

DONATELLO

THE RENAISSANCE

FLORENCE
PALAZZO STROZZI
MUSEO NAZIONALE
DEL BARGELLO

19 MARCH
31 JULY
2022

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PRESS RELEASE

Florence's Palazzo Strozzi and Musei del Bargello present an unprecedented celebration of Donatello, the pioneer of the Renaissance

Donatello, The Renaissance

Florence, Palazzo Strozzi and Museo Nazionale del Bargello

19 March – 31 July 2022

A major retrospective bringing together, for the very first time, Donatello's most important masterpieces in a dialogue with work by artists including Brunelleschi, Masaccio, Mantegna, Giovanni Bellini, Michelangelo and Raphael.

Opening on 19 March 2022, the Fondazione Palazzo Strozzi and the Musei del Bargello in Florence will present ***Donatello, The Renaissance***, an historic exhibition that reconstructs the exceptional career of one of the most important and influential masters of Italian art, juxtaposing his work with masterpieces by his contemporaries including Brunelleschi, Masaccio, Mantegna and Giovanni Bellini, and those who came after him such as Raphael and Michelangelo.

The exhibition, a flagship cultural event of 2022, has been devised as a celebration of Donatello that sets out to expand the scholarship on the artist, exploring his use of materials, techniques and genres. The leading artist of the Quattrocento, among the golden centuries of Italian art, and a favourite of the Medici family, Donatello, together with Brunelleschi and Masaccio, set in motion the **Renaissance in Florence**, developing new ideas and techniques that were to define the history of Western art forever.

Through his works Donatello regenerated the concept of sculpture, with a powerful figurative vision merging his discoveries in the field of perspective with a totally modern concept of humanity. The uniquely **human dimension** of Donatello's work embraces the most diverse range of emotions, from the softest sweetness to cruelty and from joy to the most heart-rending grief.

Curated by Francesco Caglioti, professor of medieval art history at the Scuola Normale Superiore di Pisa, ***Donatello, The Renaissance*** showcases some 130 sculptures, paintings and drawings with **loans of unique works, some of which have never before been lent, from over fifty of the world's leading museums and institutions** such as the National Gallery of Art in Washington, the Metropolitan Museum of Art in New York, the Victoria and Albert Museum and the National Gallery in London, the Musée du Louvre in Paris, the Staatliche Museen in Berlin, the Kunsthistorisches Museum in Vienna, the Gallerie degli Uffizi, the Basilica of St. Anthony in Padua and the basilicas of San Lorenzo, Santa Croce and Santa Maria Novella in Florence.

Spread across two venues, the Palazzo Strozzi and the Museo Nazionale del Bargello, the exhibition guides visitors on a journey through Donatello's life in fourteen sections. The exhibition begins with Donatello's early career and his dialogue with Brunelleschi, offering a comparison of the two artists' celebrated wooden *Crucifixes* from the basilicas of Santa Croce and Santa Maria Novella. From there we move through the various cities in which Donatello worked, such as Florence, Siena, Prato and Padua, finding many followers and interacting with artists such as Mantegna and Bellini, always experimenting in different materials. The exhibition concludes with a special section exploring Donatello's influence on the artists that came after him including Michelangelo, Raphael and Bronzino, illustrating the crucial importance of his legacy for Italian art.

In **Palazzo Strozzi** the exhibition unfolds along both chronological and thematic lines, reconstructing Donatello's artistic career in 100 masterpieces, such as his marble David and *Attis-Amorino* from the Bargello,

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the Spiritelli from the pulpit in Prato cathedral and the *Crucifix, Miracle of the Mule and Dead Christ Tended by Angels (Imago Pietatis)* from the Basilica of Saint Anthony in Padua, in addition to numerous works from many foreign museums as the Musée du Louvre in Paris, the Metropolitan Museum in New York and the National Gallery in London, this will also be the first time in their history that the *Feast of Herod, Faith and Hope* from the baptismal font in Siena and the superb bronze doors from the Old Sacristy in San Lorenzo in Florence. which are some of the numerous works that are the subject of the great restoration campaign carried out in connection with the exhibition.

The exhibition at the **Museo Nazionale del Bargello** includes iconic works by Donatello, from the marble *San Giorgio*, with the extraordinary schiacciato relief of San Giorgio releasing the princess, to his bronze *David* in comparison with *Filippo Scolari*, known as Pippo Spano, and *Farinata degli Uberti* from the Gallerie degli Uffizi. It also includes Desiderio da Settignano's *Martelli David*, an exceptional loan from the National Gallery of Art in Washington; the *Madonna of the Clouds* from the Museum of Fine Arts in Boston; the *Dudley Madonna* from the Victoria and Albert Museum in London and Michelangelo's *Madonna of the Stairs* from the Fondazione Casa Buonarroti in Florence. The section hosting this masterpiece uses a series of extremely apt, yet hitherto unseen juxtapositions to illustrate Donatello's influence on Michelangelo and on Mannerism.

THE PROJECT'S INTERNATIONAL DIMENSION

Donatello, The Renaissance is promoted and organised by the Fondazione Palazzo Strozzi and the Musei del Bargello in Florence in conjunction with the Staatliche Museen in Berlin (which will host their own edition of the exhibition from 2 September 2022 to 8 January 2023) and the Victoria and Albert Museum in London which will stage its own exhibition in 2023. The four institutions have worked together to present the most comprehensive exploration on this artist ever produced. The venues in Florence, Berlin and London will each draw on their own collections and curatorial expertise to create three distinct, but complementary exhibitions, bringing together works never before displayed together, offering visitors a unique vision of Donatello's genius and of the central role that he played in the history of art.

DONATELLO IN TUSCANY

The exhibition expands throughout the city of Florence and in the Tuscany, region thanks also to the collaboration with the most important cultural institutions in the area, including the opera di **Santa Maria del Fiore**, the **Opera di Santa Croce**, the **Laurentian Medici Opera**, and the **Opera della Metropolitana di Siena**, which preserve the some of the artists' most significant - but immovable - masterpieces.

The Fondazione Palazzo Strozzi has programmed a wide-ranging initiative to expand the exhibition out into the wider tuscan region and help visitors explore Donatello's impact across Italy. **Donatello in Tuscany** will enhance visitors' understanding of the region's artistic heritage, from Florence to Siena, Prato to Arezzo, Pontormo to Torrita di Siena with an itinerary that, through a physical and digital map, will lead them to discover over 50 works by Donatello, providing visitors with a deeper immersion in Donatello's universe. The volume **Donatello in Tuscany** out in May, will be published as the catalogue by Marsilio Arte, and edited by Francesco Caglioti.

DONATELLO: MASTER OF MASTERS

No artist marked the art of the Quattrocento more deeply than Donatello, a sculptor and architect whose influence was felt by entire generations of artists, with whom he developed and generously shared his skill and knowledge. His art is also remarkable for the unusual breadth of its geographical influence, stretching from Tuscany to the Veneto, the Marche, Rome and Naples in a manner comparable only with Giotto or, at a later date, with Michelangelo, Raphael and Bernini.

His thoroughly modern, transgressive temperament prompted him to ceaselessly question himself and his work, creating an unpredictable style with little regard for the fashions or tastes of the age. He was an artist who set out from the Classical world and the dawn of the Middle Ages to achieve a new way of looking at

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and understanding the world. Over the years, Donatello's art became increasingly imbued with a deep *pathos*, probing the psychology of his subjects and involving his audience in his personal musings. His compositions combined naturalism with the faithful observation of reality and a deep re-appropriation of the models of the past. His career is one of the most expansive and multi-faceted in the history of art because it was based on a constant pursuit of improvement and achievement.

Donatello's art is extraordinary for his ability to use **different materials** in works that merge lyrical qualities with a deep humanity. Donatello uses marble, stone, bronze, terracotta, wood, stucco, embossed copper, papier-mâché, glass paste and ceramics, often in works combining different materials, and achieving an expressive impact. A distinguishing feature of his style is the use of what has become known as "**schacciato or stacciato**", a technique that involved producing a relief with minimal variations compared to the background, to suggest the illusion of depth through numerous and very thin degrees of thickness.

*"Dedicating such a large monographic exhibition to Donatello is a unique challenge, for which we are truly grateful to the generosity of so many lenders" says exhibition curator **Francesco Caglioti** "The exhibitions named after him so far have mostly been done by exhibiting copies or limiting the choice of originals to a few pieces. Donatello, perhaps the most daring sculptor of all time, is an artist with a very strong monumental vocation, even when he works in small formats. Finding in the halls of Palazzo Strozzi and the Bargello numerous works that are still in the large spaces of churches and squares, or that were originally there, invites the curators and the public to the exciting experience, shared together, of ideally relocating these masterpieces in their ancient contexts, imagining the ever-upsetting effects that Donatello was able to activate in his contemporaries"*

*"The Museo Nazionale del Bargello has always housed the most important nucleus of Donatello's works in the world - establishing the Donatello Hall in the late nineteenth century gave a new museographic face to the ancient Palazzo del Podestà. Donatello, The Renaissance is extraordinary in terms of the number of works exhibited in the two venues and the breadth of unpublished comparisons offered to the public" - says **Paola D'Agostino**, Director of the Museo del Bargello - "It will exemplify how Donatello was the leading artist of the Renaissance. The exhibition represents a unique event, made possible thanks to the collaboration of Arturo Galansino and his staff, the incomparable curatorship of Francesco Caglioti and the dense network of relationships with the most important museums in the world that have granted exceptional loans".*

*"After bringing great contemporary art to Florence, with Donatello, The Renaissance, Palazzo Strozzi rejoins ancient art with an epochal project that aims to celebrate an artist who has marked the history of art" says **Arturo Galansino**, Fondazione Palazzo Strozzi Director General. "Together with Paola D'Agostino and Francesco Caglioti we worked to create what might have seemed an 'impossible exhibition': the most complete and exhaustive review on Donatello ever made, a unique and ambitious enterprise, born thanks to the collaboration of Italian cultural institutions and some of the most prestigious museums around the world."*

The exhibition is promoted and organized by Fondazione Palazzo Strozzi and the Museo del Bargello in collaboration with the Staatliche Museen in Berlin and the Victoria and Albert Museum in London. Main supporter: Fondazione Cassa di Risparmio di Firenze. Supporters: Comune di Firenze, Regione Toscana, Camera di Commercio di Firenze, Comitato dei Partner di Palazzo Strozzi. Main Partner: Intesa Sanpaolo.

PRESS OFFICE
FONDAZIONE
PALAZZO STROZZI
LAVINIA RINALDI
C. +39 338 5277132
l.rinaldi@palazzostrozzi.org

SUTTON
FIONA RUSSELL
fiona@suttoncomms.com

MUSEO NAZIONALE
DEL BARGELLO
LUDOVICA ZARRILLI
C. +39 393 9577255
ludovica@tabloidcoop.it

PROMOTION
PALAZZO STROZZI
SUSANNA HOLM
CSC Sigma
T. +39 055 2478436
susannaholm@cscsigma.it

MUSEO NAZIONALE
DEL BARGELLO
MARIELLA BECHERINI
Opera Laboratori
T. + 39 055 290383
m.becherini@operallaboratori.com

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FACT SHEET

Title	<i>Donatello, the Renaissance</i>
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Press Offices	Fondazione Palazzo Strozzi Lavinia Rinaldi T. +39 338 5277132 l.rinaldi@palazzostrozzi.org Sutton: Fiona Russell fiona@suttoncomms.com Museo Nazionale del Bargello Ludovica Zarrilli T. +39 393 9577255 ludovica@tabloidcoop.it Andrea Staderini T. +39 055 0649466 andrea.staderini@beniculturali.it
Communication and promotion	Palazzo Strozzi: Susanna Holm – CSC Sigma T. +39 055 2478436 susannaholm@cscsigma.it Museo Nazionale del Bargello: Mariella Becherini – Opera Laboratori T. +39 055 290383 m.becherini@operallaboratori.com
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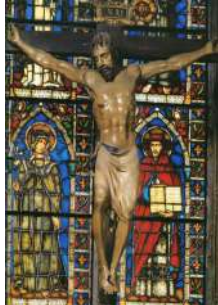


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EXHIBITION WALKTROUGH

If there is one artist who can be said to be the father and the symbol of an era in Western art, that artist is Donatello and the era is the Renaissance. He was not simply the greatest sculptor of his century (or possibly of the post-classical age) or, with Brunelleschi, the man who pioneered the modern times in Italian art, he was the man who revolutionised the way a master should create art, persuade his patrons to accept and promote it, offer it to the public and draw the observer into the illusion it forges.

Skilled in all the techniques of his craft and capable of working with them in a broad variety of formats (from bronze plaquettes to colossuses), Donatello was constantly aware throughout his long, industrious life of sculpture's limitations by comparison with painting. At a time when rapid progress in the humanist and historical approach to the arts was rediscovering with growing awareness the ease and benefits of painted depiction and narration compared to the noble and illustrious immobility of statues, he never missed an opportunity to invent the shrewdest expedients for imparting motion to bodies or simulating his figures' participation in the unceasing flow of life on earth. The observer is drawn in and charmed by an ambiguous and thus all the more effective game in which he risks confusing his own role with that of the figures, or even of other spurious onlookers.

Donatello was assisted in his mission by a prodigious memory of examples of the past which he reshuffled with boundless freedom: not just ancient Roman sculpture but any kind of figure or decoration from every age up to his own day.

Such generous experiments and results prepared for his contemporaries a giant banquet which, significantly, they were unable to digest in the space of a single century, despite that era being broadly populated by his pupils and followers in both painting and sculpture. If the 15th century focused almost invariably on the exterior aspects of Donatello's world (the pathos of action, the return to classical decoration, the rediscovery of certain standard genres in classical sculpture or the endless games of the *spiritelli*), it was to take the whole of the 16th century for Donatello's revolution to have its deepest and most authentic impact, with Leonardo, Michelangelo and Raphael. The exhibition sets out to offer a broad insight into that timeline stretching right up to the early 17th century.

Francesco Caglioti

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PALAZZO STROZZI SECTION 1 – ROOM 1 THE BEGINNINGS

Donatello trained and embarked on his career under two different lodestars: the goldsmith's art, which led him to study under Lorenzo Ghiberti, collaborating with him in the early years of his work on the *North Door* of the Baptistery in Florence (1404–7); and marble carving, where the huge construction site of the Cathedral, then over a century old, offered a talented young man endless opportunities to learn, and to shine, under the guiding hand of such Late Gothic sculptors as Giovanni d'Ambrogio and Niccolò di Pietro Lamberti. Donatello received his first independent commission – two figures for the north gate of the Cathedral, known as the *Door of the Mandorla* – in 1406 at the latest, and by 1408 he was ready to tackle his first marble *David*.

His career looked set to be played out within the sacred citadel of the Florentine Republic, but very soon, possibly within that same circuit, Donatello was presented with the most important cultural opportunity of his lifetime: friendship with Filippo Brunelleschi. Some ten years his senior, this 'universal' genius was soon to discover the young man's rare talents, to encourage him and to guide him whilst establishing a relationship with him that was to last for forty years. It was this relationship, with its daring and spectacularly disruptive experiments between the first and second decades of the 15th century, that was the true driving force behind the Renaissance.

Old biographies describing the two men's collaboration border on the legendary: their joint trip to Rome, where they were the first to rediscover the significance of the city's ancient monuments; their virtuous dispute over how to carve the crucified Christ, contrasting the versions in Santa Croce and Santa Maria Novella; or the brilliant prank at the expense of the *Grasso Legnaiuolo* narrated in one of the wittiest Florentine novels of the 15th century, in which a simple carpenter is tricked into believing that he has become one of his fellow citizens. But apart from the anecdotal aspects, a certain number of truths are embedded in all of this. In addition, the archives reveal several far more prosaic incidents: in 1412 Brunelleschi had his friend arrested for a few days for failing to pay him his due for the sculpture "partnership" they ran jointly at the time as a fully-fledged business concern for handling the commissions for some of the statues for Orsanmichele (*Saint Peter* and *Saint Mark*, although these were both carved solely by Donatello).

SECTION 2 – ROOM 2 TERRACOTTA: NEW IDEAS IN AN ANCIENT MATERIAL

One of the major innovations introduced by the Brunelleschi-Donatello partnership in the first two decades of the 15th century was the revival of terracotta as a material in its own right for creating figures in all formats for a broad variety of uses. The practice, illustrated by Pliny the Elder in his *Naturalis Historia*, the most important encyclopaedia of the classical age to have come down to us, had gone into abeyance centuries earlier, or at any rate it no longer played the crucial role in sculptors' careers that it was henceforth to have without a break. It also paved the way for artists to countenance the serial reproduction of their images, an asset of which Donatello and his assistants and followers rapidly took advantage as we can see from a legal dispute in Lucca between 1418 and '19 over a small clay *Saint John the Baptist* which one of the parties claimed was by the hand of the renowned young master while the other party dismissed it as a mere copy or imitation.

Madonnas for domestic worship very soon became this artistic technique's preferred domain. The *corpus* of Donatello's youthful terracottas, rediscovered by scholars over the past fifty years, has gradually been perfected with the addition of new pieces and the exclusion of others. Far more problematical is the group of *Madonnas* potentially by Brunelleschi yet difficult to compare with the handful of sculptures known to be by this master who may in fact have been the driving force behind the revival of clay as a figurative medium.

No sooner had Donatello's marble *David* for one of the buttresses around the future dome of Santa Maria del Fiore proven to be inadequate for the job because it was barely two metres tall (1409), than he was

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commissioned to make a terracotta figure of *Joshua* to replace it. Installed in 1410, the “*Giant*”, over five metres tall, was buffeted by the elements for at least two centuries before disappearing without trace. But until the dawn of the 16th century and the arrival of Michelangelo’s *David* on the scene, Donatello’s *Joshua* was the yardstick for all the statues intended for the buttresses on the Duomo.

SECTION 3 – ROOM 2 STATUES AND PERSONS

In just over fifteen years, between 1410–12 and 1427, Donatello came to triumph as a creator of statues. *Saint Peter*, *Saint Mark* and *Saint George* for Orsanmichele, *Saint John the Evangelist* for the Cathedral façade and the six *Prophets* for Giotto’s Campanile (two of them in collaboration with Nanni di Bartolo) revealed him to the world as the sculptor of the century, a man who breathed new life into classical figures while imbuing them with a greater sense of movement and sentiment. Towards the end of this period it was inevitable that Donatello, who had also trained as a goldsmith under Ghiberti, should turn his hand to large bronzes, ending up boldly competing with his master. The opportunity arose with a *Saint Louis* for the most important niche in Orsanmichele, owned by the Parte Guelfa. He was also commissioned to produce the carved architecture, in designing which he made one of the most ingenious tabernacles ever seen, a creation as far removed as it could possibly be from the building’s Gothic tradition.

Though coming from a lofty school of goldworking, Donatello was never a technically unimpeachable metalworker on a par, say, with Ghiberti or with later masters such as Verrocchio, Cellini or Giambologna. His power lay, rather, in turning his shortcomings into virtues, inventing a rapid, summary form of metalwork focusing on a few very shrewdly chosen visual aspects. *Saint Louis* itself is not a statue in the true sense of the word, it is a generous and elegant assembly of various pieces of drapery. He adopted similar criteria for the reliquary bust of *Saint Rossore*, a spellbinding portrait of a heroic soldier of the ancient world whom Donatello appears to have conjured up out of nothing.

Faith and *Hope* for the Baptismal font in Siena have left their original setting for the very first time to appear in this exhibition. Donatello here adopts a more patient and sophisticated approach to metalwork, tailoring it to the smaller format while continuing to imbue it with a certain monumentality.

All of these figures were to provide young Florentine sculptors and painters with an irresistible school of unique facial features, moral concentration and drapery hollowed out and brought to life by the play of light and shadow to an extent unknown either to classical sculpture or to the medieval world. Michelozzo and Masaccio, who were very close to Donatello both as friends and in a professional capacity, immediately embraced his teachings, followed by Andrea Guardi, the ‘Master of Pratovecchio’ and Andrea del Castagno. They stand in this room for a far broader succession of followers which included Paolo Uccello, Domenico Veneziano, Filippo Lippi and Piero della Francesca.

SECTION 4 – ROOM 3A SCULPTED SPACE, PAINTED SPACE

One of the greatest benefits accruing to Donatello from his early proximity with Brunelleschi was an ability to share the principles of the new rational perspective that Brunelleschi had pioneered. While these principles were invariably used by their inventor as a guide for a stringent, almost ineluctable organisation of space as real as it was fictitious, Donatello immediately realised that perspective could be tailored – in fact, that it was crying out to be tailored – to the viewpoint of a constantly moving observer. Aware of these limitations, and thus also of their flexibility, the sculptor very soon began to use perspective not just as a tool for triggering optical illusions but also, indeed above all, as an endless source of dramatic potential in the presentation of figures and the narration of stories. The *Feast of Herod* from the Baptistery in Siena, on display here for the very first time away from the baptismal font of which it has been a part since 1427, is almost a manifesto of that approach. The complex and labyrinthine perspective of Herod’s palace, a series of boxes slotting into one another with no clear distinction between the banqueting hall, the vestibule behind

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it and the prison at the back where Saint John has just been beheaded, draws the observer in and captures him in much the same way as happened to the saint when he had the misfortune to set foot in that trap.

Two domestic *Madonnas* in low relief, carved in these years in a particularly demanding design to render in marble, make equally effective use of perspective. The *Pazzi Madonna* from the Bode-Museum in Berlin looks as though she has been surprised by the observer while embracing her son by a domestic window (and just as he was to do with the reliefs for the Prato pulpit on display in the next room, Donatello showed no interest in the accurate rendering of the planes between the Virgin's body and the windowsill). Yet the abiding image in the observer's mind is that of the two figures embracing as single body, thus cold-shouldering the devout supplicant expecting an immediate response to his prayers. The *Pazzi Madonna* instantly spawned a spate of replicas, sanctioning once and for all the master's immense success through serial reproduction. It is significant that none of the copies addressed the tricky foreshortening of the window.

The use of Donatello's *Madonnas* for series is illustrated in this room by an embossed copper plaque from the Musée Jacquemart-André in Paris and, in particular, by the second of the two marble bas-reliefs mentioned above, the *Hildburgh Madonna* from the Victoria and Albert Museum in London. Even though it is smaller than the *Pazzi Madonna*, in taking his inspiration from a huge imperial Roman ruin such as the so-called Basilica of Maxentius, the master proved capable of building into it a 'sacred conversation' as crowded and lively as it is accurate in detail, eliciting prompt and intelligent emulation from other sculptors (Luca della Robbia) and painters (Filippo Lippi, Domenico Veneziano in the Santa Lucia de' Magnoli altarpiece, one of the panels of whose predella is on display here).

SECTION 5 – ROOM 3B THE RETURN OF THE SPIRITELLI

Donatello certainly did not invent the naked winged putti known as *spiritelli*. Classical antiquity was full of such small creatures, and while the Middle Ages drastically reduced their presence, relegating them to the sidelines of illustration, it never completely forgot them. What Donatello did do, however, was to place them at the very heart of his vision, making them the driving force behind the perpetual animation of sculpture. From the knop of *Saint Louis'* crosier and *Gattamelata's* armour and saddle to the bed on which *Judith* assails Holofernes and the friezes on the pulpits in San Lorenzo, *spiritelli* worm their way into every part of Donatello's world, linking his individual figures (or stories) to the observer. Moreover, Donatello almost invariably replaces modestly draped angels in Christian iconography with *spiritelli*: in the Altar of Saint Anthony in Padua, the secondary panels which the patrons of the work expected to be peopled with angel musicians hold *spiritelli*, and while several of the youths sport a halo, others blithely dispense with them, thus laying bare the master's intentions.

The *Spiritelli* in this room, cast as individual pieces, originally belonged to larger complexes. In 1429 Donatello finished three standing, festive *Spiritelli* balancing on shells resting on small plant crowns for the pinnacle of the baptismal font in Siena, almost a small-scale trial run for his bronze *David* of ten years later. He discarded an initial cast without the lower garland and it became a collector's item, possibly the first true classicising *bronzetto* of the Renaissance (on display here from the Bargello).

The two *Spiritelli* from the Musée Jacquemart-André in Paris started out life as candle-bearers for Luca della Robbia's *Cantoria* in Florence Cathedral. Rather than making two stylised candlesticks to provide light for the organist, Donatello designed two birds that have just landed on the rim of the balcony, ready to take to the air again under the sky of Brunelleschi's dome. Onto the lower panels of his own *Cantoria*, erected opposite Della Robbia's, Donatello grafted two bronze "heads": not the men of very different provenance that we see today but more likely two *spiritelli* heads akin to the one on loan from the Metropolitan Museum of Art in New York.

In his *Attis-Amorino*, the first pagan statue of the Renaissance, possibly cast for the Bartolini Salimbeni family, the *spiritello* has at last come into his own, and thus Donatello has burdened him with the most bizarre

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attributes. Scholars have racked their brains to discover a specific literary meaning in the statue, doing an injustice to the generous creativity of a master whose take on the ancient world was invariably unconventional and independent.

SECTION 6 – ROOM 4 FOR PRATO

Donatello had been running a new sculpture “partnership” with Michelozzo for some years when he and his associate were commissioned in 1428 to install a pulpit on the exterior of Prato’s chief parish church (later its Cathedral) for displaying the city’s most treasured relic, the Virgin’s girdle, to the faithful. The commission marked the start of one of the most obstacle-strewn projects in the master’s entire career. He took ten years to complete it and drove the people of Prato to despair on more than one occasion because the delays were his fault – he had been working far more expeditiously for Florence, Siena, Naples, Rome and Venice in the meantime.

Loyal to his own restless and self-assured talent as an architect and sculptor, Donatello designed the pulpit in the shape of a huge liturgical chalice set into the right-hand corner of the church façade. The rim of the balcony was originally supposed to host six panels with pairs of *spiritelli* bearing the community of Prato’s arms; but the fact that the work was dragging endlessly on allowed the master in 1434 to change his mind, staging a group of dancing *spiritelli* set against a mosaic background made of glazed and gilded ceramic tesserae for each one of the (now seven) panels. He was exploring the same theme in those years for his *Cantoria* in Santa Maria del Fiore (1433–9), although in that instance there is only one dance and it runs seamlessly around the three sides of the parallelepiped balcony, simulating entry and exit through a crack in either end wall.

When Maso di Bartolomeo, Donatello’s and Michelozzo’s assistant on the Prato pulpit, was commissioned by the people of that town to make the reliquary for the Virgin’s girdle a decade later (in 1446), he easily adapted the *Cantoria* design to this rectangular box by deliberately rolling out the *spiritelli* on all sides.

Michelozzo, Donatello’s extremely reliable partner also – indeed especially – in metalworking, had already cast the large capital for the pulpit, a prodigy of creativity in the classical style, in 1433. The *spiritelli* mingle with the plant ornamentation so successfully that one of them, upper centre, pops up in a half-bust pose the way a weed might pop up amid the stones of an ancient ruin. This is where we see the two artists at their closest because the design, so thoroughly imbued with the spirit of Donatello, was at least partly translated into forms peculiar to Michelozzo, particularly in the heads of the three largest *spiritelli*.

A substantial team of pupils assisted Donatello on the marble panels, which were admired by Pisanello and his circle even before they were in place. One of the young men then training under the great sculptor was Andrea dall’Aquila, who was later to boast of that fact when working in Rome and on King Alfonso’s triumphal arch in Naples.

SECTION 7 – ROOM 4BIS AND 5 BIS THE GATES OF SAN LORENZO

The doors of San Lorenzo rank among Donatello’s most outstanding creations, starting with their function. Since ancient times bronze doors had been a luxury and a privilege for few sites and few patrons, almost invariably of sovereign rank or holders of lofty public office. The other metal doors that Donatello was supposed to make, but never did, were intended for Florence Cathedral’s two sacristies (1437) and for the façade of Siena Cathedral (1458). In commissioning two bronze doors for the Old Sacristy in San Lorenzo, in other words for a semi-private indoor space, the Medici, who on paper at least were mere citizens of the Republic, were making a gesture that was surprising on several counts, among other reasons because the doors opened (and still open today) onto two utility areas: a sink and a candle storage room.

The forty saints inhabiting the twenty panels on the four leaves, along with the four *Medici Patron Saints* in the stucco lunettes above the doors, were intended to supply the iconographical apparatus required both for the Sacristy altar (bereft of a reredos so as not to hide the clergy facing the congregation) and for the

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tomb of founder Giovanni de' Medici in the centre of the room, with figures and decorations devoid of Christian symbols.

The importance of the task prompted the Medici to commission Donatello to make not only the doors proper but also the *macigno* stone frames. Taking his inspiration from doors seen on ancient sarcophagi, the master designed them as plastic masses so imposing that they interfered with the limpid purity of Brunelleschi's architecture, thus sparking a quarrel between the two friends possibly fated to break their intense relationship of forty years.

In the leaves, Donatello's taste for constant, untiring variety prompted him to develop solutions for each pair of figures so loudly proclaiming his unbowed freedom as artist-inventor that it caused embarrassment to several of his greatest admirers, from Filarete to Baccio Bandinelli a century later. In the meantime, many painters and sculptors were trying their hand at copying individual saints or groups of saints. This exhibition, at the Bargello, has just such a drawing by Francesco da Sangallo.

SECTION 8 – ROOM 5 BETWEEN FLORENCE AND PADUA

Donatello left Florence for Padua in late 1443. He may have been planning only a short stay, much as he had done in Rome, Pisa or Lucca in the past, because he was leaving too many unfinished projects behind, particularly for Santa Maria del Fiore. But one thing led to another and he ended up staying in Padua for eleven years. The last works he delivered at home before travelling must have included an adolescent *Saint John the Baptist* for the Martelli family, allies of the Medici. This was his last marble statue in the strict sense of the term and is a superb iconographical exception because, as with David, so here too he chose to shun both the long tradition of portraying the saint as an adult and the thoroughly Florentine interest in the Forerunner as a child, mirror and companion of the young Messiah. Despite the static nature of the marble solidly anchored to its centre of gravity, Donatello succeeds in conveying a sense of incipient movement, an allusion to the prophet leaving his father's house in order to venture into the desert.

Of this statue, which soon became a lodestar for the young Desiderio da Settignano, the master brought with him to Padua either a drawing or a model, reflected shortly afterwards in the *Saint John the Baptist* – now an adult once more – in a polyptych by Giorgio Schiavone. Together with Marco Zoppo and Andrea Mantegna, this Dalmatian painter represents in this room one of the most astonishing developments of the Italian Renaissance: the immediate enthusiasm shown by the pupils of Francesco Squarcone, a modest painter but a resolute teacher, for Donatello and his world. Along the walls, a gallery of *Madonnas* both painted and in relief, ranging from the master himself to his Tuscan disciple Giovanni da Pisa (who accompanied him to Padua) and Squarcone's three pupils mentioned above, illustrates the lively classicising and playful renewal of images for domestic devotion in the wake of Donatello's innovations. Setting plaquettes and paintings, drawings and marble sculptures alongside one another allows us to perceive the feverish exchange taking place in these circles, which were frequented also by such young artists as Bartolomeo Bellano, Niccolò di Giovanni Fiorentino and Pietro Lombardo. Bellano was about to become one of the master's most loyal assistants, following him to Florence after Padua. Niccolò di Giovanni is represented by a mature relief in stone echoing his experience in Padua even after several decades had gone by. Pietro Lombardo's work is illustrated by an early terracotta modelled when his relations with Donatello and Mantegna were still fresh.

SECTION 9 – ROOM 6 TEN YEARS IN PADUA: THE RENAISSANCE BETWEEN THE PO VALLEY AND THE ADRIATIC

In the first few years of his long stay in Padua, which lasted from 1443–4 to 1454, Donatello delivered or almost completed four masterpieces, each of which marked a turning point and was fated to have a profound impact on the artistic geography of northern Italy. After a large (recently rediscovered) wooden *Crucifix* for the Servite church, he made the *Crucifix* for the basilica of Saint Anthony, the first ever monumental crucifix to be cast in bronze, with the clear intention of reviving a kind of Christian classicism. In the meantime, he

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set to work on the *Gattamelata* in the square in front of the basilica, the first completely isolated equestrian monument in a classical style for many centuries.

In the Saint Anthony *Crucifix*, a far cry from his youthful work in Santa Croce and a challenge to Brunelleschi's heroic version, the Redeemer's body, though frozen by nails and death, manages – as always in Donatello – to convey action through the tiny loincloth ready to take flight in the storm that breaks out after Christ's last breath. The figure originally stood over the rood screen separating the congregation from the clergy but it was removed in 1651. Meanwhile, the high altar with its statues and bronze reliefs had also been dismantled in 1579. All these works were reassembled on the basis of criteria extraneous to Donatello's original design in the late 19th century.

The High Altar, itself of a kind never yet seen in bronze, enflamed entire generations of artists in the Po valley and Adriatic areas. Numerous carved and painted altarpieces echo the model either directly or indirectly, yet we have no accurate idea of its original appearance. Among the parts in bronze, all of which have survived, the centre of the altar was occupied by the *Imago Pietatis* (or *Christ the Man of Sorrows*), a prototype of pathos and sophisticated devotion in its own right for painters such as Giovanni Bellini, Marco Zoppo and Nicola di Maestro Antonio (active in the Marche), or for sculptors such as Niccolò di Giovanni from Florence (who worked in Dalmatia and for patrons on Italy's eastern seaboard).

The four extremely well-known *Miracles of Saint Anthony* for the altar (the *Miracle of the Mule* is on display here), together with other smaller reliefs for private devotion such as the *Camondo Calvary* from the Louvre and the *Saint Sebastian* from the Musée Jacquemart-André, were to provide younger generations with endless inspiration as they turned their hand to the sacred drama, varying it in numerous secondary episodes or focusing on theatrical monumentality, for example in Foppa's *Calvary* from the Accademia Carrara.

In his last years in Padua (1450–4) Donatello travelled to other major cities in the north (Modena, Mantua), promising the local courts great works that he neither began nor finished. Mantua Cathedral was the intended destination for the tomb of Saint Anselm of Lucca, in connection with which he may have fashioned the clay model from the Victoria and Albert Museum known today as the “*Forzori Altar*”, the only surviving terracotta *bozzetto* of the many that Donatello prepared for each individual bronze cast.

He also travelled to Ferrara, possibly to advise on a daunting commission then being executed by his pupil Niccolò Baroncelli comprising five bronze statues of the *Crucified Christ*, the *Virgin and Saint John Mourning*, *Saint Maurelius* and *Saint George* which have left the Cathedral for the first time for display in this exhibition, following a restoration commissioned for the occasion that has revealed their astonishing original gilding.

SECTION 10 – ROOM 7 IN TUSCANY AGAIN

Returning to Tuscany for good in 1454, Donatello's life allowed him no respite until at least 1461. His direct work as a master focusing increasingly on bronze and other materials ‘shaped by adding’ (i.e. wax, clay) remained at fever pitch, but his relations with his patrons, especially in the institutional context, became more and more complicated, the Medici family's benign patronage being the exception. Before 1457 Donatello had no fewer than three extremely ambitious projects on his plate: an equestrian colossus for King Alfonso of Naples (explored in the next section), *Judith* for the Medici, *Saint John the Baptist* now in Siena, and possibly even a new terracotta *Giant* for the buttresses around Brunelleschi's dome. The *Giant* is mentioned in the memoirs of a physician named Giovanni Chellini who received the *Madonna* roundel now in the Victoria & Albert Museum (fashioned so that melted glass could be cast onto it) as a gift from the sculptor in lieu of payment for his services in 1456.

In 1457 Donatello fled to Siena, where the government of the Republic adopted special laws in his favour (possibly a unique occurrence in the social history of artists) to allow him to start work on several new commissions for the Cathedral, including bronze doors for the main portal. The master brought the *John the Baptist* with him devoid of its right arm, the result of a dispute with the Florentines. The figure may have

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been intended for the group of *Saint John the Baptist Preaching* over the *North Door* of the Baptistery, which was eventually to be made by Giovanfrancesco Rustici half a century later. When Donatello returned to Florence in 1461, disillusioned with Siena, the statue remained with the Sienese as a pledge for four years, but to no avail.

Yet his time in the city was to prove extremely fruitful for local artists, including the ageing Vecchietta who was stimulated by Donatello to embark on a second youth in sculpture in every material, and the younger Francesco di Giorgio Martini with his peerless understanding of the virtues and the modernity of Donatello's incompletely polished metalwork. It was a bronzesmith from Ferrara named Jacopo di Feltrino, not himself a follower of Donatello, who in 1465 polished *John the Baptist's* right arm which had previously been prepared, possibly by Vecchietta. Ferrara had become an outpost of culture inspired by Donatello, from Baroncelli's bronzes to the new style of painting being developed by artists such as Ercole de' Roberti.

SECTION 11 – ROOM 8 OLD AGE AND THE GREAT BRONZES

The last five years of Donatello's life (1461–6) were devoted entirely to the Medici and to their two colossal building projects, the palazzo in Via Larga and the parish church of San Lorenzo. While Donatello must have been in Siena, the Medici moved the bronze *David* (in the Bargello) and its supporting column from their neighbouring 'Old House' to the new palazzo, placing them in the centre of the courtyard on four crouching harpies carved by Desiderio da Settignano. In the garden at the rear of the house in 1464 Donatello erected his *Judith* (now in Palazzo Vecchio), the first and possibly the last isolated monument to this biblical heroine, *David's* female *alter ego* also as an example of civic virtue. Around the two family symbols the artist masterfully deployed a sumptuous multitude of ancient and modern sculptures in marble, bronze, granite, other stones and coloured stucco, creating what was to be an aesthetic and cultural model for the adornment of palaces for centuries to come. He entrusted its execution not just to his own pupils Bertoldo and Bellano but also to more talented young men who had trained with other sculptors while he was in Padua yet who were now ready to follow his guidance: Desiderio da Settignano, Mino da Fiesole, Antonio Rossellino, Benedetto da Maiano and Verrocchio (heir both to his artistic legacy and to his role in the Medici household). One of the most important antiquities was a horse's head that Donatello had been unabashedly eyeing since 1456 while preparing King Alfonso's huge horse for erection in Naples.

In San Lorenzo the circle of Donatello's assistants, almost all of whom were engaged in metalworking, was narrower. Bertoldo and Bellano fondly assisted their master in his most visionary venture, the two pulpits for the Gospel and the Epistle sides of the high altar, which were intended to watch over the eternal repose of Cosimo the Elder in the centre of the crossing, thus turning the entire basilica into the patron's mausoleum. Donatello's death, however, abruptly halted the project a few yards from the finishing line and the pulpits were only assembled half a century later as choir lofts at the beginning of the nave. Such a complex project could not be accomplished by Bertoldo, an almost fanatical disciple of Donatello for another quarter of a century but capable only of developing a lyrical, nostalgic interpretation of the classical style, while the immensely skilled Verrocchio who completed Cosimo's floor tomb was immediately redirected by the Medici towards other projects.

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SECTION 12 – DONATELLO HALL
AT THE BARGELLO, AROUND THE SAINT GEORGE, MARZOCCO AND DAVID

This hall, the grandest room in the old Palazzo del Podestà (later the Palazzo del Bargello), has been known as the Donatello Room ever since the fifth centenary of the master's birth was celebrated here in 1887. It houses not only some of his best-loved masterpieces but also all the 15th and 16th century works that have been associated with his name in one way or another down the centuries, in other words the majority of the Medici and Lorraine grand ducal collections along with other items brought here to save them from the elements (*Saint George*) or acquired by the state.

For this exhibition the visit focuses on his works that are the core of the Bargello's identity: *Saint George*, the *Marzocco* and the bronze *David*. For the occasion *Saint George* and the *David* are displayed alongside other sculptures, paintings and drawings illustrating their immense popularity over a timeline stretching from Donatello's own pupils and disciples (Bellano, Verrocchio) and other 15th century followers (Andrea del Castagno, Antonio del Pollaiuolo) to his 16th century admirers (Raphael, Pontorno, Francesco da Sangallo).

The bronze *David* was always a particularly difficult figure from the outset, even to imitate, on account of its position on top of a column – a position at once requiring and justifying its nudity as though it were some ancient idol finally redeemed because it was no longer embodied by a pagan god but by a biblical hero, Christ's ancestor and a symbol of the Florentine Republic. The loss of the column in the late 16th century still sets a challenge to museum curators. Here, for the first time, we have decided to display the statue in a raised position, although we cannot match the original height of the column which stood well over two metres. Donatello's imitators naturally found it simpler to take their inspiration from the master's third *David*, a late work of which a trace survives in a small bronze in Berlin and, more importantly, in the *Martelli David*, a marble statue which Desiderio da Settignano left unfinished when he died prematurely in 1464 and which was ruined by a later sculptor.

SECTION 13 – ROOM 1
DONATELLO IN THE MIRROR OF THE MODERN MANNER

There are at least two occasions in the *Lives of the Artists* on which Giorgio Vasari asks himself, using an effective and still relevant rhetorical device, whether he should place Donatello in his historical account of the 15th century as chronology would dictate, or rather with Michelangelo and other great 16th century artists.

Almost all the masters of the Modern Manner and of what is known as Mannerism, whether Tuscan by birth or adoption or just passing through like certain Spanish painters and sculptors effectively ended up becoming eager and profound students of Donatello's work. They understood his adventurous use of perspective, his surprising narrative strategies, his exceptions to the religious iconographical tradition and the intensity with which he involved the observer, far better than his imitators of earlier generations (apart from the unusually shrewd Mantegna).

But then, Donatello's popularity never flagged from the 15th to the 16th centuries. Even though some scholars talk about a "rebirth" of Donatello's style in the new century, masters such as Perugino or Leonardo bear direct witness to that popularity's seamless history.

Relating the more mature and aware approach of the 16th century to Donatello is too daunting a task for an exhibition to address, because it would entail shifting large-scale unmovable works and works of art that would reveal that relationship only through multiple cross-comparisons. In this room, on the other hand, we have selected certain examples of direct and open derivation by artists intent on exploring the originals through drawing (Berruguete, Francesco da Sangallo) or by revisiting them in new works prepared through unflagging study for which we no longer have the drawings (Rustici, Jacopo Sansovino).

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Francesco da Sangallo's sheet taken from some of the *Apostles* on the bronze doors of San Lorenzo (showcased in Palazzo Strozzi) is displayed alongside his statue of *Saint John the Baptist* to highlight the way in which cognitive exploration through a copy can generate a thoroughly new and personal style. Yet that did not prevent *Saint John* from being erroneously considered a masterpiece by Donatello himself for at least two centuries, from the early 18th to the early 20th centuries.

SECTION 14 – ROOM 2 THE CENTURIES OF THE DUDLEY MADONNA

The *Dudley Madonna* is the work that best allows us, in the context of an exhibition, to track Donatello's vast and uninterrupted popularity over at least two centuries. Its history is in fact so extraordinary that it could singlehandedly support an entire monographic exhibition far larger than one room.

While the manageable format of such an outstanding small relief and of the drawings, paintings and other sculpted versions it has spawned help to illustrate this phenomenon thanks to the direct juxtaposition of numerous exemplars, the overwhelming success of Donatello's model lies elsewhere. Before Donatello, no one had ever isolated the *Virgin* in full figure in a small marble piece intended for private devotion showing her in profile, ignoring the observer and focusing exclusively on her Child with prescient and sorrowful concern. In taking his cue from the figure of a mother on some ancient funerary stele and setting her with matchless simplicity on a plain square box simply chanced upon, the sculptor sought to highlight the virtues of his *stiacciato* technique against a neutral, unframed background.

Half a century after it was carved, this minimalist approach inspired Piero del Pugliese, the item's first known owner, to have it framed in a tabernacle painted by Fra' Bartolomeo before he joined the Dominican order. But long before then, and for a long time afterwards, and indeed again when Duke Cosimo I de' Medici counted the tabernacle amongst his most treasured possessions in Palazzo Vecchio, whole generations of artists from Desiderio da Settignano and Leonardo to Raphael and Bronzino freely took their measure of Donatello's design, increasing or decreasing its format, isolating certain details or building it into more complex compositions.

Thus, unlike the many other 15th century Florentine *Madonnas* carved and replicated over and over again, this was not a case of serial reproduction through casts nor was it associated with any particular cult of the Virgin Mary; rather, it revealed an interest within artistic circles in the endless possibilities offered by Donatello's design. Thanks to Michelangelo, who first developed a passion for the prototype when he modelled his *Madonna of the Stairs* on it at the age of fifteen, the *Dudley Madonna* may even be admired high up on the ceiling of the Sistine Chapel where it inspired the large lunettes of *Christ's Ancestors* seated on plain solids and portrayed in profile.

Among the last to contemplate the *Dudley Madonna* to advantage were Orazio Gentileschi and his daughter Artemisia. While some of Artemisia's *Virgins* successfully conceal that ascendent, others by her father painted a few years early are quite candid regarding the source of their inspiration.

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INTRODUCTION TO THE EXHIBITION BY ARTURO GALANSINO, FONDAZIONE PALAZZO STROZZI DIRECTOR GENERAL AND PAOLA D'AGOSTINO, DIRECTOR OF THE MUSEO NAZIONALE DEL BARGELLO

Three years after the great success of *Verrocchio: Master of Leonardo*, the Fondazione Palazzo Strozzi and the Musei del Bargello are proud to present another unrepeatable exhibition, *Donatello, the Renaissance*: an enthralling journey through the life and reception of one of the greatest sculptors of all time.

In the history of Florentine exhibitions only three have been devoted to Donatello: in 1887, 1985 and 1986. Almost forty years since the last one, this exhibition, finally complete and exhaustive, meets the need, long deeply felt, for an exhibition intended for both scholars and the general public and devoted to the peerless artist whose inventions influenced the history of Western art for centuries.

This ambitious undertaking has been made possible thanks to the collaboration with the Staatliche Museen in Berlin and the Victoria and Albert Museum in London, as well as the involvement of other highly prestigious museums. Our institutions have been working for more than three years to create what might have seemed an impossible exhibition: three cities – Florence, then Berlin and London – and three exhibitions, distinct yet complementary, that offer visitors a unique vision of Donatello's genius and his central role in the history of art. Thanks to these important synergies we have managed to obtain unique loans, some never granted before, for a total of more than 130 works, comprising sculptures, paintings, and drawings from over fifty prestigious collections in Italy and abroad. They include the National Gallery of Art in Washington, the Metropolitan Museum of Art in New York, the National Gallery in London, the Musée du Louvre in Paris, the Kunsthistorisches Museum in Vienna, the Museum of Fine Arts in Boston, the Gallerie degli Uffizi, the Basilica of Sant'Antonio in Padua, the Opera della Metropolitana in Siena and the Florentine basilicas of San Lorenzo, Santa Croce and Santa Maria Novella. In addition to the lenders, we are grateful to the institutions that have supported this challenging project: the Ministry of Culture, the FEC – Fondo Edifici di Culto, the Archidiocese of Florence, and the Soprintendenza Belle Arti e Archeologia of the Metropolitan City of Florence and of the Province of Prato and Pistoia.

The exhibition makes it possible to compare the extraordinary works on loan, which will be displayed at Palazzo Strozzi according to a chronological layout and at the Museo Nazionale del Bargello alongside masterpieces by the sculptor, emblematic of Florence, which visitors will be able to appreciate in an unprecedented context in the Donatello Hall, so named after the first historic exhibition of 1887.

Donatello, the Renaissance has been conceived and curated with absolute dedication by Francesco Caglioti, full professor of History of Mediaeval Art at the Scuola Normale Superiore di Pisa, the leading expert on the artist, bringing together outstanding specialists and scholars: Laura Cavazzini, Andrea De Marchi, Gabriele Fattorini, Aldo Galli and Neville Rowley. Their contributions mean that this catalogue will from now on be an essential instrument for studying the world of Donatello and the Renaissance as a whole until the Modern Manner. We owe them a debt of gratitude for this remarkable work.

PRESS OFFICE
FONDAZIONE
PALAZZO STROZZI
LAVINIA RINALDI
C. +39 338 5277132
l.rinaldi@palazzostrozzi.org

SUTTON
FIONA RUSSELL
fiona@suttoncomms.com

MUSEO NAZIONALE
DEL BARGELLO
LUDOVICA ZARRILLI
C. +39 393 9577255
ludovica@tabloidcoop.it

PROMOTION
PALAZZO STROZZI
SUSANNA HOLM
CSC Sigma
T. +39 055 2478436
susannaholm@cscsigma.it

MUSEO NAZIONALE
DEL BARGELLO
MARIELLA BECHERINI
Opera Laboratori
T. +39 055 290383
m.becherini@operallaboratori.com



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by curator Francesco Caglioti

Wherefore craftsmen should trace the greatness of art rather to him than to any man born in modern times.
Giorgio Vasari

Even though exhibitions of the art of the past are an enduring practice that seems to have no end, a monographic show focused on Donatello has rarely been mounted up to now. The evident organisational problems inherent in a *corpus* of works like Donatello's, which is enormous and for the most part still anchored to the sites for which they were made, have nonetheless not discouraged some important initiatives over almost the last century and a half.

The first, in 1887, for the fifth centenary of the artist's birth, was held at the Bargello, establishing its position as the world's leading museum for Italian sculpture. In particular, the large room on the first floor was finally re-named in the sculptor's honour and still today holds an outstanding core of his works made for domestic destinations, but also some already moved in the past from their original public spaces. The short catalogue printed in 1887 documents a vast range of pieces, not only because at the time attributions to Donatello and indeed the sculpture of the entire Renaissance were still quite lax (focused studies were just beginning to be made), but also because other objects on display included textiles, ceramics, weapons, and works in precious metals, in keeping with the second vocation – but in fact, the first – of the museum, created to gather together the best examples of the past of the 'arts applied to industry'.

A century later, the two most recent shows (1985, 1986) celebrated the sixth centenary. The one in the Bargello, concentrating on the Donatello master-pieces in that museum and some other pieces that had long enjoyed the same fame but had since been reassigned to their real creators (Desiderio da Settignano, Francesco da Sangallo), was an important occasion for reviewing the history and literature of the master's great critical fortune in the nineteenth century (documented also in the exhibition by authentic works and others counterfeited in that century, as well as casts, drawings, and prints). The other, international show, held successively in three different venues (Detroit, Fort Worth, and Forte di Belvedere in Florence), aimed at integrating several dozen 'moveable' works by Donatello (a number of which were reattributed to other artists in later studies) with about the same number by Florentine and Tuscan sculptors up to the end of the fifteenth century.

The current show in Florence is also connected with two other venues, where it will move after this one close (Berlin, Staatliche Museen, Gemäldegalerie; London, Victoria and Albert Museum). Despite the strong spirit of co-operation which has enabled and prepared the three exhibitions, and despite a significant core of shared loans (starting with many works from the Bargello itself and from the museums in Berlin and London), every venue will have its own slant, reflected in a different catalogue for each, enriched with pieces not visible elsewhere. Nonetheless they share a common vision, conceived from the beginning for the show in Florence and never before explored in earlier exhibitions: Donatello's works (in Florence, more than fifty, an unprecedented number) are displayed alongside others not only by sculptors but also painters, spanning, through an array of sculptures, paintings and drawings, a chronology that in Florence unfolds essentially until Vasari's time, with a *coda* in the early seventeenth century (a *Madonna* attributed to Artemisia Gentileschi). At a time when new research on the history of Western art tends for the most part to go beyond an approach to the experience of individual masters in isolation or singled out as dominating or symbolising their period, many temporary shows – at least those aimed at attracting a large crowd – remain attached to the monographic formula. It is easy to believe that this latter will endure as long as shows continue to be mounted, because it is a fact that the 'monographic' exhibition, notwithstanding its many risks of interpretation (first and foremost, a cult of personality), in most cases makes it possible to impose a clearly

PRESS OFFICE
FONDAZIONE
PALAZZO STROZZI
LAVINIA RINALDI
C. +39 338 5277132
l.rinaldi@palazzostrozzi.org

SUTTON
FIONA RUSSELL
fiona@suttoncomms.com

MUSEO NAZIONALE
DEL BARGELLO
LUDOVICA ZARRILLI
C. +39 393 9577255
ludovica@tabloidcoop.it

PROMOTION
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SUSANNA HOLM
CSC Sigma
T. +39 055 2478436
susannaholm@cscsigma.it

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MARIELLA BECHERINI
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T. +39 055 290383
m.becherini@operallaboratori.com

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understood narrative thread on a necessarily drastic selection of pieces. Now, if there is an artist who, despite the obstacles stemming from the large size and complete integration of his masterpieces with their original places, now merits more than anyone else an attempt at in-depth investigation, that person is Donatello. He was not merely the shaper of an age on the level of Giotto, Raphael and Caravaggio, but much more, that is to say a phenomenon of rupture that introduced new ways of thinking, producing and experiencing art. And since the future can only be built upon the past, this revolution originated in Donatello from a direct memory of the art that came before him, which, it seems, far from being limited to classical Rome, commonly – and superficially – claimed as almost the only source for the ‘Renaissance’, in him roused up millennia, that is to say everything that to his eyes looked old, up to the time of Giotto.

The ‘Donatello earthquake’ was so violent as to cause numerous aftershocks, starting very soon after his debut as a twenty-year-old (1406) and lasting for generations. With this in mind, the Florence exhibition examines for the first time a range of two centuries, for the purpose of illustrating what was already clear to Vasari when, in the preface to his *Lives* of the ‘second age’, he confessed that he was unsure whether Donatello should be placed with the artists of his own time or rather in the third and final age, with Michelangelo, Raphael, and the other Cinquecento masters. As we all know, Donatello was not just the creator of ‘modern’ statuary, of ‘schacciato’ low relief, of small bronzes in the ancient style or stucco wall decorations inspired by classical antiquity. And he was not only, with Brunelleschi, the trailblazer of rational perspective – crucial for the fate of statues as well as for stories in relief – and of the relaunch of terracotta as material for sculpture. Nor is it important now that the list of his firsts continues with his pioneering equestrian monument in the classical style (the *Gattamelata*), albeit in competition – or perhaps cooperation – with his own students (Niccolò Baroncelli in Ferrara for the horse, now lost, of Marchese Niccolò III d’Este); or as the inventor of *non-finito* in marble, bronze, terracotta and stucco, with results that later sculptors could not even approach until late in the nineteenth century. He was above all, as his fellow artists and associates Brunelleschi and Masaccio were not, the one person responsible for the cultural leap towards the practice – even more than the concept – of the extreme individual originality of the artist in the unflagging, pervasive search for everything that could overturn the usual institutional habits of art. This mission was carried forward for sixty years, up to his death (1466), with never a pause, experimenting with the most diverse genres, destinations, materials, techniques, and formats, and was favoured by the participation of countless assistants from Tuscany, the Veneto, Dalmatia and other states in the Italy of that time who passed through his workshop and often went on to become masters in their own right.

Genres, destinations, materials, techniques and formats so different from others have developed a variety of effects, in other words of style, that has always disconcerted modern scholars, felt on both the practical level, through infinite debates about attributions and dates, and the theoretical plane, through the arduous pursuit of a key to exegesis, if possible universal, that could explain everything, with the optimistic presupposition that the *corpus* of work taken each time into consideration was entirely by the same author, or at least was born under his direct supervision.

When, in the early nineteenth century, the *Storia della scultura* by Leopoldo Cicognara blazed the trail for systematic studies in this field for Italy, the lethargy in which the Florentine Quattrocento had languished for almost two and a half centuries after the last surveys by Vasari consigned to the author – Canova’s great friend – and his contemporaries a very muddy picture: in essence Donatello’s name was attached to almost everything good, especially if in marble or bronze, that presented a manner which preceded Michelangelo but was no longer medieval. The first distinctions made by Cicognara were therefore not enough. And since, as has happened too often in the literature on sculpture up to now, the works in collections and museums, being more approachable, set the tone for critics, the very old pseudo-Donatellian fame of so many sublime marbles by Desiderio da Settignano and Antonio Rossellino and Mino da Fiesole made to adorn domestic spaces conditioned for a long time the image of the father of the Renaissance in sculpture. Along with the spread through Europe and then on to the United States of enthusiasm for this figurative culture among

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collectors and scholars, but also artists, the wake of the nineteenth century brought with it the use of casts on a broad scale (limited before to classical monuments) and the ascent of photography. What a surprise it was, then, to find finally accessible, through these means, works that up to then had been distant or even absent like the *Prophets* on Giotto's campanile in Florence or the statues and stories from the lost high altar of the Basilica del Santo in Padua, included since 1895 in the structure by Camillo Boito which, even though not comparable with the original, has the merit of gathering together all the bronzes connected with that undertaking, which were already scattered throughout the various spaces of that basilica.

The late nineteenth century believed, then, that it was discovering a Donatello who was doubly 'real': not only because never seen before and documented better and better by extensive archival research on those and other public monuments, in Florence, Siena, Prato, Padua and so on; but also and above all because he was 27 recognized as an artist who was authentic and sincere in his charge of realism or naturalism (according to who was speaking), a charge sometimes pushed to a rawness and roughness so strong as to make one posit an absence of filters of any sort between pure life and the sovereign, irrepressible genius. This attitude served to gradually purge the repertory of Donatello sculptures of so many 'genre' works and decorations made instead by Florentine artists already cited above and others still from the fifteenth-century 'middle' generation. But it also trained a stronger spotlight on the extraordinary identity of the artist who made the bronze *David* (entry 12.3), the wooden *Mary Magdalene*, the *Habbakuk* and the *Gattamelata*.

Since then, Donatello has been seen alternatively as a patriarch of the Renaissance and as a last champion of Gothic, as classical and anticlassical, perhaps more than any other master of the past ready to be bent – in his immensely generous production – to the most contrasting overarching readings by period or category. In order to understand each interpretation according to its own slant, it would be necessary to enter into the historic and philosophical coordinates of each exegete in turn or into the specific extension of the artistic tradition against which he or she was measuring the great sculptor. For example, wouldn't a certain 'anticlassical' Donatello be that only with regard to a heritage interpreted within the limits implicit in Winckelmann's model, as much for the chronology as for the series of objects? But it would also be necessary, each time, to review the entire catalogue of Donatello's work taken as the premise by that particular scholar, according to a highly variable play that, around a small core of 'unmovable' works, has long practiced the addition or exclusion of not a few 'movable' pieces circulating mainly among public and private collectors since the nineteenth century. An instructive example of this dynamic is the bust of Niccolò da Uzzano at the Bargello, which was a favourite of Donatello scholars for a good part of the twentieth century and still today resurfaces in some studies out of love for the genre and material (the autonomous portrait in terracotta) even though it does not possess, as has been established more and more firmly in recent years, either the style or the quality characteristic of an 'autograph' Donatello.

The need for a rigorous 'canon' of Donatello works was felt significantly in the period between the two world wars. The task was first undertaken by Jenő Lányi (starting in the early 1930s) and, after his untimely death (1940), continued and concluded by Horst W. Janson (1957). This 'decontamination' was undoubtedly a healthy move as many spurious pieces were definitively removed from discussion. But it also brought quite a few painful sacrifices, like the bronze *Saint John the Baptist* earlier in Berlin (and now in Moscow), the Jacquemart-André *Spiritelli*, the '*Virgin of Pardon*' in Siena, or some of the most beautiful domestic *Madonnas*, with the two exceptions of the *Pazzi Madonna* and the *Madonna of the Clouds*. After all, however, the two scholars could not have been in perfect agreement on everything; while Lányi repudiated the Santa Croce *Crucifix* and the *Saint John the Baptist* from the Martelli home as well, initiating for this latter misunderstandings that still endure today, Janson quite properly put them back in, but extended the honour also to the *Martelli David*, which Lányi had held in quarantine because he had not been able to examine it closely, and the '*Platonic Bust*' in the Bargello, to which Lányi had applied his best talents as a connoisseur

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faced with a derivative object in strong contrast with a Donatello masterpiece of a somewhat analogous genre like the *San Rossore Reliquary*.

65 years after its publication, Janson's monograph remains the single most substantial contribution to the literature on Donatello. But many changes have been made in the meantime, both on the cataloguing front and on that of interpretation (assuming that it is possible or permissible to separate the two). The resurfacing of the *Chellini Madonna* has set in motion a progressive re-evaluation of a number of *Madonnas* from his mature period, especially in terracotta (the *Vettori* and *Piot Madonnas* in the Louvre, the one in Berlin, the *Virgin and Child in a Little Chair* in London, or the bronze tondo in Vienna) but also of other sacred reliefs for private devotion, mainly of metal (the *Camondo Calvary*, the *André Saint Sebastian*, the *Martelli-Medici Calvary*), and other small bronzes (the *Dancing Spiritello* in the Bargello). In line with these recoveries is the publication of other clay *Madonnas* from his maturity like the two from *Via Pietrapiana* and *Santa Trinita*, prototypes of images already known in the past by way of secondary witnesses.

Shortly after Janson's book appeared, Margrit Lisner's research on medieval and Renaissance Tuscan *Crucifixes* led her to identify the *Man of Sorrows* above the Door of the Mandorla as a key moment in Donatello's youth (a discovery not yet completely absorbed in the studies), preparing the way for the later numerous, crucial contributions by Luciano Bellosi on the master's early work in clay and his pioneering role in this field. Thanks to this turning point, some forgotten insights by Wilhelm Bode and Frida Schottmüller, which had appeared before Lányi, regained their significance. Further consequences of these verifications were the rehabilitation of another late terracotta, the so-called '*Forzori Altar*', and the recognition of the *Saint Lawrence* formerly in the Liechtenstein Museum in Vienna, a bust that had never before entered the literature on Donatello even though it had sometimes had occasion to do so.

The history of Donatello studies is now so long and full that new acquisitions to his *corpus* have been able to come in recent decades not only from completely unknown works like the wooden *Crucifix* in Santa Maria dei Servi in Padua but also from others often published but always misunderstood like the *Dudley Madonna*; or even from one like the *Carafa Head*, already certified as Donatello's by the best sixteenth century writers but then lost over the centuries in the meanders of Neapolitan antiquarian legends.

Up to now I have run through a sampling – broad yet not exhaustive – of works that should have been included in Janson's catalogue or could be included in a new 'Janson' revised following his same criteria of authorship. But, if it goes without saying that this last concept, applied to monumental sculpture, always entails the skilled command of a tight-knit team of collaborators, this fact has to be especially true in the history of Donatello. He was in fact responsible not only for 'exclusive' works that are evidently by more than one hand, but also for the direction of major decorative undertakings like the Old Sacristy in San Lorenzo, the chancel of the Basilica del Santo in Padua (*Crucifix*, high altar and choir enclosure), the crossing in San Lorenzo and the courtyard and garden of Palazzo Medici on Via Larga. And again, he provided ideas and drawings for works commissioned to others, such as the Ovetari altarpiece in Padua and the tomb of Cristoforo Felici in San Francesco in Siena.

This vast and, one could say, prodigal sharing of his knowledge and skill, difficult to harness into one monograph, is even harder to encompass in one exhibition, albeit expanded to present many of his disciples and followers. It is a simpler matter, and in any case clearer, to trace the dynamic of his 'influences' on those contemporaries and others who came after him. A dynamic that is certainly traditional; if it is also still current will be decided by visitors to the show.

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The Bargello and Donatello

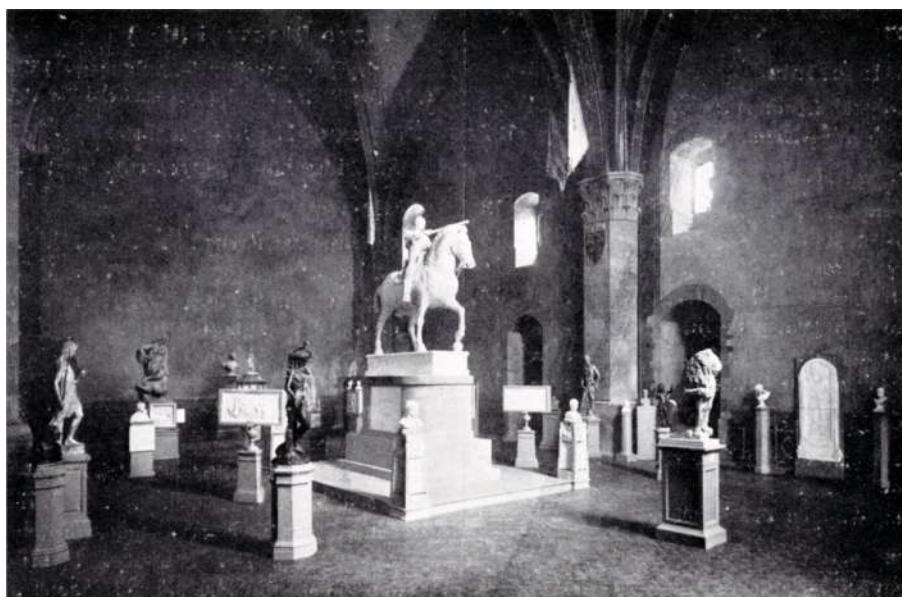
It's difficult to think of a monumental building tied in such a way to the fortune of two emblematic figures of Italian culture and representative of Italy throughout the world. Dante Alighieri and **Donato di Niccolò di Betto, known as Donatello**, have marked the story of the ancient Palazzo del Podestà, which is now home to the Museo Nazionale del Bargello. During his political engagement in Florence, Dante visited the Palazzo, and it was precisely in the *Salone delle Udienze*, now the *Salone di Donatello* (Donatello's Hall), that the Poet was sentenced to exile in 1302 and to be burned at the stake if he ever returned to the city. In this same building, just a few decades later Giotto created the oldest portrait of Alighieri among the ranks of those chosen in Paradise. The rediscovery of Dante's portrait in 1840 also marked the change of fortune of the Palazzo in Via del Proconsolo, which had been turned into a prison, the Bargello, at the end of the sixteenth century.

In 1865, the impressively restored Palazzo del Podestà opened to the public as the **first national museum in a unified Italy**, with two exhibitions dedicated to Alighieri set up in the vast Salone, thus recognised as the most important space in the new museum. As the exhibitions ended, it was decided that the sixteenth century sculptures, which had been transferred to Palazzo Vecchio, would be set up there.

The *Marzocco* was among the first of Donatello's works to be transferred to the museum, together with many of the sculptor's masterpieces from the Uffizi and Palazzo Vecchio, including both the bronze and the marble David. Donatello's works were not immediately displayed together. **While the youthful marble David was promptly located in the Salone**, the bronze sculpture was moved several times inside the museum between the late nineteenth century and the early twentieth century.

In 1886, on the occasion of the sixth centenary since the artist's birth, the decision was taken to organise a major exhibition. Once again, **the Sala delle Udienze was chosen for this great feat and the works of Donatello**, already present in the Bargello, were placed in the Salone, displayed along with some of the master's outstanding works, kept in Florence. This included the famous *cantorie* by Donatello and Luca della Robbia, from Santa Maria del Fiore, side by side with plaster casts of famous works that the artist created during his long life. The *Marzocco* was arranged in the Salone - though it was yet to occupy a central position - without the base by Benedetto di Maiano, which was brought to the Bargello in 1999.

The exhibition in 1887 was successful and rare photographs of that time, kept in the archive of the Museo del Bargello, provide an account of this unique undertaking.



PRESS OFFICE
FONDAZIONE
PALAZZO STROZZI
LAVINIA RINALDI
C. +39 338 5277132
l.rinaldi@palazzostrozzi.org

SUTTON
FIONA RUSSELL
fiona@suttoncomms.com

MUSEO NAZIONALE
DEL BARGELLO
LUDOVICA ZARRILLI
C. +39 393 9577255
ludovica@tabloidcoop.it

PROMOTION
PALAZZO STROZZI
SUSANNA HOLM
CSC Sigma
T. +39 055 2478436
susannaholm@cscsigma.it

MUSEO NAZIONALE
DEL BARGELLO
MARIELLA BECHERINI
Opera Laboratori
T. +39 055 290383
m.becherini@operallaboratori.com

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The initiative opened a new, definitive phase in the history of Donatello's fortune, in the museum and in the fate of the Salone delle Udienze, which was increasingly recognised as the **Salone di Donatello**, the heart of the museum's itinerary. In 1891, this is where the San Giorgio was placed. It had been transferred to the Bargello from Orsanmichele and housed in a niche, a cast of that, and positioned at a height that was slightly lower than the location on the façade of Orsanmichele. Since then, the statue has left the Salone just once to be kept safe during the Second World War. Since 1984, the amazing predella with the San Giorgio Freeing the Princess has also been set up under the niche, as only a plaster cast had been exhibited until then.

The bronze David, a symbol of the museum, was moved several times, to both the first and the second floor, as proven by the reports of the various directors of the museum and archival photographs. However, the idea of arranging all the works of the Italian Renaissance master, surrounded by statues, reliefs, terracotta and reliefs, made by contemporaries and followers of Donatello, made its way more and more into the Salone di Donatello. This made the **Bargello the Donatello Museum par excellence**, not only for the number of works (twelve), but because they document **the different phases of the artist's creation**, his originality in experimenting with different techniques and solutions, engaging with the masterpieces of his contemporaries, students and followers. Sixty-five works are on view in the Salone di Donatello today, from the formelle (panels) of the 1401 competition by Ghiberti and Brunelleschi, Donatello's first teachers, to the works by Luca della Robbia in marble and terracotta, the so-called Robbiano (a special glazed terracotta), Luca's response to Donatello's growing success, to Agostino di Duccio, even to include Bertoldo, a pupil of Donatello and master of Michelangelo.

The layout of the Salone has seen subsequent additions to the arrangement of the early twentieth century, but for the first time in over a century, on the occasion of the exhibition *Donatello, il Rinascimento* is **temporarily arranged to highlight the importance of the artist's emblematic works**, the San Giorgio, the Marzocco and the David, and their value. Thus, combining the original function, as far as this is possible within a museum setting, with the architecture of the fourteenth-century Salone. Donatello created his statues in communication with their surroundings and with a privileged point of view.

Another peculiarity of the Salone di Donatello and the Bargello in general is the possibility to admire the sculptures in natural light, appreciating the passage of light and shadows as the hours pass. Artificial lighting has so far favoured architecture, highlighting its monumental nature, but leaving statues and reliefs barely visible after a certain hour. On the occasion of the exhibition, thanks to a generous donation from Friends of the Bargello, **it was possible to create a new LED lighting system**, according to the latest technologies, which will combine the uniqueness of the natural light that filters through the large windows of the Salone di Donatello, with artificial lighting pondered to fully enhance the viewing of the works, absolute masterpieces of the Renaissance.

On the occasion of the exhibition, **some of the masterpieces preserved in the Bargello will leave the museum for the first time** since the nineteenth century, such as the marble David, which has been moved only three times since its creation in the early fifteenth century. It was moved from the construction site of the Duomo to Palazzo Vecchio in 1421, then to the Uffizi in 1781, to finally arrive at the Bargello in 1873. On the occasion of "Donatello, Il Rinascimento", the sculpture will be moved again. It will be possible to admire the sculpture at Palazzo Strozzi, at the Staatliche Museen in Berlin and at the Victoria & Albert Museum in London. Therefore, ultrasonic inspections followed by **Benedetta Cantini** conservator for the Bargello Museums, have been necessary to study the state of the conservation of the marble, in some parts extremely thin, which fortunately provided excellent results. The subsequent maintenance, carried out by Studio Techne in Florence, revealed traces of the conservation history of the masterpiece, such as washes based on acidic substances that left slight grooves on the face and belly of the hero, or the numerous regular signs left by the tools for the casts. The value of such testimonies appears even greater considering the absence of known documentary information on previous interventions.

PRESS OFFICE
FONDAZIONE
PALAZZO STROZZI
LAVINIA RINALDI
C. +39 338 5277132
l.rinaldi@palazzostrozzi.org

SUTTON
FIONA RUSSELL
fiona@suttoncomms.com

MUSEO NAZIONALE
DEL BARGELLO
LUDOVICA ZARRILLI
C. +39 393 9577255
ludovica@tabloidcoop.it

PROMOTION
PALAZZO STROZZI
SUSANNA HOLM
CSC Sigma
T. +39 055 2478436
susannaholm@cscsigma.it

MUSEO NAZIONALE
DEL BARGELLO
MARIELLA BECHERINI
Opera Laboratori
T. +39 055 290383
m.becherini@operallaboratori.com

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“Donatello’s sculptures have always been the symbolic works of the Museo Nazionale del Bargello and for over a century they have lived together in the large hall on the first floor – stated **Ilaria Ciseri**, curator of the Bargello collections – Eight of those masterpieces – loaned out to the three exhibition venues – will leave the museum for almost a year; we will miss them a lot, but they will be an exceptional attraction for the public in Berlin and London”.

The importance of these loans is commensurate with the commitment that all the institutions co-organising the exhibition have bestowed on this extraordinary initiative in Florence, followed by Berlin and London, which marks a strong European Cultural Union.

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PALAZZO STROZZI
LAVINIA RINALDI
C. +39 338 5277132
l.rinaldi@palazzostrozzi.org

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FIONA RUSSELL
fiona@suttoncomms.com

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ludovica@tabloidcoop.it

PROMOTION
PALAZZO STROZZI
SUSANNA HOLM
CSC Sigma
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susannaholm@cscsigma.it

MUSEO NAZIONALE
DEL BARGELLO
MARIELLA BECHERINI
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m.becherini@operallaboratori.com



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DONATELLO IN TUSCANY

In the footsteps of Donatello throughout the region

To tie in with its *Donatello, the Renaissance* exhibition (19 March – 31 July 2022), the Fondazione Palazzo Strozzi has developed an initiative entitled **Donatello in Tuscany** designed to allow visitors to explore the region in the footsteps of this “master of masters” and his work.

Donatello, the Renaissance is a historic, once-in-a-lifetime event that uses over 130 works in two venues, Palazzo Strozzi and the Museo Nazionale del Bargello, to reconstruct the dazzling career of one of the most important and influential artists of all time, juxtaposing the exhibits with the work of artists of both his own and other periods. But with **Donatello in Tuscany** visitors have a chance to discover another 50 works by Donatello dotted throughout the region, providing them with an opportunity to explore Donatello’s world in even greater depth for the duration of the exhibition.

The journey begins in Palazzo Strozzi, moves into the city of Florence itself and from there takes visitors to the provinces of Arezzo, Pisa, Prato and Siena thanks to a special thematic map linking 16 different sites in a “multi-venue exhibition” concept. Available free of charge in hardcopy and online, with in-depth explanations and information regarding both the sites and the works of art and with a full complement of illustrations, the **Donatello in Tuscany** map is an essential tool for exploring and discovering the master’s work in the region.

The itinerary covers 16 points of interest, in **Florence**: Palazzo Strozzi, the Museo Nazionale del Bargello, Orsanmichele, the basilica of San Lorenzo, the basilica of Santa Croce, the Opera di Santa Maria del Fiore (with the Baptistry, the Cathedral and the Museo dell’Opera del Duomo), the Museo di Palazzo Vecchio, the Museo Stefano Bardini and the church of Santa Trinita; in **Arezzo**: the Cathedral; in **Pisa**: the Museo Nazionale di San Matteo; in **Pontormo**: the church of San Martino; in **Prato**: the Opera del Duomo di Prato (Cathedral and Museum) and the Museo di Palazzo Pretorio; in **Siena**: the Opera della Metropolitana di Siena (the Baptistry, the Cathedral and the Museo dell’Opera del Duomo); and in **Torrita di Siena**: the church of Sante Flora e Lucilla.

In the tradition of Palazzo Strozzi’s *Fuorimostra* programme which proposes itineraries all over Tuscany for each one of its exhibitions in an effort to forge links between the show and museums, cultural institutions and partners throughout the area, the *Donatello in Tuscany* project reflects one of the Fondazione Palazzo Strozzi’s key values: the optimisation of the metropolitan area of Florence and of the region as a whole through a search for synergies and collaborations capable of stimulating the region’s cultural promotion.

Explore the digital map. donatellointoscana.palazzostrozzi.org

To tie in with the project, the Fondazione Palazzo Strozzi and Marsilio Arte have also published *Donatello in Tuscany* edited by curator Francesco Caglioti, proposing an itinerary for exploring the artist’s work in the region. The richly illustrated volume has a dedicated entry for each individual site.

The *Donatello in Tuscany* project complements the *Donatello, the Renaissance* exhibition and is promoted and organised by the Fondazione Palazzo Strozzi with a contribution from the Città Metropolitana di Firenze and with the support of Beyfin.

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IMPORTANT WORKS OF ART RESTORED EXPRESSLY FOR THE EXHIBITION

There are fourteen restorations connected to the Donatello, the Renaissance exhibition. The exhibition has in fact allowed a broad and fundamental restoration campaign (which will be carried out in part at the end of the exhibition) to allow the visitor to admire many masterpieces with new eyes: the exhibition was an opportunity to intervene in the emergence of conservatories problems or an opportunity for works that have long been in need of long and complex restorations. Below is the list of works subjected to the most significant interventions, indicating the name of the restorer, the material and the type of intervention. There are also numerous works undergoing maintenance in view of the exhibition.

1.1 Donatello, *David Victorious*, marble. Florence, Museo Nazionale del Bargello
Restored by Studio Techne (Florence): conservative intervention

1.2 Donatello, *Crucifix*, painted wood. Florence, Basilica of Santa Croce, Bardi di Vernio Chapel
Restored by Opificio delle Pietre Dure (Florence): anoxia and tie-offs

1.3 Filippo Brunelleschi, *Crucifix*, painted wood; Florence, Basilica di Santa Maria Novella, Gondi Chapel
Restored by Opificio delle Pietre Dure (Florence): anoxia and tie-offs

2.9 Nanni di Bartolo, *Virgin and Child*, painted and gilded terracotta; Florence, Convento di Ognissanti, Museo del Cenacolo del Ghirlandaio
Restored by Studio Santo Spirito (Florence): cleaning, pictorial retouching consolidation

3.1 Donatello, *Saint Louis of Toulouse*, gilded bronze (figure), gilded bronze, silver, enamel and rock crystal (mitre); Florence, Museo dell'Opera di Santa Croce
Restored by Ludovica Nicolai (Florence): dusting and protective

3.3 Donatello, *Faith*, gilded bronze; Siena, Battistero di San Giovanni, Fonte battesimale
Restored by Opificio delle Pietre Dure (Florence): restoration after the exhibition closes

3.4 Donatello, *Hope*, gilded bronze; Siena, Battistero di San Giovanni, Fonte battesimale
Restored by Opificio delle Pietre Dure (Florence): see insight

3.8 Andrea Guardi, *Virgin and Child*, marble; Florence, Chiesa di Santa Maria del Carmine, above the door to the sacristy
Restored by Daniela Manna (Florence): cleaning and consolidation

3.9 Maestro di Prato Vecchio, *The Assumption of the Virgin* (from the *Altarpiece of San Giovanni Evangelista* in Prato Vecchio), tempera and gold on panel; Prato Vecchio, Monastero di San Giovanni Evangelista
Restored by Giovanni Gualdani (San Giovanni Valdarno): restoration intervention

4.8 Donatello, *The Feast of Herod*, gilded bronze; Siena, Battistero di San Giovanni, Fonte battesimale
Restored by Opificio delle Pietre Dure (Florence): see insight

7.1 Donatello, *Leaves of the Door of the Martyrs*, bronze; Florence, Basilica di San Lorenzo, Sagrestia Vecchia
Restored by Opificio delle Pietre Dure (Florence): restoration

7.2 Donatello, *Leaves of the Door of the Apostles*, bronze; Florence, Basilica di San Lorenzo, Sagrestia Vecchia
Restored by Opificio delle Pietre Dure (Florence): restoration after the exhibition closes

9.8 Niccolò Baroncelli e Domenico di Paris, *The Crucified Christ, the Virgin and Saint John Mourning, Saint Maurelius and Saint George*, formerly gilded bronze and brass; Ferrara, Cattedrale di San Giorgio
Restored by Nicola Salvioli (Florence): See insight

10.6 Vecchietta, *Crucifix*, painted wood; Grosseto, Cattedrale di San Lorenzo
Restored by Silvia Bensi (Florence): restoration

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LIST OF THE WORKS



PALAZZO STROZZI (section 1-11)
MUSEO NAZIONALE DEL BARGELLO (section 12-14)

Section 1 – Room 1 THE BEGINNINGS

1.1

Donatello (Donato di Niccolò di Betto; Florence, c. 1386–1466), *David Victorious*, 1408–9; 1416, marble; 191.5 × 78.5 × 42 cm; Florence, Museo Nazionale del Bargello, inv. Sculture 2

1.2

Donatello, *Crucifix*, c. 1408, painted wood; 180 (height with the arms) / 170 (height at the head) × 166 × 35 cm; Florence, Basilica of Santa Croce, Bardi di Vernio Chapel, inv. B00291 (Property of the Fondo Edifici di Culto, Ministry of the Interior)

1.3

Filippo Brunelleschi (Florence, 1377–1446), *Crucifix*, c. 1410, painted wood; 187 (height with the arms) / 172 (height at the head) × 171 × 36 cm; Florence, Basilica of Santa Maria Novella, Gondi Chapel (Property of the Fondo Edifici di Culto, Ministry of the Interior)

Section 2 – Room 1B TERRACOTTA: NEW IDEAS IN AN ANCIENT MATERIAL

2.1

Jacopo della Quercia (Jacopo di Piero d'Angelo; Siena, c. 1371–1438), *Virgin and Child*, c. 1410–5, terracotta; 65 × 35 × 29 cm; Castello di Gallico, Asciano, Salini Collection

2.2

Donatello, *Virgin and Child*, c. 1414
terracotta formerly painted; 73 × 45.3 × 36.5 cm; London, Victoria and Albert Museum, inv. 7573-1861

2.3

Donatello, *Virgin and Child*, c. 1414, painted terracotta, with gilding; 67.6 × 37.8 × 33.3 cm; Detroit, Detroit Institute of Arts, inv. 40.19. Founders Society Purchase, Ralph Harman Booth Bequest Fund

2.4

Donatello, *Virgin and Child, Two Angels and Two Prophets*, c. 1415–20, terracotta (formerly painted?); 96.5 × 67.5 × 13.5 cm; Prato, Museo di Palazzo Pretorio, inv. 1876

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2.5

Donatello, *Virgin and Child*, c. 1415, terracotta formerly painted; 90 × 75 × 24 cm; Berlin, Staatliche Museen, Skulpturensammlung und Museum für Byzantinische Kunst, inv. 1940 (on display at the Bode-Museum)

2.6

Nanni di Banco (Nanni di Antonio di Banco; Florence, documented from 1405 – 1421), *Virgin and Child* c. 1415–20, terracotta formerly painted; 84.5 × 72 × 28 cm; Paris, Musée du Louvre, Département des Sculptures inv. RF 1703 (donation with right of usufruct)

2.7

Donatello, *Virgin and Child*, c. 1420 - 3, painted and gilded terracotta; 89 × 64 × 28 cm; Florence, Musei Civici Fiorentini – Museo Stefano Bardini, inv. MCF-MB 1922-682

2.8

Donatello (or after Donatello?), *Virgin and Child (Mellon Madonna)*, c. 1422, painted and gilded terracotta; 120.8 × 47.2 × 33.5 cm; Washington, National Gallery of Art, Andrew W. Mellon Collection, inv. 1937.1.112

2.9

Nanni di Bartolo (Florence, c. 1395 – (?), after 1435), *Virgin and Child*, c. 1420 - 3, painted and gilded terracotta; 140 × 48 × 18 cm; Florence, Convent of Ognissanti, Museo del Cenacolo del Ghirlandaio

Section 3 – Room 2 STATUES AND PERSONS

3.1

Donatello, *Saint Louis of Toulouse*, c. 1418 - 25, gilded bronze (figure), gilded bronze, silver, enamel and rock crystal (mitre); 285 × 101 × 78 cm; Florence, Museo dell'Opera di Santa Croce, inv. M 101 (Property of the Fondo Edifici di Culto, Ministry of the Interior)

3.2

Donatello, *Reliquary of Saint Rossore*, c. 1422 - 5, gilded and silvered bronze; 55 × 58 × 42 cm; Pisa, Museo Nazionale di San Matteo (no inventory number)

3.3

Donatello, *Faith*, 1427 - 9, gilded bronze; 52 × 25 × 15 cm; Siena, Baptistery of San Giovanni, Baptismal font

3.4

Donatello, *Hope*, 1427 - 9, gilded bronze; 51.5 × 21.5 × 20 cm; Siena, Baptistery of San Giovanni, Baptismal font

3.5

Masaccio (Tommaso di ser Giovanni di Mone Cassai; Castel San Giovanni (today San Giovanni Valdarno), 1401 - Rome, 1428), *Saint Paul* (from the *Carmine Polyptych*), 1426, tempera and gold on panel; 62 × 34.5 cm; Pisa, Museo Nazionale di San Matteo, inv. 1720

3.6 a

Masaccio (Tommaso di ser Giovanni di Mone Cassai; Castel San Giovanni (today San Giovanni Valdarno), 1401 - Rome, 1428) *Carmelite Saint* (from the *Carmine Polyptych*) 1426, tempera and gold on panel; 39.5 × 14 cm; frame 42.7 × 17.5 × 4.2 cm; Berlin, Staatliche Museen, Gemäldegalerie, cat. 58D/4

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3.6 b

Filippo Lippi (Florence, c. 1406 – Spoleto, 1469), *Carmelite Saint* (from the *Carmine Polyptych*), 1426
tempera and gold on panel; 39.5 × 14 cm; frame 42.7 × 17.5 × 4.2 cm: Berlin, Staatliche Museen,
Gemäldegalerie, cat. 58D/3

3.7

Michelozzo (Michelozzo di Bartolomeo Michelozzi; Florence, 1396 - 1472), *Virgin and Child*, 1428
marble; 108.7 x 37 x 32 cm; base 15.3 × 41 × 30 cm; Massa, Museo Diocesano (from the Church of San
Prospero, Monzone)

3.8

Andrea Guardì (Andrea di Francesco; Florence, c. 1405 – Pisa, 1476), *Virgin and Child*, c. 1430–5
marble; 85 × 28 × 22 cm; Florence, Church of Santa Maria del Carmine, above the door to the sacristy
(Property of the Fondo Edifici di Culto, Ministry of the Interior)

3.9

Master of Prato Vecchio (active from c. 1440 to c. 1460), *The Assumption of the Virgin* (from the *Altarpiece
of San Giovanni Evangelista in Prato Vecchio*), c. 1450 - 5, tempera and gold on panel; 89 × 59.7 cm;
Prato Vecchio, Monastery of San Giovanni Evangelista

3.10

Maestro di Prato Vecchio (active from c. 1440 to c. 1460), *The Mourning Virgin and The Mourning Saint John*
(from the *Altarpiece of San Giovanni Evangelista in Prato Vecchio*), c. 1450 – 5, tempera and gold on panel;
57 × 27.5 cm (*The Virgin*); 57 × 28 cm (*Saint John*); each frame 65.3 x 31.7 x 9.8 cm; London, The National
Gallery, invs. NG584.7 and NG584.8. Bought 1857

3.11

Andrea del Castagno (Andrea di Bartolo di Simone; Castagno (today Castagno d'Andrea, San Godenzo), c.
1419 - Florence, 1457), *The Apparition of the Trinity to Saint Jerome, with Saints Paula and Eustochium*, c.
1453 - 5, detached fresco; 302 × 178 cm; Florence, Basilica of the Santissima Annunziata, inv. SS.
Annunziata v. I, no. 1655 (1914) (Property of the Fondo Edifici di Culto, Ministry of the Interior)

Section 4 – Room 3A

SCULPTED SPACE, PAINTED SPACE

4.1

Donatello, *Virgin and Child (Pazzi Madonna)*, c. 1422, marble; 74.5 × 73 × 6.5 cm; frame 91 × 87 × 10 cm;
Berlin, Staatliche Museen, Skulpturensammlung und Museum für Byzantinische Kunst, inv. 51 (on display at
the Bode-Museum)

4.2

After Donatello, *Virgin and Child*, c. 1425 - 7, embossed and gilded copper; 11.5 × 9.5 cm; antique frame (in
wood and ivory) 14.5 × 12.4 × 2 cm; Paris, Institut de France, Musée Jacquemart-André, inv. MJAP-OA 2085

4.3

After Donatello, Paolo Schiavo (Paolo di Stefano Badaloni; Florence, 1397 - Pisa, 1478), *Virgin and Child
between Two Angels, the Eternal Father, Eve and a Prophet*, c. 1435, gilded and painted stucco; 12.1 × 9.5
cm (relief); tempera and gold on panel, 36.5 × 20.2 × 5.2 cm (tabernacle); London, Victoria and Albert
Museum, inv. A.45-1926. Given by the Art Fund with the aid of a body of subscribers in memory of Lord
Carmichael of Skirling

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4.4

Donatello, *Virgin and Child with Two Angels (Hildburgh Madonna)*, c. 1420 – 30, marble; 41.5 × 32.5 × 3.4 cm; London, Victoria and Albert Museum, inv. A.98-1956. Bequeathed by Dr. W. L. Hildburgh FSA

4.5

After Donatello, *Virgin and Child, Two Angels, Saint Bartholomew and a Crowned Saint*, c. 1420 - 30 gilded and painted stucco; 40.6 × 30.5 cm (relief); gilded and painted wood, 76.2 × 38.1 × 7.5 cm (tabernacle); London, Victoria and Albert Museum, inv. 93-1882

4.6

Luca della Robbia (Florence, 1399/1400 - 82), *Virgin and Child between Saints Stephen and Catherine of Alexandria and the Podestà Piermarino Brancadori*, c. 1428, marble; 37.5 × 28.4 × 4.5 cm; Turin, private collection

4.7

Filippo Lippi (Florence, c. 1406 - Spoleto, 1469), *Virgin and Child, Six Angels, Ten Saints and Donor*, c. 1430 tempera and gold on panel; 47.1 × 36 cm; frame 58 × 46.7 × 7 cm; Venice, Fondazione Giorgio Cini, inv. 40013

4.8

Donatello, *The Feast of Herod*, 1423 – 7, gilded bronze; 60 × 60 × 8 cm; Siena, Baptistery of San Giovanni, Baptismal font

4.9

Fra Angelico (Guido di Pietro, then Fra Giovanni da Fiesole; Vicchio di Mugello, c. 1395 - Rome, 1455), *The Naming of Saint John the Baptist*, c. 1428, tempera and gold on panel; 27.3 × 24.9 cm; frame 55.5 × 51 × 6 cm; Florence, Museo di San Marco, inv. 1890, no. 1499

4.10

Domenico Veneziano (Domenico di Bartolomeo; documented in Perugia in 1438 - Florence, 1461), *The Martyrdom of Saint Lucy* (from the *Santa Lucia de' Magnoli Altarpiece*), c. 1445, tempera on panel; 26.3 × 29.8 cm; frame 31.5 × 34.8 × 3.5 cm; Berlin, Staatliche Museen, Gemäldegalerie, cat. 64

Section 5 – Room 3B THE RETURN OF THE SPIRITELLI

5.1

Donatello, *Dancing Spiritello*, 1429, bronze; 40 × 20 × 15.8 cm; Florence, Museo Nazionale del Bargello, inv. Bronzi 87

5.2

Donatello, *Spiritello with Tambourine*, 1429, bronze, with traces of gilding; 36.2 × 14.7 × 16.2 cm; Berlin, Staatliche Museen, Skulpturensammlung und Museum für Byzantinische Kunst, inv. 2653 (on display at the Bode-Museum)

5.3

Workshop of Donatello, *Spiritello with a Fish*, c. 1435 – 40, bronze; 40.5 × 40.4 × 11 cm; London, Victoria and Albert Museum, inv. 475-1864

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5.4

Donatello, *Two Spiritelli Candelabra-Holders* (from Luca della Robbia's *Cantoria for the Cathedral of Santa Maria del Fiore in Florence*), c. 1436 - 8, bronze, with traces of gilding, on marble bases (not pertinent); 58.5 × 42 × 28 cm, base 27 × 29.5 × 29.3 cm (figure facing left); 65 × 32.5 × 22 cm, base 26.6 × 29 × 29 cm (figure facing right); Paris, Institut de France, Paris, Institut de France, Musée Jacquemart-André, inv. M JAP-S 1773-1 and 2

5.5

Paolo Uccello (Paolo di Dono; Florence, 1397–1475), *Virgin and Child*, c. 1438 - 40, tempera and gold on panel; 58 × 37 cm; frame 62.2 × 41.4 × 3.7; Dublin, National Gallery of Ireland, inv. NGI.603

5.6

Donatello, *Attis-Amorino*, c. 1435 - 40, partly gilded bronze; 103 × 55 × 45 cm; Florence, Museo Nazionale del Bargello, inv. Bronzi 448

5.7

Florentine Sculpture Workshop, High Quattrocento (Antonio Rossellino or Benedetto da Maiano?), *Base of a statue bearing the devices of the Bartolini Salimbeni family* (for Donatello's *Attis-Amorino*?), c. 1465 - 70 marble and verd antique; 145.7 × 54 × 54 cm; upper diameter 36.6 cm; London, Victoria and Albert Museum, inv. 61-1882

5.8

Donatello and assistant, *Spiritello* (from Donatello's *Cantoria* for the Cathedral of Santa Maria del Fiore in Firenze?), c. 1439, bronze; 40 × 44 × 14 cm; New York, The Metropolitan Museum of Art, inv. 58.115. Gift of Alastair Bradley Martin, 1958

Section 6 – Room 4 FOR PRATO

6.1

Donatello and Michelozzo (Michelozzo di Bartolomeo Michelozzi; Florence, 1396–1472), *Capital of the Pulpit of the Holy Girdle in Prato*, 1433, bronze, with traces of gilding; 94.5 × 143.5 × 50 cm; Prato, Museo dell'Opera del Duomo - Diocese of Prato, inv. AGJ1829

6.2

Donatello and Michelozzo (Michelozzo di Bartolomeo Michelozzi; Florence, 1396 - 1472), *Dance of Spiritelli* (from the *Pulpit of the Holy Girdle in Prato*), 1434 - 8, marble and mosaic of ceramic tiles glazed and formerly gilded; 77 × 86 × 12 cm; Prato, Museo dell'Opera del Duomo - Diocese of Prato, inv. AGJ2748

6.3

Workshop of Pisanello (Antonio di Puccio Pisano; Pisa or Verona, c. 1395 - Naples (?), c. 1455), *Dance of Spiritelli* (after Donatello), c. 1435; silverpoint, pen and brown ink, and brown watercolour, on parchment; 193 × 272 mm; Milan, Veneranda Biblioteca Ambrosiana – Pinacoteca, ms. F.214.inf., no. 13, verso

6.4

Donatello and Michelozzo (Michelozzo di Bartolomeo Michelozzi; Florence, 1396–1472), *Dance of Spiritelli and Double Fluted Pilaster* (from the *Pulpit of the Holy Girdle in Prato*), 1434 - 8, marble and mosaic of ceramic tiles glazed and formerly gilded; 77 × 86 × 12 cm (relief), 77 × 19.8 × 11 cm (double pilaster); Prato, Museo dell'Opera del Duomo – Diocese of Prato, inv. AGJ2750 (relief), inv. AGJ2749 (double pilaster)

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6.5

Workshop of Pisanello (Antonio di Puccio Pisano; Pisa or Verona, c. 1395 - Naples (?), c. 1455) *Dance of Spiritelli* (after Donatello), c. 1435, silverpoint, pen and brown ink, and brown watercolour, on parchment; 193 × 120 mm; Berlin, Staatliche Museen, Kupferstichkabinett, inv. KdZ 1358, verso

6.6

Donatello and assistant, *Virgin and Child (Goretti Miniati Madonna)*, c. 1435, marble and glass; 62.6 × 43.5 cm, projection of the relief from the ground 5 cm; frame 109.5 × 100.5 × 12.5 cm; Florence, Museo Nazionale del Bargello, inv. Sculture 470

6.7

Donatello and Workshop, *Virgin and Child (Piot Madonna)*, c. 1440, terracotta formerly gilded, wax and glass; 74 × 75 × 7 cm; Paris, Musée du Louvre, Département des Sculptures, inv. RF 3967. Bequest

6.8

Maso di Bartolomeo (Capannole in Valdambra, Bucine, 1406 - Ragusa / Dubrovnik, 1456), *Reliquary of the Holy Girdle*, 1446, gilded copper, horn, ivory and wood; 14/14.2 × 20.2/20.5 × 13.5 cm; Prato, Museo dell'Opera del Duomo, inv. AGJ2670

6.9

Andrea dall'Aquila (Andrea di Jacopo; L'Aquila, c. 1420 - (?), after 1458), *Virgin and Child (Caffarelli Madonna)*, c. 1450 - 5, marble; 66.3 × 48.3 × 6.3 cm; Rome, Complesso Monumentale di Santo Spirito in Sassia, Palazzo del Commendatore, inv. Mob. 409 (26 bis)

Section 7 – Room 4bis and 5bis THE GATES OF SAN LORENZO

7.1

Donatello, Leaves of the *Door of the Martyrs*, c. 1440 - 2, bronze; 232.1 × 60 × 6 cm (left-hand leaf), 232.3 × 60.6 × 6 cm (right-hand leaf); Florence, Basilica of San Lorenzo, Old Sacristy

7.2

Donatello, Leaves of the *Door of the Apostles*, c. 1440 - 2, bronze; 229.5 × 59 × 6 cm (left-hand leaf), 229.5 × 61 × 6 cm (right-hand leaf); Florence, Basilica of San Lorenzo, Old Sacristy

Section 8 – Room 5 BETWEEN FLORENCE AND PADUA

8.1

Donatello, *Saint John the Baptist of Casa Martelli*, c. 1442, marble; 159.5 (165 with the halo) × 46.5 × 36 cm; Florence, Museo Nazionale del Bargello, inv. Sculture 435

8.2

Desiderio da Settignano (Settignano, c. 1430 - Florence, 1464), *Young Saint John the Baptist*, c. 1450 - 5 *macigno* stone; 50.2 × 24.3 cm, projection of the relief from the ground 4.5 cm; frame 71 × 46.5 × 12 cm; Florence, Museo Nazionale del Bargello, inv. Sculture 61

8.3

Giorgio Schiavone (Giorgio Chiulinovich / Juraj Čulinović; Skradin, 1433 - Šibenik, 1504), *Saint John Baptist* (from the *Roberti Polyptych*), c. 1458, tempera and gold on panel; 72 × 25.5 cm; frame 73.6 × 26.2 × 4.3 cm; London, The National Gallery, inv. NG630.5. Bought 1860

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8.4

Donatello, *Virgin and Child (Madonna of the Cherubs)*, c. 1440 - 5, terracotta formerly painted; 99.6 × 69.5 × 20 cm; Berlin, Staatliche Museen, Skulpturensammlung und Museum für Byzantinische Kunst, inv. 54 (on display at the Bode-Museum)

8.5

After Donatello, *Virgin and Child (of the Verona Madonna type)*, c. 1450 (the prototype), painted papier-mâché; 96 × 58 × 17 cm; Paris, Musée du Louvre, Département des Sculptures, inv. RF 589

8.6

Liberale da Verona (Liberale di Jacopo della Biada; Verona, c. 1445 - c. 1527), *Virgin and Child*, c. 1485 oil on panel; 89 × 69.8 cm; frame 123 × 104 × 4 cm; The Pittas Collection

8.7

Andrea Mantegna (Isola di Carturo, 1430/1431 – Mantua, 1506), *Virgin and Child*, c. 1490 - 5, lean tempera on canvas; 45.2 × 35.5 cm; frame 64 × 50.5 × 9.5 cm; Milan, Museo Poldi Pezzoli, inv. 1595

8.8

Niccolò di Giovanni Fiorentino (documented from 1462 (Venice) to 1506 (Šibenik)), *Virgin and Child*, c. 1490 istrian stone; 52.5 × 43 × 11 cm; Sant'Agata Feltria, Church of La Beata Vergine delle Grazie, or of San Girolamo

8.9

Giovanni da Pisa (Giovanni di Francesco Pisa, (?) - Venice, before 1460), *Virgin and Child*, c. 1450 - 5, terracotta formerly painted; 75 × 54.5 × 6 cm; frame 92.5 × 72 × 9.5 cm; Berlin, Staatliche Museen, Skulpturensammlung und Museum für Byzantinische Kunst, inv. 2949 (on display at the Bode-Museum)

8.10

Marco Zoppo (Marco d'Antonio di Ruggero Cento, c. 1432/1433 - Venice, 1478), *Virgin and Child*, 1455, tempera on canvas; 89.2 × 72.5 cm; frame 106.5 × 91 × 5 cm; Paris, Musée du Louvre, Département des Peintures, inv. RF 1980-1

8.11

Giorgio Schiavone (Giorgio Chiulinovich / Juraj Čulinović; Skradin, 1433 - Šibenik, 1504), *Virgin and Child* c. 1456 - 61, tempera on panel; 71 × 61 cm; frame 95 × 85 × 11 cm; Turin, Musei Reali, Galleria Sabauda, inv. 192

8.12

Bartolomeo Bellano (Padova, 1437/1438–1496/1497), *Playful Putti*, c. 1460, terracotta; 54.2 × 39.8 × 7.5 cm; Lyon, Musée des Beaux-Arts, inv. D 203

8.13

After Donatello, *Virgin and Child*, c. 1426 - 30 (the prototype), gilded bronze; 20.35 × 15.31 × 8 cm; Washington, National Gallery of Art, Samuel H. Kress Collection, inv. 1957.14.131

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8.14

Giorgio Schiavone (Giorgio Chiulinovich / Juraj Čulinović; Skradin, 1433 - Šibenik, 1504), *Virgin and Child*, c. 1456–61, tempera on panel; 55.9 × 41.3 cm; frame 100.3 × 81.1 × 16.8 cm; London, The National Gallery, inv. NG904. Bought 1874

8.15

Marco Zoppo (Marco d'Antonio di Ruggero; Cento, c. 1432/1433 - Venice, 1478), *Virgin and Child*, c. 1458 pen and light blue watercolour on parchment; 218 × 158 mm; London, The British Museum, Department of Prints and Drawings, inv. 1920-2-14-1 (Rosebery Album, fol. 11r)

8.16

Follower of Donatello in the Veneto, *Virgin and Child*, c. 1460, marble; 60 × 32 × 15 cm; Budapest, Szépművészeti Múzeum, inv. 1256

8.17

Pietro Lombardo (Pietro di Martino; Carona (?), c. 1435/1440 - Venice, 1515), *Virgin and Child* (Da Schio *Madonna*), c. 1460 - 5, terracotta formerly painted; 68.5 × 44.5 × 9.7 cm; frame 151.5 × 78 × 13 cm; Florence, Museo Nazionale del Bargello, inv. Sculture 446

Section 9 – Room 6

TEN YEARS IN PADUA: THE RENAISSANCE BETWEEN THE PO VALLEY AND THE ADRIATIC

9.1

Donatello, *The Dead Christ Tended by Angels* (*Imago Pietatis*), c. 1435, marble; 80.5 × 114.3 × 6 cm; London, Victoria and Albert Museum, inv. 7577-1861

9.2

Donatello, *The Dead Christ Tended by Angels* (*Imago Pietatis*), 1449 - 50, partly gilded bronze; 58 × 56 cm; Padua, Basilica of Sant'Antonio, High Altar (Delegazione Pontificia Ente Basilica di Sant'Antonio in Padova, Museo Antoniano)

9.3

Giovanni Bellini (Venice, c. 1435–1516), *The Dead Christ Tended by Angels* (*Imago Pietatis*), c. 1465, tempera (?) on panel; 63.4 × 48.5 cm; Venice, Fondazione Musei Civici di Venezia, Museo Correr, inv. Cl. I 39

9.4

Marco Zoppo (Marco d'Antonio di Ruggero; Cento, c. 1432/1433 - Venice, 1478), *The Dead Christ Tended by Angels* (*Imago Pietatis*), 1471, tempera on panel; 105 × 78 cm; frame 121.8 × 95.3 × 7.5 cm; Pesaro, Musei Civici di Palazzo Mosca, inv. 4546

9.5

Niccolò di Giovanni Fiorentino (documented from 1462 (Venice) to 1506 (Šibenik)), *The Entombment*, c. 1465 - 75, marble; 40.4 × 42.3 × 6.4 cm; frame 54 × 53 × 7 cm; Berlin, Staatliche Museen, Skulpturensammlung und Museum für Byzantinische Kunst, inv. 223 (on display at the Bode-Museum)

9.6

Nicola di maestro Antonio (Ancona, documented from 1465 - before 1511), *The Dead Christ Tended by Angels* (*Imago Pietatis*), c. 1490, tempera and gold on panel; 86 × 39 cm; original frame 99 × 51 cm; Jesi, Musei Civici di Palazzo Pianetti, inv. P1

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9.7

Donatello, *Crucifix*, 1443/1444–1448/1449, bronze; 180 × 166 cm; Padua, Basilica of Sant'Antonio, High Altar (Delegazione Pontificia Ente Basilica di Sant'Antonio in Padova, Museo Antoniano)

9.8

Niccolò Baroncelli and Domenico di Paris (Florence, c. 1408/1409 – Ferrara, 1453 Monselice, (?) documented in Ferrara from 1454 to 1503), *The Crucified Christ, the Virgin and Saint John Mourning, Saint Maurelius and Saint George*, 1450 - 5, formerly gilded bronze and brass, 235 × 210 × 60 cm (*The Crucified Christ*; cross 440 × 260 × 40 cm), 205 × 90 × 65 cm (*The Virgin*), 200 × 80 × 60 cm (*Saint John*), 215 × 68 × 68 cm (*Saint Maurelius*), 200 × 105 × 125 cm (*Saint George*); Ferrara, Cathedral of San Giorgio

9.9

Donatello, *The Miracle of the Mule*, c. 1446 - 9, partly gilded bronze; 57 × 123 cm; Padua, Basilica of Sant'Antonio, High Altar (Delegazione Pontificia Ente Basilica di Sant'Antonio in Padova, Museo Antoniano)

9.10

Donatello, *The Flagellation and Calvary* ('Forzori Altar'), c. 1450, terracotta; 53.5 × 27.1 × 4.5 cm (*Flagellation*); 54.7 × 30.5 × 5 cm (*Calvary*); 11.2 × 48.5 × 2.3 cm (*predella*); London, Victoria and Albert Museum, invs. 7619:1-3-1861

9.11

Donatello, *Calvary* (*Camondo Calvary*), c. 1450 - 2, bronze, formerly partly gilded; 42.8 × 28.7 × 4.5 cm; Paris, Musée du Louvre, Département des Objets d'art, inv. OA 6477

9.12

Vincenzo Foppa (Bagnolo Mella, documented from 1458 - Brescia, 1515/1516), *Calvary* 1450 or 1455 (?) tempera and gold on panel; 68.5 × 38.8 cm; frame 91 × 62.8 × 9 cm; Bergamo, Accademia Carrara, inv. 58AC00040

9.13

Donatello, *The Martyrdom of Saint Sebastian*, c. 1450 -2, partly gilded bronze; 27.1 × 16; frame (in coloured marble) 31 × 21.8 × 15 cm; Paris, Institut de France, Musée Jacquemart-André, inv. MJAP-S 764

Section 10 – Room 7 IN TUSCANY AGAIN

10.1

Donatello, *Virgin and Child* (*Madonna of the Little Chair*), c. 1455, gilded terracotta; 74.3 × 55.9 cm; frame 139 × 105.2 × 20.5 cm; London, Victoria and Albert Museum, inv. 57:1&2-1867

10.2a

Donatello, *Virgin and Child* (*Chellini Madonna*), c. 1450 - 5, partly gilded bronze; diameter 28.5 cm, thickness 2.7 cm; London, Victoria and Albert Museum, inv. A.1-1976

10.2b

Replica cast from the, *Chellini Madonna*, 1976, glass; diameter 27.3 cm, thickness 2.7 cm; London, Victoria and Albert Museum, inv. NCOL.277-2018

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10.3

Donatello, *Floor Tomb of Bishop Giovanni Pecci* († 1427), c. 1448 - 50, bronze, with various inserts of glass paste and enamel (mostly lost); 249.5 × 106.8 × 2.5/3 cm; Siena, Cathedral of Santa Maria Assunta, Chapel of Saint Ansanus

10.4

Donatello, *The Lamentation over the Dead Christ*, c. 1458 - 60, bronze; 32.1 × 41.7 × 6.3 cm; London, Victoria and Albert Museum, inv. 8552-1863

10.5

Donatello, *Saint John the Baptist*, c. 1455 - 7; 1465, bronze; 200 × 60 × 50 cm; Siena, Cathedral of Santa Maria Assunta, Chapel of Saint John the Baptist

10.6

Vecchietta (Lorenzo di Pietro; Siena, 1410–1480), *Crucifix*, c. 1470 - 5, painted wood; 190 × 195 × 50 cm; Grosseto, Cathedral of San Lorenzo

10.7

Ercole de' Roberti (Ferrara, c. 1451 - 1496), *Saint John the Baptist*, c. 1480, oil on panel; 56.5 × 32.9 cm; frame 65,9 × 42,8 × 7,3 cm; Berlin, Staatliche Museen, Gemäldegalerie, cat. 112C

Section 11 – Room 8 OLD AGE AND THE GREAT BRONZES

11.1

Donatello, *Horse Protome (Carafa Head)*, 1456, bronze; 187 × 185 × 80 cm, perimeter of the base 332 cm; Naples, Museo Archeologico Nazionale, inv. 4887

11.2

Greek Art, *Horse Protome (Medici-Riccardi Head)*, c. 340 - 330 BCE, bronze, with traces of gilding; 81 × 95 × 41 cm; Florence, Museo Archeologico Nazionale, inv. 1639

11.3

Donatello, *Bearded Head (A Prophet?)*, c. 1455, bronze; 37 × 23 × 27 cm; Florence, Museo Nazionale del Bargello, inv. Bronzi 101

11.4

Bertoldo di Giovanni (Florence, c. 1440 - Poggio a Caiano, 1491), *Young Philosopher (Giovanni di Niccolò Cavalcanti as Plato's Phaedrus)*, c. 1470, bronze; 42 × 42 × 25 cm; Florence, Museo Nazionale del Bargello, inv. Bronzi 8

11.5

Donatello, *Calvary*, c. 1455 - 65, partly gilded bronze, silver and gilded copper; 93 × 70 × 3.5 cm; Florence, Museo Nazionale del Bargello, inv. Bronzi 443

11.6

Bertoldo di Giovanni (Florence, c. 1440 - Poggio a Caiano, 1491), *Calvary*, c. 1480 - 5, bronze; 60.5 × 61 × 4 cm; Florence, Museo Nazionale del Bargello, inv. Bronzi 207

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MUSEO DEL BARGELLO Section 12 – Donatello Hall

AT THE BARGELLO, AROUND THE SAINT GEORGE, MARZOCCO AND DAVID

12.1

Donatello, *Saint George. Saint George Slaying the Dragon and Freeing the Princess* (predella), c. 1415 - 7 marble; 204 (220 with base) × 78 × 34 cm; niche (modern copy) 525 × 172 × 62 cm; predella 39 × 120 cm Florence, Museo Nazionale del Bargello, inv. Sculture 361; predella inv. Sculture 517

12.2

Donatello, *Marzocco*, 1420, *macigno* stone, white marble and red marble; 134 × 55 × 83 cm; Florence, Museo Nazionale del Bargello, inv. Sculture 133

12.3

Donatello, *David Victorious*, c. 1435 - 40, partly gilded bronze; 155 × 65 × 60 cm; Florence, Museo Nazionale del Bargello, inv. Bronzi 95

12.4

Andrea del Castagno (Andrea di Bartolo di Simone; Castagno (today Castagno d'Andrea, San Godenzo), c. 1419 - Florence, 1457), *Filippo Scolari, called Pippo Spano* (from the cycle of *Illustrious Men and Women* in the Villa Carducci at Legnaia, Florence), 1448 - 9, detached fresco; 250 × 154 cm; Florence, Gallerie degli Uffizi, Galleria delle Statue e delle Pitture, inv. San Marco and Cenacoli 173

12.5

Andrea del Castagno (Andrea di Bartolo di Simone; Castagno (today Castagno d'Andrea, San Godenzo), c. 1419 - Florence, 1457), *Farinata degli Uberti* (from the cycle of *Illustrious Men and Women* in the Villa Carducci at Legnaia, Florence), 1448 - 9, detached fresco; 250 × 154 cm; Florence, Gallerie degli Uffizi, Galleria delle Statue e delle Pitture, inv. San Marco and Cenacoli 172

12.6

Donatello (after a wax model by), *David Victorious*, c. 1460 - 5, bronze; 36.8 × 10.3 × 10 cm; base (modern) in coloured marble 2.6 × 11 × 10.8 cm; Berlin, Staatliche Museen, Skulpturensammlung und Museum für Byzantinische Kunst, inv. SKS 2262 (on display at the Bode-Museum)

12.7

Desiderio da Settignano (Settignano, c. 1430 - Florence, 1464 and continuer (Bertoldo di Giovanni?)) *David Victorious (Martelli David)*, c. 1462 - 4; c. 1465 - 70, marble; 164.6 × 50.4 × 42.4 cm; Washington, National Gallery of Art, Widener Collection, inv. 1942.9.115

12.8

Bartolomeo Bellano (Padua, 1437/1438 - 1496/1497) *David Victorious* c. 1465 - 70, gilded bronze; 28.6 × 13.3 × 12.4 cm; New York, The Metropolitan Museum of Art, inv. 64.304.1. Gift of C. Ruxton Love Jr, 1964

12.9

Andrea del Verrocchio (Andrea di Michele di Francesco Cioni; Florence, c. 1435 - Venice, 1488), *David Victorious*, c. 1468 - 70, partly gilded bronze; 122 × 60 × 58 cm; Florence, Museo Nazionale del Bargello, invs. Bronzi 450 (head of *Goliath*) and Bronzi 451 (*David*)

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12.10

Antonio del Pollaiuolo (Antonio di Jacopo d'Antonio Benci; Florence, 1431/1432 - Rome, 1498), *Hercules at Rest*, c. 1480, bronze; 39.7 × 20.8 × 18 cm; Berlin, Staatliche Museen, Skulpturensammlung und Museum für Byzantinische Kunst, cat. 3043 (on display at the Gemäldegalerie)

12.11

Raphael (Raffaello Sanzio Urbino, 1483 – Rome, 1520), *Four Soldiers*, c. 1504 - 5, pen and brown ink on paper; Oxford, The Ashmolean Museum, University of Oxford, inv. WA1846.164, recto. Presented by a Body of Subscribers, 1846

12.12

Pontormo (Jacopo Carrucci; Pontorme, Empoli, 1494 - Florence, 1557), *Donatello's Bronze David and a Figure in Profile*, c. 1514, black pencil and red pencil on paper; 336 × 191 mm; Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, inv. 6564 F, verso

12.13

Francesco da Sangallo, know as "il Margotta" (Francesco di Giuliano Giamberti; Florence, 1494 - 1576) *Donatello's Bronze David*, c. 1555, *Studies of hydraulic carpentry*, pen and brown ink on paper; 407 × 292 mm; Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, inv. 7804 A, verso (Geymüller Codex, fol. 13v)

Section 13 – Room 1

DONATELLO IN THE MIRROR OF THE MODERN MANNER

13.1

Donatello (Donato di Niccolò di Betto; Florence, c. 1386–1466) *Virgin and Child (Madonna of the Clouds)* c. 1425 - 30, marble; 34 × 32,1 × 2,8 cm; Boston, Museum of Fine Arts, inv. 17.1470. Gift of Quincy Adams Shaw through Quincy Adams Shaw Jr and Mrs Marian Shaw Haughton

13.2

Donatello and Andrea del Verrocchio (Florence, c. 1386–1466, Florence, c. 1435 - Venice, 1488) *Virgin of Humility, Crowned by Two Angels* c. 1440 - 5 (Virgin); c. 1460 - 1 (tabernacle with the Angels) Gilded bronze, diameter 27 cm (Virgin); marble, with traces of gilding, 87 × 51 × 12 cm (tabernacle); Vienna, Kunsthistorisches Museum, Kunstkammer, inv. KK 7462

13.3

Alonso Berruguete (Paredes de Nava, c. 1488 - Toledo, 1561) *Virgin and Child* (study after Donatello's *Virgin and Child* in Vienna) (recto), *Virgin and Child* (study after Donatello's *Madonna of the Clouds* in Boston) (verso) c. 1510, red pencil on paper; 366 × 269 mm; Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, inv. 9124 S, recto and verso

13.4

Francesco Granacci (Florence, 1471 (?) - 1543) *Virgin and Child with the Infant Saint John* c. 1515, oil on panel; 107 × 79 cm; frame 127 × 98.5 cm; Toulon, Musée d'Art, inv. D 956.22.1

13.5

Donatello (Donato di Niccolò di Betto; Florence, c. 1386–1466) *Virgin and Child (Madonna of Via Pietrapiana)* c. 1450 - 5, terracotta; 84 × 68.5 × 3 cm; Florence, on deposit at the Museo Nazionale del Bargello

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13.6

Giovanfrancesco Rustici (Florence, 1475 - Tours, 1554) *Virgin and Child (Fontainebleau Madonna)*
c. 1520 - 30, bronze; 86 × 73 × 12.2 cm; Paris, Musée du Louvre, Département des Sculptures, inv. ENT.
1876.01

13.7

Francesco da Sangallo, known as "il Margotta" (Francesco di Giuliano Giamberti; Florence, 1494 - 1576)
Saints Peter, Paul and Bartholomew (after Donatello's *Door of the Apostles* in the Old Sacristy of San Lorenzo in Florence) c. 1525, pen and brown ink, brownish-grey watercolour and white lead on paper partly tinted pink; 279 × 389 mm; Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, inv. 261 F, recto

13.8

Francesco da Sangallo, known as "il Margotta" (Francesco di Giuliano Giamberti; Florence, 1494 - 1576)
Saint John the Baptist c. 1530, marble; 172 (177 with the halo) × 52 × 39 cm; Florence, Museo Nazionale del Bargello, inv. Sculture 70

13.9

Jacopo Sansovino and workshop, and Venetian cabinetmaker of the Sixteenth–Seventeenth Century
Jacopo di Antonio Tatti; Florence, 1486 - Venice, 1570 *The Glory of the Saviour ('Medici Tabernacle')* c. 1540 - 2, bronze, 43 × 34 cm, projection of the relief from the ground 2 cm (*The Saviour in Glory*), 43 × 61 × 6 cm (whole finial); ebonized wood and gilded bronze, 131.2 × 68 × 10 cm (the whole); Florence, Museo Nazionale del Bargello, inv. Bronzi 446

Section 14 – Room 2 THE CENTURIES OF THE DUDLEY MADONNA

14.1

Donatello (Donato di Niccolò di Betto; Florence, c. 1386–1466) *Virgin and Child (Del Pugliese - Dudley Madonna)* c. 1440, marble; 27.2 × 16.5 × 2 cm; London, Victoria and Albert Museum, inv. A.84-1927.
Purchased with the aid of contributions from Sir Joseph Duveen and Art Fund

14.2

Desiderio da Settignano (Settignano, c. 1430 - Florence, 1464) *Virgin and Child (Panciaticchi Madonna)*
c. 1450 - 5, marble; 68.5 × 53.8 cm, projection of the relief from the ground 3 cm; frame 118 × 98.5 × 19 cm; Florence, Museo Nazionale del Bargello, inv. Depositi 65

14.3

Francesco di Simone Ferrucci (Fiesole, 1437 - Florence, 1493) *Virgin and Child* c. 1460 - 1, marble; 54 × 51 × 8.5 cm; Bologna, Museo Civico Medievale, inv. 1650

14.4

Leonardo da Vinci (Vinci, 1452 - Amboise, 1519) *Virgin and Child* (three different studies) c. 1476 - 8, pen and brown ink and stylus on paper; 202 × 157 mm; London, The British Museum, Department of Prints and Drawings, inv. 1860,0616.100, verso

14.5

Pietro Perugino (Pietro Vannucci; Città della Pieve, c. 1450 - Fontignano di Perugia, 1523), *Virgin and Child* (two studies after Donatello's *Del Pugliese - Dudley Madonna*) c. 1480 - 1, pen and brown ink on paper; 218 × 173 mm; Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, inv. 56 E, recto

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14.6

Michelangelo Buonarroti (Caprese, 1475 - Rome, 1564) *Virgin and Child (Madonna of the Stairs)* c. 1490, marble; 56.7 × 40.1 × 3.5 cm; Florence, Casa Buonarroti, inv. 190

14.7

Fra Bartolomeo (Bartolomeo di Paolo, known as Baccio della Porta, then (1500) Fra Bartolomeo; Florence, 1473 – Caldine, Fiesole, 1517) *The Adoration of the Christ Child and The Presentation in the Temple, on the reverse The Archangel Gabriel and The Virgin Annunciate (Del Pugliese Tabernacle)* c. 1497

Oil on panel; 20.2 × 8.9 cm (*The Adoration of the Child*), 18.3 × 9.4 cm (*The Presentation in the Temple*), 19.6 × 8.7 cm (*The Archangel Gabriel*), 17.8 × 9.2 cm (*The Virgin Annunciate*); frame 31 × 30 × 5 cm; Florence, Gallerie degli Uffizi, Galleria delle Statue e delle Pitture, inv. 1477

14.8

Fra Bartolomeo (Bartolomeo di Paolo, known as Baccio della Porta, then (1500) Fra Bartolomeo; Florence, 1473 - Caldine, Fiesole, 1517) *Virgin and Child* c. 1500, pen and brown ink on paper; 164 × 116 mm; Monaco, Staatliche Graphische Sammlung, inv. 2171Z (formerly 55)

14.9

Baccio Bandinelli (Bartolomeo Brandini; Florence, 1493–1560) *Virgin and Child* (study after Donatello's *Del Pugliese - Dudley Madonna*) c. 1510 - 4, pen and brown ink on paper; 248 × 152 mm; London, Victoria and Albert Museum, inv. E.603-1936

14.10

Baccio Bandinelli (Bartolomeo Brandini; Florence, 1493–1560) *Virgin and Child* (study after Donatello's *Del Pugliese - Dudley Madonna*) c. 1510 - 4, pen and brown ink, and brown watercolour, on paper; 288 × 273 mm; Paris, Musée du Louvre, Département des Arts Graphiques, inv. 104

14.11

Bronzino (Agnolo di Cosimo; Monticelli, Florence, 1503 - Florence, 1572) *The Virgin* (study after Donatello's *Del Pugliese - Dudley Madonna*) c. 1525 - 6, black pencil and white lead on paper; 256 × 350 mm; Florence, Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, inv. 6552 F, verso

14.12

Bronzino (Agnolo di Cosimo; Monticelli, Florence, 1503 – Florence, 1572) *Virgin and Child* (after Donatello's *Del Pugliese - Dudley Madonna*) c. 1525 - 6, oil on panel; 75 × 62 cm; frame 110 × 95 × 12 cm; Private collection

14.13

Jacopo Sansovino and Workshop (Jacopo di Antonio Tatti Florence, 1486 – Venice, 1570) *Virgin and Child* c. 1545 - 50, painted papier-mâché and plaster, canvas and wood; 130 × 99.5 cm, projection of the relief from the ground 12 cm; frame 150 × 119 × 8.5 cm; projection of the whole 15.5 cm; Florence, Museo Nazionale del Bargello, inv. Sculture 471

14.14

Maso da San Friano (Tommaso Manzuoli; Florence, 1531–71) *Virgin and Child* (study after Donatello's *Del Pugliese - Dudley Madonna*) c. 1560, black pencil on paper; 259 × 170 mm; Oxford, Christ Church Picture Gallery, Christ Church College, inv. 0180, recto

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THE RENAISSANCE

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PALAZZO STROZZI
MUSEO NAZIONALE
DEL BARGELLO

19 MARCH
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2022

14.15

Artemisia Gentileschi (attributed to) (Artemisia Lomi; Rome, 1593 - Naples, 1653) *Virgin and Child* c. 1610–5, oil on canvas; 118 × 86 cm; frame 141 × 109.5 × 9 cm; Florence, Gallerie degli Uffizi, Palazzo Pitti, Galleria Palatina, inv. 1890 no. 2129

PRESS OFFICE
FONDAZIONE
PALAZZO STROZZI
LAVINIA RINALDI
C. +39 338 5277132
l.rinaldi@palazzostrozzi.org

SUTTON
FIONA RUSSELL
fiona@suttoncomms.com

MUSEO NAZIONALE
DEL BARGELLO
LUDOVICA ZARRILLI
C. +39 393 9577255
ludovica@tabloidcoop.it

PROMOTION
PALAZZO STROZZI
SUSANNA HOLM
CSC Sigma
T. +39 055 2478436
susannaholm@cscsigma.it

MUSEO NAZIONALE
DEL BARGELLO
MARIELLA BECHERINI
Opera Laboratori
T. +39 055 290383
m.becherini@operallaboratori.com

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DONATELLO GOES SOCIAL PALAZZO STROZZI LANDS ON TIKTOK

To tie in with its *Donatello, the Renaissance* exhibition, the Fondazione Palazzo Strozzi is bolstering its on-line presence by overhauling its presence on the digital channels and launching its own channel on **TikTok**, a social network that has enjoyed exponential growth with the under 25s in recent years. Palazzo Strozzi is finally joining a platform with an **innovative approach for a cultural institution**, opening up to the world of TikTokers with the **collaboration of several different voices** that will help to build the identity of our profile, joining together and mutually influencing each other.

The leading players in the launch of Palazzo Strozzi's TikTok profile are three popular content creators: actress and web star **Maryna** (@marynaofficial) will be bringing her bubbly, ironic viewpoint into the exhibition; **Giovanni Arena** will be guiding his community of young travellers through Palazzo Strozzi's exhibition halls; and lastly, **WikiPedro** from Florence will be exporting his "Tuscan" approach – as well as Donatello's, of course! – throughout Italy. A special live event on Palazzo Strozzi's TikTok profile will be opening the exhibition at 16.00 on Friday 18 March with a tour in the company of Director General Arturo Galansino and in the presence of the three TikTokers.

The exhibition will then be narrated on a weekly basis with **special videos** to guide Palazzo Strozzi followers through the exhibition halls. Donatello's art is going to be projected into 2022, using the language of our contemporary society and of the social media, interpreting the themes and works of this "master of masters" in a new aesthetic and emotional vein.

Other voices in the channel will include those of students from the Liceo Ernesto Balducci in Pontassieve who are involved in Palazzo Strozzi's **Plurals** scheme, the PCTO (Pathways for Transversal Skills and Guidance) pathway for upper secondary school students. Palazzo Strozzi's TikTok account will be used to promote the activities that they have devised and organised themselves: the **Teenager Kit**, a kit for teenagers aged 12 to 19 for use while touring the exhibition, and **No Grownups**, a new format of guided tours self-managed by teenagers for teenagers.

For further information: www.palazzostrozzi.org

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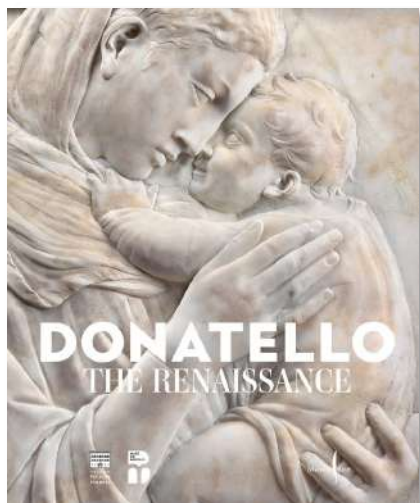
A NEW DIGITAL VISITOR EXPERIENCE AT PALAZZO STROZZI FONDAZIONE PALAZZO STROZZI AND CLOUD4WI



The Fondazione Palazzo Strozzi is launching a **new digital visitor experience** for all its visitors thanks to a brand-new **partnership with Cloud4Wi**, an international company that has allowed us to develop a new interconnected experience reaching every area of Palazzo Strozzi, from the courtyard to the exhibition halls. The **innovative location-based technology** supplied by Cloud4Wi – a company initially set up in Italy but now operational worldwide with offices in New York and San Francisco – and launched to tie in with the opening of the *Donatello, the Renaissance* exhibition has allowed us to install **new Wi-Fi connectivity** with which to offer visitors content, interaction and information.

Arturo Galansino (Fondazione Palazzo Strozzi Director General) said: *“The heart of a place such as Palazzo Strozzi is its works of art, working on multiple levels of perception and interpretation. Yet today more than ever before, museums and exhibition centers need to place the public at the very heart of their work, they need to become **visitor-centered**, working to build an all-round experience involving visitors at both the physical and the digital levels”.* Galansino went on: *“It is increasingly necessary to know your visitors, to personalize your interaction with them, to get feedback from them and to provide services for them directly on their smartphones in a multi-channel experience that is as engaging as possible”.*

Mauro Aprile Zanetti (Cloud4Wi Chief Business Evangelist) said: *“Cloud4wi is honored to have been chosen by the Fondazione Palazzo Strozzi as its technological partner to offer an innovative, cutting-edge experience in what is one of the symbols of the Renaissance in the world. Florence was the cradle of a unique cultural revolution in history, and it can continue to show that it is one step ahead in the **digital revolution** today”.* Zanetti added: *“Museums, theatres, exhibition centers and performance venues are very specific activities by comparison with the various different kinds of organization, brand and company that we currently serve in more than 120 countries. Yet all these sectors share in a new challenge. The new challenge does not involve promoting events or products any longer, it means showing that you are capable of creating a community and of keeping it permanently active thanks to a **new concept of digital involvement** that puts the public at its very heart. Cloud4wi supports the world of cultural institutions by enabling the most appropriate data-based digital transformation and supplying the best possible visitor experience”.*



Donatello **The Renaissance**

edited by *Francesco Caglioti*
with *Laura Cavazzini, Aldo Galli, Neville Rowley*

Hardbound with jacket, 24x29 cm
pp. 456, with 300 col. ill.
euro 72 in bookshops
euro 63 at the exhibition

Available in bookshops from 31 March 2022

The book and the exhibition of the same name (Florence, Palazzo Strozzi and Museo Nazionale del Bargello, 19 March 2022 - 31 July 2022) reconstruct Donatello's career, aiming to broaden the reflection in time and space, in materials, techniques and genres, and to clarify the extraordinary development of one of the most important and influential masters of Italian art of all time, comparing his oeuvre with masterpieces by artists such as Brunelleschi, Masaccio, Andrea Mantegna, Giovanni Bellini, Raphael and Michelangelo.

Wherefore craftsmen should trace the greatness of art rather to him than to any man born in modern times, wrote Giorgio Vasari. With this precise quote Francesco Caglioti, editor of the book and curator the exhibition, opens what may without a shadow of a doubt be defined as an unprecedented publishing operation and a rare undertaking in our day. In his introduction to the catalogue, Caglioti declares of Donatello that "he was not merely the shaper of an age on the level of Giotto, Raphael and Caravaggio, but much more, that is to say a phenomenon of rupture that introduced new ways of thinking, producing and experiencing art. And since the future can only be built upon the past, this revolution originated in Donatello from a direct memory of the art that came before him, which, it seems, far from being limited to classical Rome, commonly – and superficially – claimed as almost the only source for the 'Renaissance', in him roused up millennia, that is to say everything that to his eyes looked old, up to the time of Giotto. The 'Donatello earthquake' was so violent as to cause numerous aftershocks, starting very soon after his debut as a twenty-year-old (1406) and lasting for generations." Here is an artist, therefore, who has enabled the curator to go beyond the basic form of a monographic show to attempt a 'thrust' that has never been explored in previous publications: "Donatello's works (in Florence, more than fifty, an unprecedented number) are displayed alongside others not only by sculptors but also painters, spanning, through an array of sculptures, paintings and drawings, a chronology that in Florence unfolds essentially until Vasari's time, with a *coda* in the early seventeenth century."

Through a comprehensive initial essay by the curator and editor, with introductions to the fourteen sections and a list of the more than 130 works on display, filling more than 400 pages and accompanied by an iconographic apparatus of 300 images, the enormous corpus of Donatello's work is given full demonstration.

Texts by Francesco Caglioti, Laura Cavazzini, Andrea De Marchi, Gabriele Fattorini, Aldo Galli, Neville Rowley

Francesco Caglioti is full professor of Medieval Art History at the Scuola Normale Superiore in Pisa. His research and publications concern Italian art from the late thirteenth to the early seventeenth century in many major centres (Florence, Siena, Lucca, Bologna, Milan, Padua, Venice, Rome, Naples, Messina, Palermo), with special attention to Renaissance monumental sculpture. For Marsilio he edited the catalogue of the exhibition *Verrocchio, maestro di Leonardo* in 2019.

Laura Cavazzini is full professor of Medieval Art History at the University of Trento. Her studies mainly focus on the artistic culture of the international Gothic period, architecture, sculpture and jewellery in the Po Valley between the thirteenth and fifteenth centuries, and the Tuscan Renaissance.

Andrea De Marchi is full professor of Medieval Art History at the University of Florence, after having been inspector at the Soprintendenza in Pisa (1994-1995), researcher at the University of Lecce (1995-2000) and professor at the University of Udine (2000-2006). He focuses particularly on painting, drawing and miniatures between the Gothic and Renaissance periods.

Aldo Galli is full professor of History of Modern Art at the University of Trento. His research focuses on Renaissance sculpture and painting in Tuscany, Liguria, Emilia, Lombardy and Veneto.

Gabriele Fattorini has been an associate professor in History of Modern Art at the University of Florence since 2020. His interests and fields of research concern central Italian art of the fourteenth-sixteenth centuries, with a particular predilection for Tuscan and Sienese art.

Neville Rowley has since 2016 been curator of the Italian art collections of the Staatliche Museen zu Berlin, dating from before the sixteenth century, at the Gemäldegalerie and the Skulpturensammlung of the Bode-Museum.



The Religious Buildings Fund (Fondo Edifici di Culto – F.E.C.), set up under Law 222 dated 20 May 1985 in implementation of the Agreement of 1984 between the Italian Republic and the Holy See, is charged with the conservation, maintenance, and protection of its assets, which consist primarily of places of worship of enormous historical, artistic, religious and cultural value, and of the works of art those places of worship contain. The F.E.C.'s assets include the property of the Religious Fund (Fondo per il Culto), of the Fund for Charity and Religion of the City of Rome (Fondo di beneficenza e religione della città di Roma) and of other special religious entities set up under a variety of different laws since the second half of the 19th century.

The F.E.C.'s legal representative is the Interior Ministry, and it is managed by the Department for Civil Liberties and Immigration's Central Directorate for Religious Affairs and for the Management of the Religious Buildings Fund.

The 840 religious buildings it owns include several that are universally acknowledged as being of supreme art historical interest: the Santissima Annunziata, Santa Croce, San Marco, Santa Maria del Carmine, Santa Maria Novella and Santo Spirito in Florence; Santa Chiara, San Domenico Maggiore and San Gregorio Armeno in Naples; Santa Maria in Aracoeli, Santa Maria del Popolo, Santa Maria della Vittoria and Santa Maria sopra Minerva in Rome; Santa Maria dell'Ammiraglio, better known as the Martorana, in Palermo; and San Domenico and Santa Maria dei Servi in Bologna. Michelangelo, Titian, Caravaggio, Guido Reni, and Bernini are but a few of the creators of peerless art historical masterpieces whose works grace the Religious Building Fund's churches. Alongside the churches, however, the Fund also counts among its assets certain major museum areas and property of other kinds such as the Forest of Tarvisio, which stretches over roughly 23,000 hectares in the Province of Udine.

The Religious Buildings Fund's assets also include a collection of ancient tomes housed in the Central Directorate's Library and a historical archive comprising over 10,000 documents ranging in date from the mid-19th century to the early decades of the 20th.

The Fund finances restoration and conservation projects on a yearly basis and engages in activities designed to acquaint the public with its properties by promoting cultural events of considerable artistic importance such as exhibitions and publications.

It is specifically in keeping with this latter aspect of its work that the F.E.C. has collaborated in the production of the *Donatello, the Renaissance* exhibition organised by the Fondazione Palazzo Strozzi, which is showcasing a number of extremely important works from religious buildings owned by the F.E.C.



The exhibition *Donatello, the Renaissance*, the outstanding cultural event of the new year, celebrates the artist who embodied the Renaissance ideals in sculpture, giving rise with Brunelleschi and Masaccio to an incomparable season. The Fondazione CR Firenze is therefore extremely pleased to be a leading partner in this exceptional event with its focus on Donatello, in the exhibition organised by the Fondazione Palazzo Strozzi and the Musei del Bargello in conjunction with the Staatliche Museen in Berlin and the Victoria and Albert Museum in London.

This event is international in scope, both thanks to its illustrious partnerships and the prestigious loans from major museums and institutions around the world. At the same time, with the *Donatello* project in Tuscany, it creates a dialogue with the city of Florence and its region, enhancing the value of its artistic heritage. The exhibition emerges from its venues and presents an itinerary leading to the places that host works by the artist or are associated with him in a special publication and with a physical and digital themed map that leads from Florence to Empoli, Arezzo and Grosseto. In this way it becomes an opportunity to recall the support given over the years by our Institution to the long, complex and innovative project conducted by the Opificio delle Pietre Dure on the two pulpits of the *Passion* and the *Resurrection*, works by the master preserved in the basilica of San Lorenzo.

Again in these late works Donatello, by this time well over seventy years old, succeeded in embodying the expressive power and moving humanity characteristic of his whole achievement. In preparing the exhibition, in addition to the network of collaborative partnerships initiated with museums and institutions in the region, the specially planned restoration campaign proved fundamental. It will include the work to be carried out, with the contribution of the Friends of Florence, on the bronze *Door of the Apostles* in the Old Sacristy of San Lorenzo when the exhibition ends. And I would like to recall the restoration that began in 2019 and has now been completed, with the support of the Fondazione CR Firenze, the Opera Medicea Laurenziana and the Opificio delle Pietre Dure, of the *Door of the Martyrs*, now exhibited in Palazzo Strozzi with the *Door of the Apostles*. For the first time in almost six hundred years, all the doors of the Old Sacristy of San Lorenzo are presented in a context other than their original one, thus enhancing – first in the exhibition and then after restoration – the only setting in which Donatello's works are preserved in their original structure.

Luigi Salvadori
President
Fondazione CR Firenze



News Media Italia

T +39 06 8305 5699
ufficiostampa@enel.com
gnm@enel.com

enel.com

ENEL SOSTIENE LA MOSTRA “DONATELLO, IL RINASCIMENTO” DELLA FONDAZIONE PALAZZO STROZZI

Enel è una multinazionale dell'energia e leader integrato dei mercati mondiali di elettricità e rinnovabili, nonché uno dei principali operatori del gas nel mercato retail. È la più grande utility europea per EBITDA ordinario, è presente in oltre 30 Paesi nel mondo e produce energia in Italia e nel mondo.

Il Gruppo distribuisce elettricità tramite una rete di oltre 2,2 milioni km e, con oltre 74 milioni di utenti finali, è il primo operatore di rete a livello globale. Enel è impegnata a contribuire al raggiungimento degli Obiettivi di Sviluppo Sostenibile ONU, tra cui accesso all'energia, sostegno all'educazione, contributo allo sviluppo socioeconomico delle comunità, promozione dell'innovazione, industrializzazione responsabile e infrastrutture resilienti, creazione di città e comunità sostenibili, lotta al cambiamento climatico.

Enel Green Power, all'interno del Gruppo Enel, sviluppa e gestisce impianti di energia rinnovabile in tutto il mondo ed è presente in Europa, Americhe, Asia, Africa e Oceania. Leader mondiale nell'energia pulita, con un mix di generazione che include energia eolica, solare, geotermica e idroelettrica, Enel Green Power è in prima linea nell'integrazione di tecnologie innovative negli impianti di energia rinnovabile.

Enel X, la business line globale dei servizi energetici avanzati di Enel, è leader mondiale nel demand response con una capacità totale di circa 6 GW gestita a livello globale; l'azienda ha installato 123 MW di capacità di stoccaggio. Nel settore della mobilità elettrica, Enel ha attivato quasi 200mila punti di ricarica per veicoli elettrici in tutto il mondo.

In questo contesto di vocazione alla sostenibilità e all'innovazione si inserisce la collaborazione con la Fondazione Palazzo Strozzi da parte di Enel, da sempre attenta alla valorizzazione del patrimonio artistico e culturale in collaborazione con le Istituzioni e con le eccellenze del settore in Italia, in Toscana e nella città di Firenze.

Un'iniziativa che rinnova la partnership tra i due soggetti, consolidatasi nel corso degli anni. A fine 2021, con l'obiettivo di promuovere la cultura e renderla fruibile a tutti, Enel ha dato uno speciale sostegno alla campagna “Amici di Palazzo Strozzi”, la membership che permette di vivere le mostre in modo esclusivo attraverso inaugurazioni, visite guidate gratuite, sconti e speciali convenzioni.

About Enel

Enel is a multinational power company and a leading integrated player in the global power and renewables markets. It is the largest European utility by ordinary EBITDA, and is present in over 30 countries worldwide, producing energy with over 90 GW of installed capacity. Enel distributes electricity through a network of over 2.2 million kilometers, and with more than 75 million end users is the first network operator globally¹. Enel's renewables arm, Enel Green Power, is the world's largest renewable private player, with a managed capacity of around 54 GW of wind, solar, geothermal, and hydropower plants in Europe, the Americas, Africa, Asia, and Oceania. Enel X Global Retail, Enel's global advanced energy services business line, is the worldwide demand response leader, with a total capacity of around 7.7 GW managed globally; the company has installed 195 MW of storage capacity. In the electric mobility sector, the new Global e-Mobility business line manages around 245,000 EV charging points² around the globe.

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THE RENAISSANCE

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MUSEO NAZIONALE
DEL BARGELLO

19 MARCH
31 JULY
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MARIA MANETTI SHREM EDUCATIONAL CENTER

On the occasion of the opening of *Donatello, il Rinascimento*, Palazzo Strozzi presents
the **MARIA MANETTI SHREM EDUCATIONAL CENTER**: a new house for our educational activities

Tours, workshops, special visit tools: **Palazzo Strozzi** organises activities for schools, families, young people and adults, paying particular attention to accessibility with specific workshops dedicated to people with Alzheimer's, Parkinson's, autism, intellectual impairment, or living with a condition of fragility. The starting point for each programme is the interaction with the artworks and the artists' poetics, prompting stimuli for a conversation or a group activity. Each project is devised to promote the individual and collective well-being with the goal to let each visitor find his or her own way of interacting with art at Palazzo Strozzi.

The **Maria Manetti Shrem Educational Center** is the house and the starting point for all these activities, a space where everyone is included for turning our encounter with art into an opportunity to reflect on ourselves and on our relations with others and with the world.

"The art of living is the art of giving. I am very happy to support the fine arts and specifically to bring access to art for people in need. Art can heal people, connecting humans with a holistic perception." (Maria Manetti Shrem)

Maria Manetti Shrem



Born in Firenze (Italy), Maria moved to San Francisco (California) in 1972. She became instrumental for the internationalization of some of the world's most iconic fashion brands, such as Gucci, Fendi, and Mark Ross, designing a new successful distribution system in North America, eventually boosting their market. In the 80s Maria created the most elegant estate in Napa

Valley, Villa Mille Rose, where she hosted international artists, celebs, and institutions such as Luciano Pavarotti, Sofia Loren, René Fleming, Plácido Domingo, Nancy Pelosi, Kamala Harris, Gavin Newsom, Isabella Allende, Marchese Piero Antinori, Andrea Bocelli, to mention a few. Hence, she became the quintessential ambassador of *Made in Italy* creations, and Italian lifestyle in the San Francisco Bay Area. She lives between San Francisco, Napa Valley, and Firenze, immensely enjoying travelling all over the world to keep on learning about contemporary art.

For longtime Maria has been consistently a philanthropist in support of *education* (high schools and colleges), *fine arts* (museums), *performing centers* (operatic and symphonic theaters), *health* and *cultural non-profit organizations* between the US and Europe. Currently she supports almost 30 charities; favorites in the US include: the San Francisco Opera, Davies San Francisco Symphony, Cal Performances, the Met Opera in New

York, KQED, Festival Napa Valley, SFMoMA, UC Davis, ArtSmart, SFFilm, Francisco Park (community garden), and UCSF (neurology) and CPMC (cardiology) hospitals. In Europe, Maria is one of the main benefactors of The Royal Drawing School (established by His Royal Highness, Prince Charles), the Friends of the Louvre, the Friends of Versailles, the Italian National Trust (FAI), the Palazzo Strozzi Foundation, the Teatro del Maggio Musicale Fiorentino and the Andrea Bocelli Foundation, to specifically help kids in hospital, and the less fortunate ones. Maria and her husband Jan Shrem—beyond their own collection of pieces listing Picasso, Moore, and Bacon—are co-founders of The Jan Shrem and Maria Manetti Shrem Museum of Art at UC Davis, opened in 2016 as the completion of a longtime legacy which took 60 years in the making. The museum's collection includes works from major California artists such as Wayne Thiebaud, William T. Wiley, Robert Arneson, Roy De Forest, Ruth Horsting, Manuel Neri and Roland Petersen. The museum holds 30% of its space for education hands-on, providing a dedicated area for workshop like in the Florentine Renaissance tradition of the "Bottega dell'Arte" where artists were learning by doing. The almost unique architectural design of the museum (listed by ARTNEWS as one of The 25 Best Building Museums of The Past 100 Years in the world), curated by New York-based architect Florian Idenburg (SO-IL), has already won 18 awards of which 6 are international ones, and it has also listed in the top 10 teaching museums of the Nation.

Maria has received numerous awards and recognitions as an outstanding cultural ambassador between the US and Italy; amongst them the President of Italy in 2019 bestowed upon her the *Grand Officer of the Order of the Star of Italy*. On March 16, 2022, the Mayor of Florence, Dario Nardella, bestowed upon her the *Keys of the City of Florence* as an inspiring role model of patronage in the Medici's legacy.

PRESS OFFICE
FONDAZIONE
PALAZZO STROZZI
LAVINIA RINALDI
C. +39 338 5277132
l.rinaldi@palazzostrozzi.org

SUTTON
FIONA RUSSELL
fiona@suttoncomms.com

MUSEO NAZIONALE
DEL BARGELLO
LUDOVICA ZARRILLI
C. +39 393 9577255
ludovica@tabloidcoop.it

PROMOTION
PALAZZO STROZZI
SUSANNA HOLM
CSC Sigma
T. +39 055 2478436
susannaholm@cscsigma.it

MUSEO NAZIONALE
DEL BARGELLO
MARIELLA BECHERINI
Opera Laboratori
T. +39 055 290383
m.becherini@operalaboratori.com



Beyfin's energy for the exhibition "Donatello. The Renaissance"

The four-leaf clover company's commitment for territory and culture

Florence, 17th of March, 2022

From Koons' contemporary art to Donatello. This is how Beyfin's energy crosses the world of art and culture thanks to the partnership with the Palazzo Strozzi Foundation. The company, famous for its green four-leaf clover, confirms its presence in the Committee of the Florentine foundation, and in 2022 supports the exhibition **"Donatello. The Renaissance"** scheduled from 19th March to 31st July, at Palazzo Strozzi in Florence, also at the Bargello National Museum, as well as in Tuscany through a rich itinerary of art sites.

As part of the exhibition, the Palazzo Strozzi Foundation proposes the special initiative Donatello in Tuscany: a journey through the region following the footsteps of the "master of masters" and his works. **Beyfin, driven by the direct relationship it has always had with the Tuscan territory, thanks to its historical presence in all the provinces of the Tuscany region - with 52 multi-fuel stations and 3 storage depots -, has decided to support mostly the itinerant aspect of the exhibition "Donatello. The Renaissance" precisely Donatello in Tuscany.**

With the project Donatello in Tuscany, the exhibition will allow the discovery of over 50 works of Donatello scattered throughout the region, which create the opportunity for further immersion in Donatello's universe. The artistic journey starts from Florence and continues to Arezzo, Pisa, Prato and Siena.

Symbol of the initiative is a dedicated thematic map that links the different places in an idea of a widespread exhibition. Distributed free of charge in paper format, and available online with in-depth information and information on the places, on the works and enriched by all the images, **the map of Donatello in Tuscany becomes an essential tool for deepening and getting to know the works of the master in the regional territory. This activity is carried out thanks to the support of Beyfin S.p.A.**

The points of interest of the exhibition beyond Florence are in Arezzo: The Cathedral; in Pisa: The National Museum of San Matteo; in Pontormo: The Church of San Martino; in Prato: The Opera of the Cathedral (Cathedral and Museum), Palazzo Pretorio Museum; in Siena: The Opera of the Siena Metro (Baptistry, Cathedral, The Opera Museum of the Cathedral); in Torrita di Siena: The Church of Saints Flora and Lucilla.

"If with Koons we found the brilliance and the play of colors - we all had great need of that given the long months of Covid - today, more than ever, we need the Renaissance. The war in Europe throws us into a tragic dimension and the search for beauty, harmony, human centrality and rebirth are even stronger", explains Beatrice Niccolai, CEO of Beyfin S.p.A. "The idea of supporting an exhibition that would represent the whole of Tuscany was immediate, - adds the CEO - this artistic event reflects the soul of Beyfin which is Florentine and Tuscan given her widespread presence in the various provinces of the region. Enhancing the peculiarities of the territory is our way of doing business thus in Tuscany as in the other Italian regions where we are present".

65 years of history, 150 service stations, 9 storage and handling plants, 350 employees and at least as many in related industries, a network that extends into central and northern Italy and an annual turnover of four hundred million euros. These are the numbers of Beyfin, a Florentine company dedicated to the LPG trade that represents one of the first private companies in the sector in our country. The wholly Italian-owned company and leader in the energy sector in automotive and combustion, demonstrates great vitality and carries out projects and initiatives aimed at **strengthening the commitment and social role of the company** following the footprint given by the founder Luciano Niccolai, since the 1950s. www.beyfin.it

FS IS A PARTNER OF THE "DONATELLO, THE RENAISSANCE" EXHIBITION

- **FS Group's commitment to the world of culture for Italy's regeneration continues**
- **Special rates for Trenitalia (FS Group) clients**

Florence, 17 March 2022

FS Italiane is a partner of Palazzo Strozzi for the exhibition *Donatello, the Renaissance* that is taking place in Florence from 19 March to 31 July 2022. It is an event that confirms the commitment made by FS to the world of culture for Italy's regeneration supporting an important public institution. It is a logical choice for a group such as FS Italiane which has been deeply woven into the national social and economic fabric for over a century, encouraging collective mobility as a stimulus for civil development and growing cohesion across the country.

The partnership agreement made with the Palazzo Strozzi Foundation for the 2022/2023 exhibitions is a confirmation of this commitment. It will allow all clients of Trenitalia, the FS Group's railway transport company, to take advantage of special rates on tickets to the exhibition.

CartaFRECCIA holders will just need to show the Freccia or Intercity ticket they used to get to Florence to get two tickets for the price of one, or to get a reduction if just one person is visiting. The ticket must be dated within five days of the museum visit. The reduction in price will also apply to people who use regional trains, and who can show a single ticket to Florence for the day of admission, or a valid monthly or annual Trenitalia season ticket to Florence.

Donatello, the Renaissance is a historic and unique exhibition that aims to reconstruct the extraordinary career of one of the most important artists of all time, and compare his work with masterpieces by artists such as Brunelleschi, Masaccio, Andrea Mantegna, Giovanni Bellini, Raphael and Michelangelo. Curated by Francesco Caglioti and designed as a single exhibition held across two locations, Palazzo Strozzi and the Museo Nazionale del Bargello, the project is a celebration of Donatello, the *maestro* who, together with Brunelleschi and Masaccio, began the extraordinary artistic period of the Florentine Renaissance with the use of new techniques and ideas that forever changed the course of western art.

With works from some of the most important museums and international institutions, some of which have never been loaned before, the exhibition is a key cultural event in 2022 which will give greater breadth to understanding the artist, and allow us to finally embrace the full dimensions of Donatello's universe.

The exhibition has been promoted and organised by the Palazzo Strozzi Foundation and the Musei del Bargello in association with the Skulpturensammlung und Museum für Byzantinische Kunst of the Berlin State Museums and the Victoria and Albert Museum in London.

Concessionary ticket for MIDA - 86th International Handicrafts Fair for all visitors of "Donatello. The Renaissance" Exhibition

A great opportunity for all visitors of the exhibition hosted at Palazzo Strozzi. Thanks to an agreement between **Firenze Fiera** and **Fondazione Palazzo Strozzi**, the visitors of "Donatello. The Renaissance" Exhibition could benefit from a **concessionary ticket for MIDA – 86th International Handicrafts Fair (Fortezza da Basso, 23rd April – 1st May 2022) from Tuesday 26th to Friday 29th April: € 5.00 instead of € 7.00**. It is sufficient to show the entrance ticket and/or the AMICI DI PALAZZO STROZZI card or purchase online the dedicated ticket at <https://mostrartigianato.it/en/info-tickets-times/> by entering the code **MIDA22PSTR**.

Many initiatives are scheduled: from **CRAFT 4. 0 for Change** (organised by **Firenze Fiera** in partnership with the **Department of Architecture - Design Campus of the University of Florence**, the **Municipality of Florence**, **Florence Architects Foundation** and the **Michelucci Foundation**) that, inside the Sala Ottagonale, is aimed at documenting how it is possible to make a contribution to the difficult challenge of sustainability thanks to creativity, cooperation and the use of Open Source tools, to **MADE IN MIDA - L'artigianato che sarà** that will present 6 iconic objects, branded Made in MIDA, at the Cavaniglia Pavilion, resulting from the collaboration between six Tuscan craft businesses and as many designers selected nationwide.

"Prodigio. Artigianato e Performance" is the exhibition promoted by **Fondazione CR Firenze** and curated by its instrumental subject **Associazione OMA – Osservatorio Mestieri d'Arte** together with trade associations, it offers live work by masters and young artisans in an ephemeral architecture rich in digital content and new performers. OMA will also be offering **free educational workshops for children up to 11 years (reservation required)**.

In cooperation with the **LAO Jewellery School**, **MIDA 2022** will set up an area dedicated to education in the Polveriera, presenting the works created by the students in the presence of the teachers who will do a public demonstration of their knowledge. The timeless charm of **MONTELUPO ceramics** will come alive in the exhibition set up in cooperation with the **Association Strada della Ceramica di Montelupo** inside the Sala della Volta and the Grotte with a selection of works by craftsmen and artists halfway between heritage and new experimentation.

A completely new initiative is **Orchidee in Fortezza**, the event that will take place **from Saturday 23rd to Sunday 25th April inside the spaces of Nazioni Pavilion** and will gather collectors, lovers, professionals and internationally renowned speakers with seminars and workshops on specific topics relating to orchids and their flower, a symbol of purity, elegance and sensuality.

Riding the recovery, artisans are returning to the Fortezza, convinced that at this time it is increasingly strategic to exhibit in an international trade fair as MIDA in order to revive their business" says **Lorenzo Becattini**, **President of Firenze Fiera**.

INFO: <https://mostrartigianato.it/en/>



Effectively operational in 2017, the Friends of the Bargello is a UK/USA not-for-profit organisation which aims to raise funds to maintain, preserve and publicise the Museo Nazionale del Bargello and its world-class collections.

A principal focus is the creation of the photographic library followed by digitalisation of the Museum's collections. And through the FOB's commitment to scholarly research, the charity plays an instrumental role in the ongoing publication of museum catalogues, which in some cases will be the first-ever publications of their type. It is through publicising and digitalising that the Bargello's collections will at last be readily available to a broader audience.

We are particularly proud to have been able to support this unprecedented exhibition on Donatello. Through the generosity of our donors, we are solely responsible for the relighting of the great Salone di Donatello; a project requiring state of the art technology while preserving the unique character of this magnificent room. Also, on this great occasion, the Friends have financed a directed photographic campaign encompassing the many works by Donatello in the Bargello.

The Friends of the Bargello are eternally grateful to its members and donors who support with such generosity our mission and passion for this Museum of incalculable importance.

The World's Leading Museum of Renaissance Sculpture

The Friends of the Bargello

Registered address: 5 Fleet Place, London EC4M 7RD, United Kingdom