and in 1766 founded the Flodingska Gravyrskola, with Jakob Gillberg joining him as a teacher. The school eventually closed in 1778 owing to Floding's abrasive personality and his unpopularity with his students. In 1768 he was appointed professor and secretary at the Kungliga Akademi för de Fria Konsterna. 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 his students would be treated more humanely. Floding 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 vignettes for the treatises of the Kungliga Vetenskapsakademi and several book plates. As his strength lay in copperplate engraving, his etchings are not of the same high quality.

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Florence [It. 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) lies in a basin surrounded by low hills. Florence is renowned as a centre of Italian 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. II. Art life and organization. III. Centre of production. IV. Buildings. V. Institutions.

I. History and urban development.

1. Before *c.* AD 400. 2. *c.* AD 400–1282. 3. 1283–*c.* 1400. 4. *c.* 1400–1530. 5. 1531–1737. 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 northern bank of the River Arno near its junction with the Mugnone. Following a typical castrum plan, a rectangular perimeter of brick-faced walls (*c.* 480×420 m) enclosed a regular grid of streets orientated to the cardinal directions and at an angle to the riverbank; this grid forms the core of the modern city. Four city gates, flanked by circular towers, stood astride the *cardo maximus* and *decumanus*, the principal north–south and east–west streets. 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 the remains of the principal temple.

During the 1st and 2nd centuries AD, extramural development to the south and east along the river produced a zone of monumental public buildings, including two bath complexes, a theatre, a Temple of Isis and an amphitheatre, the oval form of which is preserved in the curving medieval streets west of Piazza Santa Croce. In AD 123 Emperor Hadrian re-routed the Via Cassia, one of the Roman trunk roads, to cross the Arno at Florence, and a stone bridge was probably constructed at about that time near the site of the present Ponte Vecchio. By the 2nd century AD the flourishing colony had a population of *c.* 10,000, and by the 4th century the inhabited area extended north of the walls to the present Piazza S Lorenzo, where the city's first Christian basilica, S Lorenzo, was consecrated as its cathedral by St Ambrose in AD 393. On the south side of the Arno, settlement radiated from the bridgehead where the main roads from Pisa and Arezzo converged, and by the early 5th century AD a Christian cemetery and church existed on the site of the present church of S Felicità.

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2. *c.* AD 400–1282. As successive Gothic invasions wracked Tuscany in the 5th and 6th centuries, the settlement at Florence suffered demographic and economic decline. The bridge over the Arno was destroyed, and vulnerable peripheral areas of the city were abandoned. Nevertheless, during a period of relative peace, probably in the 5th century, the church of S Reparata, a large, three-aisled basilica, was constructed just inside the northern flank of the Roman walls on the site of the present cathedral. In the mid-6th century the Byzantine defenders of Florence built new fortifications enclosing a nucleus only about half the size of the Roman town, with massive Roman monuments used as defensive strongpoints linked by barricades. Towards the end of the 6th century, however, the settlement fell to the Lombards, becoming part of the Lombardic Duchy of Tuscany centred at Lucca. During Lombard domination in the 7th and 8th centuries the principal highway to Rome bypassed Florence, further contributing to its decline, but the continuity of urban life is attested by the foundation of new churches, including an octagonal Baptistery constructed probably in the 6th or 7th century. The Lombards also adapted Roman remains to their own uses: the Roman theatre to the west of Via dei Leoni, for example, became their fortress, with the addition of a tall watch-tower.

Tuscany became a Frankish province *c.* 775, and the Carolingian era marked the tentative beginnings of urban revival. A growing population and increasing prosperity in Florence were certainly among the motives for new city walls, probably constructed in the late 8th century or the early 9th. This circuit re-established the Roman perimeter on the east and west and incorporated a wedge of new settlement to the south. The bridge over the Arno was rebuilt, facilitating trade. When Florence became the administrative centre of its county in 854, a palace for the governing margrave was built just west of the Baptistery. Also at about this time, the remodelled S Reparata began to serve as the cathedral, and a canonry and bishop's palace were constructed near by. The church of S Michele in Orto, on the site of the present church of Orsanmichele, near the centre of the town, was probably also founded in the 9th century. The most important ecclesiastical foundation of the 10th century was the Benedictine abbey of

Beata Maria Virginis, known to Florentines simply as the Badia Fiorentina. The first large monastery within the city walls, it was founded in 978 by Willa, widow of Uberto, Margrave of Tuscany, and was lavishly endowed by her son, Count Ugo. The church was rebuilt in the 13th century.

By the beginning of the 11th century Florence had become an important trading centre for the fertile valleys of Tuscany; its population was then around 5000. Increasing commercial activity is evident from the first mention (1018) of a second market, still known as the Mercato Nuovo, which was established to supplement the single existing market-place on the site of the old Roman forum. The rate of church building also accelerated. New churches were founded (e.g. S Maria delle Vigne, 1094; later S Maria Novella; *see* §IV, 6 below), and many existing structures were remodelled, enlarged or entirely rebuilt, including the two surviving jewels of Florentine Romanesque architecture: S Miniato al Monte (*see* §IV, 7 and fig. 21 below) and the Baptistery (*see* §IV, 1(ii) and fig. 13 below). Matilda of Canossa, Countess of Tuscany (1046–1115), preferred Florence to the other cities of her realm, perhaps thereby encouraging its florescence, and new city walls have been attributed to her reign.

In 1115 Florence achieved de facto self-government with the establishment of a *comune* (confirmed by the Holy Roman Emperor in 1183), which protected the interests of the merchants who were by then developing the cloth industry, trade and money-lending activities that later brought such wealth to the city. Many aristocratic family clans took up residence in the city at this time; within its walls they built defensible family enclaves, threaded by narrow alleys and enclosing minuscule piazzas. The most characteristic feature of these urban strongholds was a lofty stone tower. Meanwhile, immigration of less powerful classes swelled the population of the suburbs. Under threat of attack by Frederick Barbarossa, Holy Roman Emperor, new city walls were speedily constructed in 1172–5 to enclose the unprotected suburbs north and south of the river. The course of this first circuit built by the *comune* remains legible in the sequence of streets that leads north from Ponte alla Carraia, turns east above S Lorenzo and south at Piazza S Pier Maggiore, forming three sides of a quadrilateral.

At the beginning of the 13th century, when the population had reached around 30,000, government by a Podestà (governing magistrate) replaced the *comune*, and the first guilds were formed (*see* §II, 1 below). At this time also there began a century of bitter political rivalries and feuds between the Guelph faction (who supported the papal cause) and the Ghibellines (who supported the Holy Roman Emperor). The city was characterized by dozens of fortified family enclave towers: by some estimates, 200 or more such towers, mostly packed densely within the Carolingian walls, had been constructed by the mid-13th century. Despite the continual disruptions to urban life caused by the factional disputes, however, trade and industry continued to flourish, and during a brief period of popular government ('Primo Popolo'; 1250–60), which enforced reductions in the height of towers, the first monumental civic building in Florence was constructed: the Palazzo del Popolo (now known as the Bargello and housing the Museo Nazionale), built for the Capitano del Popolo, commander of the civic militia. Facing the Badia across Via del Proconsolo and incorporating a pre-existing tower, the fortress-like 13th-century block is distinguishable from later additions by its finely dressed stonework, executed in local brown limestone (*pietra forte*).

Expansion of the city continued, with settlements growing up ribbon-like along the highways outside the city gates. Magnets for further development were provided by the churches built in large open areas outside the city walls by the newly arrived mendicant orders: around 1220 the Dominicans acquired the church of S Maria Novella in the western suburbs (*see* §IV, 6 below) and began a long rebuilding campaign *c.* 1246, receiving communal subsidies to create public piazzas in front of each succeeding structure; the Franciscans established themselves at Santa Croce east of the city walls, building a modest church *c.* 1225 but by 1294/5 beginning construction of an enormous new church facing a large piazza (*see* §IV, 4 below); the Servites built a church (1250) to the north-east of the city walls that later became SS Annunziata (*see* §IV, 3 below); and on the southern side of the river (the Oltrarno) the Augustinians founded Santo Spirito (1250; rebuilt 15th century; *see* §3(ii) below), and the Carmelites built S Maria del Carmine (1268; mostly rebuilt 1782) on the fringes of the built-up area (they too received government aid in creating piazzas). The growing importance of the Oltrarno as an integral part of the city led to the construction of three additional bridges: Ponte alla Carraia (1220), Ponte alle Grazie (1237) and Ponte Santa Trinita (1252).

By the mid-13th century the Florentine cloth industry was producing for markets all over Europe, and merchants were involved in a huge commercial and banking network; the city's gold florin, first minted at about this time, became the standard currency in Europe. Florence also began to extend her control over much of the surrounding territory, annexing smaller adjacent city states. The increasing wealth and power of the city was reflected in the layout of many new streets, both inside and outside the city walls on both sides of the river; for example, while there had previously been little order in the urban sprawl except for the central grid of the old Roman town, the straight and relatively wide swaths of the Via Maggio and Via dei Servi, both dating from the mid-13th century, exemplify new criteria of order and regularity in urban planning. The new streets in turn provided opportunities for further development, and construction of modest housing was fostered by many ecclesiastical institutions, which subdivided their lands into building lots (*casolaria*) typically no more than 5 or 6 m wide along the street. The *casolare* thus became the principal module of development outside the 12th-century walls.

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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 extramural expansion had rendered Florence's fortifications obsolete, yet another circuit of walls was planned (begun 1299; completed 1333). This circuit enclosed all the monasteries and a huge area five times the size of the 12th-century walls, but the dramatic population decline of the 14th century meant that it was centuries before the new zone was fully developed. Construction was also begun on a new cathedral in 1296, and a new government building, the Palazzo dei Priori, the seat of the leaders of the guilds, was begun in 1299, symbolizing the civic values 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. A fire in 1304 destroyed hundreds of houses; there was famine in 1315–17; the Arno flooded in 1333, causing enormous damage; and the plague reached the city in 1348, resulting in a 60% decline in the population. These events led to acute difficulties in building works, including the slowing of progress on earlier projects, such as the Gothic churches of S Maria Novella and Santa Croce (consecrated 1443). Nevertheless the two principal hubs of the city became more clearly defined at this time as work continued on the new cathedral and government buildings. Much of the new cathedral by Arnolfo di Cambio had been completed by 1331 when relics presumed to be of the first bishop, St Zenobius (*d c.* 390), were found, and it was decided to extend the work to create a much larger church, for which the wool-merchants' guild (Arte della Lana) assumed responsibility. Work was initially concentrated on the campanile, begun by Giotto in 1334, and then continued on the cathedral by Francesco Talenti (from 1355; *see* §IV, 1(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) was built there for the charitable confraternity of the Misericordia; in 1363 it was forbidden to build jetties on houses around the piazza, the first of many such controls; and in 1366 several structures were demolished so that the cathedral apses could be built.

Meanwhile a civic hub was being developed around the fortress-like Palazzo dei Priori (now Palazzo Vecchio; *see* §IV, 8 and fig. 23 below), which stands on part of the site of the old Roman theatre and was first completed 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-14th century. In 1359 the Loggia della Mercanzia was built at the east end of the piazza to dispense justice over trade and guild matters. A few years later the Loggia dei Pisani was built on the west side and the Loggia dei Lanzi (or Loggia della Signoria; 1376–81) on the south side. The latter was built for ceremonial use by the Priori, and its arcade of semicircular arches anticipates Renaissance forms. The mint was built behind it and the whole area devoted to the agencies of the State.

The street linking the cathedral and the Palazzo dei Priori, the Via de' 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 Orsanmichele (1336–1404; *see* §IV, 2 and fig. 16 below). 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 became an oratory for the trade guilds, all of whom had been involved in the project. The guilds were also important as founders and benefactors of hospitals. The cloth-merchants' guild (Calimala) built the hospital of Bonifazio, and the bankers' guild (Cambio) built the hospital of S Matteo; somewhat later the silk-workers' guild (Por S Maria) founded the Ospedale degli Innocenti (1419; *see* §(ii) below). Many such works were begun as a result of the 1348 plague.

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 banking families, the Peruzzi and the Bardi, 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 *sestieri*, the new circuit of walls enclosed four *quartieri*, each subdivided into four smaller *gonfaloni*. 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 much 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 major cross-axes, thus forming a roughly rectangular 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 jetties 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 façades and controls over facing materials and window types and sizes. Maximum heights were stipulated for new buildings, and the *comune* had the power compulsorily to demolish dangerous older structures, such as some of the fortress-towers. In 1349 a new agency, the Ufficiali delle Cinque Cose, took responsibility for most public works, including bridges, water supply, civic buildings and the city walls.

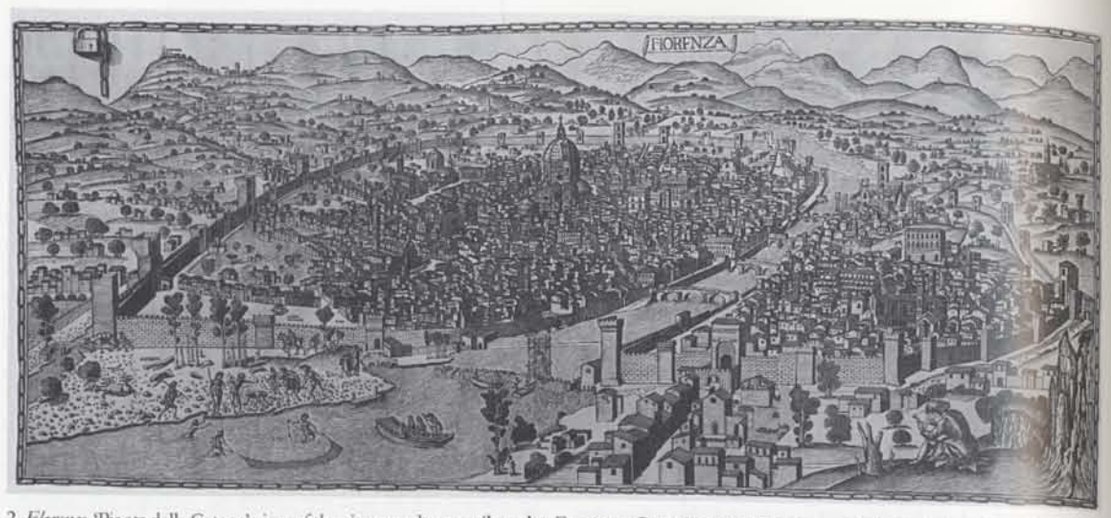
By 1400 three zones were clearly identifiable in the urban layout of Florence. The first was the original, densely developed core, irregularly superimposed on the Roman grid, with many fortified towers but with open space limited to the Piazza del Duomo and the Piazza della Signoria. The second zone 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 Oltrarno 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, largely between the wealthy *borghesi* and the poorer artisans, culminated in the Ciompi revolt of 1378, when the wool-carders 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 in 1406 Florence conquered 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.

4. *c.* 1400–1530. In the early 1400s the Medici family began the final stage of its rise to power. One of the wealthiest families in Florence and one of the few to survive the banking crisis of the 1340s, the Medici were among the first Florentines to patronize the arts and humanist learning. At the same time, however, they were active supporters of the guilds and opponents of the oligarchy. Cosimo de' Medici (Il Vecchio) was exiled in 1433 but returned to popular acclaim in 1434 to become unofficial ruler as Lord of Florence ('Pater Patriae'). Medici patronage was a dominant factor in the development of Florence as the birthplace and cultural centre of the Italian Renaissance (*see* §II, 1 and 2 below).

The 15th century was marked by the complete reconfiguration of the medieval city of Florence as it became a centre of great wealth and power. In particular, the work of FILIPPO BRUNELLESCHI between 1418 and 1446 marked a decisive period in the development of both architecture and urban design. Brunelleschi's rational, structural approach was visionary, even revolutionary, by comparison with the earlier urban interventions of Giotto and Arnolfo, and it reached an unprecedented scale in the construction of the magnificent dome of the cathedral, built in 1420–36 (*see* §IV, 1(i)(a) and fig. 12 below). Quite different from any other tall structure in Florence, whether campanile or fortified tower, the dome dominated the entire city, acted as its symbol and asserted the power of its spiritual heart. Set in the middle of the urban fabric, the cathedral is best seen from a distance; the only important axial view within the city is from Via de' Servi, at the far end of which Brunelleschi laid out Piazza SS Annunziata to terminate the vista. His work at the Ospedale degli Innocenti (begun

1. Florence, Piazza SS Annunziata and Ospedale degli Innocenti by Filippo Brunelleschi, begun *c.* 1419



2. *Florence*, 'Pianta della Catena' view of the city, woodcut, attributed to Francesco Rosselli, 588×1315 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* §IV, 9(i) below), which was built on a prominent terrace south of the Arno, with its façade aligned to the tower of Santo Spirito; probably begun *c.* 1457 it was built on an imposing scale by LUCA DI BONACCORSO 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 Il Vecchio (*reg* 1434–64), public building activity began to lose importance to the private sector. Particular architects became associated with individual patrons, for example MICHELOZZO DI BARTOLOMEO with the Medici and LEON BATTISTA ALBERTI with the Rucellai, 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. Others included the Palazzo Medici (1444–60; now Palazzo Medici-Riccardi; for illustration *see* PALAZZO), built on the Via Larga (now Via Cavour) by Michelozzo; 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; and 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 and businesses of their owners remained in 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 façades contrast sharply with the light, refined design of their courtyards—private inner worlds surrounded by colonnades and loggias. In the same 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* §5 below); the most notable is Poggio a Caiano, rebuilt by Giuliano da Sangallo for Lorenzo the Magnificent in the mid-1480s (*see* POGGIO A CAIANO, VILLA MEDICI).

The de facto rule of Lorenzo the Magnificent (1469–92; *see* MEDICI, DE', (5)) marked the apogee 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 by Brunelleschi, his Old Sacristy (1419–29) being one of the earliest and purest monuments of the Renaissance (*see* §IV, 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 effectively became their own church. Medici patronage of nearby S Marco (built after 1452 by Michelozzo), where Cosimo Il Vecchio had established the first public library in Europe (*see* MEDICI, DE', (2); MICHELOZZO DI BARTOLOMEO, fig. 2), made this zone of the city the Medici quarter. Other notable church projects of the period included Santo Spirito, begun by Brunelleschi in 1436 and completed in 1483 (*see* RENAISSANCE, fig. 1; BRUNELLESCHI, FILIPPO, §1,1(viii) and fig. 3b), and major alterations to SS Annunziata, begun 1444 by Michelozzo and completed by Alberti *c.* 1470. The city centre was profoundly changed by these projects; it acquired a new, monumental character, much of which remains, particularly around the medieval nucleus. As a patron of all the arts, Lorenzo de' Medici was outstanding—although not unique—in stimulating the atmosphere for such extraordinary creative activity.

The Renaissance concept of the city and interest in its further beautification were also stimulated by progress in printing techniques, which, for the first time, allowed images of the city to be accurately committed to paper. The first important view was by Pietro del Massario (1469), while the well-known 'Pianta della Catena' view of *c.* 1472 (see fig. 2) is the first detailed attempt to portray the city within its natural context; it is no coincidence that the cathedral dome is shown precisely in the centre. The view represents a new way of seeing and understanding the urban form. Equally characteristic of an increasing sense of civic pride and cultural superiority are the minutely detailed descriptions of the city's wonders produced at about this time by such writers as Benedetto Dei.

Lorenzo de' Medici, whom the Pazzi family tried to assassinate in 1478, had his son Giovanni de' Medici made a cardinal at the age of 13 in 1489 (later Pope Leo X; *see* MEDICI, DE', (7)); the Medici bank failed before Lorenzo's death in 1492, however, and in 1494 his son Piero Il Fatuo (1472–1503) was forced to leave Florence after secretly surrendering the city to the French. A new republican government was set up, but in 1512 the Medici regained power. During the next few years they consolidated some of the urban projects of the previous century, establishing the Palazzo Medici as a rival to the Palazzo della Signoria (Palazzo dei Priori) as the city's seat of power. The Via Larga, on which the Palazzo Medici was situated, formed a direct continuation of the Via de' Calzaiuoli, the main urban axis, thus linking the Palazzo della Signoria, the cathedral and the Medici power-base in a single, direct line. In 1516–20 Antonio da Sangallo (*see* SANGALLO, (2)) completed the Piazza SS Annunziata—largely a Medici creation—with the Loggia dei Servi opposite Brunelleschi's loggia. Michelangelo enriched S Lorenzo, the Medici church, with the New Sacristy (begun 1519), which became the Medici funerary chapel, and with the Biblioteca Laurenziana (begun *c.* 1524), which housed the family's collection of manuscripts (*see* §IV, 5 below).

In 1529, after another brief republican interregnum, Florence was besieged by imperial forces; Michelangelo took charge of the fortifications and built a complex of new defences around S Miniato al Monte as well as extensive works to strengthen the city walls to the north. The siege lasted ten months and resulted in great destruction inside the city walls and in the surrounding area. Supported by both the Emperor and the Medici pope Clement VII (*see* MEDICI, DE (8)), the Medici finally returned to Florence in 1530, beginning 200 years of hereditary rule by the family.

5. 1531–1737. The rule of the unpopular Alessandro de' Medici (*reg* 1531–7), who was given the title Duke of Florence by the Emperor, was a period of political uncertainty in Florence, and few building works were undertaken. The construction of the huge Fortezza da Basso (1533–5) on the north-west flank of the city walls 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 (*reg* 1537–74; *see* MEDICI, DE', (14)), however, the introduction of policies for the reconstruction of Tuscan sovereignty transformed the city into the seat of an economically and culturally flourishing dukedom. Building 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 Ducale 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* §IV, 9 below) and became the focus of the courtly life of the capital, 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, 10 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. 3; *see also* VASARI, (1), fig. 6). Vasari, who became court architect, then also built the long Corridoio Vasariano 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 Trinita and S Felice; the Via Maggio and Via Tornabuoni were widened and resurfaced; and the rebuilding of Ponte Santa Trinita (*c.* 1570) by Bartolomeo Ammanati created, together with the Via Maggio, 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 by Vasari in the Mercato Vecchio (*see* §5 and fig. 4 below), later moved to Piazza dei Ciompi; the Loggia del Mercato Nuovo (1547–51); and, later, the loggias of the Grana and S Maria Nuova. In 1571 the Jewish Ghetto, 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 restructured to become Florence's chief port on the Mediterranean. Wars with Siena, particularly in 1526, had necessitated works to Florence's own defences, especially across the Arno, but final victory over Siena in the period 1555–9 confirmed the Medici as absolute rulers of all Tuscany, and they were made grand dukes of Tuscany by the Emperor in 1569. Only Lucca remained as an independent city state.

Little work on churches was undertaken during the reign of Cosimo I, although the Jesuits arrived in Florence in 1546. Within existing churches, a new wave of austerity led to the removal of several choirs and the obliteration of some medieval wall paintings. Private palace building

3. Florence, courtyard of the Uffizi, by Giorgio Vasari, from 1560, with the Palazzo Vecchio and the dome of the cathedral beyond; depicted in a steel engraving by Giuseppe Vasi after a drawing by Giuseppe Zocchi

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 Ramirez de Montalvo and the Almeni families. A new building type began to appear in the form of terraced houses for artisans, reflecting a new interest by the wealthy in land development, not only of their country estates but also within the city walls.

The courtly nature of Medici rule continued with Francesco I (*reg* 1574–87; *see* MEDICI, DE', (16); there was a 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 grottoes. The reign of Ferdinando I (*reg* 1587–1609; *see* MEDICI, DE', (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 (*see* §IV, 9(iii) below), and new villas were built in the *contado* as part of a general reorganization of Medici lands. In 1599 Giusto Utens (*d c.* 1609) 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 villas, the most important were at PRATOLINO, La Peggio 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, with many gardens and orchards behind a narrow ribbon of housing along the radial routes. Stefano Bonsignori's depiction (Florence, Mus. Firenze com'era) of the city in 1584, a highly detailed aerial view based on a combination of axonometric and perspective projections, represents the record of a scientific age of enquiry and objectivity.

The reign of Cosimo II (*reg* 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* §IV, 5 below), and there were further works to the Palazzo Pitti and its gardens, both undertaken by the Parigi family, court 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 (*reg* 1621–70; *see* MEDICI, DE', (22)) began with a famine in which 9000 died, and although the court remained the centre of social life, the city and its industries continued to decline. Few new buildings were instigated, although in the 1620s Cardinal Carlo de' Medici rebuilt SS Michele e Gaetano, and in 1627–31 the Badia Fiorentina was reconstructed. There is thus little important Baroque or Rococo architecture in Florence. In 1659 the Medici finally sold their original palace on Via Larga, another gesture symbolic of the family's decline; the Riccardi, who bought the palace, enlarged it between 1659 and 1694.

The wool and silk industries collapsed almost to the point of extinction during the reign of Cosimo III (*reg* 1670–1723). Although he was intelligent and well travelled, his court was a centre of luxury and decadence. His own religious fanaticism led to a rise in the fortunes of the religious houses, however. Many philanthropic works were undertaken, and the religious corporations (of which there were more than 100) also flourished. The only important building works were the grandiose Baroque Palazzo Corsini (1650–*c.* 1727) on the Arno and Palazzo Capponi (1698–1713), perhaps from a design by Carlo Fontana. The church of S Frediano in Cestello was rebuilt (1680–89) by Antonio Ferri (*d* 1716), as well as a number of Baroque chapels, including that of the Corsini (1675–83) at S Maria del Carmine. Much of the city's official year, though, was now given over to festivals of many kinds, to religious processions and firework displays. Following the death in 1737 of the dissolute Gian Gastone de' Medici, whose measures to reduce the national debt had driven many artists and architects away from Florence, the title of Grand Duke passed to the House of Lorraine.

6. AFTER 1737. By the time that power passed to the dukes of Lorraine, decline and corruption were widespread in Florence, and there were many abandoned estates. Francis, Grand Duke of Tuscany (*reg* 1737–65), revived the administration, and Tuscany was governed by a Council of Regency while Francis ruled *in absentia* as a benevolent despot. Similar policies were continued by his son Leopold (*reg* 1765–90; *see* HABSBURG-LORRAINE, (1)), and they effectively turned Florence into a modern city, albeit with the loss of its independence. Cultural life remained buoyant, however, and theatres flourished; there were eventually 20 in the city. The era of the Grand Tour also brought foreign visitors (*see* §II, 3 below) and an outpouring of guides, maps and *vedute*.

Leopold concentrated on agrarian reform, taking abandoned lands from the Church and giving rights to *contadini* (farm labourers). He also campaigned against the monasteries: 150 were suppressed in Tuscany, although 249 remained in Florence and 170 in the duchy beyond. Florence reverted to the status of a large market-town with a princely court grafted on to it. Monasteries were converted to other uses, particularly after 1779; schools in each *quartiere* taught a basic free education to all. New chairs of jurisprudence, medicine and agronomy were established and the libraries enriched; and public gardens were opened at S Gallo and Le Cascine, a Medici park on the north bank of the Arno, west of the city centre. Among public health works, drainage was reordered and street paving continued, both funded by general taxation, while Piazza S Marco took its present form with a new church façade. Further modernization took place in the older palaces, a continuing reaction against the severity of medieval stonework.

In 1799 Napoleon invaded Tuscany, and the French occupied Florence until 1814. The administration was reordered on French lines, but all important decisions were taken in Paris. The 1810 census recorded a population of 73,000. 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. Grandiose 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 in Florence and Tuscany; however the reign of Ferdinand III (*reg* 1814–24) did not reverse Napoleon's achievements, nor did that of his successor, Leopold II (*reg* 1824–59). In the latter period more public works were begun, some streets were widened and others cut. Via Larga was 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 second in Italy; it was completed in 1848, the year in which the Rome–Pistoia line was terminated in Florence at a new station behind S Maria Novella.

In the mid-19th century the population increased from 81,000 in 1844 to 113,000 by 1859. New development took three principal forms: the filling-in of courtyards in the old centre; the construction of additional storeys on existing buildings; and the spread of new projects into undeveloped zones within the city walls. The latter included Barbano, centred on a new square, and Le Cascine. The northern part of the city contained major institutions such as hospitals and university buildings, while to the east, beyond Santa Croce, there were barracks and prisons. Architecture was dominated by historicism, and most new buildings were classical in style.

After the plebiscite of 1860, Tuscany became part of the new Kingdom of Italy, and a large programme of road works took place in Florence, partly to improve access to the station; thus Via Panzani, Via Cerretani and Via

Tornabuoni were widened. Santa Croce was completed with a new Gothic Revival façade by Niccola Matas in 1857–63, 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 moved permanently to Rome. A plan for the city's growth was prepared by GIUSEPPE POGGI in 1864–77. It included new zones at Maglio and Mattonaia, 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 Miniato 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 residential. Commuting to the centre 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 terraced 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 Berta 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 Prato. During the 20th century there was a progressive dilution of the identity of the city, which survived only in some quarters within the 1333 wall-line. Further material damage to the medieval and Renaissance heritage of Florence was experienced in 1966, when the River Arno flooded, and in 1993 when a bomb exploded in the Via dei Georgofili just to the west of the Uffizi, damaging the

4. Florence, Mercato Vecchio before its removal in the mid-1880s to form the Piazza della Repubblica, showing the 16th-century Loggia del Pesce by Giorgio Vasari (left); from a photograph by Gaetano Baccani, *c.* 1886 (Florence, Museo di Firenze com'era)

Uffizi itself, the Corridoio Vasariano, Palazzo Vecchio, Accademia Economica Agraria dei Georgofili and the deconsecrated church of S Stefano as well as several works of art. In both cases restoration work was undertaken with international support.

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II. Art life and organization.

1. Before *c.* 1530. 2. *c.* 1530–*c.* 1800. 3. After *c.* 1800.

1. BEFORE *c.* 1530.

(i) Before *c.* 1400. (ii) *c.* 1400–*c.* 1530.

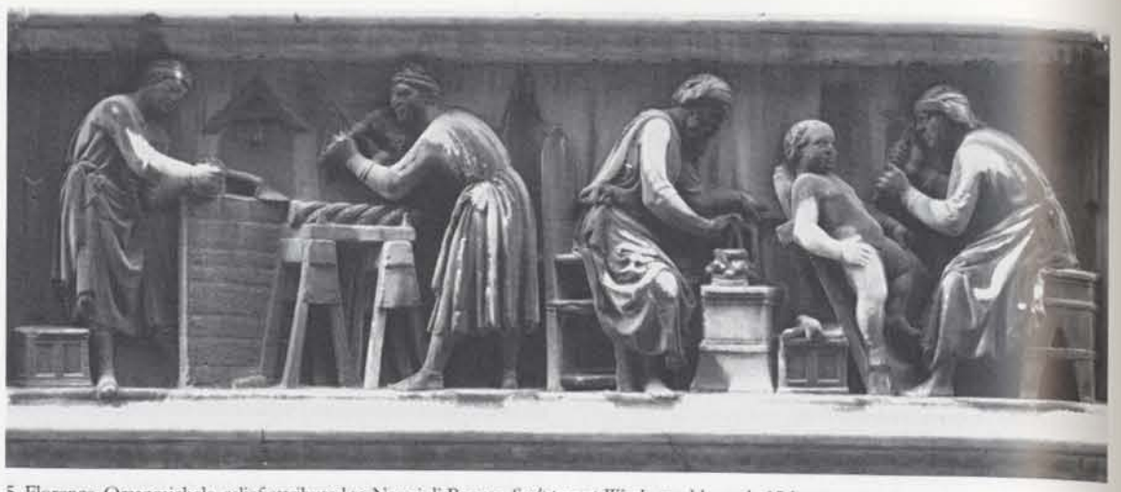
(i) Before c. *1400.* The art of Florence developed from the earliest distinctive Tuscan art, which was produced in the 13th century in Pisa and Lucca. The sculptor Nicola Pisano (i) demonstrated an understanding of Classical forms in the mid-13th century, and his son Giovanni Pisano carried into the Tuscan vernacular the latest developments of Gothic sculpture, creating figures of unprecedented naturalism. The sculptor's attention to the humanity of the figure can also be seen in the work of Pisan painters of the 12th and 13th centuries, especially that of Giunta Pisano, who clearly influenced other Tuscan artists, including the Master of the Bardi St Francis and Cimabue and, through him, Giotto and the early 14th-century Florentine painters.

The earliest surviving Florentine pictorial project of major proportions is the mosaic decoration of the internal dome of the Baptistery (begun *c.* 1225; *see* §IV, 1(ii)(b) below). Venetian participation is evident throughout the cycle, but Tuscan artists also seem to have worked on it. They created expressive, lively pictures with an emotional content dissociated from the Byzantine treatment of such themes. COPPO DI MARCOVALDO, the earliest identifiable Florentine artist, may have designed the central figure of Christ; it has a sense of volume also found in the panels depicting the Virgin and Child enthroned painted for the Servite churches in Siena (1261; Siena, S Maria dei Servi) and Orvieto (1265–70; Orvieto, Mus. Opera Duomo), sometimes attributed to Coppo.

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, their use in the churches remains in question. The contract, signed by Duccio in 1285, for the panel for S Maria Novella, now known as the Rucellai *Madonna* (Florence, Uffizi), survives (*see* DUCCIO, §I, 2(i) and fig. 1). 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 can it be shown to mean 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 shows them only at the top of rood screens, for example the panel of the Virgin depicted in the fresco of the *Verification of the Stigmata* in the cycle of the *Life of St Francis* in the Upper Church at Assisi. In Duccio's Rucellai *Madonna*, and in the *Madonna and Child* (Florence, Uffizi) by CIMABUE, the Byzantine schema 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 BARDI 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(ii) and figs 7 and 8).

An approach similar to Giotto's is evident in the work of such contemporary painters as BERNARDO DADDI and the ST CECILIA MASTER (*see* MASTERS, ANONYMOUS, 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 for churches of the Franciscan and Dominican orders, including Santa Croce and S Maria Novella. Depictions of people, places and events of only a few generations earlier, together with accessible representations of familiar stories, were commissioned for the large churches built for preaching to the laity of the expanding towns. While some scenes were based on traditional compositions, others, 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 Florence, as 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



5. 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 'stories' 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 artist Ugolino di Nerio, for example, was commissioned in the 1320s to paint a large work for the high altar of Santa Croce; it may have been the earliest polyptych 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 restoration and decoration 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 in mid-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 iconic and space was more compressed than in earlier pictures (for further discussion and illustration *see* CIONE, (1)).

(ii) 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 Baptistery 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 Giotto'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* §I, 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.

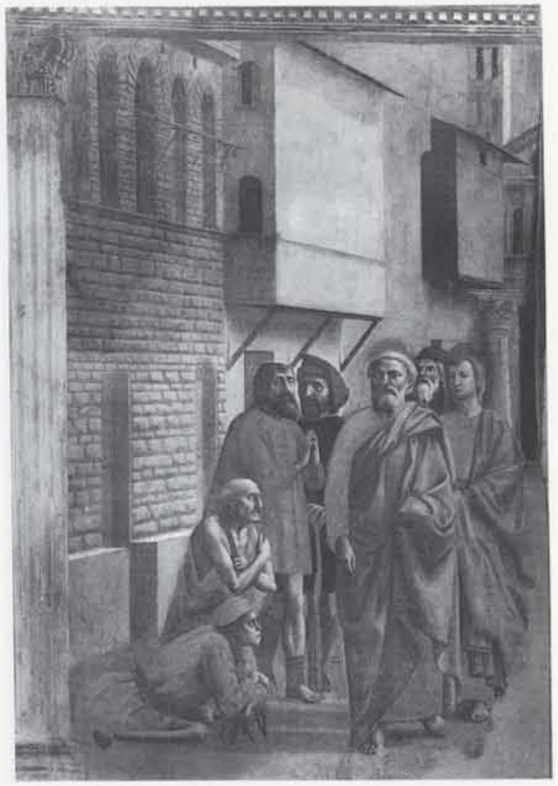
Linear perspective, first demonstrated by Brunelleschi, revolutionized the treatment of space, and Florentine artists made creative use of the new technique. In the second third of the 15th century, Florentine artists of note—Lorenzo Ghiberti, Fra Angelico, Filippo Lippi, Paolo Uccello, Luca della Robbia, Domenico Veneziano and Andrea del Castagno—explored its 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, Filippino 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 surrounds based on antique forms. These surrounds were developed in the mid-15th century as a new form of altarpiece structure reflecting the widespread interest in the Antique (*see* FRAME, §II). Gothic woodwork forms were eschewed in favour of 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 pieces in the shape of a half tondo, but many surrounds consisted only of a simple architrave supported by columns. It is likely that sculptor-woodworkers were as influential as painters and their clients in developing the form. The earliest surviving antique-style carved surround is that made around 1432 for Fra Angelico's *Annunciation* altarpiece for S Domenico, Cortona (Cortona, Mus. Dioc.); 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 while retaining the main workshop in Florence.

The workshop tradition might have engendered stultified, conservative art, but in Florence that was not the case. The city's artists maintained a high degree of originality, and clients seem to have valued innovation. Giorgio Vasari (*see* VASARI, (1)) notes that the spirit of competition was important in the development of the best Florentine artists; in his account of the life of Perugino, he records that painters were spurred to creativity by a combination of critical attention, their natural industry and their eagerness for glory and honour. Originality is evident not only in style but also in the innovative use of materials, such as Luca della Robbia's use of glazed terracotta for sculpture, and in the organization of shops that offered diverse services. The workshop of ANDREA DEL VERROCCHIO, for example, produced sculpture in stone, bronze, silver and terracotta as well as panel paintings, and the absence of paintings that can be securely attributed to him suggests that he left an important part of the execution of panels to assistants. The POLLAIUOLO brothers were famous into the 16th century as masters of the skill most admired in Florence—design—and they were particularly praised for it by Benvenuto Cellini. Their workshop produced sculpture, goldsmiths' work and painting in all media, as well as designs for embroidery, drawings and at least one print clearly for the use of other artists.

While Florentine workshops were usually competitive and individualistic, some projects required collaboration, and some artists specialized in cooperative work. MICHELOZZO DI BARTOLOMEO advised Ghiberti on bronze-casting and established a formal partnership with Donatello for the production of marble sculpture before becoming the chief architect of the Medici family. MASOLINO and Masaccio worked together on the frescoes in the Brancacci Chapel in S Maria del Carmine (*c.* 1427; see fig. 6), imaginatively unifying their different styles. Documents record that the projects for the sculptural decoration for the façades of the cathedral and the newly constructed Loggia della Signoria involved the joint efforts of painters, who designed the statues and reliefs, and sculptors, who realized the plans in stone. The chapel of the Cardinal of Portugal (second half of 15th century) in S Miniato al Monte is the supreme example of a successful collaboration by a large group of artists (see fig. 7; *see also* §IV, 7 below).

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. The extent of Cosimo de' Medici's commissions, for example at S



6. Florence, S Maria del Carmine, Brancacci Chapel, fresco by Masaccio: *St Peter Healing with his Shadow*, *c.* 1427

7. Florence, S Miniato al Monte, Cardinal of Portugal's Chapel, second half of the 15th century

Lorenzo and S Marco, rivalled that of even the richest guilds (*see* MEDICI, DE', (2)). His son Piero commissioned works in painting and sculpture (*see* MEDICI, DE', (3)), and both men were responsible for the establishment of Florence as a centre of manuscript illumination (*see* VESPASIANO DA BISTICCI). Other patrons, mainly Medici supporters, followed suit on a smaller scale; Giovanni Rucellai employed Alberti to design his palace (begun *c.* 1453), family chapel (1464–7) in S Pancrazio and the façade (*c.* 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, DE', (5)), although he acted personally as a collector rather than a commissioner of new work. The frescoes (*c.* 1478) by Domenico Ghirlandaio of scenes from the *Life of St Francis* in the Sassetti Chapel in Santa Trinita illustrate the new conditions; included among a large number of prominent portraits of the family is one showing Lorenzo himself standing next to FRANCESCO SASSETTI, manager of the Medici banking empire from 1463 (*see* ITALY, §XII, 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 Florentine artists continued to be in demand, those trained in other cities were equally sought after and well paid.

At the end of the 15th century, turbulent economic, political and social conditions and the preaching of GIROLAMO SAVONAROLA severely affected private patronage. The expulsion of the Medici family in 1494 led to the re-establishment of the republic, which initiated projects promoting the new regime, centred on the Palazzo della Signoria (now Palazzo Vecchio; *see* §IV, 8 below). Michelangelo was commissioned in 1501 to complete the colossal statue of *David* (Florence, Accad.), a traditional symbol of Florentine liberty (*see* MICHELANGELO, §I, 3; *see also* ITALY, fig. 54). Andrea Sansovino and Fra Bartolommeo were also hired, as were Leonardo and Michelangelo, who were commissioned to produce large frescoes of the *Battle of Anghiari* and the *Battle of Cascina* respectively. The frescoes (destr.) 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 Bartolommeo and ANDREA DEL SARTO. In the work of these artists extraneous details 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. With the return 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, chiefly ROSSO FIORENTINO and PONTORMO, began to develop particular aspects of High Renaissance style, contributing to the eclectic variety of styles now known as Mannerism.

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MICHELLE O'MALLEY, CHRISTOPHER POKE

2. *c.* 1530–*c.* 1800.

(i) c. *1530*–c. *1600.* The events that led to the siege of 1529–30 and Alessandro de' Medici's appointment as Duke of Florence (*see* §I, 5 above) brought about a profound political, economic and cultural crisis in the city. Many emigrated, including Michelangelo in 1534, and the city's intellectual and artistic circles were dispersed. Alessandro was too concerned with securing his political position to occupy himself with matters of culture, but his successor, Cosimo I, introduced policies to promote the cultural and artistic prestige of Florence and Tuscany that soon gained considerable public support (*see* MEDICI, DE', (14)). The political and cultural organizations that emerged during this period, including the Accademia Fiorentina (founded 1542) and the Accademia del Disegno (founded 1563; *see* §V, 1 below), were to survive until the end of the Medici era. The celebrations in June 1539 for the marriage of Cosimo I and Eleonora, daughter of Pedro de Toledo, Viceroy of Naples (1484–1553), were evidence of improving political stability in Florence.

The success of Medici propaganda was manifested by the return (1553) of emigré writers, such as BENEDETTO VARCHI, and artists, including BACCIO BANDINELLI, BENVENUTO CELLINI (1545), BARTOLOMEO AMMANATI and Giorgio Vasari (*see* VASARI, (1)). The members of the Accademia Fiorentina, especially Varchi, were responsible for the elaboration of theories that were to have great influence on the development of linguistics, literature and visual arts in Florence and throughout Tuscany. The most active individual in the implementation of Medici cultural policy, however, was Vasari, who was appointed court architect and painter in 1554. In the next two decades he consolidated his position through important architectural projects, including the reconstruction and decoration of the Palazzo Vecchio into a representative residence for the head of state and the artistic supervision of the decorative work at the wedding in 1565 of the future Francesco I and Joanna of Austria (1547–78).

Medici propaganda achieved its triumphs not only as a result of its military successes but also through its many public foundations. In addition to the Accademia Fiorentina and Accademia del Disegno, various court manufacturing establishments were founded to produce, for example, tapestries (the Arazzeria Medicea, 1554; *see* §III, 3 below) and crystal glass (1569), and a foundry for light castings was modernized in 1556. The Biblioteca Laurenziana was opened to the public in 1571, and Cosimo established the basis of the Medici museum, creating an antiquities collection (1561–2) in the Palazzo Pitti that was independent of the rich collections at the Guardaroba in the Palazzo Vecchio; he also anticipated the building of the gallery at the Uffizi (*see* ITALY, §XIV). Artists active during the early part of his reign included JACOPO DA PONTORMO, whose figurative compositions, especially the *Last Judgement* (1546–56; destr. 1742) in the choir of S Lorenzo, were inspired by the work of Michelangelo, and AGNOLO BRONZINO, who was court portrait painter to Cosimo I (see fig. 8) and, with Vasari, was one of the founders of the Accademia del Disegno.

The reign of Francesco I (*reg* 1574–87; *see* MEDICI, DE', (16)) was marked by the development of goldsmithing, porcelain (*see* §III, 1 below) and crystal glass manufacture, for which Bernardo Buontalenti built the Casino de' Medici (1574; now the Palazzo della Corte d'Appello) in Piazza S Marco. Francesco's extensive collection of antiques, small bronzes, natural objects and watercolours depicting nature was originally housed at the *studiolo* (1570–73) in the Palazzo Vecchio (*see* STUDIOLO, fig. 2) and then in the Tribuna (*c.* 1580), an octagonal rotunda in the Uffizi. Numerous travellers, including Michel de Montaigne (1533–92), who visited in 1580, marvelled at the splendid gardens (1573–80; destr.) designed by Buontalenti for the Medici villa at Pratolino. The spectacles staged in the Teatro Mediceo, built in 1586 by Buontalenti on the top floor of the Uffizi, were influential in the development of opera. At the end of Francesco's reign Giambologna produced a bronze equestrian statue of *Grand Duke Cosimo I* (1587–93), which was placed in the Piazza della Signoria outside the Palazzo Vecchio (*see* GIAMBOLOGNA,

8. *Cosimo I in Armour* by Agnolo Bronzino, oil on canvas, 710×570 mm, 1543 (Florence, Galleria degli Uffizi)

fig. 6); it was replicated shortly afterwards in a version of *Francesco I* (1608) in Piazza SS Annunziata.

The Medici court was not the only stimulus in Florentine culture, however. Various brotherhoods and associations, both religious and lay, were highly active, and many individuals also collected and commissioned works of art. BERNARDO VECCHIETTI, for example, amassed an interesting collection after 1552 at his villa, Il Riposo, near Florence. This included drawings, cartoons and many models by Giambologna, whom Vecchietti sponsored between 1552 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 ancestral chapel (1575–6) in S Maria 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* §III, 2(i) below and ITALY, §VI, 3) was created within the framework of the Galleria, partly to meet the building requirements of the Cappella dei Principi in S Lorenzo (*see* §IV, 5 below), and it achieved international prominence in this craft. The studios of Giambologna and Jacques Bylivert were associated with the Galleria. Meanwhile, the sumptuous banquets that took place in 1600 during the marriage celebrations of Marie de' Medici and Henry IV, King of France, surpassed all the Medici's previous spectacles.

(ii) 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 (*reg* 1609–21; *see* MEDICI, DE', (19)); examples include *Still-life* (1625; Florence, Pitti) by JACOPO DA EMPOLI and Orazio Riminaldi's *Amore vincitore* (?first half of the 1620s; Florence, Pitti). The fashion for naturalistic painting that predominated at court was demonstrated by the visits of two painters from the school of Caravaggio: Giovanni Battista Caracciolo in 1617 and Gerrit van Honthorst *c.* 1620. Cosimo also admired naturalistic landscape painting, and Filippo Napoletano and Cornelis van Poelenburch worked at his court. At the same time, however, Jacques Callot, who was working in Florence between 1611–12 and 1621, represented the tradition of late Mannerism. Cardinal Giovanni Carlo de' Medici encouraged Salvator Rosa to work in Florence, where he established the Accademia dei Percossi, a lively meeting-place for poets, scientists and artists; both Rosa and Lorenzo Lippi were poets as well as painters, with a shared love of the burlesque.

The Baroque was first introduced at the court of Ferdinando II (*see* MEDICI, DE', (22)) when Cortona was commissioned in 1637 to decorate the state apartments at the Palazzo Pitti (*see* CORTONA, PIETRO DA, fig. 2; *see also* §IV, 9(ii) below), although only part of his scheme was implemented, with the help of CIRO FERRI. The Florentine artistic establishment, steeped in its own traditions, reacted with scepticism to the Roman innovations. This attitude was reflected in the endeavours of Carlo Roberto Dati (1619–76) and Giovanni Battista Brocchi, in 1646 and 1667 respectively, to continue Vasari's *Vite* with the cooperation of the Accademia del Disegno. The collections made by Cardinal Leopoldo de' Medici (*see* MEDICI, DE', (25)) and FILIPPO BALDINUCCI, who implemented the programme of the great Medici museum, were also intended to document Tuscan hegemony in contemporary culture.

This overtly apologetic concept of art history was modified under the influence of Cosimo III's universalistic ideas (*see* MEDICI, DE', (27)). Travels around Italy (especially Lombardy) in 1664 and to Germany, the Netherlands, France, England and Spain in 1667–9 introduced Cosimo and members of the family to other schools of art, and their purchases during their travels and after their return, particularly of Dutch and German paintings, further enriched the Medici museum. Cosimo's broader cultural policy was also demonstrated by the establishment of a Roman branch of the Accademia del Disegno in the Palazzo Madama (1673–86). Although this institution was short-lived, it played a major role in the artistic blossoming under the last Medici, with many of its pupils winning important posts in the Florentine court. GIOVANNI BATTISTA FOGGINI, for example, was appointed to two positions that had gained some importance during the reign of Ferdinando II, becoming first court sculptor (after 1687; see fig. 9) and court architect (1694). He supervised more than 100 artists at the Galleria dei Lavori, and his small bronzes were much sought after by collectors (*see* STATUETTE, §III). MASSIMILIANO SOLDANI took over the supervision of the Zecca, the grand-ducal mint, in 1682 and transformed it into a first-rate centre for medallion-making; Anton Domenico Gabbiani was known for his painterly decorative arts; and Livio Mehus was awarded the honorary title of Aiutante di Camera.

Other members of the Medici family were also notable patrons, including Francesco Maria de' Medici (1660–1711), who commissioned the Villa di Lappeggi (1700), near Grassina, and Grand Prince Ferdinando de' Medici (*see* MEDICI, DE, (28)), who financed many of the exhibitions held by the Accademia in the cloisters of SS Annunziata between 1680 and 1713. He also invited painters from Venice (e.g. Marco Ricci and Sebastiano Ricci) and Bologna (e.g. Giuseppe Maria Crespi). Significant initiatives were taken by Girolamo Ticciati, who wrote the first history of the Accademia del Disegno (1739); Francesco Maria Niccolò Gabburri, patron, author of *Le vite de pittori* (1719–41; Florence, Bib. N. Cent.) and Provveditore of the Accademia (1730–40); and Marchese Carlo Ginori (1702–57), who established a porcelain factory at Doccia in 1737. After the death of Cosimo III in 1723, however, the Medici's artistic circles disintegrated. The final, splendid gesture of the declining dynasty was in 1743, when the Medici art collection was bequeathed to the city by Anna Maria Luisa de' Medici, Electress Palatine (*see* MEDICI, DE', (29)).

9. *Cardinal Leopoldo de' Medici* by Giovanni Battista Foggini, marble, h. 1.62 m, 1697 (Florence, Galleria degli Uffizi)

The creation of the Accademia di Belle Arti in 1784 and Luigi Lanzi's modernization of the Medici museum at the Uffizi from 1780 are evidence of renewed cultural life in Florence during the reign of Grand Duke Leopold (*see* HABSBURG-LORRAINE, (1)). Some of his overtly radical decisions, 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 offerings that had been gathered there over many centuries. As Constantino Bettini witnessed, 'there was a massacre of all the votive offerings, whether of wood, plaster or armour, which were stripped off the walls and thrown down. . .soon forming a huge, shapeless heap of heads, legs, arms and bodies'.

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3. AFTER *c.* 1800. Under French rule, especially that of Elisa Bonaparte, Grand Duchess of Tuscany (*see* BONAPARTE, (5)), the arts in Florence were dominated by such rigorously Neo-classical artists as PIETRO BENVENUTI (e.g. the *Oath of the Saxons*, 1809–12; Florence, Pitti); Luigi Sabatelli; PASQUALE POCCIANTI; Stefano Ricci (1765–1837); and, briefly, Antonio Canova (e.g. *Venus Emerging from the Bath*, 1804–12; Florence, Pitti). After the restoration of the Habsburgs, however, interest in the art of the Italian Primitives and the early Tuscan Renaissance, inspired by PURISMO, was renewed, especially in the work of LUIGI MUSSINI and Antonio Marini (1788–1861); the cultural debate was carried on in the journal *Antologia* (1821–3), founded by Giovan Pietro Vieusseux (1779–1863). Florence continued to attract cultured international tourism and was the residence of many foreigners, including Ingres from 1820 to 1824, the DEMIDOV family, the painter and art dealer William Blundell Spence, the American sculptors Hiram Powers, Horatio Greenough and Thomas Ball, and the collector Frederick Stibbert (1838–1906). The city's artistic life revolved around the Accademia di Belle Arti, where the teaching, formerly dominated by Neo-classicism, was led by the reformers of historical Romanticism (e.g. GIUSEPPE BEZZUOLI) and naturalism (e.g. LORENZO BARTOLINI and GIOVANNI DUPRÉ). The *Giornale del commercio* and *La Rivista* contained long articles on aesthetics, artists' studios and public works, such as the 28 statues (1837–56) of illustrious Tuscans for the portico of the Uffizi, and the Tribuna di Galileo (1841), designed by Giuseppe Martelli (1792–1876).

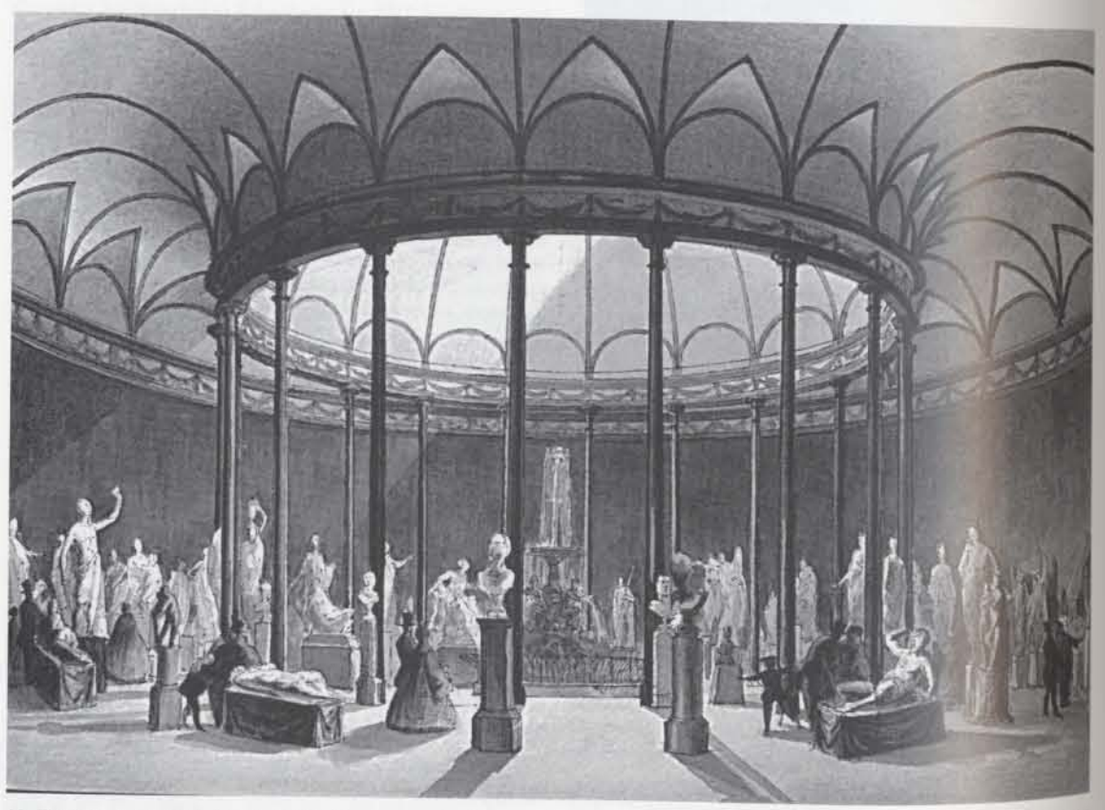
The richness and vivacity of artistic life in the mid-19th century were most visible in the antique shops and

workshops of restorers, foundrymen, such as Clemente Papi (1802–75), sculptors, including Luigi Giovannozzi (1791–*c.* 1870) and Ottaviano Giovannozzi (*fl* 1820–48) from Settignano, and printers and cabinetmakers, such as Angiolo 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 MACCHIAIOLI 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 (1827–1900), wife of the mayor Ubaldino Peruzzi (1822–91), and Fiorella Favard (*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 deficit blighted the following years, although the galleries of the Uffizi, Accademia and Bargello (established 1865) were reorganized, and Florence became the capital of the antiques trade, through the activities of Stefano Bardini and Elia Volpi.

In the later 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 Galileo Chini and the Manifattura Cantagalli; glass by the Pollonis, Quentin and De Matteis factories; artistic terracottas by the Manifattura di Signa) and with the presence of Gabriele 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 review *Il marzocco*, the *Arte e fiori* exhibition (1897) and the later journals *Leonardo* (1903), *La voce* (1908) and Ardengo Soffici's *Lacerba* (1913). The Società Leonardo da Vinci di Scienze, Lettere ed Arti was founded in 1902, and an important exhibition on the Italian portrait was held in 1911. Two years later Filippo Tommaso Marinetti inaugurated the first Futurist exhibition in Florence.

The most important figure in official culture 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 initiation, 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 and Italian cultural traditions.

Initiatives after World War II included the Mostra Biennale dell'Antiquariato and the Gallery of Graphic Art ('Il Bisonte'), which brought to Florence important artists from Italy and abroad. Painters working in Florence included Pietro Annigoni. The flood of 1966 caused grave damage to the city's artistic heritage, and in the next two decades the Centro di Restauro della Soprintendenza sponsored a series of initiatives for the restoration and recovery of works of art. The city also received numerous gifts from contemporary artists, notably the Della Ragione collection and donations by Alberto Magnelli, Corrado Cagli, Mirko and Marino Marini, intended for a museum of contemporary art. Further serious damage was caused by the explosion near the Uffizi in 1993; in addition to structural damage to buildings (*see* §I, 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.



10. Florence, Esposizione Italiana, 1861, the statue rotunda; pen and watercolour on paper, 280×420 mm (Florence, Uffizi, Gabinetto dei Disegni, Fondo Martelli, no. 5820A)

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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 *Vite*, it is believed to have originated *c.* 1565 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 ornament derived from Italian maiolica, particularly the Raphaelesque type associated with the workshops of the Fontana and Patanazzi families in Urbino (*see* URBINO, §3); motifs borrowed from 15th-century as well as contemporary Chinese porcelains; and Ottoman styles based on 16th-century Iznik pottery. Forms derived from maiolica, metalwares and lapidary work included simple, deep dishes, but more typical were ewers, flasks (e.g. one of 1575–87; Paris, Louvre; *see also* ITALY, fig. 86) and cruets. Factory workmen included Flaminio Fontana (*fl* 1573–8) and Pier Maria da Faenza (*fl* 1580–89). Most pieces are marked with the dome of the cathedral of S Maria del Fiore and the letter F in underglaze blue. Production appears to have ended with Francesco's death (1587), but the presence in Florence in 1589 of the potter Niccolò Sisti (*fl c.* 1577–*c.* 1619) and the record in 1613 of porcelain tokens decorated with the Medici arms indicate continued, unofficial activity.

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CLARE LE CORBEILLER

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 Caroni (*d* 1611) and Stefano Caroni (*d* 1611) moved to Florence, followed by Giorgio Gaffurri, the head of a Milanese workshop specializing in the engraving of rock crystal and pietre 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 Casino de' Medici in Piazza S Marco, his private residence. Intarsia and pietre dure mosaics made 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* §II, 2(i) above) the most prominent activity was the production of pietre 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, 5 below), a mausoleum with hardstone cladding and, at its centre, a small temple entirely in pietre dure with trimmings of precious metal. 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 pietre dure mosaics following polychrome cartoons provided by such painters as Lodovico Cigoli, Bernardino Poccetti and Jacopo Ligozzi. The parts that were completed were dismantled and reused in various ways at the end of the 18th century (Florence, S Lorenzo; Florence, Pitti; Florence, Mus. Opificio Pietre Dure), though the decoration of the interior continued until the mid-19th century. Fully rounded statuettes, composed of

various polychrome elements of pietre dure (Florence, Pitti) were also created for the chapel. This singular genre of 'mosaic sculpture', first produced in Florence at the end of the 16th century with the rock-crystal aedicula containing *Christ and the Woman of Samaria* (Vienna, Ksthist. Mus.), continued to be practised in the Florentine workshop alongside the other speciality of pietre dure mosaic.

During the 17th century Florentine mosaics were used to decorate sumptuous furnishings of various kinds, including table-tops, ebony cabinets, jewel caskets, clocks and reliquaries. The preferred subjects were compositions of flowers, fruit and birds. This fashion was inspired by the analytical naturalism of Jacopo Ligozzi, whose interest in botanical and zoological themes is reflected in the pietre dure ornamentation of a table (Florence, Uffizi; *see also* HARDSTONES, colour pl. I, fig. 1) and a chessboard (Florence, Pitti). Baroque taste continued to favour these subjects, enhancing the vivid polychrome effects with black marble backgrounds to create a greater decorative exuberance. The showy pietre dure is often accompanied by inlay work in rare woods and also by sculpted gilt-bronzes. Among the most important works produced in the 17th century are the great octagonal table (Florence, Uffizi), completed in 1649 after 18 years of work by a team of 12 craftsmen, and the contemporary cabinet of Ferdinando II (Florence, Uffizi).

During the long reign of Cosimo III, Florentine primacy in pietre dure was maintained due to the wealth of material and artistic resources lavished on the sumptuous creations so greatly prized by the European courts. The workshop was guided by GIOVANNI BATTISTA FOGGINI. After 1737 the grand ducal workshop under the new dynasty of Habsburg-Lorraine was engaged mainly on a series of over 60 stone pictures of figures (Vienna, Hofburg-Schauräume), commissioned by Grand Duke Francis for his residence in Vienna and drawn by Giuseppe Zocchi, the official draughtsman of the Galleria dei Lavori. During the reign of Leopold of Hapsburg-Lorraine the workshop's ornamental repertory was centred on sophisticated compositions of vases and still-lifes, used for table-tops and such luxurious objects as tobacco boxes, necklaces and jewel-cases, which were fashionable in the ensuing Napoleonic period. After 1814, however, the workshop began to feel the effect of the grand duchy's economic decline. It was frequently occupied in reusing and adapting existing works rather than in creating new ones; a huge amount of work and material, however, was absorbed between 1837 and 1850 on the monumental table of *Apollo and the Muses* (Florence, Pitti).

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 Opificio delle Pietre Dure, came under the control of the Ministero dell'Istruzione Pubblica and opened its formerly exclusive production to public sale. From 1873 to 1923 it was directed by the painter Edoardo Marchionni (1837–1923), whose refined Liberty-style creations of the 1870s and 1880s were among the last original products of the workshop (e.g. Magnolia Table, Flower Vase with mosaics and reliefs, Great Vase with plant and animal motifs; all Florence, Mus. Opificio Pietre Dure). At the end of the 19th century the Opificio gradually shifted towards specializing in restoration of works of art.

See also ITALY, §§VI, 2–3 and X, 1(ii).

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ANNAMARIA GIUSTI

3. TAPESTRY.

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

(i) Before 1554. During the 15th century tapestries were imported into Florence from weavers and dealers in the south Netherlands and northern France. The major agent was the Medici Bank, the Bruges branch of which bought, commissioned or handled financial arrangements for tapestries. No tapestries traded through the Medici Bank, however, can be positively identified; a Netherlandish *verdure* with the Medici arms (Cleveland, OH, Mus. A.) was commissioned later, probably between *c.* 1513 and 1537.

At least two workshops of peripatetic northern tapestry-weavers are known to have been in operation in Florence at this time. Livinus Gilii de Burgis, primarily employed by the Este family in Ferrara, was permitted to weave enormous figured tapestries for the *ringhiera* of Florence's Palazzo Vecchio between 1455 and 1457, which were based on cartoons by Neri di Bicci and Vittorio Ghiberti. Between 1476 and 1480 the south Netherlandish master Giovanni di Giovanni produced works for Florence Cathedral. Little or nothing, however, remains of this production; a very small *Annunciation* (New York, Met.) is attributed to an early 16th-century Florentine workshop.

In 1545 Duke Cosimo I arranged for JAN ROST and NICOLAS KARCHER, two south Netherlandish master weavers, to establish workshops in Florence. Unlike his political rival Ercole II d'Este, who employed a workshop almost exclusively for his personal needs, Cosimo hoped to turn Florence into a centre of production for this luxury industry. He therefore assisted the workshops both economically and materially but stipulated in contracts (1546; Rost's renewed 1549; Karcher's renewed 1550) that they had to teach local apprentices the Netherlandish low-warp weaving technique and that their new equipment would revert to the Duke if they left Florence. Constant ducal orders were promised to supplement private commissions. In 1549 the weaver Francesco di Pacino (*fl* 1549) was also involved in the production of tapestries for the Duke.

Between 1546 and the end of 1553, 120 tapestries were woven in Florence for Cosimo I: 44 (42 extant) narrative pieces with fine sett and materials, including much silk and many metallic threads; and 76 (all destr.) heraldic covers of coarser wool and *filaticcio* (silk from broken cocoons), sometimes used for pack animals or carriages. The cartoons for the fine tapestries, which were mainly for the Palazzo Vecchio, were made by major Florentine painters. At first Cosimo asked AGNOLO BRONZINO to provide cartoons for three trial *portières* (1545–6; Florence, Sopr. B.A. & Storici Col.; *see also* TAPESTRY, fig. 8) for Rost and FRANCESCO SALVIATI to provide cartoons both for Karcher's trial altar tapestry of the *Lamentation* (1546) and for his *Ecce homo* (1547–9; both Florence, Uffizi). At the same time, Cosimo divided larger sets between the two weavers; a twenty-piece *Story of Joseph* series (1546–53; Florence, Sopr. B.A. & Storici Col.; Rome, Pal. Quirinale) from sixteen cartoons by Bronzino, three by Jacopo Pontormo and one by Salviati (see fig. 11), and ten *Grotesque 'spalliere'* (1546–?50; Florence, Sopr. B.A. & Storici Col., six on dep. London, It. Embassy) after Bacchiacca. Karcher wove a Moresque table carpet (Poggio a Caiano, Mus. Villa Medicea), from designs perhaps by Bronzino, and two additions (untraced) to a south Netherlandish *Story of Tobias* set owned by Cosimo I. Two *portières* of an *Allegory with the Medici–Toledo Arms* (1549–?50; Florence, Pitti), from cartoons by Benedetto Pagni da Pescia, were begun under Francesco di Pacino, but the second had to be completed in Karcher's workshop.

Salviati designed many private commissions in this period, including Karcher's *Resurrection* altar tapestry

11. Tapestry of *Joseph Explaining Pharoah's Dream of the Seven Fat and Seven Lean Kine*, wool, silk and metallic threads, 5.70×4.46 m; design and cartoon by Francesco Salviati, made in the workshop of Nicolas Karcher, Florence, 1548 (Florence, Soprintendenza per i Beni Artistici e Storici)

(*c.* 1546; Florence, Uffizi) for Benedetto Accolti, Cardinal of Ravenna, and Rost's *Meeting of Dante and Virgil* (*c.* 1547–9; Minneapolis, MN, Inst. A.; *see* ITALY, fig. 100). Nearly all the tapestries from this period are outstanding and distinguished by rich, innovative borders. The borders designed by Bronzino for the *Joseph* series are an Italian monumentalization of popular south Netherlandish garland models, but Bronzino's and Salviati's other border designs were inspired by such diverse sources as architecture, picture frames, East Asian carpets and the framing devices, combining cartouches and figures, of prints disseminated by the first Fontainebleau school in the 1540s. By the 1550s a distinctive and enduring Florentine approach to tapestry borders had developed, characterized by deft balancing of large, often crowded forms, strong plasticity—often working out from an architectonic framework with punctuating cartouches—and considerable visual humour. Although the Medici family had weavers at their service, they also continued to buy some south Netherlandish tapestries throughout the 16th century.

(ii) 1554–c. 1600. In 1554 Cosimo I used the equipment left by Karcher for a new, private ducal factory—now referred to as the Arazzeria Medicea. The reasons for this were doubtless both financial (the costly campaign against Siena combined with the famous masters' high fees) and practical (the slow production of truly fine tapestries compared with the numerous palaces and villas Cosimo had to decorate). At the new factory less complex designs with coarser sett and materials were executed, which lowered the cost and accelerated the rate of production. There were two workshops, headed by Benedetto di Michele Squilli (*fl* 1555–88) and Bastiano Sconditi (*fl* 1555–68).

Bronzino continued to design cartoons until 1557, but the temperament of the 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 cartoons into his workshop's well-organized decorating procedures. The Flemish painter JOANNES STRADANUS so excelled at this art that he soon became the official cartoonist for the workshops, designing his own compositions: for the Palazzo Vecchio they were biblical, historical and mythological (examples in Florence, Sopr. B.A. & Storici Col.; London, V&A; Paris, Mobilier N.); for rooms in the Villa Medici at Poggio a Caiano he designed 40 *Hunts* (1567–77; examples in Florence, Sopr. B.A. & Storici Col.; Pisa, Mus. N. S. Matteo; Siena, Pal. Reale); for Bianca Cappello, second wife of Francesco I, Grand Duke of Tuscany, he collaborated with Domenico d'Antonio Buti (*c.* 1550–90) on cartoons for five *Grotesques* (1572 and 1578; three, Paris, Mus. A. Déc.). Stradanus's cartoons are notable for their close observation of nature and characterizing detail and a keen sense of both decoration and humour. From late 1558 to 1574, the only set apparently woven for the Medici that was not designed by Stradanus was the *History of Florence* (1564; three, Florence, Sopr. B.A. & Storici Col.) for the Sala di Gualdrada in the Palazzo Vecchio from cartoons by Friedrich Sustris.

In 1575, the year after Cosimo I's death, Alessandro Allori, a favourite painter of Francesco I who had worked on tapestry cartoons under Bronzino, became the official cartoonist at the Arazzeria Medicea. Allori was nearly as prolific as Stradanus, although his static figures and compositions are not as imaginative and humorous. His border designs follow Stradanus's in layout but are more formally structured. When Stradanus left Florence temporarily in 1576, Allori continued the *Hunts* for the Villa Medici. Allori's designs were, however, mainly for the Palazzo Pitti in Florence: mythological series included *Latona*, *Centaurs*, *Niobe*, *Phaëthon* and *The Seasons* (examples in Florence, Sopr. 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 in Como. On Squilli's death (1588), Guasparri di Bartolomeo Papini (*d* 1621) became head weaver. After the succession (1587) of Ferdinando I, Grand Duke of Tuscany, who had been a cardinal, religious tapestries became more popular: Allori designed overdoors depicting the *Life of Christ* (1598–1600) and a *Passion* series (1592–1616; both Florence, Sopr. 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), Bernardino Poccetti made some cartoons for the Medici and for other private commissions. After Poccetti's death (1612), Michelangelo Cinganelli (1560–1635), who still worked in a basically 16th-century style, became the official painter for the Arazzeria (e.g. *Story of Phaëthon*, Florence, Sopr. B.A. & Storici Col.), although the Flemish painter Cornelis Schut I also painted two cartoons in 1628. The Flemish master Jacopo Ebert van Asselt (*fl* 1621; *d* 1630) became head weaver in 1621, and, although his son Pietro van Asselt (*fl* 1620–44) took over the family's separate workshop on Jacopo's death, PIETRO FEVÈRE, a Flemish weaver who favoured high-warp weaving—a new technique for Florence—became the next official head weaver. Fevère was the first to make tapestry copies of paintings in the Medici galleries (examples in Florence, Sopr. B.A. & Storici Col.). Under Fevère, and during the reign of Ferdinand II, the Medici commissions revived, and, following the death of Cinganelli (1635), such masters as Sigismondo Coccapani, Baccio del Bianco, Lorenzo Lippi, Giacinto Gimignani and Vincenzo Dandini painted cartoons for the factory.

After Fevère's death (1669), two head weavers, Giovanni Pollastri (*fl* 1655–?1673) and Bernardino van Asselt, Jacopo's son, who had inherited the family workshop (*fl* 1629–?1673), ran the factory. After their deaths, however, the hierarchy broke down: Stefano Termini (*fl* 1674–1703), Matteo Benvenuti (*fl* 1670–92), Niccolò Bartoli (*fl* 1671–7) and Bernardino Masi (*fl* 1671–87) continued to work in the low-warp technique, and pressure from them led Pietro Fevère's son Filippo Fevère (*fl* 1648–after 1677) to move to Venice. Stefano Termini's brother Giovan Battista Termini (*fl* 1673; *d* 1717), the only remaining high-warp weaver, finally went to Rome in 1684. Both weaving and cartoons—including such work as architectural compositions and figures in niches (examples in Florence, Sopr. B.A. & Storici Col.)—were undistinguished for the next 20 years. When Giovan Battista Termini petitioned to return to the Arazzeria in 1703, he was made director and asked to re-establish high-warp weaving. His most important weaver was Leonardo Bernini (*fl* 1705–37); the low-warp weaver Vittorio Demignot (*d* 1742) from Turin also worked under Termini between 1716 and 1731. Termini abolished the then current archaic style of cartoon by introducing the work of the Baroque painter Giovanni Camillo Sagrestani (e.g. *Four Parts of the World*, 1715–26; Florence, Sopr. B.A. & Storici Col.).

Antonio Bronconi (*fl* 1700–32) became director after Termini's death (1717). Emulating contemporary workshop organization in France and Flanders, collaborative cartoons by specialists in different genres were painted: Lorenzo del Moro (*fl* 1725–34) made overall and ornamental designs, Girolamo Costner (*fl* 1721–6) painted landscapes, and Sagrestani and later also Matteo Bonechi painted figures (e.g. four *portières* of *The Elements*, 1725–32; Florence, Pitti). Between 1732 and 1737 Giovanni Francesco Pieri and, briefly (1737), Leonardo Bernini managed production. The largest projects of this period were the *Rape of Proserpina* (Florence, Sopr. B.A. & Storici Col.), from a cartoon by Giuseppe Grisone, and the *Fall of Phaëthon* (Florence, Sopr. B.A. & Storici Col.), from a cartoon by Vincenzio Meucci (1699–1766).

After the death (1737) of Gian Gastone, the last Medici grand duke, the Arazzeria was temporarily closed, and the following year one of the masters, Domenico del Rosso (*fl* 1736–68), left for Naples with a group of weavers. From 1740 tapestry-weaving was briefly revived under Francis, Grand Duke of Tuscany (1737–65; from 1745 Francis I, Holy Roman Emperor), who brought weavers from his workshop at the château of La Malgrange, near Nancy, to Florence. Commissions diminished, however, when he was called to defend the crown of his wife Maria-Teresa of Austria. In 1744 court payments ended. One of the last works of the Arazzeria Medicea was a half-length portrait of *Francis, Grand Duke of Tuscany* (1737; Florence, Pitti).

There is no record of tapestry-weaving in Florence from 1745 until 1902, when Count Federigo Niccola Marcelli (*fl* early 20th century) organized a private weaving school and workshop directed by Pia Cassigoli (*fl* 1902–15). The cartoons by Ezio Marzi (1875–1949/53) were inspired by 16th-century models but treated such current themes as the *Triumph of Work* or the *Genius of the Family*. In one series, five women symbolized different moments in history in different cities: for example *Abélard and Héloïse* for 12th-century Paris and the *Meeting of Romeo and Juliet* for Renaissance Verona. The workshop closed around 1915.

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IV. Buildings.

1. Cathedral buildings. 2. Orsanmichele. 3. SS Annunziata. 4. Santa Croce. 5. S Lorenzo. 6. S Maria Novella. 7. S Miniato al Monte. 8. Palazzo Vecchio. 9. Palazzo Pitti. 10. Uffizi.

1. CATHEDRAL BUILDINGS. Florence Cathedral (Duomo), whose great dome dominates the city, the tall campanile at its south-west corner, which balances the dome, and the Baptistery to the west—all set in the Piazza del Duomo in the centre of the city—form a remarkable group of polychrome marble buildings that demonstrates the traditions of Florentine art from the Romanesque period to the Renaissance. The immense programme of work on the cathedral in the 14th century and first half of the 15th was coordinated by the Opera del Duomo (cathedral works), which initiated the most prestigious artistic projects of the period. Many of the original works from the buildings, as well as models and equipment used in the planning and construction of the dome, are exhibited in the Museo dell'Opera del Duomo, which is on the site of the cathedral masons' workshops.

(i) Cathedral. (ii) Baptistery. (iii) Campanile. (iv) Cathedral works.

(i) Cathedral. Originally dedicated to S Reparata, the cathedral was rededicated to S Maria del Fiore in 1412. For many, it represents the beginning of the Renaissance period, with its soaring dome designed and executed in part by Filippo Brunelleschi, reflecting a rebirth of interest in Classical forms and methods of construction (see fig. 12).

(a) Architecture. (b) Sculpture. (c) Painting. (d) Stained glass. (e) Furnishings.

(a) Architecture. Excavations have shown that the first cathedral of Florence, probably dating from the 4th or early 5th century AD, was reconstructed in the 8th or 9th century and modified in the 11th, when the presbytery was raised over a large crypt, which contained a number of spolia. Shortly after 1294 work on a new cathedral was planned (begun 1296), and the old one was finally demolished in 1375. Responsibility for the new construction initially rested with the Florentine *comune* and the Bishop and Chapter.

The first master of the new cathedral was ARNOLFO DI CAMBIO, who died *c.* 1302. The extent to which his scheme was followed has been debated, but excavations indicate that he began work at the west and east ends simultaneously and that an eastern octagon was planned from the start. His church would have been shorter than the present building, however, and was probably intended to have a timber roof, with a wider central nave and relatively narrow aisles.

In 1331, when the presumed relics of St Zenobius (*d c.* 390), traditionally the first bishop of Florence, were found under the old crypt, it was decided to enlarge the original rebuilding project and to enlist financial help from all the major guilds, with the wool-merchants' guild (Arte della Lana) assuming control. Work was suspended in 1334, however, while the campanile was built (*see* §(iii)(a) below), but a fresco of *c.* 1342 (Florence, Mus. Bigallo) shows that the façade was by then partially built and that several bays of the aisle walls had been completed, presumably to Arnolfo's design.

Work resumed in 1355 under a new Master of Works, Francesco Talenti (*see* TALENTI, (1); *see also* GOTHIC, fig. 23), who made a wooden model (destr.) in May of that year in connection with defects in the chapels and windows of the cathedral. The old plans were modified in 1357 in order to accommodate the enlarged new project, and the first nave pier was founded; reference to a dome was also made for the first time, although Arnolfo's scheme probably incorporated such a feature. Discussions over the proportions of the cathedral, the form of the clerestory windows and of the drum that was to support the great dome, and whether the nave should have three or four bays, continued for a decade, and various designs were prepared before a definitive brick model (destr. 1421) was

12. Florence Cathedral, begun *c.* 1294; dome by Filippo Brunelleschi, 1420–36

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 attributed to him survives (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 Bartolomeo 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 when a new Gothic-style façade was added (1871–87) by Emilio De Fabris to replace the original, incomplete work that was dismantled in 1587.

The completed building has a rib-vaulted nave of four bays (square in the main vessel, 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 martyrium. The Gothic nave has 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 arcade is surmounted by a corbelled walkway that runs around the vault springers, continuing into the octagon, and the clerestory (like the drum of the dome) is pierced by oculi; the architectural elements are articulated in grey limestone. The octagonal, pointed dome is composed of two shells of herringbone brickwork, a Roman-derived technique that served to spread the weight evenly as the height increased. The shells are connected and strengthened by stone ribs; those at the angles concentrate the load on to the supporting piers, so that the dome can also be read 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-topped niches and coupled half-columns, while the lantern incorporates classical consoles, which also function as buttresses (for further discussion and illustrations *see* BRUNELLESCHI, FILIPPO, §I, 1(i) and (ix) and figs 1, 7 and 8).

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(b) Sculpture. The new cathedral offered numerous opportunities for sculptural decoration on the exterior wall coverings, portals, finials and west façade, as well as the decoration of chapels and other interior spaces with altarpieces, free-standing monuments and single figures. Local painters played an important part in producing designs for sculpture, much of which was subsequently carried out by artists more skilled in carving marble, the main material used in the decoration of the complex. The exterior of the cathedral is distinguished by its use of local stone: white marble from Carrara, green from Prato and pink from Maremma. For reasons of preservation, many of the original furnishings and sculptural decoration from both the interior and exterior of the fabric are now housed in the Museo dell'Opera del Duomo.

The involvement of established Florentine workshops of the early 14th century in the first period of sculptural decoration on the cathedral exterior is particularly evident on the Porta del Campanile (south façade), where the date November 1310 appears on the *Annunciation*. The figure sculpture of the west façade was begun under the direction of Arnolfo di Cambio and continued in successive campaigns through the 14th and 15th centuries; but only a third of the façade was completed by 1587 when it was dismantled, and the sculpture removed to the interior of the cathedral or dispersed to surrounding palaces and gardens. A 16th-century drawing (Florence, Mus. Opera Duomo) by Bernardino Poccetti, literary descriptions and a fresco of *c.* 1342 (Florence, Mus. Bigallo) have enabled the main lines of the scheme to be reconstructed, although the details are disputed.

In contrast to the façade of Siena Cathedral (begun *c.* 1285), the façade sculpture at Florence Cathedral was subordinated to the architecture, with figures set in niches and around the portals in a coherent iconographic scheme. In the central tympanum was a seated *Virgin and Child*, probably flanked by *St Reparata* and *St Zenobius* and *Angels* (all Florence, Mus. Opera Duomo), with the reclining *Virgin of the Nativity* (Florence, Mus. Opera Duomo) in the left tympanum and the *Death of the Virgin* (ex-Berlin, Kaiser Friedrich Mus.) in the right; in a niche in the upper part of the façade was a statue of *Pope Boniface VII* (Florence, Mus. Opera Duomo). All these figures belong to the first campaign. After a break, work resumed in 1362; sculpture from this new phase (all Florence, Mus. Opera Duomo) includes a series of *Apostles* (1388) for the embrasures of the central portal; *Martyrs* and *Doctors of the Church* (1390s), including *SS Augustine and Gregory* by Niccolò di Piero Lamberti; a *St Barnabas* (1395) by Giovanni d'Ambrogio and four *Evangelists* for the niches between the portals. The last, executed from 1408–15 by DONATELLO, NANNI DI BANCO, Bernardo Ciuffagni and Niccolò di Piero Lamberti (for illustration *see* LAMBERTI), illustrate changing styles in sculpture in Florence at the beginning of the 15th century. In 1415–16 Donatello also made a giant figure in white terracotta (untraced) for the upper part of the façade. The sculptures of the present polychrome façade, designed by Emilio De Fabris (1871–87), include statues of *St Reparata* and *St Zenobius* by Giovanni and Amalia Duprè, 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'AMBROGIO, 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 *c.* 1423. The door surrounds, executed in the first phase, include musician angels in hexagons and the *Labours of Hercules* set among rich classicizing foliate decoration. The archivolts, with reliefs of angels holding scrolls, belong to 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 *David* by Donatello (Florence, Bargello), both commissioned in 1408.

In the interior of the cathedral there is much fine marble work, including the tomb of *Bishop Antonio d'Orso* (*d* 1320) by TINO DI CAMAINO, the Renaissance lavabos in the sacristies (*c.* 1438–40 and 1442–5) by Buggiano and the *Apostles* on the piers of the octagon, executed by various masters in the 16th century; but the marble singing-galleries (*cantorie*), carved by Donatello and Luca della Robbia during the 1430s and originally set up over the sacristy doors (now Florence, Mus. Opera Duomo), are the most notable pieces from the later period of decoration (*see* ROBBIA, DELLA, (1), fig. 1). The central octagonal choir, beneath the dome, was executed by BACCIO BANDINELLI from 1547 and completed by Giovanni Bandini.

For further discussion *see* §(e) below.

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(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 the original interior decoration is much altered, 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 fresco of *Dante Reading from the 'Divine Comedy'* (1465) by DOMENICO DI MICHELINO, the painted images of saints by Bernardo Daddi, Bicci di Lorenzo and Poppi, the *St Blaise Enthroned* (1408) by Rossello di 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

(Sagrestia dei Canonici). The walls of the north sacristy (Sagrestia delle Messe) are covered with elaborate, inlaid intarsia work thought to have been designed by, among others, Alesso Baldovinetti.

A number of illusionistic funeral monuments were painted in fresco. These include the two equestrian monuments to *Sir John Hawkwood* (1436) and *Niccolò da Tolentino* (1455–6), painted by Uccello and Andrea del Castagno respectively (*see* UCCELLO, PAOLO, fig. 1, and ANDREA DEL CASTAGNO, fig. 4). Uccello also painted the heads of prophets (1443) around the clock face on the interior of the façade. The inside of the dome, although no doubt originally planned by Brunelleschi to remain unpainted, was frescoed in 1573–4 by Giorgio Vasari and in 1578–9 by Federico Zuccaro, together with their workshops, with scenes from the *Last Judgement*.

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(d) Stained glass. The main windows of the cathedral date from the first half of the 15th century and combine the Renaissance style with traditional Gothic glazing techniques. Lorenzo Ghiberti designed the three oculi on the west front, with the *Assumption of the Virgin* (*c.* 1404) flanked by *St Lawrence* (1412) and *St Stephen* (1412). 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 *Nativity*, *Resurrection* and *Annunciation* (untraced), distinguished by pure colours and naturalism. Andrea del Castagno's *Deposition* is monumental and sculptural, while Ghiberti's mature style is seen in his *Presentation in the Temple*, *Agony in the Garden* and *Ascension*. Ghiberti 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 majestic scale and strong colours and imbued with great spirituality.

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(e) Furnishings. Although the simple and solemn interior of the cathedral is devoid of superfluous ornament, it contains a variety of furnishings. Most notable are the sculptural artefacts at the east end. They include, in the central apse, Luca della Robbia's two free-standing *Kneeling Angels Holding Candlesticks* (1448) in enamelled terracotta above the altar and Lorenzo Ghiberti's shrine of *St Zenobius* with four low reliefs in bronze beneath it (1432–42; *see* GHIBERTI, (1), §I, 1(iv)). Over the north and south sacristies are Luca della Robbia's two large lunettes of the *Resurrection* (1443–4) and *Ascension* (1446–51) in enamelled terracotta. The bronze doors (1446–75) of the north sacristy, the result of a collaboration between Michelozzo di Bartolomeo, Luca della Robbia and Maso di Bartolommeo, are decorated with ten reliefs, each framed by four heads of prophets.

The most important among the free-standing marble statues to be seen in the aisles are those originally designated for the old façade of the cathedral, notably Nanni di Banco's *Isaiah* (1408) and Bernardo Ciuffagni's *Isaiah* (completed 1427) in the south aisle. Among the marble busts commemorating famous philosophers and artists, also in the south aisle, are those of *Marsilio Ficino* (1521) by Andrea di Piero Ferrucci, *Giotto* (1490) by Benedetto da Maiano and *Filippo Brunelleschi* (1447–8) by Buggiano (for illustration *see* BUGGIANO). Brunelleschi was the only Florentine artist granted the honour of burial in the cathedral. Of special interest are Paolo Toscanelli's huge gnomon (1475) for solar observations, set in the pavement of the left apse, and the huge clock on the west wall above the central entrance. The latter shows the 24 hours of the day anticlockwise, beginning and ending at the bottom. It operates according to the '*hora italica*' system prevalent in Italy until the 18th century.

See also §(b) above.

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(ii) Baptistery. Most famous for its three sets of bronze doors (*see* §(c) below), the Baptistery is the oldest extant building in Florence. According to medieval Florentine tradition, it was a Roman temple of Mars and was dedicated to St John the Baptist in the early 4th century AD.

(a) 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 a 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 in Florence was in 897, but no specific description was given of its form or site. The present Baptistery certainly served as the city's cathedral during the 11th and 12th centuries, possibly during building work on the old church of S Reparata. The geometric facing was applied in this period, but the striped angle pilasters were added during the 13th 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* §(b) below), shows the influence of both medieval and Early Christian schemes. It is two-storey, with a rectangular eastern apse or *scarsella*, which replaced an earlier curved apse in the 11th century or early 13th century. The ground storey has coupled angle pilasters and free-standing Corinthian columns of granite supporting an entablature. The tripartite division of each side is repeated in the upper storey, which has a wall-passage fronted by an arcade carried on Ionic colonnettes and punctuated by Corinthian pilasters. The exterior (see fig. 13) is encased in geometric patterns of green-and-white marble, arranged in three registers, including an attic storey, which, with the pitched roof, masks the dome. The lowest level contains plain panels; the second carries blind arcades framing alternating pedimented and round-headed windows; and the attic storey has tripartite panels pierced in their centre by a small window and divided by Corinthian pilasters supporting an architrave. The blend of Romanesque and classicizing features contrasts strongly with the overall Gothic scheme of the nearby campanile (see fig. 12 above).

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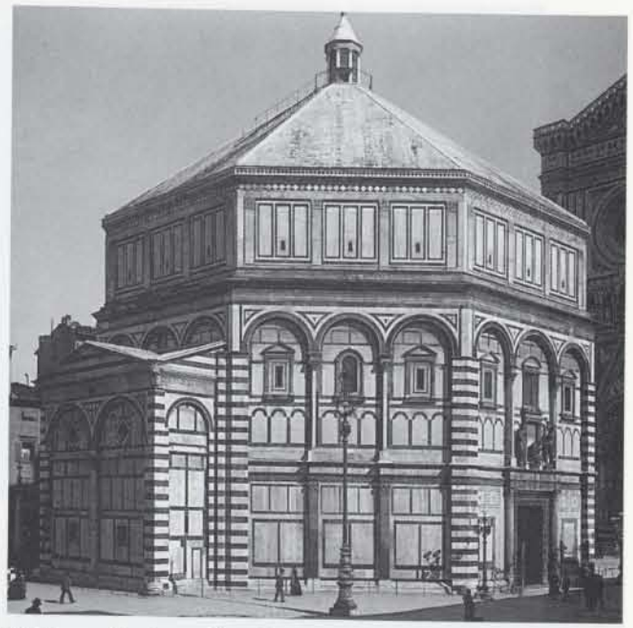
(b) Mosaics. Although there was no established tradition of mosaic work in medieval Florence, decorative schemes in this medium were begun at the Baptistery, the cathedral and S Miniato al Monte (*see* §IV, 7 below) in the 13th and 14th centuries. The Baptistery cycle is probably the most important. An inscription on the mosaics 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 1325. Documents indicate that the project was supervised by the cloth-merchants' guild (Arte 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 Judgement*, which fills three segments of the octagonal vault. The angelic hierarchy, scenes from *Genesis* and the lives of the patriarch *Joseph*, *Christ* and *St 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 apse 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 Demus) has been challenged on stylistic grounds (Klange, 1976).

The mosaics have been heavily restored so that it is difficult to ascertain the identity of the different masters. A document of 1301 referring to the dismissal of two fraudulent masters suggests that the guild officials may have tried to replace them with qualified mosaicists from Venice, or wherever else skilled artists could be found. According to Giorgio Vasari the work was carried out by Andrea Tafi (*fl c.* 1300–20) and his master, a Greek artist named Apollonius, who provided technical assistance and worked on the upper 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 begun work on the apse mosaics (Demus), and Venetian participation in the cycle is evident throughout, although Tuscan artists also seem to have been employed. The suggestion that Cimabue and Giotto worked here is not generally accepted, although Cimabue's followers probably executed some scenes (*see* CIMABUE, §1(ii)).



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CATHERINE HARDING

(c) Doors. In 1329 the Arte di Calimala (the guild in charge of the Baptistery), abandoning an earlier plan to cover the wooden doors of the Baptistery with metal plates, decided to install new doors cast in bronze (now on the south side). Documents identify the designer as Andrea Pisano (*see* PISANO (ii), (1), §1). 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 quatrefoil frame, illustrating scenes from the *Life of St John the Baptist* and, in the lowest two rows, seated *Virtues*. 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* §(iii)(b) below).

14. Florence, Baptistery, *The Visit of the Disciples*, by Andrea Pisano, bronze relief, 500×400 mm, detail from the south doors, 1329–36

In 1401 a competition was announced for a second set of bronze doors. The two finalists were Lorenzo Ghiberti and Filippo Brunelleschi; both entries, illustrating the *Sacrifice of Isaac*, are extant (Florence, Bargello). Ghiberti won the competition and was commissioned in 1403 to design doors with New Testament scenes. Installed in 1424 on the east side, these followed the scheme of the earlier doors, having twenty narratives and eight seated figures within quatrefoils (*see* GHIBERTI, (1), fig. 1). The enframing lattice is considerably richer than that of Pisano's doors, and the compositions are more closely coordinated with the quatrefoils.

In 1425 Ghiberti received the commission for the final set of doors. The Gothic quatrefoil and the distinction between the dark background and the gilt figures were this time abandoned; in contrast, the new doors had ten large, squarish, totally gilded reliefs, each containing several related Old Testament episodes. Through gilding, the use of Albertian perspective (*see* ALBERTI, LEON BATTISTA, §II, 1) and gradation of relief (diminishing as forms recede), Ghiberti achieved a convincing illusion of spatial depth and narrative continuity. The doors (completed 1452; *see* GHIBERTI, (1), fig. 4) made such a strong impression on the artist's contemporaries that his earlier set was transferred to the north entrance and the new 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 worthy to be the 'Gates of Paradise'.

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(iii) Campanile.

(a) Architecture. The campanile, or bell-tower, of Florence Cathedral (see fig. 12 above) was begun shortly after Giotto was elected Master of Works in April 1334. He died in 1337, but a design attributed to him survives (Siena, 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 storeys, thus enhancing the elegance and lightness of the structure; he also added a flat-topped belfry. The campanile is square in plan with octagonal corner buttresses. It is divided into horizontal zones: the lower ones are decorated with reliefs and statues (*see* §(b) below), 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 uppermost storey, by a single great tripartite window. The campanile is 84 m high and, like the cathedral, is 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 greater part of the early sculptural work was carried out under Andrea Pisano (*see* PISANO (ii), (1), §1), who was referred to as *capomaestro* (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 single figures to form a complex allegorical cycle, continuing and developing the one planned for the façade of the cathedral, the theme of which was the redemption of mankind through the intercession of the Virgin. The programme of the campanile illustrates the prophecy of redemption, represented by figures of sibyls, prophets and patriarchs, 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 *Sculpture* suggests a new act of creation. The first sculptures to be completed were those on the south side, which faces towards the Via de' Calzaiuoli. The last work by Andrea Pisano was probably the scene of *Navigation* 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* ROBBIA, DELLA, (1)).

Reference to the statues that were to be placed in niches above the reliefs was first made in 1415, when Bernardo Ciuffagni was allocated a figure of *Joshua*. This statue was reallocated to Donatello (*see* DONATELLO, §I) 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 *Zuccone*, 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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15. Florence, cathedral campanile, west side showing replicas of statues by Donatello, 1420s and 1430s; originals now in Florence, Museo dell'Opera del Duomo

(iv) Cathedral works.

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 Operai, 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 Stinche 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 15th 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* §1(i)(b) above), were carved by Niccolò di Piero Lamberti, Nanni di Banco, Donatello and Bernardo Ciuffagni 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, §I), 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 renewed 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 (1423; 1425–26; 1436). This policy of reassessment and, if necessary, modification, enabled the Operai 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–*c.* 1423) was assigned to artists of widely variable talent who were paid by the unit of carved marble. This same pragmatism 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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YAEL EVEN

2. ORSANMICHELE. Standing on the Via de' Calzaiuoli, midway between the ecclesiastical centre (the cathedral and Baptistery) 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, renowned both within and outside Florence, and during the late 12th century the building was used as a meeting-place for the governmental bodies that emerged during the early years of the *comune*. Churches were frequently used in this way before the erection of such new government buildings as the Bargello (originally the Palazzo del 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 where grain was sold. Some 40 years later 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 pilasters. A company of singers known as the Laudesi 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 retrieved 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 entrusted 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 Benci di Cione (*d* 1388) 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 Laudesi 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 superimposed 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 Società Dantesca, 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.

16. Florence, Orsanmichele, interior view, 1336–1404

In the second half of the 14th century Simone Talenti (*see* TALENTI, (3)) was entrusted with the embellishment of the existing loggia arcade, at first leaving the spaces open with low parapets, allowing passers-by to see the holy image inside. By 1381, however, Talenti's delicate tracery in the upper part of the arches had been incorporated into a curtain wall, entirely filling in all but four of

17. Florence, Orsanmichele, niche figure of *St George* by Donatello, marble, *c.* 1414 (Florence, Museo Nazionale del Bargello)

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 1404, when the new building 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 tabernacles and figures of 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 tabernacles inside the church. This resulted in a 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 PIERO LAMBERTI were entrusted with the decoration of individual guild niches. Competition between guilds and between individual artists engendered a highly creative, experimental and progressive series of works that significantly broadened the expressive scope of early Renaissance sculpture.

The most important figures are *St Mark* (1411–13; for the linen-drapers' guild), *St George* (*c.* 1414; for the armourers' guild; Florence, Bargello; see fig. 17) and the gilded bronze *St Louis of Toulouse* (*c.* 1418–22; Florence, Mus. Opera Santa Croce), all by Donatello (*see* DONATELLO, §I); *St John the Baptist* (*c.* 1412–16), *St Matthew* (1419; *see* GHIBERTI, (1), fig. 2) and *St Stephen* (1425–9; for the wool-workers' guild), all cast in bronze by Lorenzo Ghiberti; and *St Philip*, *Four Crowned Saints* (for illustration *see* NANNI DI BANCO) and *St Eligius*, all of disputed date, by Nanni di Banco. The tabernacles were also decorated with low reliefs that are themselves important in the development of early Renaissance sculpture, for example *St George and the Dragon* (*c.* 1416–17) by Donatello. In practice the church of Orsanmichele became the guild church of Florence and thus a powerful architectural statement in the context of the city's medieval and Renaissance history.

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3. SS ANNUNZIATA. In 1250 the small church of S Maria dei Servi was erected by the new Florentine mendicant order of Servites just outside the city walls at Cafaggio near the Porta Balla. The church, which became known as SS Annunziata after the miraculous image of the *Annunciation* frescoed on its interior rear wall (*see* SERVITES), 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 octagonal piers. Like Santa Croce, it had a T-shaped transept and a free-standing monastic choir in the centre of the crossing behind a 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-style atrium (Chiostrino dei Voti) was constructed in front of the church and a marble tabernacle erected before the *Annunciation*. Transverse walls were placed between the nave piers and the outer walls, thereby transforming the aisles into a series of side chapels, and a large centralized addition with seven radiating chapels known as the tribune was built behind the high altar (for further discussion and plan of the church *see* MICHELOZZO DI BARTOLOMEO, §§1(ii), 3(ii) 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 tribune. Michelozzo was a conservative architect who drew heavily from both the Gothic tradition and Brunelleschi's newer 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 needed: seven for the chapels of the nave and seven for the chapels encircling the tribune. As insufficient funds had been raised to complete the tribune, in 1449 Cosimo de' Medici and the prior of the monastery suggested to Ludovico II Gonzaga, 2nd Marquis of Mantua, that he finance its 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 cornice level; it was resumed (1459–60) under the direction of Antonio di Ciaccheri Manetti, but the only progress made was the reinforcing of the pre-existing piers. Another ten 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 Giovanni Battista Caccini to Michelozzo's design, complementing the adjacent early Renaissance Ospedale degli Innocenti by Brunelleschi.

Early frescoes in the church include two (1453–7) by Andrea del Castagno in the north aisle chapels (*see* CASTAGNO, ANDREA DEL, §1(iv) and fig. 3); a series in the Chiostrino, including a *Nativity* (1462) by ALESSO BALDOVINETTI; the *Birth of the Virgin* (1513–14) by ANDREA DEL SARTO, who is buried in the church; the *Marriage of the Virgin* (1513) by FRANCIABIGIO; the *Visitation* (1516) by PONTORMO; and the *Assumption of the Virgin* (1517) by Rosso Fiorentino. In the 1580s the eastern chapel of the tribune was reconstructed by Giambologna as his own tomb, with fine 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 Matteo Nigetti, Giovanni Battista Foggini and BALDASSARE FRANCESCHINI ('Volterrano'), who produced the frescoes (1670–83) in the dome of the tribune.

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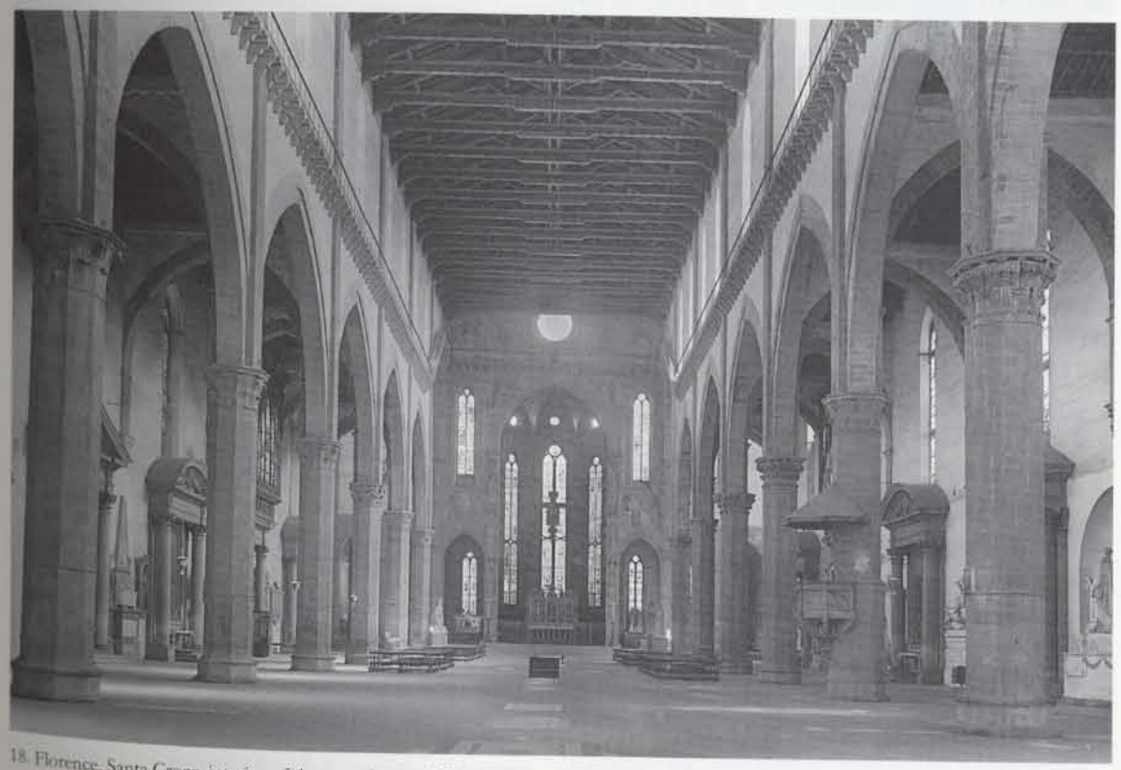
4. SANTA CROCE. The church of Santa Croce was originally established as a Florentine place of worship for the Franciscan Order (*see* FRANCISCAN ORDER, §§I and III) by St Francis of Assisi at the beginning of the second decade of the 13th century. Building work on a modest fabric, remains of which are 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 Minori in a papal bull of 1228. This first building thus pre-dated by a couple of decades the important Gothic reconstruction work carried out at 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 had resulted in a split into two opposing groups, the Conventuali and the Spirituali, and the views 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 new fabric progressed 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 1857–63 by Niccola Matas. 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 gallery above the nave arcade and a spacious, simply bricked interior (see fig. 18), resembles the interior of the cathedral. Its architect has therefore traditionally been identified with Arnolfo di Cambio (*see* ARNOLFO DI



18. Florence, Santa Croce, interior of the nave, begun 1294 or 1295

CAMBIO, §3), who was Master of Works there. Unlike the vaulted cathedral, however, Santa Croce has an impressive trussed timber roof, which bears the dates 1341 and 1383. The east end is raised, a feature that is accentuated by the change of level in the continuous string-course gallery.

The T-shaped plan is similar to that of S Maria Novella, although at Santa Croce the regular spacing of the nave bays is continued to the east end and determines the width of the transepts. There is also a polygonal choir and many more small choir chapels, the proportions of which are not related to the nave and aisles. Exterior cornices at the east end mark out the individual chapels, which are separated inside by simple, unadorned piers. Similarly, the flat brick pilasters rising from the nave arcade capitals divide the nave walls into vertical sections, which are reflected in the truncated responds on the aisle walls. The low aisles, wide nave and horizontal roof timbers at Santa Croce increase the sense of horizontality given by the string-course gallery. The delicate octagonal piers of the arched Gothic portico on the north side of the church echo the more robust ones in the interior.

In the 15th century several notable architects worked at Santa Croce. The classically inspired Renaissance Pazzi Chapel (built 1442–*c.* 1465) by Brunelleschi (*see* BRUNELLESCHI, FILIPPO, §I, 1(v) and figs 5 and 6) contrasts very obviously with the first Gothic cloister on the south side, while a second, gracefully arched Renaissance cloister in *pietra serena* has been variously attributed to Brunelleschi and members of the Rossellino and da Maiano workshops. The Medici Chapel (1440s) at the end of the south transept was commissioned from Michelozzo by Cosimo de' Medici (*see* MICHELOZZO DI BARTOLOMEO, §3). Later, in the 16th century, the church underwent modernization when, in 1565–6, Giorgio Vasari removed the monks' choir or Ponte on the orders of Cosimo I and refurbished the existing side chapels, inserting the funerary monument to his contemporary Michelangelo.

In addition to Michelangelo, many great Italian writers, artists, musicians, historians and politicians were buried or commemorated in the church, among them Ghiberti, Galileo Galilei and Niccolò Machiavelli. Others include Leonardo Bruni (1369–1444), whose tomb (1444–51) was carved by Bernardo Rossellino, Francesco Nori (*d* 1478), whose tomb is by Antonio Rossellino (*see* ROSSELLINO, figs 1 and 2), and Carlo Marsuppini (1398–1453), with a tomb (*c.* 1453–60) by DESIDERIO DA SETTIGNANO. Notable later monuments include that of *Vittorio Alfieri* (1804–6) by Antonio Canova, and there is a Neo-classical monument to *Dante* (1829) by Stefano Ricci (1765–1837). Other important sculptural works include the *Tabernacle of the Annunciation* by Donatello (*see* DONATELLO, §I, 2(ii)) and the marble pulpit (completed 1485) by Benedetto da Maiano (for discussion and illustration *see* MAIANO, DA, (2), §1). There are also many important early frescoes and paintings in Santa Croce. Giotto painted those in the Bardi Chapel and the Peruzzi Chapel (both *c.* 1320; *see* GIOTTO, figs 7 and 8) and the polyptych in the Baroncelli Chapel. In addition, there are frescoes (after 1328) by Taddeo Gaddi in the Baroncelli Chapel, and the work of Bernardo Daddi and Agnolo Gaddi, among others, is also represented.

For further illustration *see* MONASTERY, fig. 11.

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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 persuaded that the fabric should be extended in order to accommodate chapels for such families of standing as the Neroni, Ginori, Rondinelli, della Stufa, Nelli and Ciai. Although Filippo Brunelleschi was traditionally associated with the design of the new church, he is now thought to have designed only the Old Sacristy 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 designs, but it is now thought more likely to have been carried out under the influence of such followers as Michelozzo (see discussion below).

Brunelleschi's Old Sacristy was commissioned in 1419 and mostly completed a decade later. Conceived as a cube surmounted 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 flat surfaces (*see* BRUNELLESCHI, FILIPPO, §1(iv) and figs 2 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 dome, is balanced by the proportions and divisions of the opposite altar wall. The windows and wall articulation 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 dome is balanced by arched wall niches and decorated roundels set into the walls. A heavily defined entablature horizontally divides the wall surfaces of both sacristy and chapel. It is decorated with terracotta roundels of cherubs (*c.* 1433–43) 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 pendentives beneath the main dome, and the bronze doors surmounted by terracotta reliefs either side of the small central chapel (*see* DONATELLO, §I, 2(ii)). The sacristy was designed as the funerary chapel of Giovanni di Averardo de' Medici, and at his death in 1429 his sons Cosimo de' Medici and 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 rebuilding thus clearly anticipated the leading role assumed by the Medici at S Lorenzo.

19. Florence, S Lorenzo, completed 1460s, interior of the nave looking east

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 enlarge 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 during the mid-15th century, probably played a leading part in its completion.

It was not until 1442 that the Medici intervened once more in the continuation of building work at S Lorenzo. In that year Cosimo was involved in financial transactions with the Chapter in which it was agreed that he should have patronage over the entire transept of the new church, 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, designed on a Latin-cross plan 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 exterior measures out the dimensions of these internal chapels (which are exactly half the area of the square, domed aisle bays) while repeating the harmonious rhythms of 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

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 1464, 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, §I, 4). The wooden model of the façade (1517; Florence, Casa Buonarotti) 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 exterior walls. The project remained unexecuted, however, when his attention was diverted to the New Sacristy, a funerary chapel for the Medici at the north-east corner of the church, which is regarded as one of the first and finest examples of Mannerism. It has been argued that the conservatism of Michelangelo's patrons, the Medici popes Leo X and Clement VII, demanded that the ground-plan should closely 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 serenity of Brunelleschi's style. The Biblioteca Laurenziana, intended to house the family's collection of manuscripts, has an unconventional high vestibule dominated by a huge 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 Bartolomeo Ammanati during the 1550s.

Medici hegemony at S Lorenzo was finally proclaimed in the building of the chapel of the Princes, begun by MATTEO NIGETTI to a revised design of 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 grand dukes. Designed as a vaulted, octagonal space entirely clad with dark-coloured marble and pietre dure (*see* §III, 2 above), it represents the Baroque ending to a project originally conceived at the height of the Renaissance classical ideal.

The most important furnishings are the two pulpits (*c.* 1465–6; *see* DONATELLO, §I, 4; PULPIT, fig. 2) by Donatello and his pupils. In the opening between the Old Sacristy and the adjoining chapel is the double tomb of *Piero I and Giovanni de' Medici* (1472) by Verrocchio (*see* VERROCCHIO, ANDREA DEL, fig. 2). The New Sacristy contains the important tombs of *Giuliano de' Medici, Duke of Nemours* and *Lorenzo de' Medici, Duke of Urbino* (the 'Capitani') by Michelangelo (1524–34; *see* MICHELANGELO, §I, 3 and fig. 5). Notable paintings include the *Annunciation* (*c.* 1439) by Fra Filippo Lippi (*see* LIPPI (1), §I, 2).

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6. S MARIA NOVELLA. The Dominican church of S Maria Novella was built on the site of a 10th-century chapel and of a later Romanesque church dedicated to S Maria delle Vigne (1094). St Dominic was in Bologna in 1219 and from there founded the Dominican convent in Florence (*see* DOMINICAN ORDER, §§I and III), acquiring the church of S Maria delle Vigne. It is not known when work was first begun on the new Gothic structure, although Dominican friars were documented as directing work there in 1246, and references had been made a few years earlier to the enlargement of the square to the east of the church; the reconstruction work was probably necessitated by larger congregations and the increasing numbers of pilgrims. Such circumstances may explain why the restrictions on size and height of churches laid down in the Dominican constitution were not observed. It is thought that in this first design the church was conventionally orientated, with its façade to the west, unlike the present façade that faces south. There were certainly opportunities for changes in design, since building work was interrupted during the mid-13th century when the monks ran out of funds. There was another burst of activity at the end of the 13th century, a new model for the church being mentioned in 1277. It seems likely that the existing choir and transepts were erected around that date, and work then progressed into the nave. Such details as the sculpting of the aisle capitals reveal a clear understanding of the work of the leading sculptor of the Gothic period, Andrea Pisano. The main structure was completed in 1360 by Jacopo Talenti (*see* TALENTI, (2)), who was

Master 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 with a wide nave, high, narrow side aisles and a square sanctuary and square chapels at the north end. These features owe much to the architectural style of French Cistercian abbeys (*see* GOTHIC, §II, 1). Yet at S Maria Novella a change in design is evident in the development away from the narrow French nave towards a broader, lower central area. The equally proportioned spaces around the central crossing are also typical of the Italian Gothic development towards shorter transepts, closer in proportion to the nave bays. The decorative use of grey *pietra serena* on arches and vault-ribs against the white *intonaco* surfaces articulates the structure and emphasizes the sense of progression towards the altar that is created by the decreasing length of the nave bays closest to the square crossing. There is considerable controversy over the dating of various parts of the church, such as the Strozzi Chapel at the end of the left transept, which has been dated both to the 13th century and the mid-1340s. Andrea Pisano's influence on its construction has also been suggested. Some features of the church, notably the wide, round openings of the Chiostro Verde on the west side and the decorative blind arcading on the lower part of the façade, reflect the earlier Romanesque style.

Numerous changes were made to the fabric after the main building activity during the Gothic period, notably the addition of the classically inspired Renaissance façade (*c.* 1458–70; see fig. 20) by Alberti for Giovanni Rucellai (*see* ALBERTI, LEON BATTISTA, §III, 2(ii)(b)), with its green-and-white geometrical patterning and Rucellai imprese, mathematical proportions and innovative scroll forms, which were widely copied. Radical alterations were made to the aisle and transept chapels by Vasari in the 16th century, and the original deep choir-screen in the northern half of the nave, with integral chapels, known as the Ponte, was also removed at this time. As at Santa Croce, parts of the conventual complex underwent changes of use that were closely linked with the history of the Medici family. The convent chapter-room, now better known as the Spanish Chapel, which opens off the north side of the Chiostro Verde, was originally erected by Talenti in the mid-14th century not only for use by the friars of S Maria Novella but also as a central council chamber for all Dominicans in the province. Two centuries later, with the marriage of Eleonora of Toledo to Cosimo I de' Medici in 1539, a special dispensation was made for the chapter house to be used as a place of worship for the growing Spanish community in Florence. Its fresco decoration (1365; *see* ANDREA DA FIRENZE (i)) still bears witness, however, to its original purpose.

The church contains some notable works of art, among the earliest being the ceiling frescoes of *c.* 1270 and a Crucifix (*c.* 1300) by Giotto (*see* GIOTTO, §I, 3(iii) and fig. 10). Masaccio's *Trinity* (*c.* 1427) in the left aisle is remarkable for its early use of perspective (*see* MASACCIO, §I, 2(i) and fig. 5). The Strozzi Chapel contains frescoes (*c.* 1354–7) by Nardo di Cione and the Strozzi Altarpiece (*c.* 1354–7) by his brother Andrea (for discussion and illustration *see* CIONE, (1) and (2)). In the choir is the important Tornabuoni fresco cycle (1485–90) by Ghirlandaio (*see* GHIRLANDAIO, (1), §I, 2(i)(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 1502) by Filippino Lippi (*see* LIPPI, (2), §1(iv) and fig. 4). 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* CRUCIFIX, §3(ii) and fig. 5).

20. Florence, S Maria Novella; lower part of façade before *c.* 1360, upper part by Leon Battista Alberti, *c.* 1458–70

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ANABEL THOMAS

7. S MINIATO AL MONTE. S Miniato is one of the oldest Benedictine churches in Tuscany. It stands on a hill south of the River Arno overlooking Florence and is not far from Piazzale Michelangelo. St Miniato was martyred in AD 250 during the persecutions of Emperor Decius (*reg* 249–51), and the origins of the church are traceable to early Carolingian times: in 783 Charlemagne donated several properties to the abbey of S Miniato for the repose of the soul of his bride Hildegarde. 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

consecrated by Hildebrand on 27 April 1018. The only remains of this building are a few stretches of wall near the crypt and probably some reused capitals. In the second half of the 11th century it was radically restructured in its present form: the recently built monastic complex is referred to in a decree (*c.* 1062) of Emperor Henry IV. It was not until the following century, however, that the work was completed.

The church has great architectural unity. Its broad basilican form is subdivided into a nave and two aisles, with a raised chancel terminating in a single semicircular apse (see fig. 21). The façade reflects the spaciousness of the interior. It consists of two orders faced with geometrically patterned green-and-white Prato marble intarsia in the Incrustation style, which was also used in the Florence Baptistery and at S Salvatore al Vescovado, in the Badia at Fiesole, and in the collegiate church of S Andrea at Empoli. The lower order at S Miniato has a blind arcade of five semicircular arches resting on Corinthian pilasters. These create a grave, tranquil rhythm, framing the entrance portals in a series of neatly defined geometric reflections. The upper part of the façade was probably begun in the 12th century and completed at the beginning of the 13th. Here the design is more broken up, though the decorative elements are articulated with classical clarity and proportion. In the centre, above the aedicule window that seems to derive from those of the Baptistery, is a 13th-century mosaic showing *Christ in Majesty with the Virgin and St Miniato*. The façade is crowned with a triangular pediment decorated with bichrome intarsia and two atlantids supporting the gable ends. At the summit stands an eagle with a ball of wool in its claws—the symbol of the cloth-merchants' guild (Arte di Calimala), which contributed to the completion of the church.

21. Florence, S Miniato al Monte, interior looking east, second half of 11th century and later

The interior has elegant nave arcades supported by columns alternating with composite piers, which continue at the same height in the choir and as a blind arcade around the apse. The overall spatial conception reflects the Early Christian tradition, an impression reinforced by the exposed timber-trussed roof. Yet the composite piers support diaphragm arches in the Romanesque-Lombard style (one of the earliest constructions of this type south of the Appenines), creating a well-judged sequence of interruptions in the longitudinal axis. The rhythmic progression is interrupted by the chancel raised high above the crypt and reached by two flights of steps at the ends of the side aisles. Three great arches lead into the crypt, which has a groin vault supported on 36 miscellaneous monolithic columns. The geometric decoration of the type seen on the façade reappears on the interior nave walls. Here, however, a few additions and restorations were done in the 19th century. There are small round-arched windows in both the aisles and the clerestory.

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 Miniato*. Other internal embellishments were carried out during the Middle Ages: the inlaid pavement (completed 1207, according to an inscription in its first square); the pulpit; the choir-screen; Taddeo Gaddi's frescoes (partly destr.) in the crypt; and 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 in the centre of the nave, in front of the entrance to the crypt, was commissioned in 1447–8 by Piero de' Medici, probably from Michelozzo, to hold the Crucifix of St John Gualberto, a Florentine nobleman. Its design, with a barrel vault supported on columns, shows a clear stylistic continuity with the architecture of the surrounding church. The so-called chapel of the Cardinal of Portugal (see fig. 7 above) is entered through a large coffered arch in the north aisle of the church. This monument is particularly representative of Florentine art of the second half of the 15th century, harmoniously combining architecture, sculpture and painting. The chapel was commissioned by King Alfonso V of Portugal in memory of his nephew James of Lusitania, Cardinal and Archbishop of Lisbon, who died in Florence on 15 December 1459. Its architecture, inspired by Brunelleschi, is attributed to Antonio di Ciaccheri Manetti, who was undoubtedly responsible for the inlaid pavement. The vault decoration is one of the masterpieces of Luca della Robbia, perhaps assisted by his brother Andrea. ALESSO BALDOVINETTI painted the lunettes and pendentives, but his major work is the panel painting of the *Annunciation* (1466–7), set in the recess under the arch of the left wall 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 in plan to the monument to *Leonardo Bruni* executed in Santa Croce by Bernardo Rossellino, with the additional motif of marble curtains and, most notably, two graceful angels that prefigure those of Verrocchio's monument to *Cardinal Niccolò Forteguerri* in Pistoia Cathedral. On the end wall, over the altar, is a copy of a panel painting, now in the Uffizi, of *SS Vincent, James and Eustace* by Antonio and Piero Pollaiuolo.

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MARIO D'ONOFRIO

8. PALAZZO VECCHIO. Originally known as the Palazzo dei Priori and later as the Palazzo della Signoria and Palazzo Ducale, the 13th-century Palazzo Vecchio was built to house the Priori, the leaders of the guilds, following the establishment of the popular government in 1283. The site was probably chosen because of its proximity to their previous meeting-place, the church of S Piero Scheraggio (destr. 16th century). The new palace was an architectural statement of the new political order that followed the resolution of the fierce fighting between the Guelph and Ghibelline factions in the city (*see* §I, 3(i) above). Construction involved the demolition of a number of buildings formerly belonging to such families of the defeated Ghibelline faction as the Uberti and the Foraboschi, and the subsequent trapezoidal plan of the palace and its skewed façade largely resulted from the piecemeal acquisition of the building site. As the foundations were being laid in 1299, further houses in the vicinity were acquired and demolished in order to create a great piazza to the north (Piazza della Signoria) that would balance the open space on the west resulting from the levelling of the Uberti property. This occasional balancing of spaces continued throughout the first half of the 14th century, and as late as 1349 the decision was taken to demolish the church of S Romolo to the west of the palace in order to improve the square. The bell-tower (known as the *vacca* or 'cow') of the palace, which was considerably higher than the original Foraboschi tower on the same site, was a powerful symbol of the new government; it tolled warnings in times of unrest or danger and called citizens together to discuss matters of communal interest.

The palace was originally free-standing and extended only five bays along its northern flank, which was then the main front. It has been traditionally argued, although there is no precise documentation, that it was designed in the main by Arnolfo di Cambio. Construction was rapid, and the Priori were already installed in 1302, but such haste possibly contributed to later structural problems (see below). During the first half of the 14th century further property to the east was acquired so that the fabric could be expanded along the north front. These later developments are clearly visible in the variety of levels and openings on the north side, although some effort was made to achieve consistency through the use of string courses and a common window-line. The original walls were divided by narrow cornices into three horizontal sections of diminishing height. The robust, rusticated ashlar walls, constructed of blocks of stone quarried from the local Boboli hillside, were pierced by elegant Gothic windows with cusped double openings.

The Palazzo Vecchio (still the town hall of Florence) set the pattern for central Italian civic architecture during the 14th century. Its battlemented upper profile (see fig. 22), with deeply recessed supporting brackets decorated with the coats of arms of the Florentine *comune*, was typical of the fortification of secular buildings from the time of the free *comuni*. Warring factions within the early *comuni* often made it necessary for members of government to install themselves behind battlements and sturdy walls, with internal council chambers safely raised above the level of surrounding streets and squares. The Loggia dei Lanzi opposite the palace, erected during the late 14th century (*see* §I, 3(i) above) and originally known as the Loggia dei Priori or Loggia della Signoria, was used for public government ceremonies. Government officials often congregated on the raised platform (*aringhiera*) in front of the Palazzo Vecchio to hear public proclamations declaimed from the loggia. This structure therefore served as an open-air adjunct to the main government building.

The palace subsequently underwent many changes, both internally and externally. In the 15th century, when it was known as the Palazzo della Signoria, Michelozzo was charged with shoring up the internal courtyard and fortifying the tower, both of which were in danger of imminent collapse; the present courtyard is very different from the 13th-century original, where thick columns with bases and capitals in *pietra serena* lined each side. Michelozzo also carried out extensive alterations to many of the external windows and a number of the internal rooms. Some parts nevertheless remain in their earlier form, notably the ground-floor Sala d'Arme, with groin vaults supported by octagonal pilasters. In 1495, after the expulsion of the Medici, an enormous hall (later remodelled as the Salone del Cinquecento) was built by Cronaca for meetings of the new legislative body (Consiglio Maggiore) until its dissolution in 1530. Decorative schemes of the 15th century include the magnificent ceiling (1476–81) by Giuliano da Maiano and Benedetto da Maiano and frescoes (1482–4) by Ghirlandaio (*see* GHIRLANDAIO, (1), §I, 2(i)(b)) in the Sala dei Gigli; and intarsia work (1475–80) by Francione in the Sala dell'Udienza, where Francesco Salviati later produced important wall paintings (1543–5).

Between 1540 and 1550 the palace was used as the official residence of Cosimo I de' Medici and was called the Palazzo Ducale; during this period the Cappella di Eleonora was decorated by AGNOLO BRONZINO, court

22. Florence, Palazzo Vecchio, begun 1299, and Piazza della Signoria; from the *Death of Savonarola*, *c.* 1500 (Florence, Museo San Marco)

artist 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* §9(i) below). Thereafter 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 1555–72. 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, GIOVAN 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 39 panels (1563–5) celebrating the power and glory of the Medici (*see* VASARI, GIORGIO, §I, 3(ii) 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.

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

(i) Architecture. The palace was comissioned by LUCA PITTI, who had owned the site (known as the Bogole) 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 1550 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 Bartolomeo Ammanati was given instructions to enlarge the building and construct a courtyard (*see* AMMANATI, BARTOLOMEO, §2). He broke away from the contained classicism of the earlier building and, under the Mannerist 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* §(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 Paoletti 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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(ii) 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 Poccetti, who painted the impressive *Battle of Bona and Prevesa* (*c.* 1608) in the Sala di Bona (for illustration *see* LIVORNO), as well as a series of

grotesques inspired by the Antique 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 Poccetti—much of it glorifying the Medici.

Most of the existing 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 decoration 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 1666 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 extended 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 Chiavistelli (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 Giambattista 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 decorated by Gasparo Maria Paoletti, and some rooms, such as the Sala d'Ercole, were decorated in the Neoclassical style during the early 19th century.

See also §(i) above and CACIALLI, GIUSEPPE.

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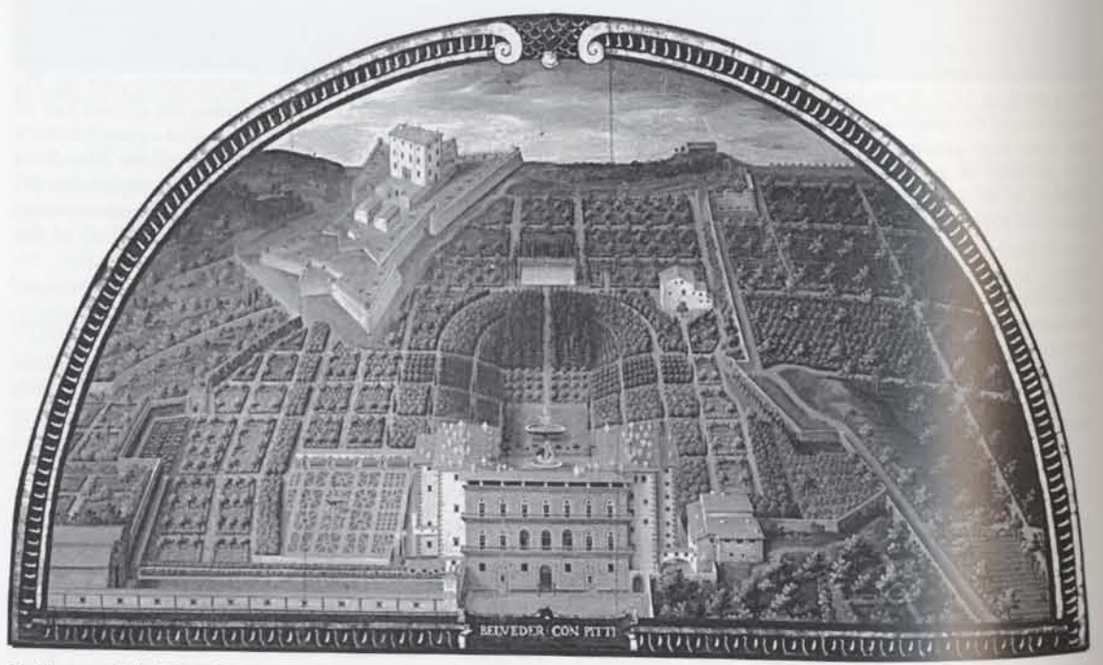
(iii) Boboli Gardens. The gardens of the Palazzo Pitti were designed on several levels with wild and cultivated vegetation, pools and fountains. They comprise two principal sections, the original one commissioned by Cosimo I de' Medici. In 1550 Niccolò Tribolo designed the waterworks and the basic lines of the central axis, which extends behind the Palazzo Pitti up to the Forte di Belvedere. After 1560 Bartolomeo Ammanati linked the palace and the garden by a courtyard and ramp. Bernardo Buontalenti created the fanciful tripartite Grotto Grande between 1583 and 1585 (*see* BUONTALENTI, BERNARDO, fig. 1); this contains frescoes by Bernardino Poccetti, a figure of *Venus* (*c.* 1565) by Giambologna and *Helen and Paris* sculpted by Vincenzo de' Rossi (1558–60; 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 Grotticina di Madama (*c.* 1584) contains marble goats by Giovanni Fancelli (*fl* 1568–86). Above the palace courtyard is the large



24. Florence, Boboli Gardens, begun *c.* 1550; depicted in lunette by Giusto Utens, tempera on canvas, 1.45×2.40 m, 1599–1602 (Florence, Museo di Firenze com'era)

Artichoke Fountain (1639–41) by Francesco Susini. This is set on the main axis of the palace and faces the stone amphitheatre (1599), which was built against the natural hollow of the rising hillside and was the site of many court festivities. Above the amphitheatre is the Neptune Fountain (1565–8) by Stoldo di Gino Lorenzi, and to the left is the Rococo Kaffehaus (1776) by Zanobi del Rosso (1724–87). By the walls of the Forte di Belvedere 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 Alfonso, 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, on which stands a replica of Giambologna's *Neptune* (original now Florence, Bargello) in the centre of the Ocean Fountain (1567–76). This section of the garden contains a rich collection of 18th-century genre statues. The areas flanking the avenue were formerly subdivided with mazes, flowerbeds and thickets for hunting birds.

When the *barco* (park) of Francesco I de' Medici at Pratolino was redesigned, many of the statues were sent to the Boboli Gardens. Tribolo's original design can be studied in one of 14 lunettes depicting the Medici villas in and around Florence (see fig. 24) by Giusto Utens (*d* before 19 April 1609). Despite minor planting changes and the reorganization of statues, the gardens remain largely intact, thus presenting a rare, extant example of a late Renaissance garden on this scale.

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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 1559 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), §I, 3(iii) 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 Alfonso di Santi Parigi (*d* 1590). The building was completed soon after 1580. Francesco I de' Medici (*see* MEDICI, DE', (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, the octagonal domed hall where the works of greatest value were kept. He also built the unusual side entrance known as the Porta delle Suppliche (*c.* 1580) and the theatre in the eastern part of the palace, where the Gabinetto dei Disegni 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 piazza and are linked by a short 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 units of three bays. Vasari's design elegantly frames and enhances the view both to the Palazzo Vecchio and to the river. The palace is built in Fossato stone, similar to the *pietra serena* 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). Modelled 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 series of long, well-lit, interconnecting galleries served as a prototype for many subsequent museums and galleries.

See also MUSEUM, §I, and ITALY, §XIV, 2.

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V. Institutions.

1. Accademia del Disegno. 2. Medici academy.

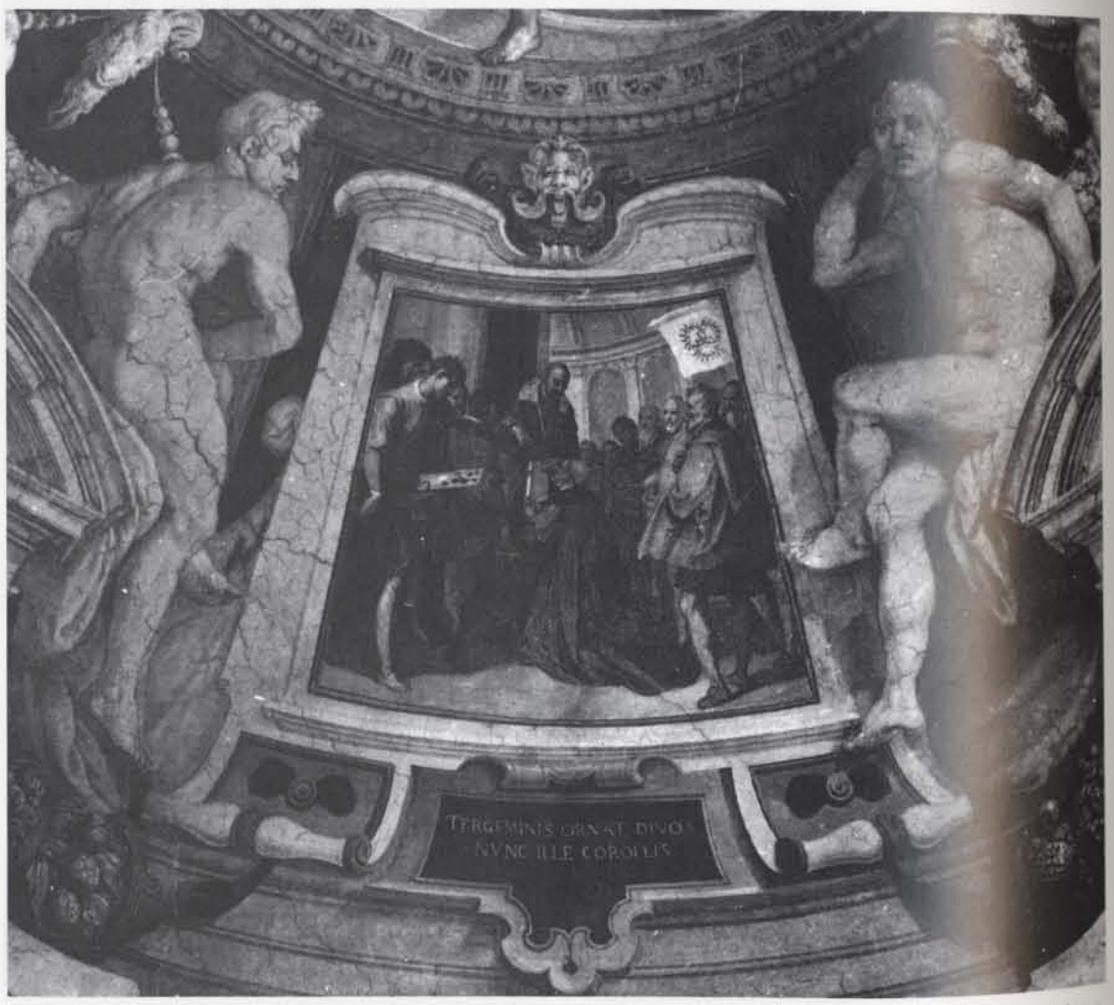
1. ACCADEMIA DEL DISEGNO. The Accademia was based on the Compagnia di S Luca (founded 1349), an association of artists of a religious character, and was constituted in 1563 largely at the instigation of Giorgio Vasari. Its numbers increased in 1571 when more artists broke away from the Arte dei Medici e Speziali (founded 13th century) and the masons' guild (founded 1236). The enlarged institution became the sole officially recognized professional body representing Florentine artists, and the school of art (*see* ACADEMY, §2). In its final legal form, established in 1585, it comprised the Compagnia and the Accademia *sensu stricto*, and it was administered on behalf of the court by a Luogotenente (lieutenant) drawn from a distinguished Florentine family. The Accademia survived in this form until it was replaced in 1784 by the Accademia di Belle Arti, founded by Leopold, Grand Duke of Tuscany.

The term 'academy' had been used formerly by Italian artists to describe their schools of art or their intellectual attitudes. Vasari extended its meaning to the whole Florentine scene (*see* §2 below). The new institution was modelled on the Accademia Fiorentina, which had been founded in 1542 through the transformation of the Accademia degli Umidi (1540) into an official institution.

After consultation with Florentine artists, including Agnolo Bronzino and Giovanni Angelo Montòrsoli, 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 Montòrsoli 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 BORGHINI, Prior of the Ospedale degli Innocenti (see fig. 25). For the first two years he acted as the Luogotenente, 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 memorial ceremony (14 July 1564) in honour of Michelangelo in S Lorenzo and the completion of extensive decorations for the Medici court, including the modernization of S Maria Novella and Santa Croce (1564–75), 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 Cistercian monastery (destr.) in Borgo Pinti. The Accademia's school was housed there from 1568 to 1627, and lectures on mathematics and geometry were given as early as 1569 (*see* ITALY, §XVI, 2); the earliest surviving accounts date, however, 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 monastery annually on 18 October, the feast of St Luke, the patron saint of artists. The theoretical principles on which the school was founded were discussed in its statutes, in *I tre primi libri . . . intorno agl'ornamenti che convengono a tutte le fabbriche che l'architettura compone* (1568; Venice, Bib. N. Marciana, MS. It. IV, 38) by Gherardo Spini and in Francesco Bocchi's *Eccellenza della statua del San Giorgio di Donatello* (Florence, 1584), which was dedicated to the Accademia.

The Accademia served as a model for the artists' 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



25. *Presentation of the Statutes of the Accademia del Disegno by Vincenzo Borghini to Cosimo I de' Medici* (1609) by Bernardino Poccetti, fresco, Museo dell'Ospedale degli Innocenti, Florence

example for the façade of Florence Cathedral in 1635, and their contribution to the preservation of monuments of national importance and to the decree 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's exhibitions (especially those held in 1681, 1706, 1715, 1724, 1729 and 1734) were of great artistic importance, and printed catalogues were issued on most occasions. From 1673 to 1686 a branch, modelled on the Ecole de France, was housed in the Palazzo Madama, Rome.

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2. MEDICI ACADEMY. Lorenzo the Magnificent developed lands at the Piazza S Marco (lands that his grandsire Cosimo had begun assembling in the 1450s, as Elam demonstrated) into a retreat with reception rooms as well as pleasant grounds. By 1480 the property was well-enough developed to show the Cardinal of Aragon its library and garden. Accounts by Benedetto Varchi and Vasari state that it was 'filled with antique and modern sculptures, in such a way that the loggia, the paths and all the rooms were adorned with good antique figures of marble, with paintings. . .from the hands of the best masters' (Vasari). According to them, young artists and aristocrats, including Michelangelo, were placed in the care of BERTOLDO DI GIOVANNI to study the examples of ancient art, forming a 'school and academy' that Pevsner defined as working to the 'first modern method'. As Bertoldo and Lorenzo died in 1491 and 1492 respectively, their involvement in the project would have been brief. The garden's contents were sacked in 1494 by French troops under Charles VIII.

Vasari's account, which appears only in the second edition (1568) of his *Vite*, has been questioned by some scholars, especially Chastel, noting that the inclusion of Niccolò Soggi (*c.* 1480–*c.* 1552), Lorenzo di Credi and Andrea Sansovino appears to be inaccurate. Chastel claimed that Vasari's description, which may be seen as a symbolic grafting of Domenico Ghirlandaio's pupils on to the Verrocchio workshop, was political in purpose, intended to create a prototype for the newly founded Accademia del Disegno (*see* §1 above) and to help secure the support of Cosimo I.

There is supporting evidence, however, for the existence of an educational instrument as described by Vasari and Varchi. As early as 1427 the humanist Poggio Bracciolini had used 'academy' precisely in the context of a villa containing sculptures that provided a place for contemplation (*see* ACADEMY, §1). Vasari continued to understand the same meaning. His writings show a fair knowledge of Bertoldo, whose chief contribution was to instruct Michelangelo in ways of looking at antique relief sculpture, as may be seen by a comparison of the former's *Battle* relief (Florence, Bargello) and the latter's *Battle of the Centaurs* (1492; Florence, Casa Buonarroti). Michelangelo's continued access to a Medici garden, whether at Piazza S Marco or in the Palazzo Medici, is indicated by a letter of 1494 to Adriano Fiorentino from his brother Amadeo with news of Michelangelo's escape 'from the garden'. Leonardo appears to have taken the idea of 'academy' to Milan, as the phrase 'Academia Leonardi Vinci' was applied to his workshop's knot-engravings. Pomponius Gauricus and Baccio Bandinelli were other early users of the term in an artistic context: Agostino dei Musi's engraving of 1531 shows Bandinelli and his 'academy' studying sculpture intently in a manner consistent with Vasari. The stress on the aristocratic nature of the enterprise by Vasari concurs with the belief of Leonardo and Bandinelli in the exalted calling of the artistic profession.

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Florence, Dukes of. *See* MEDICI, DE'.

Florensky, Pavel (Aleksandrovich) (*b* Yevlakh Halt, Transcaucasus, 21 Jan 1882; *d* Solovki Island, 15 Dec 1943). Russian priest, theologian and theorist. He studied mathematics at Moscow University in 1900–04 but after a spiritual crisis joined the seminary at 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 1922 he concentrated mainly on art theory. After the closure of the seminary he became part of the Commission on the Preservation of Monuments, presenting papers that include 'Church Rites as a Synthesis of the Arts' and 'The Iconostasis'. These were partially published in the magazine *Makovets* and were also circulated in manuscript form. He examined the symbolism of the Church in connection with the liturgy and particularly focused on the meaning of the iconostasis, where the saints are held to be a channel of grace. Some pages are devoted to colour symbolism.