvre, département des Objets d'art, inv. OA 4034, Bequest of Jean-Léonce Leroux, 1892

10.15

Classical Roman art, *Portrait of a Man*, 1st century BCE, greek marble, h. 43 cm. Vienna, Kunsthistorisches Museum, Antikensammlung, inv. I 817

10.16

Desiderio da Settignano (Settignano c. 1430–Florence 1464), *Niccolò da Uzzano*, c. 1450–5, painted terracotta, 44 x 45.5 x 24.5 cm. Florence, Museo Nazionale del Bargello, inv. 555 Sculture

10.17

Mino da Fiesole (Mino di Giovanni; Papiano or Montemignaio 1429–Florence 1484), *Giovanni di Cosimo de' Medici*, c. 1454, marble, 53 x 53.5 x 28.5 cm. Florence, Museo Nazionale del Bargello, inv. 117 Sculture

10.18

Antonio Rossellino (Settignano? 1427/8–Florence 1479), *Giovanni di Antonio Cellini*, 1456, marble, 51.1 x 57.6 x 29.6 cm. London, Victoria and Albert Museum, inv. 7671-1861

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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION

Susanna Holm – Sigma CSC
T. +39 055 2340742
susannaholm@cscsigma.it



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THE SPRINGTIME OF THE RENAISSANCE

SCULPTURE AND THE ARTS IN FLORENCE 1400-1460

Firenze Palazzo Strozzi
23 March 18 August 2013



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10.19

Andrea del Verrocchio (Florence c. 1435–Venice 1488), or Antonio Rossellino (Settignano? 1427/1428–Florence 1479), *Francesco Sassetti*, 1464–5, marble, 50 x 53 x 27 cm. Florence, Museo Nazionale del Bargello, inv. 64 Sculture

10.20

Mino da Fiesole (Mino di Giovanni; Papiano or Montemignai 1429–Florence 1484), *Dietisalvi Neroni*, 1464, marble, 57 x 53 x 34.8 cm. Paris, Musée du Louvre, département des Sculptures, inv. RF 1669, gift of Madame Gustave Dreyfus and her children in memory of Gustave Dreyfus, 1919

10.21

Desiderio da Settignano (Settignano c. 1429–Florence 1464), Marietta Strozzi, c. 1464, marble, 52.5 x 47.8 x 23.8 cm. Berlin, Skulpturensammlung und Museum für Byzantinische Kunst, Staatliche Museen zu Berlin, Bode-Museum, inv. 77

10.22

Giuliano da Sangallo (Florence 1445–1516) or Benedetto da Maiano (Maiano 1442–Florence 1497), *Model of Palazzo Strozzi*, 1489, carved wood, 73.7 x 147.5 x 117 x cm. Florence, Museo Nazionale del Bargello, inv. 71 Varie (on permanent loan to Palazzo Strozzi)

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DI FIRENZE

PRESS OFFICE

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Cell. 347 2526982
a.fiori@antonellafiori.it

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COUNTRIES AND MUSEUM LENDERS

FRANCE

PARIS: Musée du Louvre

- Workshop of Nicola Pisano, *Virtue (Faith?)*. Paris, Musée du Louvre, département des Sculptures, inv. RF 1493, donated by a group of friends of the Louvre, 1909
- Piero di Giovanni Tedesco (Florence, mentioned between 1386 and 1402), *St. Stephen*, 1390–4, marble. Paris, Musée du Louvre, département des Sculptures, inv. Camp. 4
- Sculptor from Picardy, *Madonna and Child*, last third of the 13th century, wood, traces of polychromy. Paris, Musée du Louvre, département des Sculptures, inv. RF 1449, inv. RF 4668 (head of the Christ Child), Donated by the heirs of L. Mellerio (head of the Christ Child)
- Parisian sculptor, *Madonna and Child (Timbal Madonna)*, c. 1260–70, elephant ivory with traces of polychromy, modern clasp and crown. Paris, Musée du Louvre, département des Objets d'art, inv. OA 2583
- Piero di Giovanni Tedesco (Florence, mentioned between 1386 and 1402), *St. Lawrence*, 1390–4, marble. Paris, Musée du Louvre, département des Sculptures, inv. Camp. 3
- Lorenzo Ghiberti (Florence 1378 or 1381–1455), attributed, *Study for a statue of St. Stephen in a Niche*, c. 1400–10, tempera on canvas prepared with a thin layer of plaster; gold highlights applied with a brush; architecture traced with stylus and ruler then drawn over with pen and brown ink; purple ground overlaid with dark blue. Paris, Musée du Louvre, département des Arts Graphiques, inv. 1231 obverse
- Florentine goldsmith, *Christ Casting Out a Demon*, c. 1450–60, plaque: silver; frame: silver gilt; translucent enamels on a *repoussé* relief. Paris, Musée du Louvre, département des Objets d'art, inv. OA 5962 (small plaque), Gift of Alfred André, 1904; OA 5564 (frame), Bequest of Adolphe de Rothschild, 1901
- Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *Madonna and Child (Pazzi Madonna)*, c. 1420–5, marble. Berlin, Skulpturensammlung und Museum für Byzantinische Kunst, Staatliche Museen zu Berlin, Bode-Museum, inv. 56
- Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *Madonna and Child*, c. 1445, painted and gilded terracotta. Paris, Musée du Louvre, département des Sculptures, inv. RF 353
- Gentile da Fabriano (Fabriano c. 1370–Rome 1427), *Presentation of Jesus in the Temple*, tempera and gold on wood, 1423. Paris, Musée du Louvre, département des Peintures, inv. 295
- Florentine Ware, *Basin with lion passant (Marzocco) holding a banner with the arms of Florence*, c. 1420–50, majolica. Paris, Musée du Louvre, département des Objets d'art, inv. OA 3946
- Desiderio da Settignano (Settignano c. 1430–Florence 1464), *Julius Caesar*, c. 1455, marble. Paris, Musée du Louvre, département des Sculptures, inv. RF 572
- Agostino di Duccio (Florence 1418–Perugia c. 1481), *Madonna and Child (Auvillers Madonna)*, c. 1460–5, marble. Paris, Musée du Louvre, département des Sculptures, inv. RF 1352
- Hispano-Moresque Lustreware (Manises, Valencia), *Dish with Gondi Coat of Arms*, c. 1486–1487, tin-glazed earthenware. Paris, Musée du Louvre, département des Objets d'art, inv. OA 4034, Bequest of Jean-Léonce Leroux, 1892
- Mino da Fiesole (Mino di Giovanni; Papiano or Montemignaio 1429–Florence 1484), *Dietisalvi Neroni*, 1464, marble. Paris, Musée du Louvre, département des Sculptures, inv. RF 1669, gift of Madame Gustave Dreyfus and her children in memory of Gustave Dreyfus, 1919

Musée Jacquemart-André

- Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *Two Spiritelli (Spirits)* from the cathedral *Choir Loft (Cantoria)*, 1439, bronze with traces of gilding, marble bases not originally part of the sculptures. Paris, Institut de France, Musée Jacquemart-André, MJAP-S 1773–1 and 2
- Circle of Michelozzo, *Putto Urinating*, c. 1445, marble. Paris, Institut de France, Musée Jacquemart-André, inv. MJAP-S 1793

Musée de Cluny

- Hispano-Moresque Lustreware (Manises, Valencia), *Dish with Ricci Coat of Arms*, 1450–75, tin-glazed earthenware. Paris, Musée de Cluny - Musée National du Moyen Âge, inv. Cl. 1686

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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

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RELATIONS

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F. +44 (0)1359 271934
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susannaholm@cscsigma.it



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AVIGNON: Musée Calvet

- Mino da Fiesole (Mino di Giovanni; Papiano or Montemignai 1429–Florence 1484), *St. Helena Empress*, c. 1465–70, marble. Avignon, Musée Calvet, inv. A 141, Gift of dr. Clément, 1849

LILLE: Musée des Beaux-Arts

- Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *Herod's Banquet*, c. 1435, marble. Lille, Musée des Beaux Arts, inv. Pl.1912, Bequest of Jean-Baptiste Wicar, 1834

LYONS: Musée des Beaux-Arts

- Lorenzo Monaco (Piero di Giovanni; Firenze 1370 circa-1425), Florence c. 1370–1425), *Reliquary with a Saint in a Niche*, c. 1400–10, gilded and painted wood, graphite glass. Lyons, Musée des Beaux-Arts, inv. 698

ENGLAND

LONDON: Victoria and Albert Museum

- Michelozzo (Michelozzo di Bartolomeo Michelozzi; Florence 1396–1472), *Two Adoring Angels*, 1427–38, marble. London, Victoria and Albert Museum, inv. 934-1904; 934A-1904

- Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *Madonna and Child with Four Angels (Chellini Madonna)*, c. 1450, bronze, partly gilt. London, Victoria and Albert Museum, inv. A.1-1976

- Dello Delli (Florence c. 1403–Spain, after 1466), *Christ Showing the Wound in His Side*, c. 1420–4, painted terracotta. London, Victoria and Albert Museum, inv. A. 43–1937

- Antonio Rossellino (Settignano? 1427/8–Florence 1479), *Giovanni di Antonio Chellini*, 1456, marble. London, Victoria and Albert Museum, inv. 7671-1861

The British Museum

- Benozzo Gozzoli (Florence c. 1420/2–Pistoia 1497), attributed, *Study, from the Group of Castor and Pollux*, c. 1447–9, silverpoint drawing in grey-black ink, white lead highlights applied with a brush on prepared blue paper. London, The British Museum, inv. Pp. 1–18

- Hispano-Moresque Lustreware (Manises, Valencia), *Vase with Arms and Ring Device of the Medici*, c. 1465–78, tin-glazed earthenware decorated with blue, yellow and purple lustre. London, The British Museum, inv. 1983, G. 619

GERMANY

BERLIN: Bode Museum

- Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *Madonna and Child (Pazzi Madonna)*, c. 1420–5, marble. Berlin, Skulpturensammlung und Museum für Byzantinische Kunst, Staatliche Museen zu Berlin, Bode-Museum, inv. 56

- Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466) or Luca della Robbia (Florence 1399/1400–82), *Madonna and Child (Madonna of the Apple)*, 1422–5, painted terracotta. Berlin, Skulpturensammlung und Museum für Byzantinische Kunst, Staatliche Museen zu Berlin, Bode-Museum, inv. 70. Proprietà del Kaiser-Friedrich-Museums-Verein

- Desiderio da Settignano (Settignano c. 1429–Florence 1464), *Marietta Strozzi*, c. 1464, marble. Berlin, Skulpturensammlung und Museum für Byzantinische Kunst, Staatliche Museen zu Berlin, Bode-Museum, inv. 77

DRESDA: Skulpturensammlung, Staatliche Kunstsammlungen

- Filarete (Antonio di Pietro Averlino; Florence c. 1400–Rome 1469), *Marcus Aurelius*, c. 1440–5, bronze, traces of enamel and gilding. Dresden, Skulpturensammlung, Staatliche Kunstsammlungen, inv. H4 155/37 (ZV 3608)

AUSTRIA

VIENNA: Kunsthistorisches Museum

- Classical Roman art, *Portrait of a Man*, 1st century BCE, greek marble. Vienna, Kunsthistorisches Museum, Antikensammlung, inv. I 817

AMERICA

WASHINGTON: The National Gallery of Art

- Florentine sculptor, *Madonna and Child*, c. 1425, painted and gilded terracotta. Washington, National Gallery of Art, Samuel H. Kress Collection, inv. 1943.4.93

- Leon Battista Alberti (Genoa 1404–Rome 1472), *Self-portrait*, c. 1435, bronze. Washington, National Gallery of Art, Samuel H.

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PRESS OFFICE

Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE

PALAZZO STROZZI
Lavinia Rinaldi
T. +39 055 3917122
F. +39 055 2646560
L.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC

RELATIONS
T. +44 (0)1359 271085
F. +44 (0)1359 271934
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T. +39 055 2340742
susannaholm@cscsigma.it



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Kress Collection, inv. 1957.14.125

- Desiderio da Settignano (Settignano c. 1429–Florence 1464), *St. Jerome in the Desert*, c. 1461, marble. Washington, National Gallery of Art, Widener Collection, inv. 1942.9.113

NEW YORK: The Metropolitan Museum of Art

- Luca della Robbia (Florence 1399/1400–82), *Madonna and Child*, 1450–60, glazed and gilded terracotta. New York, The Metropolitan Museum of Art, Bequest of Susan Dwight Bliss, 1966, inv. 67.55.98

- Hispano-Moresque Lustreware (Manises, Valencia), *Dish with Medici or Federighi Coat of Arms*, 1450–60, tin-glazed earthenware. New York, The Metropolitan Museum of Art, The Cloisters Collection, 1956, 56.171.149

- Hispano-Moresque Lustreware (Manises, Valencia), *Dish with Ridolfi Coat of Arms*, mid 15th century, tin-glazed earthenware. New York, The Metropolitan Museum of Art, The Cloisters Collection, 1956, 56.171.130

- Classical Roman art, *Torso of a Centaur*, 1st century AD, rosso antico marble. New York, The Metropolitan Museum of Art, Rogers Fund, 1909, inv. 09.221.6

- Florentine goldsmith, *Reliquary Casket*, 1446, gilt copper and *champlevé* enamel. New York, The Metropolitan Museum of Art, Rogers Fund, 1981, inv. 1981.130

- Sculptor close to Donatello, *Spirit*, c. 1432, gilt bronze. New York, The Metropolitan Museum of Art, Purchase, Mrs. Samuel Reed Gift, Rogers Fund, by exchange, and Louis V. Bell Fund, inv. 1983.356

PHILADELPHIA: Philadelphia Museum of Art

- Francesco d'Antonio (Florence, recorded between 1393 and 1433), *Christ Casting Out a Demon and Judas Receiving Thirty Pieces of Silver*, c. 1425–6, tempera on wood, transferred to canvas. Philadelphia, Philadelphia Museum of Art, Johnson G. Collection, 1917, inv. Cat. 17

DETROIT: Detroit Institute of Arts

- Workshop of Donatello or of Lorenzo Ghiberti, *Nativity (Ford Nativity)*, c. 1420–30, terracotta with traces of polychromy and gilding. Detroit, Detroit Institute of Arts, Bequest of Eleanor Clay Ford, F76.92

- Luca della Robbia (Florence 1399/1400–82), *Madonna and Child (Genoa Madonna)*, 1445–50, glazed and gilded terracotta. Detroit, Detroit Institute of Arts, City of Detroit Purchase, inv. 29.355

SPAIN

SEGOVIA: Palacio Real de La Granja de San Idelfonso

- Desiderio da Settignano (Settignano 1429/30–Florence 1464), *Olympias, Queen of the Macedonians*, c. 1460–4, marble. Segovia, Palacio Real de La Granja de San Idelfonso, Patrimonio Nacional, inv. I0040081

VATICAN STATE

Musei Vaticani

- Classical Roman art, *Putto with a Goose*, mid-1st century AD, Greek island marble?. Vatican City, Musei Vaticani, inv. 2611

ITALY

FLORENCE: Museo Nazionale del Bargello

- Luca della Robbia (Florence 1399/1400–82), *St. Peter's Deliverance from Prison*, 1439, marble. Florence, Museo Nazionale del Bargello, inv. 88 Sculture

- Gherardo di Giovanni (Florence c. 1446–97), *Pope Martin V Consecrates the Church of Sant'Egidio in 1420*, 1474–6. Missal; parchment manuscript, ink, tempera colours, gold. Florence, Museo Nazionale del Bargello, Ms A 67, fol. 285r

- Pisanello (Antonio di Puccio Pisano; Pisa or Verona c. 1395–Naples? c. 1455), *Medal of Emperor John VIII Palaeologus*, 1438–9, bronze. Florence, Museo Nazionale del Bargello, inv. 5898 Medaglie (d.); inv. 5897 Medaglie (r.)

- Luca della Robbia (Florence 1399/1400–82), *Dove of the Holy Ghost*, 1441–2, gilt bronze. Florence, Museo Nazionale del Bargello, inv. 94 Depositi

- Florentine medallist, *Medal of Cosimo de' Medici the Elder, "Pater Patriae"*, c. 1465, silver. Florence, Museo Nazionale del Bargello, inv. 5994 Medaglie

- Florentine medallist, *Medal of Piero and Giovanni de' Medici*, 1472, bronze. Florence, Museo Nazionale del Bargello, inv. 101 Depositi

- Desiderio da Settignano (Settignano c. 1430–Florence 1464), *Niccolò da Uzzano*, c. 1450–5, painted terracotta. Florence, Museo

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Antonella Fiori
Cell. 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

Lavinia Rinaldi
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RELATIONS

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Nazionale del Bargello, inv. 555 Sculture

- Mino da Fiesole (Mino di Giovanni; Papiano or Montemignai 1429–Florence 1484), *Giovanni di Cosimo de' Medici*, c. 1454, marble. Florence, Museo Nazionale del Bargello, inv. 117 Sculture
- Andrea del Verrocchio (Florence c. 1435–Venice 1488), or Antonio Rossellino (Settignano? 1427/1428–Florence 1479), *Francesco Sassetti*, 1464–5, marble. Florence, Museo Nazionale del Bargello, inv. 64 Sculture
- Giuliano da Sangallo (Florence 1445–1516) or Benedetto da Maiano (Maiano 1442–Florence 1497), *Model of Palazzo Strozzi*, 1489, carved wood. Florence, Museo Nazionale del Bargello, inv. 71 Varie (on permanent loan to Palazzo Strozzi)

Opera di Santa Maria del Fiore

- Tino di Camaino (Siena c. 1280–Naples c. 1337), *Virtue (Faith)*, c. 1322–4, marble. Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/43
- Andrea Pisano (Andrea di Ugolino; Pontedera c. 1290–Orvieto 1348/9), *St. Reparata*, 1337–43, marble. Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/440
- Piero di Giovanni Tedesco (Florence, mentioned between 1386 and 1402), *Angel*, 1390–6, marble. Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/97
- Andrea Pisano (Andrea di Ugolino; Pontedera c. 1290–Orvieto 1348/9), *Sculpture (Phidias)*, c. 1334–9, marble. Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/433
- Filippo Brunelleschi (Florence 1377–1446), *Wooden Model of the Dome of Florence Cathedral*, c. 1420–40, wood. Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/493
- Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *Young Prophet*, c. 1406, marble. Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/287
- Nanni di Banco (?) (Florence recorded between 1405 and 1421), *Hercules*, c. 1405–8, marble. Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/283
- Nanni di Banco (Florence recorded between 1405 and 1421), *Young Prophet*, c. 1406, marble. Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/288
- Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466) and Nanni di Bartolo (Florence recorded from 1419–51), *Abraham and Isaac*, 1421, marble. Florence, Museo dell'Opera di Santa Maria del Fiore, inv. 2005/366

Opera di Santa Croce

- Giotto di Bondone (Vespignano or Florence c. 1266–Florence 1337), *Grieving Madonna*, c. 1335, detached fresco. Florence, Museo dell'Opera di Santa Croce, inv. M 64
- Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *St. Louis of Toulouse*, 1422–5, gilt bronze (statue); silver, gilt bronze, enamel and rock crystal (tiara). Florence, Museo dell'Opera di Santa Croce, inv. M 101, Patrimonio del Fondo Edifici di Culto - Ministero dell'Interno

Museo di Orsanmichele

- Lorenzo Ghiberti (Florence 1378 or 1381–1455), *St. Matthew*, 1419–22, bronze, silver and traces of gilding. Florence, Chiesa e Museo di Orsanmichele

NAPLES: Museo di Capodimonte

- Masolino da Panicale (Panicale c. 1383–Florence c. 1440), *Foundation of Santa Maria Maggiore*, 1427–8, tempera and oil on wood. Naples, Museo di Capodimonte, inv. Q 35
- Hispano-Moresque Lustreware (Manises, Valencia), *Dish with Martelli Coat of Arms*, 1466–70, tin-glazed earthenware. Naples, Museo di Capodimonte, De Ciccio Collection, inv. D.C.214

Museo Archeologico Nazionale

- Classical Roman art, *Pseudo-Seneca*, 1st century BC, bronze, *pâte de verre*. Naples, Museo Archeologico Nazionale, inv. 5616
- Donatello (Donato di Niccolò di Betto Bardi; Florence c. 1386–1466), *Carafa Protome*, c. 1455, bronze. Naples, Museo Archeologico Nazionale, inv. 4887
- Classical Roman art, *View*, late 1st century AD, detached fresco. Naples, Museo Archeologico Nazionale, inv. 8534

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ENTE
CASSA DI RISPARMIO
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Antonella Fiori
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a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

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RELATIONS

T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION

Susanna Holm – Sigma CSC
T. +39 055 2340742
susannaholm@cscsigma.it



PALAZZO
STROZZI