and in 1766 founded the Foundlings' School, with Jakob and Dr. Gustaf Per Ebeling, a teacher at the school. In 1772, the school was united with the academy in 1788 owing to Flodin's abrasive personality and his unpopularity with his students. In 1768 he was appointed professor and secretary at the Kungliga Akademie för de Fins Konsterma. In 1777 he was replaced as secretary and expelled from the membership of the academy as a result of his mismanagement of the post but was allowed to keep his professorship on the condition that he was to be more friendly. Flodin was the foremost engraver in Sweden in the 18th century. One of his finest engravings is the Portrait of Gustav III (1779). He also did a series of engravings for the illustrations of the Kronika Svenskaakademier and several books. As his strength lay in copperplate engraving, his etchings are not of the same high quality.

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A. K. Wahlenberg

**Florence [in Firenze].** Italian city and capital of Tuscany. Situated on the banks of the River Arno c. 85 km east of Pisa and c. 230 km north of Rome, the city (population c. 450,000) is set in a basin surrounded by low hills. Florence is renowned as a centre of art and architecture and for its role in the development of Renaissance art in the 15th century, particularly under the patronage of the Medici family.


**I. History and urban development.**

1. Before c. AD 400. 2. AD 400-1282. 3. 1283-1300. 4. 1300-1530. 5. 1530-1737. 6. After 1737.

1. BEFORE c. AD 400. The plain of the River Arno was first settled in the Neolithic era. In the 5th century BC the Etruscans established a settlement, not on the plain but on the nearby hill of Fiesole. A Roman colony, Florentia, was subsequently founded by Julius Caesar in the mid-1st century BC on the north bank of the River Arno near its junction with the Mugnone. Following a typical castrum plan, a rectangular perimeter of brick-faced walls (c. 400 x 420 m) enclosed a regular grid of streets oriented on the cardinal directions and at an angle to the riverbank. This grid formed the core of the modern city. Four city gates, flanked by circular towers, stood astride the cardinal directions, together with circular towers and semi-circular bastions along the walls. A number of smaller towers and smaller forts were distributed around the city. The forum, the commercial and religious centre, stood in the middle of the town on the site of the present Piazza della Repubblica, where excavations have revealed prehistoric remains.

During the 1st and 2nd centuries AD, extramural development to the south and east along the river produced a zone of monumental public buildings. In the west, the forum included a Temple of Mars and an amphitheatre, the oval form of which is preserved in the curving medieval streets west of Piazza Santa Croce. In}

Florence, §1, 2: History and urban development, c. AD 400-1282

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3. 1283–c. 1400. Following war with Siena and continual struggles between Guelphs and Ghibellines, a second popular government ("Secondo Popolo") was set up in 1283 by the guilds. With the realization that once again external expansion had rendered Florence's fortifications obsolete, yet another circuit of walls was planned (began 1299; completed 1333). This circuit enclosed all the monasteries and a huge area five times the size of the 12th-century Autonomous population. The decline in work on the 14th century meant that it was centuried before the new zone was fully developed. Construction was also begun on a new cathedral, the Duomo, and a new government building, the Palazzo della Signoria, the seat of the leaders of the guilds, was begun in 1299, symbolizing the civic value of the new political order in which the nobility were banned from holding office. By 1300 Florence was among the five largest cities in Europe, with a population of c. 100,000.

The 14th century, however, was a period of turmoil for Florence. The great Convent of the Carmine housed hundreds of houses; there was famine in 1315-17; the Arno flooded in 1332, causing enormous damage; and the plague reached the city in 1348, resulting in a 60% decline in the population. These difficulties included both natural disasters, including the slowing of progress on earlier projects, such as the Gothic churches of S Maria Novella and Santa Croce (consecrated 1444). Nevertheless the two principal baths of the city became clearly defined at this time as work continued on the new cathedral and government buildings. Much of the new cathedral by Arnolfo di Cambio was completed by 1331 when relics presumed to be of the first bishop, St Zenobius (d. 390), were found, and it was decided to extend the work to create a much larger church, for which the wool-merchant's guild (Arte della Lana) assumed responsibility. Work was initially concentrated on the campanile, begun by Gioto in 1334, and then continued on the cathedral by Francesco Talenti (from 1355, see JIV, i, below).

Several other works reinforced the identity of the cathedral district as the religious heart of the city: in 1336 the cathedral piazza (now Piazza del Duomo) was enlarged; in the 1350s the Loggia del Bigallo (now Museo del Bigallo), situated there for the charitable contrariety of the Misericordia; in 1363 it was forbidden to build jetsies on houses around the piazza, the first of many such controls; and in 1366 several structures were demolished so that the cathedral area could be built.

Meanwhile a civic hub was being developed around the fortress-like Palazzo dei Priori (now Palazzo Vecchio; see JIV, vii, 8 and fig. 4) which stands on part of the site of the old Roman towers that were first converted in 1302 but enlarged later in the century on an irregular, trapezoidal plan. It immediately became the administrative and political centre of the city. At the same time the adjacent piazza (now Piazza della Signoria) began to be opened up specifically as a civic square, with no market functions, it was enlarged several times and was paved in the mid-1340s. In 1339 the Loggia della Mercanzia was built at the end of the piazza to dispense justice over trade disputes and guild matters. A few years later the Loggia del Consiglio del Popolo was built on the west side and the Loggia del Liquori (or Loggia della Signoria; 1356-1361) on the south side. The latter was built for ceremonial use by the Priori, and its arcades of semi-circular stone arches formed the mint. The mint was built behind it and the whole area devoted to the agencies of the State.

The streets linking the cathedral and the Palazzo dei Priori, the Via del Calzaiuoli, which follows one of the old Roman roads, became the chief civic axis of the city. Along it, on the site of the old church of S Michele in Orto, was built the current S Michele (1336-1404, see JIV, fig. 2) and S Maria della Scala (1336-1404, see JIV, fig. 16 and fig. 26). This was a new grain market with two large, superimposed vaulted halls over an arcaded ground floor, which by 1381 had been enclosed to form a sanctuary; this church became the entrenching place for the trade guilds, all of whom had been involved in the project. The guilds were also important as funders and benefactors of hospitals. The cloth-merchants' guild (Calimala) built the hospital of Bonfagna, and the bankers' guild (Cambio) built the hospital of S Matteo; somewhat later the silk-workers' guild (Per S Maria) founded the Ospedale degli Innocenti (1419; see JIV, iii below). Many such works were begun as a response to the plague which had swept in 1400 and left c. 200,000 dead.

Political and economic difficulties continued to occur during the period. The Florentine economy suffered a crisis in the 1340s when two of the most important guilds, the Peruzzi and the Bardini, became bankrupt; and the brief rule of Walter de Brienne, Duke of Athens, elected as Signore (1342-3), was ended by popular insurrection. Nevertheless the city's administrative structure was reorganized in 1343; instead of six sections, the new circuit of walls enclosed four quartieri, each subdivided into four smaller gonfalon. Strong controls were also exerted by the city government over many aspects of development, chiefly as a reaction against acute congestion in the medieval nucleus. For example, the large zone enclosed by the new walls was to be developed in a rational manner, with broader, straighter streets: the original Roman grid, by then 18th century modified by later encroachments, was considered the ideal model. A broadly radial pattern of new roads was established from the centre towards the city gates, together with a few minor cross-axes, thus forming a roughly triangular grid pattern with large areas of open space remaining. Existing open spaces were also enlarged, particularly in front of Santo Spirito, Santa Croce and S Maria Novella, where an important new public square was formed. Some streets in the old centre were also widened and jetsies removed, while the process of paving continued throughout the central areas. Attempts were also made to impose greater discipline on new development by the alignment of facades and evident over facing materials and window types and sizes. Minimum heights were stipulated for new buildings, and the amministrazione had the power compulsorily to demolish dangerous older structures, such as some of the former towers. In 1349 a new agency, the Uffici della Cinta Vecchia, took responsibility for most public works, including bridges, water supply, civic buildings and the city walls.

By 1400 three zones were clearly identifiable in the urban layout of Florence: The first was the original, densly developed core, irregularly superimposed on the Roman grid, with many fortified towers but with open space limited to the Piazza del Duomo and the Piazza della Signoria. The second zone included the area immediately surrounding the centre, originally just beyond the walls; this was also densely developed but with some squares, gardens and orchards. The third zone included the most recently enclosed areas beyond, developed only along the older radial routes and backed by large areas of gardens and orchards. The Ultraseno formed a small, compact zone south of the river, with some development along the Roman road, by this time there were four bridges linking it with the city centre.

Political unrest in the latter part of the 14th century, especially the heavily long-lasting and the poorer arts, culminated in the Ciompi revolt of 1378, when the wool-cellers demanded the right to form a guild; this resulted briefly in direct popular representation in government. In 1382, however, a small number of wealthy merchant families succeeded in forming an oligarchic government, finally diminishing the political power of the guilds after nearly a century of dominance. By the beginning of the 15th century the population had recovered to c. 60,000; Arezzo was annexed in 1384 and added in 1400. Florence continued Pisa, signalling the final defeat of the Ghibellines and giving Florence control of an important seaport and extended opportunities for trade throughout the Mediterranean and to the Levant.
Florence, 5: History and urban development, 1531–1737

2. Florence, 'Piazza della Catena' view of the city, woodcut, attributed to Francesco Rosselli, 588×4135 mm, c. 1472 (Berlin, Kupferstichkabinett)

c. 1419) in that piazza is another masterpiece of the early Renaissance, its colonnade of semicircular arches developing forms seen earlier in the Loggia dei Lanzi but here made an essential part of the urban fabric (see fig. 1). Piazza SS Annunziata can be considered the first modern Florentine square. Topographical principles of design are equally clear at the Palazzo Pitti (see fig. 5, 9 below), which was built on a prominent ramica sula of the Arno, with its facade aligned to the tower of Santa Spirito; probably begun c. 1457 it was built on an imposing scale by LUCA DI BONACCORSI PITTI as a demonstration of his wealth and power. The square created in front of it was the first in Florence to be related to a private house rather than a public building.

Under Medici rule, particularly that of Cosimo II Vecchio (r. 1434–64), public building activity began to lose importance to the private sector. Public architecture became associated with individual patrons, for example MICHELANGELO DI BARTOLOMEO with the Medici and LEON BATTISTA ALBERTI with the Russells, who were second only to the Medici in wealth and influence, and a great age of palazzo building among the banking and merchant families began. The Strozzi built the finest such palace in the city (begun c. 1489, in the heart of the old quarter, designed and executed by Benedetto da Maiano, Giuliano da Sangallo, and Cronaca; the Palazzo Strozzi (see ITALY, fig. 8) is grandiose, severe and monumental and was loosely based on the Palazzo dei Priori. Other included the Palazzo Medici (1440–44; now Palazzo Medici-Riccardi; for illustration see PALAZZO), built on the Via Larga (now Via Cavour) by Michelozzo, in 1440; the Palazzo Rucellai (begun c. 1453), built to a design by Alberti (see ALBERTI, LEON BATTISTA, fig. 2); the Palazzo Antinori, perhaps by Giuliano da Sangallo on the Via Maggio (see fig. 5); the Palazzo Corsi by Michelozzo. These palaces transformed the districts immediately surrounding the old city centre, directly reflecting the wealth of the oligarchical clans that ruled the city. Because the banks of the Arno remained on the medieval core of the city, they also marked the first separation between places of work and residence; the latter represented a new concept of the private palace as a self-contained entity. Their forbidding public facade contrasted sharply with the light, refined design of their courtyards—private inner worlds surrounded by colonnades and loggias. In the snow winter period some families began to build villas in the contado, the surrounding countryside. Most active again were the Medici, who eventually owned more than a dozen such houses (see fig. 5); the most notable is Poggio a Caiano, built by Giuliano da Sangallo for Lorenzo the Magnificent in the mid-1480s (see POGGIO A CAIANO, VILLA MEDICI).

The idea of the Medici magnificence (1469–92; see MEDICI, DE' (5); (5);) marked the apotheosis of building activity by the families of Florence, which also included the patronage of churches. The Medici, for example, had earlier funded rebuilding work at S Lorenzo fu Michelozzo, his Old Sacristy (1419–29) being one of the earliest and purest monuments of the Renaissance (see fig. 5, below). Later work at S Lorenzo by Michelozzo (and, subsequently, Michelangelo; see below) was also funded by the Medici, to the extent that it essentially became their own church. Medici patronage of nearby S Marco (built after 1452 by Michelozzo), whose Cosimo II Vecchio had established the first public hospital in Europe (see MEDICI, DE', (2); MICHELANGELO DI BARTOLOMEO, fig. 2), made this zone of the city the Medici quarter. Other notable church projects of the period included Santa Spirito, begun by Brunelleschi in 1436 and completed 1443 (see RENAISSANCE, fig. 1; BRUNELLESCHI, FILIPPO, fig. 36 and fig. 3b), and major alterations to SS Annunziata, begun again by Michelozzo and completed by Alberti c. 1473. The city centre was profoundly changed by these projects; it acquired a new, monumental character, much of which remains familiarly around the medieval nucleus. As a patron of all of it, Lorenzo de Medici was unchallengeable, although not unique—stimulating the atmosphere for such extraordinary creative activity.

Florence, Ş: History and urban development, 1531–1737

5. 1531–1737. The rule of the unpolarized Alessandro de Medici (r. 1531–77), who was given the title Duke of Florence by the Emperor Charles V, led to a period of political uncertainty in Florence, and few building works were undertaken. The construction of the huge Fortezza da Basso (1545) by Michelangelo in the outlying parts of the city was symptomatic of the era; it was built not to defend the city from external aggression but as a base from which internal dissent could be crushed. Under Cosimo I (r. 1537–69), the introduction of policies for the reconstruction of Tuscan sovereignty transformed the city into the seat of an expanded, cityscape and culturally flourishing generation. New works at this time were undertaken chiefly to serve the Medici court rather than the city as a whole, in order to enhance and consolidate further their political and cultural power. The period is thus characterized essentially by works of order: the rebuilding of Ponte Santa Trinita, the restoration of the Ponte Vecchio and the construction of the Uffizi.

Until 1540 the Medici had continued to reside at the family palace on Via Larga (now Villa Cavour), but in that year Cosimo I moved them into the Palazzo dei Priori, which became known as the Palazzo Vecchio and was extensively remodelled by Giorgio Vasari (see IV, 8 below). In 1550 they moved again, this time to the Palazzo Pitti across the Arno, which Eleonora Medici, wife of Cosimo I, had bought. As a result of these moves, several important urban works were undertaken that had a profound effect on the city centre. The Palazzo Pitti was enlarged (see fig. 8, below) and became the focus of the city's cultural life, but the need for easy communication with the Palazzo Ducale (henceforth known as the Palazzo Vecchio) and the proliferation of bureaucracy led to the building of the Uffizi (from 1559; see IV, 8 below) to house many government departments; this was one of the first buildings in Florence to be conceived as a piece of urban design (see fig. 6; also VASARI, (1), fig. 6). Vasari, who became court architect, then also built the long corridor Vassari connecting the Uffizi and the Palazzo Vecchio with the Ponte Vecchio and thence to the Palazzo Pitti, providing a secure, direct link between these two new poles of power. The whole focus of government in the city had thus altered, with nuclei on each side of the Arno.

Cosimo I also instigated many other works dedicated to enhancing the city's grandeur as a Medici fiefdom. Columns were erected in the piazzas of S Marco, Santa Maria Novella and S Spirito, and some of the town's streets were widened and resurfaced; and the rebuilding of Ponte Santa Trinita (c. 1570) by Bartolommeo Ammanati, created a vista between the city and the Arno which another significant link between the old city centre and the newly important districts of the Oltrarno. New loggias were erected at important points in the city's fabric: the Loggia del Pesce and the Loggia dei Mercanti's chiefportal (see fig. 4 below), later moved to Piazza dei Giudici; the Loggia del Mercato Nuovo (1547–51); and, later, the loggias of the Grana and S Maria Novella. In 1548, the town had only two gates and was restricted by curfew, was formally established in a city block just north of the Mercato Vecchio. Consolidation of Medici power was also necessary well beyond the city walls; a programme of fortifications was undertaken in many dependent towns, including Pisa and Arezzo; LIVORNO was also reconstructed to become the center of political influence. Wars with Siena, particularly in 1526, had necessitated works to Florence's own defences, especially across the Arno River, which had only two gates and was restricted by curfew, was formally established in a city block just north of the Mercato Vecchio. Consolidation of Medici power was also necessary well beyond the city walls; a programme of fortifications was undertaken in many dependent towns, including Pisa and Arezzo; LIVORNO was also reconstructed to become the center of political influence. Wars with Siena, particularly in 1526, had necessitated works to Florence's own defences, especially across the Arno River, which had only two gates and was restricted by curfew, was formally established in a city block just north of the Mercato Vecchio.
was chiefly confined to works by Cosimo's own courtiers and the favourites of his son Francesco de' Medici (later Francesco I). Examples are the palaces of the Grifoni, the Bartolini de Montalvo and the Almini families. A new building type began to appear in the form of terraced houses for artisans, reflecting a new interest in the wealthy in land development, not only of their country estates but also within the city walls.

The county nature of Medici rule continued with Francesco I (rg 1574-87; av MEDICI, D'E', 16); there was renewed interest in the decorative frescoing of wall surfaces, such as that on the palazzo of Bianca Cappello, second wife of Francesco I, and a tendency towards highly mannerist detailing after the style of Michelangelo and Giulio Romano, with a parallel indulgence in capriccios in the form of gardens and grottos. The reign of Ferdinando I (rg 1587-1609; av MEDICI, D'E', 17) is notable chiefly for the many important works of art commissioned for the Uffizi, but during this period Bernardo Buontalenti completed the Forte di Belvedere (1590-1600) above the Boboli Gardens at the palazzo Pitti, built around the small villa at the highest point in the city. The villa had loggias on both principal façades to take advantage of views over the city and its southern hills. Few public works were necessary in this period. The Boboli Gardens were extended (av FIV, 9(vi) below), and new villas were built in the contado as part of a general reorganization of Medici lands. In 1599 Giusto Utens (d. c. 1600) made a pictorial record of all 14 Medici villas (Florence, Mus. Firenze com'era; see fig. 24 below); in addition to the Pitti and Poggio a Caiano, the most important were at PRATOLINO, La Perggia and Castello.

In the city itself, many older, medieval houses were modernized, often remodelled internally and refaced externally. Churches, too, were refurbished, often to provide space for a proliferation of private chapels. A new urban equilibrium was established within the city walls as the population stabilized at about 60,000 at the end of the 16th century. Much of the area enclosed by the walls remained undeveloped, and many gardens and orchards behind a narrow ribbon of housing along the radial routes. Stefano Bottigioni's depiction (Florence, Mus. Firenze com'era) of the city in 1584, a highly detailed aerial view based on a combination of aeronautic and perspective projections, represents the record of a scientific age of inquiry and objectivity.

The reign of Cosimo II (rg 1609-21) represented a turning point in the history of Florence and the beginning of a long period of decline. Mostly occupied with foreign policy, he was neither a strong character nor was he concerned with making his mark on the capital. By 1622 the population was c. 66,000, only a little more than it had been a century before. Farming was in crisis, with punitive levels of taxation, while the city's traditional cloth and silk industries continued to decline. Few urban works were therefore undertaken, although the chapel of the Princes by Matteo Nigetti at S Lorenzo was completed (see FIV, 5 below), and there were further works to the S Lorenzo Pitti and its gardens, both undertaken by the Parigi family, count favourites as architects and landscape designers; the palace was extended by the addition of three extra bays on each side after a competition in 1616 (see fig. 23 below). Further works of elaboration at the Pitti were executed by Ferdinando II and Cosimo III. The long reign of Ferdinando II (rg 1621-70; av MEDICI, D'E', 22) began with a famine to which the Medici and others were so severely subjected that it is said to have caused the death of 20,000 people, a large part of the population of the city, and the Medici were forced to send troops from the countryside to relieve the city. The Medici family, who had ruled Florence since the fall of the Guelphs in 1250 and had been among the first to support the papacy in the struggle against the Ghibellines, were now beginning to feel the effects of the economic crisis that was to beset the city for the rest of the century. They were also faced with the threat of invasion from the north, and the Medici were forced to send troops from the countryside to relieve the city. The Medici family, who had ruled Florence since the fall of the Guelphs in 1250 and had been among the first to support the papacy in the struggle against the Ghibellines, were now beginning to feel the effects of the economic crisis that was to beset the city for the rest of the century. They were also faced with the threat of invasion from the north, and the Medici were forced to send troops from the countryside to relieve the city.

In 1599 Napoleon invaded Tuscany, and the French occupied Florence until 1814. The administration was reorganized on French lines, but all important decisions were taken in Paris. The 1810 census recorded a population of 70,000. Florence's municipal government in the Palazzo Vecchio took responsibility for all public works, schools, and hospitals, and the city walls and bridges were restored. In 1808 Napoleon began to suppress the monasteries, resulting in many more buildings becoming available for new uses; some were converted into schools, hospitals or barracks, while others were sold. Grand-scale renewal projects were prepared, chiefly by Giuseppe del Rosso (1760-1831), but few were executed, being far too ambitious for such a small city. The first large factory was built in 1810, while Elisa Bonaparte, Grand Duchess of Tuscany, indulged in further sumptuous works at the Palazzo Pitti.

In 1814 the house of Habsburg-Lorraine was restored to power, and the city of Florence and the Duchy of Tuscany (rg 1814-24) did not reverse Napoleon's achievements, nor did that of his successor, Leopold II (rg 1824-59). In the latter period more public works were begun, such as streets and other works. The most important were the new town walls of Florence, which were extended to the city walls, Via XXVII Aprile formed and Piazza dell'Indipendenza laid out. Much of the northern zone was developed, and two new iron bridges spanned the Arno, both outside the line of the city walls. Via de' Calzaiuoli was finally widened in the 1840s, after centuries of debate, to become the chief retail street of the city. The railway to Pisa was planned in 1838, the extension of the line to Lucca in 1842; in 1861 the line to Lucca was opened, with the rail line to Florence. The new town walls of Florence, which were extended to the city walls, Via XXVII Aprile formed and Piazza dell'Indipendenza laid out. Much of the northern zone was developed, and two new iron bridges spanned the Arno, both outside the line of the city walls. Via de' Calzaiuoli was finally widened in the 1840s, after centuries of debate, to become the chief retail street of the city. The railway to Pisa was planned in 1838, the extension of the line to Lucca in 1842; in 1861 the line to Lucca was opened, with the rail line to Florence. The new town walls of Florence, which were extended to the city walls, Via XXVII Aprile formed and Piazza dell'Indipendenza laid out. Much of the northern zone was developed, and two new iron bridges spanned the Arno, both outside the line of the city walls. Via de' Calzaiuoli was finally widened in the 1840s, after centuries of debate, to become the chief retail street of the city. The railway to Pisa was planned in 1838, the extension of the line to Lucca in 1842; in 1861 the line to Lucca was opened, with the rail line to Florence. The new town walls of Florence, which were extended to the city walls, Via XXVII Aprile formed and Piazza dell'Indipendenza laid out. Much of the northern zone was developed, and two new iron bridges spanned the Arno, both outside the line of the city walls. Via de' Calzaiuoli was finally widened in the 1840s, after centuries of debate, to become the chief retail street of the city. The railway to Pisa was planned in 1838, the extension of the line to Lucca in 1842; in 1861 the line to Lucca was opened, with the rail line to Florence.
Tomabushi were widened. Santa Croce was completed with a new Gothic Revival façade by Nicola Masas in 1873-63, while the cathedral’s façade was completed in 1887 by Emilio De Fabris. From 1865 to 1870 Florence was the capital of Italy; its population rapidly increased, only to fall again when the capital was moved permanently to Rome. A plan for the city’s growth was prepared by Giuseppe Poggi in 1864-77. It included new zones at Magio and Montaione, and the scale of the proposals involved demolition of the city walls to facilitate expansion beyond; the city limits were thus extended much further. Poggi also designed Piazzale Michelangelo (1873), below S Minutolo al Monte. With the destruction of the walls (1864-9), the city’s spread became inevitable, although such zones as the Savonarola district were purely resident. Commuting to the center became necessary, and in 1865 horse-bus services began.

Two projects of the late 19th century caused extensive destruction within the historic centre: in 1874 houses were cleared for new markets at S Lorenzo, and ten years later the Mercato Vecchio (see fig. 4) was removed and part of the Ghetto demolished to make way for the Piazza della Repubblica on the site of the Roman forum in the centre of the city. In association with these works, the entire zone between Via de’ Calzaiuoli and Via Strozzi was rebuilt.

hundreds of medieval buildings were lost, including four churches.

Between 1895 and 1915 the population of Florence increased by 50,000, and 2000 new rearward houses were built for the new working classes. A development plan of 1915 allowed the city to spread even further, and much expansion took place to the west (on both sides of the Arno) and to the north-east. Under the Fascist government there were further clearances near Santa Croce, but the chief monuments to the early modern era are the Berti municipal stadium (1932) by Pier Luigi Nervi and the new S Maria Novella railway station (1935) by Giovanni Michelucci and others. Industrial development was concentrated at Rifredi, north of the city. Much damage was inflicted in the German retreat of 1944, notably adjacent to the Ponte Vecchio; all other bridges were destroyed and later rebuilt. Development after World War II spread in all directions on the plain, making Florence virtually contiguous with the urban area.

During the 20th century there was a progressive dilution of the identity of the city, which survived only in some quarters within the 13th-century wall-line. Further material damage to the medieval and Renaissance heritage of Florence was experienced in 1966, when the Arno flood, and in 1993 when a bomb exploded in the Via dei Georgofili just to the west of the Uffizi, damaging the

Bibliography

Florence, §I, 6: History and urban development, after c. 1400

Three gabled panels comparable to these panels, with attached decorative surrounds and depicting the Virgin and Child enthroned with other figures, were commissioned for the Florentine churches of S Maria Novella, Santa Trinita and Ognissanti in the late 13th and early 14th centuries. The panels show the development of naturalistic space and form in Florentine art, and while they are often called altarpieces, the term—"tavola"—used in the document for the work does not help to define its use, however, since from antiquity the word meant simply "painted panel", only later in the 14th century that it be shown to mean an altarpiece. Neither does the contract record the panel’s intended position. While such panels may have hung above altars or have decorated church walls, the evidence does not tell us why they were made, and in any case the panel of the Virgin depicted in the fresco of the Visitation of the Stigmata in the cycle of the Life of St Francis in the Upper Church at Assisi. In Duccio’s Cimabue, the Byzantine scheme of depicting light on drapery with a network of gilded lines is retained. Giotto’s treatment of light and form, however, was probably derived from the frescoes of Pietro Cavallini that he could have seen while working in Rome and from his observation of Gothic sculpture, including that of Arnolfo di Cambio, who carved figures for the façade of Florence Cathedral (c. 1300; now mainly Florence, Mus. Opera Duomo). In Giotto’s narrative wall paintings, especially the frescoes (c. 1320) commissioned by the powerful banking families of the Ballati and Peruzzi for their chapels in Santa Croce, figures painted with dimension and monumentality are given dramatic expression. They exist within a naturalistic space, itself conceived with an awareness of the pattern created by forms across the surface of a picture (see Giotto, §I, 3(6) and figs 7 and 8).

An approach similar to Giotto’s is evident in the work of some contemporary painters as BERNARDO DADDI and the ST CECILIA MASTER (see MASTERS, ANONYMOS, AND MONOGRAMMISTS, §I). These artists established the major preoccupations of Florentine painters in the centuries to come. Their attention to naturalism was encouraged by the subjects commissioned in the 14th century, especially those concerning the orders’ founders and early saints, had no precedent and gave artists scope for invention.

From the 13th century in churches throughout Tuscany, and in other Tuscan cities, there was an increased demand for religious panel painting, especially for the decoration of altars. The reasons for the emergence of the altarpiece are not clear; from the first decades of the 14th century, however, elaborate, multi-panelled structures with
Florence, §11, 1(i): Art life and organization, c. 1400-c. 1530

S. Florence, Orsanmichele, relief attributed to Nanni di Banco: Sculptors at Work, marble, early 15th century

complicated carved wooden frames were produced by the most innovative Tuscan painters and woodworkers, directly influencing Florentine painting until the mid-15th century. Contracts show that clients often had a woodwork shape in mind when they employed a painter, and that they discussed with painters the holy figures to be depicted in the main panels of the work. The subject-matter of the narrative scenes, called 'storie' in the documents, that were to appear in the predella panels, is rarely mentioned in contracts and may have been left to the discretion of the painter.

Many of the earliest altarpieces for Florentine churches were made by artists from Florence’s arch-rival, Siena; political differences did not prevent patrons in either city from employing painters from the other for major commissions. The Sienese artists Ugolino di Nerio, for example, was commissioned in the 1330s to paint a large work for the high altar of Santa Croce; it may have been the earliest polypych produced for a Florentine altar. The guilds, presumably aware of the beneficial stimulation of outside talent, made it easy for foreign artists to work in Florence. Sculptors belonged to their own guild, which had minor status; by 1316, painters were members of the major Arte dei Medici e Speziali. Guilds themselves became important patrons of art (see Guild, §3). From the early 14th century certain major guilds undertook the upkeep and embellishment of particular religious buildings, and all the guilds were involved in the most spectacular of Orsanmichele (see fig. 5; see also IV, 2 below).

The taste for naturalism developed by the earliest Florentine painters waned in the third quarter of the 14th century, possibly in response to the plague-plagued century and important commissions, such as the Strozzi Altarpiece (c. 1354-7) for S Maria Novella, were given to Andrea di Cione; in his work, and that of his brothers, figures were more ironic and space was more compressed than in earlier pictures (for further discussion and illustration see Cione, (1)).

(iii) c. 1400-c. 1530. A renewed interest in Classical sources and naturalistic form emerged in the late 14th century and the early 15th. Poggio Bracciolini and a small group of Florentine humanists discovered in monasteries works by Cicero and other Classical authors that had been ignored for centuries (see Humanism, §1), and they developed a new script and style of book decoration specifically for use in reproducing Classical texts. The funding of large public projects by the civic authorities gave particular scope to sculptors, and in the first few decades of the 15th century Donatello, Lorenzo Ghiberti (see Ghiberti, (1)) and Nanni di Banco created figures for the façades of the cathedral, the Loggia della Signoria (now Loggia dei Lanzi), Orsanmichele and the Baptistry that combine Classical simplicity and monumentality of form with naturalistic pose and modelling (see figs 15 and 17 below). The sculpture, much of which was just above street level, influenced painters, architects and other artists. Gentile da Fabriano cultivated a sumptuous naturalism, manifested in Florence in the altarpiece of the Adoration of the Magi (1423; Florence, Uffizi), painted for Palla Strozzi (see Gentile da Fabriano, fig. 3; see also Strozzi, (1)). Masaccio reanimated Greco’s monumental figures with a dramatic realism and, employing mathematical perspective, placed them in a convincing pictorial space. Filippo Brunelleschi created a new, classical architectural style (see §3 above); Leon Battista Alberti codified the artists’ achievements in his theoretical treatise De pictura (1435); and Florence was established as the foremost centre of Renaissance culture in the 15th century.

Linear perspective, first demonstrated by Brunelleschi, revolutionized the treatment of space, and Florentine artists made innovative use of this new technique and important commissions, such as the Strozzi Altarpiece (c. 1354-7) for S Maria Novella, were given to Andrea di Cione; in his work, and that of his brothers, figures were more ironic and space was more compressed than in earlier pictures (for further discussion and illustration see Cione, (1)).

In the second third of the 15th century, Florentine artists of note—Lorenzo Ghiberti, Fra Angelico, Filippo Lippi, Paolo Uccello, Luca della Robbia, Domenico Veneziano and Andrea del Castagno—explored possibilities, setting their figures in an environment that seemed to extend the real space of the viewer. In the final third of the century such artists as Antonio Pollaiuolo and Piero Pollaiuolo, Perugino, Sandro Botticelli, Filippo Lippi and Domenico Ghirlandaio created compositions in which elegant figures inhabited a space often defined by Classical monuments and physically bound on both frescoes and panels by decorative patterns of balustrades and antique forms. These surroundings were developed in the mid-15th century as a new form of altar-piece structure reflecting the widespread interest in the Antique (see Frames, §II). Gothic woodwork forms were echoed in classical architectural elements. The new altarpieces were usually smaller than polyptychs and were composed of a rectilinear main panel over a predella; some were topped by a niche in the shape of a half round, but the surround consisted only of a simple architrave supported by columns. It is likely that sculptor-woodworkers were as influential at painters and their clients in the development of early 15th-century altarpiece style as the surviving antique-style carved surround is that made around 1432 for Fra Angelico’s Annunciation Altarpiece for S Domenico, Cortona (Cortona, Mus. Disc.; an earlier painted surround can be seen in Masaccio’s Trinity fresco (c. 1427) in S Maria Novella.

While there was no special artists’ quarter in Florence, artistic methods were handed down in workshops in which master artists trained apprentices, who, together with other assistants, aided the master with projects. A clear account of workshop techniques and modes of operation is given in Il libro dell’arte (c. 1390) by Cennino Cennini. Since Cennini was a pupil of Agnolo Gaddi, who was the son of Giotto’s assistant Taddeo Gaddi, the handbook can be taken to report the methods used in Giotto’s shop and is a measure of the persistence of the tradition. The methods Cennini described, and the recipes he recorded, were employed into the 16th century. Workshop organization varied, however. The size of a shop depended on the personality and business requirements of individual artists and the number of people employed might depend on the number and type of projects undertaken. Painting frescoes, for example, often required more assistance than the production of panels or altarpieces, and master painters were commonly required to transfer themselves, their assistants and their materials to a work site, often retaining the main workshop in Florence.

The workshop tradition might be conglomerated sedulously, conservative art, but in Florence that was not the case. The city’s artists maintained a high degree of originality, and clients seemed to have valued innovation. Giorgio Vasari (1511-74) noted that the spirit of competition in Florence was not of the kind that encouraged sedulous, conservative art, but in Florence that was not the case. The city’s artists maintained a high degree of originality, and clients seemed to have valued innovation. Giorgio Vasari (1511-74) noted that the spirit of competition in Florence was not of the kind that encouraged sedulous, conservative art, but in Florence that was not the case.

by the mid-15th century, the dominant mode of patronage had changed from corporate to personal, largely through the Medici family’s expression of its power and immense wealth through patronage of the arts. This extent of Cosimo de’ Medici’s commissions, for example at S
Florence, §II, (1): Art life and organization, c. 1500-c. 1600

Florence art continued to be in demand, those trained in other cities were received and sought after as well. By the end of the 15th century, economic, political and social conditions and the preaching of Girolamo Savonarola severely affected private patronage. The exploitation of the Tuscan economy in Florence in 1494 led to the re-establishment of the republic, which immediately initiated projects promoting the new regime, centred on the Palazzo della Signoria (now Palazzo Vecchio; see §IV, 8 below). Michelangelo was commisioned to complete the colossal statue of David (Florence, Accad., a traditional symbol of Florentine liberty (see MICHELANGELO, §3; see also ITALY, fig. 84). Andrea Sansovino and Fra Bartolomeo were also hired, as were Leonardo da Michelangelo, who were commissioned to produce large frescoes of the Battle of Anghiari and the Battle of Cascina respectively. The frescoes (1574, now the Palazzo Vecchio were never completed, but the cartoons of both were widely admired and strongly influenced contemporary Florentines. In the first decade of the 16th century, private patronage was revived on a more pious, sober note, as seen in the series of Madonnas painted by the newly arrived Umbrian artist Raphael, and in the altarpieces of Fra Bartolomeo and ANDREA DEL SARTO. In the work of these artists the exuberant designs were eliminated, and monumental figures were represented in calm, balanced compositions that, together with contemporary achievements in Rome, came to be seen as defining a kind of classical perfection. This was expressed during the first decades of the Medici in 1512, the sculptural and architectural embellishment of S Lorenzo was revived, principally under Michelangelo. At the same time, younger Florentine painters, notably ROSSO FIORENTINO and PONTORMO, began to develop particular aspects of High Renaissance style, contributing to the eclectic variety of styles now known as Manerism.

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Lorenzo and S Marco, rivalled that of even the richest guilds (see MEDICI, §D, (2)). His son Piero commissioned major religious and secular works in painting and sculpture (see MEDICI, §D, (5)), and both men were responsible for the establishment of Florence as a centre of manuscript illumination (see VIETRI D'ALBenga, §D, (1)). Lorenzo's patronage of the Medici family supported, followed suit on a smaller scale; Giovanna Rucellai employed Alberti to design his palace (begun c. 1455), family chapel (1464-7) in S Pancrazio and the facade (1458-70) of S Maria Novella (see fig. 20 below). In the last quarter of the 15th century, Lorenzo the Magnificent styled himself more overtly as a prince, and his control of artistic life was unprecedented (see MEDICI, §D, (5)), although he acted personally as a collector rather than as a commissioner of new work. The frescoes (c. 1478) by Domenico Ghirlandaio scenes from the Life of S Francis in the Sasseti Chapel in Santa Trinita illustrate the new conditions; included among a large number of prominent portraits of the family is one showing Lorenzo standing next to FRANCESCO SASSETTI, manager of the Medici banking empire from 1463 (c. ITALY, §II, 4 and fig. 103).

The work of Florentine artists was highly regarded, and this is reflected in the payment they received for their work. Between 1400 and 1500 most painters trained in Florence seem to have been able to command higher fees than artists trained elsewhere. Lorenzo was thus able to use them as tools in his diplomacy, for example in securing a cardinalcy for his son Giovanni de' Medici, the future Pope Leo X. By the early 16th century, however, while...
fig. 6); it was replicated shortly afterwards in a version of Francesco I (1640) in Piazza SS Annunziata. The Medici court was not the only stimulus to Florentine culture, however. Various brotherhoods and associations, both religious and lay, were highly active, and many individual artists commissioned works of art from their patrons. Bernardo Vecchietti, for example, amassed an interesting collection after 1532 at his villa, Il Riposo, near Florence. This included drawings, cartoons and many models for statuary and sculptural work sponsored between 1532 and 1566. He also organized an artists' workshop to provide for his own commissions. Niccolò Gaddi created a Galleria in which, as well as his collection of Italian and Dutch landscape drawings and watercolours of nature studies by Jacopo Ligozzi, there were workshops specializing in the coloured stone used in the decoration of his palace (1576). In 1580, S Marta Novella (see GADDI, (ii), (2)). Il Riposo and the Galleria were meeting-places for art lovers and tourists alike.

The Medici court's role as the impetus for the city's cultural life was consolidated during the reign of Ferdinando I (see MEDICI, DE', (17)). Under a decree of 1588, all the court workshops were transferred to the Uffizi building and joined together in one uniform institution as the Galleria dei Lavori. In 1604 a workshop later known as the Opificio delle Pietre Dure (see S III, 2(b)) below and ITALY, (VI, 3) was created within the framework of the Galleria, partly to meet the building requirements of the Capitoline Palace in its Florence (S III, 5) below, and it achieved international prominence in this craft. The studies of Giambologna and Jacques Biffivert were associated with the workshop, the curious bas-reliefs that took place in 1600 during the marriage celebrations of Maria de' Medici and Henry IV, King of France, surpassed all the Medici's previous spectacles.

(iii) c. 1600-c. 1800. Ferdinando's collection contained two early paintings by Caravaggio of Medusa and Bacchus (both Florence, Uffizi), of which the former was given by Cardinal Francesco Maria del Monte in 1608. The Florentine artistic community, however, did not react to this stylistic innovation until considerably later, during the rule of Cosimo II (see MEDICI, DE', (27)): examples include Still-life (1625; Florence, Pitti) by Jacopo da Empoli and Orazio Riminaldi's Armore vincitore (First half of the 1620s; Florence, Pitti). The fashion for naturalistic painting continued and was demonstrated by the visits of two painters from the school of Caravaggio: Giovanni Battista Carecchia in 1617 and Gerrit van Honthorst in 1620. Cosimo also admitted naturalistic landscape painters from Venice (e.g. Marco Ricci and Sebastiano Pocci) and a number of important Florentine artists who took up the style of the Uffizi: Annibale Carracci, Domenico Zampieri, Antonio Fusi, Giovanni David, Severino Danti and Giovanni died in 1627 (see S III, 2(b)). The visit of Lord Astor is commemorated by the creation of the Accademia delle Belle Arti in 1784 and the patronage of the Uffizi from 1780 are evidence of renewed cultural life in Florence during the reign of Grand Duke Leopold of Habsburg-Lorraine, (1). Some of his overly radical tendencies, however, were responsible for great losses to the Tuscan cultural tradition, such as the recommendation issued in 1785 to remove from SS Annunziata all the paintings that had been gathered there over many centuries. As Constantino Bettini witnessed, 'there was a massacre of the best offerings, whether of wood, plaster or marble, which were stripped off the walls and thrown down...soon forming a huge, shapeless heap of heads, arms, arms and bodies.'

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Kothmann: Follower Renaissance and Baroque Sculpture (Los permission must be obtained from the artist for his or her portrait to be included in the catalog and printed in the comments section of Vasari's life of Cosimo I in 1568; see下面就来分析这个段落的潜在主题和发展。
Florence, III, 3: Art life and organization, after c. 1800
works of restorers, foundrymen, such as Clemente Papi (1802-75), sculptors, including Luigi Giovannozzi (1791-1870) and Ottaviano Giovannozzi (1780-1848) from Settignano, and printers and cabinetmakers, such as Angelo Barbetti (1803-80) and Luigi Frullini (1839-97).

The establishment in 1845 of the Società Promotrice Fiorentina for the assistance of young artists, as an alternative to the Accademia, was an indication of the restlessness that led to the Risorgimento. The MACCHIOLI painters and their friends, including Giovanni Morelli and Edgar Degas, met at the Caffè Michelangelo. The Alinari and Brogi photographic studios were also established. In 1859 the Concorso Ricasoli was instituted as a competition for paintings and sculpture celebrating the Risorgimento, and the Esposizione Italiana was held in Florence in 1861 to celebrate the achievement of Italian unity (see fig. 10). From 1865 to 1870, when Florence was the capital of Italy, the liveliest cultural centres were the salons of Emilia Peruzzi and her daughter, wife of the mayor Ubaldino Peruzzi (1822-91), and Fiorella Favarini (d.1877).

The disappointed hopes of the Risorgimento, the withdrawal from public activity of many prominent artists, such as Giovanni Fattori, and the city’s grave financial difficulties blighted the following years, although the galleries of the Uffizi, Accademia and Bargello (established 1865) were reorganized, and Florence became the capital of the antiquities trade, through the activities of Stefano Bardini and Elia Volpi.

In the 19th century the city recovered its prestige in the general renewal that came with Art Nouveau and a new impetus in the applied arts (e.g. maiolica by Gallo di Chiusi and the Manifattura Cantagalli; glass by the Puccini, Quentin and De Matteis factories; artistic terracottas by the Manifattura di Signa) and with the presence of artists of note, D’Annunzio and numerous foreigners (e.g. Arnold Böcklin, Adolf von Hildebrand, Maurice Denis, Bernard Berenson and Herbert Horne). This revival was reflected in the reviews Il marzocco, the Arte e fiori exhibitions (1877) and the later journals Leonardo (1903), La riva (1905) and Archeo-Scieflita, Laerthera (1913). The Società Leonardo di Vinci of Scienze, Lettere ed Arti was founded in 1892, and an important exhibition on the Italian portrait was held in 1911. Two years later Filippo Tommaso Marinetti inaugurated the Futurist exhibition in Florence.

The most important figure in official cultural life between the World Wars was Ugo Ojetti, who took part in all the initiatives of the Fascist period: the construction of the Palazzo delle Esposizioni (1922), where the annual spring exhibitions of the figurative arts and the craft exhibition (from 1931) were held; the establishment of the Galleria d’Arte Moderna in the Palazzo Pitti (1924); the initiative, in 1933, of the Maggio Musicale Fiorentino (with scenery and costumes by De Chirico); and the establishment of the Centro Studi sul Rinascimento. The Novecento Toscano movement also began; founded in 1927 in the studio of the painter Gianni Vagnetti (1898-1956), it followed the Novecento Italiano movement, established in Milan in 1922 to promote a return to classical figurative models in Italian and Indian cultural traditions.

Initiatives after World War II included the Mostra Internazionale dell’Arte e del Telegrafo na the Gallery of Graphic Art ("Il Telegrafo"), which brought to Florence important artists from Italy and abroad. Painters working in Florence include Piero Marussig (1877-1954) and Pietro Mattioli (1877-1954) and Pietro Marussig (1877-1954). The 1950s saw a significant influx of artists, including Giuseppe Capogrossi, Luigi Veronesi, and the German Adrian Sauer, as well as a renewal of interest in contemporary art. Further serious damage was caused by the explosion near the Uffizi in 1953; in addition to structural damage to buildings (see §1, 5 above), a small number of paintings were destroyed and several other works damaged, involving a renewed restoration effort that benefited from the expertise built up in the previous decades.

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LIA BERNINI

III. Centre of production.

1. Porcelain. 2. Hardstones. 3. Tapestry.

1. PORCELAIN. A porcelain factory was in operation in the vicinity of the Palazzo Pitti during the reign of Francesco I. According to Vasari’s Life, it is believed to have originated c. 1563 with experiments by the court architect Bernardo Buontalenti. Production was first mentioned in 1575. The body employed was a soft-paste porcelain not unlike pottery from Iznik in Turkey and it possibly resulted from advice said to have been provided by a Levantine. Only 57 pieces of Medici porcelain have been recorded, and all but three, which are polychrome, are painted in underglaze blue of variable colour and control. Three main types of decoration were employed: grotesque ornaments derived from Italian maiolica, particularly the Raphaelian type associated with the workshops of the Falda and Pauzo families in Urbino (see Firenze, §5); motifs borrowed from the 16th century as contemporary Chinese porcelain; and Oriental styles based on 16th century Iznik pottery. Forms derived from maiolica, medallions and lapidary work included vases, deep dishes, but more typical were ewers, flasks (e.g. one of 1575-87; Paris, Louvre; see also A. Italy, fig. 86) and cruets. Factory workmen included Flaminio Fontana (fl. 1573-7) and Pietro Mattioli (fl. 1577-1619). In 1575 the pieces are marked with the dome of the cathedral of S Maria della Fiore and the letter L in underglaze blue. Production appears to have ended with Francesco’s death (1587), but the presence of Firenze in 1589 of the potter Niccolo Stoti (fl. c. 1577-1619) and the record in 1613 of porcelain tokens decorated with the Medici arms indicate continued, unofficial activity.

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CLAIRE LE CORBELLER

2. HARDSTONES. Grand Duke Francesco I created a fashion for mosaics and intaglio works in hardstones and, taking a personal interest in experimentation with materials and techniques, fostered their production in Florence. In 1572 the Milanese brothers Ambrogio Canori (d.1611) and Stefano Caroti (d.1611) moved to Florence, followed by Giorgio Gaffuri, the head of a Milanese workshop specializing in the engraving of rock crystal and pierre dure. Designed by such court-approved artists as Bernardo Buontalenti, sophisticated vases were decorated with gold and enamel work by the Florentine and north European goldsmiths whom Francesco I had gathered in the Cavalcanti ‘de’ Medici in Piazza S Marco, his private residence. Intarsia and pierre dure mosaics at this time are mainly geometric in composition and give maximum prominence to the assortment of precious materials. At the Galleria dei Lavori founded by Ferdinando I in 1588 (see III, 2, above) the most prominent activity was the production of pierre dure. A predilection for ornamental and figurative themes prevailed, and the resulting mosaics are sophisticated examples of the use of hardstones to create ‘stone paintings’. An opportunity to develop this technique was provided by the decoration of the Chapel of the Princes in S Lorenzo (see IV, 6: below), a mausoleum with hardstone cladding and, at its centre, a small temple entirely in pierre dure with trappings of precious stones. This work began under Ferdinando I in 1580-90 and continued for many years without being finished. The numerous craftsmen employed on the project executed the pierre dure mosaics following polychrome cartoons provided by such painters as Lodovico Cigoli, Bernardino Pocetti and Jacopo Ligozzi. The parts that were completed were dismantled and reused in various works at the end of the 18th century (Florence, S Lorenzo; Florence, Pinti; Florence, Museo degli Opifici Pierre Dure), though the decoration of the interior continued until the mid-19th Century. Fully rounded statuettes, composed of
Florence, XI, 2: Centre of hardstone production

various polychrome elements of pietre diure (Florence, Pitti, Annibale, etc.). This style was inspired by the naturalism of Jacopo Ligozzi, whose interest in botanical and zoological themes is reflected in the pietre diure paintings of the 16th century. This fashion was inspired by the analytical naturalism of the 16th century, especially the works of Maria di Firenze (Milan, 1778).

B. Baroque taste continued to favour these subjects, emphasizing the vivid polychrome effects and black marble backgrounds to create a greater decorative exuberance. The show pietre diure were often accompanied by inlay work in rare woods and also by sculpted gildings. Among the most important works produced in the 17th century were the great occasional table (Florence, Uffizi), completed in 1649 after 18 years of work by a team of 12 craftsman, and the contemporary cabinet of Ferdinand II (Florence, Uffizi).

During the 18th century, many Florentine pietre diure were maintained due to the wealth of natural and artistic resources lavished on the workshops, especially by the Medici family. The Medici, the Bruges branch of which had commissioned or handled financial arrangements for trips through the Medici bank, could be positively identified as a Netherlandish workshop with the Medici arms (Cleveland, OH, Mus. A.) commissioned later, probably between 1715 and 1720.

At least two workshops of peripatetic northern tapestry weavers were known to have been operating in Florence at this time. Livinus Gilii de Burgis, privately employed by the Este family in Ferrara, was permitted to wear enormous figured tapestries for the reggia of Florence. Palazzo Vecchio between 1455 and 1457, which were based on cartoons by Neri di Bicci and Vittorio Ghiberti. Between 1476 and 1490 the southern Italian master Giovanni di Giovanni produced works of great heraldic. Little or nothing, remains of this production; a very small, Unpublished (New York, Met.) attributed to an early 16th-century Florentine workshop.

In 1545 Cosimo I arranged for an unknown painter to receive a commission for a picture in the Uffizi. The picture was commissioned shortly after the end of the Great War of the Medici, which came under the control of the Medici family. The painting was done by the Uffizi. The picture was commissioned shortly after the end of the Great War of the Medici, which came under the control of the Uffizi. The picture was commissioned shortly after the end of the Great War of the Medici, which came under the control of the Uffizi.

The end of the Grand Duchy of Tuscany in 1860 led to an irreversible crisis for the craft, which had always depended on court commissions. The workshop, renamed the Cabinet of the Tavole, came under the control of the Ministero dell'Istruzione Pubblica and opened its doors to public sale. From 1873 to 1923 it was directed by the painter Edoardo Marchielli (1837-1924), who was the key figure in the development of the 1870s and 1880s, who were among the last original productions of the workshop (c.g. Magnolia Table, Flower Vase with two vases and a relief, Great Vase with plant and animal motifs, all Florence, Museo di Pietro Paci). The end of the 19th century the Opificio gradually shifted to restoration work.

see also: Tavola, 3-3 and X, 10,

Z. Zekis 'Nottolino dell'arte' an extraordinary pair of bead ornamentation in late 19th-century Florence, Uffizi (Florence, 1967).


A. Gonzalez-Palacios, in Piastrelle principali, 2 vols, (Milan, 1993).

ANNAMARIA GRASSI

3. TAPESTRY.

(i) Before 1545. (ii) 1554–1600. (iii) After c. 1600.

(iii) Before 1554. During the 15th century tapestry weavers were imported from Florence and worked in the south Netherlands and northern France. The major agent for the Medici bank, the Bruges branch of which had commissioned or handled financial arrangements for trips through the Medici bank, could be positively identified as a Netherlandish workshop with the Medici arms (Cleveland, OH, Mus. A.) commissioned later, probably between 1515 and 1520.

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A. Gonzalez-Palacios, in Piastrelle principali, 2 vols, (Milan, 1993).

ANNAMARIA GRASSI

11. Tapestry of Joseph Explaining Pharaoh's Dream of the Seven Fat and Seven Lean Cows, wool, silk and metallic threads, 5.70x4.46 m; design and cartoons by Francesco Salviati, made in the workshop of Benedetto di Michele Scappi (f.1555-88) and Bastiano Scandicchi (f.1565-86).

Bronzino continued to design cartoons until 1557, but the temperamental court architect and painter Giorgio Vasari was better suited to the increased pace projected by the Duke. After executing a few designs and possibly cartoons to accompany frescoed decorations in the Palazzo Vecchio, Vasari incorporated the production of tapestry workshops into his well-organized decorative schemes. The Duke's desire for an opulent and practical (the slow production of truly fine tapestries compared with the numerous palazzi and houses Cosimo di Ptoo). At the factory new less complex designs with coarser weave and more economical thread were executed, which lowered the cost and accelerated the rate of production. There were two workshops, headed by Benedetto di Michele Scappi (f.1555-88) and Bastiano Scandicchi (f.1565-86).

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In 1575, after the death of Cosimo I’s death, Alessandro Allori, a favorite painter of Francesco I, had worked on tapestry cartoons under Bronzino, the official court artist at the Arazzeria Medicea. Allori was nearly as prolific as Stradanus, although his state figures and compositions were far more imaginative and conscious. His border designs follow Stradanus’s layout in but are more formally structured. When Stradanus left Florence temporarily in 1576, Allori continued the Flauto for the Villa Medicea di Castello, but only for the Palazzo Pitti in Florence: mythological series included Latona, Centaur, Ninfne, Phaethon and The Seasons (examples in Florence, Sopra B.A. & Storici Col.). During this period more outside commissions were executed by the Arazzeria Medicea, and Allori’s workshop painted cartoons for tapestries for the church of S Maria Maggiore in Bergamo (e.g. Life of the Virgin, 1582-6; in situ), and for the cathedral of Pistoia’s still (1588), Guaspari of Bartolomeo Papini (1621) became head painter. After the succession of (1587) of Ferdinando I, Grand Duke of Tuscany, who had been a cardinal, religious tapestries became more popular. Allori depicted figures narrating the "Life of Christ" (1598-1600) and a Passion series (1592-1616; both Florence, Sopra B.A. & Storici Col.), in collaboration with Lodovico Cigoli.

(iii) After c. 1600. During the first decades of the 17th century Cardinal Montalto was among the most assiduous patrons of the Arazzeria Medicea. After Allori’s death (1607) his son Pietro took over the family workshop for the Medici and for other private commissions. After Poccietti’s death (1612), Michelangelo Cinganelli (1610-1635), who still worked in a basically 16th-century style, became the official court painter of the Medici (e.g. Sopra B.A. & Storici Col., Florence, Sopra B.A. & Storici Col.), although the Flemish painter Cornelis Schut I also painted two cartoons in 1628. The Flemish master Jacopo Eber von Assel c. 1621; 1667-1652, and in 1621, and, although his son Pietro van Assel (c. 1620-44) took over the family’s separate workshop on Jacopo’s death, PIETRO FEVERI, a Flemish weaver who had favored high-warp weaving—a new technique particularly suitable for the official head weaver. Fieveri was the first to make tapestry copies of paintings in the Medici galleries (examples in Florence, Sopra B.A. & Storici Col.). Under Fieveri, and during the reign of Ferdinando, commissions revived, and, following the death of Cinganelli (1635), such masters as Sigmund Cossaceco, Baccio del Bianco, Lorenzo Lippi, Giacinto Giminagni and Vincenzo Dandini painted cartoons for the factory.

After Fieveri’s death (1669), two head weavers, GIOVANNI POLLASTRI (c. 1655-7167) and Bernardino van Assel, Jacopo’s son, who had inherited the family workshop (c. 1629-1673), ran the factory. After their deaths, however, he was replaced by his son: Stefano Termini (c. 1674-1703), Matteo Benvenuti (c. 1670-92), Niccolo Bartoli (c. 1671-77) and Bernardino Masini (c. 1687-1887) continued to work in the low-warp technique, and pressure from them helped to bring in Filippo Ferruzzi (1648-1677) to move to Venice. Stefano Termini’s brother Giovanni Battista Termini (c. 1673-1717), the only remaining high-warp weaver, finally went to Rome in 1684.
approved in 1368. Andrea da Firenze, one of the committee members involved in these discussions, was at the same time decorating the Spanish Chapel at S Maria Novella, and his fresco there of the Church Triumphant depicts a vast building and dome very similar to the cathedral as finally built.

Between 1384 and 1410, the octagonal piers were built, the tribunes vaulted and the drum begun. A competition held in 1418 to decide the construction technique of the dome was won by Brunelleschi (with Lorenzo Ghiberti), with a proposal that avoided centering; one wooden model is attributed to both (Florence, Mus. Opera Duomo). Brunelleschi then took sole control of the work, and the dome was completed in 1436; the lantern was built to Brunelleschi's design by Michelozzo di Bartolommeo and Bernardo Rossellino between 1446 and 1467. Apart from some exterior surfaces that still reveal the original brickwork beneath the marble casing, particularly at the base of the dome, the cathedral fabric was finally finished in the 19th century and includes a Gothic Revival (rectangular in the aisles); this leads to an eastern octagon the width of the nave, which is surrounded by three tribunes of identical design, each opening into five rectangular chapels. The church thus combines two Early Christian building types, the basilica and the centralized mausoleum. The Gothic nave features in common with such Florentine churches as S Maria Novella (begun c. 1246) and Santa Croce (begun c. 1294; see §§6 and 4 below). The widely spaced main arcades is surmounted by a corbeled walkway that runs around the vaulting spandrils, continuing into the oculus, and the clerestory (like the drum of the dome) is pierced by oculi; the architectural elements are articulated in gray limestone. The octagonal, pointed dome is composed of two shells of herringbone brickwork, a Romanesque technique that served to spread the weight evenly as it increased. The shells are connected and strengthened by stone ribs; those at the angles connect the drum and the sides, so that the dome can also be described as a cloister vault (see DOME, §§1 and 3, and VAULT). Brunelleschi's exedrae, which buttress the drum on its four free faces, are articulated by deep, shell-headed niches and coupled half-columns, while the lantern incorporates classical consoles, which also function as buttresses (for further discussion and illustrations see BRUNELLESCHI, FIG. 1, §1, and figs 10-13). BIBLIOGRAPHY


G. B. de Rossi: La polpa in Firenze: L'architettura dell'opera (Firenze, 1857) / Firenze, 1968."

beginning of the 15th century. In 1415-16 Donatello also made a giant figure in white terracotta (untaxed) for the upper part of the façade. The sculptures of the present polychrome façade, designed by Ettore De Fabris (1871-1871), in 1887, includes statues of St. Stephen and St. Zenobius by Giovanni and Amalia Dupré, flanking the main portal. Augusto Passaglia (1838-1918) executed the bronze doors of the central and left portals in 1897 and 1903 respectively. Such masters as Giovanni D'Ambrigo, Niccolò di Piero Lamberti, Nanni di Banco and Donatello contributed to the Porta della Mandorla on the north side of the cathedral, begun in 1391 and completed in 1423. The doors surrounds, executed in the first phase, include musician angels in hexagons and the L'abbe de l'arche in the niches of the polychrome decoration. The archways, with reliefs of angels holding scrolls, were added in the second phase, from 1404. The fine gable relief of The Assumption of the Virgin in a mandorla (1414-21) by Nanni di Banco is flanked by two low-relief heads of a prophet and prophetess and by small statues of prophets on the pinnacles, the former documented and the latter attributed to Donatello. Near by, on the buttress of the north tribune, stood life-size marble statues of Isaiah by Nanni di Banco (now inside the cathedral) and Daniel by Donatello (Florence, Bargello), both completed in 1408.

In the interior of the cathedral there is much fine marble work, including the tomb of Roberto Antinori d'Orsini (d.1320) by Tino di Camaino, the Renaissance lavabo in the sacristy (c. 1438-40 and 1442-5) by Baggianino and the Apostles on the piers of the octagon, executed by various masters in the 16th century. But the most remarkable are the chapels and galleries (cathedral), carried by Donatello and Luca della Robbia during the 1430s and originally set up over the sacristy doors (now Florence, Mus. Opera Duomo), and the most notable pieces from the later period are the paintings (see ROBBIA, DELLA, I, fig. 1). The central octagonal choir, beneath the dome, was executed by Baccio Bandinelli (Florence 1454) and completed by Giovanni Bandini. For further discussion on the sculptural program, see BIBLIOGRAPHY

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G. Brancacci: La polpa in Firenze: L'architettura dell'opera (Firenze, 1857) / Firenze, 1968."

(c) Painting. Many artists, both foreign and Tuscan, produced paintings for the new cathedral as well as designs for sculpture and stained glass (see (d) below). Although local artists continued to decorate the façade with a number of paintings on panel and in fresco still remain on the walls and above the altar tables of the cathedral interior. The most significant of these are the frescoes of Dante Romagnoli and the Domenico di Michelino, the painted images of saints by Bernardino Daddi, Bietti of Lorenzo and Popp, the St. Blaise Enthroned (1408) by Cennello of Jacopo Franchi and the St. Joseph altarpiece by Lorenzo di Credi. A number of fine paintings from the 15th and 16th centuries hang in the old sacristy
di Bartolomeo, Luca della Robbia and Maso di Bartolomeo, are decorated with ten reliefs, each framed by four headstones.

The most important among the freestanding marble statues to be seen in the aisles are those originally designed for the old façade of the cathedral, namely San Biagio (1408) and Bernardo Cenni’s San Venanzio (1447-55), both by Giovanni di Bologna.

The eight oculi around the dome were designed by a remarkable combination of talents from 1438 to 1445: Donatello provided the Coronation of the Virgin and Paolo Uccello the Temptation and Allegory of Love, distinguished by pure colours and naturalism. Andrea del Castagno’s Deposition is monumental and sculptural, while Ghirlandaio’s mature style is seen in his Presentation in the Temple, Agony in the Garden and Assumption. Ghirlandaio completed the nave (the earliest four windows of which were made in 1394 by Antonio da Pisa) and apse with a unified design of tiers of prophets and saints under canopies, characterized by majesty scale and strong colours and imbued with great spirituality.

Architecture. Excavations have revealed various floor-levels below the Baptistery’s inlaid marble base (as well as a medieval cemetery in Piazza S Giovanni), and these fragments suggest that there was building of some size on the site, possibly as early as the Roman period. The date of the present building is controversial, but it is now thought likely that it is a 6th- or 7th-century structure, although it has also been attributed to the 11th century, there was a consecration in 1059. The earliest reference to the church of St John the Baptist was in 877, but no specific description was given of its form or site. The present Baptistery is generally considered as the cathedral during the 11th and 12th centuries, possibly during building work on the old church of St Reparata. The new Baptistery was completed and consecrated in 1387, and the old apse is now added during the 15th century, the lantern dates from c. 1150.

The Baptistery, an octagonal structure with an internal dome that rises over 30 m above floor-level, was probably modelled on the Pantheon in Rome. The interior, with its marble decoration and rich mosaic work (see fig. 25 below), shows the influence of both medieval and Early Renaissance schemes. It is two-storeyed with a rectangular apse or sacristy, which replaced an earlier curved apse in the 11th century or early 13th century. The ground-storey has a coupled arcade and free-standing Corinthian columns of granite supporting a painted wood cupola. The tripartite division of each side is repeated in the upper story, which has a wall-passage framed by an arcade, carried on half-columns and punctuated by Corinthian pilasters. The exuberant (see fig. 15) is crowded in geometric patterns of green and white, ingeniously arranged in three registers, including an arcaded storey, which with the pitched roof, marks the dome. The lowest level contains plain panels; the second carries blue arcades framing alternating pediments and tripartite windows; and the top storey has tripartite piers pierced in their centre by a small window and divided by Corinthian pilasters supporting an architrave. The blind and clasping archivolt forms contrasts strongly with the overall Gothic scheme of the nearby campanile (see fig. 12 above).

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ANRIL THOMAS

(11) Mosaic. Although there was no established tradition of mosaic work in medieval Florence, decorative schemes in this medium were begun at the Baptistery, the cathedral façade and S Minimi al Monte (see IV, 7 below) in the 13th and 14th centuries. The Baptistery cycle is probably the most important. An inscription on the mosaic of the apse indicates that it was begun c. 1225 and, according to Giovanni Villani, the mosaics of the main vault were virtually completed by 1235. Documents indicate that the project was supervised by the chief mosaicists, Guido di Arezzo (Atti di Calimala) and that its cost was met through special taxation and offerings on the feast day of St John the Baptist.

The programme presents an apocalyptic vision of history in which Christ presides in majesty at the Last Judgment, which fills three segments of the octagonal vault. The angels and the Archangels of the Apocalypse and the Four John the Baptist are depicted in five superimposed zones in the remaining segments. Details show that the designers drew inspiration from a wide variety of sources, such as Early Christian decorative schemes, Tuscan panel paintings and even Byzantine and northern European manuscript illumination. The mosaics show eight patriarchs and prophets grouped around the Lamb of God, with St John the Baptist and the Virgin and Child enthroned at either side. A view that the figures were added in the late 13th century (see De Seta) has been challenged on stylistic grounds (Klages, 1976).

The mosaics have been heavily restored so that it is uncertain whether the identity of the different figures is authentic. A document of 1301 referring to the dismantling of two fraudulent masters suggests that the guild officials may have tried to replace them with qualified mosaicists from Venice, or when the skilled artists could be found. According to Giusti, the work of Andrea Feti (c. 1300-20) and his master, a Greek artist stigmatized a splenial mosaicist, who provided technical assistance and worked as an expert for part of the vault. As mosaic work was an unfamiliar medium in medieval Florence, the suggestion that the Florentines sought advice on the technique may not be so far-fetched. A Roman or Venetian master may have been involved in the apse mosaics (De Seta, 1985), and Venetian participation has been suggested, though Tuscan artists also seem to have been employed. The suggestion that Camaiore and Giotto worked here is not generally accepted, although Camaiore’s followers probably executed some scenes (see Cimabue, 1910).

BIBLIOGRAPHY

Catherin HARDING

(12) Doors. In the 1320s the Arche di Calimala (the guild in charge of the Baptistry), abandoning an earlier plan to cover the wooden doors of the Baptistry with metal plates, decided to install new doors cast in bronze (now on the south side). Documents identify the designer as Andrea Pisan (see Pisan (ii), 1), 51). The doors, installed in 1336, were cast by the lost-wax process, with fire-gilt figures, background details and decorative motifs. The 28 rectangular fields contain reliefs, each within a quadrifore framing illustrating scenes from the Life of St John the Baptist and, in the lowest registers, scenes from the life of St John the Baptist and, in the lowest registers, scenes from the Life of St John the Baptist. The In them Andrea succeeded in translating the narrative power of Giotto’s paintings into sculpture (see fig. 14). The reliefs reveal the influence of northern Gothic art but also hint at the sculptor’s future assimilation of the classical style in his work on the campanile (see fig. 25(b) below).
doors were installed on the east façade, facing the cathedral. According to Vasari, Michelangelo, in a play on the word paradiso (the area between a baptistery and a cathedral façade), claimed that Ghiberti's doors were to be the " Gates of Paradise".  

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ANTIA F. MOSKOWITZ

(iii) Campanile.

(a) Architecture. The campanile, or bell-tower, of Florence Cathedral (see fig. 2) was begun shortly after the death of Giotto was elected Master of Works in April 1334. It was finished in 1337, but a design attributed to him survives (Stella, Mus. Opera Duomo). It shows a tower crowned by an octagonal spire, with window lights increasing in number from bottom to top and no statue niches, only the lowest zone corresponds to the completed tower. Work was continued during the 1340s by Andrea Pisano and finished in the late 1350s by Francesco Talenti, who increased the height of the tower, thus enhancing the elegance and lightness of the structure; he also added a flat-topped belfry. The campanile is in square in plan with octagonal corner buttresses. It is divided into horizontal zones: the lower ones are decorated with reliefs and statues (see fig. 5(b)), while the upper and slightly narrower part of the tower is pierced on each of its four sides, first by two storeys of twin, two-light openings and, finally, in its upper part, by a single large lancet window. The campanile is 84 m high. At times the figure of the cathedral, faced in white, green and pink marble.

(b) Sculpture. The programme for the sculpture of the campanile may well have been designed by Giotto before his death in 1337. It seems likely that the greatest part of the early sculptural work was carried out under Andrea Pisano (see PISANO (ii), (i), §1), who was referred to as opiparnasor (head of building works) in 1340. He does not appear in documents after 1342, the date of the Compagnia del Bigallo fresco (Florence, Mus. Bigallo), which shows the campanile partially built and the lower part faced in marble.  

All the original sculpture is now in the Museo dell'Opera del Duomo, having been replaced on the campanile by replicas (see fig. 15). The six-sided reliefs of the lower storeys combine a number of narrative scenes and simple figures to form a complex allegorical cycle, continuing and developing the one planned for the façade of the cathedral. The theme was that of the Parable of the Wise and Foolish Virgins. The programme of the campanile illustrates the prophecy of redemption, represented by figures of kings and wise virgins, and man's preparation for life after death through his existence on earth, beginning with the Creation of Adam and Eve and continuing in personifications of the Planets, Virtues, Liberal Arts and Seven Sacraments. It is significant that the relief showing Sacrifice suggests a new act of creation. The first sculptures to be completed were those on the south face, which faces towards the Via de' Calzaiuoli. The last work by Andrea Pisano was probably the scene of Natività on the east side, although some scholars attribute some of the Liberal Arts to him. Luca della Robbia completed the series of Liberal Arts during the 1430s (see BABBIA, DELLA, (1)).

Reference to the statues that were to be placed in niches above the reliefs was first made in 1415, when Bernardino Cuffagni was allotted a figure of Joshua. This statue was relocated to Donatello (see DONATELLO, §§) and finally completed by Nanni di Bartolo in 1420. Donatello completed two other figures during this period and collaborated with Nanni on the completion of the Abraham and Isaac, which was finished in 1421. In the early 1420s Donatello was working on three other statues, one of them being the Zacharias, which he was probably finishing during the 1430s after a brief absence in Siena. Some statues were repositioned in 1464 to make way for figures by Donatello and Nanni di Bartolo, and this resulted in some confusion over identification at a later date.

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Florence, SIV, I(ii): Cathedral works

(Florence, Mus. Opera Duomo) The decision in 1294 to build the new cathedral resulted in the establishment of the Opera del Duomo to oversee the cathedral works. It was funded largely by public monies and, until the advent of Medici patronage in the 15th century, it initiated and directed the most numerous, prestigious and challenging architectural and sculptural enterprises in and around Florence. Its members, the Opera, who all belonged to the Florentine wool-merchants' guild after 1331, supervised not only the cathedral works but also the work on the Loggia della Signoria (now Loggia dei Lanzi), the new wall around the Sintrice prison, the papal apartment at S Maria Novella and the fortification of settlements in the Arno valley.

The scope of the programmes of work at the cathedral was enormous. During the first half of the 13th century, alone, countless statues, stained-glass windows, altars, two singing-galleries (cantorie) and a set of bronze doors were commissioned, and the dome was constructed. Elected treasurers and notaries, a foreman and many skilled sculptors, glaziers, goldsmiths and painters were employed. Most projects were conceived as collaborative ventures. The four seated marble figures of Evangelists intended to flank the central entrance, for example (see §§2(b) below), were carved by Niccolo di PIERI Lamberti, Nanni di Bartolo, Donatello and Bernardo Cuffagni in seven years (1408-15; Florence, Mus. Opera Duomo). The dome, initially conceived with the enforced cooperation of Brunelleschi and Ghiberti, took 16 years to build (1420-36).
In order that such collaborations should hasten production and minimize costs, competition between potential or actual rivals was promoted. Luca Della Robbia (see Robbia, Della, (1)) and Donatello (see Donatello, (5)), working together on the altar of St Paul (1439) or independently on the two singing-galleries (1431-9; Florence, Mus. Opera Duomo), vied for individual recognition. The allocation of equal stipends (but with bonuses for special accomplishments) further stimulated artists to excel, as did frequent evaluations of work in progress, sometimes announced as reqested contests. Ghiberti, who had designed cartoons for the stained glass of the façade and tribunes (1404-1420s), had to compete, once unsuccessfully, for the windows in the drum (designed 1443). Brunelleschi, whose model for the dome had been officially accepted (1420), had to submit further proposals for several sections of it (1425; 1425-26; 1436). This policy of reassessment and, if necessary, modification, enabled the Opera to control the workforce and to invite public opinion or even participation.

Since the primary goal was productivity, unity of style was sometimes sacrificed in the interest of speed. The Porta della Mandorla (1391-1425) was assigned to artists of widely varied talent who were paid by the unit of carved marble. This pragmatic reflection is reflected in the use of an hour-glass to record the workers' presence on site and in the rule that those working above ground must not descend more than once a day. Yet the Opera del Duomo played a key role in civic patronage for over a century and commissioned many works that are fundamental to the early Italian Renaissance.

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2. ORSANMICHELE. Standing on the Via de' Calzaiuoli, midway between the ecclesiastical centre (the cathedral and Baptistry) and the secular centre (the Palazzo Vecchio and Piazza della Signoria), the church of Orsanmichele, a converted grain hall, marks the site where the nuns of S Michele originally had their convent and garden. There is a reference to the church of S Michele in Orto as early as the 9th century. The early history of the site shows that it assumed a number of different functions, both civic and ecclesiastical. The nuns ran a flourishing wool shop there, and during the 13th century the building was used as a meeting-place for the governmental bodies that emerged during the early years of the commune. Churches were frequently erected in this way before the creation of new government buildings in the Bargello (originally the Palazzo della Popolo) and the Palazzo Vecchio. The dual character of Orsanmichele continued throughout the Gothic and Renaissance periods.

During the first half of the 13th century the convent gradually fell into a state of disrepair, and it was demolished in 1240 to make way for a market square. When the grain was sold, some 40 years later when a loggia was built to house the grain market, perhaps to the design of Arnolfo di Cambio, and a painted image of the Virgin was set up on one of the interior pillars. A company of singers known as the Lamenti was formed in 1291 to chant in front of this holy image, which from an early stage was renowned for performing miracles. Orsanmichele consequently became a pilgrimage site, a function that sometimes conflicted with the market. In June 1304 a fire destroyed the whole loggia, and although the image of the Virgin survived and was removed to be venerated once more in a temporary wooden shelter, it was only in 1336 that a decision was taken by the Signoria to rebuild the old loggia. The new building was to serve both as a grain market and as a place of worship. The wool-workers' guild was originally ensnared with sole responsibility for rebuilding the loggia, but it was later agreed that all the guilds should share this task. The architect is not documented. Vasari believed it to have been Taddeo Gaddi, working to a design by Arnolfo di Cambio; according to others Francesco Talenti, Neri di Fioravante (fl. 1340-84) and Benvenuto di Cione (fl. 1386) were responsible. It is known, however, that Andrea di Cione was commissioned to make the marble tabernacle inside (completed 1359/60) and that Bernardo Daddi was commissioned by the Lamenti in 1347 to produce a new painting of the Virgin and that this was placed within Andrea's tabernacle.

The sandstone exterior of the building clearly reflects the interior arrangement: three great rectangular spaces superposed one upon another. The massive arches of the original ground-floor arcade, still visible despite having been filled in (see below), are typical of 13th-century and early 14th-century civic architecture in Italy. The ground-floor space was divided into two naves by two large, load-bearing piers, but the upper storeys were undivided, making them ideal for the storage and distribution of grain. By the time of the completion of the second storey in 1361, the Signoria had already determined to transfer the grain market elsewhere and to concentrate on the religious aspect of the site, but despite this the upper storeys were used for the grain trade until well into the 16th century, when Cosimo I decided to convert them to archives. The upper storeys subsequently housed the Scuola della Domenica, but a narrow staircase within the pier on the north-west corner of the building testifies to the original use, as does a corn-chute on one of the piers on the north side.
Florence, §IV, 2: Orsanmichele

the spaces and turning the open loggia of the grain market into an enclosed place of devotion (see fig. 16).

During the 14th-century work, a decision was made to decorate the exterior pilasters with large-scale statuary. It was not, however, until 1424, when the new façade was completed, that the Signoria issued a firm decree to the guilds that the exterior niches should be completed. Seven major guilds and five of the fourteen minor ones were allotted niches. They were charged with financing and supervising the production of the tabernacles and figures for their patron saints, in bronze for the major guilds and marble for the minor ones, which were to be finished within the space of ten years. The guilds that were not represented on the exterior were entrusted with the interior decoration of the tabernacles. As a result of the period of activity lasting not ten, but twenty years, during which such leading sculptors as Donatello, Ghiberti, Nanni di Banco (see fig. 5 above) and Niccolò di Bernardo were entrusted with the decoration of individual guild niches. The tabernacles were designed by individual artists, who were responsible for the interior decoration of their own guild's tabernacle. The tabernacles were designed by individual artists, who were responsible for the interior decoration of their own guild's tabernacle.

The most important figures are Ste Mark (1411-13; for the linen-drapers' guild), Ste George (c. 1414; for the armours' guild), Florence, Bargello; see fig. 17) and the gilded bronze Ste Louis of Toulouse (c. 1418-20; Florence, Mus. Opera Santa Croce), all by Donatello (see DONATELLO, §§1; Ste John the Baptist (c. 1412-16), Ste Matthew (1417-22), Ste St Stephen (1425-9), for the wool-workers' guild), as well as Ste Philip, Four Crowned Saints (for illustration see NANNI DI BANCO) and Ste Eligius, all of disputed date, by Nanni di Banco. The tabernacles were also decorated with frescoes that reflect the changing aesthetic tastes in the development of early Renaissance sculpture, for example Ste George and the Dragon (c. 1416-17) by Donatello. In practice the church of Orsanmichele became the guild church of Florence and was an important statement in the context of the city's medieval and Renaissance history.

Bibliography


Anabel Thomas

3. SS Annunziata. In 1250 the small church of Ste Maria dei Servi was erected by the new Florentine mendicant order of Servites just outside the city walls at Ca'faggiore near the Porta alla Capiata. The church, which became known as SS Annunziata after the miraculous image of the Annunciation frescoed on its interior rear wall (rey. SERVITI), was soon the site of a celebrated cult devoted to the Virgin. The ever-growing popularity of this image necessitated a series of new building campaigns, the most substantial of which occurred in 1264 and 1384. The 14th-century church was based on a typical basilican plan with a nave and two aisles divided by ogeierns. Like Santa Croce, it had a T-shaped transept and a free-standing monastic choir in the centre of the crossing behind the monumental screen wall.

The appearance of SS Annunziata was radically altered from 1444 by a series of major renovations initially planned and executed by Michelozzo. An Early Christian atrium (Chiostro dei Voti) was constructed in front of the church and a marble altar was erected before the Annunciation. Transverse walls were placed between the nave piers and the outer walls, thereby transforming the church into a series of side chapels, and a large centralized addition with seven radiating chapels known as the tribuna was built behind the high altar (for further discussion see plan of the church see MICHELOZZO DI PARADISI, §§1(6), 3(2) and fig. 4). At the same time the screen wall was dismantled, and a new circular choir, based on the one in the cathedral, was located within the tribuna. Michelozzo was a conservative architect who drew heavily from both the Gothic tradition and Brunelleschi's new Renaissance idiom. Like Brunelleschi's work, SS Annunziata was built using the traditional Florentine materials of pietra serena (dark-grey stone) and white plaster.

Michelozzo's elaborate building campaign was conceived under the aegis of the Medici family. Piero de' Medici was directly responsible for the tabernacle and its accompanying chapel, but he probably offered additional advice on the overall plan, the selection of the architect and the recruitment of other patrons for the newly formed chapels. Altogether, fourteen new patrons were numbered: seven for the chapels of the nave and seven for the chapels enclosing the tribuna. As insufficient funds had been raised to complete the new church, in 1460 Cosimo de' Medici and the prior of the monastery suggested to Ludovico II Gonzaga, 2nd Marquis of Mantua, that he finance the construction and that of the new choir. Ludovico finally agreed to bequeath to the church part of the military salary owed him by the Florentine community.

In 1455 construction of the tribune was halted at comic level; it was re-started (1459-60) under the direction of Antonio di Ciaccheri Manetti, but the only progress made was the reinforcing of the pre-existing piers. Another 15 years passed before continuation of the tribune was even considered. This time Ludovico Gonzaga intervened and assumed complete financial responsibility in exchange for the exclusive rights to the tribune and all of its chapels and control over the artistic plans. He turned the project over (c. 1470) to Leon Battista Alberti, who modified Michelozzo's design by adding two additional radiating chapels, opening a grand triumphal arch between the nave and tribune, and covering the latter with a drum and dome patterned after ancient Roman mausolea. The loggia in front of the church was erected (1599-1604) by Giorgio Batista Caccini to Michelozzo's design, complementing the adjacent early Renaissance Ospedale degli Innocenti by Brunelleschi.

Early frescoes in the church include two (c. 1457-7) by Andrea del Castagno in the north aisle chapel (see CASTAGNO, ANDREA DEL, §§(iv) and fig. 3); a series in the Chiostro, including a Nativity (1462) by Simone BALDÒVINetti; the Birth of the Virgin (1513-14) by ANDREA DEL SARTO, who is buried in the church; the Marriage of the Virgin (1513) by FRANCIGARIBI; the Virgin (1517) by ROSSO FIORENTINO. In the 1580s the eastern chapel of the tribune was reconstructed by Giambologna in his own tomb, with five bronze reliefs. During the 17th century a dazzling veil of Baroque decoration completely obliterated the earlier character of the interior; this decoration includes work by MANNI NAGI, Giovanni Battista Fontini and BARTOLOMEE FRANCESCHINI (Voltaggio), who produced the frescoes (1670-83) in the dome of the tribune.

Bibliography


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4. SANTA CROCE. The church of Santa Croce was originally established as a Florentine place of worship for the Franciscan Order (see FRANCISCAN ORDER, §§1 and 11) by St Francis of Assisi at the beginning of the second decade of the 13th century. Building work on a modest fabric, remains of which are still visible under the existing pavement of the nave, was probably carried out before the saint's death in 1226. Certainly reference was made to the church of Santa Croce dei Miniati in a papal bull of 1228. This first building thus pre-dated by a couple of decades the important Gothic reconstruction work carried out by the Dominican church of S Maria Novella on the other side of the city (see §6 below).

As a result of the rapid growth of the Franciscan Order during the 13th century, a second church was begun in 1252, and this in turn was probably incorporated into the enormous new project begun in 1294 or 1295. A dispute among the Franciscans over the size and grandeur of their places of worship resulted in a split into two opposing groups, the Conventuals and the Spirituals, and the form of the former are reflected in the vast scale of the new Gothic church, with a length of some 115 m and a width (of nave and aisles) of about 38 m. Work on the fabric proceeded slowly, and the nave was not finished until the end of the 14th century. The church was finally consecrated in the presence of Pope Eugenius IV (reg 1431-47) in 1443, although the Gothic-style façade was added only in 1587-93 by Niccolò Matti. The Piazza Santa Croce, provided to allow open-air preaching to the large congregations attracted to the order, remains one of Florence's most popular urban spaces.

The architectural style of Santa Croce, with pilasters, flattened acanthus-leaf capitals, pointed arches and windows, a strongly emphasized horizontal string-course generally above the nave arcade and a spacious, simply buttressed interior (see fig. 18), resembles the interior of the cathedral. Its architect has therefore traditionally been identified with Arnolfo di Cambio (see ARNOLFO DI
5. S LORENZO. The titular church of the Medici family, S Lorenzo is regarded by many as the quintessential Renaissance church. The rebuilding of the old Romanesque church of S Lorenzo, originally consecrated by St Ambrose in the 4th century, was largely carried out in the 15th century, with additions in the 16th and 17th. The Signoria gave permission for the enlargement of the existing church in 1418, and it has been argued that church officials were so enthusiastic that the fabric should be extended in accordance with the requirements of the existing family. In the north-west corner, commissioned by Giovanni di Averardo de' Medici and the first part of the new fabric to be erected. The rest of the rebuilding work may have been conceived on the basis of his design, but in any case, thought more likely to have been carried out under the influence of such followers as Michelozzo (see below).

Brunelleschi's Old Sacristy was commissioned in 1419 and mostly completed a decade later. Conceived as a cube surrounded by a hemispherical umbrella dome, with three small chapels—the central one open—ranged along one wall, the interior is regulated and articulated by a system of arches and roundels that interact with voids and surfaces (see Brunelleschi, Filippo, 314v and figs 1-3 and 3a). The void of the arched entrance to the small central chapel, which opens off the main space of the sacristy and has its own comparable square plan and domes, is balanced by the proportions and divisions of the outer arcades of the sacristy. The proportions of the chapel in turn reflect the overall pattern of decoration in the sacristy, where a series of round-headed rectangular windows in the upper walls and open round windows in the lower walls are surmounted by roundels set into the walls. A heavily defined entablature horizontally divides the wall surfaces of both the sacristy and the chapel. It is decorated with terracotta roundels of cherubs (c. 1433-35) by Donatello, who was responsible for much of the sacristy's decoration, including terracotta reliefs of the Life of St John the Evangelist (c. 1433-43), the chapel's titular saint, which are set in the pediments beneath the main dome, and the heraldic banners denoted by terracotta reliefs either side of the small central chapel (as DONATELLO, 31, 210). The sacristy was designed as the funerary chapel of Giovanni di Averardo de' Medici, attested at his death in 1429, and the Medici Lorenzo de' Medici (1395-1440) contributed a considerable amount of money to S Lorenzo in order that masses should be said for his soul in the sacristy. The completion of this early phase of building thus clearly anticipated the leading role assumed by the Medici at S Lorenzo.

By the mid-1430s a programme apparently existed for the uniform development of shallow chapels that were to follow the design of those already constructed in the sacristy and the adjoining transept. Cosimo was exiled from Florence in 1433-4, but a document dated June 1434 shows that a number of other individuals were interested in the continuation of building work at S Lorenzo, perhaps motivated by Cosimo's exile, since his absence would have weakened the Medici power base at the church. The 1434 document is particularly significant in that it makes no mention of Brunelleschi. Neither is he mentioned in relation to a decision by the Signoria the previous year to raze the piazza in front of S Lorenzo, nor in slightly later building accounts. It seems likely, therefore, that although Brunelleschi was clearly involved in the early stages of rebuilding and possibly even submitted a plan for the overall design, he was not the guiding influence in the overall execution of the church, where building work continued long after his death in 1446. It is now argued that Michelozzo, the architect favoured by the Medici family, was the architect of the mid-15th century, probably playing a leading part in its completion.

In that year Cosimo was involved in financial transactions with the Chapter in which it was agreed that he should have patronage over certain chapels, including the choir and high altar as well as the part of the remodelled fabric that included the remains of the old Romanesque church. The new church of S Lorenzo was designed by Filippo Brunelleschi, and completed in the 1460s, reflects Renaissance preoccupations with balance and harmony. The exterior was never finished, but the rough façade clearly reflects the internal arrangement of a high central nave flanked by lower aisles and side chapels. Blind arcading on the lower level of the external measures out the dimensions of these internal chapels (which are exactly half the area of the square, domed aisle bays) while repeating the arched arcade of the aisle and nave arcading. The east end has a square central crossing, square choir and transepts, and square chapels grouped around the transepts. The interior (see fig. 19) is articulated by bands of pietra serena stone that clearly define and demarcate the upper clerestory level as well as tracing the semicircular arches of the nave arcade, resting on classically inspired Corinthian columns. The bands of pietra serena reinforce the underlying 2:1 ratio that governs the proportions of both...
Florence, §IV, 5: S Lorenzo

plan and elevation, the basic module being one side of the crossing square, to which the dimensions of choir, nave, aisles and chapels are related. Michelozzo’s involvement in the work is supported by the architectural style of such details as the capitals in the nave and by the apparent decision to change the original undulating exterior chapel profiles to straight walls. It is significant that when in 1436 Brunelleschi submitted his design for Santo Spirito, the other great Florentine Renaissance church of the 15th century, it featured a series of curves on the exterior, reflecting the internal chapels.

Cosimo de’ Medici was buried in S Lorenzo in 1446, his tomb designed by Verrocchio (1465-7). The Chapter subsequently gave his son Piero de’ Medici permission to allocate those chapels that were still to be finished on the north side of the church to any citizens of his choice outside the Medici family. They were completed during the following two decades. By the last quarter of the 15th century the responsibility for the fabric and decoration of S Lorenzo lay firmly in the hands of the Medici and their supporters.

Medici patronage continued well into the 16th century, when Michelangelo was commissioned to design the façade (1516; unexecuted), the New Sacristy (1519-34) and the Biblioteca Laurenziana (begun c. 1524; see MICHELANGELO, §1, 4). The wooden model of the façade (1518; Florence, Palazzo Vecchio) shows that Michelangelo was concerned with maintaining the unity of the existing church exterior. His design envisaged the continuation of the horizontal cornice bands and blind arcading still visible on the right nave, aisle and chapel walls. The project remained unexecuted, however, when his attention was diverted to the New Sacristy, a funerary chapel for Piero de’ Medici on the north-east corner of the existing church, which is regarded as one of the first and finest examples of Mannerism. It has been argued that the conservation of Michelangelo’s patrons, the Medici popes Leo X and Clement VII, demanded that the ground-plan should clearly reflect that of Brunelleschi’s Old Sacristy at the other end of the transept, but the agitated articulation of the internal walls marks a radical departure from the classical ideals of the Tuscan style. The Biblioteca Laurenziana, intended to house the family’s collection of manuscripts, has an unconventional high vestibule dominated by a large staircase (see MICHELANGELO, fig. 10), and a long, low reading-room (see LIBRARY, fig. 1). Work began in the mid-1520s under the patronage of Clement VII (see MEDICI, DE’, §9); like that on the New Sacristy, however, it was interrupted by the Medici family’s exile in 1527 and again by Michelangelo’s own permanent move to Rome in 1534. Building work at both sites was carried on by Giorgio Vasari and Bartolommeo Ammannati during the 1550s.

Medici hegemony at S Lorenzo was finally proclaimed in the building of the chapel of the Princes, begun by the pope, if not actually designed by Giovanni de’ Medici during the early years of the 17th century. This grandiose mausoleum was executed during the 17th century and into the 18th, and it is the burial place of the Medici family. It has been referred to as a vaulted, octagonal stone space entirely clad with dark-coloured marble and pierce dure (see §III, 2 above), it represents the Baroque ending 7. S MINIATO AL MONTE. S Miniatino is one of the oldest Benedictine churches in Tuscan. It stands on a hill south of the River Arno overlooking Florence and is not far from Piazzale Michelangelo. St Miniatino was martyred in AD 250 during the persecutions of Emperor Decius (ru 249-52), and the origins of the church are traceable to early Carolingian times: in 783 Charlemagne donated several properties to the abbey of S Miniatino for the repose of the soul of his heir Hildhereg. Later documents refer to a new construction, initiated by the Florentine bishop Hildebrand and supported financially by the Holy Roman Emperor Henry II and his wife Kunigunde. It was

Florence, §IV, 7: S Miniato al Monte

of Works between 1333 and his death in 1362. The bell-tower from the earlier structure was altered and incorporated during the early years of his activity.

The spacious, vaulted interior, orientated north-south, has a Latin-cross plan. The nave, divided by narrow walls, contains the double Tomb of Piero I and Giovanni di Medici (1472) by Verrocchio (see VERROCCHIO, ANDREA DEI, fig. 2). The New Sacristy (1519-34), designed by Michelangelo, Duke of Lerici (see CARPITA, §1, 5 and fig. 6), was intended to contain the remains of the Medici, Duke of Urbino (see CARPITA) by Michelangelo (1524-34; see MICHELANGELO, §1, 1, and fig. 6). Notable paintings include the Annunciation (c. 1439) by Frà Filippo Lippi (see LIPPI, §1).

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important Tombari fresco cycle (1485-90) by Ghirlandaio (see GHIRLANDAIO, (1), (2), (b), and ITALY, fig. 30); and the chapel of Filippo Strozzi, which contains his tomb (1491-5) by Benedetto da Maiano, has a fresco cycle (completed 1562) by Filippino Lippi (see LIPPI, (2), (a), (c) and (e)), the frescoes (after 1447) in the Chiostro Verde were painted by Paolo Uccello in terra verde, which, along with earlier terra verde frescoes, gave the cloister its name. Other furnishings include a marble pulpit (1443-52) by Buggiano and a wooden Crucifix (c. 1410-15) by Brunelleschi in the Gondi Chapel (see CRUCIFIXES, §§6 (a), 8).

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The façade is richly decorated, with sculptural elements that seem to derive from the Byzantine style, and it is an elegant example of Romanesque architecture.

Around 1297 a contemporary of Cimabue executed the great mosaic in the semi-dome of the apse, representing Christ in Majesty with symbols of the Evangelists, the Virgin and St. Minias. Other external embellishments were added later during the Middle Ages: the main façade (completed by 1287) was decorated with an inscription in its first square; the pulpit was executed by Guido's father; the scenes from the Life of St. Benedict (c. 1387) by Spinello Aretino in the new sacristy.

Additions were also made during the Renaissance. The chapel of the Crucifix is a new section, in front of the entrance to the crypt, was commissioned in 1447-8 by Pietro de' Medici, probably Michelozzo, to hold the Crucifix of St John Gualberto, a Florentine nobleman. The design, with a barrel vault, was supported on columns, shows a clear stylistic continuity with the architecture of the surrounding church.

The building is significant, representing the architectural style of the second half of the 15th century, and it is an excellent example of medieval architecture in Tuscany.

At the top of the façade, the monument was commissioned by King Alfonso V of Portugal in memory of his nephew James of Lusitania, Cardinal and Archbishop of Lisbon, who died on 15 December 1449. Its design was inspired by Brunelleschi, and it is attributed to Antonio di Ciaccabeti Manenti, who was undoubtedly responsible for the inlaid pavement. The vault decoration is one of the masterpieces of Luca della Robbia, probably assisted by his brother Andrea. AGIRBALDÒVINITI attributed the lunettes and pendentives, but his main work is the panel painting of the Annunciation (1466), set in the niche above the altar and placed above the marble episcopal throne. On the opposite wall is the funeral monument of James of Lusitania, sculpted by Antonio Rossellino in 1461. This work is similar to that of the Sacristy of the Palazzo Vecchio, which was the former residence of the Medici family.

The window above the main entrance is a masterpiece of the 15th-century Florentine school, and it is decorated with the arms of the Medici family, with a large Madonna and Child in the center, flanked by the symbols of the four Evangelists.

The interior of the church is richly decorated with paintings and sculptures, including the famous statue of the Madonna della Misericordia by Donatello, which is considered one of the greatest works of art of the Early Renaissance.

The church is a masterpiece of the Florentine Gothic style, with its tall and slender columns and pointed arches, and it is a fine example of the development of this style in Tuscany.

The church is also notable for its fine collection of stained glass windows, which include representations of the life of Christ and the Virgin Mary.

The church is a fine example of the development of the Gothic style in Italy, and it is a fine example of the Florentine Gothic style, with its tall and slender columns and pointed arches, and it is a fine example of the development of this style in Tuscany.

The church is also notable for its fine collection of stained glass windows, which include representations of the life of Christ and the Virgin Mary.
Palazzo Vecchio, Florence.

22. Florence, Palazzo Vecchio, begun c. 1457; façade extended 1618-35 by the Parigi family.

23. Florence, Palazzo Pitti, begun c. 1457; façade extended 1618-35 by the Parigi family.

Art until 1555. The building became known as the Palazzo Vecchio only after Cosimo transferred his principal place of residence to the Palazzo Pitti on the other side of the River Arno in 1550 (see [50] below). Subsequently the Palazzo Vecchio was used only for government business. A particularly grandiose and ornate internal reconstruction was carried out under the direction of Vasari in 1556-72. Vasari decorated the courtyard in which Michelozzo had worked, designed and built the nearby great staircase rising to the Salone del Cinquecento, and planned an elaborate series of decorative schemes for the palace. The internal rooms reflect the individual tastes of various members of the Medici family: for example the studiolo of Cosimo’s son Francesco I celebrates his interest in alchemy and the natural sciences (see Medici, De’, 16); for illustration see Naldini, Giovanni Battista, see also Studiolo, fig 2). Some of the schemes celebrate the triumphs of war and peace, the most splendid being in the Salone del Cinquecento, for which Vasari and his many collaborators painted 36 panels (1563-5) celebrating the power and glory of the Medici (see Vasari, Giorgio, §1, 3(i) and fig 5; see also Medici, De’, 14, for illustration).

Thus, although it was conceived as a monument to a democratic government, the Palazzo Vecchio now bears witness to the power of Florence’s best-known rulers, the Medici.

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9. PALAZZO PITTI. One of the largest palaces in Florence, the Palazzo Pitti is laid out on the slopes of the Boboli Hill, south of the Arno. It now houses the Galleria Palatina, the Galleria d’Arte Moderna, the Museo degli Argenti and other collections.

(1) Architecture. The palace was commissioned by Luca Pitti, who had owned the site (known as the Bagolk) from as early as 1418. It was probably begun c. 1457 and was certainly well advanced by 1469 when the Pitti family was already installed. By the latter date, however, Luca Pitti had fallen from official favour, and the building work seems to have been interrupted; it was certainly halted by Pitti’s death in 1472. It has been suggested that Brunelleschi produced the original design, consisting of seven bays with three large ground-floor openings and heavy rustication on each of its three levels, which appears on the predella of an altarpiece (Florence, Uffizi) from Santo Spirito by Alessandro Allori. The Palazzo Pitti has traditionally been linked with the great new palace built for the Medici family in Via Larga (now Via Cavour) in 1444-60. Brunelleschi’s plan for the latter was rejected in favour of the less grandiose project put forward by Michelozzo, but he may have subsequently offered similar designs to Luca Pitti. The architect responsible for the actual construction of the Palazzo Pitti is unknown, although some attempts have been made to identify him with Luca Fancelli. In 1530 the palace was bought from the Pitti family by Eleonora de Medici, wife of Cosimo I, and it became the residence of the main branch of the Medici family; it was connected with the Palazzo Vecchio and Uffizi by the Corridoio Vasariano in 1565 (see [10] below). In 1560 the architect Ammanati was given instructions to enlarge the building and construct a courtyard (see Ammanati, Bartolommeo, §2). He broke away from the contained classicism of the earlier building and, under the Mannert influence of such contemporaries as Michelangelo and Jacopo Vignola, introduced curiously shaped windows, broken arches and a variety of rustication. At the same time the surrounding land was developed to form one of the first great Italian gardens (see [3(iii) below). The garden façade of the palace was arranged as an open loggia on the first floor, giving a magnificent view over the grounds.

The palace was substantially altered under later members of the Medici family: from 1618 to 1635 the façade was doubled in length by the Parigi family (see fig. 23; see also Medici, De’, 22) and during the second half of the 18th century, Ignazio Pellegrini added a great northern wing and Gasparo Maria Pioletti created the Meridiana wing (after 1776). The palace was finally completed in the 19th century with the construction of the southern wing, the great internal staircase and the completion of the Meridiana wing by Pasquale Poccianti.

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(2) Decoration. The decoration of the palace began under Ferdinand I de’ Medici during the last years of the 16th century. The first part to be decorated was the right wing, which had been constructed by Ammanati for Cosimo I. At the beginning of the 17th century much work took place under Bernardino Poccheti, who painted the impressive Battle of Bona and Peruzzi (c. 1608) in the Sala di Bona (see illustration see Livorno), as well as a series of...
decoration grotesques inspired by the Antiqua in the small courtyard. A number of other artists, including Lodovico Cigoli, Cristofano Allori, Giovanni da San Giovanni and Baldassare Franceschini, took part in and continued the massive scheme of decoration begun by Pocci—much of it glorifying the Medici.

Most of the interior decoration was carried out during the 17th and 18th centuries in the late Mannerist and Baroque styles. Artists from many parts of Italy came to Florence in the mid-17th century. Angelo Michele Colonna, Agostino Mitelli from Bologna and in particular Pietro da Cortona from Rome created elaborate scenographic decorations in fresco and stucco. The Four Ages of Man for the Sala della Stufa and the Planetary rooms were carried out by Cortona and his followers during the 1630s and 1640s, the latter completed in 1660 by Cortona's pupil Ciro Ferri. These magnificent flights of fantasy, full of allegories concerning the Medici and the glories of a mythical past, anticipated the grand style of Luca Giordano (see CORTONA, PIETRO DA, fig. 2). Many of the large-scale wall and ceiling decorations radically expanded the apparent size of the court rooms through architectural and spatial illusionism.

Landscape views were later produced (e.g. by Salvator Rosa), mainly for the private rooms, where the interior decoration was continued under Ignazio Pellegrini, Jacopo Chiaravalle (1621–98) and Sebastiano Ricci, among others. Many of the smaller rooms were lined with silk tapestries and painted with elaborate architectural extensions and floating figures that anticipate the Rococo style of Gianbattista Tiepolo. Some areas were also articulated by fine stucco mouldings, creating such dazzling small spaces as the oval Gabinetto and the Sala da Lavoro, or queen's music-room. In the later 18th century and early 19th, further projects took place; the Sala Bianca (1776–83) was such as the Sala d'Ericole, were decorated in classical style during the early 19th century.

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(iii) Boboli Gardens. The gardens of the Palazzo Pitti were designed on several levels with wild and cultivated vegetation, pools and fountains. They comprise two principal sections, the original one commissioned by Cosimo I de' Medici. In 1550 Niccolò Tribolo designed the waterworks and the basic lines of the central axis, which extends behind the Palazzo Pitti up to the Forte di Belvedere. After 1560 Bartolomeo Ammannati linked the palace and the garden by a courtyard and ramp. Bernardo Buontalenti created the fanciful tripartite Grotta Grande between 1581 and 1585 (see BUONTALENTI, BERNARDO, fig. 1); he contains frescoes by Bernardo Pinzoni, a figure of Venus (c. 1565) by Giambologna and Hebe and Parte sculpted by Vincenzo de' Rossi (1585–66; for illustration see Rossi, VINCENZO DE'). On the exterior of the grotto is a group of Adam and Eve by Baccio Bandinelli, whose statue of God the Father, intended for the high altar of Florence Cathedral, was transformed into a figure of Jupiter and set in an adjacent rose garden. The Grotta di Madonna (c. 1584) contains marble groups by Giovanni Fontallaro (J1586–86). Above the palace courtyard is the large Artichoke Fountain (1639–41) by Francesco Susini. This is on the main axis of the palace and faces the stone amphitheatre (1599), which was built against the natural hollow of the thing. A little further on is the site of many court festivities. Above the amphitheatre is the Neptune Fountains (1656–64) by Sebald di Gino Lorenzi, and to the left it is the Rococo Kaffehaus (1776) by Zanobi del Rosso (1724–87). By the walls of the palace there is a small casino and the Giardino del Cavaliere, a walled garden enclosing the Monkey Fountain by Pietro Tacca.

The second section of the garden, designed by Giulio Parigi and his son Antonio, stretches down a slope to the Porta Romana gate. A magnificent cypress avenue lined with Classical statues leads to the Isolotto, a circular island surrounded by a moat. It stands a replica of Giambologna's Neptune (original now Florence, Bargello) in the centre of the Ocean Fountain (1576–76). This section of the garden is called after the three lateral areas that were used for many Florentine buildings. The Uffizi was the largest building project in Florence of its period and the first Florentine building to be conceived as a piece of urban design (see fig. 3 above). Modeled on Michelangelo's Biblioteca Laurenziana at San Lorenzo, it was intended as a faithful return to the principles of ancient architecture. It was also the first building designed as a museum, and its success in this regard, well-integrated in the existing gallery, served as a prototype for many subsequent museums and galleries.

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10. UFFIZI. The Palazzo degli Uffizi houses the greatest collection of Florentine art and the State archives of Tuscany. Cosimo I de' Medici in 1539 commissioned the court architect, Giorgio Vasari, to design the palace, intending that it should house the public offices of the State—hence the name Uffizi, meaning offices (see VASARI, (1), §1, 3/66 and fig. 6). By 1564 the part adjoining the Palazzo Vecchio was complete, and in 1565 Cosimo instructed Vasari to build the private passageway known as the Corridoio Vasariano linking the Palazzo Vecchio and Uffizi to the new Medici residence, the Palazzo Pitti on the far side of the River Arno. This was completed in a record five months. Vasari employed considerable engineering skill in overcoming the difficulties of building on sandy, unstable ground close to the river. He used iron to reinforce the building, which allowed him to insert large and frequent apertures, and he incorporated remains of the 11th-century Romanesque church of S Piero Scheraggio.

When Vasari died in 1574, the supervision of the work passed to BERNARDO BUONTALENTI and Antonio da San Gallo (d. 1590). The building was completed soon after 1580. Francesco I de' Medici (see MEDICI, Dukes of', (16)) had the second storey of the palace remodelled to display the works of art belonging to the Medici family. Buontalenti completed the design of the Galleria and designed the Tribuna, a monumental display of Florentine art. The works of greatest value were kept. He also built the unusual side entrance known as the Porta delle Suppellice (c. 1580) and the theatre on the eastern part of the palace, where the Galatea di Degas is housed today.

The Uffizi occupies a U-shaped site between the Palazzo Vecchio and the Lungarno. Two long, narrow wings stand on either side of a narrow courtyard and are linked by a large façade on the river-front, which is opened in a Venetian window on the ground floor. The two wings are composed of long arcades supporting three upper storeys, and the façade is divided into regular three Light windows. The design elegantly frames and enhances the view both to the Palazzo Vecchio and to the river. The palace is built in Fossorino stone similar to the building stone that was used for many Florentine buildings. The Uffizi was the largest building project in Florence of its period and the first Florentine building to be conceived as a piece of urban design (see fig. 3 above). Modeled on Michelangelo's Biblioteca Laurenziana at San Lorenzo, it was intended as a faithful return to the principles of ancient architecture. It was also the first building designed as a museum, and its success in this regard, well-integrated in the existing gallery, served as a prototype for many subsequent museums and galleries.

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V. INSTITUTIONS

After consultation with Florentine artists, including Agnolo Bronzino and Giovanni Angelo Montorsoli, and members of the court, Vasari announced his plan on 24 May 1562 during the consecration of the chapel of St Luke in SS Annunziata, which Montorsoli had offered to the artists of Florence. The Accademia’s constitution, which was approved by the court on 13 January 1563, was shaped by VINCENZO BORGHEINI, Prior of the Ospedale degli Innocenti (see fig. 25). For the first two years he acted as the Laounatore, after which he continued to serve as the chief adviser on iconography. The Accademia’s prestige in Florence was considerably enhanced by its organization of the centennial ceremony (16 July 1564) in honour of Michelangelo in S Lorenzo and the completion of extensive decorations for the Medici court, including the modernization of Maria Novella and Santa Croce (1564–73), and the decorations for the wedding in 1565 of the future Francesco I and Joanna of Austria (1547–78).

Vasari's greatest success was the acquisition, with Cosimo I's support, of premises at the Ciccarese monastery (destr.) in Borgo Pinti. The Accademia’s school was geometry and mechanics, and were given as early as 1569 (in ITALY, XVI, 2); the earliest surviving accounts date 16th century, from the first half of the 17th century. Young people learnt to draw by copying works of art and studying models from life. Exhibitions were staged at the academy during the annual feast of St Luke, the patron saint of artists. The theoretical principles on which the school was founded were discussed in its statutes, in l'Instituti...interno dell'Arte della Scultura (1670; Venice, Bibl. Marciana, MS. It. IV, 38) by Gherardo Siindi and in Francesco Bocchi’s Eccellenza della scienza del Signor Giuseppe di Donzettio (Florence, 1584), which was dedicated to the Accademia.

The Accademia served as a model for the arts' associations and schools of art that emerged in Europe in the 17th and 18th centuries. Its vitality is indicated by the participation of its members in various competitions, for example for the façade of Florence Cathedral in 1635, and its contribution to the preservation and model-making of monuments of national importance and to the decrees of 1601 that prohibited the export of works by the great masters (see ITALY, XIII). The financial support of the Medici ensured that the Accademia, in contrast to Vasari's (possibly only in 1618), Tizian, 1715, 1724, and 1729) and great were of the chief or, at least, important and printed catalogues were issued on most occasions. From 1673 to 1686 a branch, modelled on the one in France, was housed in the Palazzo Medici, Rome.

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There is supporting evidence, however, for the existence of an educational institution by Michelangelo and Varchi. As early as 1427 the humanist Poggio Bracciolini had used ‘academia’ precisely in the context of a villa containing sculptures that provided a place for contemplation of masterpieces, and the name was given the same meaning. His writings show a fair knowledge of Beroldo’s, whose chief contribution was to teach Michelangelo in tutorship of an ancient relief sculptor, as may be seen by a comparison of the former’s Battlere lief (Florencw, Bargello) and the latter’s Battle of the Centaurs (1402, Florence, Casa Buonarroti). Michelangelo’s friendship continued to a Medici garden, which was specially held in S Lorenzo, and of the name of the Medici, is indicated by a letter of 1494 to Adriano Firenzi from his brother Amadeo with news of Michelangelo’s escape from ‘the garden’, as he put it, ‘from the occasion of the Medici’. It was, as the phrase ‘Accademia Leonardo Vinci’ was applied to his workshop’s relief-engravings. Pomponius Gaudenzio and Baccio Bandinelli were other early users of the term in an artistic context: Agostino dei Masi’s engraving of 1531 shows Bandinelli and his ‘academia’ studying sculpture intently in a manner consistent with Vasari. The stress on the aristocratic nature of the enterprise by Vasari is in concurrence with the belief of Leonardo Bandinelli in the exalted calling of the artistic profession.

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FLORENSKY, Pavel (Aleksandrovich) (3 Yevlakh Halk, Transcaucasia, 21 Jan 1882; d Solovki Island, 15 Dec 1943). Russian priest, theologian and essayist. He studied mathematics at Moscow University in 1900–04 but after a spiritual crisis joined the monastery of the Trinity and St Sergius at Sergiyev Posad and was ordained in 1911. In his youth he had been influenced by the aesthetic teachings of Lev Tolstoy, and between 1919 and 1923 he appeared to take an interest in modern art. After the closure of the seminary he became part of the Commission on the Preservation of Monuments, presenting papers that ‘The Liturgy’ and ‘The Ecclesiastical Architecture’. His ‘The Argument of the Iconostasis’ were partially published in the magazine Maksx放stvo and were also circulated in manuscript form. He examined the symbolism of the Church in connection with its teachings and particularly focused on the meaning of the iconostats, where the saints are held to be a channel of grace. Some pages are devoted to colour symbolism.