

High Renaissance and Mannerist Art in Florence, 1400-1550

This gallery contains paintings created by some of the followers of Michelangelo and Raphael for the powerful families who dominated the urban culture and governments of Renaissance Italy. Florentine artists catered to families like the Medici, the Strozzi, and the Salviati, producing works that celebrated their patrons' social position and wealth. In the late 1400s, culminating with the High Renaissance at the turn of the century, new standards were set in the study and representation of the human body and perspective. Literally a "rebirth," the Renaissance saw the intellectual and artistic revival of classical values. The rediscovery of Greek and Roman models was accompanied by an insatiable curiosity about the world and the individual's importance in it, laying the foundation for modern humanism.

By the mid-16th century, prevailing aesthetic concerns heralded a new style known as Mannerism, and Classicism eventually gave way to an intensely subjective and emotional expression reflecting the psychology of the times. Painters began to articulate figures in almost impossibly graceful poses, and palettes incorporated vivid, acidic hues to heighten the impact of the visual experience. The position of the artist also changed: no longer a Medieval craftsman, the artist was now an individual of culture and learning with increased social stature.



**Andrea Piccinelli (Andrea del
Brescianino)**

Italian, active c. 1507-1525,
in Florence and Siena

Portrait of a Lady

Oil on panel

Bequest of John Ringling, 1936, SN 25



Domenico Puligo

Italian, 1492-1527, active in Florence
and Genoa

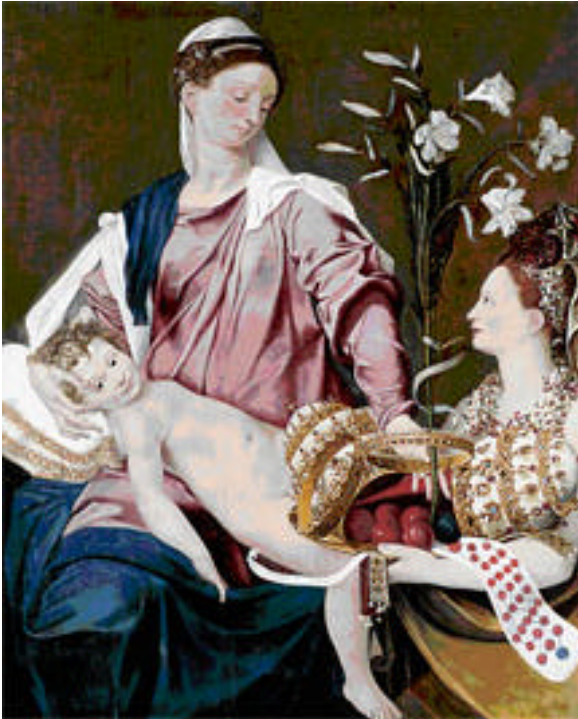
***The Virgin and Child in Majesty with
Saints Quentin and Placidus,***

c. 1521-22

Oil on panel

Bequest of John Ringling, 1936, SN 28

Domenico Puligo was a follower of Raphael and Andrea del Sarto and was known for his charming figures and remarkable sense of color. Here the saints are shown in classical *contrapposto* poses as their bodies shift to accommodate a change in balance. The painting is enlivened by the grand scale of the figures and the dramatically contrasting colors. St. Quentin (d. 287) holds the spits with which he was impaled. St. Placidus, a companion of St. Benedict in the 6th century, wears the costume of a Benedictine monk.



Benedetto Pagni

Italian, 1504-1578, active in Rome,
Mantua, and Florence

***The Medici Madonna*, 1547**

Oil on wood panel

Bequest of John Ringling, 1936, SN 34

Based on a work by Parmigianino, this Madonna exemplifies the exaggerated proportions and poses that characterized Italian Mannerist art. The 16th-century historian Giorgio Vasari described this painting as representing “a personification of Florence offering to the Virgin the symbols of the grandeur of the house of Medici.” The six *palle*, or spheres, in the dish are taken from the Medici insignia, and the tiaras refer to the two Medici

popes. The pairing of the crown of the Duchy of Tuscany with the lilies represents the alliance of the Medici with the royal family of France. The genealogical scroll signifies the illustrious lineage of the Medici.



Raffaello Gualterotti, attributed to

Italian, 1544-1638, active in Florence

***Gioco del Calcio – Piazza Santa Croce, Florence*, c. 1589**

Oil on canvas

Bequest of John Ringling, 1936, SN 36

Young men of the Florentine nobility and upper class play a game of soccer (*calcio*). The game would have been a form of

entertainment during the festivities held on May 4, 1589, in honor of the wedding of Ferdinando de’ Medici and Christine of Lorraine. Only the nobility were allowed to participate in the tournament to celebrate the Medici marriage. Raffaello Gualterotti, known for his designs for festivities rather than for his paintings, also produced the engravings for the books published to commemorate this wedding.



Sebastiano del Piombo

Italian, c. 1485-1547, active in Venice and Rome

Portrait of Cardinal Giovanni Salviati,

c. 1530-31

Oil on wood panel

Bequest of John Ringling, 1936, SN 65

Born in Venice, Sebastiano del Piombo began his artistic career in the studio of Giorgione, where he absorbed the Venetian traditions of modulated light and lively use of color. In 1511 he relocated to Rome, where he befriended Michelangelo. The Cardinal's pose is based on Michelangelo's sculpture of Giuliano de' Medici in the New Sacristy, Florence. Bitter rivals of the

Medici, the Salviati were a powerful Florentine banking family. Giovanni Salviati was instrumental in securing papal commissions for Michelangelo and his followers. The figure in the background may be Benevenuto della Volpaia, a friend of both the sitter and the painter.



Jacopo di Giovanni di Francesco,

attributed to

Italian, 1495-1553, active in Florence, Rome, and Cortona

Madonna and Child with the Magdalene,

c. 1530-36

Oil on panel

Museum purchase, 1955, SN 685



Francesco Salviati

Italian, 1510-1563, active in Florence and Rome

Portrait of an Aristocratic Youth (possibly Gian Battista Salviati), c. 1543-44

Oil on cradled wood panel

Gift of Mr. and Mrs. E. Milo Greene, 1961, SN 733

Although the sitter was originally thought to represent a child of the Medici family, he has been tentatively identified as Gian Battista Salviati, the nephew of Cardinal Salviati, whose portrait by Sebastiano del Piombo also hangs in this gallery. The youth is shown demonstrating his allegiance to the Medici family by holding a helmet decorated with symbols of the Duke of Florence, Cosimo de' Medici. The highly finished and polished surfaces

make the sitter seem like a marble bust come to life.



Bartolomeo Baglioni, (Baccio d' Agnolo),
attributed to

Italian, 1462-1543, active in Florence

Throne from the Strozzi Palace, after 1508

Carved, inlaid, and gilded woods (mainly walnut)

Bequest of John Ringling, 1936, SN 1514

This elaborately carved wooden throne may have been commissioned to celebrate the marriage in 1508 of two prominent Florentine citizens, Filippo Strozzi and

Clarice de' Medici. Indeed, the families' symbols, such as the Strozzi crescents, are present in the carving. Recent scholarship has connected the throne to a set of furnishings ordered by Strozzi in 1511 from Baccio d' Agnolo, one of Michelangelo's pupils and a woodcarver and architect of great repute. Piero di Cosimo may have designed the ornamentation.



Marco Dente, after
Italian, c. 1493-1527, active in Rome

The Annunciation

Reverse painting on glass (*verre églomisé*)

Bequest of John Ringling, 1936, SN1513

The technique of *verre églomisé* is similar to that of engraving, and many compositions done in this style can be traced directly to prints that were circulated widely in the early 16th century. The Annunciation is based on a print by Marco Dente da Ravenna, a pupil and assistant of the engraver Marcantonio Raimondi (c. 1480-1534). The Virgin bows modestly as

Gabriel rushes to bring her the news that she will bear the Son of God. In the left corner, God himself appears in a burst of clouds, raising his arm in a gesture of blessing.



Marcantonio Raimondi, after
Italian, born c. 1470/1482, died 1527/1534,
active in Bologna, Venice, Florence, and
Rome

Triumph of Titus

Reverse painting on glass (*verre églomisé*)

Bequest of John Ringling, 1936, SN 1189

The technique of *verre églomisé* was prized for its ability to imitate the luminosity and clarity of gemstones. In a process similar to engraving, the design is incised on the glass and then painted with a mixture of pigment and varnish. The *Triumph of Titus*, derived

from an engraving, depicts a Roman military scene similar to the triumphs often depicted on *cassoni*, or wedding chests. Titus was Emperor of Rome from 79-81 AD. His greatest military victory was the capture of Jerusalem after a siege in 70 A.D., which was commemorated with the Arch of Titus in the Forum at Rome.



France
16th century

"Caquetoire" Chair
Wood

Bequest of John Ringling, 1936, SN 1517