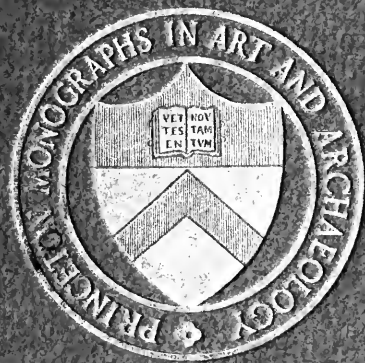
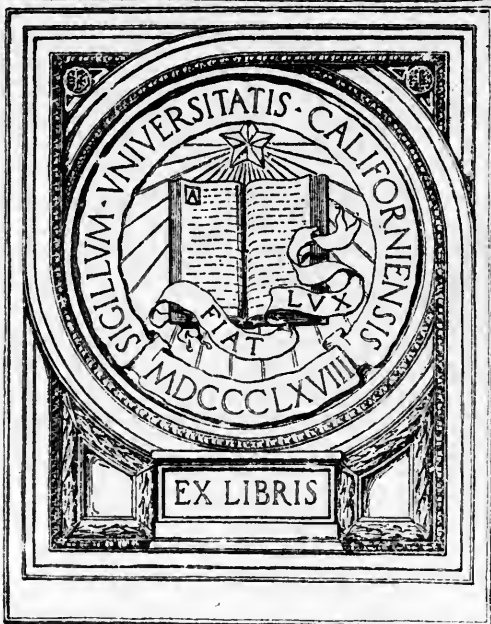


BENEDETTO  
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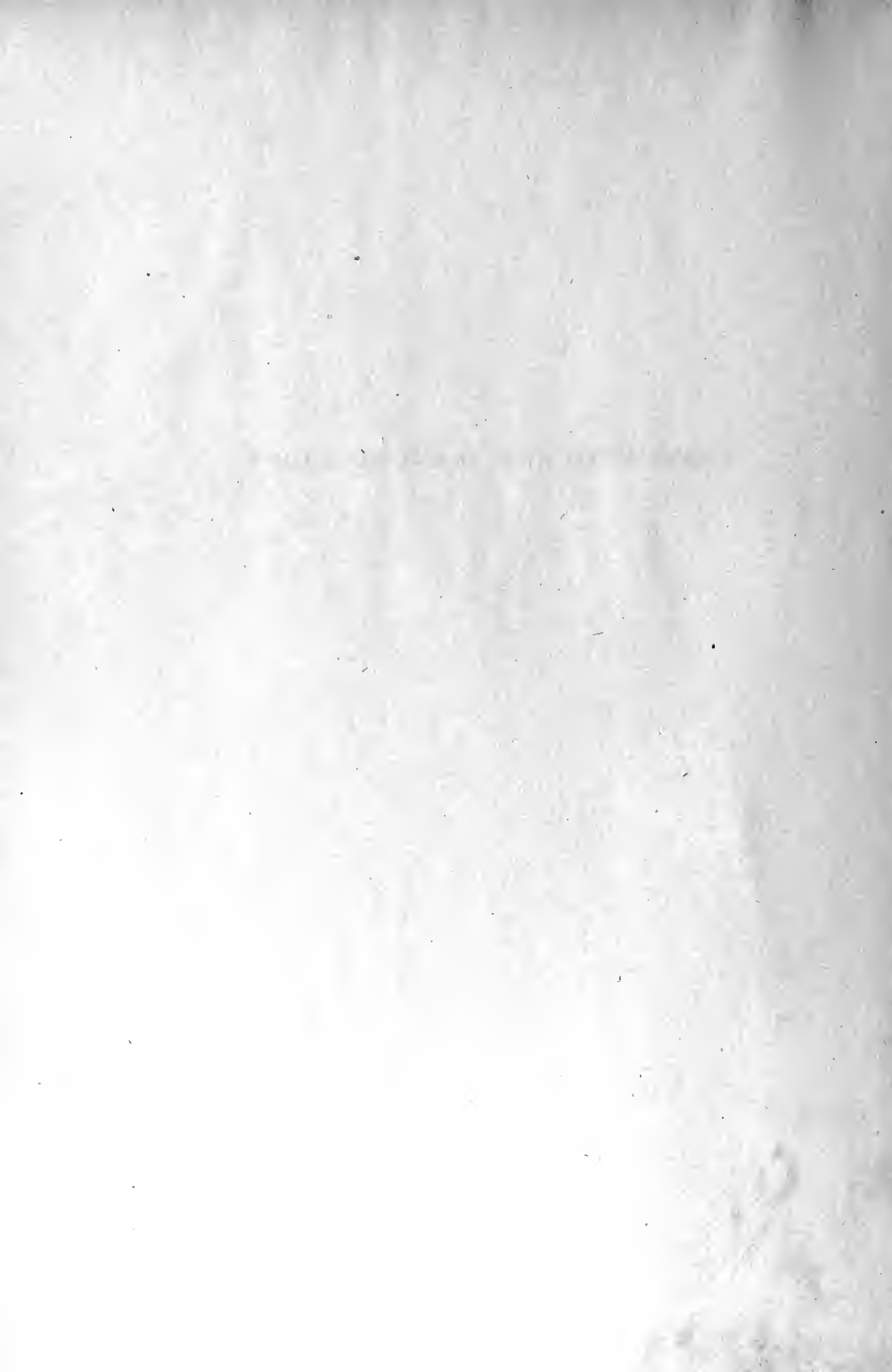


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**BENEDETTO AND SANTI BUGLIONI**



PRINCETON MONOGRAPHS IN ART AND ARCHAEOLOGY IX

# BENEDETTO AND SANTI BUGLIONI

BY

ALLAN MARQUAND

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## PREFACE

In reviewing the works of the della Robbia family we encounter many monuments of glazed terra-cotta, which in some cases resemble those of the Robbias and confuse the student. In a number of instances documents have been discovered and copied by my friend Mr. Rufus G. Mather, considerably amplifying the studies made a few years ago by Fabriczy and others, so that now it is possible to isolate the works of Benedetto and of Santi Buglioni. It has been considered worth while to publish these in a separate monograph. There is still considerable obscurity in the field occupied by the sons of Andrea della Robbia, an obscurity which perhaps may never be dispelled, but with the works of the Buglioni distinguished and classed apart the outlook is not so dark as it was a few years ago.



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## I. INTRODUCTION

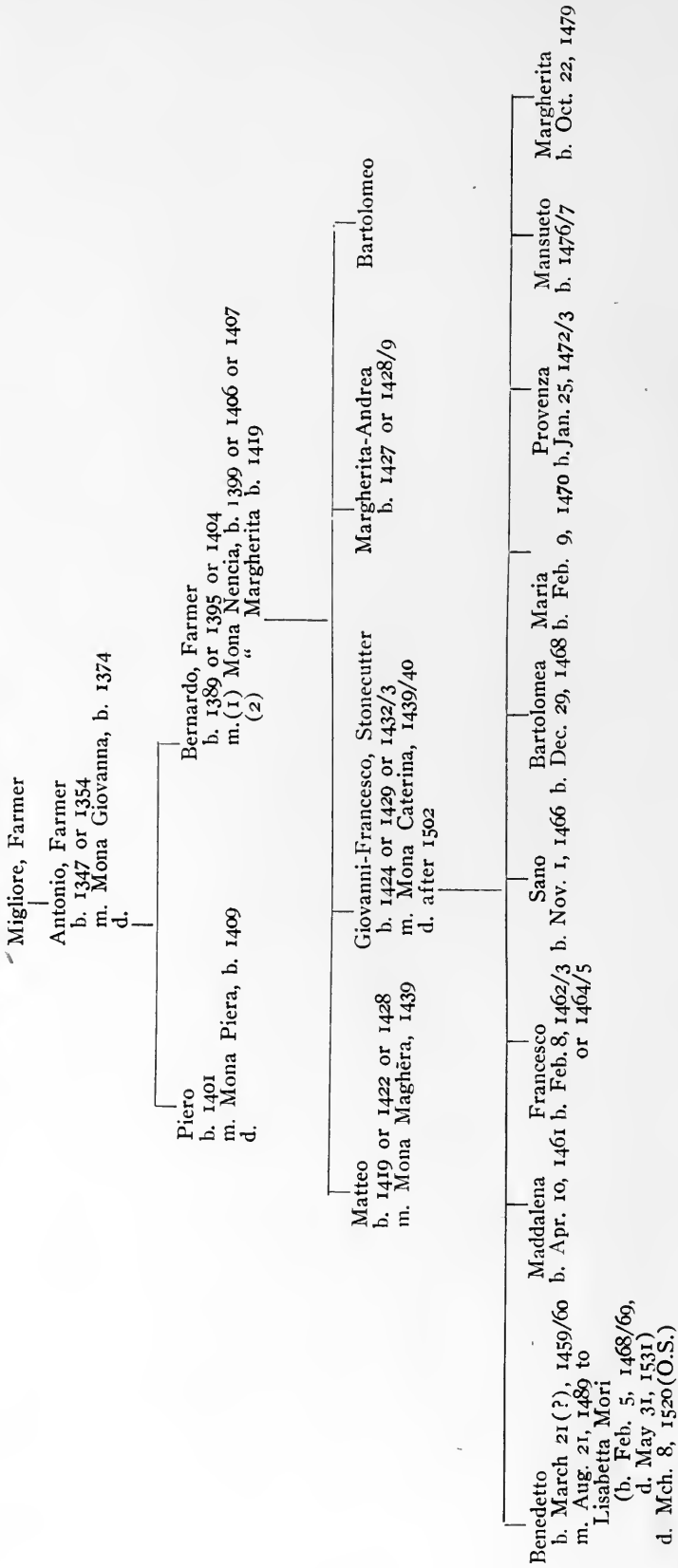
### I. Biographical.

Benedetto, or Betto, surnamed Buglioni, has, thanks to the researches of Mr. Rufus G. Mather, a genealogy which may be traced for several generations. He may now be called Benedetto di Giovanni di Bernardo d'Antonio di Migliore. His father Giovanni was a stonecutter (*scarpellatore*) and maker of pavements (*lastraiuolo*), who settled in Florence and hired a house in the Via Campo Corbolini (now Via Faenza) from the first of July, 1458, or about the time of his marriage to Mona Caterina. In his tax return of Dec. 20, 1459 (Doc. 5) Giovanni and Caterina had no children, but by 1470 (Doc. 8) they report five children and, in 1480 (Doc. 9) nine. Of these Benedetto was the eldest, born in March, perhaps on the twenty-first, the day of S. Benedetto, and in the year 1459/60, since in the tax returns of 1470 and 1480 he is recorded as two years older than his sister Maddalena, whose birthday is known to have been April 10, 1461 (Doc. 10). He was born either in Florence or at Petacciano, popolo di S. Maria a Falgano (Doc. 5). He is described as a sculptor (*schultore*) (Doc. 12) and his brother Francesco appears to have followed the same profession (see No. 25). Benedetto's ancestors, his grandfather Bernardo, and his great grandfather Antonio, probably also his great great grandfather Migliore, were farmers, owning various farms, vineyards, pasture lands and live stock at Diacceto (*Ghiacceto*) and in its vicinity. Those who are interested in such details will be able to follow, by the aid of Documents 1-10, the history of such inheritances through several generations of the Buglioni family. To the general historian of art such documents are of incidental rather than direct value. For example, some years ago I saw a roadside shrine near Diacceto and recorded the altarpiece within it as by Benedetto Buglioni. It is now of interest to learn that Benedetto was perhaps born near Diacceto and that his ancestors long owned property in this region.

The following genealogical table is based in part upon the *Catasti* or tax returns, and in part on the more exact baptismal records.

In character Benedetto appears to have been shiftless. At Perugia in 1488 he was imprisoned for debt (Doc. 12), and in 1510 he was two years or more in arrears for the rental of his home. He was married on Aug.

**Genealogical Table of Benedetto Buglioni**





21, 1489 to Lisabetta-Jacopa di Niccolò di Mariano di Pietro Mori (Doc. 13), a lady who was of some financial assistance to him, as her dowry of 250 florins was diminished by 62 florins, 12 soldi, 9 denari paid over to Benedetto, leaving a long standing account of 187 fl., 18 sol., 9 den. to her credit. The newly married couple lived with his parents in the house on the Via Campo Corbolini, which had been presented to the Hospital of S. Maria Nuova in 1458, lived in by Giovanni and Caterina, Benedetto and Lisabetta, and later by Benedetto's successor Santi di Michele. It must have been a large house to have contained Giovanni and his family of nine. Benedetto's wife, while she may have been of some assistance financially, was probably otherwise a burden as she died insane. Benedetto himself, however, was not rattle-brained, as possibly the name Buglione implies, but sufficiently sound-minded to have been chosen in company with the best of Florentine artists to select a site for Michelangelo's David in 1504 (Doc. 14).

Documents:—[Copied by Mr. Rufus G. Mather.]

“1461

1. Adi 10 (aprile)

Madalena e franc<sup>a</sup> di giovañj di bernardo  
lastraiuolo pplo s lorēzo”

[Archivio dell' Opera di S<sup>a</sup> Maria del Fiore, Libro dei Battezzati, 1460-1466, c. 16, published in *L'Arte*, XXII (1919), 107.]

2. “Martedj adj 8 di febraio 1462

franc<sup>o</sup> e Romolo dj Giovañj dj bernardo lastraiuolo  
pp<sup>o</sup> s. lorēzo”

[Idem, c. 66<sup>t</sup>.]

3. “adi p<sup>l</sup> mo di  
novēbre 1466

Sano e jachopo dj giovānj di  
bernardo p<sup>o</sup> dj S. lorēzo”

[Idem, c. 166.]

4. “Adi 29 di decto (dicembre) 1468

Bartolomea et lorēza di giovāni di bernādo  
p. di san lorēzo nacque adi 29 a hore 11 ba<sup>ta</sup> adi 29”

[Archiv. idem, Lib. dei Batt., 1466-1473, c. 44<sup>t</sup>.]

5. “Domenica adi 10 decto (Febraio 1470)

Maria et Apollonia di Giovāni di Bernādo  
p. di s<sup>o</sup> Lorēzo nacque adi 9 a hore 3 ba<sup>ta</sup> adi 10”

[Idem, c. 90.]

6. "Martedì adì 26 di decto (Gēnaio) 1472

Provēza e paula di giovāni di bernādo

p. di s° Lo° nacque adì 25 a hore 12 ba<sup>ta</sup> adì 26"

[Idem, c. 132<sup>t</sup>.]

7. "Sabato adì 23 di decto (Optobre) 1479

Marga<sup>ta</sup> et lorēza di Giovāni di Bernādo p

di San lorēzo nacque adì 22 a hore 20 bat. adì 23"

[Archiv. idem, Lib. dei Batt., 1473-1481, c. 100.]

## 2. Monuments and Style.

A few years ago there were apparently three starting points for acquiring a knowledge of Benedetto Buglioni's works and style: (1) the fragments of a Nativity at Marra Carrara, supposed to be assuredly his on the basis of a document now lost; (2) the Madonna between two Angels over the door of the Badia, Florence, assumed to be authenticated by Vasari; and (3) various monuments at Perugia, for which the documents were published by Adamo Rossi. In endeavoring to correlate other monuments about these three sources I soon found that each led in a different direction, that if the three premises were securely founded there must have been three sculptors of the same name. But a careful revision of the documents and the monuments showed that the Nativity at Massa Carrara, at least the fragments there today, could not have been made by Benedetto Buglioni, and that the Madonna and Angels of the Badia bore neither external nor internal evidence of being his handiwork. Not so with the monuments at Perugia. These are properly authenticated and our true starting point for an estimate of Buglioni's style.

Inasmuch as the monuments of Benedetto Buglioni are arranged in this volume in chronological sequence the reader may judge for himself whether there is sufficient similarity in the series to justify their attribution to a single sculptor. For his convenience the following is a list of monuments by Benedetto Buglioni which are authenticated by written documents.

1484. Christ in Hades. The Servi, Florence. Lost.

1487-1488. Fragments from a marble altarpiece in the Cathedral, Perugia.

" " Lectern, medallions and lavabo, S. Pietro, Perugia.

1488. Pietà. Palazzo dei Priori, Perugia. Lost.

1489. Stemma at Amelia repaired. Lost.

1490. Lavabo. Palazzo dei Priori, Perugia. Lost(?).

" Resurrection altarpiece, Pistoia.

1491. Madonna. Cathedral, Florence. Temporary.

1508. Nativity and Epiphany altarpieces, Massa Carrara. Lost.

1510. Coronation of the Virgin, Ceppo Hospital, Pistoia.

1513. Stemma of Leo X. S. Lorenzo, Florence. Temporary.  
1515. Stemma of the Ceppo Hospital, Pistoia.  
“ Charity, Hope. S. Lorenzo, Florence. Temporary.  
1516-1517. Madonna and Saints altarpiece. Badia Tedalda.

There are moreover a number of monuments equally important to the series for which written documents have as yet not been discovered, but which are dated and executed in Benedetto Buglioni's individual manner. These will be found in their proper places in the list of monuments. It is very probable that Francesco Buglioni had an important share in the production of some of the works here attributed to his brother Benedetto, but his individuality is not clearly marked and hence his personality may for the present be disregarded.

Vasari, in his life of Verrocchio, assures us that Benedetto Buglioni secured the secret of glazing terra-cotta from a woman of the house of Andrea della Robbia. Such tales of romance and of mystery add interest to Vasari's gossipy lives of the artists, but as history are not enlightening. It is enough to note here that the two Buglioni, Benedetto, and his successor Santi, were not pupils of the Della Robbias and yet they practised the art of glazing terra-cotta sculpture. We are not told who was Benedetto's master, but if we consult his works we are led to believe that Antonio Rossellino was the determining influence in shaping his style. Examine that master's tomb of the Cardinal of Portugal at S. Miniato and his Nativity altarpiece at Monteoliveto, Naples, and you will see whence Benedetto Buglioni may have derived his garland bearing angels, his wreaths with detached fruit, his Nativities with the choir of dancing angels, his predellas with Evangelistic symbols, his Desiderio-like putti, and even his vases set with an angle facing the spectator. Of course Benedetto lacked Antonio's refinement and grace, and we find him reverting to simple compositions with types of rustic character. Occasionally he rises above his normal level and a Madonna, like that at San Casciano, or a sleeping figure like that of S. Cristina at Bolsena, breaks the dull monotony of the series. Similarly, if we study his frames we find a series parallel, but not precisely similar, to those of the Robbia School. At times he is impressed by Andrea's example and borders his relief with a series of cherub heads. Again, he approximates Giovanni with his continuous, hanging garlands. His own individual taste for an inner cord and an outer egg and dart moulding is seen again and again.

While we may not be able to record innovations of marked import—still it is interesting to conclude that during the last two decades of the 15th century and the first two of the 16th there was at least one well-established atelier apart from the Della Robbias producing a similar class of works in glazed terra-cotta and that at the head of this atelier was Benedetto Buglioni.

3. List of Documents.
  1. Extract from Antonio di Migliore's tax return of 1427.
  2. Antonio di Migliore's tax return of 1429.
  3. Bernardo d'Antonio's tax return of 1435.
  4. " " " " " 1459.
  5. Giovanni di Bernardo's tax return of 1459.
  6. Giovanni di Bernardo rents the house in the Via Campo Corbolini, 1461.
  7. Concerning rental, 1465.
  8. Giovanni di Bernardo's tax return of 1469.
  9. " " " " " " 1480.
  10. " " " " " " 1495.
  11. Benedetto di Giovanni imprisoned for debt in Perugia, 1488.
  12. Benedetto marries Lisabetta Mori, 1489.
  13. " one of the commissioners to select a site for Michelangelo's David, 1504.
  14. " rents the house in the Via Campo Corbolini, 1510.
  15. Benedetto's death, 1520/21.
  16. " burial, 1520/21.
  17. Lisabetta's dowry, 1523.
  18. The house in the Via Campo Corbolini taken over by Santi Buglioni, 1522.
  19. The rental of the house, 1522.
  20. " sale " " " 1526.
  21. Concerning rental, 1534.
  22. Death of Lisabetta, 1531.
  23. The heir to Lisabetta's property, 1534.
  24. Concerning Lisabetta's dowry, 1547.

Documents:—[Copied by Mr. Rufus G. Mather.]

1. Extract from Antonio di Migliore's tax return of 1427.

"P(o)p(o)lo di S. Maria di falgano [1427]

.....

.....

ab Antonio di migliore et an(n)j 80 pe(r) benj  
Bernardo suo figliuolo  
resta f. dugiento cinquanta cinque f 255"

[Arch. di Stato, Archiv. delle Decime, Catasto 1427, Quartiere S. Gio., Piviere di S. Gio. di Firenze e Monte Fiesole, Cod. No. 166, c. 208.]

Note.—Antonio di Migliore is here recorded as 80 years of age. Two years later his age is given as 75.

2. Antonio di Migliore's tax return of 1429. (Actually made before Dec. 16, 1428.)

"Q(uartiere) S. G(iovanni) [1429]

P(iviere) dj Ghiacceto plo S<sup>a</sup>M<sup>a</sup> detto (a falghano)

Sustanze dj

- lib. 1 sol. 4 Antonio dj Migliore  
 j°(uno) podere chon chasa dalavoratore  
 vingne terre lavoratie e pasture  
 poste ī detto plo da p(rim)o via  
 sechondo fossato o/3 nannj di Ghuido  
 o/4 Rede dj meo dj bacc(i)o dj stima fj 35- fj. 35 —  
 Rende lanno Grano st. 6 p. sol - st  
 vino chongno 1 p. sol - be  
 olio ————— lib(r)e 1 p. sol - liba  
 biade minute — st j p. sol - st  
 charne ————— lib(r)e 200 p. sol - cc°
- a cōto la ½ j° podere dj terra posta ī detto  
 giovāni di plo lavoratia p(rim)o via sechondo  
 b(er)nardo chiesa dj s° gusto o/3 M<sup>a</sup> Sbanda  
 popolo dj s<sup>o</sup> michele bis- o/4 fossato dj stima ————— fj. 6 fj. 6 —  
 domini al 1469 p(er) fj 74 i° pezo dj terra lavoratia ī detto  
 plo p(rim)o nannj dj nicholo sechondo  
 fossato o/3 Rede dj mainardo o/4  
 chomunanza dj stima ————— fj. 4 fj. 4 —  
 i° pezo di p(r)ato posto ī  
 detto luogho da p° sechondo  
 c(ho)m(un)anza o/3 nannj di  
 niccholo o/4 benj dela chiesa dj  
 stima ————— fj. 15 fj. 15 —
- j<sup>a</sup> chasa chonunpezo dj t(erra) p° Matteo dj pello  
 sechond via o/3 chomunanza o/4 chomunanza vale — fj. 8 fj. 8 —  
 rende lanno grano st 13 p. sol — st  
 vino — — — — bī j p. sol — bē  
 i° pezo di terra lavoratia e vingnata  
 a 1/2(metà) p(er) Matteo dj pello p(er)nondivisa  
 p(rim)o via secondo M<sup>a</sup> sbandella o/3 Rede dj  
 schiattone o/4 fossato vale ————— fj. 25 fj. 25 —  
 tengho a fitto la sua meta da Matteo  
 e doglj lano grano st 10 —  
 Rende grano st 4 p. sol. - st  
 vino barilj — 8 p. sol. - bē  
 olio libē — j p. sol. - libra

biada	st	—	3 p. sol. - st	
1° pezo	dj p(r)ato	posto i detto	plo	
da p° fossato	sechondo	via o/3	chomunanze vale - fj. 2	fj. 2. sol. —
Rende lanno	fieno j°	traino	p. sol. - t(raino)	
1° paio	dj buoj	dj valuta	— — — fj. 5 -	fj. 5 —
1° paio	porcj	— — —	fj. - lib. 6 -	fj. 1. sol. 10
	debitorj			
biag(i)o	tiglinj	p(er) 1° paio	buoj — — fj. 15 —	fj. 15 —”
	“Q(uarteire)	S. G(iovanni)		
segue detto antonio				
E piu da p.	una agiunta	adj 16	dj dicenbre 1428-	
aggiungnie	una fine	dj stima	dj fiorinj	quattro fj. 4 — fj. 4
E piu	aggiungnie	p. buoj	fiorinj 10 ———	fj. 10 fj. 10
E piu	aggiungnie	supra a	suoj benj ———	fj. 6 — f. 6

20.

## Incharichj

Nannj	di ghuido	—————	lib. 14 —	fj. 3
el p(r)ete	dj s°	gusto	—————	fj. 1 — fj. 1
el chomune	p. R°(resto)	djnposte	— fj. - lib. 30 —	fj. —

## Bocche

Antonio	detto	anj	—————	75	
M <sup>a</sup> Giovanna	sua	donna	anj —	55	
Piero	suo	figliuolo	anj ———	28	sol. quatro
M <sup>a</sup> Piera	sua	dona	anj —	20	
Bandino(Bernardino)	dantonio	anj -	25		sol. quatro
M <sup>a</sup> Nencia	sua	dona	—————	22	
Margherita	dj	bandino	anj —	1/2	

(Added by clerk)

Somma	su	sostanza	—————	fj. 136	sol. 10
soma	jncharichj		—————	fj. 4	sol. 10
Restagli	di	sustanza	—————	fj. 132	sol. —

s<sup>a</sup>(somma) Boche 7 teste 2 sol. 8

a sol. 15 p. c° — sol. 19 dj. 8 — lib. 1 sol. 7 di 8”

[Archiv. idem, Quartiere S. Giovanni, 1429, Cod. 324, c. 301 e 301<sup>t</sup>.]

## 3. Bernardo d'Antonio's tax return of 1435.

107	“Q°	di sangiovannj	[1435]
	piviere	dj pomino	
	podesteria	di pontasieve	
	popolo	di sanbartolo a pomino	

B(er)nardo dant° di Migliore a destimo nel  
detto p(o)polo di san bartolo a pomino  
soldi diciassette di cinq° — sol. 17 di. 5

## Sustanza di detto b(er)nardo

- Una chasa p. suo abitare bassa posta nel detto  
p(o)polo luogho detto al p(r)ato da p° via da s°  
s(er) alleso di Matteo ghaluzj da 1/3 piero di  
chanbino da 1/4 Migliore di maso la qual  
chasa stimo fj sej — fj. 6
- Un pezo di ter(r)a posto jn detto p(o)p(o)lo da  
p° via da s° Migliore di maso da 1/3 piero  
di maso da 1/4 lo spedale di sanghallo alla  
(ha la) detta tera di stima dj fj dodici cioe fj. 12 —  
Rende lanno st<sup>a</sup> quattr° di grano
- Un pezo di tera posto jn detto plo da  
p° via da s° via da 1/3 fossato da 1/4 bartolino  
sarto di stima di fj. tre cioe — — — fj. 3 —
- Un pezo di ter(r)a posto in detto ppolo da  
p° andrea da cholle da s° guido di bartolo  
da 1/3 via da 1/4 fosato di stima dj fj. sej cioe fj. 6 —  
rende lanno st dua dj grano
- Un pezo di p(r)atto posto jn detto pplo da  
p° nannino di piero da s° franc° di  
giannojo degli albertj da 1/3 fosatto di stima  
di fj. sej cioe ————— fj. 6  
rende lanno st dua di grano
- Un pezo di tera posto in detto pplo  
da p° via da s° piero di maso da 1/3 detto  
piero dj stima di fj. tre ————— fj. 3  
Rende lanno st uno di grano
- Un pezo di tera posta ī detto ppolo da p°  
via da s° Meo di chanbino da 1/3 Meo detto  
da 1/4 jac° di Michele lottj di stima di fj. tre cioe fj. 3  
Rende lanno st uno di grano
- ho questi due pezi di tera chō questo icharicho  
che debbo ī p(er)petuo paghare sol. cinque alla badia  
di vallenbrosa davillare et jn quanto nō phaghasj  
j detti sol. cinque sintendono j dettj benj  
rī(c)hadere alla badia di valenbrosa detta — — sol. 5
- Un pezo di tera posto in detto pplo da p°  
Maso della Rena da s° Maso detto da 1/3  
andrea da cholle e a 1/4 guido di bartolo  
di stima di fj tre ————— fj. 3  
Rende lanno st uno di grano
- Un pezo di tera vingnata posto jn detto

ppolo da p° piero di maso da s° piero detto da 1/3 s. allessò dj Matteo ghaluzj di stima di fj due _____	fj. 2																		
Rende lanno barilj uno di vino ho questi due pezj di tera chon quel medesimo jncharicho cholla badia di Valenbrosa et piu debbo dare alla pieve di pomino hogniaño u(n)mezo st di grano																			
Bestie																			
Un bue di stima di fj. quat° cioe _____	fj. 4																		
Una vacha di stima di fj. due cioe _____	fj. 2																		
ho venduto un pezo di tera posto jn detto pplo a Meo dj chanbino la qual tera gli vendi fj tre et mezo cioe _____	fj. 3½																		
funne(nefu) roghato s. ant° di rovaio jncharichj di detto bernardo jn p'ma(prima) ho maritata una mia fanciula a betto dj simone dalerano e deboglj dare dj dotta fj venticinque anne andata la detta fanciula a marito et p. rinpotenza nogljo (non gli ho) anchora potuto dare niulla cioe _____	fj. 25																		
ho debito chol chomune fj. diecj cioe _____	fj. 10																		
Böche																			
B(er)nardo detto detta dannj — 40																			
M° nencia sua donna detta danj — 36																			
Matteo suo figliuolo detta danj — 13																			
giovanj suo figliuolo detta danj — 11																			
andrea sua figliuola detta danj — 8"																			
[Archiv. idem, 1435 S. Gio. da N° 101 al 108, Piv° della Rata de Castigli <sup>nj</sup> Diaceto S. Bartolomeo a Pomino, segnato Cod. 586 N° 107.]																			
4. Bernardo d'Antonio's tax return of 1459.																			
Assj a vedere N° (107) Salda	<table border="0"> <tr> <td>“Q(uartiere) di S. G(iovanni [1459])</td> <td>habita nel pplo di sa</td> </tr> <tr> <td>piviere di diacetto pölo</td> <td>giusto i sã M<sup>a</sup> a fal-</td> </tr> <tr> <td>Santo Bartolo appomino</td> <td>ghano luogho detto</td> </tr> <tr> <td>podesteria a ponte a sieve</td> <td>petacciano e quivj</td> </tr> <tr> <td>Bernardo dantonio dj Migliore</td> <td>ha benj che gli fa</td> </tr> <tr> <td>abita nel detto popolo al presente</td> <td>dire in giovanj suo</td> </tr> <tr> <td>a destimo sol. 18 djcieva</td> <td>figliuolo che e schar-</td> </tr> <tr> <td>il chatasto in frate Bartolo</td> <td>pellatore i firenze</td> </tr> <tr> <td>chonverso di valonbrosa</td> <td></td> </tr> </table>	“Q(uartiere) di S. G(iovanni [1459])	habita nel pplo di sa	piviere di diacetto pölo	giusto i sã M <sup>a</sup> a fal-	Santo Bartolo appomino	ghano luogho detto	podesteria a ponte a sieve	petacciano e quivj	Bernardo dantonio dj Migliore	ha benj che gli fa	abita nel detto popolo al presente	dire in giovanj suo	a destimo sol. 18 djcieva	figliuolo che e schar-	il chatasto in frate Bartolo	pellatore i firenze	chonverso di valonbrosa	
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il chatasto in frate Bartolo	pellatore i firenze																		
chonverso di valonbrosa																			



## Benj

Una chasetta posta nel popolo di  
santo Bartolo a pomino chonuna  
chapana p. mio abitare chon uno  
pezo di terra vignia(ta?) e lavoratia  
p. via 2 via 3 lo spedale di santo  
ghallo di stima di f 20

p(er) la casa f 10

## Rende

dal chatasto S.  
giovannj N° 3  
c. 208 soto  
nome di bar-  
tolo di  
Migliore overo  
frate bartolo  
p(er) piu benj  
p(er) f. tre-  
cento trenta  
cioe f 330 divi-  
donsi i q°  
modo cioe al  
detto b(er)-  
nardo p(er) la  
sua meta f 140  
a Migliore di  
Maso i q° pōpo  
p(er) la sua  
meta f 100 p(er)  
che ebbe piu  
f 25 che la  
meta al (14)69  
achoncio del  
detto p(er) f  
200

Vino — barilj 1

grano — staia 3

Uno pezo di tera luogho detto

al chasaia chon quercie

p(rimo) via 2 via 3 pi(e)ro Maretti di stima dj f 3 Rende

staia ————— 1 di grano

uno pezo di tera luogho detto a chasa

pratto p(rimo) fossato 2 lerede dj Mona gherarda

3 bartolo sarto dj stima f 1j

## Rende

staia grano staia 1

Uno pezo di tera luogho detto achasitolla

dj stima di f 4 p(rimo) guido 2 sandro

3 4 lerede dandrea da ghole Rende

staia 1 di grano

Uno pezo di tera luogho detto inprioperte

dj stima dj f 4 p. via 2 ghuidi dj sandro

3 lerede dandrea da gholle rende

staia j di grano

Uno pezo di tera posta nel detto

luogho chon castagnietto e pastura f 190

p(rimo) via 2 fossato 3 Migliore di Maso

dj stima dj f 5 rende

grano staia 1½ d g(rano)

Uno pezo di tera cho ciej (cerri)

e tera lavorattia dj stima f 1 p. via

2 ghuido di sandro 3 pierjno di prato

luogho detto a chastegnetto dj stima f 1

Uno pezo dj prato luogho detto alamoca

p. 2 el fiume 3 andrea buccelj dj stima f 1j

## Rende

grano ————— staia ½

Uno pezo dj prato luogho detto

Baronciglio dj stima dj f 4 p. via 2

chomputati  
i p<sup>a</sup> (prima)  
faccia  
sono nela  
soma dila

## BENEDETTO AND SANTI BUGLIONI

nanino dj mona bartola 3 franc° degli albertj Rende  
grano — staia j

Uno pezo di pratto luogho detto Monte a pruno  
p(rimo) via 2 fossato 3 dj stima f 1

Abiano dj charichj ala badia di valonbrosa  
in perpetta sol. 5

Uno paio di buoj vecchj dj stima f 8 f 12

Uno paio dj giovenchettj dj pregio f 10 f 14  
f 26

## Bocche

Bernardo dannj — 62

Mona Margheritta sua dona — 40

Matteo mi figliuolo annj — 31

Franc° mi (fi)gliuolo annj — 27

Bartollo dannj 20

Mona Meghera dona dj Matteo

mio figliuolo dannj 20

(added by clerk)

## Bocche sette

p(e)l valsente della chasa ī p(rim)a faccia — f 10

p(e)l valsente de benj ī mobilj ī p<sup>a</sup> faccia — f 190

p(e)l valsente di piu bestie ī seconda faccia — f 26

p(er) a testa di bernardo detto — sol. 2

p(er) la testa di matteo — sol 3

p(er) la testa di franc° — sol 3

p(er) la testa di bartolo — sol 2

Salda adj 6 di setembre 1459 col detto bernardo”

[Idem, idem, Estimo di 1459, San Giovanni, segnato  
Cod. 884 n° 107 c. 8.]

5. Giovanni di Bernardo's tax return of 1459.

N° j “Q(uartiere) S. G(iovanni) [1459]

Piviere di san giovannj di firenze

p(o)p(o)lo di S Michele bisdominj di firenze

viene di  
n°(nuovo)

Ista alo scharpelatore ī po(r)ta Rossa

Giovannj di bernardo dant° di migliore

e nellestimo presente existimato nel p(o)p(o)lo

di sã Bartolo a pomino sotto la poste

Salda

e partite di bernardo suo padre ī sol due pella testa

## Substanzie

La meta p(er) nō diviso cho figliuolj heredj

di cione da stia di chasentino duna

chasetta cō terre lavoratie vignate e sode

e pasture e boschate posta nel p(o)p(o)lo di scā maria a falghanno luogho detto a petacciano che da j° apogiatj la chiesa di san giusto da 1j° Rede di nannj di ghuido da 11j° fossato da 111j° rede di cione detto

La meta p(er) nō diviso cō s(er) alexo di Matteo pollj dun pezo di terra lavoratia e vignata cō quercj posto nel p(o)p(o)lo di scā maria a falghano luogho detto allapennuccja da j° via da 1j° j figliuolj dant° di nannj di nicholo da 11j e 111j° fossato

chonpero da  
piero di  
sā maria a  
falghano f 74  
a suo cōto al  
c° (catasto)  
1469 p f 74

I qualj benj chonperaj da piero dant° mio zio il quale piero e existimato nel p(o)p(o)lo di santa maria a falghano al (14)69 ī luj  
pivjere di ghiaceto e chosj era exist- detto ī detto  
mato nallestimo passato ī sol. xiiij° p(er) polo(popolo)  
pregio di f settanta q(u)(a)tro p f 74

carta p(er) s(er) Matteo da falghano

Rendono detti benj p. anno di mezo

Grano st viij° — st<sup>a</sup> 8

Vino barilj v — bār 5

Olio libra una — lib. 1

Castagne st sej — st<sup>a</sup> 6

Carne lib. 50 — lib. 50 f 74

debitj

Dadare andrea di lorenzo legnaiuolo

a sā trinita lib. xviiij — lib. 18 sol. —

Dadare a domenicho di franc° del

p(o)p(o)lo di santa maria a falghano lib. 20 sol —

Bocche

Giovanj sop(ra)detto dannj 30

M<sup>a</sup> Caterina sua donna anj 20

Il chatasto del 1427 diceva ī ant°

di migliore del p(o)p(o)lo di santa maria

a falghano p(ivere) di ghiacetto

bocche 2

p(er) valsente de benj jmobilj — f 74

p(er) la testa di Giovanj di bnardo sol. 4

adi 20 di dicenb 1459"

[Idem, idem, Estimo 1459, Quartiere di San Giovanni, segnato Cod. 880. c. 12 e 12<sup>t</sup>.]

## 6. Giovanni di Bernardo rents the house in the Campo Corbolini.

+ [1461]

“Giovanni di b(er)nardo scarpellatore chondusse a pigione p(er) anni tre e mesj iiiij° chom(sic) chominciarono adi p(rim)° di luglio 1458 a ragione di l(i)b(r)e xxiiij° lano una chasa posta jn champo chorbolinj nel po(po)lo di san lorenzo da p(rim)o via s° chimēto di domenicho barbiere 1/3 benj della sagrestia di san lorenzo 1/4 benj di sã jacopo jn champo chorbolinj la qual casa e dono d'andrea di ghuido nutini adi 7 di luglio 1458 p(er) mano di s(er) giovannj ginj(?) p(er) li chagioni che dice alib(r)o della gruccja c.100 sotto nome di detto andrea charta dello chagione p(er) s(er) giovan(n)j vannj adj 19 di luglio 1458 . . . . p(er)insino a tutto ottobre 1461 che sono an(n)j tre mesj 4 — —

fj - lib. 80”

.....  
 .....

[Archivio del R. Arcispedale di Santa Maria Nuova, Libro Fitti e Livelli G, 1451-1472, c. 97<sup>t</sup>.]

## 7. Concerning rental.

“1465

Giovannj di Bernardo scharpellatore tiene a pigione p(er) lib. xxiiiij° p<sup>a</sup>(paia) 1° dj pollastre lan(n)o e Resta addare p(er) insino a tutto ottobre 1465 .....

[Idem, c. 160.]

## 8. Giovanni di Bernardo's tax return of 1469.

“Q(uartiere) di santa M<sup>a</sup> No(vella) G(onfaloniere) vipera [1469]  
 Giovannj di bernardo dantonio lastraiuolo andava pel piviere dj santo giovannj dj firenze e popolo dj santo michele bistomini

Sustanze

la meta p(er) nondivisa chon figliuolj e rede dj cione da stia dj chasentino duna chasetta chon terre vingniatè e sodj e alberate posta nel popolo dj santa maria a falghano luogho detto a petagano daprima la chiesa di san gusto 2 rede dj nannj dj nicholo 3 fossato 4 rede dj cino detto

la meta p(er) non divisa bernardo dantonio da pomino dun pezo di terra lavoratia vingniata chon quercj posto nel detto popolo luogho detto allapennucia da prima via 2 erede dantonio dj nannj dj nicholo

3, 4 fossato elle qua(lj) terre sopradetto chonperaaj  
dapiero dantonio del popolo dj santa maria a falchano  
a stima dj f 74 charta p(er) mano di s(er) matteo da  
falghano rende in parte

ghrano	staia	8
vino	barilj	5
Olio	barilj	½
chastangnie	staia	6
charne	libre	50

una meza chasa p(er)non divisa chon domenicho dj jachopo  
bastiere posta nel popolo dj santo miche(1e) bistominj  
daprima via 2 s(er) allesso 3 santo sano 4 laquale mi fu  
consengniata in dota p(er) fondo dotale p(er) f 80 —

f 107.2.11

boche

Giovannj detto		danj 36
Mona chaterina	sua donna	danj 29
benedetto	suo figluolo	danj 9
Madalena	sua figluola	danj 7
franc°	suo figluolo	danj 5
sano	suo figluolo	danj 2
bartolomea	sua figluola	mesi 8

Soma sue sustanzie chome di sopâ f 181. 2.11

Tochaglj dj chatasto dj tuttj e sua beni chonputato  
larotto s nuove dj diecj a oro p(er) vigore di legge  
fatta pe consiglj oportunj sotto dj 20 dottob(r)e

1469 notata detta legge in q(u)esto c. 419 — — f - s viiij dj x”

[This portata was actually made late in August or early in September  
1469 as per note on back of page 498 which reads “R° e detto adj 29  
daghosto 1469.”]

[Arch. di Stato, Arch. delle Decime, anno 1469, Quart. di S. Maria Nov-  
ella, Gonf. Vipera, Filza 916, c. 515; published in *L'Arte*, XXII (1919),  
105-106.]

9. Giovanni's tax return of 1480.

“Q° S° M° Nov° (Novella) [1480]  
G° Vipera

Giovannj di b(er)nardo danto° lastraiuolo lavora p(er) opere  
ebbe di chatasto in suo nome 1470 s 9 dj 10

Sustanze

la meta dun pezzo diterra p(er) non divisa collerede  
e figliuolj dj cione da stia di chasentino posta  
nel p'lo dj s° gusto a falghano chon una chasetta

cho terre lavoratie luogho detto a petrocchiano a p° la  
 chiesa di s° gusto s° erede di nannj dimicholo 1/3  
 fossato 1/4 Rede di cino detto  
 la meta dun pezo terra p(er) non divisa chon bernardo  
 dant° da pomino lavoratia e vignata chon quercj posta  
 nel detto popolo luogho detto alla pennuccia da p° via  
 s° Rede dant° dinannj di nicholo 1/3 fossato lavorala  
 a mendue e pezj b(er)nardo dant° di migliore

## Rende in parte

Grano	st	8	
vino	blj	5	
olio	lib.	4	
chastagne	st	6	
charne	lib.	50	f 74

Una meza chasa p(er) nō divisa cho(n) domc° dj iac°  
 bastiere posta nel popolo di s° michele bisdominj  
 a p<sup>a</sup> via sechonda s(er) allesio notaro fiorentino 1/3 s°  
 sano la quale one a apigionata a girolamo  
 dj domenicho cieraiuolo onne di pigione di detta  
 meza chasa f 7¾ lan(n)o

184.14.3

Tengho a pigione una chasa dallospedale di s°  
 m<sup>a</sup> nuova posta nel p.lo di s° lorenzo e nella via  
 maestra della porta a faenza a p° via sechondo  
 chimentj barbiere 1/3 s° lorenzo pagho di pigione  
 allo spedale ognj an(n)o f 5 — — — — f 85 s 14 dj 4

## Boche

Giovannj		anj	50	
M <sup>a</sup> chaterina mia don(n)a		anj	40	
Benedetto	mio fig°	anj	20	ista allo ischarpellatore
Maddalena	mia fig <sup>a</sup>	anj	18	a di dota f 100 sul mo(n)te
franc°	mio fig°	anj	15	ista allottonaio di salario f 3
sano	mio fig°	anj	13	chericho i santa Reartata
B(ar)tolomea	mia fig <sup>a</sup>	anj	11	
Maria	mia fig <sup>a</sup>	anj	9	
provenza	mia fig <sup>a</sup>	anj	7	
mansueto	mio fig°	anj	3	
Margherita	mesi	—	9	

(added by another hand)

Soma le sustanze	—	f 184.14.3
abatte p(er) 5 p(er) c° (per cento)	—	f 9. 4.8
abatte p(er) pigione di chasa	—	f 85.14.4

94.19.0

Avanzaglj f 89 s 15 dj 3 oro  
 a 7 p(er) c° f 6 s 5 dj 8 oro  
 tochaglj p(er) la schala a Ragione di f vii p(er) c°  
 fj - s viii dj viiii° fj ————— s 8 di 9 °°  
 tochaglj — f — 1 — 1 .16.8 ”

[A. di S., Archiv. delle Decime 1480, Quart. S<sup>a</sup> M<sup>a</sup> Novella, Conf. Vipera, Filza N° 1008, c. 221; published in *L'Arte*, XXII (1919), 106.]

10. Giovanni's tax return of 1495.

[This portata as of date 1498, was actually made about Apr. 10, 1495 which is proved by the note at the foot of the opposite page “+R° franc° detto di x dap(ri)le 1495.”]

N° 123 “Q° S<sup>a</sup> M<sup>a</sup> n<sup>a</sup> g<sup>no</sup> vipera

Giovannj di b(er)nardo dant° scharpelino popolo  
 di s° lorēzo di firenze disse la grāveza  
 delaschala 1481 in giovannj detto

Sustāzie

Una 1/2 chasa posta nel p° (popolo) di s° mjchele bisdomjnj  
 nela via de servi da p<sup>a</sup> via s<sup>a</sup> rede di s(er) allesso

1/3 frati de s.vi 1/4 la quale 1/2 chasa e nel q° di s° gō<sup>1</sup>

g° vajo e ola apigionata a mariotto di domenjcho

ceraiuolo di detto g° e q° di s° go<sup>1</sup> damene lanno

fj 7 di sugē° di pigione —————

f 7 15 —

fj 7 di sugg°

jcharichj

Una chasa posta nel popolo di s° lorēzo di

firēze dirinpetto a fulingnjo da p<sup>a</sup> via s<sup>a</sup>

lucha dant° chalzolajo 1/3 b(er)nardo (b(ar)biere 1/4 s<sup>a</sup>

iachopo la quale chasa e nel q° s<sup>a</sup> maria n<sup>a</sup>

g° vipera tengcho a pigione da s<sup>a</sup> maria nova

paghone lanno l 24 e s 10 di pigione

Una bottegcha auso di scharpelino posta nel

p° di s<sup>a</sup> m<sup>a</sup> del fiore e posta nela via de

martegli da p<sup>a</sup> via s<sup>a</sup> njcholo martegli 1/3 tanai

de medici 1/4 jachopo de medici laqual bottegcha

tengcho a pigione da tanai de medici q° s°

g<sup>1</sup> g° lion dorō pagchone lanno l 50 di pigione

f —

Un pezo diterra lavoratia di staiora j° jncircha

posto nel p(o)p(o)lo di sanlor° di firenze da p<sup>a</sup>

b. n° (bernardo) diac(op)o chjmentj barbiere 1/2 benj

di sant° ant° 1/3 sajachopo ī champo chorbolinj

1/4 benj dj sant° ant° 1/5 faenza ho piu altrj verj

chōfinj tengholo afitto da m(messer) giovanbatista  
maneglj chavaliere dj sajachopo e paghone lanno dj fitto  
l cinque p(icciolj) coe l 5

[A. di S., Archiv. delle Decime 1498, Quart. S. M<sup>a</sup> Novella, Gonf. Vipera  
Filza 10 c. 339; published in *L'Arte*, XXII (1919), 106-107.]

11. Benedetto Buglioni, imprisoned in Perugia for debt to Lodovico di Benigno, ironsmith, is freed on bail furnished by Silvestro degli Ubaldi and Bernardino di Niccolò.

"13 ott. 1488.

Cinque giorni innanzi al notato pagamento, il notaro Iacopo di Paolino stipulava un atto col quale *magister benedictus Iohannis lapicida florentinus*, imprigionato per debito ad istanza di Lodovico di Benigno fabbro ferraio, volendo assicurare il suo creditore, e liberarsi dal carcere promette *indicatum solvendo solvere*, e gli entrano mallevaderi il nobil uomo silvestro degli Ubaldi e l'orafo Bernardino di Niccolò" [*Bast. dal 1486 al 1503* c. 154<sup>t</sup>; A. Rossi, *Gior. Erud. artist.*, II (1873), 251, note 2.]

12. Benedetto Buglioni marries Lisabetta Mori on August 21, 1489.

"Lisabetta el sechondo Jachopa dj nicholo di mariano  
di piero Moro borsaio e di m<sup>a</sup> tita sua donna  
e fig<sup>la</sup> di s(er) bartolomeo di bonaiuto nata adj  
5 di feb(r)aiò 1468 de ave(re) adj 17 di setteb(r)e  
1487 f ccl sxj dj 1 aoro larghi p(er) f 45. 2 larghi  
contanti p(er) v<sup>a</sup>(valuta) di f 205 di m<sup>a</sup>(moneta)  
a 22 p(er) c<sup>o</sup> che m(esser) trofilo di m(esser) franc<sup>o</sup>  
chalchagnj p<sup>o</sup>(promutò) nel comune adj 16 di  
sette(n)b(r)e 1472 p(er) anni 15 — — — — larghi f 250  
An(n)e avuto adj 21 dj aghosto 1489\* f sessanta  
dua s xij dj viii larghj p(er) o/4 (quarto) p(er) lui a  
Benedetto di Giovan(n)j schultore suo marito  
avutj da Nicholo Machiavellj K<sup>o</sup>(kamerario) al mōte - - f 62 s 12 dj 9  
posto benedetto suo marito allib(r)o B<sup>o</sup>(Bianco)  
nō Ite(non andate) a 7 p(er) c<sup>o</sup> c 734 — — — — f 187 . 18 . 7  
f 250.11.1"

[Archiv. di Stato, Ufficio del Monte delle Doti, Libro Nero, 1471-1497,  
Cartapecora segnato N<sup>o</sup> 13, c. 60; published in *L'Arte*, XXII (1919), 108.]

\* date of marriage.

13. Benedetto Buglioni one of the commissioners to select a site for  
Michelangelo's David. Jan. 25, 1504.

"Die 25 mēsis eiusdem (Januarij 1503 (o. s.)  
pfati op.ari ope pdicte etc Viso qualiter statua vl(vel)



seu David est q̄i finita et desiderantes  
 eam locare et eidem dare locum commodum  
 et congruum et tale (sic) locum tempore  
 quo debet micti et mictenda est in tali loco  
 essere dictum locum solidum et resolidatum ex  
 relatu Michelangeli magistri dicti gigantis et  
 consulum artis lane et desiderantes tale consulum  
 micti ad effectum modum predictum omni modo  
 et per tres fabas etc deliberaverunt etc convocari  
 etc coadunari ad hoc ne eligari etc dictos  
 magistros homines etc et architectores etc et  
 quorum nomina specialiter et vulgariter notata  
 et primo etc et eorum dicta adnotare de verbo ad  
 verbum.

Andrea della robbia

Betto buglione

Giovanni comuole

&c. &c. (complete list given by Milanese, *Lettere di Michelangelo*, 620 note 1).

Compareverunt dicti omnes supra nominati in  
 residentia dicte opere et tanquam moniti et  
 advocati a dictis operariis ad perhibendum etc  
 et deferendum eorum dictum etc et locum  
 dandum ubi et in quo ponenda est dicta  
 statua etc et primo narrando de verbo ad  
 verbum prout retulerunt ex ore proprio  
 vulgariter etc.”

[Archivio dell' Opera di santa Maria del Fiore, Libro delle Deliberazioni, 1496-1507, c. 71; Gaye, II, 455-456 (Doc.); Gotti, I, 28; Milanese, *Lettere di Michelangelo*, 620 note 1 (Doc.); Vas. II, 185 note 1, VII, 346-347; Neumann, *Rep. f. K.*, XXXVIII (1915), 1-27.]

14. Benedetto Buglioni rents the house in Via Campo Corbolini (now Via Faenza).

“ + Mdx

Benedetto dj Giovannj di Bernardo  
 dantonio ischutore a p(er) linea maschu-  
 lina et sotto istatj benj et danne  
 lanno l xxiiij et .j° paio di polastre  
 paghando dj vj mesj in 6 mesj coe  
 una chasa chon sua abiturj et  
 partinezie (appartenenze) posta jn

“ + Mdx

Benedetto di Giovanni di Bernardo  
 iscutore avere adj xj dj  
 maggio 1510 f uno doro inoro r° (rechò)  
 luj detto a franc° Cei p(er) valuta di  
 paia x dipolastre aentrata s°c c 79  
 in c<sup>ni</sup> (capponi). f - - 1 - paia 10 p°  
 (polastre)

via champo charbolinj (now via  
 Faenza) et pp° di sant° L° la quale  
 vene a questo ispedale p(er) donazione  
 fatta a q(u)esto isp° p(er) Andrea  
 dagnolo nutinj lanno 1458  
 chonfinata a p(r)imo via  
 E dj tutto apare charta p(er)  
 mano dj Giovanni Daromena  
 sotto dj 12 dj settebre 1489  
 et istando 2 annj no paghj  
 richade chome apare alibro  
 pigionj e fitj s° A c 4 douue  
 (dov'e) fatto debitore p(er)  
 tutto ap(ri)le 1510 resta a dare  
 f iiij doro inoro s ij (error)  
 dj 8 aentrata(?) et paia 8½  
 di K'(Kapponi) - - - f 4 l - 18 - 8 paia 8½"

[Arch. del R. Arcispedale di S. Maria Nuova, *Libro Fitti e Livelli B*,  
 1510-1520 c. 11<sup>t</sup> e 12; published in *L'Arte*, XXI (1918), 194.]

15. Lisabetta's dowry and Benedetto's death.

"+Yhs MDXIIIJ°

Benedetto di giovani di b(er)nardo Buglioni de a(ver)e  
 adi vij di luglio 1514 f ciētootanzette sxviiij dj iiiij  
 l°(larghi) p(er) dota dela lizabetta di nicholo di mariano  
 di piero sua don(n)a guadagnati adi 22 dagosto 1489 levati  
 dalab(r)o nero da 4 p(er) c°(cento) s° f. c 126 e dal ritratto  
 c 89 - f 187 . 18. 4  
 Nō son licenziati

+ Mori benedetto sop(r)addetto fino addi vii di m(ar)zo 1520  
 fede p(er) mano di pete br<sup>m</sup> (prete bartolomeo) di michele  
 pete ī sa l° (san lorenzo) di firenze iscritta p(er) 2  
 testimoni.

Mariano dinnicholo mori churatore della sop(r)ascritta  
 m° lizabetta fece fine alleredj di detto benedetto  
 fu suo marito p(er) la som(m)a di f 187. 18. 4 l° da 7 p(er) c°  
 p(er) p(ar)te di sua dota c<sup>ta</sup> di detta fine p(er) mano di s(er)  
 ant° parētj sotto di xxvii daghosto 1522 e fede di  
 detta chura p(er) detto s(er) ant° ī siem(e) fatta"

[Arch. di Stato, Ufficio del Monte da 7%, Libro Deb. e Cred. C.  
 1514-1515, filza 976, c. 162.]

## 16. Burial of Benedetto Buglioni in S. Lorenzo.

“Marzo. + Mdx (Florentine style)

Betto buglione Schultore R°(recato) in san l°(lorenzo) — adj 8°

[Archiv. di Stato. Ufficio della Grascia, Libro dei Morti, 1506-1560, c. 391<sup>r</sup>.]

## 17. Concerning Lisabetta's dowry.

“+ yhs MDXXIII

Benedetto di gov<sup>ni</sup> di B(er)nardo Buglione de av(er)e addi XII di m(ar)zo 1523 f centootta(nta)sette larghi s xviii dj iiiii l°(larghi) dota  
guadagnati adi xxii daghosto 1489 p(er) dota della lixabetta di nicholo di mariano di p<sup>ro</sup>(piero) sua don(n)a lev<sup>ti</sup>(levatj)  
dal(i)bro rosso c ——— c 162 ————— f 187 18 4  
sono licenziatj

+ Mori detto benedetto fino lan(n)o 1520

Mariano di nicholo mori churat(ore)

della sop(r)a detta m<sup>a</sup> lixabetta fece fine allerede

di detto benedetto fu suo marito p(er) detta som(m)a

di f 187 18. 4 ch<sup>ta</sup>(charta) di detta fine p(er) mano di

s(er) ant° parentj sotto di 27 daghosto 1522 R<sup>to</sup>(Rogito)

di detta chura p(er) detto s(er) ant°

+ Nota che mariano morj churato° di sop(r)a e morto et alessandr° di nic° di mariano morj suo fratello p(r)ese la chura di detta m<sup>a</sup> lixabetta c(hart)a di chura p(er) m(messer) chimentj di govābat<sup>a</sup> Ruffolj sotto suo dj c<sup>a</sup> di sentenza e chura p(er) m. mariano darichanatj giudice de quartierj di santo sp° e santa + (croce) della cipta di firenze sotto dj 23 di genajo 1525 e cosj glj dette autorita di Rischuotere le paghe ghuadagnate e daghuadagnarsj Addi 14 di feb(r)aio 1529 poste cōdiz<sup>no</sup> delle p°(paghe) di f 187 s 18 4 lj che dom<sup>no</sup> di dom<sup>no</sup>(domenicho) mori e zanobi diguliano mori e santi di michele schultore e ciaschuno ī tutto le piglino da oggi a anni 15 coe paghe 45 di l°(licenza) di dom<sup>no</sup> di dom<sup>no</sup> morj p(r)ochuratore di s(er) mariano di moro di mariano morj churatore di m<sup>a</sup> lixabetta mentechata (pazza) chōdiz<sup>ra</sup>(chondizionara) detta m<sup>a</sup> lixabetta ī detto credito p(er) le sue Rago(ni) dotalj mediante la mte(morte) di detto benedetto ellafine p(er) lei fatta aglj eredj di detto benedetto charta di fine p(er) s(er) ant° parentj addi 27 daghosto 1522 charta dj chura p(er) s(er) ant° detto sotto suo dj charta di p(r)ochura p(er)

s(er) bastiano di s(er) charlo da firenzuola addj 9 di  
giugno 1529 —”

[Archiv. di stato, Ufficio del Monte da 7%, Libro I, 1523-1524,  
c. 566; published in *L'Arte*, XXII (1919), 108.]

18. The house occupied by Benedetto taken over by Santi Buglioni.

“+ MDXXIJ

Benedetto di giovanni di bernardo dantonio ischultore  
et altri . . . . .’

una chasa con sua abiturj et appartenenzie posta in  
Campo corbolinj . . . .

.....

Daddj prjmo di novembre 1525 chome di sopra lib.  
cinquantaquattro sol. 13 den. 4 di piccioli; et sono per la  
pigione dj mesj quatro e dj 21 (?). Oltre al fitto corso  
delle lib. 24 lanno che sono doppo la morte dj messer  
sano bochonj che morj di settenbre 1524 et dachordo questo  
di come di sopra chon santi di michele (these four words  
written and cancelled . . . . . f. 7 l 5. 13. 4.

(In margine: posto a Fitti segnato d c. 78.)

Oggi questo dj 4 di novembre 1525 la chondotta santj di  
michele di santj schultore per duchatj x doro lanno  
et paja uno di chapponj dachomjncjarsi adj prjmo  
di novembre 1525 passato carta per mano di ser alfonso  
corsi dappacharsi in sej mesj la rata che tocha  
66. 6. 2 o paia 16½”

[Arch. del R. Arcispedale di S. Maria Nuova, Libro Fitti e Livelli C,  
1517-1525, c. 291; published in *L'Arte*, XXI (1918), 195.]

19. Concerning rental by Santi Buglioni.

“+ MDXXIJ

Benedetto di giovanni di bernardo et altrj di chontro  
anno avere . . .

.....

R(icord)o E avere ducati cinque doro in oro et lib, 3. 5. 10  
piccioli et paja 16½ di capponj per resto di questo  
conto debitore in conto di santi di michele a Libro  
Pigioni et Fittj D c. 72 . . . . D. 5 1. 3, 5, 11° paia 16½  
66 l. 6. 2. o. 16½,

[Archiv. idem, Libro Fitti e Livelli C. 1517-1525, c. 291; published in  
*L'Arte*, XXI (1918), 195.]

20. Concerning the sale of the house in the Campo Corbolini.

“+ MDXXVJ

Santj di Michele dj . . . . schultore a chondotto da noj le sotto schrittj  
benj qui appie appigione una chasa chon sua abiturj . . .

.....

E per mesj tre finitj addj ultimo di giennaio 1529 lib. dicasette  
sol. 10 piccioli coè — F. 2 lib. 3 sol. 10 dj paia.

Venduta a Berto di Bernardo Chalvellj addj . . . di gennaio 1529 chontratto  
per Ser Rafaello Baldesj.”

[Arch. idem, Libro Fitti e Livelli, D., 1523-1533, c. 78; published in  
*L'Arte*, XXI (1918), 195.]

21. Continuation of the account.

“+YHS M<sup>e</sup>[Marie] MDXXXIIIJ

R(icord)o Santj di Michele schultore de dare per tantj posto debbj  
avere in questo c. 25 per resto di quel chontto — 25 F., 2.0.11 paia  
20½ caponj.”

[Arch. idem, Libro Fitti e Livelli, E., 1532-1551, c. 114; published in  
*L'Arte*, XXI (1918), 195.]

22. Death of Lisabetta, May 31, 1531.

“Maggio M·D·XXXJ

M<sup>a</sup> lisabetta don(n)a fu di beto bulonj - Adi 31

R(ecat)a in S<sup>to</sup> Jac(op)o Sop(r) arno”

[Archiv. di Stato, Arte de' Medici e Speziali, Libro de' Morti 1530-  
1543, segnato Arti 6, Cod. 250; published in *L'Arte*, XXII (1919), 108.]

23. Mariano Mori heir to Lisabetta's property.

“+ MDXXXIIIJ

Benedetto dj Giovannj dj bern<sup>o</sup> buglionj de avere

addj 9 dj marzo 1534 f cento ottanzette s vxiiij

dj iiiij<sup>o</sup> g<sup>ti</sup>(guadagnati) addj 22 dagghosto 1489 levatj

a suo chontto dallib(r)o Rosso s<sup>o</sup> F. c. 566 — f 187. 18. 4

Sono p(er) dota dj m<sup>a</sup> lisabetta dj nicholo dj mariano

et sua donna .....

.....

che Domenic<sup>o</sup> di domenic<sup>o</sup> morj et zanobj di

Gul<sup>no</sup>(Giuliano) morj e santi di michele schultore

caschuno di loro in tutto piglino le p<sup>e</sup>(paghe) dj

detto chredito tutto dicemb(r)e 1544

Ap(ar)tenghono a Mariano dj Alexādro dj nicholo

Morj erede in tutto abintestato della sopra scritta

m<sup>a</sup> lisabetta sua zia paterna c(ar)ta di aprensione

dj eredita p(er) s(er) Matteo da falghano q° dj 30  
 dj Giugno 1545 p(er) avere detto s(er) Matteo examinato  
 i testimoni di detta morte e nō sop(ra) esistenza di  
 altrj che di detto mariano detto dj.

[A. di S., Ufficio del Monte da 7%, Lib. Deb. e Cred. S, 1534-1535, c. 148, published in *L'Arte*, XXII (1919), 108.]

24. Concerning Lisabetta's dowry.

“+yhs ..

Benedetto di G<sup>n</sup> dicōtro de dare adj 13 dj  
 Giugno 1547 f cento ottanta sette s xviiij dj iiiij larghi  
 p(er) luj a Marg<sup>ta</sup> di G<sup>n</sup> ghuidetti avere al(i)b(r)o f  
 c. 104 di licentia di Mariano di Alex° Morj nipote  
 et rede in tutto abintestato dj m<sup>a</sup> lisabetta sua  
 zia paterna morta senza lassare dopo di se figli  
 p(er) examina dj testimonj di detta Morte et nō supra  
 esistenza e come credito a lej attenēte come di  
 cōtro c(ar)ta di tutto come di cōtro alq<sup>no</sup> a f. 27¾ c. 16. . . . f 187.18.4”

“+ MDXXXVJ

Benedetto di Giovannj di Bernardo Buglione de  
 avere adj 6 dottobre 1546 f cento ottanzette s xviiij  
 dj iiiij larghi guadagnati e levati di suo conto  
 dalib(r)o S c. 148 —

f 187.18.4

Sono p(er) dota della lisabetta. . . . .

.....  
 Mori la detta m<sup>a</sup> lisabetta senza lasare fig<sup>li</sup>  
 p(er) examina di testimoni R<sup>to</sup> (Rogato) s(er) matteo  
 di falghano adj 30 di giugno 1545 e mariano  
 dalesandro dant° mori p(r)ese la sua  
 Red<sup>ta</sup> i tutto di m<sup>a</sup> lisabetta sua zia  
 paterna abintestato R(oga)to s(er) matteo detto detto  
 dj ”

[A. di S., Ufficio del Monte da 4%, Lib. Deb. e Cred. E., 1546-1547, c. 330; published in *L'Arte*, XXII (1919), 109.]

## SANTI BUGLIONI

### 1. Biographical.

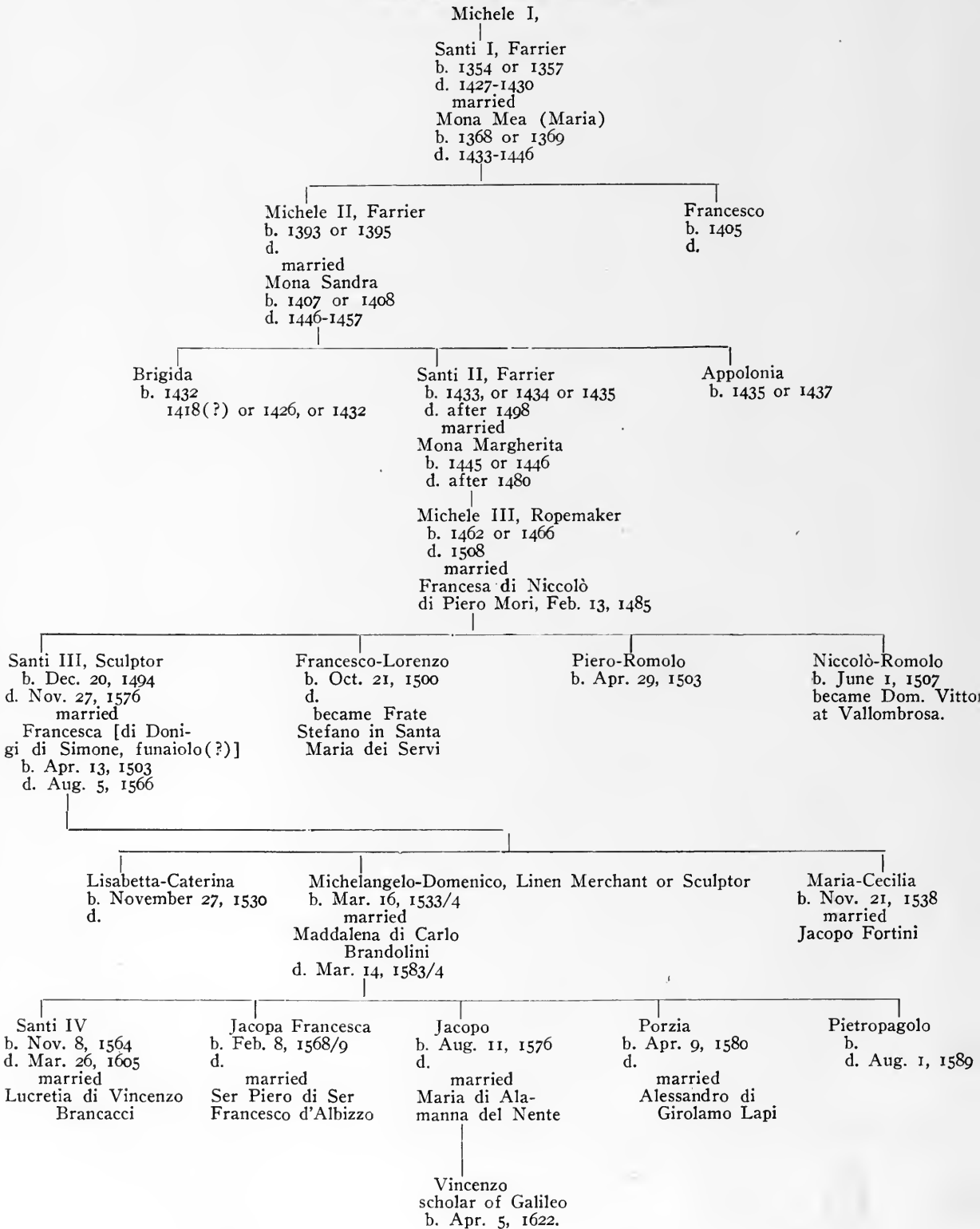
Santi Buglioni is described by Vasari (VI, 276) as having received from Benedetto Buglioni the secret of glazing terra-cotta, and as being in his day the only one who practised that kind of sculpture. He was the pupil and successor, not, as was once supposed, the son of Benedetto Buglioni.

He was born on Dec. 25, 1494 and his mother Francesca Mori was a near relative of Lisabetta Mori, the wife of Benedetto Buglioni. Hence it was natural that Santi should have become in 1513 a ward and pupil of his distinguished relative.

Thanks to the researches of Mr. Rufus G. Mather, the genealogy of Santi Buglioni is now well established, as may be seen in the following table. He belonged to a family in which with monotonous regularity the name Santi alternated with that of Michele. Genealogically, he may be described as Santi di Michele di Santi di Michele di Santi di Michele. How much farther back this alternation of names may have occurred we do not know. So far as our table goes Santi and his father Michele were the third to bear those names and hence may be distinguished as Santi III di Michele III. Two of Santi's brothers went into religious orders; he himself became a sculptor. His ancestors had not risen high socially. His father was a maker or dealer in ropes (*funaiolo*), and for three generations farther back his forefathers were blacksmiths (*maniscalchi*). If we examine the tax returns (Docs. 1-10) of his ancestors we shall find the records of a family of small possessions plying humble callings, not to be confused with the idle aristocracy of Florence. Santi Buglioni's mother brought to her husband a dowry of 166 florins and 4 denari, which was deposited in the bank at 4% interest and could not be withdrawn except on certain conditions. These documents (nos. 11-16) may not prove uninteresting as throwing light on the finances of the family. It was due, however, to his own struggles rather than to his inheritance that Santi Buglioni was enabled to move in 1526 from the 'chasetta' in the Via di S. Giorgio to the larger house in the Via Campo Corbolini (now Via Faenza), occupied for several years by Benedetto Buglioni and his family (Doc. 14). The accounts of Santi Buglioni with the Accademia del Disegno (Docs. 17-21) appear to record not only the payment of dues and other trifles, but also reveal the fact that he officiated as treasurer or at least as auditor of the accounts of that organization.

His wife Francesca di Dionigi di Simone, nine years his junior, was his companion for nearly forty years. She died in 1566. Santi lingered on, broken in body as well as spirit, and blind, until released by death Nov. 27, 1576. It may be noted that in the Book of the Dead his wife is recorded as Madonna Francesca di Santi Buglioni (Doc. 23), whereas ten years later his adopted name Buglioni disappears and he is recorded as Santi di Michele Viviani (Doc. 24). His son Michelangelo and his daughter Maria also are recorded as Viviani (Doc. 25). So also his great-grandson Vincenzo, the celebrated mathematician, pupil and biographer of Galileo.

**Genealogical Table of Santi Buglioni**





Documents:—[Copied by Mr. Rufus G. Mather.]

1. Santi Buglioni's elder brother born, 1493

“Febraio 1493 (Flor. style)

Sabato adi 15 di detto

Santi et franc° di michele di santi p(opol)o di s<sup>a</sup> felicità

naq. adi 14 hō 17”

[Archiv. dell' Opera di S. Maria del Fiore, Libro dei Battezzati, Maschi, 1492-1501, c. 32<sup>t</sup>; published in *L'Arte*, XXI (1918), 208.]

2. Santi Buglioni's elder brother dies in infancy, 1493.

“+ MCCCCLXXXIIJ

j° figlolo di michele di santj riposto ī sāta felicità

adi 26 febraio”

[Archiv. di Stato, Ufficio della Grascia, Libro dei Morti, 1457-1506, c. 238<sup>t</sup>; published in *L'Arte*, XXI (1919), 208.]

3. Santi Buglioni born, Dec. 20, 1494.

“Dicembre 1494

Sabato adi 20 di detto

Santi et Thomaso di michele di santi p° di s<sup>a</sup> felicità

naq. adi 20 hō. 14”

[Archiv. dell' Opera di S. Maria del Fiore, Libro dei Battezzati, Maschi, 1492-1501, c. 47; published in *L'Arte*, XXI (1918), 208.]

4. Birth of Francesco-Lorenzo, 1500.

“OCTOBRE MCCCCC

MERCHOLEDI adi 21

Franc° e lorenzo di Michele di sanctj

di Mich(e)le di sanctj p° di s<sup>a</sup> felicità

N.(acque) adj 21 h.(ore) 2”

[Archivio dell' Opera di Santa Maria del Fiore, Libro dei Battezzati 1492-1501, c. 140<sup>t</sup>.]

5. Birth of Piero-Romolo, 1503.

“APRILE MCCCCCIII

Domec<sup>a</sup> Adj 30

Piero e Ro(mo)lo di michele di sanctj

funaiuolo p. di s<sup>a</sup> felicità N. adj 29 hor 16”

[Archiv. idem, Libro dei Battezzati, Maschi 150-1511, c. 24<sup>t</sup>.]

6. Birth of Niccolò-Romolo, 1507.

“MARTEDI ADDI p° DI GIUGNIO MCCCCCVII

..... —

.....

Mercholedi Addj 2

Nicholo e Ro(mo)lo Dimichele di sanctj di  
michele funaiuolo p. di s<sup>a</sup> felicità N. adj p<sup>o</sup> hē 24”

[Archiv. idem, Cod. idem, c. 91<sup>r</sup>.]

7. Birth of Lisabetta-Caterina, 1530.

“Novembre et Dicembre MDXXX

Lunedì Adì XXIIJ (Novembre)

Lisabetta caterina et R<sup>ia</sup> (Romola) di sancti di  
michele scultore p<sup>o</sup> di s<sup>o</sup> jac<sup>o</sup> soprarno N. Adì detto h. 18”

[Archivio dell' Opera di Santa Maria del Fiore, Lib. de' Batt. Femmine,  
1522-1532.]

8. Birth of Michelangelo-Domenico, 1533-4.

“Marzo MDXXXIII

LUNEDI ADI XVII Detto

Michelagnelo dnico (domenico) et Romolo di Santj di  
michele di santj scultore p. di s. jac<sup>o</sup> sopra arno  
N adj xvj h. xix.”

[Archiv. idem, lib. de' Batt. Maschi, 1533 c. 1.]

9. Birth of Maria-Cecilia, 1538.

“+ NOVEMBRE MDXXXVIII

DOMENICA ADI XXIII

Maria et Cecilia di santj di michele scultore p. di  
S. jac<sup>o</sup> soprarno N adj xxj h xvi”

[Archiv. idem, Lib. d' Batt., Femmine, 1533-1542, c. 30.]

## 2. Monuments and style.

A good beginning may certainly be made toward restoring the artistic personality of Santi di Michele. In his early works he was the assistant and pupil of Benedetto Buglioni. The monuments at Badia Tedalda reveal him coöperating with Benedetto in the Madonna della Cintola (1521) and as an independent artist in the altarpiece of the Annunciation and Saints (1522). After the death of Benedetto Buglioni the young Santi began a career of more ambitious works. If we are correct in attributing to him the Deeds of Mercy on the Ceppo Hospital frieze, the mediocre ideals of Benedetto Buglioni were in great measure abandoned and were replaced by those of Michelangelo and his pupil Tribolo. By 1539 he assisted il Tribolo in constructing a temporary equestrian statue of Giovanni della Bande Nere, on which occasion he fell and maimed himself for life. He was also associated with Lorenzo Marignolli in making a series of heads for Eleonora di Toledo, wife of the Grand Duke Cosimo I. For the Medici family he also made a series of pavements (1549-1572) for the

Biblioteca Laurenziana, the Palazzo Vecchio, and for the grottoes of the Pitti Palace. The publication of these documents, discovered for the most part by Mr. Rufus G. Mather, may be reckoned a not unimportant contribution to the history of art. In spite of his infirmity he took part in the celebration of the obsequies of Michelangelo in 1564, and in the elaborate festival in honor of the marriage of Francesco I, son and successor of the Grand Duke Cosimo I.

The general catalogue will present a list of Santi's works, documented and undocumented. However, it may be convenient to mention here the dated monuments which form the bases of a chronological study of his work.

- 1521. Madonna della Cintola, also a Ciborio, Badia Tedalda.
- 1522. Annunciation and Saints, Badia Tedalda.
- 1526-1528. Ceppo Hospital, Frieze, Virtues, and Sirens, Pistoia.
- 1531. Madonna enthroned with Saints, Stia. Dated, not documented.
- 1539. In part, Equestrian Statue of Giovanni delle Bande Nere, Florence.
- 1542. In part, Ten heads for Eleonora di Toledo, Naples.
- 1546. Several figurines, saints (?), SS. Annunziata, Florence.
- 1549-60. Pavements for the Biblioteca Laurenziana, the Palazzo Vecchio and the grottoes of the Pitti Palace Gardens.
- 1564. Relief Portraits of Michelangelo, S. Lorenzo, Florence.
- 1565. Putti, Capricorni, heads, Palazzo Vecchio, Florence.

Other undocumented and undated works have been attributed to Santi Buglioni and assigned a place in the chronological series.

### 3. List of documents.

- 1. Tax return of Santi I di Michele, Farrier, 1427.
- 2. Tax return of Santi I di Michele, Farrier, 1427.
- 3. Tax return of Michele II and Francesco di Santi, Farrier, 1430.
- 4. Tax return of Michele II and Francesco di Santi, Farrier, 1433.
- 5. Tax return of Michele di Santi, Farrier, 1444.
- 6. Tax return of Michele II di Santi di Michele, Farrier, 1457.
- 7. Tax return of Santi II di Michele di Santi di Michele, Farrier, 1469.
- 8. Tax return of Santi II di Michele, Farrier, 1480.
- 9. Tax return of Michele III di Santi, Ropemaker, 1495 or 1498.
- 10. Tax return of Santi III di Michele di Santi, Sculptor, 1532.
- 11. Michele III, Ropemaker, is credited with his wife's dowry, 1491.
- 12. Michele III's indebtedness to Benedetto Buglioni, the guardian of his children, 1513.
- 13. Three of Michele III's sons, Santi, Francesco, and Piero to receive their inheritance from their mother.
- 14. Santi Buglioni rents the house in the Via Campo Corbolini, 1526.

15. Concerning rental, 1525.
16. Lisabetta di Santi Buglioni to receive the share which Niccolò di Michele inherited from his mother.
17. Lisabetta's inheritance subject to certain conditions.
18. Santi Buglioni's accounts with the Accademia del Disegno, 1538.
19. Continuation of the same, 1539.
20. Continuation of the same, 1562-1574.
21. Revision of the accounts of the Accademia by Santi Buglioni and others, 1563-1567.
22. Accounts of Santi Buglioni with the Accademia, 1568-1577.
23. Accounts of Santi Buglioni with S. Maria Nuova for rental of house, 1533-1534.
24. Santi Buglioni absolved from dues to the Academy, 1575.
25. Death of Madonna Francesca, wife of Santi Buglioni, 1566.
26. Death of Santi Buglioni, 1576.
27. Accounts of Michelango di Santi and his sister Maria Fortini, 1576-1606.

Documents:—[Copied by Mr. Rufus G. Mather.]

1. Tax return of Santi I, di Michele, 1427.
- 200 "Al nome di dio amē  
 Dinanzi a voi honorevolj uficialj del chatasto  
 p(er) lo cōē (comune) di firenze  
 Qui da pie sono le sustanze e benj dj  
 Santj di Michele Malischalcho del  
 gonfalone del nicchio Q<sup>r</sup> di scō spō  
 E prima debitorj del detto Santj da chj  
 debbe avere le ifrascritte quātita di danarj  
 Antonio dj Jachopo chanigianj e Cōp f ventitre — f 23 —  
 E diecj del bancho overo diecj della balia p(er) resto  
 di salario di Michele suo figluolo che  
 ando ī lonbardia a fermare soldatj lib ottanta — f — lib. 80  
 la camera del cōē di firenze f cinque p(er)  
 salario di santj Manischalcho della cōdocta — f v —  
 Mariotto di messer albizo de Rossj lib ventj — f - lib. 20  
 Rede di guglielmo di giuliano lib quactro — f - lib. 4  
 Tomaso barbadoro e checho suo lavoratore p(er)  
 letame della stalla lib. diecj ——— f - lib. 10  
 Messer francescho Machiavellj p(er) ferrj lib sej sol tre  
 f - lib. 6 sol. 3  
 Bartolomeo chorbinnellj p(er) ferrj lib quactro sol diecj  
 f - lib. 4 sol. 10

Piero di messer luigj guiccardinj p(er) ferrj lib cinque

f - lib. 5 —

Batista guiccardinj p(er) ferrj lib octo ———

f - lib. 8 —

E piu a el decto santj tra ī masserizie e  
merchatantie della botteggha la quale fa da  
malischalcho ī su la piazza di scā felicity  
fior trenta ——— ———

f 30 —

debitj del decto santj e a chj de dare  
le quātita ī frascritte

A michele di jachopo ferraiuolo lib cinquanta  
e sol diciotto p(er) ferro ———

f - lib. 50 sol. 18

al Monistero di scā felicity de dare el  
dcō santj p(er) resto dj pigione f ventj

f 20 —

E piu a debito col cōē di firenze p(er)  
piu prestanzonj ——— ——— ———

f 4

El decto santj tiene a pigione dal  
Monistero di scā felicity una chasa  
posta ī sulā piazza di scā felicity la  
quale habita e simile la botteggha  
paghane di pigione del tucto lanō  
fior q(ui)ndicj cioe ——— ——— ———

f 15 —

famiglia del decto santj

santj decto deta danj — 73 īfermo delle ghambe

Mona Mea sua d(on)na danj 58

Michele suo figliuolo danj 32

Mō Sandra d(on)na di Michele danj 20

francescho figliuolo dj santj danj 22

Brigida figliuola di Michele danj 9(?)

(On the back of page 1502)

“Adi 10 dj luglio (1427)

Wichio

Santi dj Michele malischalcho - f 1 sol. 2 dj. 1

N° c 8

Messo alib 440”

[Archiv. di Stato, Arch. d. Decime, Catasto 1427, Quartiere di Santo Spirito, Gonfalone Nicchio, segnato Cod. 18 c. 1501.]

2. Tax return of Santi I di Michele, 1427.

This is another version slightly different from the preceding.

“+ Mcccc°xxvj

(In margin: Scripta S n° 8 444—(H)O fatto p(er) s 6)

Sustanze dj Santj di michele malischalcho ī detto

q*(quartiere) e ghōfā pplo di sāta felicitā		
a f 1 s 2 dj 1 a oro		
d°(detto) (h)a a dav(er)e		
da antonio di jacopo chanigiannj e cōp(agni)	f 23.	0.0
da x del bancho ov(er)o 10 di balia		
p(er) R°(resto-may also be K° for Konto) di salario	f 20.	0.0
dalla chamera del chomune p(er) salario di sātj	f 5.	0.0
da mariotto di messer albizzo de rossj	f 5	—
dalla rede di ghuiglielmo dj giuliā(no)	f 1	—
da tommaxo barbadoro et il suo lavoratore	f 2.	10.0
da messer franc° machiarellj	f 1.	10.9
da bartolo corbinellj lib 4 s 10 v <sup>a</sup> (valutā)	f 1.	2.6
da piero di messer luigi	f 1.	5.0
da batista ghuiccardini lib. 8 v <sup>a</sup>	f 2.	0.0
Masserizie et merchantie ī bottegħa	f 30.	0.0
	f 92.8.3	f 92. s 8

## Incharichi

A nicholo di jacopo feraiuolo lib. 50 s 18 di pli(piccioli)v <sup>a</sup>	f 12.	14.6
Al munistero di santa felicitā p(er) R° di pigiō(ne)	f 20	
Al chomune di firenze p(er) p(re)stanze	f 4	0.

---

 f 36 s 14 di 6

Issta a pigione ī una chasa del munistero di  
sāta felicitā et fane bottegħa et pagħane

lanō f 15 Arbitrate la chasa voj p(er) 1/2 f 7 1/2 f — f 107 s 3 —

## Bocche

Santj di michele sopadett° deta dannj 73	f 200	—
M° Maria sua donna ———— dannj 58	f 200	—
Michele suo figluolo ———— dannj 32	f 200	—
M° Sandra sua donna ———— dannj 20	f 200	—
franc° di santj ———— dannj 22	f 200	—
Brigita di michele ———— dannj 1	f 200	—

(Tax figuration added by clerk of Catasto)

Somma Il suo valsente qui di sop(r)a — f 92 s 8 di 3

Abbattiamo p(er) i creditori qui di sop(r)a — f 143 s 17 di 6

Abattiamo p(er) incharicho di 6 bocche f 1200 — f 1343 s 17 di 6

Manchalj abattuta la sua sustanza f mille dugētocinqā —  
tuno s viiij dj iij A oro

compossto dacordo jn s sej A oro

[Archivio di Stato, Archivio delle Decime, Catasto del 1427 segnato

## 3. Tax return of Michele II and Francesco di Santi, 1430.

"Mccccxxx

Sustanza di

Michele e	figliuolj funo(furono) di santj	
Francesco	malischalcho pma(prima)era al	
	chatasto ī Santj ī sol. 6	
	debitorj	
5 debitorj chome da p. la schritta mō(nta)		
fj 144 lib. 22 sol. 19 — —		fj 149 sol. 14 dj 9
Abiamo piu mas(er)izie di bottegga p.		fj 30. fj 30
Soma fj 179 sol. 14 dj 9 —		fj 179 sol. 14 dj 9
	Creditorj	
8 Creditori chome da p. la schritta		
sua mō — — — — —		fj 54 lib. 76 sol. 12
Tengnano una chasa a a pig°(pigione)		
ī sula piazza di santa filicita		fj. 73 sol. 3
la quale a dal detto munistéro		
e paghiāne lāno fj 15		
Abattesj p. la bottegga Boche fj otto		
Resta fj 7 — — —		fj 100
Mō Mea nostra madre anj 62		fj 200
Michele di santj anj 35		fj 200
Mō Sandra di santj anj 23		fj 200
Francescho di Santj anj 25		fj 200 fj 800
		973 · 3

della sop(r)adetta chasa a pigione  
 sena (sen'ha) asbattere qllo(quello)  
 ne tochasse alla bottegga p.che e  
 ī sieme

Soma il suo valsente chome di sop(r)a si vede — fj 174 sol. 14 d. 9

Abattj p. jncharichj e boche chome di sopa si vede fj. 973 sol. 3

Manchaglj come si vede — — — fj 793 sol. 8 dj 3

R. Conposto dachordo ī sol. 4 — cioe — sol. iiij°"

[Archivio di Stato, Archivio delle Decime 1430, Quartiere di  
 Santo Spirito, Gonfalone Nicchio, Campione segnato N° 8 c. 400.]

## 4. Tax return of Michele II and Francesco, 1433.

R	"Michele e	dj santj dj michele manischalchj sol. iiij°
	Franc°	
	j° dificio da olio posto nel chastello di linarj	
	chon suoj chonfinj detto dificio e ghuasto	
	p. la ghuera ed e di mō mea nostra madre	
	chesipuodjre vale q(u)asj niente	

Solevasj avere dj fitto ij o 3 orcia dolio  
lāno a sol. 100 lcjo (l'orcjo) lib. 15 a fj 7 p. c° (cento) fj 55 sol. ij dj 8  
Danarj di monte

fj 40j dj mōte chomune — a fj 33 1/3 p. c° — fj 133 sol. 13 dj 14  
e piu dobbiamo avere le paghe di māgio dj dettj dj fj 5 — fj 5  
e piu citroviamo tante maserizie che vagliono fj 18 — fj 18  
e piu debbo avere dachatj (d'acchatti) — fj - lib. 7 sol. 5 - fj 1 sol. 16  
e piu dj pagahatj circha 20 o 30 lib. a fj. 20 p. c° — fj 6 sol. —  
debitorj

Rede e benj di zanobj dj benedetto dalinarj  
fj 30 laquale Redita e debitore dj mō mea  
nostra madre jstimiagl j<sup>a</sup> pichola chosa - fj 30 — fj 15  
Rede dj messer franc° machiaveglj — fj 30 — — fj 30  
e piu debbo avere ī molte p.rtite - fj - lib. 6 — fj — 1 sol. 10  
Mechj di checho dj nicherj — — — fj - lib. 5 — fj — 1 sol. 5  
E piu debbo avere ī piu p.rtite chome apare al q° f - lib. 8 - f - 2  
26.16.0

## Incharichj e creditorj

Il munistero di santa filicita p. pigione — fj 37 ————— fj 37  
papi di michele funaiuolo ————— fj - lib. 29 — fj 7. sol. 5  
Rede di matteo funaiuolo ————— fj - lib. 4 — fj 1 —  
La panno da santa mā ī pianetta — fj - lib. 4 — fj 1 —  
Giovanj dj fruosino jspeziale ————— fj - lib. 1 sol. 10 - fj — sol. 7 dj 6  
E piu o a paghare ī chomune p. piu chatasti  
- fj - lib. 9 sol. 1 dj 4 - fj —

E piu tengho j<sup>a</sup> chasa cho j<sup>a</sup> botteggha a pigione  
nel popolo dj santa filicita che(ch'è) del munistero  
di santa filicita done(ne do) lanō dj pigione fj xv — fj 15  
stimiamo la botteggha fj viij a fj vij la chasa a fj 7 p. c° — fj 100 -  
sol - dj - 146. 12. 6

## Boche

Michele dj santj sop(r)adetto danj 38  
Franc° sop(r)adetto danj ————— 28  
Mona Mea nostra madre ————— 64  
Mona Sandra dona di michele danj ————— 25  
Brigida figliuola di michele danj — j 1/2 — fj 1000 —  
Somma la sustanza ————— fj 267 sol. 16 —  
Abattj p. jncharichj e boche 5 ————— fj 1146 sol. 12 - dj 6  
Manchagl j ————— fj 878 . 16 . dj 6  
E chonposto dachordo jn sol. iiij° ao(ro)''

[Idem, idem, 1433, Quartiere Santo Spirito, Gonfalone Nicchio,  
Campione segnato N° 9, c. 245.]



## 5. Tax return of Michele II di Santi, 1446.

"Xpō

+ Q<sup>o</sup> Spō ghonfalone nicchio

121

Michele dj santj malischalcho apre (apare)

stanziato ī detto ghonfalone

Ebbe di decina 1444 sol. 14

A di dispiacente — sol 10 dj 6

Avevo nel p(r)imo chatasto ī nome dj santj dj

michele mio padre — sol. 6 ī detto ghonfalone

Sustanze

O di creditj dj mōte chomune fj 577 sol. 11 - fj 19 sol. 10 dj 7

lib scō

Spō c. 68

A(n)chora o fiorinj 200 dj monte chomune e

qualj denarj p(r)onutaj (promutati) adj 27 dj genaio

1446 nella appolonia mia figliuola p. annj

sette e mezo p. sua dota ————— fj 6 sol. 15

---

fj 26 sol. 5.7

Boche

Michele dj santj detto deta dani 55

Mō sandra mia dona deta danj 40

Brigida mia figliuola deta danj 15

a di dota ī sul monte al tempo fj 113

santj mio figluolo deta danj 11

Apolonia mia figliuola deta danj 9 ella detta

appolonia a ī sulmonte fj 118 chelle promutatj

adj 27 dj 1446 dj genaio fj 200 chome si dicie dj

sopra p. anj sette e mezo p. sua dota

+

Tengho a pigione j<sup>a</sup> chasa chō Botteggha

dj malischalcho del munistero dj santa

felicità e done lano di pigione fj 60

che da p. mo la piazza dj santa felicità

ed secondo e terzo e quarto el detto

munistero la quale chasa io abito cholle mie maserizie e famiglia

e la detta chasa e posta ī detto popolo dj santa felicità — fj 7 sol. -

nella detta Botteggha fo larte del malischalcho e

o due chonpangnj e qualj chavano p. terzo ognj

ghuadagnio paghiano dj pigione della Botteggha lib. 32 lano

restamj la chasa ī lib. 28 ————— fj —

E nella detta chasa stavano nel

pmo chatasto ī nome di santj dj michele malischalcho

## Page 42

R(icordo)

Saldo

	Sōma la pma facia ī questo	fj 26 sol. 5 dj 7
	Abatesi p. 5 p. c° dele possessionj di fj — fj —	
p. 1/10	Abattesi p. pigione di chasa —	fj 7 sol. —
fj - sol. 2	Resta detta Rendita —————	fj 19 sol. 5 dj 7
ao(ro)		

(On back of page 47)

"R Michele di Santi detto recho adj 27 di febraio (1446)"

[Idem, idem, 1446, Quartiere e Gonf. idem, Cod. 649 c. 41 e 42. ——— Same denuncia in Campione Cod. 648.]

6. Tax return of Michele II, 1457.  
249

"Q. di scō Spirito ghofal nichio  
Michele di santi di michele malischalcho  
dicieva la graveza del chatasto delano  
1427 ī santi suo padre aveva di  
catasto sol 6 oro(o)di cinquina sol 10  
e di valsente f 1

Sustanze

Ad monte chomune f 350 Resta avere  
f 70 di paghe di detti danari f 4 l 3 sol. 2 dj 11 f 3 —  
E piu o avere da isimone dandrea e  
chōpagni pezicagniuoli stano nel populo  
di scā maria ī Verzara ————— lib. 13 s 10  
E piu debo avere dantonio cuoramej lib. 10  
E piu avere da batista di tacino — lib. 19 s. 18  
E piu debo avere da meo di domenicho  
di dino vetturale — — — — lib. 12 s. 13 f 11 s. 10 dj 3  
E piu o di trafficho e bottega tra  
maserizie e ferri di valuta di — — — — f 20  
E piu o legata la stalla p. letame a lorenzo  
corbinellj dane — lib. 10  
tochami p. la meta lib 5 f 35 s. 14 dj 4

Incharichi

Tengho a pigione una chasa chō bottega  
dove jo fo larte mia la quale o dallo  
monistero di scā felicità posti ī sulla  
piazza di scā felicità pagone lano — f 15 f 128 s. 11 di 6  
E nella detta bottega o chonpagnia chō  
antonio di berto lupitini malischalcho  
chaviamo (che abbiamo) p. meta ql pocho

di ghuadagno che noi facciamo

e tassata la bottega i f 7 — f — — —

Boche

Michele sop(r)adetto o deta danj — 64 f 200 —

Santi suo figluolo deta danj — 24 f 200

debito

Monastero di scā felicita avere p. la

pigione della chasa e bottega fiorinj otto — f 8 s. —

debitori

E piu avere da piu p(er)sona di some piccole circha lib. 15 —

(clerk's notations) — f 3 s. 15 —

Saldo

Soma la p. ma faccia di sostanze f 140 s. 4 di 7

Soma la sechonda ————— f 3 s. 13

Abbattj f 5 p. c°(per cento) di beni imobili f —

E piu per pigione di casa — f 128 s. 11 di 6

E piu p. 2 boche — ————— f 400

Ma(n)cha f 384 s. 11 di 11

cōposto p. partito degliuficiali p. ogni

sua sustanza s. tre a o(ro)

di cat°(catasto) rogato s(er) dncho (domenicho) f — s. 3 a o

Agiugnesj per 1/3 uficali f 150 cōfesso

i dote di milene(?) dona di santi

suo figluolo adi 21 daghosto 1460

di che si batte la 1/2 p. lege el tt°(tutto)

p. le boche

On the back of c 716 — adi 26 di febraio 1457

p. franc° di pipo di franc° p. f mariotto cortini"

[Idem, idem, Catasto 1457, Quartiere di Santo Spirito, Gonfalone Nicchio, segnato Cod. 789 c. 717.]

7. Tax return of Santi II di Michele II, 1469.

N° 316

"Qre s° ispirjto g° nichio

Raportasi p. me dinanzi a voj s(ignorj)

uficjalj del chatasto dela cita di firenze

Santj di michele di santi malischalcho

dicieva nel p°(primo) chatasto i michele

di santi mio padre

Ebe di chatasto nel 1427 s. 6 dj 8 — f — s. 6 di 8

Ebe di valsente in deto nome ————— f 1 s. —

Ebe di chatasto nel 1457 s. 3 ————— f s. 3 —

Ebe di ventjna s. 3 — — — ————— f s. 3 —

Sustanze

1° pezo di tera lavoratja e vjgnjata  
 posta nel popolo di sa martjno a  
 sesto luogho detto selva da p° e  
 sechondo vja en parte arolfo (?)  
 da pecia 1/3 rede di franc° venturi  
 1/4 sa giovanj tralarchata le dete tere  
 chonperai da bartolomeo e piero dj pucio chalzaiuolj f 94  
 s. 10 roghato s. njcholo valentjn nel 1460 fu p. doe  
 dela dona mia dalla (la dà) p. alienata al (14)69  
 lib. Rosso c. 143 bartolomeo e piero dj puccjo — f 85.14.4

## Incharichi

Santj deto deta danj 35  
 Margherita mia dona danj 24  
 Michele mio figluolo danj 7  
 Tengho una chasa a pigione da filipo da  
 marcjala chalzaiuolo posta nel popolo dj  
 sa giorgio cho sua chonfinj pagho di  
 pigione f 7 doro q(u)esta e data al estimo ī nome (these 7 words  
 cancelled)

si sta a fare Richordo p(er) pieno (?) ī filippo  
 di zanobi chalzaiuolo nobile di chontado  
 Io santj sop(r)adetto mirachomando ale discrezione  
 vostre p(er)che ghuadagno pocho e truovomj in  
 ghra(n) disordine di debito e altrj disestj  
 preghovj vi sia rachomandato ————— f —————

## Benj alienatj

Avevo 1° chredito di monte dicievo 1 michele  
 mio padre di f 319 i q(u)alj o vendutj nel  
 1460 e 1461 incircha a piu p(er)sone cioe 1<sup>a</sup>  
 parte a pierozo banchi p(er) fare dote e 1<sup>a</sup>  
 parte a benedeto chozone p(er) fare dote chome p(er) librij  
 del monte vedrete chome none resta igniuno

85.14.4

## (Clerk's notations)

Soma sua sostanza ī qa (questa) c. 706 — f 85.14.4

85.14.4

Abattj di f 6 dentrata di possessionj ī f 5 s.6

f 7 p(er) c° (cento) — f 4.5.8

Abatj p(er) 1<sup>a</sup> pigione p<sup>a</sup> (paghata) di f vij lano

a 7 p(er) c° ————— f 100

Abattj p(er) iij bocche ————— f 600

704.5.8

Manchaglĵ chome di sop(r)a si vede — f 618.11.4  
e sta a chonpore e da 1<sup>a</sup> testa

Conpo(sto) pegluficalĵ ĩ chatassto ĩ f — s. iiiĵ° f — s. 4<sup>o</sup>

(This portata was made Aug. 13, 1469, as is shown by notations of other portata—that is on back of c. 704, “Richordo dette adj 13 daghosto 1469, . . . and on back of c. 708 “adj 13 daghosto 1469.”

[Idem, idem Catasto 1469, Quartiere di Santo Spirito, Gonfalone Nicchio, segnato Cod., 906 c. 706.]

8. Tax return of Santi II di Michele II, 1480.

“+ Q Sto Spto G° Nicchio

Santi di mjchele disanti manischalcho abita nel pplo dj  
Sta felicĵta e nella via de ghujccardĵnj G° del njcchio  
disse il chatasto 1469 in mjo nome ppo (proprio) ebbj  
in detto G° f — s 4 dj

ebbj di sesto — — — — — .f — 1 — s 2 dj

Sustanze

Una chasetta posta nel pplo di san gorgio e nella  
via di san gorgio G° della schala cha (che ha)  
pmo e sdo via o/3 carlo paffi o/4 benj di santo  
spirito laqale conperaj da carlo e franc° dan<sup>to</sup>  
paffi p(er) f 90 di sug° adj 5 di settenb(r)e 1471 p(er)  
iscritta di mano daghostino di govanj gachĵnj  
laq(u)ale chasa o apigonata a matteo di marchio  
ottoaio p(er) l 32 p (iccioli) chome apare p(er) iscritta  
p(r)ivata

fo un po dexercizio manuale di manischalcho in  
solla piazza di santa felicita

Incharĵhj

Tengho a pigione una chasa posta nel pplo di  
santa felicĵta e nella via deghujccardĵnj G°  
del njcchio cha pimo via sdo messer lujgi ghuj-  
ccardĵnj o/3 jachopo ghujccardĵnj laqale e del  
munisetro dj santa felicita e donne (ne do) lanno  
di pigione l qaranta plj e unocha olla p(er) iscritta  
p(r)ivata f 10 l'ano

Tengho un po di bottegħa a pigione posta in sulla  
piazza di santa felicita a uso di manjschalcho  
cha pmo via sdo rede di tomasso barbadorĵ  
o/3 rede di filippo ghujdetti o/4 tanaj de nerlj  
laqale o da francescho di lorenzo bastiere chella

tiene da jac° ghujccardjnj insieme chonaltro sito  
 e donne lanno della parte tengho f 7 dj sug°  
 chome apare p iscritta pivata e innessa  
 exercito el mestiero del manischalcho — f—  
 Santi detto deta danj — 46  
 Mona margherita mia dona — 36  
 Michele mjo figliuolo anj — 14 Ista con zanobj da monte  
 aghuto funaiuolo a l'ano f 10 di sug° 14 p(er) f

## Benj alienatj

xxvij st<sup>a</sup> di terra lavoratia e vignati in piu  
 pezzi poste nel pplo di san martino a sesto luogho  
 detto alla selva cha pmo via sdo rede di franc°  
 ventura o/3 Molfo da pesc(i)a o/4 benj dello spedale  
 di san govanj fralarchora (fra gli archi) venduto  
 a mona sidonja donna fu di tomasso di s(er) piero  
 di s(er) tomasso ljnaiuolo p(er) f 136 di sug° roghato  
 s(er) franc° di s(er) jac° da romena sotto dj 30 d'otto-  
 b(r)e 1471

(Added by the clerks)

Soma le sue sustāzje la pj<sup>a</sup> (prima) faccja — — fj 128 11 6  
 abatte 5 p(er) c° — f ————— f 6 8 6  
 avanzagl j di sustanzje (figures erased) a 7 p(er) c°  
 fano di rendita f 8 11 8  
 tochagl j di schala f 8 s 11 dj 4 dj r<sup>a</sup> (rendita) a 7 p(er) c° — f—  
 s undicj dj 11  
 abattesj f 10 pagha di pigione di chasa  
 chome si vede i q° 329 chome pagha  
 lanno f 10 a 7 p(er) c° — — — — — f 142 17 3  
 Manchagl j f 20(?) s 14 dj 3  
 Arbitrio s cinque di f. la (larghi) — — — — — s 5 —  
 Tocchagl j — f — 1 1.5.0"

(This portata was made in June 1480 as per notes on the back of the preceding and following pages.)

[Arch. di Stato, Arch. delle Decime, 1480, Quart. di S° Spirito, Conf. Nicchio, Filza 995, c. 329.]

## 9. Tax return of Michele III di Santi, 1498.

This return was actually made about March 31, 1495, as per note at the foot of the previous page "R(ech)° e detto adj 31 di marzo 1495."

"Quartiere di S(an)c(t)o Sp(irit)o

Gonf. Njchio

Michele di santj di michele di santj funaiuolo

del popolo di santa feljcjta disse la graveza della  
jschala jnchamerata dellanno 1481 jn santj di  
Michele di santj maniscalcho mjo padre G(onf.)  
detto c. 706

## Sustanzie

Una chasa chon sua abiturj posta in sulla chosta  
S(an)c(t)o Gorgo popolo di detto S(an)c(t)o Gorgo a p<sup>o</sup> detta  
chosta a ij<sup>o</sup> franc<sup>o</sup> dant<sup>o</sup> paffj a iij<sup>o</sup> filjppo di  
bart<sup>o</sup> muratore a iiij<sup>o</sup> un orto delle chappelle  
di S<sup>o</sup> Spirito lo quale dettj nella detta graveza  
del (14)81 tjella appigone da me agchostjno di  
giovannj Manneglj g<sup>no</sup> (gonfalone) ischala per  
ljre 40 lanno per ischritta di terza persona  
Una chasa chon sua abiturj posta nel popolo  
di sa feljcjta tengchola appigone dal munjstero  
e Monache di detta santa feljcjta per p(r)ezo  
di l 45 e j<sup>a</sup> ocha lanno roghato ser ljonardo  
di giovanj da cholle sotto di ———

f 10 ———

f ———

10 ———

(Added by another hand)

Somma la E<sup>a</sup> (Entratura) di q(u)esta scripta  
f diecj doro che sono l<sup>a</sup> (larghj) f viij s vj<sup>o</sup>  
dj viij

l<sup>a</sup> (largha)

tocha di x<sup>a</sup> (decima) f — s vj<sup>o</sup> dj viij l<sup>a</sup> —

(Added in 1532)

Al (15)32 in batista e benedetto dj dome<sup>o</sup>  
del frale charro N<sup>o</sup> 94 per decima sol 16.8— f— ·16.8”

[A. di S., Archiv. delle Decime 1498, Quart. S. Spirito, Gonf. Nicchio,  
Filza N<sup>o</sup> 10 c. 123, published in *L'Arte*, XXI (1918), 207-208.]

10. Tax return of Santi III di Michele III, 1532.

“Q<sup>u</sup> s<sup>to</sup> sp<sup>to</sup> Gonf<sup>o</sup> Nichjo

No. 346 Santi dj michele dj santj scultore dixè  
la a/x (14)98 ī michele di santj di michele  
a c 123 hīta (habita) nel p<sup>1o</sup> dj s<sup>to</sup> Jach<sup>o</sup>  
oltrarno a pigione ī chasa lered(e) dalex<sup>o</sup>  
morj

benji acquistatj enō achoncj

Un pezo dj terra lavoratia e vite  
nel p<sup>1o</sup> dj s<sup>to</sup> Marcho Vechio condotta  
a line(a) da m.pagholo di xpofano  
ottonajo chanonjcho dj s<sup>to</sup> l<sup>o</sup> e

dettj dentratura f 5 do(ro) e pagho  
 lanno dj feudo f5 do(ro) a religiosj  
 s<sup>to</sup> g<sup>ni</sup> n° 11 dassj p(er) la Entratura  
 Beni alienatj

Una chasa con sua habiturj i sulla chosta dj  
 s<sup>to</sup> giorgio p<sup>lo</sup> d(e)c(t)o a p(rim)<sup>o</sup> d(e)c(t)a chiesa 2° franc°  
 dant° paffj 3° filippo dj bart° muratore 4°  
 chapp<sup>a</sup> dj s<sup>to</sup> sp<sup>to</sup> venduta a Ant° dj franc°  
 paffj p(er) f 90 di s<sup>lo</sup> (suggello) rog<sup>to</sup> s(er) guasparre  
 della pieve adj 6 dj settemb(r)e 1497 e sono  
 a x<sup>a</sup> (decima) Nichjo a c. 223 p(er) entratura dj f 10 — f —————  
 Som(m)a lent<sup>a</sup> (lentratura) di questa schripta  
 chome si vede f — s viij dj sug<sup>o</sup> ————— f — 8 —————  
 tochalj dj x<sup>a</sup> (decima) f — s — dj otto larghi di grossi—f—8—f—8 larghi  
 Addj 3 dagosto 1559 f 1.7.4 Dant° Cioni  
 d° (drago) s° g<sup>l</sup> a c 101 p(er) schripta n° 99 ——— f 1.7.4  
 Addj p° dap(ri)le 1563 f 1.1 — da luca di bastiano  
 linaiuolo alib(r)o apte (aparte) l<sup>ne</sup> (leone) d° (doro)  
 c 124 p(er) schripta n° 19 ————— f 1.1 —  
 Adj 29 dj febraio 1575 f 1.5.2 che s 3.7  
 da m<sup>a</sup> fioretta dj bn<sup>no</sup> (bernardo) purgatore  
 alib(r)o aparte chiave c 515 e f 1.1.7 di  
 nuovo x<sup>a</sup> (decima) p(er) arrotto dj n° 271 ——— f 1.5.2  
 Adi 30 di Maggio 1576 f 3.11 p(er) casa apigi-  
 onata arrotto dj n° 72 ————— f—3.11  
 Adi 6 di 9b(r)e 1576 f 1.3.1 p(er) laumento dj  
 n° 269 ————— f 1.3.1  
 5.1.2

Santi di contr° avere addj 16 di marzo  
 1563 f 1.1 — p(er) casa n° 13 ——— f 1.1 —  
 Adj 28 dj febraio 1576 f 4.0.2 a Michel-  
 agniolo suo figuolo in q° a c 63 p(er)  
 arrotto dj n° 373 ————— f 4 — 2”

[Archiv. di Stato, Archivio delle Decime, Catasto del 1532. Quart.  
 Santo Spirito, Gonf. Nicchio, Cod. 13, c. 401<sup>t</sup>-402; published in *L'Arte*  
 XXII (1919), 112.]

11. Michele III di Santi II is credited with his wife's dowry, 1491.

“+ 1491

Michele dj santj di michele funaiuolo marito  
 di franc<sup>a</sup> di niccolo di piero mori borsaio  
 de avere adj 13 dj feb(r)aio 1485 f cento sessanzei



s - dj iiij larghi p(er) resto dj sua dota abatuta  
 f 55 s 6 dj 9 larghi autj p<sup>1</sup> ¼ levatj dal  
 dco lib(ro) bianco dele dote nō andate a 7  
 p(er) c° c. 486 ————— f 166 s — dj 4  
 nō si paghino senza la debita licenzia  
 Posto debbj avere alb(o) g° (giallo) de  
 4 p(er) c° a c. 499 jn di 22 di giug° 1495 f 166 s — dj 4”  
 [Archiv. di Stato, Ufficio del Monte da 4%. Lib. Deb. e Cred. A, 1491-  
 1495, c. 438.]

12. Michele III's indebtedness to Benedetto Buglioni, the guardian of his children, 1513.

“+ yhs MDXIII

R° Michele dicōtro de dare adj 13 di giug°  
 1521 F. 166 s — 4 larghi posto av(er)e alibro s° G.c.727 F.166 s — 4  
 Michele dichontro de dare adj 29 di maggio  
 1514 F. 2 1 1.9.8 p(er) luj a benedetto di  
 giovani schultore p(r)ochuratore degli uficialj  
 de pupillj chome apare al(i)b(r)o F. c 149  
 di benedetto frederighj cam° al mōte — F. 2 1 1.9.8  
 E adi 11 di febraio 1514 F. 2 1 1.9.8  
 p(er) luj a benedetto di giovani p(r)ochu-  
 ratore ale paghe ghadagniate e che  
 si guadagnierano daliuficiali de  
 pupilli tutori delerede di detto  
 michele chome alib(r)o F. c 149 c° (carta)  
 di p(r)ochura p(er) s(er) xpofano di piero ciechj  
 sotto di 11 di sett° 1514 da Roso Ridolfi  
 K° al mōte — — F. 2 1 1.9.8

. . . . .  
 . . . . .  
 . . . . .

“+ yhs MDXIIJ

Michele di santi di michele funaiuolo  
 de av(er)e adi xvij di marzo 1513 F. cento  
 sessantazei s— dj iiij° larghi p(er) dota dela  
 franc<sup>a</sup> di nicholo di piero di more  
 borsaio sua dona guadagnati adi 13  
 di febraio 1485 levati dalib(r)o F. 149 — F. 166 — 4  
 Aptenghono a m<sup>a</sup> franc<sup>a</sup> sop(r)adetta  
 mediante la morte di detto michele  
 e la fine p(er) lei fatta alierede e

leredita di detto michele p(er) detta  
som(m)a rogato s(er) giovanp° di jac°  
borghesi sotto di 2 dottob(r)e 1508

. . . . .  
. . . . .  
. . . . .

Michele di sop(r)a de av(er)e . . . . .

. . . . .

E adi 24 di maggo 1520 F. 2 1 1.9.8 per luj  
a benedetto detto p° (prochuratore) degliuficialj  
de pupillj attorj e churatorj de figliuolj di  
detto michele carta di p<sup>a</sup> (prochura) p(er)  
christofano ciechj sotto q° (questo) p(r)esente  
di da stoldo altovitj al môte pto (portò)

luj — — — — —

F. 2. 1 1.9.8

. . . . .  
. . . . .

E adi 24 di gienaio 1520 F. 2 1 1.9.8 da  
ulvierj guadagni al môte pto benedetto d°

F. 2 1 1.9.8

E adi 30 di gugno 1521 F. 2. 1 1.9.8

p(er) lui a santj — — —

F. 2 1 1.9.8"

. . . . .  
. . . . .

[Archivio di Stato, Ufficio del Monte da 7%, Libro Deb. e Cred. 1512-1513, segnato B. Filza 975, c. 733.]

13. Three of Michele III's sons to receive their inheritance from their mother.

“+yhs MDXXJ°

Michele di chontro de dare adj 3 daghosto  
1521 f octantatre larghi p(er) luj a Giovanb<sup>a</sup>  
di Gerj risalitj al(i)b(r)o H 33 di licenza di  
santi f<sup>o</sup> (figliuolo) di detto michele e f<sup>o</sup>  
ederede p(er) la a/4 p(ar)te abintestato di m<sup>a</sup>  
franc<sup>a</sup> dona fu di detto michele a luj  
attenētj p(er) la sua ragonj dotalj mediante  
la fine p(er) lej fatta allj eredj di detto  
michele c<sup>a</sup> di fine p(er) detta p(er) s(er) Giovanpiero  
borghesi fatto dj 2 dottob(r)e 1508 c<sup>a</sup> daprensione  
deredita p(er) detto santj di detta m<sup>a</sup> franc<sup>a</sup> p(er) s(er) bt<sup>o</sup>  
(bartolomeo) del Chavallone sotto dj 2 daghosto  
1521 ed etiam di licenza di detto santj prochuratore

di piero fig<sup>1o</sup> di detto michele e f<sup>1o</sup> e rede p(er) unaltra  
a/4 p(ar)te abintestato di detta m<sup>a</sup> franc<sup>a</sup> c<sup>a</sup> di procura  
e daprensione dj redita isieme fatta p(er) s(er) piero epifani  
soto dj 9 dj luglio 1521 e p(er) la a/2 di f 166 — atentj  
a dettj santj e piero al q<sup>no</sup> — c. 45 — f 83 —

E adi xviii di giugino 1522 F q(u)arantuno s-x larghi  
p(er) lui a mariano dinicholo mori avere all h c 449  
li lza (licenza) di frate stefano fig<sup>1o</sup> del detto  
michele isindacho e p(r)ochuratore de fratj  
chapitolo e cōvento di santa m<sup>a</sup> de svi (servi)  
di firenze eredj detti fratj mediante la p(er)sona  
di detto frate stefano frate p(r)ofesso ī detto  
monastero e chōvento e rede di m<sup>a</sup> franc<sup>a</sup>  
donā fu di detto michele p(er) la a/4 p(ar)te abintestato  
allej attenētj p(er) le sua Ragioni dotalj mediante  
la fine p(er) lej fatta aglieredj di detto michele  
ī maggior som(m)a carta di fine p(er) s(er) govanp<sup>o</sup>  
borghesi sotto di 22 dottobre 1508 charta  
di sindachato e p(r)ochura e daprensione deredita  
ī sieme fatta p(er) s(er) fra<sup>o</sup> di s(er) xpofano da  
chastelfrancho sotto di 14 del p(r)exente al q<sup>no</sup> c 42 — f 41 10 —

R<sup>o</sup> E adi 7 di marzo 1532 f q(u)arantuno s x dj iiij  
larghi posto al(i)b(r)o s<sup>to</sup> Q c 574 f 41 10 4  
f 166 — 4

Michele dichontro de dare addj 18 di giugnio  
1522 f 2 l 1.9.8 p(er) lui a frate stefano suo  
fig<sup>o</sup> ed erede p(er) la a/4 p(ar)te chome di sop(r)a  
nella p(r)ochura da dom<sup>o</sup> Riccalbani alle  
prestanze p(or)to lui — — — — — f 2 l 1.9.8

E adi 29 di dicenb(r)e 1522 f 3 l 2.4 —  
p(er) lui a santi di michele di santi  
p(r)ochuratore degliufcialj di pupilli  
attori e per tempo churatore di  
nicholo fig<sup>1o</sup> ed erede del detto  
michele p(er) j<sup>a</sup> a/4 p(ar)te charta di p(r)ochura  
p(er) s(er) btm<sup>o</sup> dant<sup>o</sup> mey sotto di 23  
di dicenb(r)e 1522 da cino cini alle  
prestanze p(or)to santi detto p(er) piu  
paghe lutimo di gennaio 1522 — — — — — f 3 l 2.4—”

.....  
.....

“+ yhs MDXXJ°

Michele di Santi di Michele funaiuolo  
de av(er)e addi xiii d di gugno 1521 f  
cento sesanzej s — dj iiij° larghi guadagnati  
adi 13 di febraio 1485 p(er) dota della franc<sup>a</sup>  
di nicholo di piero de mori borsaio  
sua dona levti dalbo az<sup>o</sup> s<sup>o</sup> B — c 733  
A p(ar)tenghono a m<sup>a</sup> franc<sup>a</sup> sop(r)a detta  
p(er) la fine Roghato p(er) s(er) giovanp° di  
jac° borghesi sotto di 22 dottob(r)e 1508”

f 166 — 4

. . . . .  
. . . . .

[A. di S., Ufficio del Monte da 7%, Lib. Deb. e Cred., G, 1519-1521,  
c 727.]

14. Santi Buglioni rents the house in the Via Campo Carbolini.

“MDXXVJ°

Santi di michele dj . . . . . schultore a chondotto  
dannoj e sotto scrittj benj qui appie appigiōne  
una chasa chon sua abiturj e appartenenze  
posta in via detto chanpo chorboljnj e nel  
popolo di s° lorenzo chon sua vochabolj e  
chonfinj che a pō via e sechondo . . . . .

a 0/3 . . . . . 0/4 . . . . . la quale teneva prjma

Rede di betto schultore p(er) linja le

detta ljnja sino addi prijmo di

novēbre 1525 chome si vede alibro p<sup>1</sup> e fittj

s<sup>o</sup> c c291 dj poj detto dj la chondotta

el sopradetto santj sotto dj 4 dj novēbre

1525 p(er) anni tre prossimj avenire icomin-

cjatj sino adj prjmo novēbre 1525 p(er)

d(ucati) diecj lj doro in° lanno e paja

uno dj chapponj dappagharsi di sej mesi

ī sej mesi la rata che tocha chome

di tutto appare contratto p(er) mano dj

s(er) alfonzo corsj sotto detto dj la quale

chasa venne a questo sp<sup>1e</sup> p(er) donazione

fatta andrea dangnjolo nutjnj lanno

1458 come appare alibro

. . . . .  
. . . . .

E de dare p<sup>1e</sup> (presente) dj xxv d. ottobre

1526 f cinque doro inoro e l tre s 5  
 dj 11 plj et paja 16½ chapponj p(er) resto  
 chonto djceva ī benedetto dj g<sup>1</sup> di  
 b<sup>o</sup> dantt<sup>o</sup> schultore dachordo piu  
 tempo fa fattolo chreditore alib<sup>o</sup> copie  
 e c<sup>1</sup> (conti) anzi p<sup>1</sup> e fitti s<sup>to</sup> c c. 291 — — f 5 l 3.2 5 d11 p 16½  
 E per mesj tre finitj addj ultimo di giennaio  
 1529 lib. dicasette sol. 10 piccioli coe — f 2 lib. 3 sol. 10 dj paia  
 Venduta a Berto di bernardo chalvellj addj . . . di  
 gennaio 1529 chontratto per Ser rafaello baldesj

Total debits f. 48 1.0 11 p<sup>a</sup> 20<sup>1</sup> (20½)."

[Arch. del R. Arcispedale di S. Maria Nuova, Libro Fitti e Livelli D, 1523-1533, c. 78; published in *L'Arte*, XXI (1918), 195.]

15. Concerning rental, 1525.

“+ MDXXVJ

Santi di michele schultore e altrj chontro  
 anno av(er)e addj xv di maggio 1526 l tredj c  
 s xij plj recho contanti a entrata s<sup>to</sup> 1 c 120  
 R<sup>o</sup> (rechò) g<sup>o</sup> (giovanni) di jac<sup>o</sup> — f 1 l 6 — 12 dj p —  
 . . . . .  
 . . . . .

E avere l ventj dua s 15 di plj (picciolj) e sono  
 p(er) uno pozzo fatto nella strada di smaltjre  
 e votatura duno pozzo nero e rjmōdatura  
 duno pozzo p(er) uno chonto riceuto p(er) un  
 foglio ī filza di santi sopra detto debitore  
 riparazione ī questo c. 198 sotto p<sup>o</sup> di  
 xxv dottobre 1526 — — ————— f 3 l 1-15 dj- p —

Then follow rent payments, the last being  
 made January 27, 1531.

f 30 l 6

E de avere p<sup>to</sup> (posto) dare alibro fitj s<sup>to</sup>

E c 128 ————— f 17 l 2-11 p 22½

f 48 l 1-11 p<sup>a</sup> 22½"

[Idem, c. Lxxvii.]

16. Lisabetta di Santi Buglioni to receive the share which Niccolò di Michele inherited from his mother.

“Michele dichontro de dare addj 19 di febraio 1533  
 f quarantuno s x dj iiij<sup>o</sup> p(er) luj a lisabetta figliola  
 dj santj dj michele schultore avere alib(r)o R  
 c. 226 di 1<sup>a</sup> di detto santj procuratore dj m(messer)

Giovaria generale del ordine e monacj  
 dj valenbrosa erede detto monastero e monacj  
 dj valenbrosa p(e)l ¼ parte abintestato dj m<sup>a</sup>  
 franc<sup>a</sup> donna fu dj detto michele mediante  
 la persona di do vetorio (Don (?) Vetorio)  
 al secholo chiamato nollo (Niccolò) figliolo dj  
 detto michele e dj detta m<sup>a</sup> franc<sup>a</sup> professo  
 i detto monastero chonditionaria detta m<sup>a</sup> franc<sup>a</sup>  
 i detto chredito p(er) le sua ragionj dotalj mediante  
 la morte dj detto michele e la fine p(er) detta  
 m<sup>a</sup> franc<sup>a</sup> fatta aglieredj di detto michele c<sup>a</sup>  
 dj fine p(er) s(er) giovanpiero borghesi addj 2 dottobre  
 1508 ch<sup>ta</sup> daprensione dj redita e prochura insieme  
 fatta p(er) s(er) bastiano da firenzuola addj 4 dj luglio  
 1533 e sono p(e)l quarta parte di detto nollo  
 al q<sup>no</sup> c 77 —————

f 41 10 4"

“+ yhs MDXXXIJ

Michele di santi dj michele funaiuolo de avere  
 addj 7 di marzo 1532 f quaranta uno s x dj iiiij  
 larghi guadagnati addj 13 di feb(r)aiò 1485 p(er)  
 tanti levati di suo chonto dalibro p<sup>so</sup>  
 (pagonazo) s<sup>to</sup> G c 727 — —

f 41. 10. 4

sono p(er) dota della franc<sup>a</sup> fig<sup>ia</sup> di nic<sup>o</sup>  
 di piero borsaio e sua donna

Apartenghano a m<sup>a</sup> fran<sup>a</sup> sopradetta p(er) la  
 fine p(er) lej fatta Aglieredj dj detto michele  
 R<sup>to</sup> s(er) giovanpiero di iac<sup>o</sup> borghesi addj  
 2 dottob(r)e 1508 Restano p(er) una a/4 Reda p(er)  
 avere santi piero e frate stefano fig<sup>ia</sup> di detta  
 m<sup>a</sup> franc<sup>a</sup> fatto deloro ¾ parte”

[A. di S., Ufficio del Monte da 7%, Lib. Deb. e Cred. Q, 1532-1533,  
 c. 574.]

17. Lisabetta's inheritance, subject to various conditions.

“+ yhs MDXXXIIJ

Lisabetta di cōtro dedare addj 23 dj Giennaio  
 1545 f ciento larghi p(er) lej a G<sup>mo</sup> dj s(er) Girolamo  
 della valle avere al(i)b(r)o D c 587 dj licētia dj  
 santj padre dj detta lisabetta cōditionario  
 in detto credito e paghe a farne la sua  
 volōta a f 27¾ al quaderno c 69<sup>t</sup> —————  
 E addj 18 dj febraio 1545 f ciēto quarātuno

f 100 ———

s x dj iiij larghi p(er) lej a mā Dianora dj  
 Gnj Covonj avere al(i)b(r)o x c 124 dj l<sup>ra</sup>  
 di santi padre di detta lisabetta cōditionario ī detto c<sup>o</sup> (credito)  
 p(er) durāte la sua vita a poterne fare la  
 sua volōta la quale p(r)omuta disse detto santj  
 fare ad istāzia di Dino Canaccj e detto  
 Dino disse fare tale p(r)omuta in detta mā  
 Dianora ad istāzia di carlo di giuliano  
 Maruciellj el quale disse rimettere detto c<sup>o</sup>  
 in detta mā Dianora p(er) R<sup>o</sup> (Resto) di f 200  
 prestatj a detto carlo piu tenpo fa  
 a f 28 el c<sup>o</sup> (cento) al q<sup>no</sup> c 74 ———. f 141 10 4  
 241.10.4”

## “MDXXXIIJ

Lisabetta fig<sup>1a</sup> di santj di michele schultore  
 de av(er)e addj 19 di feb(r)aio 1533 f quarantuno  
 s x dj iiij larghi p(er) michele dj santj funaiuolo  
 dare al(i)b(r)o Q c 574 guadagnati adj 13 di feb(ra)io  
 1485 con chōdizione che detto credito abbj  
 a servire p(er) dota o parte dessa di detta  
 lisabetta chonsumato che sia el matrimonio  
 chol suo futuro marito e p(er) esso fatto  
 sufficiente sodamento a dichiaralzione dj detto  
 santj suo padre e fatto detta dichiaralzione  
 detto credito restj libero al detto futuro  
 suo marittto e in chaso che detta lisabetta  
 si monachasj inanzj al chonsumato matrimonio  
 detto credito sia dove la detta sara monacha  
 p(r)ofessa e in chaso chella si morissj ināzzj  
 a uno de detti efettj detto credito restj  
 libero a santj suo padre e chon chondizione  
 nonostante detta condiz<sup>no</sup> che detto santj  
 suo padre possa durante la sua vita di  
 detto cred<sup>to</sup> e p(er) farne la sua volonta ——— f 41 . 10 . 4  
 E adj 6 dottob(r)e 1536 f dugento p(er) giuliano  
 dj giovannj Marzi in q<sup>to</sup> c 397 guadagnati  
 adj p<sup>mo</sup> dj settenb(r)e 1495 chole medesime  
 chonditionj di sopra ——— f 200

241.10.4”

[A. di S., Monte da 7%, Libro Deb. e Cred. R, 1533-1534, c. 226.]

## 18. Santi Buglioni's accounts with the Accademia del Disegno.

“+ MDXXXVIIJ +	
Santj Buglioni scultore de dare da di p° di novembre per insino a tutto ottobre 1539 — — 1 — s16 dj — posto in questo a c. 104”	
“+ MDXXXVIIJ +	
Santj dirinchontro deba avere sol cinque dj quatro posto deba avere al chanpione vecio a c. 138 ———	1 — s 5 dj 4
e de avere s quatro pago al chamarlincho adi 14 di setembre a c. 12	1 — s 4 —
e de avere s octo pago alchamarlingho adj 18 dotobre a c. 12	1 — s 8——”

[Archiv. dello Stato, Accademia del Disegno, Libro Deb. & Cred. B 1538-1556 segnato Arti 27 Cod. 3 c. 76<sup>t</sup> e lxxvij; published in *L'Arte*, XXII (1919), 248.]

## 19. Continuation of the same.

“1539	
Santj buglionj schultore de dare da di p° di novenbre p(er) insino a tutto ottobre 1540 s sedicj —	1 — s 16 —
E de dare s sedicj sop(ra) la tassa di q(ues)to an(n)o comjciat° adj p° dj Noveb(r)e 1540 ———	1 — s 16 —
E de dare s sedicj sop(ra) la tassa di q(ues)to an(n)o comjciat° adj p° di Novebre 1541 ———	1 — s 16 —
E de dare s dua sop(ra) la messe di Rafaello e giövā cjafanjnj ——— —	1 — s 2 —
	<hr/>
	12 10 ”

“1539	
Santj dirjnchontro de avere s uno e dj quatro chome si vede in q(ues)to c. 77 —	1 — s 1 dj 4
E de a(ver)e s sej pago al c° (camarlingo) adi 21 dj febrajo c. 13 —	1 — s 6
E de a(ver)e s dua pago al c° adi 20 di gugnjo c. 14	1 — s 2
E de a(ver)e s sej dj otto pago al c° adj 18 dottobre c. 15 —	1 — s 6 dj 8



E de a(ver)e s quatro pago al c° adj 13 dj febrajo c. 17 —	1 — s 4
E de a(ver)e l una pago al c° adj 18 dj Setembre 1541 c. 19 —	1 1 s —
E de a(ver)e s sej dj 8 pago al c° adj 18 di ottobre 1542 c. 21	1 — s 6 dj 8
	<hr/>
	1 2 s 10

E de a(ver)e s tre dj quatro posto deba dare in q(uest)o c. 115—  
per raguaglio di q(uest)a ragone.”

Pages 114<sup>t</sup> and 115 have similar accounts for dues and masses

Pages 126<sup>t</sup> and 127 have similar accounts for dues and masses

Pages 144<sup>t</sup> and 145 have similar accounts for dues and small expenses  
(object not stated). The last credit is sol. 16 for the year Nov. 1 1556 to  
Nov. 1, 1557.

[*Idem, idem*, c. 103<sup>t</sup> e 104; published in *L'Arte*, XXII (1919), 248.]

“1571

Addi 18 di Dicembre

3 Sindaci  
fatti p(er)  
rivedere il  
cōto a m°  
Gio. fed.  
pro.

Determinorono similmete che dovessi esser rivisto  
il conto a m° Gio. fedini proveditore di detta  
nra Academja di tutto q<sup>1</sup> (quel) tempo che esso  
haveva exercitato tale offitio, et a tal negotio  
elessono p(er) sindacj m° Fran° Camillani s(cultore)  
m° Santi bugioni s(cultore) et m° Zanobi lastricati s  
i q<sup>li</sup> (quali) in cōpagnia del proveditore doves-  
sino saldare detti conti

[Archiv. idem, Accademia idem, Giornale e Ricordi detto Libro del  
Proveditore, 1571-1575, segnato Arti 27, Cod. 25, c. 16; published in  
*L'Arte*, XXII (1919), 248.]

20. Continuation of the same, 1562-1574.

“+ 1562

Tornata Adi 23 di Maggio

23 Da santi buglioni 1 12 s”

[Archivo di Stato, Accademia del Disegno, Entrata e  
Uscita 1562-1585, segnato Arti. 27, Cod. 101, c. 3<sup>t</sup>.]

“+ 1563

Tornata Adi 18 dottobre

23 Da santi di Michele buglioni s 8 — 1 — 8 —”

[*Idem*, c. 5]

“+ 1563

E adi 12 di febrajo dalla cassetta delle limosine

- 23 Da santi di michele bujonj s sei otto — 1 — s 6 8”  
 [Idem, c. 6]  
 “Tornata adj 8 ottobre 1564
- 23 Da Santj di michele bugljonj s 14 1 — s 14”  
 [Idem, c. 7]  
 “Tornata adj 11 di marzo 1564
- 23 Da Santj di Michele buglioni s 13 — 4 reco lui — 1 — s 13 — 4”  
 [Idem, c. 8<sup>t</sup>]  
 “Adi 9 di febraio del (15)65
- 23 Da Sante Buglioni soldi venti — 1 1 —”  
 [Idem, c. 11]  
 “+ 1566  
 Entrata tenuta per me Santi di tito depintore  
 cominciata questo di 12 di maggio 1566  
 Da santj di michele s dieci a suo cōto ogii  
 questo di dcō di sop(r)a ————— 1 — s 10”  
 [Idem, c. 12]  
 “Da santi di tito chamarlingho passato lire sette  
 s 4 sono p(er) resto del suo charmalingaticho Rivisto  
 p(er) santi buglioni questo di sopradetto — 1 7 s 4”  
 [Idem, c. 12<sup>t</sup>]  
 “Entrata tenuta p(er) me Zanobi di bernardo lastrjcalj  
 Schultore comjciando oggi q° dj 11 dj maggio 1567
- 23 Da santi bugljonj s 13 dj 4 ————— 1 — s 13 4”  
 [Idem, c. 7]  
 “Addi 7 dj setembre 1567  
 Da santj bugljonj l una contantj ————— 1 1”  
 [Idem, c. 15]  
 “Tornata addj 13 di gugnjo 1568
- 19 Da Santj dj michele bugljonj soldi tredjcyj dj 4 — 1 — s 13 — 4”  
 [Idem, c. 16<sup>t</sup>]  
 “Entrata tenuta p(er) me santi di tito pittore comin  
 ciata adj 13 di febraio 1568 e tornata di dcō
- 19 Da santi buglioni ————— 1 s 13 . 4”  
 [Idem, c. 18<sup>t</sup>]  
 “E adi 18 di ottobre 1572  
 Tornata adj dcō
- 19 Da Santi di buglioni scultore l dua s dieci adi  
 3 di nov(en)b(r)e 1572 ————— 1 2 s 10”  
 [Idem, c. 28<sup>t</sup>]

“Tornata addi 14 dj dice(n)b(r)e 1572

- 19 Da Santi buglionj scultore l tre s nove dj 8  
 p° (portò) cōti il dcō p<sup>r</sup>° (proveditore) — 1 3 s 9 . 8”  
 [Idem, c. 30]

“Tornata adi 14 di gugno (1573)

- 19 Da santi buglioni l dua e per lui da piero sopradetto l 2 s —”  
 [Idem, c. 32<sup>t</sup>]

“Adi primo di setebre 1573

- 36 Da santi bulioni s tredici di quatro recho iachopo — 1 — 13 4”  
 [Idem, c. 33]

“addj x dottobre 1574

- 36 Da santi buglionj l jre una aconto dj sua tassa 1 1”  
 [Idem, c. 38]

“+ yhs MDLXXIII

Adj 4 di novembre

- 36 Da santi di michele scultore p(er) sua tassa l una — 1 1 s —”  
 [Idem, c. 39]

21. Revision of the accounts of the Accademia by Santi Buglioni and others, 1563-1567.

“+ adi 16 di marzo 1563

- Rivisto per nnoi (noi) io pierf° (pierfrancesco) e sannti di mj  
 michelle buglioni el chonntto all sopradetto chamarlligho  
 restagli nelle mani chome si vede lire cinnquanntatre e  
 soldj 6 danari 8 chome si vede innquesto — 1 53.6.8”  
 [Idem, c. 103<sup>t</sup>] (In Pierfrancesco's handwriting)

“Adi 10 di febrai del (15)64

- Rivisto p(er) me santj bugl (buglioni)” (Santi's handwriting)  
 [Idem, c. 108<sup>t</sup>]

“1566

- Rivisto p(er) me santj bugl (buglioni)” (Santi's handwriting)  
 [Idem, c. 109]

“1567

- Rivisto p(er) noi santj di michele e Rub(er)to di filipo” (Santi's hand-  
 writing)  
 [Idem, c. 112]

“Addi 12 dj settenb(r)e (1574)

- E addi detto da santj buglionj lire una accōto dj  
 sua tassa reco iacopo — 1 1 —”  
 [Idem, c. 125]

22. Accounts of Santi Buglioni with the Accademia, 1568-1577.

“+ yhs

- Santi buglioni formatore de dare l tre p(er) la tassa

da di p(ri)mo di maggio 1568 p(er) insino adi 31 dotobre 1569  
 a ragione di l dua lan(n)o — 1 3 —  
 E de dare l dua p(er) la tassa chomica adi primo di  
 novembre 1569 p(er) insino adi 31 dotobre 1570 — 1 2 —  
 E de dare l una sono p(er) la tasa di sei mesi comiciatti  
 adi p(rim)o di noveb. (15)70 e finiscie p(er) tuto aprile (15)71 — 1. 1 —  
 E de dare l una p(er) la tasa di 6 mesi comicatti  
 adi p(rim)o di magio e forniscie (finiscie) p(er) tuto ottobre (15)71 —  
 1 1 —  
 E de dare l dua p(er) la tassa dadi p(rim)o dicjenbre  
 1571 p(er) tutto ottobre 1572 — — — — 1 2 —  
 in qsto a c. 36"  
 "+ yhs

Santi di michele bulioni de avere s tredici di quatro  
 chome aetrata c. 16 ————— 1 — s 13 di 4  
 E de avere s tredici chome apare aetrata de chamarligho c.18 1 — s 13 di 4  
 Santi di contro de avere l dua s diesi adi 3 di  
 novembre 1572 come antrata c. 25 ————— 1 2 s 10  
 Santi di contro de avere l tre s nove dj otto come  
 antrata adi 11 di gennaio 1572 c. 30 — — — — 1 3 s 9—8  
 Santi buioni de avere l dua come antrata adi 14  
 di giugno 1573 c. 32 — — — — — 1 2 s —"

[Archiv. idem, Accademia idem, Libro Deb. e Cred. per conto di tasse  
 1567-1577, segnato Arti 27, Cod. 123, c. 18<sup>a</sup>.]

"+ 1572

Santi di michele buioni de dare l dua dadi p°  
 di genbre (novembre) 1572 p(er) sua tassa p(er) tutto ottobre 1573 1 2 —  
 E de dare adi p° di genbre 1573 l dua p(er) la  
 tassa p(er) tutto ottobre 1574 — — — — 1 2  
 E de dare adi p° di genbre 1574 l dua p(er) tutto ottobre 1575 — 1 2  
 E de dare dadi p° di novemb(r)e 1575 p(er) sino addi p°  
 di maggio 1576 p(er) sua tassa di sei mesi — 1 1  
 E de dare dadi p° di maggio p sino adi p° di  
 novemb(r)e 1576 p(er) tasa di sei mesi passati — 1 1 —  
 E de dare lire una dadi p° di novemb(r)e 1576 p sino  
 addi p° di maggio 1577 p(er) sua tassa di sei mesi  
 passati — — — — — 1 1  
 1 9"

[Idem, c. 19]

"+

Santi di contro de avere adi 11 ottobre 1573  
 s tredici di q(u)atro come ajntrata c. 33 — 1 — s 13—4

E de avere in q(u)esto a c. 19 s sei di q(u)atro tanti  
 segli fanno buoni al suo conto c. 19 ——— 1 — s 6 . 4  
 Santi di contro de avere adi 11 dottobre 1573  
 s tredisi dj q(u)atro come ajntrata c. 33 1 — s 13 . 4  
 E de avere adi 12 di settenbre 1574 l una come  
 antrata c. 38 — — — ——— 1 1 s —  
 E de avere adi 14 di 9 enbre 1574 l una come  
 antrata c. 39 — — — — — — — — 1 1 s —  
 E de avere lire q(u)atro s 7 p(er) tanti posto dare in q° c. 60 l 4 — 7  
 E de avere lire una pero non(h)a a ire debitore de  
 sei mesi al (error) da novemb(r)e a maggio 1577 p(er)che  
 era morto — — — — — — — — 1 1 —  
 † 1 9”

[Idem, c. 35<sup>t</sup>]

“+yhs Me MDLXXVIJ

+ Santi di michele bulioni formatore de dare lire  
 quattro soldie sette p<sup>i</sup> (piccioli) per resto di sua  
 tassa a novenb(r)e 1576 come in q° avere c. 35 14 . 7—”  
 †

[Idem, c. 59<sup>t</sup>]

“+ yhs Me MDLXXVIJ

Santi di bulionj di contro de avere addi 13 di  
 ottobre lire dua p<sup>i</sup> p(er) a conto di tassa recho detto  
 a entrata c. 50 ————— ——— ——— 12 —”

[Idem, c. 60]

23. Santi's accounts with S. Maria Nuova, for rental of house, 1533-1534.

“Santj di michele dare f 17 12 11 p<sup>a</sup> 22½”

[Archiv. del R. Arcispedale di S. Maria Nuova, Libro Fitti e Livelli E 1532-1551 c. 25.]

“Santi di michele de avere — — — —

(here follow rent payments for a total of f. 13 l 10

“1533 E adj 7 dottobre sino adj . . . . l viij plj rischosse

bernardo biliottj posto dare alibro s<sup>o</sup> k c. 303— f 17 —

[Idem, c. xxv]

“+ yhs Me (Marie) MDXXXIIIJ°

R(icord)o Santj di michele schultore de dare p(er)

tantj posto debbj avere i q(uesto) c 25 p(er)

resto di q(ues)to chontto a c. 25 f - 1 2.0.11 p<sup>a</sup> 20½ caponj”

[Idem, c. 144]

“+ yhs Me MDXXXIIIJ°

Santi di michele dichonttro de av(er)e addj  
 5 di settenbre l tre s x pli R(ech)o g(iovann)i  
 alb(er)tjnj conttanti a entrata N c. 91 — f — 1 3 10 —  
 E addi 27 di otobre l iij s x plj R<sup>eo</sup> (recho)  
 gi alb(er)tjnj a entrata N c. 101 — f — 1 3 10 —”  
 [Idem, c. cxliiij; published in *L'Arte*, XXI (1918), 196.]

“+ yhs MDXXXJ°

Bernardo di matteo biliottj nostro  
 rischotitore de dare . . . . .  
 E addj 31 daghosto 1532 . . . . .  
 . . . . .  
 E de dare l quaranta dua plj rischosse da santj  
 di michele schultore apare alib(r)o fitti s<sup>to</sup> E c. 25 — f 6 1 —  
 E de dare adj 31 dottobre 1532 . . . . .  
 E più l vij plj disse avere riscosse da santi  
 schultore schritta di sua mano jn sul fogljo  
 a m. agnolo dant° de Morssi detto fitte c. 25 f 1 —1—”  
 [Idem, c. cxliiij.]

24. Santi Buglioni, now blind, is absolved from dues to the Academy, 1575.

“+ yhs m° MDLXXV

Addj 8 di Gennaio 1575

Grazia fatta a m Santj buglionj s. che nō paghj la la tassa ordinaria della accademia	Ricordo come essendosj ragunata laccademia nella no(st)ra solita tornata nella nunziata e p(er) che essendo m° santj Buglionj cascato in infermita desser(e) cieco prego laccademia che lo dovessj assolvere da tutte le tasse obblighj che fussino in suo pre- iudi° (preiudizio) dove che essendosj ragunatj si mette a partita e cosi fu vinto p(er) fave nere 30 e j° bianca e di tanto fo ricordo.”
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[Archiv. idem, Accademia idem, Giornale e Ricordi detto Libro del  
 Proveditore, 1571-1575, Segnato Arti 27, Cod. 25, c. 44; published in  
*L'Arte*, XXII (1919), 248.]

25. Death of Madonna Francesca di Santi Buglioni, Aug. 1566.

“Agosto 1566

M<sup>a</sup> Franc<sup>a</sup> di Santi Buglioni sep(olt)a ī s° bernaba Adi 6”

[Arch. di Stato, Ufficio della Grascia, Libro dei Morti, 1561-1580, c.  
 126.]

26. Death of Santi Buglioni, Dec. 27, 1576.

“MDLXXVI

Santi di michele viviani s<sup>a</sup> m<sup>a</sup> m<sup>o</sup> (maggiore) 9bre (novembre) 27 (15)76.”

[Arch. di Stato, Arti. 6, Cod. 253. Libro de Morti, 1570-1591, c. 324<sup>t</sup>.]

“Addi xxvi dapriile 1576 (1577)

A il sagrestano della nonziata lire cinque e soldi cinque per tante messe per lanima di di santi date in nota che ascendono alla somma di numero venti uno — 15 — 5 —”

[Arch. d. Stato, Accad. del Disegno, Entrata e Uscita, 1562-1588, segnato Arti 27, Cod. 101, c. 131.]

27. Accounts of Michelangelo di Santi and of his sister, Maria Fortini, 1576-1606.

“Michelagnuolo dj S<sup>ti</sup> di Michele di S<sup>ti</sup> schultore de dare

Adj 28 di febraio 1576 f 4.0.2 da santj di michele

suo padre g<sup>no</sup> detto a c. 402 arrotto dj n<sup>o</sup> 373 ——— f 4 — 2

Adi 30 di luglio 1579 f 1 — 0 — 5 da franc<sup>o</sup> e altri

dj Alesandro Martellj g<sup>no</sup> dj d<sup>o</sup> (drago) s<sup>to</sup> g<sup>ni</sup> a c. 226

dj n<sup>o</sup> 121 ——— f 1 — 5

Adi 26 di Gen<sup>o</sup> 1580 f — 9 — p(er) casa n<sup>o</sup> 319 ——— f — 9 —

5.9.7

A 31 di Mag<sup>o</sup> (15)89 s3 da m<sup>a</sup> Cat<sup>a</sup> lunelli vaio a c. 401

n<sup>o</sup> 48 ——— f — 3 —

A 29 di 9be (novembre) (15)89 f — da contadinj dj n<sup>o</sup> 204 f — — —

A 3 di Gen<sup>o</sup> (15)90 s 9.7 da contadinj di n<sup>o</sup> 241 ——— f — 9 .7

A 2 dap(ri)le1592 s 2 — da contadinj di n<sup>o</sup> 19 ——— f — 2 —

6.4.2

Michelag<sup>lo</sup> di cōtro de havere

adj 31 di Maggio 1581 f — 3.11 a Ag<sup>lo</sup> (Agnolo) di

Ghezzo (?) della Casa Drago S. Gio. a c. 143 n<sup>o</sup> 92 — f — 3 .11

Adi 5 di maggio 1583 f 2.10.5 p(er) casa p(er) uso di n<sup>o</sup> 315 f 2 10 5

Adi 28 di sett (15)83 f 1 — 5 a benj di B<sup>no</sup> del palagio

vaio a c. 589 n<sup>o</sup> 208 ——— f 1 — 5

3.14.7

Adi 28 di m<sup>o</sup> (15)86 f1.5.2 a suor faustina Bettinj

vaio a c. 563 n<sup>o</sup> 37 ——— f 1 .5 .2

Adi 30 di Mag<sup>o</sup> 1592 f1.4.3 a luj detto in

q<sup>o</sup> a c 71 n<sup>o</sup> 75 ——— f 1 .4 .3

f 6.4.2”

[Archivio di Stato, Archivio delle Decime, Anno 1532, Quartiere di Santo Spirito, Gonf. Nicchio, segnato Cod. 13, c. 63.]

- “Michelagnuolo di Santi di Michele Viviani de dare  
 Adi 30 di Mag° 1592 f1.4.3 daluj detto in q° a c 63 — f 1.4.3  
 . . . . .  
 . . . . .  
 . . . . .  
 A 26 di 8b(r)e 1606 f 1.9.5 da m° Maria fortinj  
 in q° a c 74 — 150 — f 1.9.5  
 [Idem, c. 71]  
 M° Maria V° Donna fu di iacopo fortini e fig<sup>1a</sup>  
 di santi viviani de dare Addi 28 di Giug° 1600  
 f1.9.5 p(er) casa apigionata di nuovo n° 67 ——— f 1.9.5  
 M° Maria di cōtro de avere adj 26 di 8b(r)e  
 1606 f1.9.5 A Michelagnuolo Viviani in q° a c. 71 — 140 — f 1.9.5  
 [Idem, c. 74]



II. CATALOGUE OF MONUMENTS



## II. CATALOGUE OF MONUMENTS

1480-1490

- 1 STEMMA OF POPE INNOCENT VIII. 1484-1492. Rome, Vatican, Sala Borgia. Photo., Alinari, 11874; Brogi, 16414.

Supported by two Rossellinesque angels is a large wreath of continuous fruit and flowers, in style resembling those on the vault of the refectory of S. Pietro dei Cassinensi, Perugia, documented works of Benedetto Buglioni. The wreath encloses a blue disk against which is set a beribboned Tuscan shield bearing the Cibo arms (Fig. 1): Gules, a bend chequy argent and azure; in chief argent a cross of S. Georgio da Genova gules. Above the

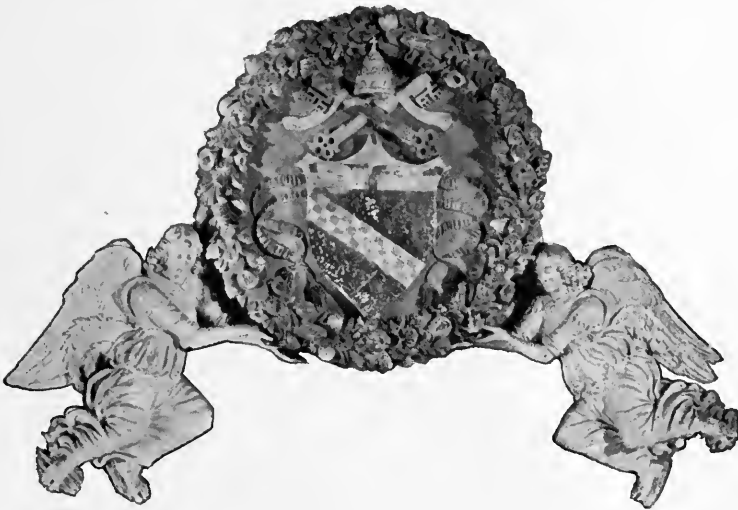


FIG. 1.—STEMMA OF POPE INNOCENT VIII.

shield is the Papal tiara, and keys in saltire or and azure, indicating that these are the arms of that most illustrious member of the Cibo family, Giovanni Battista, who was Pope from 1484 to 1492 under the name of Innocent VIII.

Bibl.:

Begni, 126; Cr., 353; M., *R. H.*, 66, Fig. 67.

**2** CHRIST IN HADES. 1484. Florence. S. S. Annunziata (S. Maria de'Servi). Garden (formerly).

Vasari, in his life of Verrocchio, attributes to Benedetto Buglioni a Resurrection and Angels in the church of the Servi near the chapel of S. Barbara.

Milanesi, in a note to Vasari (II, 184, note 1; III, 375, note 2), states that the Resurrection in the Cappella de'Falconieri of the church is by Agostino di Duccio, and that in the garden was a glazed terra-cotta relief by Benedetto Buglioni made in 1484 and representing Christ freeing the Patriarchs from Hades. Fabriczy, in the *Rivista d'Arte*, II (1904), 139, published the document on which Milanesi's assertion was based. Unfortunately the relief itself has disappeared, which is the more regrettable as this subject, familiar enough in Italian painting, does not elsewhere occur in the works of the Robbia school.

Documents:—[Copied by Mr. Rufus G. Mather.]

1. "Ricordo chome q(uest)o di 20 dimaggio 1484 chome benedetto digiovanj ischapelatore se obrighato alchonvento de servj di fare una tavola inchapo delorto nel tabernacholo di terra chotta di mezo Rilievo dj ent(r)ouj la storia delinbo delaquale avere p(er) sua faticha e p(er) materie metera indetta tavola l cento di piccioli cioe l cento e qualj avere in q(uest)o modo cioe al presente f quattro larghi doro inoro e quando ara chomesso insieme e pezj di detta avere altrj f q(u)attro larghi inoro e q(u)ando lara fornita e messa suso che sia achoncia e fornita di tutto alora gli abiano adare e resto insino a l cento intendedosj le dette istorie deluscio nela forma chome glj lavora q(u)elle delarobia e p(er) chiareza di cio sisoschivera qui di a pie di sua mano e hobrigasi dave(r)la fornita intempo e termine di mesj dua prossimj avenire

Io benedeto sopradeto sonchontento a quanto disopra sichontiene e per ciareza di cio mi sono sottoscrito-

posto creditore alibro azurro d, c. 117"

[Archivio di Stato, Sant<sup>ma</sup> Annunziata, Ricordanze B dal 1477 al 1494, segnato Corp. Sopp. 119, Cod. 49, c. 97.]



n(e)detto suo figliuolo p(er) parte deltabernacholo acapo allorto al quaderno c- e alibro (giallo) 117 1 12 s 2 d"

[Idem, idem, Cod. idem, c. 218; published in *L'Arte* XXII (1919), 107.]

7. "+ MCCCCLXXXIIIJ

Benedetto digiovannj ischarpelatore de dare f q(u)atro larghi inoro posto debbj avere alibro giallo s<sup>to</sup> c 433/4 autj p(er) parte di 1 100 p(er) fare una tavola di terra chotta di mezo

Rilievo chome apare ale richordanze

s<sup>to</sup> b c. 139- -

1 24 s 12-

E de dare adi 16 dottobre

f q(u)attro porto luj detto in

chontantj 1 24 s4 di moneta

a uscita s<sup>to</sup>d c 203- -

1 24 s 12-

E de dare adi 6 di maggio 1485

f q(u)atro larghi porto luj detto

p(er) parte delatavola delorto

a uscita s<sup>to</sup>d c 203- -

1 24 s 12-

E de dare adi 6 diluglio

f dua larghi porto giovannj

suo padre a uscita s<sup>to</sup> d c 218- 1 12 s 6-

86. 2

E de dare adi 21 dottobre

1 tredicj s xviiij porto giovannj

suo padre a uscita s<sup>to</sup> d c 232- 1 13 s 18- "

1 100

[Archiv. idem, Cod. 198, Libro Azzurro D (1484-1493), c. 117.]

8. "Ottobre 1485.

A benedetto di giovannj scarpellatore adj decto (21) lib. tredicj sol. diciotto sono per resto della tavola che e in capo allorto e per luj porto giovannj suo padre al Quaderno c. 171 e(a' Libro Giallo) c 117. lib. 13 sol. 18 den-

[Archiv. idem, Cod. idem, c. 232<sup>t</sup>; published in *L'Arte*, XXII (1919), 107.]

Bibl.:

Baldinucci VI, 18; Bombe, in B-Th., *Lex.*, s.v. Buglioni; C-M., 144 Cr., 250; Fabriczy, *Riv. d'Arte*, II (1904), 139 (Doc.); R. G. Mather, *L'Arte*, XXII (1919), 107 (Doc.).

- 3 STEMMA OF RICCARDO DI TOMMASO GUIDUCCI. 1485.  
Pistoia, Palazzo Pretorio. Photo., Private.

Within a wreath of triplex bunches of fruit separated by transverse fluted ribbons are displayed (Fig. 2) the Guiducci arms: Per pale; dexter, vary-

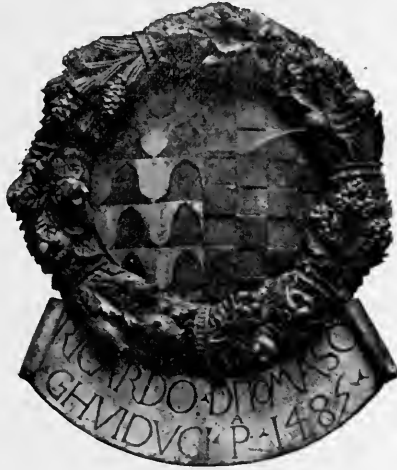


FIG. 2.—STEMMA OF RICCARDO GUIDUCCI.

argent and azure; sinister, chequy or and gules. Below is a tablet inscribed

RICCARDO ▲ DI TOMASO ▲  
GHVIDVCI ▲ P(ODEST)A ▲ 1485 ▲

The punctuation points are those commonly used in Benedetto Buglioni's inscriptions.

Riccardo Guiducci had already been Prior in Florence in 1485.

Bibl.:

C., s.v. Guiducci; M., *R. H.*, 52, Fig. 51; P., 463.

- 4 ALTARPIECE WITH BUSTS OF ISAIAH AND DAVID. 1487-1488. Perugia. Duomo, Cappella di S. Giuseppe (Santo Anello). Photo., Alinari, 21373.

The chapel where was preserved the Sant-Anello or Ring of the Sposalizio having been demolished in 1480, a petition for a new altar or chapel was made by Fra Bernardino da Feltre on May 31, 1486. This chapel, known as the Cappella di S. Giuseppe, was entrusted to M. Benedetto Buglioni, "florentinus sculptor lapidum," who appears to have received on this account 200 florins on Oct. 31, 1487, and a total of 427 florins by Sept.

6 and 8, 1488. The Lodo, or appraisal, of the altarpiece was made by the well known sculptor Ambrogio da Milano and by Filippo di Giovanni da Meli, who had been appointed the "arbitratores." The Lodo indicates that the altar was of stone, and that there was an altar rail with steps before it. The detailed description referred to in the Lodo unfortunately has not been discovered.

Adamo Rossi first assigned the half figures of the prophets Isaiah and David, in a fine limestone known as *caciolfa*, still preserved in the Duomo, to this altarpiece. They were probably set in the spandrels beneath the cornice. This suggests an altarpiece like Andrea della Robbia's marble altar at S. Maria delle Grazie, Arezzo, or like Rossellino's in the church of Monte Oliveto, Naples. These relief busts are now associated with a God the Father and a Pietà, remains of an altarpiece made for the Ranieri chapel by Agostino di Duccio.

Isaiah (Fig. 3) bears a scroll inscribed: ECCE ▲ VIRGO ▲ CO(N)-CIPIE(T) (Is. VII, 14); and David (Fig. 4) one with SERVITE ▲



FIG. 3.—ISAIAH.

D(OMI)NO ▲ ITEM ▲ ORA(TE) (Ps. C. 2). The lettering and punctuation marks are those used by Benedetto Buglioni elsewhere.

Documents:—[Published by A. Rossi.]

1. Rossi states that on Oct. 31, 1487 200 florins were paid for this chapel, as recorded in Arch. com(unali) di Perugia, Annali decemvir. di d(etto) an(no) c. 39.

6 settembre 1488

2. *Lodo della cappella di S. Giuseppe in S. Lorenzo di Perugia pronunciato dai maestri Ambrogio da Milano e Filippo di Giovanni lombardo*



“Actum in palatio M.D.P. in camera cambi presentibus etc. Franciscus petri de randolis de perusia porte heburnee parochie sancti stefani et Mariottus costantij de perusia porte solis parochie sancti florentij superstites operum capelle sancti Ioseph facte in ecclesia sancti laurentij maioris ecclesie civitatis perusie cum presentia licentia constantini juliani ser gasperis de perusia vni ex prioribus prefatis habentis in predictis specialem commissionem ab aliis prioribus suis sotijs ex vna parte obligando res et bona comunis perusie pro observatione omnium infrascriptorum et

Magister benedictus bruglionis florentinus scultor lapidum per se et suos heredes obligando se et omnia eius bona mobilia et stabilia presentia et futura pro observatione omnium infrascriptorum Compromiserunt et compromissum fecerunt et elligerunt in eorum arbitros et arbitratores amicos comunes et amichabiles compositores Magistrum ambrosium milanensem



FIG. 4.—DAVID.

lapidum scultorem habitorem in civitate Urbini et Magistrum filippum Iohannis lombardum habitorem in civitate perusie presentes et acceptantes ad omnem deferentiam que esset et esse posset inter dictas partes super fabrica constructione et perfectione dicte capelle per dictum magistrum benedictum facte et etiam super extimatione ipsius capelle tam de ferramentis et plumbo quam etiam de omnibus aliis rebus et operibus generaliter et specialiter per dictum magistrum benedictum datis missis et factis in dicta capella et pro contentis in scripta inter dictas partes facta et etiam de promissionibus in dicta scripta factis quibus dederunt plenam licentiam potestatem auctoritatem facultatem et bayliam dictas eorum diferentias videndi terminandi laudandi extimandi et extimationem faciendi de dicta capella et opus ipsius de jure veritate equitate et de facto diebus feriatis et non feriatis et etiam feriatis ad honorem dey presentibus partibus et non

presentibus citatis et non citatis quorum laudo sententie arbitramento per dictos arbitros ferendo promiserunt dicte partes stare tacite et contente et ab ipso non reclamare non recurrere ad arbitrium boni viri et ipsum acceptare promiserunt duraturum per otto dies proxime venturos Renuntiantes etc. jurantes etc. sub pena centum ducatorum etc. et facere confessionem etc.

Die viij settembris

Existentes publice constituti coram presentibus M. D. P. artium civitatis perusij existentibus congregatis in camera capitij officij Ambrogius milanensis et filippus Ioannis lombardus arbitri et arbitratores amici comunes et amicabile compositores electi ut supra a dictis partibus prout latius apparet instrumento compromissi manu meij notarij infrascripti et volentes per sententiam differentiam et extimationem in eis commissam terminare devenerunt ad infrascriptum laudum et sententiam vid.

In nomine domini Amen. Nos Ambrogius milanensis et filippus Ioannes lombardus arbitri et arbitratores amici comunes et amicabile compositores electi et absumpti a prefatis francisco et mariotto superstitibus fabrice capelle sancti Ioseph et a magistro benedicto bruglione florentino prefato sedentes pro tribunali in quodam banco ligneo existente in camera capitij offitij quem locum pro eorum juridico loco ad hunc actum elegerunt et deputauerunt Viso compromisso in nos facto per dictas partes et auctoritate et potestate et arbitrio nobis per dictas partes concessis et attributis et visa quadam scripta facta inter dictas partes de opere et fabrica dicte capelle et visis promissionibus hinc inde factis in dicta scripta per dictas partes, et visa dicta capella facta per dictum magistrum benedictum et visis operibus factis in dicta capella et habitis etiam informationibus de ferramentis et plumbo missis in dicta capella et intellectis dictis partibus pluries et omnibus visis que videnda fuerunt et sunt Christi eiusque gloriose Virginis marie nominibus invocatis talem inter dictas partes sententiam laudum arbitramentum damus et proferimus Quia dicimus sententiamus laudamus et arbitramur et extimamus dictum opus dicte capelle sancti Ioseph omnibus computatis factum per dictum magistrum benedictum fore et esse valoris et extimationis quatrincenorum vigintiseptem florenorum ad rationem tredicim grossorum florenorum et vinus boleni veteris pro quolibet floreno Et in dicta quantitate condempnamus dictos superstites ad dandum et soluendum dicto magistro benedicto et etiam condempnamus dictum magistrum benedictum ad faciendum altare dicte capelle cum petra seu lapide et cum balustis et reactare scalinos ipsius capelle seu altare prout et sicut videbitur et placebit dictis superstitibus sine aliqua mercede et solutione Et ita dixerunt extimaverunt condempnaverunt et arbitrati fuerunt omni meliori modo via jure et forma quibus magis et melius potuerunt et possunt Latum datum et in his scriptis similiter pronuntiatum et promulga-

tum fuit dictum laudum sententia et arbitramentum per dictos arbitros arbitratores amicos comunes et amicabile compositores sedentes pro tribunali in supradicto loco sub annis domini Mcccclxxxvij inditione vj tempore domini nostri domini Innocentij divina providentia papa ottavi et die viij settembris presentibus mariotto Iohannis de perusia porte sancte subsanne parochie sancti grigorij et bartolomeo antonelli de perusia porte sancti petri et parochie sancte marie de colle testibus ad predicta habitis vocatis et rogatis.

Presentibus dictis partibus et dictum laudum et extimatione acceptantibus et approbantibus in omnibus et per omnia."

[*Archiv. com. di Perugia. Annali decemvir.*, 1488, c. 82.]

Bibl.:

Bombe, B-Th., *Lex.*, s.v. Buglioni; Fabriczy, *Riv. d'Arte*, II (1904), 140. Guardabassi, 188; Marrari, *Apologetus*, 1865, iv, 362; Murray, *Central Italy*, 220; Pointner, 196-201, Taf. 21; A. Rossi, *Gior. d'Erud. artistica*, II (1873), 228-230, 250-254 (Doc.).

- 5 LECTERN OR READING GALLERY. 1487-1488. Perugia. Monastery of S. Pietro dei Cassinensi. Refectory. Polygonal. H., 1.12m.; W., 2.15m. Photo., Private.

The Benedictine monastery dedicated to S. Pietro was founded by monks from Monte Cassino, in the tenth century.

There is a lectern or reading gallery on the wall of the refectory, three tondi on the vaulted ceiling, and a lavabo in the adjoining corridor. The archives of the monastery show that Benedetto Buglioni received for them forty large golden ducats on Oct. 28, 1487; also that during his absence in Florence payments were made to his brother Francesco.

The lectern (Fig. 5) is set on three stone consoles and is irregularly polygonal, having one long and two short sides. The podium exhibits a light blue frieze, set between upright and pendent white and yellow leaf mouldings and inscribed:

QVI ▲ EX ▲ DEO ▲ EST VERBA ▲ DEI ▲ AVDIT

The central portion is divided by pilasters of composite type into two lateral and one frontal niche, the latter being flanked by quadrangular panels. The niches are now empty, but formerly the central niche contained a statuette of a long bearded monk robed in white standing on a base inscribed: BENEDET(T)O. The upper part of the niche is fluted and coloured a mottled blue, the lower part a mottled green (serpentine). The empty niches may have contained statuettes of S. Pietro and S. Ber-

nardino. Originally S. Pietro may have occupied the central niche. The adjoining panels seem to have been painted in recent years with a Papal tiara, the initials P. X. (Pius X) and other emblems. The cornice shows



FIG. 5.—LECTERN, PERUGIA (PRINT REVERSED).

a blue frieze between white and yellow leaf, egg and dart, and pearl mouldings. The frieze is decorated with disks containing alternately the crossed keys of S. Pietro and small green rosettes. Plain green garlands hang from the disks.

Documents:—[Copied by Count Umberto Gnoli to whom we make grateful acknowledgment.]

1. "1487. Monastero de la badia di fiorenza de dare duc. doro largi X che tanti sono mandati al dicto monastero per m° benedecto scarpelino

E de dare adi XX decembre ducati octo doro largi che tanti li monto el p. abbati d. tymotheo per elp. [sic] de m° betto"

[Archivio di S. Pietro in Perugia, Libro maestro e giornale del 1487, c. 34.]

2. "MCCCCLXXXVIJ

M° Benedecto de zuanni de fiorenza sculptore de dare a di xiiij luio 1487 fl. nove s. 80 doro per una sua ragione. .

E de dare adi xxiiij zugno fl. doi . . .

E de dare adi 30 zugno fl. tre

E de dare adi xvij agosto fl. tre

E de dare adi . . . luio fl. doi s. septanta . . .

E de dare adi xxxi agosto fl. doi s. quaranta sono per m. (mezzinghe) sei di grano hebe francesco suo fratello

E de dare adi 26 novembre l. septe

E de dare adi iij decembre fl. quattro s. cinque

E de dare xx dicto duc. sei doro . . . dixte per mandare a firenze

1488. E de dare adi 10 de marzo fl. doi s. ventecinqu  
 E de dare adi 20 de aprile fl. doi  
 E de dare adi xiiij de magio fl. doi  
 E de dare adi xxvj de zugno fl. uno  
 E de dare adi xviiiij de luio fl. uno  
 E de dare adi viiiij de agosto fl. uno  
 E de dare adi xviiij de octobris ducati undeci largi."

[Idem, idem, c. 110.]

3. "MCCCCLXXXVIJ

M<sup>o</sup> Benedecto de contro de avere a di xviiij de octobris duc. quaranta doro largi che tanti li se fanno boni per uno lettorino de pietracotta et per tre tondi et uno lavello da lavare le mano a facto a lo refectorio novo . . ." fl. lvij l. 111

[Idem, Idem, c. 110.]

Bibl.:

Bombe, in B-Th., *Lex.*, s.v. Buglioni; Burckh., II, 436; C-M., 144; Fabriczy, *Riv. d'Arte*, II (1904), 140 (Doc.); Guide Joanne, *It. Centr.*, 294; Marrari, *Apologetus*, 1865, IV, 362; R. A. G. Stuart, *Perugia*, 123, 126; A. Rossi, *Giorn. Erud. Artist.*, II, (1873), 251 note 2 (Doc.); Vas., II, 185 note 1.

6-8 (1) S. PIETRO, (2) MONOGRAM OF JESUS, (3) S. BENEDETTO. 1487-1488. Perugia. S. Pietro dei Cassinensi. Refectory. Three medallions. Diam., c. 1.50 m. Photo., Private.

The ceiling of the refectory is ornamented with three tondi representing S. Pietro, the monogram of Jesus, and S. Benedetto.

1. S. Pietro (Fig. 6) is represented in white tunic and mantle. His nimbus, beard and hair, one of the keys, and borders of drapery were gilded. The hair and beard are modelled in late Roman, sponge-like fashion. The background is light blue. The garland of fruit and flowers is not framed by lateral mouldings. It retains a suggestion of Andrea's triplex bunches, but the apex of each group is usually accompanied by lateral fruits or flowers. In composition it is less rhythmical than Andrea's or even Giovanni's garlands. What little rhythm there is may be described as a succession of transverse groups of 2, 3, 2, 3, 2, 3, etc.

2. The monogram of Jesus, frequently used as a symbol of S. Bernardino, consists of the first three letters of the name IH $\Sigma$ OY $\Sigma$  (Fig. 7). The first letter is usually rendered as a Y to indicate its Greek origin, and the second is modified so as to suggest a cross. This monogram occurs frequently in Robbia works not as a symbol of S. Bernardino, though



FIG. 6.—S. PIETRO.



FIG. 7.—MONOGRAM OF JESUS.

frequently due to the influence of his preaching. Here composed of ribbon-like letters, yellow on blue, the monogram is surrounded by yellow flames, alternately straight and wavy—according to Giovanni della Robbia's practice.

The polychromatic garland is composed, like the preceding, of transverse groups of two and three fruits, flowers and wheat, in more or less regular succession.

3. S. Benedetto. Clad in white monk's habit the saint holds a book and a martyr's palm (Fig. 8). The background is light blue. The polychromatic garland is composed as in the preceding tondi.

*Document and Bibliography* as in the preceding.



FIG. 8.—S. BENEDETTO.

**9** CHRIST AND THE SAMARITAN WOMAN AT THE WELL. 1487-1488. Perugia. S. Pietro dei Cassinensi. Hall before refectory. Lavabo. H., 2.15m., W., 3m. Photo., Fotog. dell'Emilia, Bologna.

This lavabo appears to have been enlarged, by adding the pendent garland, the frieze with the flying angels supporting the Sacred Name, and still later by the marble trough with its five spouting cherub heads (Fig. 9).

The lunette, with its yellow and white egg and dart archivolt and its base showing a blue band between plain white mouldings, is complete in itself. Below it originally was in all probability a basin too small for the purpose it was destined to serve. This may have been a marble vase on a pedestal like that of the font at S. Fiora, or of the lavabo in the sacristy of S. Maria Novella. The subject of the lunette, Christ speaking to the Samaritan woman at the Well (John IV, 4-30) is an appropriate subject for a lavabo.

The figures of the Samaritan woman and of Christ are relatively small, should we compare them with the flying angels below or even with the well-top by which they are standing. The well-top imitates a spotted

marble. The brown rocky landscape with its ill-defined trees forms a background occurring frequently in Buglioni's works.

*Document and Bibliography* same as the preceding.



FIG. 9.—LAVABO. CHRIST AND THE SAMARITAN WOMAN.

- 10 PIETÀ. 1488. Perugia. Palazzo dei Priori. Camera del Capuffizio (formerly).

In the *Giornale di Erudizione artistica*, II (1873), 251 note 2, and in the *Rivista d'Arte*, II (1904), 140, is published a document indicating that on Oct. 8, 1488, Maestro Betto (=Benedetto) was paid seven lire on ac-



count of a Pietà of glazed terra-cotta for the tabernacle in the hall leading to the camera del Capuffizio. Count Umberto Gnoli suggests that this Pietà may be the one in the church of S. Pietro, Perugia.

Document:—[Copied by A. Rossi.]

“1488, 8 ottobre. A M° Betto scarpellino de fiorenza per una piatà (Pietà) de terra cotta invetriata factace per porre nel tabernaculo se troua quando se ua alla camera del Capoffitio lib sette.”

[Archivio della Computisteria comunale. Libro del Cappellano, segn°. nuovamente 441, c. 103.]

Bibl.:

Bombe, B-Th., *Lex.*, s.v. Buglioni; Fabriczy, *Riv. d'Arte*, II (1904), 140 (Doc.); A. Rossi, *Gior. di Erudiz. artist.*, II (1873), 251 note 2 (Doc.).

**11** TOP OF NICHE. Florence. Museo Nazionale, No. 4.

The central shell is mottled blue, yellow, white, violet. The arched frame consists of a white and yellow egg and dart and a flat leaf moulding. Yellow rosettes at the top and bases of the arch.

Bibl.:

Cr., 337; Supino, 436 No. 4.

**12** YOUTHFUL CHRIST AND S. GIOVANNINO IN THE DESERT. Fiesole. S. Ansano. Lunette. H., 0.76m.; W., 1.40m. Photo., Alinari, 3282; Brogi, 9835.

This lunette (Fig. 10) is not unlike the lunette of Christ and the Samari-



FIG. 10.—CHRIST AND S. GIOVANNINO IN THE DESERT. S. ANSANO.

tan Woman at S. Pietro, Perugia, in many of its details. The laminated rocky background with its umbrella-like trees, as well as the composition of the figures, the treatment of the draperies, hair, and eye colouring enable us to class it as a work of Benedetto Buglioni.

The irregularly composed garland of fruit, flowers and wheat, as well as the type of egg and dart moulding point to the same attribution.

The appearance of the youthful Christ to S. Giovannino in the desert is related in the *Meditationes Vitae Christi*, Cap. XI. (See Lawrence F. Powell, *The Mirrour of the Blessed Lyf of Jesu Christ*. London, 1908, pp. 71-73.)

Bibl.:

Burl., 64, 114; Cr., 344.

- 13** S. GIOVANNI BATTISTA AND ADORING FRATI. Florence. Lo Scalzo. Entrance to Cloister. Lunette. H., 0.60m.; W. 1.20m. Photo., Private.

S. Giovanni Battista, including his haircloth tunic and mantle, glazed white, holds a yellow cross in a polychromatic landscape set with rocks and trees (Fig. 11). His eyes have blue brows, lashes, pupils and iris boundaries, the irises being left white.



FIG. 11.—S. GIOVANNI BATTISTA AND TWO FRATI.

The two adoring Frati are hooded and gowned in black and carry scourges in their hands.

Bibl.:

B. J., 57; Burl., 108; C-M., 212 No. 45; Cr., 342.

- 14** S. GIOVANNI BATTISTA. London, Collection of Sir John Leslie. Statuette. H., 0.96m.

The middle-aged S. Giovanni looks to our left. His right hand rests on

left breast, his left hand holds up mantle. Clad in hair cloth, and a skin mantle tied in a knot over the right shoulder, the knot ends in goat's hoofs.

**15 THE VIRGIN ADORED BY TWO MONKS.** Florence. S. Miniato al Monte (formerly). Lunette.

According to Barbet de Jouy, in 1855 above a door and toward the interior of the enclosure of S. Miniato al Monte was a lunette, white figures against blue, of the Virgin adored by two monks with heads covered bearing incense. Cavallucci and Molinier in 1884 record this relief as in the sacristy of the church. Its whereabouts is now unknown.

Probably analogous to the lunette at the Scalzo.

Bibl.:

B-J., 67; C-M., 251, No. 296; Demmin, 218.

**16 S. MARIA EGIZIACA IN THE DESERT.** Florence. Museo del 'Opera del Duomo, No. 107. Lunette. H., 0.72m.; W., 1.44m. Photo., Brogi, 9704.

S. Maria Egiziaca, often identified with the Maddalena, is represented with hands folded, her long hair reaching nearly to her feet, standing in a rocky desert broken by a grove of trees (Fig. 12). A spring ripples at the right.



FIG. 12.—S. MARIA EGIZIACA.

The rocks are coloured a light maroon, streaked with yellow, green and blue. The trees are characteristic of Benedetto Buglioni.

Bibl.:

B. G., *Lives of the Saints*, Apr. 2; Burl., 108; C-M., 210 No. 29; Cr., 340; Poggi, *Cat. Mus. d. Duomo*, 50; S., 138, Abb. 146; J. Voragine, *Légende Dorée*, 212-215.

- 17 S. MARIA MADDALENA. Florence. Compagnia della Vergine Maria. Lunette(?).

Del Migliore, p. 360, mentions a S. Maria Maddalena as over the entrance of this Compagnia della Vergine Maria. Probably a lunette, analogous to the preceding.



FIG. 13.—S. GIOVANNINO, CAVRIGLIA.

- 18-22 (1) S. GIOVANNINO IN THE DESERT. (2) CANDEL-  
ABRUM BEARING ANGEL. (3-5) BUSTS OF S. ROMOLO,  
S. STEFANO, S. GIOVANNINO. Cavriglia. Pieve. Photo.,  
Private.

1. *S. Giovanni in the Desert*, in a lunette measuring 1.05m.  $\times$  1.75m. robed in haircloth and fluttering mantle, carries a cross and scroll (Fig. 13). His eyes are painted in Benedetto Buglioni's manner. The land-



FIG. 14.—CANDELABRUM-  
BEARING ANGEL.

scape background, a valley with brown stratified rocks are also characteristic of Buglioni. The *Giovannino* shows the influence of Antonio Rossellino.

2. *The Candelabrum bearing Angel*, stupidly restored bearing a dish, is clad in yellow and blue (Fig. 14). Wings, hair and flesh are glazed white. Buglioni eyes.

3. *Bust of S. Romolo* or other sainted Bishop (Fig. 15). Glazed white.

4. *Bust of S. Stefano*—on account of his extreme youth he might be



FIG. 15.—BUST OF A BISHOP.

called S. Stefanino—wears deacon's robe and has a stone on his head. Glazed white (Fig. 16).

5. *Bust of S. Giovannino* (Fig. 17). Glazed white. A replica of this bust was in the collection of the late Col. Oliver H. Payne of New York.

Bibl.:

Burl., 67, 113; Cr., 336.



FIG. 16.—S. STEFANO.



FIG. 17.—S. GIOVANNINO.

**23** S. GIOVANNINO IN THE DESERT. Rome. Simonetti's. Medallion. Diam., 1m. Photo., Private.

This tondo (Fig. 18) was formerly at Rossi's. S. Giovannini, in hair-cloth, fluttering mantle, and sandals (cf. S. Ansano lunette) nimbed yel-



FIG. 18.—S. GIOVANNINO IN THE DESERT.

low, carries a scroll inscribed: AGITE ▲ PENITE(N)SIAM. He is in a desert, rocky, with light blue sky.

Frame, egg and dart (yellow eggs) and outer garland of fruit, flowers, and wheat, in long, separate bunches variously composed, against blue ground bordered white.

**24** STEMMA OF ALBERTO LEONCINI REPAIRED. 1489.  
Amelia. Palazzo Comunale.

The public records of Amelia show that the stemma of Dom. Alberto Leoncini of Spoleto, exposed on the façade of the Palazzo Comunale at Amelia was repaired by Benedetto the Florentine. It seems natural to suppose that this coat of arms was in glazed terra-cotta and that it was repaired by Benedetto Buglioni.

Document:—[Contributed by Count Umberto Gnoli.]

“1489. VI Bimestre.

Magistro Benedicto florentino pro refectione armorum domini Alberti Leoncini de Spoleto bon. Septuaginta.”

[Archivio Comunale di Amelia, Libro dei Sindacati dal 1488 al 1497, c. 63.]

1490-1500





1490-1500

**25 LAVABO.** 1490. Perugia, Palazzo dei Priori (formerly).

The following note, discovered by Count Umberto Gnoli in the archives of Perugia, indicates that Benedetto and Francesco Buglioni made a lavabo for the Palazzo dei Priori in Perugia, for which payment was made in December, 1490.

The whereabouts of the lavabo is now unknown. It may have resembled the lavabo made in 1487 for S. Pietro dei Casinensi, Perugia. According to Marrari (*Apologetus*, 1865, V, 362) Francesco Buglioni received payments in behalf of his brother Benedetto while the latter was absent in Florence. Here both are termed "scarpellini."

Document:

"1490 Dec. Benedetto Buglione e Francesco da Firenze scarpellini lavorono un lavamano per il Palazzo dei Priori in Perugia."

[Arch. Comunale di Perugia. Vol. 441 (568), c. 122-123.]

**26 STEMMA OF GINO DI GIULIANO GINORI.** 1489, 1490. San Giovanni in Valdarno. Palazzo Pretorio. Photo., Private.

Within a wreath of fruit, flowers, and wheat, in which the fruit is arranged in transverse lines of three, against a blue, fluted disk is set a kite shaped shield (Fig. 19) containing the Ginori arms: Azure, a bend or



FIG. 19.—STEMMA OF GINO GINORI.

charged with three mullets of eight points of the field. To this is added, in chief, a lily or.

Below is a horizontal scroll inscribed:

▲ GINO ▲ DI GIVL  
 IANO ▲ GINORI  
 ▲ 1489 ▲ E 1490

Gino di Giuliano di Francesco Ginori was a Prior of Florence in 1455 and Gonfaloniere in 1495.

Bibl.:

C., s.v. Ginori; M., *R. H.*, 78 Fig. 78; P., 460-462.

**27** STEMMA OF BERNARDO DI LUCALBERTI. 1490. Scarperia. Palazzo del Vicariato. Photo., Private.

Within a continuous wreath irregularly composed of fruit, flowers, and wheat, against a blue disk a beribboned Tuscan shield (Fig. 20) bears the Lucalberti arms: Azure, a vol or.



FIG. 20.—STEMMA OF BERNARDO LUCALBERTI.

Below, on a horizontal scroll is inscribed:

▲ BERNARDO ▲ DI  
 PAZINO ▲ DILVC  
 A ▲ ALBERTI ▲ V(ICARIO)O ▲ 1490

Bernardo di Pazzino di Lucalberti was a Prior in Florence in 1469 and Gonfaloniere in 1480.

Bibl.:

C., s.v. Lucalberti; M., *R. H.*, 79 Fig. 79; P., 470; W., 150.

**28 RESURRECTION OF CHRIST.** 1490. Pistoia. Museo Civico. Altarpiece. H., 2.67m.; W., 2.20m. Photo., Private.

Pèleo Bacci, in the *Rivista d'Arte* II (1904), 49-63, published a series of documents from which we gather: (1) that the Operai di S. Jacopo voted, on Dec. 15, 1489, a sum of money to be expended by the priest Gaspare di Matteo for the ornamentation of the Cappella di S. Jacopo; (2) that on May 9, 1490 payment was made to Maestro Benedetto (Buglioni) for an altarpiece of the Resurrection; (3) that from May 27 to June 4, 1490 the Consiglio del Popolo increased the amount voted by the Operai; (4) that on June 17, 1490 their action was ratified by the Operai; (5) that by July 28-30, 1490 the altarpiece was finished; and (6) that on Oct. 8, 1490 the work was approved by the priest Gaspare, and Benedetto Buglioni received his final payment.



FIG. 21.—THE RESURRECTION OF CHRIST, PISTOIA.

This altarpiece (Fig. 21) remained in its place in the Cappella di S. Jacopo above the altar whose silver front was executed by Andrea d'Ognabene of Pistoia, Giglio of Pisa, and Leonardo di Ser Giovanni of Florence (the reputed master of Luca della Robbia) until July 10, 1784, when the chapel was destroyed. The silver altarfront was removed to the Cathedral, but Buglioni's terra-cotta altarpiece did not fare so well. It was affixed to the exterior wall of the garden of the Ospizio de' Trovatelli, where it remained until 1870, when it was transferred in boxes to the storerooms of the Ceppo hospital. In 1889 it was sent to Rome for an exhibition of the Ceramic Arts, then again boxed until Oct. 15, 1893, when it was set up in the Chapter House of S. Francesco. It has since been removed to the Museo Civico.

The composition of the altarpiece was not inspired by the quiet Resurrection reliefs of Luca or Andrea della Robbia. The disturbed guardians, the angular angels and the facial type of the Christ indicate rather the influence of Verrocchio. Buglioni adopts the Robbia convention of surrounding his relief by a cherub frieze, but the outer moulding with its fringe of rosettes is an original touch. He also shows his independence by making this composition exceed the limits of the frame. The nimbus of Christ overlaps the bust of God the Father, making it resemble a mask; the Croce del Popolo or Red Cross banner infringes upon the cherub frieze; and the group of guardians obliterate the cherubs and extends in part to the extreme outer limit of the frame. Though called "Maestro" Buglioni has not yet mastered the art of perspective, his angels and cherubs heads lack the grace displayed by Andrea della Robbia, and his treatment of drapery is most elementary. The figures and sarcophagus are glazed white, the palms and olive trees green, the sky blue, and the clouds streaked with yellow and white. The eyes of Christ show blue brows, lashes, pupils, and iris boundaries, while the iris itself is left white.

Documents:—[Copied by Pelèo Bacci.]

1. "Die xv mensis decembris [1489].

Deci Operai di San Iacopo, absente Marco di Iac. Forteguerra loro compagno, congregati nell'Opera soprascritta diliberorono e stantiorono per loro partito ottenuto per fave tre nere del sì a prete Guaspari di Macteo da Pistoja lire septantasepte di denari in quel modo e forma e come appare al "Libbro rosso" di decta Opera [a carte] 216, da convertirsi e spendersi in ornamento della Cappella di San Iacopo soprascritto."

[Arch. del com. di Pistoia. Op. di S. Jacopo, regist. 6, Cod. no. 10, 2. 115; a similar resolution in Latin may be found in the Protocolli di Ser Piero di Jacopo del Terchio, Arch. di stato di Firenze, Tom. 356, c. 3.]

2. *In margine*: "M° Benedetto schultore.

Dicta die [9 maggio 1490].

E' soprascritti quactro operai di San Iacopo, congregati nell'Opera soprascritta, diliberorono per loro partito, ottenuto per fave quactro nere pe 'l sì, che il camarlingo dia e paghi a maestro Benedecto [Buglioni], scultore da Firenze fiorini sei d'oro larghi per parte di certa opera, cioè una *Resurexione* da farsi per lui sopra l'altare di San Iacopo."

[Idem, idem, c. 122<sup>t</sup>.]

3. "[27 maggio-4 giugno 1490.]

*In margine*: Provisione [obtenta in Consilio] ché gli operai di San Iacopo paghino a prete Guaspari di Matheo insino alla somma di l [lire] xx, aciocchè facci finire certo ornamento che lui ha fatto fare sopra l'altare di San Iacopo.

Prete Ghuasparri di Matheo rectore di Sancto Michele in Cioncio, affectionato all'Opera nostra di S. Iacopo facendo fare et accontiare con uno, certo suo salario quando fu cappellano di questo Palazzo uno certo ornamento accapo a l' altare della cappella di di (sic) San Iacopo, el quale salario dice non essere a bastanza e mancarvi denari; il perchè si è proveduto per riparatione, acconcime e ornamento di decta cappella che e' presenti operai di S. Iacopo dieno e paghino per insino alla somma di lire xx a detto prete Ghuasparri da spenderli ad suo beneplacito. El quale prete Ghuasparri sia tenuto e debba prima liberare e absolvere e quietare decta Opera di tutto quello che epsò potesse domandare a decta Opera pel servito del presente Palazzo, cioè dell'essere stato cappellano di S. Agata a sacrestano di San Iacopo.

Die 27 maij, firmata, fave 10.

Die 27 maij, comprobata, fave 17, b[ianche] 1.

Die iiij junij, obtenta in Consilio, fave 64, b. 11."

[Arch. idem, Provvisioni dal 1483-1492, Cod. 68, c. 248; also in Op. di S. Jacopo, Cod. 376, Stanziamenti e deliberazioni del Consiglio dal 1487-1516, c. 17<sup>t</sup>.]

4. "Die xvij mensis junij [1490].

*In margine*: Liberagione di prete Guaspari.

Item, come di sopra diliberorono che il camarlingo dia e paghi per vigore d'una diliberatione facta pe 'l Consiglio del Popolo a prete Guaspari di Macteo, lire venti da spendersi per lui in aconcime e ornamento della Cappella di San Iacopo soprascritto, con condictione che decto prete Guaspari sia tenuto e debba liberare l'Opera predecta di tucto quello potesse domandare per conto di suo salario quando fu cappellano di Sancta Agata e sacrestano di decta cappella di San Iacopo come in decta diliberatione si contiene etc. Et questo, presente decto prete Guaspari e le predecte cose intelligente e liberante la decta Opera di tucto quello potesse domandare come

dampno di fiorini sei d'oro larghi paghati per loro a m° Benedetto schultore per loro et loro heredi e decti operai e loro heredi e beni conservare senza dampno di fiorini sei d'oro larghi paghati per loro a m° Benedetto Schultore da Firenze per parte d'una *Resurrexione* à tolta a fare sopra l'altare in detta Cappella, come appare per mia mano e da ogni dampno pena e prejuditio potessero incorrere er non fare dicta *Resurrexione*."

[Arch. idem, Op. di S. Jacopo, regist. 6, Cod. 10, c. 124.]

5. "[28-30 luglio 1490].

*In margine*: Provisione [obtenta in Consilio] di pagamento da farsi per gli operai di San Iacopo al maestro [Benedetto Buglioni] che ha factò la *Resurrectione di Xristo*, di rilievo, sopra l'altare di San Iacopo, de' denari che prete Guaspari ha lassato a detta Opera.

Essendo ragionevole che chi da l'opera e fatica sua sia soddisfatto e pagato così si è proveduto che gli operai dell'Opera di S. Iacopo da Pistoja veghino el foglio factò in tra gli operai passati di decta Opera e loro antecessori et con quel magistro che ha factò quella *Resurrectione* sopra l'altare della cappella dell'Opera predetta, e paghino del salario rilasciato in decta Opera ad tale effecto da prete Guasparri di Matheo, quando fu cappellano di S. Iacopo e sacrestano di detta cappella di S. Jacopo, per insino alla somma di fiorini 28 larghi d'oro per prezo di detta *Resurrectione* computando in decta somma fiorini sei d'oro larghi pagati per gli operai paxati a decto maestro, e'quali fiorini sei larghi s'intendono bene pagati e sieno admessi ad essi operai per loro ragione, facendo fare detta opera secondo la continentia di decto foglio etc.

Die 28 julij, firmata, fave 9.

Die 29 julij, comprobata, fave 16 b[ianche] 3.

Die 30 julij, obtenta, in Consilio, fave 57, b. 12."

[Arch. idem, Provvisioni dal 1483 al 1492, Cod. 68, c. 252.]

6. "A di viij d'ottobre anno detto [1490].

Prete Guaspari di Matteo di Pistoja il quale ha avuto [a] dichiarare la qualità della *Resurrexione* posta e facta sopra l'altare di San Iacopo, siccome disse, forma meliori, in nella scripta della logagione di tale opera, per ogni miglior modo etc., disse e dichiarò detta opera e angnolecti essere di tucta perfettione e bene facti secondo il tenore della conditione e allui doversi il salario e prezo del quale si fa mentione in nella deliberatione del Consiglio del Popullo della città di Pistoja, sotto di 30 di luglio proximo passato, da dare a m° Benedetto Buglioni, maestro di detta opera.

Dipoi i soprascritti operai, coligialmente raunati, per fabe quatro nere deliberonno che il camarlingo dia e paghi al soprascritto maestro Bedetto fior. xxij larghi in oro per resto del suo salario per vigore di detta deliberatione del Consiglio e del consentimento di detto Guaspari, quivi presente e consentiente.

Dipoi il detto maestro Benedetto ricevé da' soprascritti operai, detti fiorini xxij larghi per resto di suo salario della soprascritta opera e però liberò l'Opera e operai per tale somma e aprovanti.

[Archiv. idem, Op. di S. Jacopo, regist. 6, Cod. 10, c. 132.]

7. "Uscita di danari paghati per adornanza di chapella. A m° Benedetto di Giovanni schultore da Firenze a dì 9 di maggio [1490] contanti fior. sei larghi(?) pago lui. Vagliono ..... lib. 38 sol. 8."  
[Archiv. idem, Op. di S. Jacopo, Entrata e Uscita, 1489 cod. 430, c. 123<sup>t</sup>.]

8. "A m° Benedetto soprascritto ad 30 di giugno [1490] contanti fior. xxij larghi(?). Pago lui per resto della *Resurexione*. Pago lui non li ebe .....lib. 141, sol. 18."  
[Archiv. idem, idem.]

9. "MCCCCLXXXX. Uscita di danari pagati per la *Suresione* sopra a l'altare.

A m° Benedetto di Giovanni da Firenze . . . per resto di fior. xxviiij d'oro larghi, per mano di Ser Nicholao dal Ghallo etc."

[Archiv. idem, idem, 1490, Cod. 432, c. 113; Arch. idem, Libro di Bastiano di Bono, 1490 e 91, Cod. 493, c. 140.]

10. Later documents in Arch. RR Spedali R<sup>ti</sup>, *Deliberazioni* F. c. 50, 54, H. c. 29; *Atti*, filza II, cat. I, 1893, incerto 64.

11. Two documents copied by Mr. Rufus G. Mather.

"Dicta die (viiiij maggio)

alib(ro) Spettabiles quactuō op(er)arij op(er)e s(ancti) jacobī supra-  
scripti congregati in op(er)a p(re)dicta eorum partito obtento  
p(er) fab(as) quactuō nigras p(er) si deliberaverunt Q(uod)  
cam<sup>us</sup> (camerarius) solvat magistro Benedecto scultori de flor-  
entia florenos sex auri largos p(ro) parte cuiusdam op(er)e fiende  
p(er) eum sup(ra) altare chapp(elle) s(ancti) jacobī p(re)dicti  
vz cuiusdam resurrexionem etc."

.....

.....

12. "Die xvij mensis junij

.....

.....

alib(ro) Item delib(er)averunt ut sup(ra) quod cam(erarius) det et  
solvat psbro (presbitero) Guaspari mactej de pistorio libras vi-  
ginti den(ariorum) vigori delib(er)ationis consilij expe(n)den-  
das p(er) eum ī acōcimen capp. s. jacobī p(re)dictj prout placuīt  
eidem p(re)sb(ite)ro guaspari cum cōdictione quod dictus  
p(res)b(ite)r guaspar teneatur et deāt lib(er)are op(er)am

p.dictam de om(n)i eo quod petere et consequi possit a dcā op(er)a occaxione salari sibj debiti q(uo)n(dam) fuit (fuerit) cappellanus capp° Scā agata et sacrestanus dicte capp° s. jacobj et hoc omī (omni) mel(iori) mo(do) etc. pnte (presente) dcó p(re)sbitero guaspere et p(re)dicto audiente et intelligente ac lib(er)ante dcām op(er)am et dcōs operari (sic) p(re)se)nte et dicto nomine acceptante dcōs operari p(re)se)ntes et acceptantes p(er) se et eorum heredes conservare indēpnes et penitus sine dāpno (dampno) de florenis sex auri largis p(er) eos solutis magrō Benedecto scultori de florentia p(ro) parte Resurrexionis fiende in dcā capp<sup>a</sup> ut constat manu mei et abom(n)ibus dāpnis penis et preuiditijs in quibus quōl (quomodolibet) incurrē possent occaxione p(re)dicta etc et ppea (propterea) obligantes se et suos heredes et bona etc.

\* Ren(untiantes) etc cum garantigiis etc actum pistori etc ī op(er)a suprascripta p(re)se)ntibus alexandro lodovici ser nicolai de pistorio et Stefano Spagnesis de publica comunitate pistori testibus etc.

\* Marginal note: vz si eā nō fecerit et posuerit ī capp<sup>a</sup> p(re)dicta [Archivio di Stato. Rogiti di Ser Pietro di Jacopo del Terchio da Pistoia. Libro Deliberazioni degli Operai di S. Jacopo, Anno 1490, Segnato Notaii T 108 (modern number 356)].

Bibl.:

Bacci, *Riv. d'Arte*, II (1904), 49-63 (Doc); Bombe., B-Th., *Lex.*, s.v. Buglioni; Burckh., II, 436; Erculei, *N. Antol.*, XX (1889), 764; Fabriczy, *R. f. K.*, XXIX (1906); 47; Giglioli, 96; *Rass. bibl. arte ital.*, VII (1904), 110.

**29** STATUES, CHERUB FRIEZE. c. 1490. Florence, Badia, Cappella Bernardo del Bianco (formerly).

From Vasari's *Vita di Fra Bartolomeo di San Marco*, published in 1550 and 1568, we learn that Bernardo del Bianco built a chapel in the Benedictine monastic church of the Badia. It was built of "macigno" richly carved after designs of Benedetto da Rovezzano, and was further adorned by statues of saints and angels in the full round, set in niches, and by friezes of cherubs and insignia of the del Bianco family executed in glazed terra-cotta by Benedetto Buglioni. This is in accord with what we know of Buglioni's works, such as the altarpiece at Fabbrica in Val d'Era and in the decorations of the Tribuna from S. Chiara now in the Victoria and Albert Museum, London. In 1664, Puccinelli writes as if



these decorations were still in place, but in 1677 Bocchi-Cinelli informs us that they had been removed.

Above what was once the lateral but now the principal entrance, on the Via del Proconsolo, Puccinelli tells us there was a beautiful Madonna in terra-cotta invetriata. Bocchi-Cinelli further defines it as a lunette by Luca della Robbia in which the Madonna is accompanied by two adoring angels. In 1855, if we may trust Barbet de Jouy, it was located inside of the Badia, in the Cappella Salviati, and was attributed by some Florentines to Benedetto Buglioni. About 1870 the doorway on the Via del Proconsolo was renovated, and this lunette incorporated in it. The attribution to Benedetto Buglioni became generally accepted, although such connoisseurs as Dr. Bode and Marcel Reymond recognized in it the strong influence of Andrea della Robbia. Such a lunette as this could not have been produced by Benedetto Buglioni at any stage of his career. It is certainly the personal handiwork of Andrea della Robbia.

#### Documents :

##### I.

“Aveva Bernardo del Bianco fatto far nella Badia di Fiorenza, in que'di, una cappella di macigno intagliata molto ricca e bella, col disegno di Benedetto da Rovezzano, la quale fu ed è ancora oggi molto stimata per una ornata e varia opera; nel la quale Benedetto Buglioni fece di terra cotta invetriata in alcune nicchie figure ed angeli tutte tonde per finimento, e fregj pieni di cherubini e d'imprese del Bianco; e desiderando mettermi dentro una tavola che fussi degna di quell 'ornamento, messesi in fantasia che Fra Bartolomeo sarebbe il proposito, e operò tutti que' mezzi amici che maggiori per disporlo.

[Vasari, IV, 181-182.]

2. “L'an. 1490 incircha Bernardo del Bianco fece la sua nobile, ricca e vaga Cappella nel sito appunto ove di presente è la muraglia del Santuario verso il Corno dell 'Epistola colle Colonne, Pilastri, Capitelli, Archi e Architravi di macigno intagliato con fiorame e altri lavori disegno di Benedetto da Rovezzano e ornòlla con Figure, Angeli, Cherubini, Ovati e Imprese di terra cotta invetriata, lavorate dall' eccellente Benedetto Buglioni, e circa l'anno 1504 fece dipingere da F. Bartolomeo Domenicano detto nel secolo Baccio, famoso Pittore, nella Tavola e Ancona la Madonna col Bambino in braccio, portata da molti Angeli, e S. Barnardo.” . . .

[P. D. Placido Puccinelli, Istoria dell 'Eroiche Attioni di Ugo il Grande Con la Cronica dell' Abbadia di Fiorenza. Milano MDclxiv. Cronica dell 'Abbadia Fiorentina, c. 5.]

3. "Il Capitolo fu aggiustato ad uso di Refettorio da Alessandro Capponi l'anno 1585, la Porta della Sacrestia fu ornata dalla Famiglia Gianfigliuzzi come dall 'Arme. Sopra la Porta laterale verso la strada pubblica fu adatta l'effegie di Nostra Signora di terra robbia invetriata, vaga e bella per il disegno e maestria."

[Idem, c. 119.]

4. "Cappella di Bernardo del Bianco, lodata molto dagli uomini intendenti e l'architettura di Benedetto da Rovezzano, diuisata con colonne, con fregi, cornici, con ornamenti nobili, e ricchi: e si vede tutta l'opera di tanta grazia, che non pare, che bellezza più rara, ne ordine più vago si possa disiderare. Molte figure ci ha di terra cotta invetriata, fatte con gran pulitezza da Benedetto Buglioni: le quali (però che oltre l'artifizio sono di notevole candidezza) nel colore, il quale è azzuro di pietra serena, onde tutta la fabbrica è composta, fanno di vero semblante leggiadro, e mirabile. La tavola, dove è dipinta la Vergine col figliuolo in collo, che apparisce a S. Bernardo, è di mano di Fra Bartolommeo; ed è per colorito, e per disegno maravigliosa. Si vede in bella attitudine, come in santi avvisi sta pensoso questo Santo di Dio; ed intento in sua contemplazione, mentre che se gli para davanti si sublime oggetto, riluce in quello costume divino, e splendore di santità; e di vero è tenuta questa figura maravigliosa nel disegno, e nel rilievo; ma non è la Madonna di minor pregio, la quale sostenuta da molti angeletti, molto è rara; e nella purità de 'volti accesi di letizia, si destano affeti santi, in chi mira, e divozione. Queste figure di terra cotta in oggi piu non vi sono, e la tavola di Fra Bartolommeo Domenicano al secolo chiamato Baccio è posta in Sagrestia la quale è di vero maravigliosa . . .

[Bocchi-Cinelli, 385-386.]

5. "E sopra la Porte di questa Ciesa in vn mezzo tondo vna bellissima Vergine col Bambino Giesù, e due Agnolini di terra vetriata di mano d(e)l Luca: Esprimono gli Angeli nel se(m)biante la devozione, e riverenza, che si deve all 'eterno Verbo molto acconciamente."

[Idem, 389.]

Bibl.:

B. J., 89; B. *Kf.*, 23; *Denkm.*, 90, Taf. 86; Bacci, *R.d'A.*, II (1904), 49-50; Bocchi-Cinelli, 381, 385-386, 389; Cocchi, 114; Burl., 107; C-M., 144, 205, no. 3; Cr. 253; 341; Marcotti, 111; Puccinelli, 5; R., *D. R.*, 223; *Sc. Fl.*, IV, 48; Richa, I, 198; S., 72, Abb. 69; Vas. II, 184-185 note I, 192; IV, 182.

**30** STEMMA OF ANTONIO LORINI. 1491. Scarperia, Palazzo del Vicariato. Photo., Private.

Within a continuous wreath irregularly composed of fruit and flowers, with insects, is a Tuscan shield (Fig. 22), beribboned on a flat plane,



FIG. 22.—STEMMA OF ANTONIO LORINI.

bearing the Lorini arms: Azure, a mount of six tops or, from which spring four lilies of the same.

Below, on a horizontal scroll terminating in spirals is inscribed:

▲ ANTONIO ▲ DI GI(O)  
VANNI ▲ LORINI ▲  
V(ICARIO) ▲ 1491

Antonio di Giovanni d'Antonio di Filippo di Lorini di Bonaiuto Lorini was a Prior of Florence in 1463, Gonfaloniere in 1485, and Prior again in 1494.

Bibl.:

C., s.v. Lorini; M., *R. H.*, 88 Fig. 89. P., 412-414.

**31** MADONNA. 1491. Florence, Duomo (formerly).

The records of the Opera of S. Maria del Fiore show that Benedetto Buglioni furnished them with a statue of the Blessed Virgin for use during Holy Week. The hands and other members were of wax. Benedetto

is designated "pictor" and was paid for painting the statue, which was evidently for temporary purposes.

Documents:—[Copied by Mr. Rufus G. Mather.]

1. "†Mcccclxxxxj°

....  
....

p(ro) Benedicto buglione D(i)c(t)o Die (xxviii° dicti mensis Martij)  
Item q(uod) Benedicto Buglioni qui confiat  
figuram Beate Marie Virginis p(ro) pietate ī  
ebdomoda s(an)c(t)a Det(ur) cera et mat  
(erie) pre (prime) expediens p(ro) confici-  
endis manibus et alijs membris dicte figure"

[Archivio dell' Opera di Santa Maria del Fiore, Libro Deliberazioni,  
1486-1491, c. 104<sup>t</sup>.]

2. "†Mcccclxxxxxi

....  
...  
...

Die nono aprilis

D(i)c(t)o Die Item exp(ensis) opere l quatuor  
s x p(iccio)li et p(ro) eis Benedicto buglioni  
pictori p(ro) pictura figure Marie Virginis  
qua usa est etc ī diebus et ebdomeda  
s(an)c(t)a ————— f - 1 4 - 10 Dipintura"

[Idem, c. 105.]

Bibl.:

R. G. M., *L'Arte*, xxii (1919), 107.

**32** FRIEZE OF CHERUB HEADS, LAMBS, AND EMBLEM OF  
JESUS. c. 1493. London. Victoria and Albert Museum, No.  
7720-'61.

The Victoria and Albert Museum was fortunate enough to acquire in 1861 the tribuna (Fig. 23) from the church of the convent of S. Chiara, suppressed in 1842. This chapel was built by Simone Pollaiuolo in 1493.

The frieze (Fig. 24) consists of triple winged cherub heads, in groups of two, alternating either with Paschal lambs bearing banners, seated on clouds streaked with yellow and enclosed in wreaths of fruit, or with the Emblem of Jesus similarly enclosed in a fruit garland. A frieze of two cherub heads alternating with Paschal lambs occurs in the tribuna of the



FIG. 23.—THE TRIBUNA FROM S. CHIARA, FLORENCE.

Pazzi chapel, and became later a favorite decorative motive. In some cases it may refer to the Arte della Lana. The Emblem of Jesus, here consists of lettering similar to that in the refectory of S. Pietro dei Cassinensi, Perugia. This was used in a general manner and only in specific cases as the emblem of S. Bernardino da Siena.

Bibl. :

C-M., 267 No. 385; Cr., 346; Richa, IX, 84-85; Robinson, 73-76.



FIG. 24.—FRIEZE OF THE TRIBUNA FROM S. CHIARA.

**33** STEMMA OF GIOVANNI GUCCIO. 1497. Sesto, Palazzo Pretorio. Photo., Private.

On a white rectangular tablet is set in a recessed blue quadrangle a Tuscan shield (Fig. 25) bearing the Gucci di Dino arms: Or, a bend gules ac-



FIG. 25.—STEMMA OF GIOVANNI GUCCIO.

companied by two roses of the same; a chief gules charged with the motto  
▲ LIBERTA ▲

The lower part of the frame is inscribed:

G(I)OVANNI ▲ DI IACO  
PO ▲ DI DINO ▲ DI ME  
SSER GHVC(C)O ▲ P(ODEST) ▲  
▲ 1497 ▲

Giovanni di Iacopo di Dino di Messer Guccio was a Prior in Florence in the years 1491, 1501, and 1509.

Bibl.:

Carocci, I, 312; C-M., 248 No. 268; C., s.v. Gucci di Dino; Cr., 355; M., *R. H.*, 112 Fig. 110; P., 536.

**34** CHERUB HEADS. Badia a Settimo. Frieze.

The tribuna of the Badia at Settimo is decorated with a frieze of cherub heads alternating with medallions of the Paschal lamb holding a banner and enclosed in a wreath of fruit. Similar to that from the tribune of S. Chiara, now in the Victoria and Albert Museum, London.

Bibl.:

Burl., 63, 112; Carocci, II, 445.

**35** THE PUCCI CIBORIO. 1499-1500. Certaldo. S. Michele e Jacopo. Photo., Alinari, 8531.

This ciborio (Fig. 26) suggests Desiderio's well known Ciborio in S. Lorenzo. The infant Christ of the lunette is posed on a cherub head, instead of on a chalice. The cherub head is characteristic of Benedetto Buglioni; so are the spotty blue backgrounds, the disk and garland frieze, the Rosselinesque candelabra in the pilasters.

The console shows a cherub head between cornucopias of polychromatic fruit. Below the cherub head is a scroll inscribed:

· LODOVICO · PVCCI ·

· V(ICARI)O E COM(MISSARI)O 1499 1500

Below this the Pucci stemma: Argent, a Moor's head proper wreathed of the first.

Bibl.:

C. s.v. Pucci; M., *R. H.*, 123-124, Fig. 119; W., 166.

**36** CHERUB HEAD BETWEEN CORNUCOPIAS. Florence (near). Villa Palmieri. Console.

Similar in style (Fig. 27), though not exact replica, of the console on the Pucci ciborio at Certaldo.

**37** THE ROSSI CIBORIO. Signa. S. Mauro. Photo., Private.

This ciborio, in style similar to the Pucci ciborio, gives every evidence of having come from Benedetto Buglioni's atelier; the flat ceiling with the dove, the grill pavement, the type of the angels, the cherub heads, and the pendent garlands. The console contains the arms of the Rossi family, Argent, a tree natural terraced gules.



FIG. 26.—THE PUCCI CIBORIO.

Bibl. :

Carocci, Valdarno, 18, 22; Crollalanza, s.v. Rossi; Cr., 355; M.,  
*R. H.*, 141.



38 Cantoria. 1499. Genoa. S. Stefano.

Wrongly attributed by Milanesi to Benedetto Buglioni. No documentary, no stylistic evidence for this attribution.

Bibl. :

Alizeri, *Guida artistica per la città di Genova*, I, 209-212; Bacci, *Riv. d'Arte*, II (1904), 49; Fabriczy, *Riv. d'Arte*, II (1904), 140; Gsellfels-Meyer, *Oberitalien*, 818; Vas., II, 185 note 1; IV, 530 note 2.



FIG. 27.—THE PALMIERI CONSOLE.



1500-1510



1500-1510

- 39** NATIVITY AND SHEPHERDS. 1500. Stia (near), S. Maria delle Grazie. Presbytery. Lunette. H., 2.20m.; W., 3m. Photos., Alinari, 9808; Agostini, 622.

The Christ Child, holding his finger to his lips, reclines on yellow straw (Fig. 28). To the left is seated S. Giuseppe clad in blue with mantle of

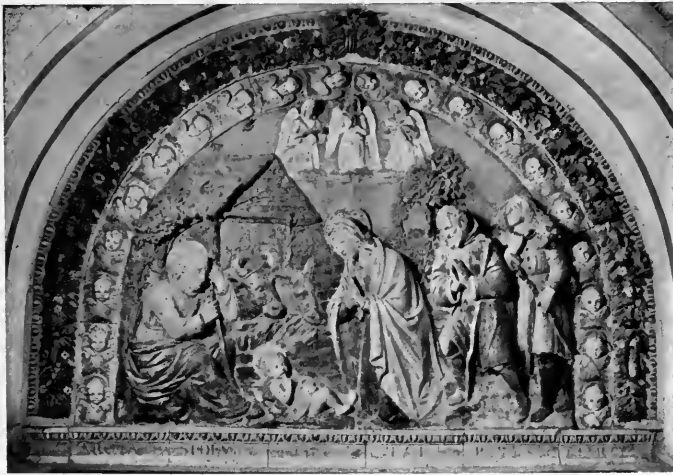


FIG. 28.—THE NATIVITY, STIA.

yellow lined maroon. To the right, kneels the Madonna in maroon, with mantle of blue lined green. She is followed by two shepherds. In the background some care is expended on the stable, the chestnut trees, the grape and ivy vines, but the walls of the stable are unintelligible and the ox and ass heads enormous. Overhead are three angels singing the Gloria in Excelsis. Nudes unglazed.

The frame consists of cord moulding, cherub heads, pendent garlands of flowers, fruit, and wheat interspersed with lizards and other small animals and an outer egg and dart moulding. At the apex is a pelican and young.

The predella is low and extends to the lateral walls. It is inscribed: AVE GRATIA PLENA D(OMI)N(V)S (TECVM) VERBVM CARO FACTV(M) EST DE VIRGINE MARIA FACTV(M) FVIT OPVS ANNO D(O)M(INI) MCCCC. The inscription which may have con-

tained the name of the sculptor appears to be continued on the predella of the lunette in the opposite chapel.

Bibl.:

Beni, 161; C-M., 249 No. 276; Cr., 356; R., *D. R.*, 244; *Sc. Fl.*, IV, 58; S., 139; Vas., II, 199.

- 40** APPARITION OF THE VIRGIN. Stia (near). S. Maria delle Grazie. Presbytery. Lunette. H., 2.20m.; W., 3m. Photo., Alinari, 9809.

In 1347 the Madonna appeared above the rock now marked by the church of S. Maria del Sasso, near Bibbiena. In 1428 she made a second appearance, again above a rock, now marked by the church of S. Maria delle Grazie near Stia. The apparition was vouchsafed to by a pair of peasants known as Pietro da Campidonico and Monna Giovanna. Both seem to have taken to the religious life, and are robed in brown monastic habits. Above a rock appears the Madonna (Fig. 29), robed in white, in a man-



FIG. 29.—APPARITION OF THE VIRGIN.

dorla surrounded by cherub heads. In the background is a house on which climb ivy vines and near which are chestnut trees. In the rear is an astonished shepherd, on a stratified rocky slope. Nudes unglazed.

The low base of the lunette once bore an inscription now undecipherable. The frame shows an inner cord moulding, a frieze of cherub heads, pendent garlands of fruit, flowers and wheat, and an outer egg and dart

moulding. At the apex are birds, small animals and a large bunch of chestnuts.

Bibl.:

Beni, 161; C-M., 249 No. 276; Cr., 356; S., 139, Abb. 148; Vas., II, 199.

**41** MADONNA, S. ANNA, AND SAINTS. Paris, Louvre No. 435. Lunette.

The Madonna, robed in red tunic and blue mantle, holding on her lap the nude Child blessing, is seated on the lap of S. Anna, who is clad in yellow tunic with green sleeves and light blue mantle (Fig. 30). To the



FIG. 30.—MADONNA, S. ANNA, AND SAINTS.

left kneels S. Antonio holding a crutch and book; to the right a saint holding crucifix and lilies in his right hand and skull and book in his left.

The frame, between an inner cord and outer egg and dart moulding shows garlands of triplex bunches of fruit and flowers hanging from a mask.

Bibl.:

C-M., 276 No. 439; Cr., 350; S., 139 Abb. 149.

**42** NOLI ME TANGERE. Rifredi. La Quiete. Entrance portal. Lunette. H., 1.52m.; W., 3.10m. Photo., Alinari, 20338.

White figures of a Verrocchiesque Christ as a gardener (John XX, 11-8), the Maddalena, and an adoring angel seated on a well top (Fig. 31). Christ carries a yellow handled blue mattock. The polychrome landscape of green trees, stratified rocks, violet well top and yellow fences, suggest the style of Benedetto Buglioni, though showing the influence of Giovanni della Robbia.

The frame consists of a continuous, irregularly composed garland of fruit, flowers and wheat, with an outer egg and dart moulding. The motion, from right to left is similar to that on the lunette at S. Ansano.

This lunette was probably brought with the lunettes by Giovanni della



FIG. 31.—NOLI ME TANGERE, RIFREDI.

Robbia by the Signore Montalve from their convent in Florence adjoining S. Iacopo a Ripoli—and not from S. Onofrio as stated by Miss Cruttwell. The S. Onofrio lunette is in the Museo Nazionale, No. 57.

Bibl.:

Carocci, A. I. D. I., VI (1897), 65; Cr., 236 note, 393.

**43** CHRIST AND THE SAMARITAN WOMAN AT THE WELL.  
Florence. Museo Nazionale, No. 24. Lunette. H., 1.45m.; W., 2.95m.

From the Convento di S. Onofrio, known as the Conservatorio della Concezione di Foligno, in the Via Faenza (in 1893). This was opposite the house occupied by Benedetto Buglioni.

Christ, clad in tunic of violet brown edged yellow and a mantle of blue lined green, stands, nudes unglazed, by a mottled violet well with base and crowning mouldings of blue. The Woman of Samaria, clad in white with blue sleeves, pours water from a bucket into a large white amphora (Fig. 32).



FIG. 32.—CHRIST AND THE SAMARITAN WOMAN.



To the left in a rocky, polychromatic landscape is a group of men, three of whom with haloes are probably intended to represent Apostles. To the right is a town of Samaria, Sychar, where Jacob's well was (John IV, 5-6), with a lofty portal and many bell-towers.

The frame shows a fillet and egg and dart moulding enclosing polychromatic garlands of fruit, flowers, and wheat proceeding to left and right from a white winged cherub head.

Bibl. :

Burl., 110; Cr., 338; Supino, Cat., 441 No. 24.

**44** STEMMA OF FRANCESCO DELLA TOSA. 1501. Volterra, Palazzo dei Priori. Photo., Private.

Within a continuous wreath of fruit, flowers, and wheat, composed chiefly of triplex bunches, is set against a green disk a beribboned Tuscan shield having a bordure or inscribed with a series of the letter A. The shield bears the Della Tosa arms: Azure, a pair of shears in bend argent; in chief a Croce del Popolo (Fig. 33).



FIG. 33.—STEMMA OF FRANCESCO DELLA TOSA.

Below is a horizontal scroll inscribed:

M(ESSER) ▲ BALDO ▲ DI SIMONE ▲ DELLA ▲ TOSA ▲ CAP-  
 (ITAN)O ▲ MCCCLXXX

BERNARDO ▲ D(I) M(ESSER) BALDO ▲ DELLA ▲ TOSA ▲ CAP-  
 (ITAN)O ▲ MCCCCXXXVI  
 FRANC(ESC)O ▲ DI BERNA(R)DO ▲ DI M(ESSER) ▲ BALDO ▲  
 DELLA ▲ TOSA ▲ CAP(ITAN)O E COM(MISSARI)O ▲ MDI

Francesco here sets up a memorial to his father Bernard and his grand-  
 father Messer Baldo, both of whom held the office of Capitano at Volterra.  
 The Della Tosa family also held high office in Florence.

Bibl.:

C., s.v. Tosa (della); M., *R. H.*, 129 Fig. 123; W., 179.

- 45** MADONNA ENTHRONED BETWEEN SAINTS GIROLAMO  
 AND NICCOLÒ DA BARI. 1502. Paris. Collection of Mr. Junius  
 S. Morgan. Rectangular altarpiece. H., 2.26m.; W., 1.72m. Photo.,  
 Metropolitan Museum.

This altarpiece (Fig. 34) was purchased in Cortona in 1906, exhibited  
 in the Metropolitan Museum in 1910, and taken to Paris in 1911. It is of  
 special interest because, being dated, other monuments of similar char-  
 acter may be associated with it.

The Madonna is enthroned on a bench set on a podium before a ma-  
 roon coloured niche, the frieze of which is extended to right and left.  
 She wears a maroon robe, a mantle of blue lined green and supports the  
 nude Child (of Desiderio type), who holds an apple in his hand and with  
 his right forefinger carries the taste of the forbidden fruit to his mouth.  
 The podium of the throne is inscribed:

QVESTA ▲ TAVOLA ▲ A FACTA ▲ FARE  
 SVORA ▲ CATERINA ▲ FIGLIOLA  
 DI TOM(M)ASO ▲ DI SALVESTRO ▲ DI  
 NVCCARELLO ▲ NE(L ANNO) ▲ MCCCCC 2

To the left stands S. Girolamo, holding a stone against his bared breast  
 and a cardinal's hat (maroon) over his left arm. He wears a light ma-  
 roon robe and a mantle of white lined blue. At his feet is a lion. To the  
 right is S. Niccolò da Bari with Bishop's mitre and pastoral staff, clad in  
 white with pluvial of maroon lined green and a wide border of blue. At  
 his feet are three loaves of bread.

The predella displays at the extremities Sister Caterina's private em-  
 blem, Argent, a cross and letter C gules, and her family arms Azure, a  
 lion rampant.

The three reliefs represent (1) S. Girolamo (here bearded) in the desert  
 kneeling before the cross, the lion roaring in front of him; (2) Christ in  
 the sepulchre, between a lance and a rod with a sponge, with rocks on

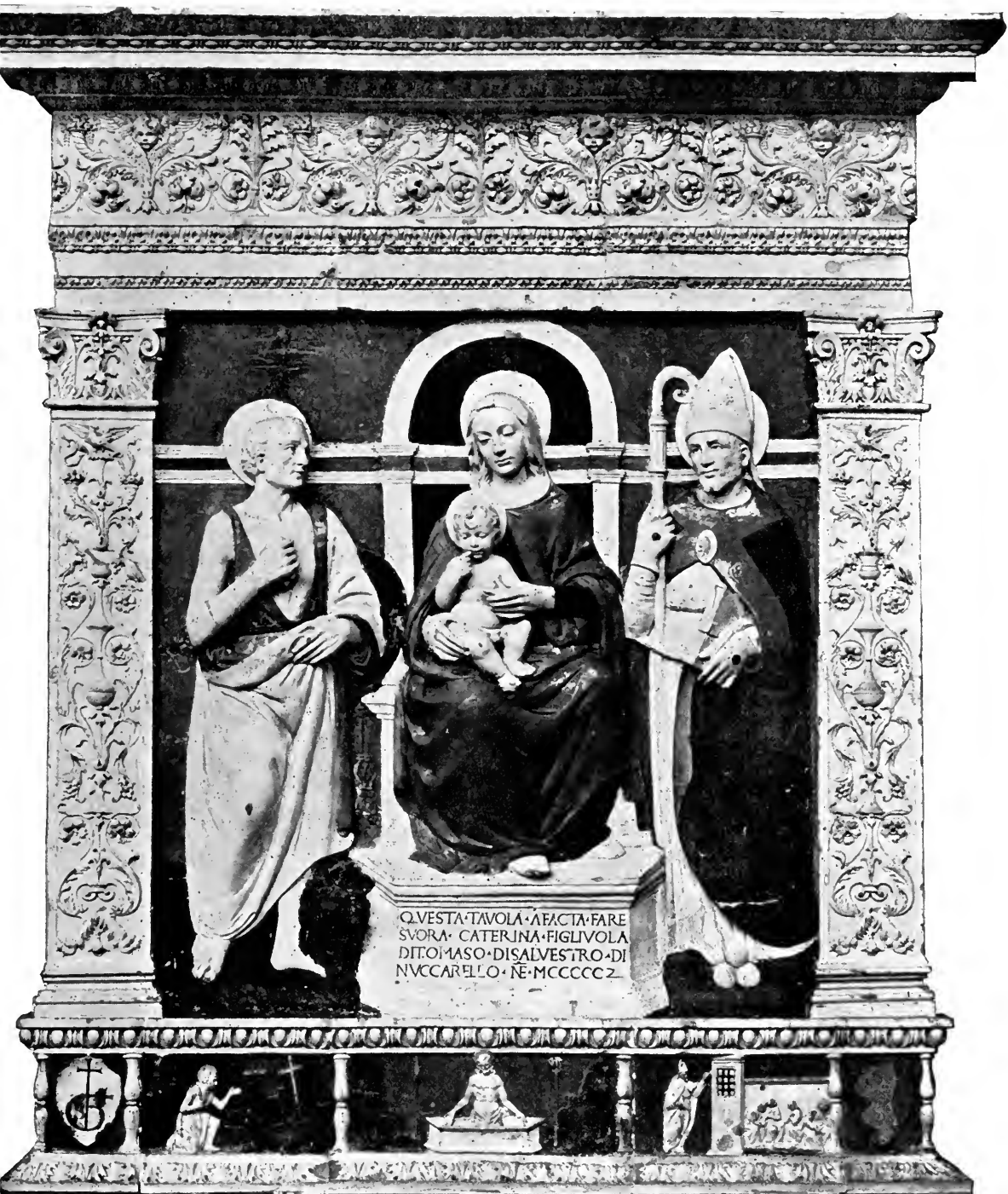


FIG. 34.—THE NUCCARELLO ALTARPIECE.

either side, (3) S. Niccolò da Bari bringing food to the starving family in prison. The pilasters with the candelabrum ornament, the capitals, the architrave, frieze, and cornice are attractively designed. They were repeated in other monuments.

Bibl.:

M., *D. R. A.*, 160 Fig. 67; *R. H.*, 132, Fig. 125.

**46** STEMMA OF NICCOLÒ LUCA. 1503. Buggiano Alto. Castello. Photo., Private.

Within a continuous wreath of fruit, flowers, and wheat, is a beribboned Tuscan shield set against a violet background and bearing the Maestro Luca arms (Fig. 35): Per fess gules (base) and or (chief), three roundels, two and one, counterchanged.



FIG. 35.—STEMMA OF NICCOLÒ LUCA.

On a horizontal scroll below is inscribed:

NICHOLO ▲ DI S  
 IMONE ▲ DEL MA  
 ESTRO LVCHA ▲  
 PO(DESTA) ▲ ET ▲ C(OMMISSARIO) 1503.

Bibl.:

Cr., 335; M., *R. H.*, 137, Fig. 130.

- 47 THE IMMACULATE CONCEPTION. Empoli. Museo della Collegiata. Rectangular altarpiece. H., 2.15m.; W., 2m. Photo., Alinari, 10123.

From the Franciscan church of S. Maria a Ripa.

The immaculate Virgin, clad in maroon with mantle of blue lined green, stands with folded hands on a rocky eminence (Fig. 36). Overhead is a choir of angels (inspired by Antonio Rossellino's Nativity at



FIG. 36.—THE IMMACULATE CONCEPTION, EMPOLI.

Naples) dancing on clouds from which emanate delicate rays of light above the Virgin's head; below set against the rocks is a scroll inscribed:

HEC · EST · VIRGA · IN QVA · NEC · NODVS · O  
RIGINALIS · NEC · CORTEX · VENIAL(I)S · CVLPE · FVIT ·

This sentiment, signed AMBRO(GII), involves a play upon words, *Virga* for *Virgo*, and is probably recorded in the works of S. Ambrogio.

To the left on a level, stands S. Anselmo, in a white tunic with pluvial of green bordered blue and lined maroon. He wears a Bishop's mitre, holds in his right hand a yellow pastoral staff and in his left a scroll inscribed with his name ANSE(L)MIS, and with the statement:

NON PVTO VERVM ESSE AMATOREM  
VIRGINIS · QVI CELEBRARE RESPVIT  
FESTVM SVÈ CONCEPTIONIS. (S. Anselm. Sermo  
de Concept. B. V. M., in Migne, Patr. Lat. CLIX. 322).

To the right stands S. Agostino, similarly attired, bearing a scroll inscribed with his name A(V)GVST(IN)I and the sentiment

NVNQVAM SVPER OMNES CHOROS ANGELORVM  
ASCENDISSET SI EOS IN PVRITATE  
NON TRANSCENDISSET

The three trees in the background and all the other details point to Benedetto Buglioni as the author of this relief.

The predella, constructed like that of the J. S. Morgan altarpiece, shows at the extremities coats of arms. At the dexter end Azure, an architect's square or; at the sinister end the arms are effaced. The intervening reliefs represent in rocky landscapes, (1) S. Girolamo and his lion, (2) S. Francesco holding a book and cross, (3) Christ in the sepulchre, (4) S. Antonio of Padua with book and flame, and (5) S. Giuliano with a sword. In another altarpiece still at S. Maria a Ripa the predella scene of the parricide identifies the saint with a sword as Giuliano. The pilasters are decorated with garlands suspended from rings and composed of separate bunches of fruit, flowers and wheat. The pilaster capitals, architrave, and frieze are repetitions of those of the Morgan altarpiece, except for the introduction of blue on the frieze. The cornice here is missing.

Bibl.:

Burl., 114; Carocci, *A. e S.*, 1883, 229; 1884, 95; *Valdarno*, 70; C-M., 255 No. 319; Carmichael, *Francia's Masterpiece*; Cr., 337; M., *R. H.*, 134.

**48 THE ANNUNCIATION.** Borgo a Mozzano. S. Jacopo. Statues. Photo., Private.

S. Gabriele (Fig. 37), robed in blue lined green and a mantle of yellow lined maroon, stands pointing toward the Annunziata (Fig. 38), who, robed in maroon with a mantle of blue lined green, stands holding a book. Similar to the Immaculate Virgin at Empoli.

Bibl.:

Burl., 113; *Boll. d'Arte*, I (1907), 27; Pierotti, *Il Marzocco*, Aug. 7, 1904; *Rass. bibl. arte ital.*, VII (1904), 218.



FIG. 37.—S. GABRIELE.



FIG. 38.—THE ANNUNZIATA.

- 49 S. ANSELMO AND SAINTS. Empoli. Museo della Collegiata. Rectangular altarpiece. H., 2.15m.; W., 2m. Photo., Alinari, 10125.

From the Franciscan church of S. Maria a Ripa.

A companion piece to the Immaculate Conception altarpiece. Probably for the same reason it lacks a cornice.

S. Anselmo, robed in white with blue stole and pluvial of violet brown, bordered green lined yellow, holding pastoral staff and book, is seated on a white throne with high podium (Fig. 39). By his side are standing to the left S. Lorenzo, robed in green with blue pectoral on his breast, holding a book and a green palm, resting his arm over a black gridiron; and to the right S. Giuliano, robed in violet with mantle of blue lined green, holding a sword and a book and martyr's palm. Two female Franciscan saints, S. Rosa of Viterbo bearing roses, and S. Chiara holding a lily branch, kneel in the foreground.

The labels at the extremities of the predella are unfortunately blank. The reliefs represent (1) S. Girolamo in the desert, (2) Christ in the sepulchre, and (3) S. Maria Egiziaca.

The pilasters including the capitals resemble those of the altar of the Immaculate Conception, so does the architrave carried by them. The frieze represents a series of lambs couchant alternating with two cherub heads, a motive found in the interior frieze of the Pazzi chapel and used many times by Benedetto Buglioni.

Bibl.:

Carocci, *Valdarno*, 71; Cr., 337.



FIG. 39.—S. ANSELMO AND SAINTS, EMPOLI.

**50** TWO PILASTERS. Florence. Bardini Collection (formerly).

The capitals of the pilasters showed two cornucopias on either side of the central lily. The pilasters had white listels, blue background, and were decorated with pendent garlands, bound with yellow ribbons, hanging from violet rings.

Probably from an altarpiece of similar character to the two in the Museo at Empoli.

**51** BUST OF S. GIOVANNINO. Krefeld. Kaiser Wilhelm Museum. H., 0.49m. Photo., P. & H. Kock.

From the Beckerath Collection, Berlin. The Baptist is here represented younger than in the Ognissanti lunette or at Pescia, but with Buglioni hair and with notably characteristic Buglioni eyes (Fig. 40).





FIG. 40.—S. GIOVANNINO, KREFELD.

Bibl. :

Deneken, II (1904), 15-16, Taf. 2; Schubring, 123; Spemann's Mus., Aug. 26, 1907; Tschudi, 82, Taf. 58.

- 52** MADONNA AND CHILD BETWEEN SAINTS. S. Casciano. S. Giovanni in Sugana. Rectangular altarpiece. Photo., Alinari, 10089-10090.

The Madonna, seated on a bench set on a podium, holds to the right a nude Child (of Desiderio type) seated on a cushion (Fig. 41). She offers him milk from her breast. The refinement of the Madonna's face and that of the Child is so charming that we overlook the coarse modelling of her drapery or of the Child's body. These heads may well be by some other hand. The Madonna wears a maroon tunic over which is a blue mantle lined green, held together by a yellow clasp. To the left is S. Giovanni Battista in brown haircloth and mantle of maroon lined blue. He carries a banner inscribed (AGITE) PENITENTIA(M). To the right is S. Antonio Abate(?) clad in brown with staff of yellow and a book (the pig is absent). In the rocky background the Madonna appears to two women watching a flock of sheep. Four groups of trees of Buglioni type.

The predella shows at the extremities the Giandonati arms: Per fess, argent and gules; possibly those of Lodovico di Lodovico Giandonati,



FIG. 41.—THE MADONNA, CHILD, AND SAINTS.

Capitano at Cutigliano in 1508. In the centre is Christ in the sepulchre supported by the Madonna and S. Giovanni, and at either side S. Antonio Abate(?) and S. Sebastiano.

The pilasters are decorated with pendent triplex groups of fruit and flowers, their capitals and the architrave recall the Empoli altarpieces. The form

of the chapel was ill adapted for the usual frieze and cornice, hence the three upright panels with adoring angels, capped by a band of alternating lambs and cherub heads, with a single cherub head surmounting the whole.

Bibl.:

Burl., 117; Carocci, *S. Casc.*, 157-158; C-M., 250 No. 285; Crollanza, s.v. Giandonati; Cr., 354; M., *R. H.*, 166-167; P., 570; R., *D. R.*, 256; Sc. Fl., IV, 62.

**53** YOUTHFUL CHRIST AND S. GIOVANNINO, PROPHETS AND SAINTS. 1504. Fabbrica di Peccioli. Pieve di S. Maria. Rectangular altarpiece. Photo., Private.

The central relief of this altarpiece (Fig. 42) appears to have been removed and in its place is set a tondo representing the Youthful Christ and



FIG. 42.—THE PECCIOLI ALTARPIECE.

S. Giovannino meeting in the Desert, framed by a garland composed of fruit and flowers composed in transverse groups of two.

To the left between two pilasters adorned with garlands of triplex bunches of fruit and flowers rising from high vases is a niche containing a statuette of S. Giovanni Battista beneath a tondo with a bust of a Prophet. To the right is a similar niche with a statuette of S. Bartolommeo beneath a tondo with bust of a Prophet.

The predella contains at either end the Gaetani stemma: Per pale, dexter, quarterly argent (1 and 4) and gules (2 and 3); sinister, paly of four, gules and or.

The central predella relief represents the Nativity with Holy Family and two shepherds, and is separated by plain pilasters from two tablets inscribed:

QVESTA ▲ TAVOLA  
 A FAT(T)A ▲ FARE ▲ BAR  
 TOLOMEO ▲ DI BART  
 OLOMEO ▲ GAETANI  
 ANNO ▲ DOMINI  
 INCARNATION  
 IS ▲ MCCCCCIII

The pilasters in their ornamentation show the influence of Andrea della Robbia, while their capitals with cornucopias of fruit suggest the influence of Giovanni. The entablature with its frieze of lambs and pairs of cherub heads follows the Empoli type. Above the cornice was formerly a Madonna and Child or other group flanked by adoring angels—of which only one remains.

Bibl.:

M., *R. H.*, 143-144.

- 54** S. ANTONIO. Fabbrica di Peccioli. Pieve di S. Maria. Statue. H., 1.37m. Photo., Private.

Clad in yellow with black mantle (Fig. 43). Black pig at his side. Probably same date as altarpiece.

Bibl.:

Cr., 343.

- 55** FRAGMENTS: (1) OF HOLY WATER STOUP, (2) OF TABERNACLE. Fabbrica di Peccioli. Pieve di S. Maria.

The fragments listed by Miss Cruttwell are of a Holy Water stoup and of a Tabernacle.

Bibl.:

Cr., 343.



FIG. 43.—S. ANTONIO ABATE.

- 56** VOLPINI ALTARPIECE, MADONNA AND CHILD AND FOUR SAINTS. 1504. Tizzano (near Dicomano). S. Andrea. Altarpiece. Photo., Private.

The Madonna enthroned on a square-backed throne set on a mottled (imitation of marble) podium holds to right the nude Child who stands on a cushion (Fig. 44). To the left are S. Andrea holding a book and cross, S. Stefano kneeling, with stone on his head; to the right are S. Michele with sword and globe, and S. Francesco kneeling. Overhead is a framed disk and flying angels with a scroll inscribed:

HIC ▲ EST ▲ PANIS ▲ VIVVS ▲  
QVI ▲ DE CELO ▲ DESCENDIT

The predella contains at either end the stemma of Francesco Volpini, separated by unadorned pilasters from the central relief which shows two kneeling angels supporting a table inscribed:

OB NIMIAM · AC DEBITAM REVERENTIAM · SACRI  
CVLTVS · FRANCISCVS · VVOLPINVS · QVO



FIG. 44.—THE VOLPINI ALTARPIECE, TIZZANO.

TEMPORE · HVIVS · ECCLESIAE · RECTOR · PREFVIT ·  
 BEATE · VERGINI · AC · DIVO ANDREE · CETERISQUE · SAN  
 CTIS · QVORVM · HIC · EXISTANT · IMAGINES · PRESE  
 NS · OPVS · MIRA ARTE · COMPOSITVM · PIA RELIGIONE  
 DICAVIT · ANNO DOMINICE · INCARNATIONIS  
 MCCCCCIII · TERTIO (die ante) NONAS AVGVSTI

The pilasters, adorned with garlands of triplex bunches of fruit hanging from rings, have capitals and entablature of the Empoli type.

Bibl. :

Crollalanza, s.v. Volpi, Volpini; Cr. 356; M., *R. H.*, 145-146, Fig. 137.

- 57** CIBORIO, KNOWN AS THE ALTARE DI S. CRISTINA. 1503-1512. Bolsena. S. Cristina. Round-headed altarpiece. H., 3.40m.; W., 2.55m. Photo., Alinari, 11711.

This Ciborio (Fig. 45), enlarged by an additional frame and predella, so as to serve as an altarpiece in the Collegiata of S. Cristina, was without doubt the gift of Cardinal Giovanni di Medici when he was established in Bolsena as Cardinal Legate (1503-1512).



FIG. 45.—THE BOLSENA CIBORIO.

The sportello contains a painting of S. Cristina, otherwise every detail is indicative of the work of Benedetto Buglioni: the grated pavement, the lateral angels, the dove, the Christ of the lunette, especially the tondi of S. Pietro and S. Paolo in the spandrels, the elongated vases and other decoration of the pilasters, the lunette with its Desiderio-like decoration. The frieze with its Pan masks and birds is an innovation which recurs at a later date at Stia. The predella with its garlands, evangelistic symbols and pendants are seen again in the Crucifixion at Radicofani. Characteristic also is the outer frieze of cherub heads, egg and dart moulding and pendent garlands of fruit and wheat. The two candelabrum bearers, robed in blue, with mantles of yellow lined green, are Buglioni types, even to the colouring of the eyes.

The predella shows at the dexter end the Medici arms: Or, five torteaux in orle, in chief a hurt. Above the shield is a cross and cardinal's hat. At the sinister end is a shield with the Bolsena stemma: Gules, three pallets or.

Between these are three reliefs illustrating the life of S. Cristina: (1) Unscathed she prays in the fiery furnace, her father Urbanus and the soldiers about her; (2) She is ordered bound to a tree and her breasts extracted while the idolatrous image falls from its pedestal; (3) She is shot by arrows, while an angel bears to her a martyr's palm. Below the altar was placed the recumbent statue of S. Cristina, hence the altar was known as the Altare di S. Cristina morta.

Bibl.:

Baring-Gould, July 24; Briganti, *Cristina di Bolsena*; Burl., 113; C-M., 228 No. 141; Cr., 233, 327; Fabriczy, *R. f. K.*, 1906, 47; M., *R. H.*, 142-143, Fig. 134; R., *D. R.*, 229-231; *Sc. Fl.*, IV, 50, 52; Zampi, 1-9.

**58** S. CRISTINA MORTA. 1503-1512. Bolsena. Collegiata, S. Cristina. Recumbent Statue. Photo., Alinari, 11709-11710.

Beneath the Altare di S. Cristina morta was formerly placed the mortuary statue of S. Cristina, which is now in one of the stanze adjoining the Collegiata (Fig. 46). She lies with crossed hands, her head on a cushion, reminding us of Rossellino's Maria of Aragon at Naples. About her neck is the rope to which the millstone was attached. The statue is attributable, from its resemblance to the Immaculate Virgin of Empoli, to Benedetto Buglioni. It is unglazed. The urn which contains the ashes of S. Cristina is now preserved in Palermo.



Bibl.:

Boglino, *Palermo e S. Cristina*; Cr., 252, 334; Foratti, *Rass d'Arte*, XIX (1919), 22-32; Gnoli, *Nuov. Antol.*, 1893, 630; R., *D. R.*, 221, 257-258; Sc. Fl., IV, 47, 63; S., 149, Abb. 172; Zampi, 4, 10-11.



FIG. 46.—S. CRISTINA MORTA, BOLSENA.

- 59** THE CRUCIFIXION AND THE MIRACLE OF BOLSENA. 1503-1512. Bolsena. Collegiata, S. Cristina. Crypt. Round-headed altarpiece. H., 2m.; W., 1.50m. Photo., Moscioni.

Moscioni's photograph was issued before the restoration of the baldacchino in 1881-1887 by Paolo Zampi, and shows the ancient marble columns (Fig. 47). The altarpiece like one at Badia Tedalda, was divided into two parts. (1) The upper, round-headed portion portrays the Crucified One on a broad cross, to the base of which clings the Maddalena. At the sides are the Mater Dolorosa and S. Giovanni Evangelista in a landscape of brown rocks and green trees. Above is the yellow sun, the blue moon, and two chalice-bearing, flying angels and a light blue sky. (2) The lower, rectangular section shows the Miracle of Bolsena with the priest of Orvieto celebrating mass before the altar, at the base and sides of which are the pious inhabitants of Bolsena. A book on the altar is inscribed *miraco(1o)*.

The frame shows: (1) low blue vases, the bases of which are set with an angle toward the spectator, from which rise continuous fruit garlands composed alike with slight regard to the rhythm or symmetry; (2) An outer egg and dart moulding.

The predella shows a polychromatic frieze of swinging and pendent garlands framed by upright and pendent leaf mouldings.

Bibl.:

Burl., 113; C-M., 228 No. 144; Cr., 334; Zampi, 11-15.

- 60** ARCHIVOLT WITH CHERUB HEADS. Bolsena. S. Cristina. Photo., Moscioni.

An arched frieze with raised edges enclosing ten cherub heads on clouds

touched with yellow and blue. Paolo Zampi suggests that it formed the archivolt for the arcosolium opposite that of the Filotimi.

Bibl.:

Zampi, 14 note 2.



FIG. 47.—THE MIRACLE OF BOLSENA.

**61** ARSOLI. CATHEDRAL.

Arched frieze with raised edges enclosing ten cherub heads, white on blue. Similar to one at Bolsena.

- 62** (1) A BISHOP BLESSING. (2) CANDELABRUM BEARING ANGELS. Bolsena. Collegiata, S. Cristina, Sacristy. Fragments.

In the sacristy are preserved fragments of a Bishop blessing, also of two Candelabrum bearing Angels.

- 63** CHRIST CRUCIFIED AND THE MADDALENA. Radicofani. S. Pietro. Apsidal chapel to right. Altarpiece. H., 2.84m.; W., 1.93m. Photo., Private.

This relief (Fig. 48), composed like the Resurrection at Pistoia, shows



FIG. 48.—THE RADICOFANI CRUCIFIXION.

the influence both of Andrea della Robbia and of Antonio Rossellino. Buglioni had now seen Andrea's Crucifixions at La Verna and Arezzo and Antonio's altarpiece now in the Church of Monteoliveto at Naples. He recognizes the limitations of the frame and confines his composition within it, but his arrangement of cherub heads especially in the arched top of the frame is by no means so successful as Andrea's. The Christ is carefully modelled, and the Maddalena leans against the cross with almost too much self-abnegation. The chalice-bearing angels are less Verrocchian than in the Resurrection relief. Green palms, trees with fruit, and dead, leafless trees form an avenue in a rocky landscape, against a light blue sky. It is a similar, but finer composition than the Crucifixion at Bolsena.

The predella with its garland and evangelistic symbols, like those at Bolsena, is based on Rossellino's predella of the Nativity altarpiece at Naples. The ox holds an open book inscribed · SEQVENTIZIA · (SA)NTI · EVANGIELI (SECVNDM LVCAM). The book held by the angel is inscribed · SEQVENZIA · SANT(I) EVANGIELI SECHVNDVM · MATEV(M); that of the eagle SEQVENZIA · SANTI EVANGELI SECVNDO · IOANNE(M); and that of the lion SEQVENZIA SANTI EVANGELI · SECVNDVM · MARCV(M). The order, Luke, Matthew, John, Mark is unusual.

Bibl. :

Brogi, *Inv.*, 437; Burl., 116; C-M., 247 No. 260; Cr., 353.

- 64** MADONNA AND CHILD BETWEEN SAINTS. 1503-1512.  
Bolsena. Collegiata, S. Cristina. Entrance portal. Lunette. H., 0.79m.; W., 2.27m. Photo., Alinari, 11704-11705.

The lunette (Fig. 49) over the entrance portal of the new façade donated by Cardinal Giovanni di Medici (later Pope Leo X) contains a Madonna, three quarters length, holding to the left a nude Child who is bless-



FIG. 49.—THE BOLSENA MADONNA, CHILD, AND SAINTS.

ing and holding an apple. To the left is S. Cristina, with millstone bound by a rope to her neck. She also carries a sprouting rod. To the right is S. Giorgio, in armour, holding a club (?) and a shield with the Bolsena arms: Gules three pallets or.

Bibl.:

Burl., 113; C-M., 228 No. 142; Cr., 334; Fabriczy, *R. f. K.*, 1906. 47; R., *D. R.*, 211-212; *Sc. Fl.*, III, 178; Zampi, 11 note 2.

**65** S. LEONARDO AND TWO MONKS. 1503-1512. Bolsena. Collegiata, S. Cristina. Oratorio. Lunette. H., 0.74m.; W., 1.25m. Photo., Alinari, 11706.

Over the exterior door to the Oratorio is a lunette in which S. Leonardo, robed as a deacon, holding in his right hand a yoke, in his left a book, is adored by two kneeling monks with scourges in their hands (Fig. 50). White figures, blue background.



FIG. 50.—S. LEONARDO BETWEEN TWO MONKS.

Bibl.:

Burl., C-M., 228 No. 143; Cr., 334.

**66** (1) THE SPOSALIZIO. (2) EMBLEM OF JESUS. Rifredi. S. Stefano in Pane. Round-headed relief. H., 1.26m.; W., 0.90m. Photo., Private.

(1) From S. Maria a Novoli. Twice injured by treasure hunters, a reproduction was set up at Olatello and the original (Fig. 51) transported to Rifredi. The High Priest, the upper half of S. Giuseppe and the heads behind him are modern.

The Madonna, clad in violet edged yellow with mantle of blue lined green, extends her hand for the ring. Behind her is S. Anna and three young women. She stands on mottled green ground. S. Giuseppe is clad in blue tunic with mantle of yellow lined green.

The frame encloses between architectural mouldings a frieze of four-

teen cherub heads with yellow haloes set on clouds touched with greenish yellow against the blue sky. At the apex is a bust of God the Father blessing, clad in violet with mantle of blue lined green. Between him and the High Priest floats the Holy Dove.



FIG. 51.—THE SPOSALIZIO, RIFREDI.

A rectangular tablet below is inscribed:

DESponsATA SVM·  
HOMINI IVDEO ET PLA  
CVI ALTISSIMO DEO

(2) Above the altarpiece is a medallion with the emblem of Jesus, yellow letters on blue, surrounded by yellow rays of light, each waving ray succeeded by three straight ones.

Bibl.:

Carocci, *Dint.*, I, 333, 339; Cr. 355.

- 67** MADONNA AND CHILD BETWEEN SAINTS. Arezzo. Piazza di Badia. Post Office. Lunette. H., 0.77m.; W., 1.75m. Photo., Alinari, 9733.

Similar in general to the lunette over entrance to S. Cristina, Bolsena. The Madonna, robed in violet with mantle of blue lined green, holds to the left the nude Child blessing (Fig. 52) and holding an apple. Buglioni eyes.



FIG. 52.—MADONNA, CHILD, AND SAINTS, AREZZO.

To the left is S. Benedetto, with martyr's palm and book; to the right a female saint in blue with mantle of violet lined yellow.

Bibl.:

Burl., 112; C-M., 224 No. 120; Cr., 331.

**68** MADONNA AND SAINTS. Campi. S. Piero a Ponte. Over entrance. Lunette. H., 0.92m.; W., 1.75m. Photo, Private.

The Madonna, with white headdress, maroon tunic, mantle blue lined green, holds on her right arm the nude Child. To the left S. Pietro, in blue edged yellow and mantle of yellow lined green, holds two keys, yellow and white. To the right S. Paolo, in blue tunic and mantle of maroon lined green, holds a book and sword. Atelier work. Nudes of SS. Pietro e Paolo painted over the white glaze.

Bibl.:

Burl., 113; Carocci, *Dint.*, I, 365; C-M., 230 No. 155; Cr., 335.

**69** MADONNA DELLE GRAZIE. Florence. Palazzo Frescobaldi. Photo., Private.

This relief set over the mantelpiece in the sitting room of the Palazzo Frescobaldi exhibits a standing Madonna robed in maroon tunic and blue mantle, holding on her left arm a nude Child blessing. At her feet on either side a company of worshippers on their knees.

The predella is inscribed:

QVESTA NOSTRA DONNA AFFATTO FARE ..... E SVA  
CHOMPAGNI ..... ACCIO QVANDO SONO INVIAGGIO LASIA  
ILLORO AIVTO ET ALLORA ET SEMPRE.

Frame: cherub heads, egg and dart and outer fruit garland.

- 70** MADONNA ENTHRONED WITH SAINTS. Antona (near  
Massa-Carrara). S. Gimignano. Altarpiece with lunette. H.,  
2.76m.; W., 1.84m. Photo., Private.

The central relief represents on a throne with high carved back, violet bordered yellow, the Madonna, who is robed in violet with mantle of blue lined green, holding in her lap the Child, nude except for a light veil over his shoulders (Fig. 53). Two angels in flowing robes set a crown upon her head. To the left stand a monastic saint, in white habit holding a book, and S. Gimignano, mitred, robed in white with pluvial of mottled violet lined yellow, holding a yellow pastoral staff and a violet book. To the right stand S. Pietro, in blue tunic and mantle of yellow lined violet, holding two keys and a book, and S. Giovanni Battista in brown hair cloth, with mantle of blue lined green, holding a yellow cross and a scroll. Very light blue background.

The predella has at each end a shield inscribed blue on white OP(ER)A, indicating that the altarpiece was commissioned by the Opera of the church. Separated by yellow balusters are three reliefs: (1) A miracle performed by S. Gimignano; (2) the Annunciation; (3) the death of S. Gimignano.

The frame of the large relief resembles in general that at Tizzano (1504) except that the pendent garlands of the pilasters are continuous, not divided into separate bunches. Its frieze consists of pairs of cherub heads alternating with Paschal lambs.

The lunette exhibits the usual Buglioni landscape background of rocks and trees, with a Nativity scene in the foreground. An excerpt from this, the Madonna adoring the Child upheld by an angel occurs frequently in medallion form.

Bibl.:

Bombe, B-Th., *Lex.*, s.v. Buglioni; Campori, 288 note 1; Cr., 327;  
Mazzini, Frontispiece, 10-13.

- 71** MADONNA ADORING CHILD UPHELD BY AN ANGEL.  
Berlin. Kaiser-Friedrich Museum, No. 109 (I. 153). Medallion.  
Diam., 1.12m. Photo., Private.

From the Bartholdi Collection, 1828.

Similar to the composition in the lunette of the altarpiece at Antona.



The Madonna, robed in white ornamented with golden stars, and surrounded by straight and waving rays of light, kneels in adoration before the nude Child who is supported by an Angel. The Child rests on his mother's drapery; the entire group on clouds.



FIG. 53.—THE ANTONA ALTARPIECE.

Frame: (1) yellow beads; (2) cherub heads in yellow clouds separated by stars (cf. A. Rossellino, also B. da Maiano); (3) egg and dart moulding; (4) irregularly composed, continuous wreath of fruit, flowers, and wheat; (5) scale ornament.

Bibl. :

B. und Tsch., No. 122; C-M., 260 No. 348; Cr., 333; M., *D. R. A.*, 136-143; R., *D. R.*, 160; Sc. Fl., III, 154; Schottmüller, 46 No. 109.

- 72** SAME SUBJECT. Florence. Museo Nazionale, No. 7. Medallion. Diam., 1.20m.

Similar to Berlin No. 109. Frame similar. From the Ospedale militare. Modern reproductions of this medallion are sold by the Ginori Co., Florence.

Bibl.:

Burl., 109; Cr., 337; Supino, 437 No. 7.

- 73** SAME SUBJECT. Paris. Seillière Collection (formerly). Medallion. Diam., 1.15m.

A replica of the medallion in the Museo Nazionale (No. 7), and Berlin Museum (No. 109).

Bibl.:

Seillière Coll., *Cat.*, No. 2.

- 74** SAME SUBJECT. Madrid. Collection of Marques de Cerralbo. Medallion. Photo., Private.

A copy of the Berlin medallion No. 109, with the type of Virgin modified, the sequence in cherub head frieze changed, and the outer scale moulding omitted (Fig. 54).

- 75** SAME SUBJECT. New York. Mrs. P. M. Lydig Collection (formerly). Medallion. Diam., 0.97m. Photo., Pach.

From the Molinier collection, Paris. Same composition, with slight variations, as that of the medallion in the Berlin Museum. Frame also similar, but consists only of beads and a garland.

Bibl.:

Lydig Coll., *Cat.*, No. 122; M., *D. R. A.*, 136-143, Fig. 57; Molinier, *Cat.*, Frontispiece.

- 76** SAME SUBJECT. Guilford. Collection of Mrs. G. F. Watts. Photo., Private.

Similar to the preceding.

Bibl.:

Cr.



FIG. 54.—THE MADONNA ADORING THE CHILD  
UPHELD BY AN ANGEL, MADRID.

- 77** SAME SUBJECT. Braunschweig. Collection Frau Vieweg. Medallion. Diam., 0.64m.

Similar to the preceding, with frame of bead moulding only.

- 78** SAME SUBJECT. Florence. Orselli's (in 1908). Medallion. Diam., 0.62m.

Similar to the preceding.

- 79** SAME SUBJECT. Paris. Collection of M. le Baron Pierre de Coubertin. Medallion, Diam., 0.72m.

A polychromatic version of the same. Nudes not glazed. The frame has a garland composed of triplex bunches of fruit.

- 80** MADONNA AND CHILD, S. GIOVANNINO AND TWO ANGELS. S. Casciano. S. Giovanni in Sugana. Medallion. Photo., Private.

The Madonna seated on the ground holds on her lap the nude Child

blessing. To the left is S. Giovannino kneeling on a cushion, supported by an angel. To the right an angel with grapes. White against blue. Buglioni eyes.

Frame: an inner egg and dart moulding, and an outer garland of long bunches of fruit, flowers, and wheat irregularly composed.

Bibl.:

Burl., 117; Carocci, *S. Casciano*, 159.

- 81** SAME SUBJECT. Empoli. Museo della Collegiata. Medallion. Diam., 1.04m. Photo., Private.

This medallion (Fig. 55), is a repetition of the S. Casciano tondo.

Bibl.:

B., *Kf.*, 25; Burl., 114; Cr., 337.



FIG. 55.—THE MADONNA, CHILD, S. GIOVANNINO,  
AND TWO ANGELS, EMPOLI.

- 82** SAME SUBJECT. Berlin. Kaiser Friedrich Museum. No. 120 (I. 157). Medallion. Diam., 0.92m. Photo., Museum.

Repetition of S. Casciano tondo. Acquired in Italy in 1858.

Bibl.:

C-M., 261 No. 356; Schottmüller, 51 No. 120.

- 83** SAME SUBJECT. Florence. Palazzo Frescobaldi. Tondo. Photo., Private.

Repetition of the S. Casciano tondo.

- 84** MADONNA ENTHRONED BETWEEN SS. ANTONIO ABATE AND SEBASTIANO. Montemignai. Roadside shrine. Altarpiece. H., 2.10m.; W., 1.65m. Photo., Private.

The Madonna, seated on a bench on a low podium, robed in maroon with mantle of blue lined green, holds to her right the nude Child standing on a cushion (Fig. 56). The Child holds ends of Madonna's veil. Bugli-  
oni eyes. To the left is S. Antonio Abate in gray robe and black mantle, holding staff and book. A black pig at his feet. To the right is S. Sebastiano, nude with white loin cloth, bound against a tree trunk. A curtain is swung above their heads.

The predella reliefs represent: (1) S. Francesco receiving the stigmata;

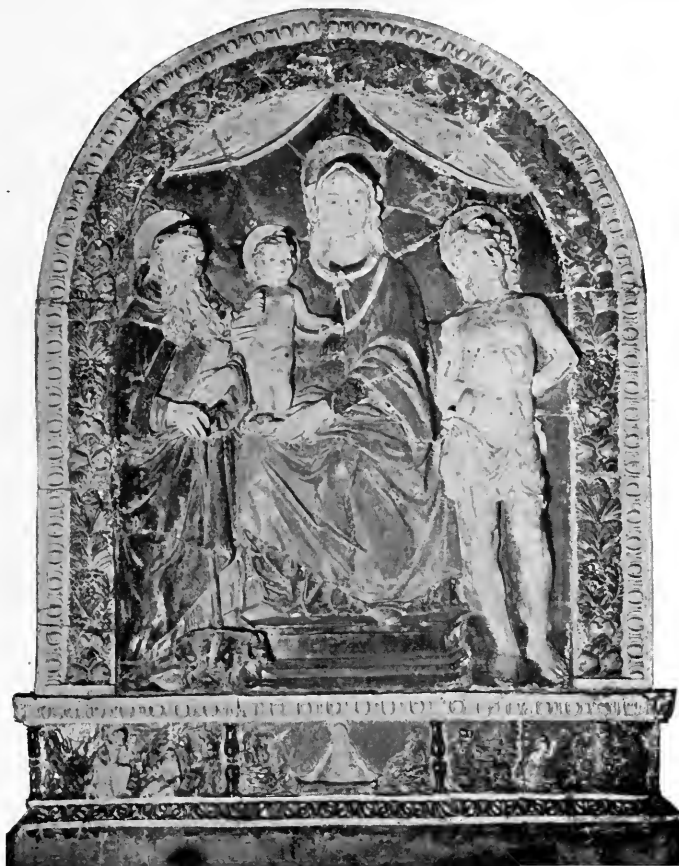


FIG. 56.—THE MONTEMIGNAIO ALTARPIECE.

(2) Christ in sepulchre; (3) S. Girolamo praying in the desert. They are separated by balusters. The frame of the principal relief shows rising garlands of continuous, chiefly triplex, bunches of fruit and wheat surrounded by an outer egg and dart moulding.

Bibl.:

Beni, 229; C-M., 229 No. 151, 238 No. 204; Cr., 348; Filangieri *Cat.*, I, 486-488, *Doc.*, VI, 361; Vas., II, 199.

**85** MADONNA ENTHRONED BETWEEN SS. ANTONIO ABATE AND SEBASTIANO. Caiano. Cappella Passalacqua.

Cavallucci and Molinier list as in the Cappella Passalacqua at Caiano a Madonna the description of which corresponds with that at Montemignao, except for the fact that the Caiano relief has two angels holding a crown above the Madonna's head.

Bibl.:

C-M., 229 No. 151; Cr., 335.

**86** MADONNA ENTHRONED BETWEEN S. ANTONIO ABATE AND S. SEBASTIANO. Doccialina. Chiesa. Altarpiece.

Cavallucci and Molinier's description tallies almost exactly with the altarpiece at Montemignao.

Bibl.:

Burl., 114; C-M., 231 No. 168; Cr., 337.

**87** MADONNA ENTHRONED AND SAINTS. Diacceto. Shrine near main street. H., 1.76m.; W., 1m. Photo., Private.

The Madonna, in type recalling the Madonna of Montemignao, is clad in maroon with mantle of blue lined green, and holds on her knee wrapped in her veil the otherwise nude Child holding a bird. She is seated on a bench which rests on a double podium in front of an apparent niche, the cornice of which extends to right and left, as in the Morgan altarpiece. To the left and right stand angels with baskets or vases of flowers. Above the archivolt of the niche are three large cherub heads.

At right angles to the relief, on the side walls of the shrine, stand two old bearded saints. The one to the left, S. Girolamo, carries a crucifix and a book, and is clad in maroon coloured habit; a tree on each side. To the

right is S. Antonio Abate, also in maroon, with yellow staff and book, and a pig at his feet.

It may be recalled that Benedetto Buglioni's grandfather Bernardo inherited a farm at Diacceto.

**88** STATUETTE OF DOVIZIA. Berlin. Kaiser-Friedrich Museum. No. 116 (I. 161). H., 1.25m. Photo., Museum.

This statuette (Fig. 57), known as a Pomona, is similar in conception



FIG. 57.—STATUETTE OF DOVIZIA. BERLIN MUSEUM.

to Giovanni della Robbia's statuette in the Minneapolis Museum, inscribed: GLORIA: ET DIVITIE: IN: DOMO TVA. Hence we prefer to designate it La Dovizia. Like its prototype it was probably designed to be a gift accompanied with wishes for domestic prosperity.

Polychromatic fruit in a blue dish and cornucopia; white figure standing on light green base.

Bibl.:

B-Tschudi, 43, No. 131; C-M., 261 No. 358; M., *A. in A.*, V(1917), 196; *G. D. R.*, 209; Schottmüller, 50 No. 116.

- 89** SAME SUBJECT. Florence. Bardini Collection, formerly. Statuette. H., 0.83m.

Similar, with variations, to the preceding.

Holds in her left hand a bunch of violet grapes and a cornucopia. On her head is a blue vase of fruit.

Bibl.:

Bardini Coll., Sale of 1902, *Cat.*, No. 516 Pl. 23.

- 90** S. LUCIA. 1503-1512. Bolsena. S. Cristina. Relief bust. H., 0.75m. Photo., Private.

Half figure of S. Lucia (Fig. 58), clad in maroon with mantle of blue



FIG. 58.—S. LUCIA, BOLSENA.

lined green, veil on head and crossing her breast, holding a book and a plate on which are two eyes. Her own eyes are coloured in Buglioni fashion.



- 91** MADONNA ENTHRONED WITH SAINTS. Rincine. S. Elena. Square altarpiece. Photo., Private.

The Madonna, holding to the right the nude Child who stands on a cushion blessing, is seated on a bench set on a podium (Fig. 59). About her stand to the left, S. Bartolommeo, S. Niccolò da Bari(?); to the right, S. Lucia with martyr's palm and dish and S. Antonio Abate, with



FIG. 59.—THE RINCINE ALTARPIECE.

staff, book and black pig. The Madonna resembles the S. Lucia at Bolsena and the colours, chiefly maroon and light blue, are those favoured by Benedetto Buglioni.

The frame consists of a garland of fruit, flowers, and wheat between white fillet mouldings.

Bibl.:

Cr., 353.

- 92** MADONNA AND CHILD BETWEEN TWO ANGELS. Baltimore. Collection of Mr. Henry Walters. Relief figures. H., 0.73m. Photo., Private.

From the Don Marcello Massarenti Collection, Rome. White figures. Buglioni eyes. The Madonna in half figure (Fig. 60) holds to the left the nude Desiderio-like Child who is blessing and holding the crown of thorns and nails.



FIG. 60—MADONNA AND TWO ANGELS, BALTIMORE.

To left and right is an angel, in three quarter figure, adoring with folded hands.

This Madonna with adoring angels probably occupied a lunette above a door or altarpiece.

Bibl.:

M., *D. R. A.*, 167, Fig. 69.

- 93** MADONNA AND CHILD. Baltimore. Collection of Mr. Henry Walters. Group. H., 1m. Photo., Private.

The half length Madonna, in maroon with mantle of blue lined green, a white kerchief on her head and around her neck, holds to right a lightly draped Child who stands on a white pedestal (Fig. 61). Nudes unglazed. Bought from Raoul Heilbronner Paris.

Bibl.:

M., *D. R. A.*, 168, Fig. 71.

- 94** BUST OF A FEMALE SAINT. Roslyn, L. I. Collection of Mr. Stanley Mortimer. Photo., Private.

Face and hair unglazed. Looks wistfully down, as if part of a composition of the Madonna and Child. But the colouring of the garments, the



FIG. 61.—MADONNA AND CHILD, BALTIMORE.

dark blue robe with veil of very light blue lined light green are uncanonical for a Madonna and more fitting for some other saint, e.g. S. Cristina or S. Lucia.

Bibl.:

M., *D. R. A.*, 167-168.

- 95** BUST OF A FEMALE SAINT. Baltimore. Collection of Mr. Henry Walters.

Unglazed replica (Fig. 62) of the preceding.

Bibl.:

M., *D. R. A.*, 167, Fig. 70.

- 96** MADONNA ENTHRONED WITH SAINTS. Paris. Louvre, Nos. 431, 439. Altarpiece with lunette. H., 2.80m.; W., 2m. Photo., Alinari, 22379.

The Madonna is robed in violet, her mantle blue lined green (Fig. 63). She supports on her right knee the nude Child who is blessing and holding



FIG. 62.—BUST OF A SAINT, BALTIMORE.



FIG. 63.—MADONNA AND SAINTS, LOUVRE.

an apple. Her veil crosses his body. To the left stands S. Francesco, in gray habit, with stigmata, holding a book; to the right, S. Rocco in brown and with yellow pilgrim's staff. Background missing.

The predella shows: (1) Female Martyr saint holding a palm branch and a church or tower; (2) La Maddalena, long haired, holding a yellow box; (3) Cherub head; (4) S. Lucia, with palm branch and vase; and (5) S. Caterina of Alexandria, with palm branch and wheel.

The principal frame has pilaster with garlands composed by triplex bunches of fruit separated by yellow ribbons and hanging from violet rings in panels, above which are capitals of the Buglioni type supporting a meagre entablature from which architrave, frieze and upper member of the cornice are missing. The lunette contains a half figure of God the Father blessing and holding open a book inscribed  $A \Omega$ . He is surrounded by four cherub heads on clouds streaked with yellow and black against a blue sky. Framed by pendent garlands and egg and dart moulding.

Bibl.:

B. J., *Desc.*, 6 No. 2; Burl., 120; C-M., 274 No. 434; 277 No. 444; Cr., 330, 350.

**97** STEMMA OF GUGLIELMO ALESSANDRI. 1507. S. Giovanni in Valdarno, Palazzo Pretorio. Photo., Private.

Within a wreath of fruit, flowers, and wheat, arranged in roughly triplex groups bounded by an egg and dart moulding is a beribboned Tuscan shield containing the stemma (Fig. 64) of the Alessandri family: Azure, a double-headed lamb passant argent; in chief a serpent gules.



FIG. 64.—STEMMA OF GUGLIELMO ALESSANDRI.

Below is a horizontal scroll inscribed:

GUGLELMO ▲ DAN  
 TONIO ▲ DI M(ESSER) AL  
 ESANDRO ▲ DELLI  
 ALESANDRI ▲ VIC(ARI)O ▲ ET  
 COM(MISSARI)O 1506 1507

Guglielmo d'Antonio di Messer Alessandro d'Ugo di Bartolo Alessandri became a Prior in Florence in 1516.

Bibl.:

C., s.v. Alessandri; M., *R. H.*, 159-160 Fig. 151; P., 47, 455-457; W., 125.

**98** STEMMA OF FILIPPO PERUZZI. 1508. Scarperia, Palazzo del Vicariato. Photo., Private.

Within a wreath composed irregularly of fruit, flowers, and wheat, with an inner egg and dart moulding, on a flat plate is a beribboned Tuscan shield (Fig. 65) bearing the Peruzzi arms: Azure, six pears, three, two, and one or.



FIG. 65.—STEMMA OF FILIPPO PERUZZI.

Below, on a rectangular tablet is inscribed:

▲Filippo ▲ DI GIOV  
 ANNI ▲ PERVZI  
 ▲ V(ICARI)O ▲ ET (COMMISSARIO) ▲ 1507 ▲ 1508

Filippo di Giovanni di Rinieri Peruzzi was a Prior in Florence in 1503.

Bibl.:

C., s.v. Peruzzi; M., *R. H.*, 168-169 Fig. 157, P., 86-88; W., 164.

**99** TWO ALTARPIECES (formerly). 1508. Massa-Carrara. Duomo, S. Francesco.

According to a lost document, published by Campori, and again by Mazzini, Benedetto di Giovanni Buglioni was paid on Nov. 8, 1508 seventy large gold ducats, thirty-five from Ser Giovanni the Podestà of Massa, and thirty-five from Piero de'Zanoli, representative of the Franciscan brothers of Massa. The payment was made in the name of Alberico Malaspina, marchese of Massa.

The subjects, form, and present whereabouts of these altarpieces are unknown. Campori, Milanese, and others declare that one represented a Nativity, the other an Epiphany, but the fragments of a Nativity in the Cappella del Sacramento of the Cathedral are not in Buglioni's style, and the Epiphany, said to have been sold in 1825 to the Abate Gerini and by him sold out of Italy, can no longer be traced.

Document:—[Quoted by Ubaldo Mazzini from Campori's *Memorie*, 287.]

“Adi 8 di novembre 1508 in massa del marchese.

Io benedetto de giovanni Buglioni schultore da firenza per vighore della presente scritta di mia mano mi chiamo avere aũto e riceũto anome del magnifico signore marchese alberigho signiore di massa soprascrita duchati settanta d'oro inoro larghi a me numerati e dati parte da ser giovanni suo podestà in massa cioè duchati trentacinque e altri trentacinque da Piero de Zanoli prochuratore de ditti (?) frati de san francescho di masa in firenza e sono per intero pagamento di dua tavole per me fatte e poste in opera e finite in nella chiesa de san francescho de massa per me finite adi et ano soprascritto et per fede di ciò o scritto la presente di mia propria mano presente iachopo de giovani dipintore fiorentino e di franliesco di girolamo fattore de dicti frati ec.”

Bibl. :

Bombe, B-Th., *Lex.*, s.v. Buglioni; Campori, *Memorie*, 287 (Doc.); Cr., 253, 347; Gerini, *Memorie*, I, 164; Matteoni, Guida, 19; Mazzini, I-10, (Doc.); Vas., II, 185 note.

**100** MADONNA AND CHILD. Cleveland. Museum of Art. Photo., Museum.

Nudes unglazed. The Madonna, clad in a maroon tunic with yellow collar and cuffs, a mantle of blue lined green, yellow haloes, white scarf, yellow shoes, holds on her left arm the nude Child (Fig. 66). In type not unlike the Madonna delle Grazie of the Frescobaldi collection.



FIG. 66.—MADONNA AND CHILD, CLEVELAND.

Bibl. :

Cat. of Museum, opening.

**101** SAME SUBJECT. Baltimore. Collection of Mr. Henry Walters.  
Statuette. H., 0.76m. Photo., Private.

This Madonna, in type not unlike the preceding, stands holding on her left arm the nude Child. Glazed light green. From the Don Marcello Massarenti Collection.

Bibl. :

M., *D. R. A.*, 168, Fig. 72.



1510-1520



1510-1520

**102** (1) CORONATION OF THE VIRGIN. 1510. (2) COAT OF ARMS IN THE CHURCH. 1510. Pistoia. Ceppo Hospital. Entrance portal. Lunette. H., 1m.; W., 2.05m. Photo., Alinari, 10282.

In 1878 Milanesi stated that in 1510 Benedetto Buglioni made a "Nostra Donna" for the façade of the Ceppo Hospital. More specific are the documents published in 1904 by Fabriczy and by R. G. Mather in 1918, which indicate a payment made to Benedetto Buglioni in Jan. 13, 1510 for an "Incoronazione" set "sopra la porta dello spedale del Ceppo di Pistoia." Over the entrance portal of the hospital the Coronation of the Virgin in every detail of style betrays the workmanship of Benedetto Buglioni (Fig. 67). The subject follows the precedent set by the hospital of Santa Maria Nuova, over the entrance door of which is a Coronation attributed to Lorenzo di Bicci or Dello Delli.

God the Father, seated on clouds, with long hair and beard, heavily



FIG. 67.—CORONATION OF THE VIRGIN, PISTOIA.

draped, wearing a Papal tiara with triple yellow crowns, places a yellow crown on the head of the Madonna, who is also seated and robed in white, and has her hands crossed on her breast. Her eyes have Buglioni's characteristic hatched eyebrows, linear upper eyelid, pupils surrounded by a circle leaving the iris white. Nine cherub heads, triple winged, without haloes, on clouds streaked with yellow and violet, surround the divine couple.

The documents (Nos. 4-5) also indicate that Benedetto Buglioni was paid a florin for a stemma of the hospital placed within the church.

Documents:—[Copied by Mr. Rufus G. Mather.]

1. "Francesco di maso di papi scarpellino da s. martino a mensola si alloga collo spedale del ceppo di pistoia a provvedere tutta la pietra ed a fare tutto il lavoro sul portico."

[Milanesi, *Misc.*, 32 III P., c. 480, makes the above note from *Archivio di Stato, Sezione notarile, Rogiti di Ser Lorenzo Bellucci di Pistoia*. Protocollo del 1512, Feb. 24.]

2. c. 364

"Mdx

Benedetto di giovanni detto betto  
buglioni de dare adj iiij di giennaio  
f uno largo doro porto chontanti sono  
per chonto di una nostra donna  
si fa per sopra la porta dello spedale  
dell ceppo di pistoia all quaderno  
C ac. 113.  
a uscita segnato C. ac. 234 f 1-

c. cclxiiij

"Mdx

Benedetto di giovanni  
detto betto buglioni di  
chontro de avere adi  
xj di maggio 1512 f uno  
largo doro sono per  
tanti dare alibro  
segnato d ac. 210 f 1-1"

[*Archiv. del R. Arcispedale di Santa Maria Nuova, Libro Verde* (1508-1513), *segnato* C c. 364.]

Milanesi, *Misc.* 40 III P c. 367<sup>t</sup> records the above document thus:

"1510. Benedetto di Giovanni detto betto buglioni de dare adi iiij di gen. fior. uno sono p(er) chonto p(er) una nostra donna si fa p(er) sopra la porta dello spedale del ceppo di Pistoia."

Fabriczy, *Riv. d'Arte* II, 1904, 139, published it as follows:

"1510. Benedetto di Giovanni detto betto buglioni de' dare adi xiiij di genaio fior. uno-sono per chonto di una nostra donna si fa sopra la porta dello spedale del Ceppo di Pistoia."

3. "+ yhs MDX

Sabato adj 4 di genaio

A betto brrugljonj ischultore f uno ch°(chontanti) jn(or)o

al q<sup>co</sup> (quadernucio) detto (chassa s<sup>to</sup> C) c113 alibro verde s<sup>to</sup> C c. 364  
f 1 l-s-”

[Archiv. idem, Uscita, Segnato C. 1508-1510 c. 234.]

4. “+ MDX

Benedetto dj giovannj di bernardo dantonio ischu(1)tore  
avere.....

E avere adj ii dj maggio 1512 f. iiij doro in oro per j archo dj una cho-  
ronazione et una arme p(er) pistoia a g<sup>e</sup> s<sup>to</sup> d c. 210 f 4 l- p-”

[Archiv. idem, Libro Fitti e Livelli B., 1510-1520, c. 12.]

5. “MDXII

Martedi adj xj di maggio

Benedetto dj Giovannj bu(g)lione iscu(1)tore avere p(er) uno  
archo sopra alaporta dj lospedale dj pistoia cheve(che v'e)  
una jncoronazione f 4 doro inoro isp<sup>e</sup> (ispedale) dare quvj  
disotto f 4 l-

Et avere p(er) una arme p(er) detto ispedale inchiesa  
f uno doro inoro posto isp<sup>e</sup> dare qui disotto f j l-

Anne auto f uno doro inoro p(er) tanti avere a libro Verede  
S<sup>to</sup> C c 364 f j l-

Anne auto f iiij doro inoro p(er) tanti avere alibro di pigione  
e fitj B c 12..... f 4 l-

Spedale dlceppo dj pistoia adare chome apare  
alibro copie s<sup>to</sup> d f 5 p(er) le le(sic) chose disopra dette”

[Archiv. idem, Giornale D. 1512-1513 c. 210.]

6. “+ MDXIJ

Spedale dj santa maria nuova dj firenze	partite	partite	anno
avere dallo spedale di santa maria	abbiamo	abbiamo	loro et noj
dlceppo dj pistoia chome apare di la	noj et loro	noj et loro	
al di rimpetto			

.....

...

...

...

Et dj 11 dj Maggio 1512 135 p(icioli)  
p(er) uno a<sup>r</sup> chale(archale) suvj(suvvi) una  
inchoronazione sopra alaporta dello  
isp<sup>e</sup> et una arme aute da benedetto  
bulionj al nostro g<sup>e</sup> s<sup>to</sup> d c- et aloro  
libro m c.....l 35- 1- 1-”

[Arch. idem, Libro Copie e Conti, D. 1512-1518 c. 3.]

7. "+ YHS MDXJ

Spedale di santa maria nuova di firenze avere addj xj di luglio ...

..... —

E de avere insino addj 26 daprile 1512 ...

.....

E deono avere l trentacinque piccioli per resto di una inchorazione di terra chotta e una arme di ceppo paghati p(er) noi a betto buglionj al giornale c. 164 in questo ... 234 ..... 135 "

[Archiv. del R. Ospedale del Ceppo, Libro del Provveditore M., 1511-1512, c. cl.]

Bibl.:

Bacci, *Riv. d'Arte*, II (1904) 50-51; B., Kf., 21; Bombe, B-Th. *Lex.*, s.v. Buglioni; Burckh., II, 436; C-M, 144, 243 No. 234; Contrucci, 280; Cr., 251-252; Fabriczy, *Riv. d'Arte*, II (1904), 139 (Doc.); Giglioli, 94; M., *Sc. Mag.*, 1893, 683, 690; *Brickbuilder*, II (1902) 222; *A. J. A.*, XXII (1918), 361-377 (Doc.); Mazzini, 3-4; R. G. M.; *L'Arte*, XXI (1918), 193-194 (Doc.); Melani, *A. e S.*, XXII (1903) 10-11; *Natura e Arte*, 1903, June 15, 81-88; R., *D. R.*, 235, 262; *Sc. Fl.*, IV, 55, 64; S., 148, Abb. 171; Tolomei, *Guida*, 83; Vas., II, 185 note; IV 88 note.

### 103 CORONATION OF THE VIRGIN WITH VARIOUS SAINTS.

Florence. Chiesa d'Ognissanti. Over entrance portal. Lunette. H., 2.02m; W., 2.94m. Photos., Alinari, 2303; Brogi, 4682; Cast, Lelli, 1134-1136.

This relief appears to have been modified by the addition of an outer row of blue tiles so as to fit into the architectural frame. Possibly, like the Resurrection relief at Pistoia, it had originally a terra-cotta frame of its own, broken into by the lower portion of the composition, and for practical reasons in this case discarded.

Like the Coronation at Pistoia God the Father is represented draped in white, wearing a triplex crowned tiara, placing a yellow crown on the Madonna's head (Fig. 68). Both are seated on clouds streaked yellow and green, from which appear cherub heads some with, some without, a nimbus. To the left and right are musical angels with lutes, tambourines, pipes and trumpets. Below are half figures of S. Benedetto, S. Ansano (?), S. Giovanni Battista, S. Pietro, S. Gregorio, S. Agostino and S. Lucia. Figures white, minor details yellow. Buglioni eyes.

Bibl. :

B-J., 9; B., *Kf.*, 23; *A. S. A.*, II (1889), 2; Burl., Frontispiece, 54, 108; Carocci, *Ill. Fior.*, 1912; 141-143; C-M., 117; 211 No. 37; Cr., 252, 341; M., *Sc. Mag.*, 1893, 690; R., *D. R.*, 233-235; IV, 55-56; Richa, IV, 264; S., 149; Vas., II, 192.



FIG. 68.—CORONATION AND SAINTS, OGNISSANTI.

**104** S. ROMOLO AND HIS COMPANIONS. Fiesole. Duomo. Crypt (formerly). Statuettes. Photo., Brogi, 9858-9860.

Milanesi, in his notes to Vasari's mentions five statuettes as formerly in the crypt of the Fiesole Cathedral. Three of these have been photographed by Brogi. One represents S. Romolo, enthroned, blessing (Fig. 69); two others portray youthful saints.

They are not far removed in style and period from the Ognissanti lunette. Polychromatic; face of S. Romolo not glazed.

Bibl. :

Carocci, I, 134; C-M., 232 No. 173 note 1. Vas., II, 193-194.

**105** (1) S. AGNESE, (2) S. MARIA EGIZIACA, (3) A PEASANT WORSHIPPER. Fiesole. S. Ansano. Three Statuettes. c. o.901. Photos., Brogi, 9834, 9833.



FIG. 69.—S. ROMOLO, FIESOLE.

(1) S. Agnese, robed in maroon edged yellow, and a mantle of blue lined green, holds a white lamb, a book and a martyr's palm (Fig. 70).

(2) S. Maria Egiziaca is covered by long brown hair.

(3) A peasant, robed in a blouse of blue and mantle of green lined maroon, stands in the attitude of worship.

Bibl. :

Carocci, I, 118; C-M., 250 No. 282; Cr., 344.



FIG. 70.—S. AGNESE, FIESOLE.



FIG. 71.—S. GIOVANNI BATTISTA, PESCIA.



- 106** S. GIOVANNI BATTISTA. Pescia. Library of Duomo. Statuette. Photo., Private.

This statuette (Fig. 71) is not unlike the S. Giovanni Battista in the Ognissanti lunette. It was formerly in the Duomo, where it has been replaced by a marble copy in connection with a marble font.

Bibl.:

Burl., 71.

- 107** S. SEBASTIANO. Chicago. Collection of Mrs. Chauncey F. Blair. Round-headed relief. H., 1.10m.; W., 0.61m. Photo., Private.

S. Sebastiano wears a blue loin cloth and stands in a green meadow, his arms bound to a tree of which only the lower trunk is visible.

Possibly to be classed with the works of Benedetto Buglioni.

- 108** THE TRINITY. S. Fiora. Convento di SS. Trinità. Round-headed altarpiece. Photo., Alinari, 9281.

God the Father, wearing a triple crowned tiara, clad in maroon upholds a yellow cross above which is the Holy Dove and on which is Christ crucified (Fig. 72). Two cherub heads support the clouds on which God Father is seated while sixteen more (of two only the haloes are seen behind the cross) are arranged as a mandorla.

The predella shows insignia now almost obliterated, and between plain pilasters: (1) S. Francesco receiving stigmata; (2) Christ in the sepulchre supported by his mother and S. Giovanni; and (3) S. Girolamo in the desert. The frame shows pendent garlands of fruit, flowers, and wheat in triplex bunches, set between an inner cord and outer egg and dart moulding.

Bibl.:

Cr., 354; S., 140 Abb. 151.

- 109** CHRIST CRUCIFIED AND SAINTS. Gavinana. S. Maria del Assunta. Round-headed altarpiece. H., 2.3m.; W., 1.83m. Photo., Private.

Some years ago I cited the altarpieces at Gavinana (Fig. 73) as to be classed with Santi Buglioni's lost altarpieces at Croce all'Alpe, but am now inclined to put them at an earlier period when Benedetto Buglioni was the

master of the atelier. The Christ crucified (paint over the glaze) is almost a replica of the one at S. Fiora. The cross is yellow and grained in faint imitation of wood. At the top is a scroll inscribed I. N. R. I.; the sun with greenish face and yellow serpentine rays, and the moon with bluish face set

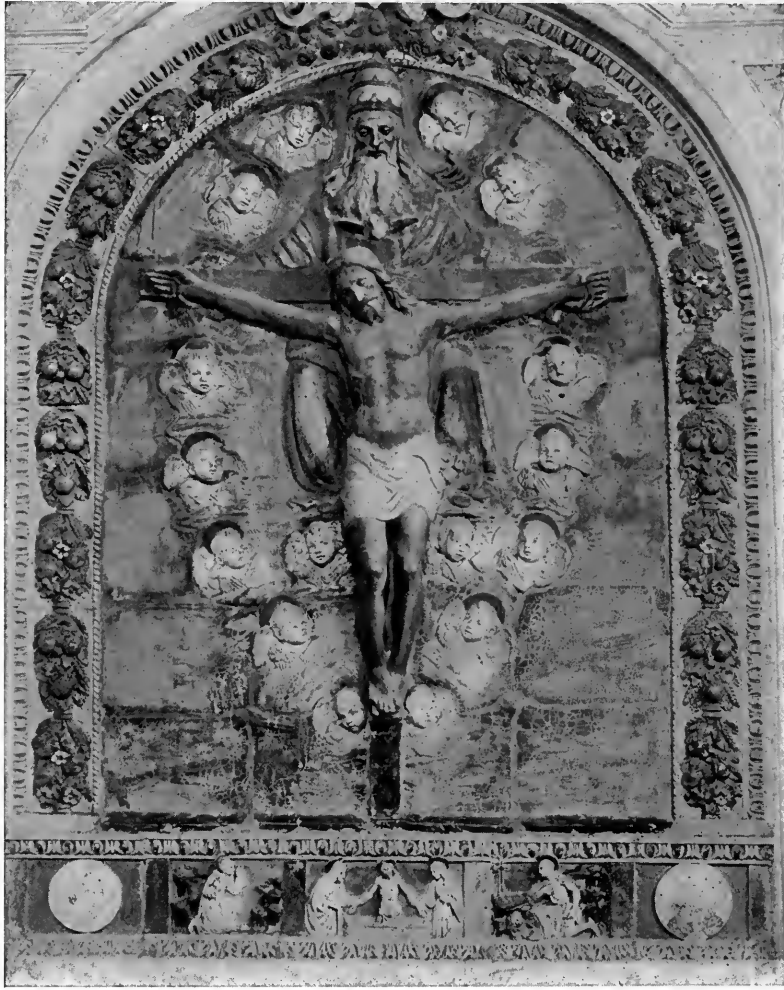


FIG. 72.—THE TRINITY, S. FIORA.

in a crescent with rectilinear rays. Two flying angels, one holding a chalice, are at his side. At the foot of the cross is a greenish skull and cross bones on a stratified hill, Golgotha. To the left, on a white horse is S. Martino offering his cloak to a poor man, and a kneeling S. Niccolò, in white with cloak of blue lined green, a blue book and three golden balls on a book at his feet. To the right kneels S. Gregorio, with papal tiara, robed in white with pluvial of green lined lilac, a dove at his ear; standing is

S. Michele in blue armour trimmed with yellow, and cloak of lilac lined green, holding a sword and scales. Flesh unglazed.

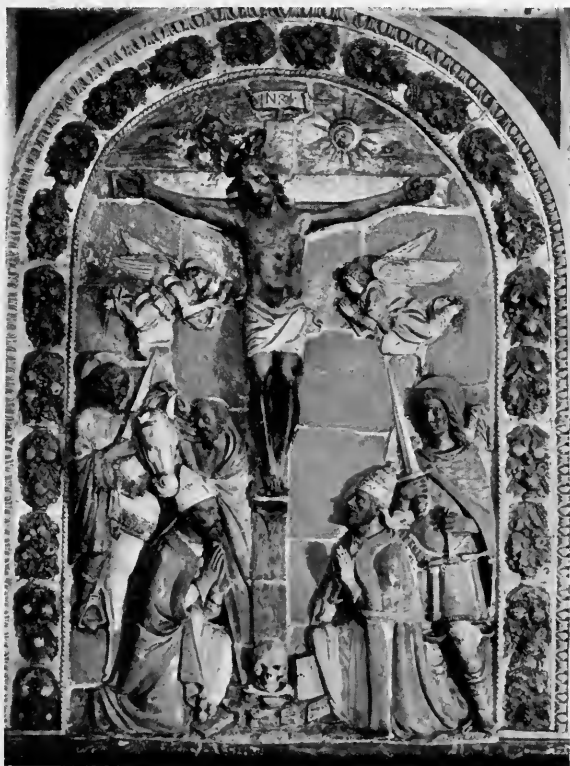


FIG. 73.—CHRIST CRUCIFIED AND SAINTS, GAVINANA.

The frame shows pendent garlands of fruit, flowers, and wheat, arranged in triplex bunches separated by bouquet holders, as in the Trinity altarpiece at S. Fiora, and set between cord and egg and dart mouldings.

Bibl:

Bombe, B-Th., *Lex.*, s.v. Santi Buglioni; Burl., 67, 114; M. & W. Drake, s.v. Nicholas of Myra; Fabriczy, *Riv. d'Arte*, II (1904), 142; Gerspach, *Rass. d'Arte*, V (1905), 94; M., *Sc. Mag.*, 1893, 688; U. Rossi, *A. S. A.*, VI (1893), 10, Note 9.

**110** SAINTS ABOUT A CIBORIO. Gavinana. S. Maria del Assunta. Round-headed altarpiece. H., 2.06m.; W., 1.70m. Photo., Private.

In the centre of the Altarpiece (Fig. 74) is represented a free-standing Ciborio set on a polygonal base, adorned below with large acanthus leaves,

in the middle with reliefs of S. Pietro, the Resurrection, and S. Paolo, above with a polygonal dome ornamented with scales and bearing a small cupola surmounted by a cross. About it are angels with polychromatic wings, bearing the emblems of the passion, nails, crown of thorns, spear, sponge. To the left stand S. Giovanni Battista in hair cloth, with a scroll inscribed: AGITE PENIT(ENTIAM), and a young saint (Martino?) holding a book and a sword, while in the foreground kneels S. Antonio Abate in black habit, holding a crutch, a blue book, and a yellow bell, a



FIG. 74.—SAINTS ABOUT A CIBORIO. GAVINANA.

black pig at his feet (Fig. 75). To the right stand a young saint (Tommaso?) with a staff, a middle aged saint or Apostle (Jacopo?) with a book and short sword, while kneeling in the foreground is a saint holding a book and a bunch of chestnuts. Portions of this altarpiece were stolen, but in 1911 returned from Paris to the Tribunale at Pistoia..

The frame is similar in style to the preceding, but with cherub head at the top. It was very badly set together. Portions of the central relief had been removed or stolen, when photograph No. 74 was made.

Bibl.:

Same as the preceding, also *L'Arte*, XIII (1911), 480.



FIG. 75.—PORTION OF THE PRECEDING.

- 111** CRUCIFIX. Florence. S. Miniato. Over the High Altar. Statue H., c. 1.50m. Photo., Alinari, 3364b.

The Christ, with lavender gray loin cloth, is nailed to a yellow cross (Fig. 76). Damaged. To be classed with the works of Benedetto Buglioni rather than with those of Luca della Robbia to whom it has been assigned.

Bibl.:

Burl., 29-30, 117; Burckh. C-M., 251 No. 295; Cr., 91, 341; R., D. R., 43-45; *Sc. Fl.*, II, 195.

- 112** MADONNA ADORED BY TWO MONKS. Florence. S. Miniato al Monte. Entrance portal, inner side.

On the inner side of the portal of the enclosure of S. Miniato was formerly a lunette representing the Madonna adored by two monks, cowed and holding incense carriers. White figures on blue.

Bibl.:

B.J., 67.



FIG. 76.—CRUCIFIX, S. MINIATO.

- 113** BAPTISM OF CHRIST. Castiglione Fiorentino. Battistero Vecchio. Altarpiece, round-headed. H., 1.57m.; W., 0.96m. Photo., Private.

Christ stands with folded hands in the Jordan (Fig. 77) being baptized by S. Giovanni Battista, who is clad in hair cloth and mantle. Rocky background with trees. Holy Dove in the blue sky.

Frame, cherub heads on clouds, egg and dart moulding.

Predella upside down.

Bibl.:

Cr., 336; Mancini, *Cortona*, 163-164.

- 114** ASSUMPTION OF THE MADONNA. S. Casciano. S. Maria a Casavecchia. Altarpiece. Photo., Alinari, 10087. Cast, Cantagalli, 447.



FIG. 77.—BAPTISM OF CHRIST,  
CASTIGLIONE FIORENTINO.

The Madonna, robed in lilac with mantle of blue lined green, is seated on clouds in a mandorla upheld by six angels (Fig. 78). A cherub head above and below the mandorla. On the ground is a sarcophagus mottled violet in imitation of porphyry or marble, from which rise lilies and roses. On the face of the sarcophagus is a sportello on either side of which kneels an adoring angel.

The predella shows at each end the stemma of the Casavecchia family: Azure, three lilies 2 and 1 or. Three reliefs, separated by balusters, represent: (1) the Baptism of Christ; (2) Christ in the sepulchre upheld by his mother and S. Giovanni; and (3) the martyrdom of S. Lorenzo. Frame shows between rope and egg and dart mouldings pendent garlands of fruit, flowers, and wheat in bunches composed usually of 3 fruits, 3 white flowers and 4 spears of wheat.

Bibl.:

Burl., 117; Carocci, *S. Casciano*, 62; C-M., 254 No. 316; Cr., 354; M., *R. H.*, 144, Fig. 136; R., *D. R.*, 245; *Sc. Fl.*, IV, 59.

**115** STEMMA OF THE CASAVECCHIA FAMILY. S. Casciano, S. Maria a Casavecchia.

In the atrium of the Canonica is a medallion bearing the Casavecchia coat



FIG. 78.—ASSUMPTION OF THE MADONNA, S. CASCIANO.

of arms: Azure, three lilies 2 and 1 or. Framed by a wreath of fruit and flowers.

Bibl.:

Carocci, *S. Casciano*, 62; C-M., 254 No. 316; Cr., 354; M., *R.H.*, 144.

**116** FRAME FOR A NICHE. S. Casciano. S. Giovanni in Sugana.

Within a niche is a plaster statuette of S. Giovanni Battista. The frame



of the niche exhibits a fruit garland between an inner cord and outer egg and dart moulding.

Bibl.:

Burl., 117; Carocci, *S. Casciano*, 158; C-M., 251 No. 286; Cr., 354.

- 117** ASSUMPTION OF THE MADONNA WITH SAINTS. Barga. Chiesa delle Monache di S. Elisabetta. Round-headed altarpiece. H., 3.20m.; W., 2.40m. Photo., Alinari, 8372.

Partially glazed, with nudes of principal figures superficially painted. The Madonna, robed in gold and a decorated mantle of white lined blue, holding her *cintola*, is seated on clouds in a mandorla supported by six



FIG. 79.—THE ASSUMPTION WITH SAINTS, BARGA.

angels with polychromatic wings (Fig. 79). A cherub head is at base of Mandorla; the clouds are streaked yellow.

Below is the sarcophagus with narrow end toward spectator, maroon edged yellow, full of lilies. To the left kneels S. Tommaso, robed in green with mantle of blue lined maroon; behind him stands S. Giovanni Battista in hair cloth holding a cross, and S. Chiara in nun's costume holding a book. To the right kneels S. Francesco in gray; behind him are S. Antonio of Padua, also in gray, holding a blue book and white flame, and S. Michele, in white armour trimmed yellow and mantle of blue lined green.

The frame shows between rope and egg and dart mouldings twenty-three cherub heads above clouds against blue, and an outer pendent garland irregularly composed of fruit, flowers, and wheat. At the apex is a disk containing the Monogram of Jesus (not seen in the illustration).

The predella is divided by pilasters decorated with grotteschi into panels: (1) S. Girolamo in the desert; (2) La Maddalena; (3) Christ in sepulchre; (4) S. Chiara, holding a lily; and (5) a male saint in monastic costume.

Bibl.:

Burl., 112; C-M., 227 No. 135; Cr., 327; R., *D. R.*, 245; *Sc. Fl.*, IV, 59.

**118** MADONNA AND CHILD. BARGA. Chiesa delle Monache. Atrium of Chapel. Medallion. Diam., 0.42m.

In the atrium of the chapel of the convent of the Monache is a medallion of the Madonna and Child in a frame of fruit and flowers.

Bibl.:

Burl., 112; C-M., 227 No. 134.

**119** STEMMA OF GIOVANNI MORI. 1511. Sesto, Palazzo Pretorio. Photo., Private.

On a white frame against a light green background is set a beribboned kite-shaped shield (Fig. 80) bearing the Mori arms: chequy sable and argent.

On the broad base below is inscribed:

GIOVANNI ▲ DIB  
ARTHOLLO ▲ MO  
RI ▲ P(ODEST)A ▲ M ▲ DXI

Bibl.:

Carocci, I, 312; C-M., 248 No. 268; C., s.v. Mori-Ubaldini; Cr. 355; M., *R. H.*, 190-191, Fig. 179.



FIG. 80.—STEMMA OF GIOVANNI MORI.

**120** STEMMA OF PANDOLFO RICASOLI. 1512. Anghiari, Palazzo Comunale. Photo., Private.

Within a wreath of triplex bunches of fruit and flowers separated by fluttering ribbons on a white background, bordered by fillet mouldings, set against a flat violet disk, is a kite-shaped shield (Fig. 81), bearing the Ricasoli arms: Or, three pallets gules surmounted by as many bars azure; in chief a plate with a Croce del Popolo.



FIG. 81.—STEMMA OF PANDOLFO RICASOLI.

Below is a cherub supporting a *tabella ansata* inscribed:

PANDOLPHO  
DI PIER GIOVANNI  
DE RICASOLI  
V(ICARI)O · ET · C(OMMISSARIO) M · D · XII

The Ricasoli family held many high offices in Florence and elsewhere.

Bibl.:

C., s.v. Ricasoli; M., *R. H.*, 201-202, Fig. 188; W., 167.

**121** S. MICHELE AND THE DRAGON. Castiglione Fiorentino, Pieve Vecchia. Medallion. Diam., 0.915m. Photo., Private.

This medallion (Fig. 82), served as a stemma for the Pieve, which was dedicated to S. Michele. S. Michele, in white tunic with blue collar, yellow ribbons across his breast, maroon wings, holds an apple in his right hand and with a spear in his left transfixes a green dragon. Framed in a wreath



FIG. 82.—S. MICHELE, CASTIGLIONE FIORENTINO.

of heavy triplex bunches of fruit and flowers surrounded by a white egg and dart moulding. A tablet below is inscribed:

LA CHOMVNITA  
DI CASTIGLIONI  
FIORENTINO · A FA  
TTA · QVESTA CHIESA

Bibl.:

Mancini, *Cortona*, 163-164.

**122** MADONNA AND CHILD SEATED ON CLOUDS. Florence, Museo Nazionale, No. 1. Photos., Alinari, 3719; Brogi, 4745. Cast by Lelli, No. 476.

The Madonna seated on clouds supported by cherubs holds to right the partially draped Child (Fig. 83). White figures on yellow and black clouds



FIG. 83.—MADONNA SEATED ON CLOUDS.

against a blue mandorla. Below is a Tuscan shield bearing indeterminate arms: Two lions supporting a quartered disk.

Bibl. :

Burl., 109; C-M., 107, 221 No. 95; Cr., 337; Rossi, *A. S. A.*, VI (1893) 10; Supino, 436 No. 1.

**123** TABLET. H., 0.58m.; W., 0.455m. New York City. Bardini Sale of 1918, No. 359.

White tablet inscribed D(OMINO) PET(RO) M( ). The tablet is surmounted by a bow of blue ribbon, green leaves and violet shell. Below is a cherub head and a festoon of polychromatic fruit (Fig. 84).

Bibl. :

Bardini Sale of 1918. *Cat.*, No. 359.



FIG. 84.—TABLET.

**124** STEMMA OF LEO X. 1513. Florence. S. Lorenzo (formerly).

In preparation for the triumphal entry of Leo X into Florence Benedetto Buglioni was commissioned to make a large coat of arms of the Pope. It was made of wood, painted. The details of the expenses are preserved in a document discovered by Milanese. This large stemma was

completed and located on the façade of S. Lorenzo by March 14, 1513 (1512 Florentine style), although the triumphal entry of Leo into Florence did not occur until Nov. 30 or Dec. 13, 1515.

Document:—[Copied by Mr. Rufus G. Mather.]

“ + 1512 + (Florentine style)

Preparazione spese minute e extraordinarie seguitono . . . . .  
 p(er) la venuta Et adi 14 di marzo a b(e)n(e)d(i)c(t)o buglionj p(er)  
 di Leone X. fare l'arme di p(a)p(a) leone grāde come si vede  
 nella faccia della chiesa p(er) le ifrascripte  
 cose l novāta quattro sol. dua p(iccio)li cioe  
 p(er) 518 pezi d'oro fino l 20 s 7 p(er) ariēto  
 fino l 1 p(er) stagno biācho et giallo  
 l tre p(er) il tondo delasse di ½ (di mezzo) et  
 agnoli et bracie (?) a ghilloro lignaiolo l 21 al  
 gatto et cōpagni dellop(er)a che apichorno l'arme l 3.3 p(er)  
 varij colori azurro et lacha l 10.6  
 Tarai di a cinq(ue) maestri dipintorj p(er) fare 9 p(re)sta(n)ze l 14  
 dcā somā p(er) fare le spese tre di a d(e)c(t)i l 6.6 p(er) cādele  
 l dieci pli disono bandella hauti et gesso l sej  
 che mōta i a betto buglioni p(er) la sua fatica et a Marco  
 tutto l 84.2 suo garzone l otto in tutto . . . . . l 94 s 2 dj”  
 (Erased and changed to l 84, s 2 dj)  
 [Archivio del Rev.<sup>do</sup> Capitolo di San Lorenzo, Giornale  
 della Sagrestia, 1506-1521, segnato A, c. 261; Milanese, *Misc.*  
 21 III p., c. 412.]

Bibl.:

R. G. M., *L'Arte*, XXII (1919), 247 (Doc.).

**125** STEMMA OF THE OSPEDALE DEL CEPPO. 1515. Pistoia, Ospedale del Ceppo. Photo., Private.

On the short side of the loggia to the right, beyond two pilasters, is now set a medallion containing the Ceppo Hospital coat of arms (Fig. 85). This seems to be the “una arme di detto spedale di terracotta invetriata” for which Benedetto di Giovanni (Buglioni) was paid two large golden florins on March 26, 1515—not to be identified with the coat of arms within the church for which he was paid one florin on Jan. 4, 1510. In the centre is a group of olive stumps, three of which are sprouting, all tinctured in natural colours. The field, or background, which is an essential element



FIG. 85.—STEMMA OF THE CEPPO HOSPITAL, PISTOIA.

in true coats of arms, is here an indifferent matter. In this case it is blue and there is no shield; at the angles of the façade the two Sirens bear the Ceppo Hospital insignia set on a yellow shield; in the two half medallions where the Ceppo and S. Maria Nuova insignia are displayed together, the Ceppo olive stumps are painted against a white background. Around the central medallion is a band chequey, argent and gules, the insignia of the City of Pistoia.

The frame shows between an inner cord and outer egg and dart moulding a garland of polychromatic fruit arranged in groups of three bound by small ribbons. The bunches of fruit are alternately light and dark in colour, like Andrea della Robbia's garlands, but have different kinds of fruit in the same bunch. Flowers and wheat, which usually occur in Buglioni's garlands, are lacking in this case.

This medallion may have been intended for one of the spandrels of the façade, or for some other location in the hospital, but was discarded in favour of a complete series of medallions all designed by Giovanni della Robbia.

Documents:—[Copied by Mr. Rufus G. Mather.]



## 1. "MDX

Benedetto di Giovanni di bernardo dantorio schultore

.....  
 .....

E addi 26 di marzo 1515 f cinque doro ioro l(arghi)  
 per tanti abbj a(ver)e al g° E c. 156. Sono per piu  
 lavori fattocj di terra chotta chome quivi (i.e. Pistoia) si  
 mostra. E addi xxx daprile f. dua doro r(ech)o luj  
 chontanti a Libro maestro C, c. 128— f 2 1 —"

[Arch. del R. Arcispedale di S. Maria Nuova, Libro Fitti e Livelli B,  
 1510-1520, c. 12.]

## 2. "MDXIIIJ

spedale di s<sup>a</sup> m<sup>a</sup> dell ceppo di pistoia de dare

.....  
 .....

1515. e de dare adi xxvj detto (marzo) 1515 f dua  
 l(arghi) doro ioro facciano buonj p(er) luj a benedetto  
 di giovannj ischultore a(ver)e all(ibro) g° E c. 156 e  
 sono p(er) una arme di detto ispedale di terra chotta  
 invetriata — f 2 1-

[Arch. idem., Libro Azzuro E, 1513-1516 c. 117; also Milanese, Misc.  
 32 P., c. 480.]

## 3. "+ yhs Mdxvj

Spedale di Santa Marja nuova  
 di firenze de a(ver)e sino adi 6  
 daprile 1514 .....

e adj 3 di febraio 1515 .....

e de a(ver)e l q(u)atordicj p(er) noj

a betto buglionj p(er) una

arma che (ch'è) nelospedale

riparazione i q°(questo) c. 176 1 14 s-"

[Archiv. del Ceppo, Libro del Provveditore Q 1515-1516 a c. clxxxx.]

Bibl.:

M., *A. J. A.*, XXII (1918), 363-377 (Doc.); *R. H.*, 215-216 Fig. 198;

R. G. M., *L'Arte*, XXII (1918), 193-194 (Doc.).

126 FRAME. Florence. Barbieri Nini Collection.

In type similar to that of the Ceppo Hospital stemma.

**127** STEMMA OF FILIPPO LORINI. c. 1515. Pescia, Via Benedet-  
tini-Cairolì, 22. Photo., Private.

Within a wreath, composed of triplex bunches of fruit interspersed with a few flowers, separated by double narrow ribbons, framed on its inner edge by a rope moulding, there is set against a fluted disk a Tuscan shield (Fig. 86) bearing the Lorini arms: Azure, a mount of six summits



FIG. 86.—STEMMA OF FILIPPO LORINI.

or, from which spring two branches vert with four roses argent; in chief a label of France gules with three fleurs-de-lys or. The style of the wreath indicates a date about 1515.

Filippo d'Antonio di Giovanni di Filippo Lorini held the office of Vicario at Pescia in 1493. He was decorated by King Louis of France, and buried in S. Marco in 1520.

Documents:—[Copied by Mr. Rufus G. Mather.]

1. "Vic. Vallis Nebule (Pescia) cum

uno Judice licenziato

uno Milite socio not°

uno Notario

iiij Domicellis

xv famulis

iiij eq(uis)

cum Salario librarum

Duarù miliū sibi

solvendarum a dicto

Vic° p(ro) quolibet

Semestij

filippus dantonij Io(hannis) di filippo lorinj - 84 - 6 mesi -

Die 12 dicembre 1493."

[Archiv. di Stato. Reg. Extrinsecorum, 1489-1508, segnato Tratte  
Cod. 70, c. 19.]

2. "Chiesa di San Marco.

Fra l'Altare de Ricci e quello de Martini Cartella dj marmo nel muro con queste due arme de Lorini (one without, the other with the label of France) e con la seguente Inscrizione:

Philippus Lorino Antonij F. Patritio Flor. quicum ob egregiam virtutem apud Ludovicum Gallie Regem summa cum gratia et autoritate diu floruisset ab eamque tum equestri S. Michaelis Ordine tum Normandie Prefettura ornatus est, Amplissimj Republice memeribus in Patria finito hoc sepulcro a se extracto conditus est anno 1520."

[Archi. di Stato. Rosselli, *Sepoltuario*, II, 1231.]

Bibl.:

C. s.v. Lorini Sernigi; Cr., 351; M., *R. H.*, 216-217 Fig. 199; P., 412-414; W., 174.

**128** STATUES OF CHARITY AND HOPE. 1515. Florence. S. Lorenzo (formerly).

Milanesi, doubtless with some document before him, states that for the celebration of the triumphal entry of Leo X into Florence in 1515, Benedetto Buglioni made to be set up in S. Lorenzo figures of Charity and Hope, the heads and hands of which were painted terra-cotta. We can imagine that these figures did not differ essentially in style from the figures of Charity and Hope, possibly designed by him and executed by Santi Buglioni, for the frieze of the Ceppo Hospital.

From what source did Milanesi draw these definite statements? Luca Landucci, a contemporary witness, in his *Diario fiorentino*, 352-359, enumerates fifteen or more localities where temporary arches and other decorations were erected to celebrate the triumphal entry of Leo X into Florence; and Vasari in his Life of Andrea del Sarto, and Milanesi in a note to the same, quoting from the *Libro di Condotte e Stanziamenti fatti dagli Otto di Pratica* gives the names of a number of artists who were occupied in making these decorations. It is noteworthy that neither the church of S. Lorenzo nor the name of Benedetto Buglioni is here mentioned.

Bibl.:

Bombe, B-Th., *Lex.*, s.v. Buglioni; Landucci, 352-359; *Libro di Condotti e Stanziamenti fatti dagli Otto di Pratica*, s.d. 1515; Vas., II, 185; III, 376; IV, 182; V, 24, 25 note; VI, 88; Vaughan, 143-147; Roscoe, II 34-36, 401-408.

- 129** FOUR CHERUB HEADS FROM A FRIEZE. 1516. Oxford. Ashmolean Museum. Photo., Private.

Four cherub heads, apparently from a frieze of cherub heads separated by yellow pilgrim's staff (and hat) with scroll inscribed alternately SALVTIS and IN VIAM (Fig. 87). Dated below, 1516.

Bibl.:

Ashmolean Museum Summary Guide, 100. Cr., 349.



FIG. 87.—CHERUB HEAD FROM A FRIEZE.

- 130** SIMILAR CHERUB HEAD. Florence. Bardini Collection (formerly).

Apparently from the same frieze as the preceding.

- 131** MADONNA AND CHILD AND FOUR SAINTS. 1516-1517. Badia Tedalda. S. Angelo (S. Michele). Rectangular High Altarpiece. H., 2.70m.; W., 2.30m. Photo., Private.

The church of S. Michele at Badia Tedalda was established by the Fratres Cassinenses or Benedictine monks from Monte Cassino. Messer Leonardo Buonafede, in 1518 the benefactor of Galatrona, presented the principal altarpiece.

The Madonna, of the Tizzano type, clad in white with yellow details, is seated on a bench set on a lilac and yellow podium, in front of a round-topped niche and garden wall, over which are palms and fruit trees and blue sky (Fig. 88). To the left stand S. Leonardo, Messer Buonafede's patronymic saint, carrying a blue yoke and book with yellow clasps; S. Michele, to whom the church was dedicated, in white trimmed yellow, carrying a sword and scales; S. Girolamo, a favorite monastic saint, with stone against bared breast, holding a book, a lion at his feet; and S. Benedetto, patron saint of the Cassinenses, carrying a martyr's palm and book.

The predella exhibits at the extremities the stemma of Messer Buonafede: Or, a bull passant gules on a mound of six tops, vert. The three reliefs

represent: (1) S. Francesco receiving the stigmata; (2) Christ in Sepulchre supported by his mother and S. Giovanni; and (3) S. Girolamo in the desert. These are separated by pilasters decorated by high vases, of the Fabbrica di Peccioli type, holding lilies.



FIG. 88.—MADONNA AND SAINTS, BADIA TEDALDA.

The large pilasters which frame the central relief are decorated with candelabra yellow on blue, in design very similar to those on the J. S. Morgan altarpiece. The entablature, of the Empoli type, has a frieze of white cherub heads alternating with yellow star rays on a blue ground.

Documents.—[Copied by Mr. Rufus G. Mather.]

I. "YHS MDXVI°

"Badia di santo angelo tedaldj dicontra  
de dare . . . . .

. . . . .

1517 . . . . .

E adj xxv digiugno f quindicj d° in° la(rghi)  
 faccianbuoni a m° benedetto digiovan(n)j  
 buglione schultore di terra chotta posto  
 debbj avere dj xij al(li)b(r)o pig° e fittj C  
 a c. 5 e f. iii p°(posto) m(esser) L ° n(ost)ro mag°  
 avere in q° c- avutj dalluj dicōtantj  
 e qualj dj (ducatj) 15 sono p(er) j(una) tavola  
 daltare fatta fare m(esser) L ° detto p(er)  
 lasop(r)adetta badia che fu invetriata  
 dentrovj la n(ost)ra don(n)a col bambino et  
 s(an)c(t)o B° (Benedetto) sangirolamo s(an)c(t)o L °  
 et samichele cō predella pilastrj  
 architrave fregio et chornicie - - - f 15-1-”

[Archiv. dell’Arcispedale di Santa Maria Nuova, Libro Giallo F, 1516-1518, c. 78.]

2. “ + yhs MDXVIJ  
 I(n) q° 291  
 “Benedetto digiovannj di berenarddo  
 dantonio schultore. . . . .  
 . . . . .  
 . . . . .

“ + yhs MDXVIJ  
 In margine: I(n) q° 291.  
 “Benedetto digiovannj schulttore  
 diconttro de avere addi xxv  
 dj giugno 1517 f dodicj doro  
 glifacianobuonj i(n) soma dj  
 f xv doro comapare al(li)b(r)o  
 giallo s(egna)to f c 78 inchonto  
 dellabadia di santo agniolo  
 tedalddj p(er) una tavola  
 di n(ost)ra don(n)a con piu  
 fiure (figure) drenttovj  
 tutti di terra chotta  
 eddachorddo con m(esser)  
 L °n(ost)ro maggiore- -f 12-1-”

[Archiv. idem, Libro Fitti e Livelli, C. 1517-1525, c. 5 e V.]

3. “YHS MDXVIJ°  
 “M(esser) Lionardo di Giovanni Buonafe nr° magg°  
 de avere. . . . .  
 . . . . .  
 . . . . .

E ad(i)detto (xxv digiugno) 1 otto p(iccioi) anzi f tre  
 la(rghi) d° sono che tantj ne pago piu

tempo fa a m<sup>o</sup> benedetto di g<sup>l</sup> schultore  
 p(er) cōto duna tavola daltare di terra  
 chotta fatta p(er) la badia di santagniolo  
 come apare a suo cōto in q<sup>o</sup> c78 in soma  
 di f xv d<sup>o</sup> ---- f 3- 1-"

[Archiv. idem, Libro Giallo, F. 1516-1518, c. CCXLVIII.]

Bibl.:

Burl., 64, 112; C-M., 225 No. 123; Cr., 332; M., *A. J. A.*, XXII (1918), 310-314 (Doc.); *R. H.*, 226; R. G. M., *L'Arte*, XXII (1918), 194-195 (Doc.); Repetti, s.v. Badia Tedalda; Vas., II, 197 note Q.

**132** MADONNA ENTHRONED AND SAINTS. Cutigliano. Chiesa della Compagnia. Rectangular altarpiece. H., 2m.; W., 1.80m. Photo., Private.

The Madonna, seated on a white and yellow, straight-backed elevated throne, robed in violet with mantle of blue lined green, holds on her left arm the slightly draped Child (Fig. 89). To the left stands S. Antonio Abate in gray hood and tunic and mantle of dark brown, holding a book and a staff with bell. A black pig at his feet. To the right S. Bernardino of Siena in gray holding a blue book on which is a yellow monogram of Jesus, the lettering resembling Benedetto Buglioni's monogram of Jesus at Perugia. The eyes are here treated in Buglioni's manner. Background blue.

The predella has no arms at the extremities, but the altarpiece may have been the gift of one of the Florentine capitani or commissarii whose stemmi in Robbia ware are set up on the Palazzo Pretorio, viz: Ugolini (1507), Giandonati (1508), Pitti (1508), Risaliti (1509), Gianfigliuzzi (1519?), Villani (1519). The figured panels between balusters represent: (1) S. Francesco; (2) S. Bartolommeo; (3) Mater Dolorosa, Christ in sepulchre and S. Giovanni; (4) S. Marco; and (5) S. Giuliano.

The frame of the principal relief has pilasters with pendent garlands of mixed fruit and flowers in heavy bunches, capitals with vases, and an entablature, like that at Badia Tedalda, with a frieze of cherub heads set between yellow star rays.

Bibl.:

Fabriczy, *Riv. d'Arte*, II (1904), 140; Gerspach, *Rass. d'Arte*, VI (1906), 14.



FIG. 89.—MADONNA AND SAINTS, CUTIGLIANO.

- 133** MADONNA ENTHRONED BETWEEN SAINTS. Paris. Heilbronner Galleries (in 1911). Roundheaded altarpiece. H., 2m.; W., 165m.

The Madonna, clad in maroon with mantle of blue lined green, is seated on a throne blue, white and yellow, with footstool, blue band between white mouldings. She carries a nude Child. The back of the throne shows a round arch, as in the Nuccarello altarpiece (1502). Above are three cherubs. To the left stands S. Francesco in gray holding a blue book; to the right S. Antonio Abate in brown holding a yellow cross and crutch.

The predella has an egg and dart cornice above a blue frieze at either end of which are the Borgherini arms: Or, a bend argent charged with three roses of the field. The principal frame has pendent garlands of fruit, flowers, and wheat, arranged in varied groups of three, and set between egg and dart mouldings.

Bibl.:

C., s.v. Borgherini.



- 134** MADONNA AND CHILD. Paris. Heilbronner Galleries (in 1911). Relief from altarpiece. H., 1.20m.; W., 0.42m.

The Madonna, in maroon with mantle of blue lined green, holds to the right the lightly robed Child blessing. Her headcloth crosses her breast; her halo is yellow. Type similar to the preceding.

- 135** MADONNA ENTHRONED BETWEEN SAINTS. New York City. Orselli and Girard Gallery. Round-headed altarpiece. H., 1.12m.; W., 0.7m. Photo., Private.

From the Villa Conte Rota, near Scarperia.

The Madonna, in maroon with mantle of blue lined green, holds the draped Child on her left arm (Fig. 90). The bench on which she is seated



FIG. 90.—MADONNA AND SAINTS, NEW YORK CITY.

is elevated on a white base. To the left stands S. Girolamo, robed in maroon lined green, with bared breast, stone in hand, yellow lion and maroon Cardinal's hat at his feet. To the right is S. Francesco in gray carrying a book and yellow cross.

- 136** MADONNA ENTHRONED BETWEEN SAINTS. New York City. Mr. Michael Dreicer's Collection. Round-headed altarpiece. H., 1.02m.; W., 0.66m.

A slightly smaller reproduction of the relief in the Orselli Gallery, in which S. Francesco is clad in maroon, instead of gray.

- 137** MADONNA AND CHILD WITH SAINTS. Le Balze. S. Maria. Altarpiece. W., 1.40m.

The Madonna is supposed to have exhibited herself at Le Balze in July 17, 1494. She is here represented enthroned, wearing a tunic of violet brown edged blue, and a mantle of blue lined green. Her socks are yellow green. She opens her breast to the nude Child seated on a white cushion.

To the left is S. Giovanni Battista, in brown hair cloth and mantle of violet lined brown; nudes unglazed. To the right is S. Antonio Abate in violet brown, carrying a yellow cane and a book.

In the rocky background is represented the appearance of the Virgin to the women; to one of whom, blind, is restored her sight, the other, dumb, is made to speak.

The frame shows an egg and dart between two taenia mouldings. The predella displays at either end the Cambria coat of arms: a lion holding a branch or flower.

Bibl.:

C., s.v. Cambini; Cr. 332.

- 138** MADONNA AND CHILD ENTHRONED. Florence. Bardini Collection (formerly). Round-headed relief. H., 0.55m.; W., 0.35m. Photo., Private.

The Madonna holding the lightly draped Child on her right arm is seated on a violet throne. She is clad in white, her breast adorned with a cherub head. Haloes are yellow, background blue. The frame consists of garlands of olive, yellow fruit and green leaves, hanging from a yellow Medici ring.

- 139** THE GHETTINI NATIVITY AND SAINTS. Florence. Museo Nazionale, No. 56. Rectangular altarpiece. H., 2.36m.; W., 1.91m. Photos., Alinari, 2777; Brogi, 9480. Cast, Lelli, 1162.

From Montaione, S. Vivaldo. In this composition (Fig. 91) Benedetto



FIG. 91.—THE GHETTINI NATIVITY AND SAINTS.

Buglioni borrows the chorus of angels from Antonio Rossellino and adopts the technique of leaving the nudes unglazed. The nude Child, reclining on yellow straw, a bolster under his head, in a wicker manger, behind which is a brown ox and gray ass. At either side kneel S. Lucia, holding a palm and book, and S. Andrea with large yellow cross and book. They are possibly the patron saints of the donors. Behind S. Lucia are S. Giuseppe, robed in blue edged violet with mantle of yellow lined green, and the Madonna, in violet with mantle of blue lined green. In the background is a green tree, the thatched shed above which dance the angelic choir, and nearer the foreground a shepherd carrying a lamb, followed by another with a basket. Behind them an angel announces the good tidings to the shepherds.

The predella, at either end, exhibits the Ghattini stemma: Azure, three mounts of three summits or, 2 and 1, separated by a bend ondy of the same; in chief a label of Anjou, gules with 3 lilies or. Between pilasters decorated with grotteschi are three reliefs: (1) S. Francesco receiving the stigmata; (2) Christ in sepulchre upheld by his mother and S. Giovanni; (3) S. Girolamo in the desert.

The frame of the principal relief, like that at Cutigliano, has pilasters with pendent garlands, capitals with vases, and entablature with cherub heads separated by yellow rays of stars. In the centre of the frieze is a yellow crown over a star.

Bibl.:

Angelelli, CCXXX; Burl., 111; C-M., 160, 237 No. 199; Cr., 339; M., *R. H.*, 171, Fig. 159; *D. R. A.*, 153 Fig. 61; R., *D. R.*, 244; *Sc. Fl.*, IV, 58; Supino, 448 No. 56.

**140** THE NATIVITY AND SAINTS. Poppi. Convento delle Agostiniane. Rectangular altarpiece. H., 2m.; W., 1.80m. Photo., Alinari, 9796.

A variant of the S. Vivaldo Nativity. Here the saints are S. Francesco, in gray, with stigmata, and another Franciscan saint; probably S. Antonio of Padua (right hand with symbol lost) (Fig. 92).

On the predella, between pilasters with grotteschi are: (1) The Annunciation; (2) the Visitation; (3) the Epiphany; and (4) the Assumption of the Virgin, which takes place from a walled city. The frame of the principal relief is very similar to that of the Ghattini Nativity although the entablature, except the architrave, is lacking. Probably made for some Franciscan church and later transferred to this convent.

Bibl.:

Beni, 251; Burl., 116; C-M., 244 No. 243; Cr., 352; R., *D. R.*, 244;  
*Sc. Fl.*, IV, 58; Vas., II, 199.



FIG. 92.—THE POPPI NATIVITY AND SAINTS.

- 141** THE BUONAFEDE NATIVITY AND SHEPHERDS. Paris, Arnold Seligman's (1920). Round headed altarpiece. H., 2.38m.; W., 1.79m.

Formerly at Gagliardi's Florence, also at Sangiorgi's, Rome.

To the left sits the pensive S. Giuseppe, robed in blue with mantle of yellow lined green; at his feet a wallet and staff. In the centre the Virgin, clad in maroon with mantle of blue lined green, kneels before the nude Child who reclines in a wicker basket (Fig. 93). Behind are the ox and ass in a brick stable with thatched roof above which on a cloud is the angelic host. To the right in the foreground are two ragged shepherds, one with wallet and staff, the other carrying a lamb and a basket. In the background is the Annunciation to the shepherds.

The predella contains at either end the Buonafede arms: Or, a mount of six summits vert surmounted by a bull salient gules. Above the shield is an Abbot's mitre. These are the arms of Messer Leonardo di Giovanni Buonafede, Abbot of Badia Tedalda, Spedalingo of S. Maria Nuova and of the Ceppo Hospital, and later Bishop of Cortona. The reliefs, of which

the central one is missing (now replaced by a XVII century Pietà), represent S. Leonardo the patronymic saint of Leonardo Buonafede, and S. Benedetto, the patron saint of the Order to which he belonged (Fratres Cassinenses).



FIG. 93.—THE BUONAFEDE NATIVITY.

The principal frame shows pendent triplex bunches of fruit, flowers, and wheat between an inner and outer egg and dart moulding.

Bibl. :

Cat. Galerie Sangiorgi; M., *R. H.*, 227; P., 369; Seligman pamphlet. *The Nativity by Giovanni della Robbia*, Frontispiece.

**142** THE BUONDELMONTI NATIVITY WITH SHEPHERDS.  
London. Collection of Lady Naylor-Leyland. Altarpiece. H., 2.50m.; W., 1.95m.

To the extreme left an angel in white, then S. Giuseppe seated left hand to face, right hand on knee, clad in blue with mantle of yellow lined violet. In the centre the Madonna, clad in maroon with mantle of blue lined green, kneels before the Child, nude, in crib of light yellow straw. Behind, the ox and ass. The stable roof, ill understood, has maroon beams

held together by cross bands and is thatched with light yellow and green straw. Overhead is the angelic host of angels. To the right are two ragged shepherds; one in background with a sheep over his shoulder, one in foreground with wallet and staff.

The predella, constructed like that of the Buonafede altarpiece, shows Buondelmonti arms at dexter and Pazzi arms at sinister end. It may be recalled that in 1483 Bartolommeo Buondelmonti married Alessandra di Guglielmo Pazzi. Three central panels represent: (1) S. Girolamo in the desert; (2) Christ in the Sepulchre; (3) S. Maria Egiziaca.

The principal frame shows garlands of fruit, flowers, and wheat, hanging from a central cherub head and set between an inner cord and outer egg and dart moulding.

Bibl.:

Litta, II, s.v. Buondelmonti, Tav. XI; M., *R. H.*, 53.

**143** THE NATIVITY WITH SHEPHERDS AND ANGELS. Petrograd. The Hermitage, No. U8. Altarpiece. Photo., Museum.

A terra-cotta copy, with modifications, of Antonio Rossellino's marble altarpiece at Naples, church of Monteoliveto. Possibly executed by Benedetto Buglioni.

The Holy Family are in a cave with thatched roof: S. Giuseppe seated pensive, the Virgin Mother kneeling in adoration before the Child who reclines on straw in a wicker manger behind which stand the ox and ass. Overhead on clouds is a choir of angels dancing and doubtless singing the Gloria in Excelsis. To the right are shepherds with their flocks receiving the announcement from an angel in the sky. In the foreground are two shepherds approaching the stable.

The predella reproduces Rossellino's at Naples and Benedetto Buglioni's at Bolsena. The pilasters are adorned with pendent garlands, the frieze shows cherub heads, garlands, and fluttering ribbons. In the lunette above is a figure S. Jacopo with his traveller's staff standing in a rocky landscape. Possibly the altarpiece was made for a church dedicated to that Saint.

**144** NATIVITY WITH SAINTS. New York City. Collection of Prince Giovanni del Drago. Altarpiece with lunette. H., 2.02m.; W., 1.30m. Photo., Private.

In a crudely conceived rocky landscape from which the brick walls of a stable are not clearly detached, the Christ Child reposes on hay in a wicker basket, the ass and ox behind him (Fig. 94). To the left is the Virgin

Mother on her knees adoring and behind her S. Giuseppe seated. In the foreground kneel S. Francesco, with stigmata and book, and S. Lucia, with vase and book. Behind are shepherds and the Annunciation to shepherds.



FIG. 94.—THE DEL DRAGO NATIVITY.

The frame has pilasters decorated with high vases from which issue bunches of lilies and fruit; capitals with cornucopias of the type found at Fabbrica di Peccioli (1504); entablature with cherub frieze; and lunette with God the Father blessing between two cherubs.

**145** NATIVITY WITH SAINTS. Paris. Heilbronner Galleries (in 1911). Round headed relief. H., 1.60m.; W., 1.40m.

A polychromatic version of the preceding. S. Giuseppe seated is clad in violet with mantle of yellow lined green; S. Francesco half kneeling wears gray; the Virgin, in blue lined yellow, kneels in adoration before the nude Child, who reclines on white straw in a mauve basket; the ox, ass, and thatched shed in the background; to the right is S. Lucia, in blue tunic and mantle of light violet lined yellow, kneeling, holding vase, book, and palm



branch. Shepherd and Annunciation to shepherds in the background. Overhead are two angels with scroll inscribed GLORIA IN:

Framed with pendent garlands of fruit, flowers, and wheat hanging from yellow rings.

- 146** CHERUB WITH PENDENT GARLANDS. Paris. Heilbromer Galleries (in 1911).

A characteristic fragment from the atelier of Benedetto Buglioni.

- 147** THE NATIVITY. Boston, Mass. Museum of Fine Arts. Round headed altarpiece. H., 1.04m.; W., 0.74m. Photo., Coolidge.

Presented by Mr. C. C. Perkins. To the left S. Giuseppe, clad in blue edged yellow tunic and yellow lined green mantle, stands resting on his cane. Child nude in straw in wicker basket. Ox and ass in background of ill defined walls and stable with thatched roof. Overhead white Dove against light blue sky. To the right the Virgin, in dark tunic and blue lined green mantle, is on her knees adoring the divine Child.

Bibl.:

M., *D. R. A.*, 144-153, Fig. 60.

- 148** S. GIUSEPPE AND THE CHRIST CHILD. Florence. Private Collection. H., 0.75m.; W., 0.62m. Photo., Postal card.

S. Giuseppe, of the bald headed, bearded type, holds the nude Christ Child on a cushion in his arms (Fig. 95). In his right hand he holds a stalk of lilies. This composition was probably designed for a Compagnia di S. Giuseppe.

The frame consists of pendent garlands hanging from a crossed white ribbon.

- 149** MADONNA. Paris. Louvre, No. 450. Statuette, H., 0.80m.

From the collection Davillier. Partially glazed. The Madonna's cloak is glazed blue. She carries the Child who wears light white drapery and holds his forefinger to his mouth. She stands on mottled violet ground.

Bibl.:

Cr., 350.



FIG. 95.—S. GIUSEPPE AND CHRIST CHILD.

**150** ADORATION WITH S. GIOVANNINO. Turin, Pinacoteca, No. 196. Medallion, Diam., 0.88m. Photo., Brogi, 8107.

In a polychromatic landscape with light blue sky the Virgin kneels toward the left, clad in tunic unglazed and mantle blue lined green, adoring the nude Child, who reclines on his mother's mantle on yellow straw, with finger in his mouth (Fig. 96). Behind him the ox and ass, and to the left S. Giovannino in hair cloth and mantle. All nudes unglazed.

The frame consists of an inner egg and dart and outer scale ornament, between which is a continuous garland of fruit, flowers, and wheat with animalculi—snails, frogs, grasshopper.

Bibl.:

Cr., 356.



FIG. 96.—THE TURIN ADORATION.

- 151** ADORATION WITH S. GIOVANNINO. Redhill, Surrey. Collection of Mrs. Feilden. Medallion. Photo., Private.

A variant of the Turin medallion. Here the Madonna, Child, S. Giovannino, ox and ass are all glazed white. Haloes probably modern. The group is set in a polychromatic landscape containing an Annunciation to the shepherds and a distant city (Bethlehem?).

The frame consists of a continuous garland of polychromatic fruit, flowers, and wheat, between an inner egg and dart and outer leaf moulding.

- 152** THE NATIVITY WITH S. GIOVANNINO. Berlin. Collection of Herr Jules Simon. Medallion. Diam., 0.56m.

Within a frame of flowers, blue and white, and long green leaves, is an Adoration or Nativity. The Madonna, facing left kneels before the Child who reclines on light green hay and partly on his mother's robe. Above him are the ox and ass and to the left S. Giovannino with a cross, holding a scroll inscribed ECCE AGNVS DEI. To the right is S. Giuseppe sadly pensive. Above him a shepherd, dog, and angel. The scene is set in a rocky landscape, with green fields and a dark blue sky.

Bibl.:

Cr., 334.

- 153 THE NATIVITY WITH GLORIA IN EXCELSIS.** Florence. Palazzo Antinori (via de'Serragli). Round-headed relief. H., 2m.; W., 1.2m.

To the left is S. Giuseppe, seated, clad in blue edged yellow, and mantle, yellow lined violet. In the centre on gray straw lies the Child, with finger in his mouth. The ox and ass above him. To the right kneels the Madonna adoring, clad in violet tunic and mantle of blue lined green. Overhead the Dove and two flying angels with scrolls inscribed: GLORIA IN E(XCELSIS).

The frame has a cherub head at the apex, from which hang garlands of fruit, chiefly grapes. Outside of the fruit garland is an egg and dart moulding.

- 154 THE NATIVITY.** Borgo S. Sepoloro. Via Gherardi. Rectangular, small.

Apparently a product of the Buglioni atelier. The Madonna and S. Giuseppe worship the Child, the ox and ass in the background. Above is the Sacred Dove and a star.

- 155 THE MONTEDOMINI ANNUNCIATION.** Florence (near). Castello di Vincigliata. Cappella. Lunette, pointed arch. Photos., Alinari, 3334; Brogi 9142.

This lunette (Fig. 97) was at the monastery of Montedomini until 1869.



FIG. 97.—THE MONTEDOMINI ANNUNCIATION.

It appears to have been the gift of Francesco d'Antonio Busini and his wife Cammilla di Francesco Berlinghieri, as it bears the Busini arms: Barry indented or and azure, on a bend gules three roses argent; and those of the Berlinghieri family: Argent, a chevron sable. This marriage took place in 1508.

This composition may be attributed to Benedetto Buglioni on account of the form of the throne, the use of the baluster, the diagonal setting of the base of the vase, the overflowing leaves. The rushing S. Gabriele may be seen also in the predella of a Nativity altarpiece at Poppi. The God Father in the mandorla of cherub heads is unusually crude. Polychromatic.

The frame shows outer pendent garlands of fruit, flowers and wheat, and an inner egg and dart moulding.

Bibl.:

Burl., 119; C-M., 119; 214 No. 54; 257 No. 339; Crollanza s.v. Busini, Antilla; Cr., 342; M., *R. H.*, 171 (Doc.); R., *D. R.*, 247; *Sc. Flor.*, IV, 60; Scott, 71; Wills, 132.

**156 THE ANNUNCIATION.** London. Victoria and Albert Museum, No. 4065-'56. Panel. H., 0.68m.; W., 0.58m.

S. Gabriele runs from the left, clad in green tunic and white garment. Wings have polychromatic horizontal stripes. The Annunziata is seated on a light yellow throne; she is clad in maroon with mantle of blue lined green. In upper left hand corner God Father blessing, surmounted by cherubs.

Bibl.:

Burl., 120; C-M., 270 No. 408; Cr., 346; Robinson, 70 No. 4065.

**157 CHRIST IN SEPULCHRE ADORED BY TWO NUNS.** Florence (near). Castello di Vincigliata. Lunette. Photo., Brogi, 9156.

The Christ with outstretched arms is in a very small sepulchre. Behind him are the spear of Longinus and the hyssop rod of Stephaton. On either side is a praying nun. The lunette is said to have come from the Retiro Capponi, Florence.

Bibl.:

Cr., 343; Scott, *Vincigliata*, 140.

**158 S. GIROLAMO IN THE DESERT.** Sarzana. Duomo, S. Maria. Round-headed altarpiece. H., 2.60m.; W., 1.80m. Photo., Private.

From the Oratorio di S. Girolamo this altarpiece (Fig. 98) was transported to the Cathedral and set up in 1903. Nudes of principal figures un-

glazed. S. Girolamo, in mantle of maroon lined blue, with bared breast, stone and book in hand, kneels before a crucifix. His cardinal's hat and lion before him. Various details—the stratified rocks, lizards, squirrel, bird, type of trees—indicate the hand of Benedetto Buglioni.

The predella, divided by pilasters decorated by grotteschi, show: (1) S. Girolamo plucks a thorn from the lion's paw; (2) the lion protects the ass who brought wood to the monastery; (3) the ass is stolen while the lion sleeps; (4) the lion brings the faggots home.

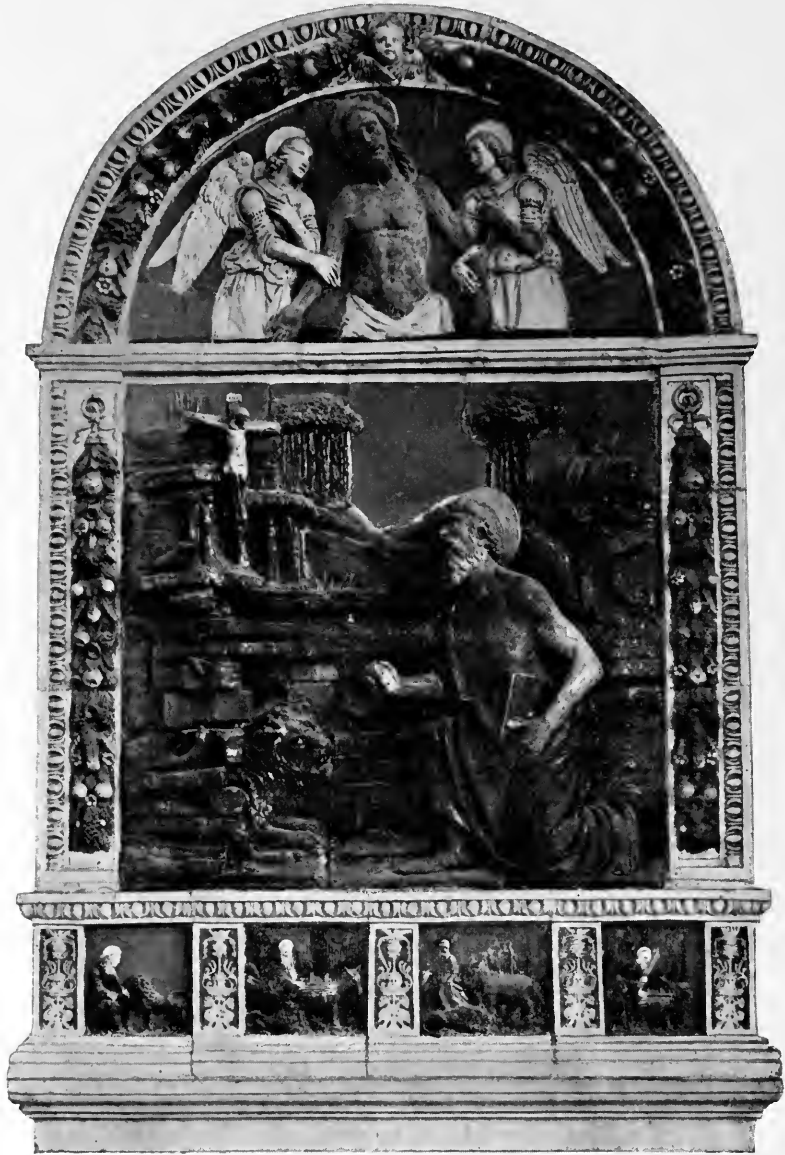


FIG. 98.—S. GIROLAMO IN THE DESERT, SARZANA.

The principal frame has pendent garland of fruit, flowers, and wheat, and outer egg and dart moulding. The lunette shows Christ in sepulchre assisted by two angels. The frame of lunette shows garlands pendent from a cherub head of the 1516 type.

Bibl. :

*A. e S.*, XXII (1903), 100; Guasti, *Caff.*, 166; Neri, *Gior. Ligustico*, I, 113; Podesta, *Mon. robbiano in Sarzana*, 1903; J. de Voragine, *Leg. Dorée*, 30 Sept. S. Jerome.

**159** MADONNA AND CHILD. Florence. Via Nazionale No. 16. Group in a niche. Photo., Alinari, 20370.

The Madonna, robe unglazed but mantle glazed blue lined green, is seated on stratified rocky ground holding the nude Child (Fig. 99). Restored by Zenobius Fortunati in 1855. The outer frame of the niche shows garlands of triplex bunches of fruit and flowers separated by transverse ribbons, hanging from the neck of a cherub head. Below is a *tabella ansata* with an inscription in praise of the Madonna.

Bibl. :

Cr., 342.



FIG. 99.—THE VIA NAZIONALE MADONNA.

- 160** S. LUCIA ADORED BY ANGELS. Florence. S. Lucia dei Magnoli,—over entrance. Lunette. H., 1.14m.; W., 1.88m. Photo., Alinari, 2513; Brogi, 4680.

This lunette (Fig. 100) may be assigned to Benedetto Buglioni between the years 1510 and 1520, as the central figure resembles the S. Lucia of the Ognissanti lunette and the Bottigli Madonna now in the Innocenti Gallery.



FIG. 100.—S. LUCIA BETWEEN TWO ANGELS, FLORENCE.

S. Lucia holds in her left hand a vase containing eyes, while to the right and left kneels an angel with folded arms. White figures against blue.

The frame shows pendent garlands of fruit, flowers, and wheat, executed in low relief, set between cord and egg and dart mouldings. The bunches of fruit are polychromatic, irregularly composed, and have heavy stems bound diagonally by ribbons.

Bibl.:

B-J., 87; B., *Kf.*, 23; Burl., 57; C-M., 147, 208 No. 17; Cr., 252, 341; Vas., II, 192.

- 161** CIRCULAR FRAME. Diam., 1.375m. New York City. Bardini Sale of 1918.

Encircling a terra-cotta Madonna by Benedetto Maiano is a frame of polychromatic fruit, flowers, and wheat separated by an inner egg and dart and an outer leaf and dart moulding.

Bibl.:

Bardini Collection, *Cat.*, No. 353.



1520-1521



- 162** THE BOTTIGLI ALTARPIECE. MADONNA ENTHRONED BETWEEN SAINTS. 1920. Florence. Ospedale degli Innocenti. Galleria Poccetti. Round-headed altarpiece. H., 1.90m.; W., 1.27m. Photo., Brogi, 13715.

This altarpiece was until 1905 in the chapel of the Bottigli family in the Fattoria di Figline, near S. Miniato al Montanino and was transferred for safety to the gallery of the Innocenti Hospital.

The Madonna, robed in maroon edged yellow with a mantle of blue lined green, wearing yellow socks, holds the draped Child on her right arm (Fig. 101). Her mantle was probably superficially decorated with a floral pattern now worn away. Her throne has a double podium faced maroon with yellow mouldings. To the left stands S. Domenico, in white with black mantle, holding a blue book and a stalk of lilies; to the right is S. Francesco in gray holding a yellow cross and book. Overhead two angels with wings striped blue, green and maroon, hold a yellow crown ornamented with blue and green jewels.

The predella has at each end a disk which probably bore the Bottigli arms.

In the centre is a *tabella ansata* inscribed:

QVESTO · TABERNACHOLO · A FATTO  
FARE · M(AD)ON(N)A FRANCHESCHA · DON(N)A FV  
DI MICHELE · BOTTIGLI · L'AN(N)O · 1520.

Principal frame, an egg and dart moulding in part traversed by the standing saints.

Bibl.:

Archiv. d. Osped. d. Innocenti, *Invent.* 31 Dec. 1913, c. 311; Cr., 348 (s.v. Montanino); M., *D. R. A.*, 167, Fig. 68; *R. H.*, 242-243.

- 163** MADONNA AND CHILD, SAINTS, NATIVITY, CHRIST IN SEPULCHRE. Florence (near). Castello di Vincigliata. Photo., Alinari, 3328.

In the cortile of the Castello di Vincigliata are gathered fragments of an altarpiece said to have come from the monastery of Montedomini. Here



FIG. 101.—THE BOTTIGLI MADONNA AND SAINTS.

are preserved: (1) Madonna del Latte or Madonna suckling the draped Child, a typical Buglioni Madonna robed in maroon with mantle of blue; (2) A kneeling monk (S. Francesco?) to the left; (3) a kneeling nun (S. Chiara?) to the right; (4) predella relief of the Nativity and Shepherds; (5) predella relief of Christ in the sepulchre upheld by his mother and S. Giovanni.

Bibl.:

Burl., 119; Cr., 343; R., D. R., 256, 260; *Sc. Fl.*, IV, 63; Scott, *Vincigliata*, 47-48, 65.

**164** MADONNA SUCKLING CHILD. Florence. Museo Nazionale, No. 61. H., 0.82m. Photo., Private.

Full length Madonna seated on a bench, nudes and tunic unglazed, mantle glazed blue lined green, kerchief and Child's dress white, suckles the infant Christ.

Bibl.:

Burl., 111; Cr., 339; Supino, 449 No. 61.

**165** MADONNA SUCKLING THE CHILD. Nipposano.

In a niche on the wall of the Terrena Albizi a Madonna, violet robe, blue mantle, suckles a nude curly haired Child, who is seated on a yellow and white cushion. Nudes unglazed.

Bibl.:

Burl., 115; C-M., 241 No. 221; Cr., 349; Guide Joanne, *It. Centr.*, 193.

**166** MADONNA IN GLORY. Pisa. Camposanto, Cappella Ammanati. Oval. H., 1m.; W. 0.50m. Photo., Alinari, 8624; Van Lint, 91.

The Madonna, robed in maroon with mantle of blue lined green, is seated on yellow, maroon, and green clouds holding on her left knee a nude Child (Fig. 102). The mandorla is upheld by eight cherub heads who encroach upon its yellow border. This relief probably formed part of an altarpiece of the Assumption with Saints.

Bibl.:

Bombe, B-Th., *Lex.*, s.v. Buglioni; Burckhardt, II, 436; C-M., 99, 243 No. 231; Cr., 552; Fabriczy, *Riv. d'Arte*, II (1904), 141.



FIG. 102.—MADONNA IN GLORY, PISA.

- 167** MADONNA IN GLORY. Monte Oliveto Maggiore, Abbazia. Medallion, Diag. 0.80m. Photo., Alinari, 9152.

The Madonna, in maroon with mantle of blue lined green, is seated within a yellow edged mandorla surrounded by four blue winged cherubs. The frame consists of a fruit garland beneath which is a blue winged cherub.

Bibl.:

Brogi, 34-35; Burl., 115; R., *Sc. Fl.*, IV, 63.

- 168** LAMENTATION OVER THE DEAD BODY OF CHRIST. New York City. Collection of Mr. Thomas F. Ryan. Round-headed altarpiece. H., 1.30m.; W., .80m.

In November 1909 the collection of Freiherr Adalbert von Lanna was sold. It contained a round-headed altarpiece, No. 1035, on which was represented the Lamentation over the dead body of Christ (Fig. 103). The composition is the usual one with variations. S. Giovanni, to the left kneeling, is clad in blue with maroon mantle; in the centre the Madonna, in maroon tunic and mantle, with white head cloth, carries on her knees the relaxed body of Christ, glazed white; to the right kneels S. Francesco clad in gray. In the background is a broad cross, yellow, against a blue background.

The predella with heavy egg and dart cornice and plain blue frieze shows two coats of arms. On the dexter side, the Trotti arms: Party per fess, or and azure. On the sinister side, the Davanzati arms: Azure, a lion rampant or.



FIG. 103.—LAMENTATION OVER DEAD CHRIST. NEW YORK CITY.

Bibl.:

C., s.v. Trotti; Davanzati; M., *R. H.*, 241; Sammlung Lanna, Prag, *Cat.*, Vol. I, p. XXXIII, 61-62, No. 473, Taf. 39.

**169** PIETÀ OR LAMENTATION. Florence. S. Pancrazio (formerly).

Vasari, in his life of Verrocchio, tells us that in a chapel in S. Pancrazio

Buglioni made "un Cristo morto." It was still there in the 18th century in the third chapel and entitled a Pietà. Both titles are somewhat vague. It may have been a Christ in the Sepulchre, or a Lamentation more or less similar to the Pietà sold with the von Lanna collection in 1909. The references to it by Baldinucci and others are mere repetitions of Vasari.

S. Pancrazio, rebuilt by Giovanni Rucellai in 1480, is now suppressed, and the whereabouts of this Pietà is unknown.

Documents:

1. "In San Brancrazio fece, in una cappella, un Cristo morto"  
[Vasari, VI, 376.]
2. "3<sup>a</sup> Cappella una Pietas di Bened<sup>o</sup> Buglioni"

[Bibl. Marucelliana, Estratto, ossia Guida per osservare le cose più notabili della Città di Firenze, Cod. Carta Sec. XVIII, segnato C 59, c. 12.]

Bibl.:

Baldinucci, VI, 18; Bombe, B-Th., *Lex.*, s.v. Buglioni; C-M., 144 note 1; Marcotti, 220; Vasari, VI, 376.

**170** LAVABO. 1520. Prato. S. Niccolò a Tolentino. Sacristy. Round-headed frame. H., 2.75m.; W., 1.55m. Photo., Alinari, 10073.

This lavabo (Fig. 104) was removed from the convent of S. Anna, Prato, in Nov. 1847. A marble basin is provided with water from a faucet which issues through a lion mask from a wall panel on which is represented a dull blue vase supported by two winged putti and resting on a cherub head. The vase is decorated with a storiated frieze (Lapiths and centaurs?) between scale pattern and godrons and contains a bunch of polychromatic fruit overhanging the lips of the vase. Above this is a panel in which is set a medallion, framed by a fruit and wheat wreath with fluttering yellow ribbons, and displaying a shield bearing the Salviati arms: Argent, bendy bretessé gules.

Above these panels is a lunette with Madonna supporting the nude Child blessing and standing on a cloud streaked yellow, green, and maroon. An adoring angel, curly haired, yellow collared, to the left and right.

The frame consists of two pilasters similarly decorated with candelabra, white with details of yellow against a blue background—more elaborate than the pilasters of the Morgan altarpiece. The candelabra contain tablets inscribed:

AVERARDVS · ALAMANNI · DE SALVIATIS · FIERI · FECIT :  
ANNO 1520.

Averardo Salviati's coat of arms appears also on the pilasters. The inner sides of the projecting pilasters are decorated with stalks with flowers and



wheat rising from slender vases, as on many of the pilasters of the Ceppo Hospital, Pistoia. These support a slight entablature decorated with yellow egg and white dart moulding. The frame of the lunette shows a four strand

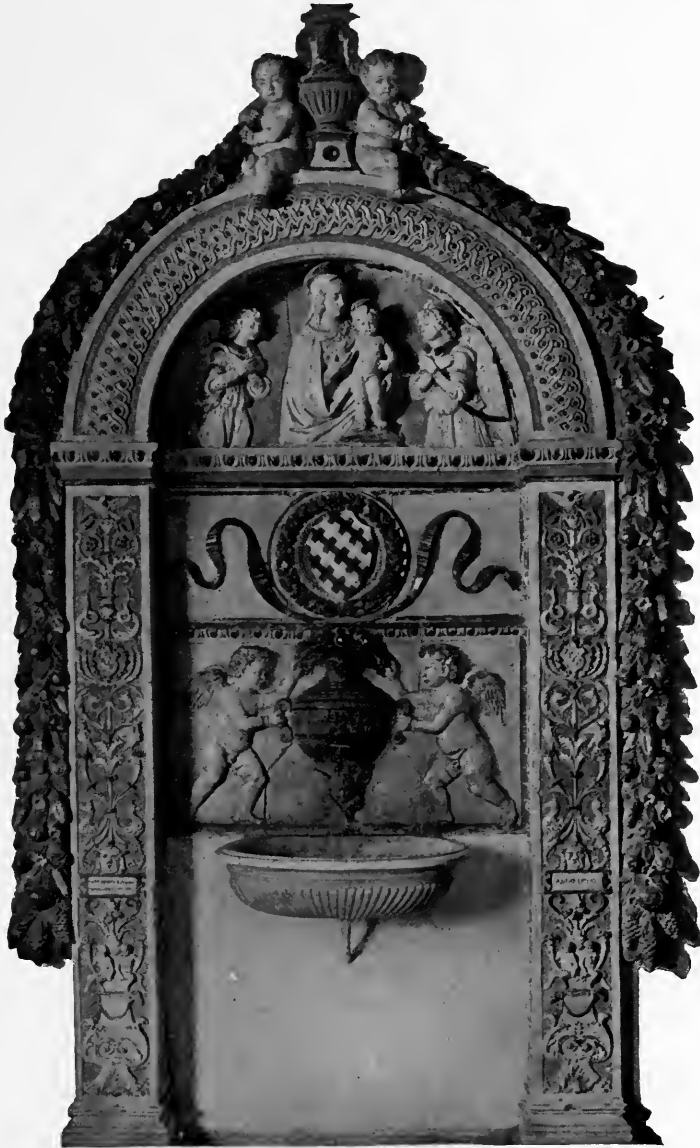


FIG. 104.—LAVABO, PRATO.

guilloche with triple file of yellow "eyes" against a blue ground. Above this is at the apex an amphora on each side of which sits a nude putto supporting a pendent garland of fruit, flowers, and wheat. The putti and garlands should not be classed with those of Giovanni's lavabo in S. Maria

Noyella (1497), but with the garlands of the Bolsena ciborium or the Barga (Monache) Assumption.

Bibl.:

B-J., 96; B., *Kf.*, 24; Burl., 116; C., s.v. Salviati; Carotti, *A. S. A.*, IV (1891), 112-116; C-M., 246 No. 255; Corradini, 47; Cr., 236, 330; Giglioli, *a Prato*, 58-59; Guasti, *Guida*, 52; M., *R. H.*, 239-241; Fig. 223; R., *D. R.*, 235-238; Sc. F., IV, 53, 55; Vas., II, 199; Wills, 172-173.

**171** MADONNA AND CHILD. London. Dorchester House. H., 1.50m. (with console).

No background. The lightly draped Child stands on a plain pedestal, his right hand raised, left on his mother's girdle. The Madonna, three quarter length, with her right hand supports the Child, with the left holds up his drapery.

The console shows cherub head between white cornucopias with polychrome fruit. Too large for the relief. Mouldings, leaf and dart and light yellow egg and dart.

**172** STEMMA OF BARTOLOMMEO TROSCIA. 1520. Buggiano Alto. Castello. Photo., Private.

Within a medallion (Fig. 105) framed with an inner cord moulding, a



FIG. 105.—STEMMA OF BARTOLOMMEO TROSCIA.

garland of dark pine cones alternating with light coloured pomegranates and quinces, and an outer egg and dart moulding, set against a blue background are two putti supporting a Tuscan shield on which are displayed the del Troscia arms: Gules, three circlets argent, two and one, between the upper two a shieldlet argent blazoned with a bull segreant crowned with a crosslet gules; in a chief or a lion passant azure.

Below is a cherub head supporting a *tabella ansata* inscribed:

BARTHOLOMEVS ▲ TR  
 OSCIVS ▲ NICOLAI ▲ FIL  
 IVS ▲ P(OTES)TAS ▲ M ▲ DXIX ▲ (E)T XX

Bibl.:

Cr., 335; M., *R. H.*, 239, Fig. 222; P., 788-789.

**173** THE SCALA ALTARPIECE, MADONNA ENTHRONED WITH SAINTS. Empoli( near). S. Maria a Ripa. Rectangular altarpiece. H., 2.62m.; W., 2.38m. Photo., Alinari, 10132.

The glazed frame is attributable to Benedetto Buglioni (Fig. 106), the unglazed central and predella reliefs to some other hand. The principal frame has pilasters like those of the lavabo at Prato (1520), capitals and entablature like those of the Immaculate Conception altarpiece at Empoli. The pilasters of the predella with their grotteschi are also of the Buglioni type.

The central relief represents the Madonna on a throne with round-headed back and double stepped base holding the lightly draped Child on her right arm. To the left stands S. Giuliano, with book and sword; to the right S. Francesco with stigmata and book. In both cases the books are set with their narrow sides towards the spectator.

The predella shows at the dexter end the stemma of the Scala family: Azure, a ladder argent; at the sinister, those of the Benini-Formiche family: Argent, two chains in saltire, gules. The reliefs represent: (1) S. Giuliano murdering his parents; (2) Christ in sepulchre supported by his mother and S. Giovanni; and (3) S. Francesco receiving the stigmata.

Bibl.:

B., *Kf.*, 25; Carocci, *Valdarno*, 81-82; C-M., 254 No. 317; Cr., 337; M., *R. H.*, 241, Fig. 224; Giglioli, 174.

**174** THE ANNUNCIATION AND THE ASSUMPTION. Castiglione Fiorentino. Collegiata. Rectangular altarpiece. H., 2.20m.; W., 0.80m. Photo., Private.

S. Gabriele, arrayed in a white flowered tunic with blue sleeves, a mantle



FIG. 106.—THE SCALA MADONNA AND SAINTS, EMPOLI.

of green flowered with gold and lined with yellow, carrying a stalk of lilies, kneels before the Virgin (Fig. 107). She is seated on a high backed, maroon throne. Over a maroon tunic she wears a blue mantle flowered with gold and lined with green. Flesh unglazed. Between them is a blue vase of lilies with overhanging leaves, above which, in a mandorla supported by two angels, is seated the Madonna, hands folded, wearing a white mantle. To the left, above, is God the Father in a glory of cherub heads, blessing.

The predella has pilasters with grotteschi and reliefs of (1) S. Antonio of Padua; (2) S. Sebastiano; (3) The Nativity and Shepherds; (4) S. Francesco; and (5) S. Rocco. The principal frame has pilasters like those of the Prato lavabo (1520) and an entablature with frieze of cherub heads and yellow rays like those at Badia Tedalda, Cutigliano and elsewhere.

Bibl.:

Cr., 336; Guide Joanne, *It. Centr.*, 268.



FIG. 107.—THE ANNUNCIATION, CASTIGLIONE FIORENTINO.

**175** MADONNA DELLA CINTOLA. Poppi. Via la Costa, 188, già Casa di Bramasoli. Round-headed shrine. H., 1.36m.; W., 0.80m. Photo., Alinari, 9795.

The Madonna, robed in violet with mantle of white lined green, seated on clouds in a mandorla upheld by four angels, a cherub head at her feet, lets down her girdle to the doubting S. Tommaso who kneels to the left (Fig. 108). He is arrayed in green tunic and blue mantle. As in the Assumption in the chiesa delle Monache at Barga the sarcophagus filled with lilies is set with short end toward the spectator. To the right kneels S.



FIG. 108.—MADONNA DELLA CINTOLA, POPPI.

Girolamo, holding a stone, half covered with a maroon mantle. He resembles the S. Girolamo at Sarzana.

Bibl. :

Burl., 116; C-M., 244 No. 240; Cr., 352; Vas., II, 199.

SANTI BUGLIONI

1520-1530





**176** MADONNA DELLA CINTOLA. 1521. Badia Tedalda. S. Angelo (S. Michele). Round-headed altarpiece. H., 1.84m.; W., 1.52m. Photo., Private.

The Madonna, robed in maroon with mantle of white, seated on clouds in a blue, edged yellow, mandorla which is supported by six angels and a cherub head at base and summit, lowers a light violet girdle to the doubting S. Tommaso, who, robed in maroon with mantle of blue lined green, is on his knees with uplifted hands (Fig. 109). The maroon sarcophagus is filled with lilies.

A frame of eighteen cherub heads above streaky clouds, between taenia and egg and dart mouldings, surrounds the relief.

At the apex yellow, wavy and straight star rays.

Documents:—[Copied by Mr. Rufus G. Mather.]

“YHS MDXVIJ

(In margine: in questo 291)

“Benedetto di Giovannj di bernardo dantonio schultore

.....

E de dare adi xv dimagio  
1521 f sej s x li(larghi) doro  
inoro autj p(er) noj e degluominj  
delabadia tedaldj e qualj  
gliebe santi di michele  
ischultore - - - f 6 l 3 s x  
E de dare adi xv deto  
f tre l(arch)i doro inoro  
porto santo dimichel  
chele (sic) chontanti  
p(er) resto di lavorj  
auti - - - f 3 l- s-”

“Et de avere adi xv di  
magio 1521 f òto l(arch)i  
doro inoro sono p(er) una  
Tavola dasūzione di n(ostra)  
don(n)a di terra chota  
auta daluj e p(er) mandarla  
alabadia tedaldj p(er)  
chonto di m(esser) nostro  
magiore - - - f 8 l-  
E de avere adi deto f  
uno e mezo l(arch)i doro  
inoro sono p(er) la valuta  
duntabernacholo da  
chorpo isdominj auto  
daluj p(er) deta badia - - -  
f 1 l 3- s 10-”

E adj 23 dj maggio 1522 f dua l(arch)i in oro per luj da santi di michele schultore a entrata seg<sup>o</sup> n c. 48... f 2 lib-

[Arch. dell'Arcispedale di Santa Maria Nuova, Libro Fitti e Livelli, C. 1517-1525, c. 5 e V.]



FIG. 109.—MADONNA DELLA CINTOLA, BADIA TEDALDA.

Bibl.:

Burl., 112; C-M., 225 No. 125; Cr., 332; M., *A. J. A.*, XXII (1918) 313-316 (Doc.); R. G. M., *L'Arte*, XXI (1918), 194 (Doc.).

**177** CIBORIO. 1521. Badia Tedalda. S. Angelo (S. Michele). H., 1.13m. Photo., Private.

Not unlike the Pucci ciborio at Certaldo. Pilasters recall those of the pulpit at Perugia, floor like gridiron, one angel in each of the two niches, dove issues from ceiling. Entablature of crude mouldings, frieze missing.



FIG. 110.—CIBORIO, BADIA TEDALDA.

lunette with infant Christ blessing standing on cloud, cherub head at his feet and at either side (Fig. 110).

Document :—[Same as the preceding.]

Bibl. :

Burl., 112; C-M., 225 No. 126; Cr., 332; M., *A. J. A.*, XXII (1918), 314-316 (Doc.); R. G. M., *L'Arte*, XXI (1918), 194 (Doc.).

**178** MADONNA DELLA CINTOLA. Porrena. Chiesa Parrocchiale. Altarpiece. Photo., Alinari, 9799.

In a Buglioni landscape, open in the centre and bordered with umbrella-like trees, is set a large vase of lilies, to the left of which kneels S. Tom-

maso in dark robe and mantle, and to the right S. Girolamo with bared breast, stone and book, also kneeling. Overhead the Madonna in a man-



FIG. III.—MADONNA DELLA CINTOLA, PORRENA.

dorla supported by four angels and a cherub head lets down her girdle to the doubting S. Tommaso (Fig. III).

Frame, twenty-two cherub heads on dark clouds, with an outer egg and dart moulding.

Bibl.:

Beni, 251; Burl., 116; C-M., 244 No. 244; Cr., 352; Vas., II, 199.

**179** THE ANNUNCIATION. c. 1521. Badia Tedalda. S. Angelo (S. Michele). Relief statues. Photo., Private.

To the left of the High Altar is a figure of S. Gabriele (Fig. 112), poorly conceived and modelled, arm and wing repaired, standing carrying a lily branch. To the right is the Annunziata (Fig. 113), standing, with



FIG. 112.—S. GABRIELE, BADIA TEDALDA. FIG. 113.—THE ANNUNZIATA, BADIA TEDALDA.

left hand on breast, right hand holding a book, clad in maroon with mantle of blue lined green.

Bibl. :

C-M., 225 No. 123; M., *A. J. A.*, XXII (1918), 315-316 (Doc.).

**180** ANNUNCIATION AND SAINTS GIULIANO, SEBASTIANO, AND ANTONIO ABATE. 1522. Badia Tedalda, S. Angelo (S. Michele). Altarpiece. Photo., Private.

This altarpiece (Fig. 114), has lost its predella and the frame except the frieze of cherub heads and the rays (?) now set overhead. The present frame is of plaster. The principal relief represents three saints standing in open country. To the left is S. Giuliano, in short blue tunic, with mantle of maroon lined green, holding a sword and martyr's palm. A dog is at his feet. In the centre is S. Sebastiano, with violet loin cloth, his arms bound to a tree trunk. To the right is S. Antonio Abate, in maroon with gray brown mantle, with staff and book. A black pig is at his feet. Overhead are two flying angels holding a martyr's palm and a crown. The two cherub heads at the sides are out of place, and evidently formed part of the cherub and star rays frieze.

Above the principal relief is an Annunciation in lunette form. S. Gabriele with lily branch advances rapidly hailing the Virgin who, robed in maroon with a mantle of blue lined green, is seated on a throne before a lectern supported by a baluster and set on a mottled pedestal. Vase of lilies and other flowers in the centre, Holy Dove overhead.



FIG. 114.—THE ANNUNCIATION, S. SEBASTIANO AND SAINTS, BADIA TEDALDA.

Documents. :—[Copied by Mr. R. G. Mather.]

- I. "E addi xx dj settenbre 1522  
 f diecj l' d° in° chontantj  
 seglj fanno buonj p(er) una  
 tavola fatta p(er) unaltare  
 maggiore della badja  
 Santangnolo tedaldj et p(er)  
 luj da santi dj michele  
 Schultore e chome disse  
 m(esser) L ° n° maggiore  
 debjtore allibro V(er)de h c. 32- -

f 10-1-"

[Arch. dell'Arcispedale di Santa Maria Nuova, Libro Fitti e Livelli, C. 1517-1525 c. V.]



FIG. 115.—THE ANNUNCIATION BETWEEN FRATI.

2.

“+YHS MDXXJ

Lionardo di giovannj buonafe nostro magiore  
dichontro de dare . . . . .

. . . . .  
. . . . .

E adj xx diset(ten)b(r)e 1522 f diecj l' doro inoro  
fatj buonj p(er) luj a isantj dimichele ischultore  
e p(er) lui a benedetto di giovannj ischultore  
posto avere a(1)lib(r)o pigione s<sup>o</sup> C c.5; e disono  
p(er) resto e paghamento duna tavola auta  
daluj mandata p(er) suo chonto alabadia  
tedaldj- - -

f 10- s-”

. . . . .  
. . . . .  
. . . . .

[Archiv. dell'Arcispedale di Santa Maria Nuova, Libro Verde, H., 1521-1524, c. 32.]

Bibl.:

Burl., 112; C-M., 225 No. 124; Cr., 332; M., *A. J. A.*, XXII (1918), 316-318 (Doc.).

**181** THE ANNUNCIATION, FLANKED BY KNEELING FRATI.  
Florence. Confraternità di S. Pietro Maggiore. Entrance. H., 0.97m.; W., 1.53m. Photo., Alinari, 3667.

Vasari, in his life of Verrocchio, attributes to Benedetto Buglioni the

lunette over the principal entrance to the church of S. Piero Maggiore. Although Milanesi states that this no longer exists, the Annunciation there in Richa's day and still in place, might well be attributed to one of the Buglioni (Fig. 115). The "lavori bellissime di Luca della Robbia" mentioned by Richa as in the Corbizzi chapel are however no longer there. (Possibly one of them may be the small altarpiece by Giovanni della Robbia, now in the cloister.) The polychromatic wings of the Angel are coloured in Buglioni's not in Giovanni della Robbia's manner; the mottled maroon vase with its overhanging bouquets is suggestive of Buglioni's work at S. Pietro, Perugia. The Madonna, in maroon tunic and mantle of blue lined green, seated before a curtain of green lined maroon with yellow fringe, may be associated with works of Santi Buglioni at Badia Tedalda and elsewhere. The two white hooded Frati recall the adoring Frati in the lunette of the Scalzo.

Bibl.:

Baldinucci, VI, 18; Bombe, in B-Th. *Lex.*, s.v. Buglioni; C-M., 212 No. 43; Cr., 252, 341; Richa, I, 139, 141; Vas., II, 185 note; III, 376.

**182** S. GABRIELE, FRAGMENT. Montepaldi (near S. Casciano), S. Pietro.

In the sacristy of S. Pietro at Montepaldi may be seen a fragment of S. Gabriele, bearing a stalk (of lilies). Probably from the atelier of Santi Buglioni.

Bibl.:

Burl., 115; C-M., 238 No. 207; Cr., 348.

**183** MADONNA AND SAINTS. Florence. Museo Nazionale, No 53. Round-headed altarpiece. H., 1.65m.; W., 1.50m. Photos., Alinari, 2772; Brogi, 9481.

Formerly in the Convent of S. Maria Assunta di Vallombrosa, suppressed March 4, 1868.

The Madonna, in maroon with mantle of blue lined green, stands on a double stepped pedestal (imitation of marble), holds on her left arm the nude Child holding a bird (Fig. 116). To the left is S. Jacopo Maggiore, in yellow with mantle of maroon lined green, holding a yellow pilgrim's staff; to the right is S. Gualberto in brown habit, holding a green book in profile and a yellow cane ornamented with a human head. Overhead is a





FIG. 116.—MADONNA AND SAINTS, FLORENCE.

looped curtain, green lined with maroon. A garland of very massive fruit hanging from the top constitutes the frame.

Bibl.:

Burl., III; C-M., 216 No. 68; Cr., 339; Supino, 448 No. 53.

**184** THE MEETING OF S. GIUSEPPE AND S. MARIA. Dicomano. Pieve, S. Maria. Round-headed altarpiece. Photo., Private.

S. Giuseppe, assured by an angel of the Lord and by the dove which flew upon his head, dismisses his doubts and receives Maria as his spouse (Matth. I, 18-25; Protevangelium, IX, XIV; Pseudo-Matthew, VIII; Hist. of Joseph the Carpenter, VI). Though lacking in the usual accompaniments this scene might be termed the Sposalizio. Here God the Father emerges from the clouds blessing, surrounded by a halo of cherubs; the "shining white dove" rests above S. Giuseppe while he reassures S. Maria by a firm clasp of the hand (Fig. 117). Polychromatic.

Framed by pendent garlands of fruit and flowers.

**185** ADORATION OF THE MAGI. Città di Castello. S. Cecilia. Lunette. H., 1.33m.; W., 4m. Photo., Alinari, 4854.



FIG. 117.—MEETING OF S. GIUSEPPE AND S. MARIA.

In the extreme left corner of this lunette (Fig. 118) is a coat of arms of Città di Castello: Per pale, dexter, argent a cross gules; sinister gules a tower or; in a chief gules LIBERTAS or, and above all the Leo X stemma: indicating probably a privilege granted by Leo X after his visit to Città di Castello.

To the left is a brown camel; a youth in blue blouse, green tights, wearing a turban and yellow shoes, attends a white horse; the younger king stands wearing a yellow crown, clad in yellow tunic and mantle of blue lined green, holding a yellow vase; the middle-aged king with crown and turban and clad in yellow also holds a yellow vase; the older king as usual is kneeling, clad in blue tunic and mantle of green lined yellow. Behind a post is S. Giuseppe in blue with mantle of yellow; before him is seated the Virgin in maroon tunic and mantle of blue lined green, a white kerchief over her head and shoulders. She holds the nude Child on her right knee.



FIG. 118.—ADORATION OF THE MAGI, CITTÀ DI CASTELLO.

In the corner to the right is an ass grazing, the saddle and water flask on the ground. Nudes unglazed. This composition may have been influenced by Benedetto Buglioni's altarpiece of the Epiphany (1500), formerly at Massa-Carrara.

Bibl.:

Amati, s.v. Città di Castello; Cr., 336; Graziani, 153; Guardabassi, 49; M., *R. H.*, 258.

**186** THE INCREDULITY OF S. TOMMASO. Montebottolino (near Badia Tedalda). S. Tommaso. Round-headed altarpiece. H., 2.46m.; W., 1.85m. Photo., Private.

S. Tommaso, robed in green with mantle of violet lined blue advances toward the Christ to satisfy his doubts. To the right stands Christ, of the Verrocchian type, raising his right arm so as to expose his wounded side. He is robed in maroon edged yellow and wears a mantle of blue lined green.

The predella has at each end a tablet with scalloped sides. The one to the left is inscribed: GNOGNIO DI SALVADURE DA MONTE BOT(T)OLINO FECIT FIERI; that the right TE(M)PORE DON-BATIS(TA) DANGHIARI RECTURE DI QVESTA CHIESA. The mixture of Latin and Italian is noteworthy. The reliefs represent: (1) S. Sebastiano, in rocky landscape; (2) Christ in sepulchre with spear and sponge rod; and (3) S. Rocco in rocky landscape.

The frame of the principal relief has seventeen cherub heads between a fillet and egg and dart moulding.

The influence of Benedetto Buglioni is manifest in this relief. In quality it is inferior to Giovanni della Robbia's treatment of the same subject at Rifredi.

Bibl.:

Burl., 115; C-M., 238 No. 203; Cr., 348.

- 187** CHRIST GIVES KEYS TO S. PIETRO. Fresciano (near Badia Tedalda). Chiesa Parrocchiale. Round-headed altarpiece. H., 2.14m.; W., 1.72m. Photo., Private.

Christ, in a maroon tunic lined yellow and mantle of blue lined green, stands with right hand raised. To the left on his knees is S. Pietro, robed in blue with mantle of yellow lined green, clasping two keys to his breast (Matth. XVI, 19).

The predella has at the dexter end a tablet inscribed GNOGNIO DI SALVADORE DA MO(N)TE BOT(T)OLINO F(IERI) F(ECIT). The tablet at the sinister end probably contained the name of the rector of the church. The reliefs are (1) Christ in the sepulchre with spear and rod with sponge—probably once in the centre of the predella; (2) relief removed; and (3) S. Paolo with sword.

The frame has seventeen cherub heads between a fillet and egg and dart moulding.

Bibl.:

Burl., 114; C-M., 233 No. 181; Cr., 344.

- 188** TRINITY AND SAINTS. Colcellalto (near Badia Tedalda). S. Tommaso. Round-headed altarpiece. H., 2.40m.; W., 2.40m. Photo., Private.

God the Father, entire figure, in maroon tunic and pallium of blue lined yellow, upholds the yellow cross on which hangs the crucified Christ, the Holy Dove above his head. Four cherub heads in the sky. Standing are to the left S. Sebastiano with arms tied to tree trunk, and to the right S. Antonio in greenish yellow robe and black mantle, with book, staff and pig.

Predella, milling. Frame shows pilasters with bunches of fruit hanging from rings, and archivolt with fruit hanging from cherub head.

Bibl.:

Burl., 114, 118; C-M., 231 No. 163; 253 No. 307; Cr., 338.

- 189** MADONNA. Selci. Chiesa.

In the church at Selci, near Città di Castello, is a Madonna attributed by Graziani to the author of the lunette representing the Adoration of the Magi now in the church of S. Cecilia, Città di Castello.

Bibl.:

Graziani, 154.

**190** THE SEVEN DEEDS OF MERCY; FIVE VIRTUES, TWO SIRENS. 1526-1528. Pistoia. Ospedale del Ceppo, Loggia. H., 1.35m.; Length, 40.25m. Photos., Alinari, 10252-10275; Brogi, 4548-4560. Casts, Cantagalli, 491, 492, 327, 332.

The Ospedale del Ceppo at Pistoia was founded early in 1218 and was long controlled by Augustinian brothers of the society known as S. Maria dell' Assunta, or S. Maria del Ceppo, i.e. of the stumps. In the sixteenth century when the hospitals of Tuscany were reorganized, the Ceppo came under the jurisdiction of the Hospital of S. Maria Nuova of Florence. On Feb. 24, 1512 Francesco di Maso di Papi was commissioned to provide the stone and labor for a portico, longer by one arch than the existing portico (Doc. 1). Porticoes or loggias had been built for the Florentine hospitals, S. Maria Nuova, the Innocenti, and S. Paolo. By 1515 the decoration of this loggia would seem to have begun; at any rate in that year Benedetto Buglioni was commissioned to make a coat of arms of the hospital. Judging from the decoration of the loggias of the Florentine hospitals, it seems probable that he would have fulfilled his commission by making one or more medallions to be placed in the spandrels of the arcade. If so, we must suppose that sooner or later his work was discarded in favour of a complete series of larger medallions designed and executed by Giovanni della Robbia. One of these medallions bears the date 1525 and the records show that in that year Giovanni received an order for five full and four half medallions for the Ceppo hospital. The commission was given by the spedalingo of the hospital Messer Leonardo Buonafede who had employed Giovanni at Galatrona (1518) and elsewhere. In 1521 Leonardo Buonafede commissioned Benedetto Buglioni to make the principal altarpiece for the Badia Tedalda and would naturally have thought of him for the frieze of the Ceppo hospital. But in 1525, when Buonafede assigned the medallions to Giovanni della Robbia, Benedetto Buglioni was no longer living. He died in 1521, and his atelier was now in charge of Santi di Michele, better known as Santi Buglioni. Should we turn to the records of S. Maria Nuova and of the Ceppo hospitals in search of the name of a sculptor, we find between the years 1526 and 1528 that Santi Buglioni, sculptor, was paid 413 lire, 9 soldi on account of the Ceppo hospital (Docs. 3-12). This included charges for *terra* brought from the Arno, and probably refers to the frieze. In fact the frieze shows many of the stylistic peculiarities of Santi Buglioni. It is now many years since I suggested in the *Brickbuilder* that he was the author of the frieze, but that in its general design and in the modelling of some of the figures he may have had the assistance of some other master, perhaps of Tribolo with whom he was associated in other important monuments.



FIG. 119.—THE CEPP0 HOSPITAL, PISTOIA.

Leonardo Buonafede became Bishop of Cortona in 1529 and died in 1545. Santi Buglioni himself died in 1576; hence the date 1585 registered on the frieze can refer only to its completion by another hand. Local tradition, perhaps falsified records, indicate that the frieze was completed by a painter, Maestro Filippo di Lorenzo Paladini. But this attribution lacks sufficient evidence.

The general scheme of decoration appears to have been to illustrate by figured compositions the Seven Deeds of Mercy, placing one on the short side of the loggia near the entrance of the hospital church, and one over each intercolumniation of the façade (Fig. 119). The other short side, being a relatively unimportant location, was intentionally left undecorated. Buglioni's medallion containing the arms of the hospital could hardly have been designed for this position.

The figured compositions are separated by pairs of pilasters framing either inscribed tablets or figures of Virtues. Possibly originally it was intended to inscribe one of the Beatitudes in each pilaster group. On the first short side in this location occurs the inscription BEATI MVNDO CORDE Q(VONIA)M (IPSI DEVM VIDEVNT), from Matt. V, 8. Between the first pair of pilasters on the façade is inscribed (Fig. 120): BEATI MISERI CORDE Q(VONIA)M (IPSI MISERICORDIAM CONSEQVENTVR), from Matt. V, 7. Between the succeeding pairs instead of beatitudes are figures of Virtues, and between the last is the

misplaced termination of the first inscription (Fig. 121): Q(VONIA)M IPSI DEV(M) VIDEVNT and the date M. D. LXXXV. A comparison of Fig. 120 and Fig. 121 will indicate that a considerable lapse of time and change in artistic conception intervened between the beginning and termination of the frieze. The Virtues being in high relief emphasize the con-



FIG. 120.—BEATITUDE.



FIG. 121.—BEATITUDE AND DATE.

tinuity of the frieze. Had the inscribed tablets been used the individuality of the separate compositions would have been more evident. This detachment was however secured by a novel method of varying the colour of the background, which, in some cases, was blue, in others violet, white, even green. The Virtues are not specifically related to the adjoining compositions. Charity is properly the central Virtue. She is flanked by Faith and Hope and more remotely by Prudence and Justice.

The Deeds of Mercy are set up in no logical order. If composed with Matthew XXV, 35-36 in mind we should expect the order to be (1) Feeding the Hungry; (2) Giving Drink to the Thirsty; (3) Lodging the Strangers; (4) Clothing the Naked; (5) Visiting the Sick; (6) Visiting Prisoners; to which would be added (7) Burying the Dead; whereas the actual order begins with Clothing the Naked and ends with Giving Drink to the Thirsty.

We may now examine the frieze in detail.

#### 1. Clothing the Naked (Fig. 122).

This composition, located on the short side of the loggia near the hospital church, has no terminal pilasters at its left end, where the loggia begins to project from the wall of the hospital. At the right end is a pilaster group like the terminal pilaster group on the façade. The background consists of irregularly shaped tiles, exhibiting varying tints of greenish

blue, a novelty in terra-cotta backgrounds. The composition shows unusual freedom from conventionality. To the left of the central figure are six men, partially clad, though not in tatters; to the right two nuns and a neophyte, and three civilian women, one dragging along a nude child. The central figure wears a white tunic, a beretto and cape of very dark blue for black. We recognize in him Messer Leonardo di Giovanni Buonafede,



FIG. 122.—CLOTHING THE NAKED.

donor of the loggia in 1512, appointed *spedalingo* or governor of the hospital by Leo X in 1522, and mentioned in the documents as “nostro maggiore.” He was, moreover the patron of Benedetto Buglioni at Badia Tedalda, and of Giovanni della Robbia at Galatrona. His funerary portrait at the Certosa by Francesco da San Gallo shows a striking similarity to the features here portrayed.

The first in the group of men to the left, and somewhat separated from the rest, is almost a copy of Michelangelo's *David*, a statue the locating of which was decided by a commission of which Benedetto Buglioni was a member. We also recall that Santi Buglioni had a son named Michelangelo. We may note the freedom of pose and the “*controposto*” in this group of men of slightly Verrocchian type. We notice also the use of a bright yellow and a brilliant green throughout the frieze, sharply differentiated from the mustard yellows and dull greens used by Giovanni della Robbia. To the right of Buonafede one of the two nuns is robed in blue, the other in violet. They do not wear the violet mantle of the nuns of S. Maria Nuova, which was not granted to the nuns of the Ceppo Hospital until 1540 when Angelo Marzi was *spedalingo* and *Governatore*.

## 2. Lodging the Stranger (Fig. 123).

Background light blue. To the left a group of four pilgrims, with staves, whose faces are animated portraits. Light shades of blue, green,





FIG. 123.—LODGING THE STRANGER.

yellow, and violet for garments. Central group divided. Christ disguised as a pilgrim, in robe of violet lined green and mantle of blue lined green, draws the attention of a fine old hospital brother clad in blue to a group where Buonafede on his knees washes the feet of S. Giovanni Battista, also portrayed as a pilgrim, clad in violet tunic over which is thrown a coat of yellow brown hair cloth. Attendant with pitcher in background. To the right, another attendant, a bed covered with violet (red velvet) spread and white canopy, offered by a nobleman in black robes and long white stockings.

### 3. Visiting the Sick (Fig. 124).

Background of white, as if the walls of a hospital, with rows of beds on either side. Little attempt at perspective. To the left an ill man in bed, with blue spread; the doctor, robed in brown and black, feels his pulse. At the foot of the bed an old woman with a crutch offers the sick man the contents of a yellow jug. Next are two attendants, one taking down the doc-



FIG. 124.—VISITING THE SICK.

tor's orders, and a stupid errand boy. Buonafede, now in full habit, black over white, receives submissively a rebuke from a second doctor, who stands at the foot of bed No. 12 where a patient is receiving the ministration of three attendants.

#### 4. Visiting Prisoners (Fig. 125).

Background, in part the violet prison walls, in part a greenish blue in large tiles of irregular shape. The narrow prison door in its dark colouring imitates iron, so do the window gratings behind which are lightly sketched heads of old men. Door and windows are framed in white. A visitor, clad in blue robe with green mantle, is seated conversing with one of the interned prisoners. Next, seated on the ground, his feet shackled, is Christ, wearing a cruciferous nimbus. He is clad in violet edged yellow and a cloak of blue lined green. Though unobserved by the seated visitor



FIG. 125.—VISITING PRISONERS.

he appears to exclaim "I was in prison and ye came unto me" (Matt., XXV, 36). Behind stands a man, with solemn mien and hands crossed, who seems puzzled by the thought of an imprisoned Christ. The central group are Buonafede and a sainted deacon in robe of brilliant green with rectangular patches of blue edged yellow on his breast and lower garments. The saint is perhaps S. Lorenzo, a token of respect or gratitude to the Medici, or perhaps Buonafede's own patronymic saint S. Leonardo. Beyond is a man, with a Michelangelesque head, who points to two servants carrying pails of water and towels.

#### 5. Burial of the Dead (Fig. 126).

Background of large blue tiles. To the left a group of men engaged in lowering a dead man into his grave. At the head of the group stands an official in violet mantle over black. In the centre of the panel is the isolated figure of Buonafede robed in black over white. To the right is a

dead woman, perhaps one of the nuns figured in the first panel for her sister nun at the foot of the bier is overwhelmed with grief. Three acolytes, in



FIG. 126.—BURIAL OF THE DEAD.

white surplices, swing a censer, hold up a crucifix, and a rod of hyssop, while at the head of the bed prayers for the dead are read by a priest who wears a pluvial of violet, bordered blue, lined yellow and adorned with white crosses.

#### 6. Feeding the Hungry (Fig. 127).

Background chiefly white walls, broken by light green curtains to the left and dark doorway in the centre. To the left is a table spread with food which is being devoured by three hungry men seated on a yellow bench. An aproned assistant brings more food, while Buonafede, wearing black cape over white leads to the table a famished man half clad in tattered garments. To the right are two stewards with loaves of bread, which are being distributed to poor men and women by a stately official clad in a

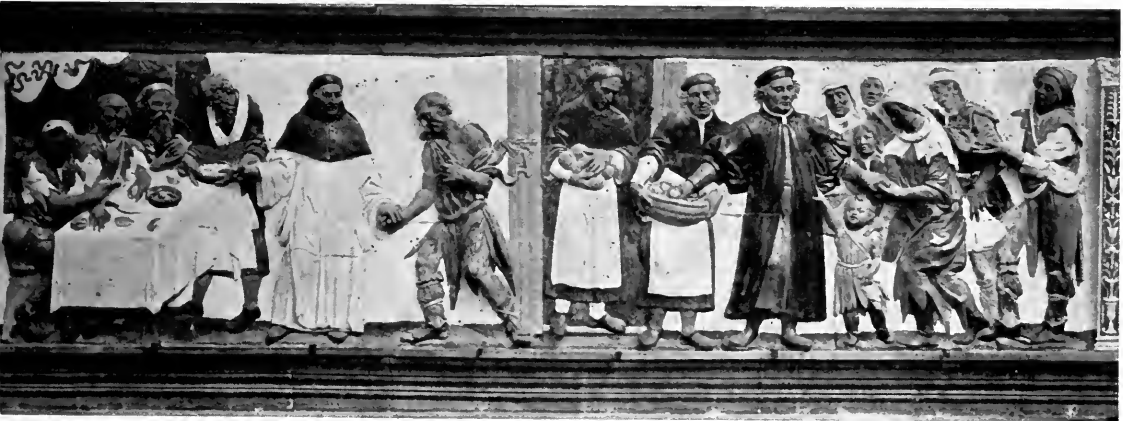


FIG. 127.—FEEDING THE HUNGRY.

blue tunic and black gown. The woman's face and kerchief recall Benedetto Buglioni's Madonna of 1520.

7. Giving Drink to the Thirsty (Fig. 128).

It may be noted that in this panel another substance, stucco, has replaced terra-cotta, that the panel is painted not glazed, that the composition is more crowded, the types more Raphaelesque, and that the central figure is no longer the beardless Buonafede but a bearded figure, probably the spedalengo Bartolommeo Montechiari.

Tigri in 1838 had noted the existence of documents which Contrucci



FIG. 128.—GIVING DRINK TO THE THIRSTY.

published in 1835 giving credit to Filippo di Lorenzo Paladini, a Pistoian painter for the completion of the frieze. The documents as he published them are as follows:

"A di Febr. 1584. A Maestro di Lorenzo Paladini per figure L 21  
A di 14 Maggio 1584. A Fillippo di Lorenzo Paladini dipintore  
pistoiese L7 a conto di figure.

A di 16 Giugno 1584. A detto Maestro Filippo a conto di figure L 12  
A di 11 Marzo 1586. A Maestro Filippo di Lorenzo Paladini L 14 a  
conti di figure.

A di 2 Agosto 1586. A Maestro Filippo Paladino deve avere scudi 12  
M P Se gli fanno buoni per sua fattura di figure al tempo di Bartolommeo  
Montechiari per finire il Fregio della Loggia."

The Libro Rosso, segnato G, from which items are said to have been taken is now said to be lost, but Mr. Rufus G. Mather has copied corresponding items from the *Entrata e Uscita*, segnato G 1583-1586 and H, 1586-1588 (Docs. 14-18). These indicate that Filippo di Lorenzo Paladini, painter, received payment for figures representing Saints (five are specified, S. Giovanni Battista, S. Girolamo, S. Pietro Martire, SS. Cosmo e Dami-

ano) painted on tablets set above the bed heads (three of these tablets were made by Giovanni Michele, carpenter).

No mention is made in the records which survive concerning the completion of the frieze. The stucco panel may well have been executed in the year 1585—as inscribed on the frieze itself—but surviving records do not confirm the statement of Contrucci that it was made by Filippo di Lorenzo Paladini.

A comparison of Alinari's photographs 10268-10270 with Brogi's 4560 will show that the panel was recoloured in recent years without regard to pre-existing schemes of colour.

#### 8. The Virtues (Figs. 129-133).

On the façade between the Lodging of Strangers and Visiting the Sick is a figure of PRUDENCE (Fig. 129), double faced, holding a mirror and a



FIG. 129.—PRUDENCE.



FIG. 130.—FAITH.



FIG. 131.—CHARITY.

snake, wearing a yellow scalloped, polygonal nimbus, a yellow robe and mantle of blue lined green, standing against a violet background. Between the Visiting the Sick and Visiting Prisoners is a figure of FAITH (Fig. 130), with yellow polygonal nimbus, holding a yellow chalice and a



FIG. 132.—HOPE.



FIG. 133.—JUSTICE.

cross of violet and yellow, clad in light blue with mantle of white lined green, standing against a blue background.

Between Visiting Prisoners and Burying the Dead is CHARITY (Fig.

131), with no nimbus, a white kerchief on her head, robed in blue with mantle of violet lined green, carrying a nude child with another standing at her feet, all against a green background. Between the Burying of the Dead and Feeding the Hungry is HOPE (Fig. 132), with polygonal nimbus, folded hands, and green mantle against a blue background. It may be recalled that in 1515 Benedetto Buglioni made figures of Charity and Hope for the festival in honor of Leo X. Between the reliefs of the Hungry and the Thirsty is JUSTICE (Fig. 133), holding a sword and a tassel for pendent scales, in armour of light blue (steel) ornamented with yellow (gold), and a cloak of blue lined green, against a white background.

The flesh in all cases is left unglazed.

9. The Sirens (Fig. 134).

At each angle of the façade is a siren with outstretched arms, baggy breasts, and polychromatic wings. Large green leaves cover in part her arms, breast, and legs. The long feathers of her wings are individually



FIG. 134.—SIREN AND STEMMA.

coloured, blue, green, white, violet, yellow,—not striped transversely as Giovanni della Robbia would have painted them. She supports between her legs a late Tuscan shield with apex rolled forward, angles and sides scalloped, bearing the Ceppo insignia; a ceppo or group of tree trunks, cut down, but sprouting anew. They are coloured natural against a yellow field.

10. The Pilasters (Fig. 135).

These occur in two forms: (1) those adorned with fruit garlands; and (2) those with vases containing a floral pattern. The pilasters with fruit

garlands are four in number and occur as terminal pilasters on the façade or adjoining the short sides. The garlands are pendent, and consist of triplex bunches of fruit in very high relief interspersed with flowers and wheat and separated by transverse, fluttering ribbons. The capitals are adorned with masks of Pan.

The second type of pilasters, used here fourteen times, show a slender, graceful, two handled vase from which rise stems with flowers and wheat,



FIG. 135.—PILASTERS.

and a terminal anthemion set against a blue background. The slender vase must have been favoured by Leonardo Buonafede, since it occurs in an altarpiece he gave to Badia Tedalda, on a ciborio he gave to the church at Stia, as well as on the ciborio at Bolsena presented by his patron Leo X. The capitals are heavily decorated with acanthus leaves out of which rises a human head.

Documents:—[Copied by Mr. Rufus G. Mather.]

I. "Dicta die (XXIIIJ februaryj 1512)

Reverendus jn xpo pr(pater) dnūs leonardus ol(im) johannjs bonafidej de florētia ad psens rector et gubernator hospitalis scē marje pauporū ceppj de pistorio p(ro) se et subcessoribus suis jn dicto hospitalj et pdicto hospitalj lochavit et concessit ad faciendū et fierj faciendū et p(er)ficiendū p(ro) dicto hospitalj ceppj franc° masij papj de santo martino a mensola comunitatis florētie habitur nunc pistorij presentj et cōducentj otto cholonne

cō base et chapitellj intagliatj et seu foratj a cōparatione de chapitellj delle cholopne della virgine marja del ponte a san lorenzo dj lunghezza dj braccia cinque et mezzo el fusō grossa decte cholone da pie tre quartj di braccio amjsura di pistoia et altezza del basa et chapitello uno braccjo et mezzo Con archj di pietra recte pietre serene con architravato dj fuore daltezza duno mezzo braccjo secōdo uno disegno facto p(er) batista di gerjno legnaiuolo et al disotto di dectj archj dj lunghezza dua terzj di braccio et grosse uno sexto dj braccjo che sono archj nove et otto peduccj a raguaglio de chapitellj di decte cholopne tucte facte et lavorate poste a pistoia a tucte sue spese et questo fece decto franc° quod dictus dnūs leonardus nōe (nomine) dictj hospitalis dare et solvere p(ro)mjsit eidē franc° p(ro)dicto laborerjo florenos centū aurj jnauro larghos eidē dare de tempore jn tempus p(ro)ut de mano jn mano dabit et portabit dictas pietras et cholupnas laboratas

Et ultra predicta p(ro)mjsit dictus franciscus dare et portare dicto hospitalj tuctj liavanzatj andranno jntorno alla volta sop(r)a decte cholupne benj lavoratj secōdo il djsegnjo dj larghezza dj braccjo mezzo et grossj uno terzo di braccjo con larchitrave di sotto larghj uno terzo di braccjo et grossj uno quarto dj braccio et ricjnghino tucta la volta et questo p(er) pregio et prezzo di lire tre p(ro) qualūque braccio chosj di detj avanzatj chome dela relatione mjsvratj u<sup>a</sup>(una) volta a braccj andantj jntendendo u<sup>o</sup> braccjo davāzato et uno braccjo darchitrave dicte dua braccja p(er) uno braccjo a braccja andātj a lib. 3 chome a decto et p(er) quello che paghera decta mjsura et a solvere p(ro)mjsit dictus dnūs leonardus de tēpore jn tēmpus et de mano jn mano p(ro)ut dabit laborerjum p(re) dictū cum pacto q(uod) dictus franciscus debeat omnibus suis sumptibus dare et cōsignare dicto hospitalj dictas cholupnas et laborerjum p(re)dictū hinc et p(er) totē mensem settembris p(ro)xime future et debeant esse pietre serene et bene laboratū et p(er)fectū addeclarationē batiste gerjn j carpentarjo de pistorio jn quos cōmjserunt arbitramētū et declarationē p(re)dictā etc.

Que omnia etc sub pena duplj p(re)cij p(re)dictj etc obligantes hinc jnde et bona dictj hospitalis etc nonōstantes etc cū quarantigia rogantes etc actū pistorij jn cappella scē marje majoris alius de chavalierj jn dicto hospitalj p(re)sentibus franc° silvestrj pauluccj et pierò mēchinj bottarjo de pistorio testibus etc.”

[Archivio di Stato Rogiti di Ser Lorenzo Bellucci di Pistoia, Protocolli del 1512, segnato Notai B 1123 a c. 105<sup>t</sup>.]

There is a variant of this written by the same notary in B 1108 c. 429<sup>t</sup>. Protocolli 1508-1513.

2. “Yhs MDXVI°

Spedale di sancta m<sup>a</sup> delceppo di pistoia de dare adj



xj di luglio 1516 .....

.....  
.....

1517 ....

...

E adj xx di settembre 1517 l otto sol. x p(iccio)li p(er)  
lib(r)e cento di piombo p(er) . . . vettorale che s(er)vi  
all murarela el portico et loggia di detto sp<sup>1e</sup> (spedale)  
da lorenzo da mōtauto apare alonpichato a suo cōto c 210 f l .4 4 l

E adi xviii° di gennaio l otto sol xv p(iccio)li p(er)  
lib(r)e 100 di pionbo levato da lorenzo da m° auto apare  
alonpichato a suo cōto e m° (mandato) a pistoia  
p(er) cōto della muraglia al porticho apare al g°  
di q(ue)sto lib(ro) c 278 ————— f l .5 — 1

----

---

E adj xxvij di febraio l sette p(iccio)li p(er) loro a  
raffaello di maso da scō m° a mēsola  
scharpellino p(or)to cōtte p(er) cōto delavoro

p(er) detto luogo a v<sup>a</sup> —

f l — 1 — ”

[Arch. del R. Arcispedale di S. Maria Nuova, Libro  
Giallo F, 1516-1518, a c. 128.]

3. “+Adi 6 di setembre 1526

A.....iscutore lib. quattordici sol 5  
di m<sup>a</sup> (moneta) fiorentina p(or)to Alexandro astesi(?)

disse gli dette a m. lonārdo buonafe che

disse gliena dati al d° (detto) Abo(a libro) 163 lib. 14 sol 5

[Archivio del R. Ospedale del Ceppo, Entrata e Uscita, 1526-1527,  
c. 37.]

4. “+yhs Mdxv°

Santj di Michele buglioni ischultore

de dare fino adj 9 di settembre

l quattordici sol cinque plj (picciolj)

p(or)to alessandro a firenze chontanti

disse che lj deve a m(esser) L<sup>do</sup> nō

Magore a u<sup>a</sup> (uscita) c 37 1 14 s 5 -

e adj xviii° di nov(en)bre l

vēti otto p(or)to chontanti a u<sup>a</sup> c. 43

1 28 —

“+yhs Mdxv°

santj di Michele dichontro

de av(er)e p° (posto) dare

all(i)b(ro) h c. 114

1 205 s 1 —”

- e adj xvij di decembre l una  
sol. xv p(er) luj a · lorenzo  
da s donino  
p(or)to chontanti a u<sup>a</sup> c. 45 1 1 s 15  
1527 e adj xii di gennaio l vètiotto  
p(or)to chontanti a u<sup>a</sup> c. 47 1 28 —  
e adj v di feb(r)aio l una  
sol. 10 p(er) luj lazero chom-  
esso p(ort)o chont a u<sup>a</sup> c. 48 1 1 s 10-  
e adj xxj detto l sette po(rto)  
chont a u<sup>a</sup> c. 50 1 7 —  
e adj 11 di marzo l vètiuna  
p(ort)o chont a u<sup>a</sup> c. 51 1 21 —  
e adj xxiii detto l quatordici  
p(ort)o chont a u<sup>a</sup> c. 53 1 14 —  
e adj vi dap(r)le l quatordicj  
p(ort)o chont a u<sup>a</sup> c. 54 1 14 —  
e adj xvj detto l vètiuna  
p(ort)o chont a u<sup>a</sup> c. 55 1 21 —  
e adj xxij dap(ri)le l vètiuna  
p(ort)o chontanti a u<sup>a</sup> c. 56 1 21 —  
e adj iii<sup>o</sup> di Maggio st(aià)  
2 di g<sup>o</sup>(grano) da(?) luj 104-  
117 1 8 s 12-  
e adj xviii detto l tre s xviii<sup>o</sup>  
al q<sup>1o</sup>(quadernuccio) 27 a u<sup>a</sup>  
c. 58 1 3 s 19-  
e adj xxv detto l quatordicj  
p(ort)o chont a u<sup>a</sup> c. 59 1 14 s —  
e adj xiiii<sup>o</sup> di gugno l sette  
pto chont a u<sup>a</sup> c. 62 1 7 s -”  
[Archivio del R. Ospedale del Ceppo, Libro  
del Provveditore G (modern No. 1039), 1526-  
1527, c. 163.]
5. “+yhs Mdxv vij  
Santj di Michele ischultore de  
dare p(er) uno suo chonto al.  
G 113 1 205 s 1-  
e adj vj di luglio l q(u)atordici  
p(ort)o chontanti a u<sup>a</sup> c. 30 1 14 —

+yhs Mdxv vij  
Santj dichontro de  
av(er)e p(er) tantj p<sup>o</sup>  
(posto) do(detto)  
alibro I 110 — 1413 9-

E adj xxiii detto l vètiq(u)-  
 atro p(ort)o chont a u<sup>a</sup> c. 31 1 24 —  
 E adi xxiii detto l dieci  
 p(ort)o chont a u<sup>a</sup> c. 32 1 10 —  
 e adj vj daghosto l sette  
 p(ort)o chont a u<sup>a</sup> c. 33 1 7 —  
 e adj xiii detto l due s otto  
 p(er) luj il ghurri(?) p(ort)o  
 chont sono p(er) s(some) 4 di terra  
 r°(rechò) dadarnno a u<sup>a</sup> c. 33 1 2 s 8  
 e adj xxviii detto l q(u)at-  
 ordicj p(ort)o chont a u<sup>a</sup> c. 35 1 14 —  
 e adj 8 settembre chontanti l  
 sette p(ort)o chont a u<sup>a</sup> c. 37 1 7 —  
 e adj xxviii detto l sette  
 p(ort)o chont a u<sup>a</sup> c. 39 1 7 —  
 e adj xii dottobre l sette  
 p(ort)o chont a u<sup>a</sup> c. 40 1 7 —  
 e adj 8 novembre l sette p(ort)o  
 a u<sup>a</sup> c. 42 1 7 —  
 e de dare adi 29 di dt°  
 l quattordici a u<sup>a</sup> c. 44 1 14 —  
 e l 8 pli fati buonj aospedale  
 di s m<sup>a</sup> n<sup>a</sup> di firenze e  
 p(er) luj pachò a bro(bernar-  
 do)  
 ghurrj(?) chome disse alemo-  
 sche posto al(i)b(r)o giallo  
 c. 348 1 8 —  
 e de dare adj 31 di gennaio l 10  
 p(er) ist(aia) 2 di g°(grano)  
 84 180 1 10 —  
 e de dare adi 20 di dicembre  
 l vètuna p(or)to contāti a u<sup>a</sup>  
 c. 45 1 21 —  
 e adi 25 di dtt° l sette pto  
 contāti a u<sup>a</sup> — c. 49 1 7 —  
 e adj p° di febraio l quattōdici

pto a u<sup>a</sup> c. 49 114 —  
 e de dare l 35 p(er) 5 chataste  
 di legna aute da q<sup>a</sup> (questa)  
 chasa di faggio — 135

[Arch. idem, Libro del Provveditore H  
 1527-1528, c. 114.]

6. “Adi 6 di luglio Ū abato

A santi di michele ischultore

l quatōdicj p(or)to lui d° contanti

(A libro H) 114 ——— 114 —”

[Arch. idem, Entrata e Uscita, (Modern No  
 1040) 1527-1528, c. 30.]

7. “Adi 13 di detto (ogosto 1527)

A santi ischultore l dua s 8 p(er) 4 some

di ter(r)a r°(recho) el ghurri(?) da arno porto

lui d°(detto) c. 114 . . . . . 128

[Idem, idem, H., 1527-1528, c. 33<sup>t</sup>.]

8. “+ yhs MDXXVIJ

Spedale di santa maria del ceppo di pistoia de dare

. . . . .  
 . . . . .  
 . . . . .

E de dare addi XX dicēbre 1527 l otto piccioli fannocj  
 buonj p(er) santj di michele schultore sono p(er) terra  
 mādatagli p(er) suo chōto alle mosche porto batteo  
 di marcho da mōte spertolj p(er) loro da messer ldo

buonafe n° (nostro) maggiore creditore In questo ac 66 f i soldi 2. 10”

[Archivio del R. Arcispedale di S. Maria Nuova, *Libro Azzurro*, 1526-  
 1534, *segnato* K c. 52. Milanese, *Misc.* 41 III P c. 227<sup>t</sup> records the above  
 documents thus:

*1527. Spedale di S. Maria del Ceppo di Pistoia. E de dare adi xx di  
 dicembre 1527 £ otto piccioli fannovi buone per Santi di Michele scul-  
 tore, sono per terra mandata per suo chonto alle Mosche.]*

9. “+ yhs MDXXVIJ

Messer Lionardo di giovanni buonafe nō maggiore de avere . . . .

. . . . .  
 . . . . .  
 . . . . .

Et addj xx di dicenbre l otto piccioli p(er) santi di b<sup>mo</sup> (perhaps  
 intended for b<sup>no</sup> for buglione) schultore p(er) cōto del ceppo di

pistoia debitore In questo ac 52 f 1 soldi 2.10"

[Idem, idem K, c. LXVJ.]

10. "+ yhs MDXXVIIJ

Santtj di michele schultore  
de dare l 413.9 p(er) u° suo  
chonto al(i)b(r)o s(egnato) I  
(should be h) c 114 — 1413 s 9-

[Archiv. del R. Ospedale del Ceppo., Libro del Provveditore I, 1528-1529, c. 110.]

" + yhs MDXXVIIJ

Santj di chōtro de  
a(ver)e p(er) tātj p° dare  
alib(ro) s° K c 1413—9—"

11. "+ yhs MDXXVIIIJ

Santj di michele schultore  
de dare p(er) uno suo chōto  
alib(r)o I c. 110 1413 9

[Archiv. idem, Libro del Provveditore K, 1529-1530, c. 105.]

12. "+ yhs m° MDXXXIIIJ

R(icordo) Santj dj michele schultore de  
dare p(er) tantj posto debbj avere  
ī q° c 25 p(er) resto di quel  
chonto.....25 f-1 2. o. 11  
p° 20½ capponi"

" + yhs m° MDXXXIIIJ

Santj dj michele dichonttro  
de avere addj 5 di settembre  
l tre s x pli R° (Reco) g<sup>1</sup>  
alb(er)tjnj contanti aentrata  
S<sup>a</sup> 97 M f-1 3. 10"  
E addj 27 dottobre 1 iij  
s x R° g<sup>1</sup> albertynj contanti  
antrata 101 f-1 3. 10"

[Arch. del R. Ospedale di S. Maria Nuova, Libro Fitti e Livelli E. 1532-1551 c. 144 e CXLIIIJ.]

13. "+ MDLXXXIIIJ

Mercholedi adi p° di febbraio  
A m° Filippo di lorenzo paladini Pitt° 1 ventuna  
piccioli porto contanti detto aconto delle fig<sup>re</sup>  
alibro Rosso B c 56 f 3"

[Archivio del R. Ospedale del Ceppo di Pistoia, Entrata e Uscita G, (modern No. 1039), 1583-1586, c. 94.]

14. "+ MDLXXXIIIJ

Lunedì adi 14 di Maggio  
A filippo del libraio pitt° 1 sette piccioli  
porto contanti detto aconto di figure  
alibro Rosso B c 56 f 1"

[Idem, idem, c. 101<sup>t</sup>.]

15. “+ MDLXXXIIIJ

Sabato adi 16 detto (Giugno)

A m° filippo del libraio 1 dodici piccioli porto

contanti detto aconto delle figure—alibro Rosso B c 56

f 1.5-”

[Idem, idem, c. 103<sup>t</sup>.]

16. “+ MDLXXXVJ

Sabato adi 22 di Maggio

A m° filippo del libraio dipint<sup>o</sup> 1 quattro

piccioli porto giova' michele leg<sup>o</sup> (legnaiuolo) di suo

consenso per aconto di tre tavolette per le letta

di capi rotti—alibro Rosso c 56 f-4—”

[Idem, idem, c. 137<sup>t</sup>.]

17. “Sabato adi 2 di agosto 1586.

A m° filippo di lor<sup>o</sup> dipintore lire diciotto porto

lui contanti p(er) resto di quattro figure fatte p(er) sopra le letta

che mancavano et sono queste u(no) s. giovanni bat<sup>a</sup>

u(no) S. Hyer<sup>mo</sup> un s. pier martire et san cosimo et s.

Damiano p(er) u(no) scudo luna chosì costorno

le altre—alibro Rosso B c 56 f 2.4—”

[Idem, Entrata e Uscita H (modern No. 1040), 1586-1588 c. 41.]

Bibl.:

B-J., 83-87; B., *Kf.*, 25; Bombe, B-Th. *Lex.*, s.v. Buglioni; Burckh., II, 436; *A. S. A.*, II (1889), 2; Burl., 70-71; C-M., 125-156, 243 No. 235; Contrucci, *Mon. robbiano*, Prato, 1835; Cr., 244-251, 330; *Gaz. B. A.*, XXXI (1904), 26-53, 140-148; Didron *Ann. Arch.*, 1861, 195ff.; Foville, 120-124; Giglioli, 87-94; Labarte, IV, 438; M., *Sc. Mag.*, 1893, 690-692; *Brickb.*, Nov. 1902, 222-224; *A. J. A.*, XXII (1918), 367-377 (Doc.); XXIV (1920), 269-270; *G. d. R.*, 223-224; R. G. M., *L'Arte*, XXI (1918), 195-196 (Doc.); Melani, *Sc. Ital.*, 135; Michel, IV, 127-128; Perkins, *T. Sc.*, I, 198; H. H., 143; R., *D. R.*, 260-271; *Sc. Fl.*, IV, 64-65; S., 144-147; Tigri, 10; Tolomei, 83; Vas., II, 197.

- 191 MADONNA CROWNED BY ANGELS. Lama (near Città di Castello). Church. Round-headed altarpiece. H., 1.62m.; W., 0.89m. Photo., Private.

The Madonna, clad in a maroon tunic with a V-shaped pectoral ornament (green, edged yellow displaying a white cherub head), and a mantle of blue lined green, is seated on a yellow-backed throne holding in her lap a draped Child who carries a bird. Overhead two angels hold a yellow crown above the Madonna's head. Nudes unglazed (Fig. 136).



FIG. 136.—MADONNA ENTHRONED, LAMA.

Predella, plain blue band between egg and dart and cyma mouldings.  
Frame, egg and dart moulding.

Bibl. :

Burl., 115; Cr., 345; M., *Sc. Mag.*, 1893, 694.

**192** THE GARDEN OF GETHSEMANE. Florence. Palazzo Bour-tourlin (formerly). Altarpiece, round-headed.

Christ is on his knees in the agony of prayer, an angel holds a cross before him (Fig. 137). Behind him is a vision of Judas and others ready to betray him. In the foreground of the rocky garden sleeping are S. Pietro



FIG. 137.—GETHSEMANE, FLORENCE.

reclining, his head supported by one hand, S. Jacopo, holding up his head with both hands, and S. Giovanni, resting his head on his hands above a book. Polychromatic.

The frame has pilasters with garlands in triplex bunches of fruit, flowers, and wheat hanging from rings. Coats of arms on the capitals. The archivolt is similarly decorated, but shows at the apex a mask of Pan.

**193** MASK AND TROPHIES. Florence. Bardini Collection (formerly). Rectangular. Photo., Private.

On this relief may be seen a winged mask, a high pitcher and decorative details which suggest Tribolo and the works of Santi Buglioni.



1530-end



**194** MADONNA ENTHRONED WITH SAINTS. 1531. Stia.  
Oratorio della Madonna del Ponte. Altarpiece. Photo., Alinari, 9807.

The Madonna of Stia, seated on a yellow throne, clad in maroon with mantle of blue lined green, holds on her lap the lightly draped Child (Fig. 138). In type she is not far removed from the Virtues of the Pistoia frieze. The throne rests on a stepped base inscribed:

+ · ORA ·  
PRO ▲ NOBI(S) ▲  
· SANCTA DEI ·  
: GENETRIX ·  
· A(NNO) · D(OMINI) · M · D · XXXI ▲

To the left stands S. Rocco in a jacket of blue lined yellow, cloak of maroon lined green, yellow close fitting trousers or stockings, and buskins of yellow lined blue. A feathered hat over his shoulder, a yellow alpine staff in his left hand, a wound on his right leg. To the right is the slender, golden-haired S. Sebastiano wearing a white loin cloth striped yellow. He is fastened by ropes against a tree trunk. All flesh glazed white.

The frame has low predella (set upside down), pilasters with pendent fruit hanging from rings in triplex bunches fastened by fluttering ribbons, capitals of the Empoli type, and an entablature with frieze of delicate scroll work with vases, cornucopias, masks, birds, and animals.

Bibl.:

Beni, 148; C-M., 249 No. 278; Cr., 356.

**195** THE STIA CIBORIO. c. 1531. Stia. Chiesa Plebana, L'Assunta.  
H., 2.30m.; W., 0.87m, Photo., Alinari, 9806.

The Stia Ciborio was doubtless a gift from Bishop Leonardo di Giovanni Buonafede, as the console bears his stemma: Or, a bull passant gules on a mount of six tops vert (Fig. 139). It would appear to have come from the same atelier as the altarpiece in the Oratorio della Madonna del Ponte, and, if we may judge from its frieze, of the same date, 1531.



FIG. 138.—MADONNA AND SAINTS, STIA.

The central relief is more advanced in style than the ciborio at Bolsena. The angels issuing from the lateral arches are increased in number, and engaged columns take the place of pilasters. Outside of this are pilasters ornamented with slender white vases bearing flaming incense against a blue background; entablature with frieze of vases, cornucopias, masks and animals, white against blue; and lunette with large yellow chalice between two cherub heads—all showing the influence of Desiderio da Settignano. Formerly surrounded also by a fruit garland, of which fragments remain.

Bibl. :

Beni, 148; Cr., 356; M., *R. H.*, 286 Fig. 258.

**196** MADONNA ENTHRONED AND SAINTS. Camerino. Chiesa dei Cappuccini. Altarpiece, round-headed. H., 2.56m.; W., 2.18m. Photo, Private.



FIG. 139.—THE STIA CIBORIO.

The Madonna, robed in violet edged yellow with a mantle of blue lined green, carries a nude unglazed Child. Her throne is set on a two stepped base, imitating porphyry. To the left is S. Francesco, in gray habit, with book and yellow cross; to the right is S. Agnese, in violet robe edged yellow and mantle of green lined blue, carrying a white lamb. Faces and hands unglazed. Above are two angels robed in blue and green, holding a yel-

low crown over the Madonna's head. Higher still is a white Dove in the midst of yellow rays. At each side is a green curtain.

The predella shows at each end the monogram of Jesus, and reliefs of: (1) S. Francesco receiving the stigmata; (2) the Deposition; and (3) the Martyrdom of S. Agnese. The pilasters are alternately violet and green, the lower moulding a cyma reversa, the upper one an egg and dart.

The frame shows symbols of the passion, kiss of Judas, cock on column and stripes, Peter and the maid servant, lance, sponge and lantern, hand counting and receiving money, the ear of Malchus, Pilate's hands washed, the cross, hammer, tweezers, dice, spear and sponge, crown of thorns, nails, Veronica's handkerchief.

The Cappuccini monastery at Camerino was founded by Matteo da Basci about 1530. In composition and types this altarpiece may be classed with that in the Oratorio della Madonna del Ponte at Stia (1531). The influence of Giovanni della Robbia's altarpiece at Lamporecchio (1524) is manifest. Santi Buglioni employed the symbols of the Passion in one of his altarpieces at Croce dell'Alpe (1553).

Bibl.:

Anselmi, *L'Italia artist. industr.*, I (1894-1895), 170-172; *A. e S.*, XIII (1894), 178; Guasti, *Cafaggiolo*, 156-157; Santoni, *N. Riv. Mi-sena*, I, 35-37.

**197** ECCE AGNUS DEI. Bibbiena. S. Maria del Sasso. Rectangular altarpiece. H., 1.78m.; W., 2.10m. Photos., Alinari, 9774; Agostini, 600.

In a polychromatic landscape, brown rocks, green trees, flowering plants, lizards, squirrel, stands S. Giovanni Battista in brown hair cloth, holding a scroll inscribed ECCE AGNVS D(EI) and pointing to Christ who is robed in maroon edged yellow, with mantle of blue lined green (Fig. 140). An arched moulding produces spandrels in which are medallions of S. Gabriele and the Annunziata.

The principal frame is a replica of that of the J. S. Morgan altarpiece (1502) with blue backgrounds for the pilasters and frieze.

The predella shows at the ends the Sestini coats of arms: Azure, a pair of compasses or over a mount of six tops of the same. Separated by pilasters with grotteschi are the (1) Annunciation to Zacharias; (2) Birth and Naming of the Baptist; and (3) the Visitation.

Bibl.:

Beni, 327; Burl., 118; C-M., 255 No. 321; Cr., 334; M., R. H., 253, Fig. 232.



FIG. 140.—ECCE AGNUS DEI, BIBBIENA.

**198** THE ANNUNCIATION. Bevagna (near). Chiesa della SS. Annunziata. Round-headed altarpiece. H., 4.20m.; W., 2.50m. Photo., Private.

S. Gabriele, robed in white with mantle of yellow, advances embarrassed toward the Virgin, who, in robe of red (unglazed) and mantle of blue lined green and on her head a white kerchief (glazed) is leaning against a bed. Before her is a lectern with an open book inscribed *Ecce Virgo concipiet et pariet filium* (Is. VII, 14). Between the angel and the Virgin is a tall vase of roses and lilies; over which is a white Dove in crude yellow light proceeding from God Father in a glory of cherubs. A round arched window in the background (Fig. 141).

The predella, divided by pilasters with *grotteschi*, shows reliefs: (1) The Visitation; (2) Jehovah sends forth S. Gabriele—a scroll inscribed NON ENIM PRO TE SED PRO OMNIB(VS) HEC LEX CONSTITVTA EST; (3) The Sposalizio; (4) The Presentation of the Virgin in the Temple; (5) The Birth of the Virgin.

The principal frame is similar to that of the Bibbiena altarpiece of the



FIG. 141.—THE ANNUNCIATION, BEVAGNA.

Ecce Agnus Dei, except for the lengthening of the candelabrum design in the pilasters. In the lunette is a Christ in the Sepulchre assisted by his mother and S. Giovanni, unglazed except the blue of the Virgin's mantle, in style resembling the predella relief of this subject at Badia Tedalda (1516). Outside of all has been added a pendent garland of fruit and flowers.

Bibl.:

Burl., 113; Guardabassi, 36; Lazari, 43.



**199** VAULT OF CUPOLA. Bevagna. S. Francesco. Cappella dei Innocenti.

Probably by the author of the Annunciation altarpiece in the Chiesa della S. Annunziata near Bevagna.

In the centre of the cupola is the Holy Dove. From the centre there radiate eight panels ornamented by bunches of fruit, arabesques, symbols of the passion and coats of arms. The symbols are: (1) S. Veronica's handkerchief; (2) Tweezers and hammer; (3) Cock on a column; (4) Putti with dice; (5) Cross; (6) Spears with sponges; (7) Putti with crown of thorns; (8) Scourges. The coats of arms in alternate panels, are (1) a lamb with a cross encircled by a snake, and (2) Two arms crossed, a cross between them (Fratres Minores).

We may recall that symbols of the passion in the pilasters of Giovanni della Robbia's Visitation at Lamporecchio (1524); in those of the altarpiece at Camerino (1531?); and in the predella and frame of the two altars at Croce dell' Alpe by Santi Buglioni (1553).

Bibl.:

Guardabassi, 36.

**200** MADONNA ENTHRONED AND SAINTS. Chianti. S. Maria Novella. Rectangular altarpiece. Photo., Private.

The Madonna seated on a throne, carries on her left knee the nude Child on a cushion (Fig. 142). The pedestal of the throne appears to have been inscribed AVE MARIA GRATIA PLENA. To the left stands S. Pietro with keys and book, and S. Lorenzo with gridiron and martyr's palm; to the right are S. Stefano, in deacon's robe, with palm and book, and S. Paolo, with sword and book. By an associate of Santi Buglioni.

The predella has shields for coats of arms, and reliefs of: (1) S. Girolamo with stone on bared breast; (2) Christ in sepulchre supported by his mother and S. Giovanni; and (3) S. Sebastiano. Polychromatic.

Principal frame has pilasters with garlands hanging from rings, capitals and entablature like those of the altarpieces at Bibbiena and Bevagna.

Bibl.:

Brogi, Invent., 430; Cr. 354.

**201** S. FRANCESCO RECEIVES THE STIGMATA. Città di Castello, S. Francesco. Round-headed altarpiece. H., 4.10m.; W., 2.55m. Photo., Private.



FIG. 142.—MADONNA AND SAINTS, CHIANTI.

To the left on his knees is Fra Leo, clad in grey, with rayed nimbus; to the right, S. Francesco, also in grey, kneeling before the vision of Christ crucified surrounded by cherubs in the sky. Città di Castello(?), a walled city, in the background, the mountains La Verna at the sides.

The frame consists of triplex groups of fruit separated by transverse knotted ribbons.

The predella shows between pilasters decorated with high vases: (1) Coat of arms; (2) S. Bernardino of Siena; (3) Christ in Sepulchre attended by his mother and S. Giovanni; (4) S. Antonio of Padua; (5) Coat of arms. The coat of arms is said by Graziani to be that of the Cerboni family: Or, a lion rampant azure and gules; in chief azure three lilies or.

Bibl.:

Graziani, 154; M., *R. H.*, 126.

**202** EQUESTRIAN STATUE OF GIOVANNI DE'MEDICI DETTO DELLE BANDE NERE. 1539. Florence. Piazza di S. Marco (formerly).

For the celebration of the wedding of the Grand Duke Cosimo I with Eleonora di Toledo, Santi Buglioni assisted Niccolò il Tribolo in constructing a temporary equestrian statue of Cosimo's father, Giovanni delle Bande Nere. This was set up on the Piazza di S. Marco. The newly married couple entered the city at the Porta al Prato, where il Tribolo had constructed a triumphal arch of elaborate architectural design and adorned with many reliefs and statues of such figures as Fecundity, Security, Time, and Eternity. The courtyard of the Medici palace was also decorated by various young artists under Tribolo's direction. Vasari adds: Tribolo also constructed in the Piazza di S. Marco, on a lofty base ten braccia high (upon which Bronzino had painted in bronze a beautiful historical frieze), a horse twelve braccia high, with front legs raised aloft; and upon it an armed figure proportionately large and representing that most valiant lord Giovanni de'Medici, father of His Excellency, before whom lay peoples wounded and dead. This work was conducted with such discretion and skill by Tribolo as to be admired by everyone who saw it; and what was most marvellous was the rapidity with which he executed it, assisted amongst others by Santi Buglioni the sculptor who fell and maimed himself in one leg for life and barely escaped death.

Tribolo, assisted doubtless by Santi Buglioni, designed several other such monuments for marriage and other festivals.

Bibl.:

Bombe, B-Th. *Lex.*, s.v. Santi Buglioni; Vas., III, 376; VI, 88 note 1.

**203** TEN HEADS. 1542. Naples.

The Medici archives record that (Lorenzo) Marignolli and Santi Buglioni were paid 35 florins for ten heads of glazed terra-cotta, which the Duchess Eleanora di Toledo, wife of the Grand Duke Cosimo I, forwarded to Naples. Whether these were busts in the round or in relief is not stated. Their whereabouts is not known.

Document:—[Copied by Mr. Rufus G. Mather.]

“ M D X L I I

Addi 28 detto (settembre)

Feci sotto scriptione a uno conto del marignolle  
e di sancti buglione di f 35 per le X teste di

terra vetriata per la duchessa per mandare a napoli  
Saldo per m° tribolo. A michele ruberti”

[Arch. di Stato. Ricordi e copie di lettere ed'altro pertinenti all III<sup>mo</sup> et ex<sup>mo</sup> (excellentissimo) S<sup>or</sup> Duca di firenze Cosmo de Medici per mano di p° franc° riccio dal 1540 al 1547, Segnato Archiv. Mediceo n° 600 a c. 17.]

Bibl.:

Bombe, B-Th. *Lex.*, s.v. Santi Buglioni; Guasti, *Cafaggiolo*, 168.

**204** FIGURINES (formerly). 1546. Florence. SS. Annunziata.

In the church of the SS. Annunziata stands today a high altar of silver made in 1655. This replaced an earlier altar by Baccio d'Agnolo with a ciborio of wood designed by his son Giuliano. Above the altar, which according to Bocchi was highly prized by connoisseurs, stood a crucifix by Antonio da Sangallo; above the ciborio were terra-cotta figurines which Milanese says were made by Santi Buglioni. He assigns the ciborio, probably on the authority of some document, to the year 1546.

Bibl.:

Bombe, B-Th., *Lex.*, s.v. Santi Buglioni; Bocchi-Cinelli, 442; Vas., III, 376 note 3; VI, 88 note 1.

**205** PAVEMENTS. 1549-1560. Florence. Biblioteca Laurenziana, Palazzo Vecchio, Pitti Palace Grottoes.

The account books of Duke Cosimo I, show fragments for pavements made for the Biblioteca Laurenziana, for various rooms in the Palazzo Vecchio, and for the grottoes in the Pitti gardens. Pavements were sold by the braccio or square cubit, at from three to fifteen lire per braccio.

A. THE BIBLIOTECA LAURENZIANA. 1549-1554. Photo., Ali-nari, 1910.

The documents (nos. 1-12) copied by Mr. Mather indicate that the pavement of the Laurentian library was designed and begun by Bartolomeo di . . . . ., in red and white tiles, and that payments were made for it to Santi Buglioni from April 1, 1549 until Feb. 10, 1554. Bartolomeo is described as a "scarpellino" and may have been a business associate of Santi Buglioni. Possibly he was the father of Lorenzo di Bartolomeo Marignolli, scultore, mentioned in Documents 24-25.

Vasari's account is that Tribolo designed this pavement, that it was executed in red and white tiles, and followed Roman prototypes. The design of the pavement (Fig. 143), with its garlands of laurel hanging from the skulls of goats, its Medici rings with the motto *SEMPER*, and friezes with

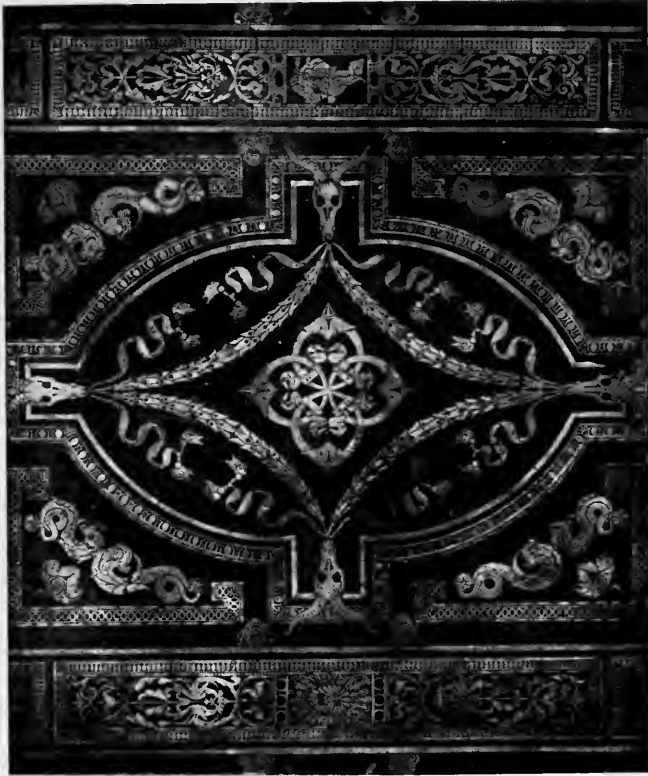


FIG. 143.—PAVEMENT OF THE BIBLIOTECA LAURENZIANA.

*grotteschi* and other classic motives, is reflected in the ceiling, the design of which is attributed to Michelangelo. Geymüller describes its technique as the inlaying of light coloured designs on a hard, dark cement. This suggests a resemblance to the Roman *opus alexandrinum* or perhaps to Hispano-Mooresque methods which were also in vogue at this period. The pavement is well preserved to this day.

Bibl.:

Bombe, B-Th., *Lex.*, s.v. Santi Buglioni; Geymüller, VIII, 30, Bl. 7, 9, Fig. 29; Vas., III, 376 note; VI, 88, note 1, 92.

B. THE PALAZZO VECCHIO. 1556-1560.

The pavements made by Santi Buglioni and by Lorenzo di Bartolomeo

Marignolli for the Palazzo Vecchio were laid: (1) in large rooms (*camere stanze*); (2) in small spaces (*pianerottoli, iscritti*); (3) the chapel; and (4) in the grottoes of the Pitti Palace. The payments are recorded in Documents Nos. 13-25.

a. The Camere. 1551-1560.

These camere were in the *accrescimento* or new portion of the Palazzo Vecchio. First, the walls were plastered. This took some time from Dec. 7, 1551 to Feb. 28, 1557 (Docs. 13-18). The pavements were then laid, or paid for, from April 16, 1556 to some day in June, 1560 (Docs. 19-25).

The rooms are variously designated as (1) *un salotto* (Docs. 19, 20), (2) *Salone grande* (Doc. 22), (3) *la sala dove sone le quatro stagione* (Docs. 22, 23), (4) *camera del Duca Cosimo* (Doc. 22), (5) *Camera del Signore Giovanni* (Doc. 22), (6) *Sala di Papa Leone* (Docs. 22, 23), (7) *Sala di Papa Cremenente, i.e., Clemente VII* (Docs. 21, 22). In a room now called the *Sala di Lorenzo il Magnifico* there is a pavement in the centre of which is a Capricorn with seven stars (*impresa* of Francesco I). At the four corners are tortoises with sails (*impresa* of Cosimo I). The *Sala dei Quattro Stagione* exists, but has lost its pavement. The *Camera del Duca Cosimo* has a pavement in the centre of which is a tablet inscribed COSIM · MEDIC · DVX · FLORE · II · MDLVI with a tortoise and sail at top and bottom. In medallions are capricorns, Medici rings, the yoke, and tortoise and sails. The pavement in the *Camera del Signore Giovanni* (*delle Bande Nere*) no longer exists. The pavement of the *Sala di Leone X* (Fig. 144) shows in the centre the eight Medici rings intertwined and in the corner four masks. The pavement in the *Camera di Clemente VII* shows in the centre and angles his *impresa*, a globe on a pedestal fired by the sun, crossed by a scroll inscribed CANDOR ELESVS.

b. The small spaces. The documents refer to two "*pianerottoli*" (Docs. 19, 20, 22), and two "*iscritti*." Of the "*pianerottoli*," or stair landings, one was before the entrance of the *sala granda* (Doc. 22), the other at the foot of the stairway of what was formerly the '*fonderia*' (Docs. 22, 23). Of the two "*iscritti*," or studies, one was in the *Camera del Duca Cosimo*, the other in the *Camera of Signore Giovanni*. The pavement of the former, consisting of red and white tiles, exists in part; that of the latter has disappeared. The "*Sala di sopra dipintál pari del terazo*" has a similar pavement of red and white tiles.

Of these pavements one of the *pianerottoli* still shows the *impresa* of Cosimo I (the tortoise and sail). The pavement of the other is almost entirely effaced. The pavements of the two *scritti* consist of plain hexagonal and rectangular tiles.



FIG. 144.—PAVEMENT IN THE PALAZZO VECCHIO.

### C. THE CAPPELLA DI LEONE X. 1558-1560.

This adjoins the camere of Papa Leone and of Papa Clemente. Its pavement, dating from 1558 to 1560 (Docs. Nos. 21, 22), is in excellent preservation. It measures today 3.64 m. x 2.85 m., according to the Document 21 it required thirty-seven and according to Document 22 thirty-eight and a half braccia of pavement at eight lire a braccio.

The centre of the pavement (Fig. 145) forms an ellipse filled with square tiles alternately blue and yellow. This is framed by a maeander, white on blue, beyond which is a wave pattern, yellow on blue, with similar bands in reverse order separating a broad violet frieze on which are four medallions containing emblems. On the main axis of the ellipse the medallions display a tortoise on green land with a mast and sail of a boat in the background (*impresa* of Cosimo I); on the short axis are *capricorni* (*impresa* of Francesco I), white on blue. Between the medallions are rectangular tablets with leaf patterns. The spandrels of the pavement show attractive borders of rosettes and lilies, white on blue for the outer, and white on green for the inner band. Near the two doorways are tiles with fruit and flower patterns, suggesting Robbia influence.

Bibl. :

Vas. III, 376 note 3; VI, 88 note 1.

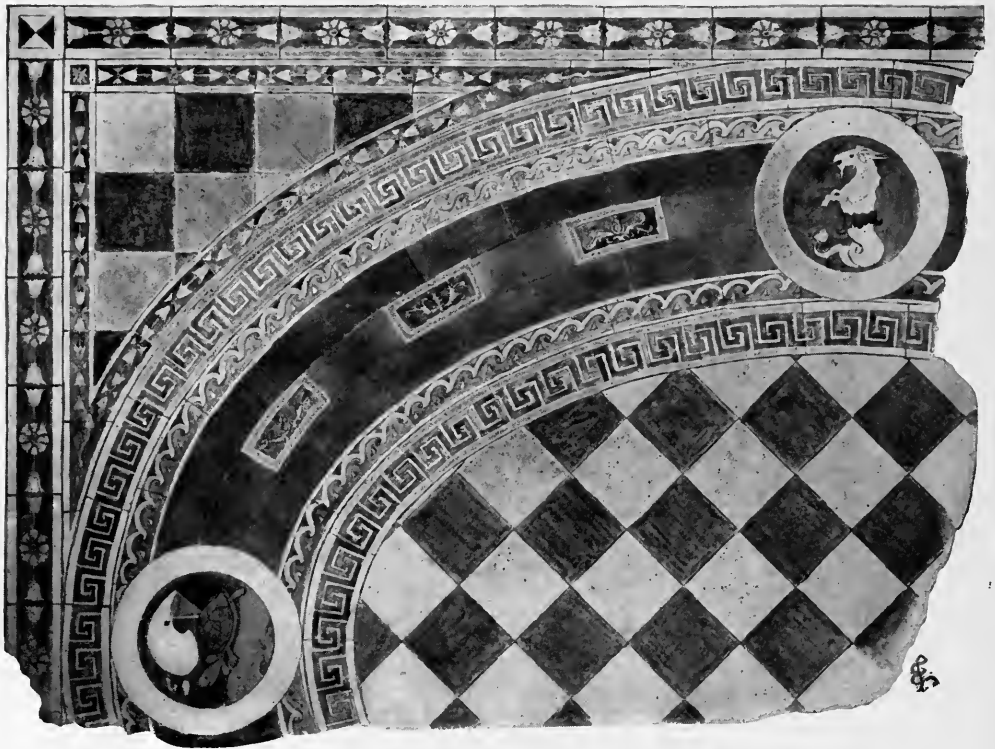


FIG. 145.—PAVEMENT OF THE CAPPELLA DI LEONE X.

#### D. THE GROTTOS OF THE PITTI PALACE. 1556-1560.

There are two grottoes in the gardens of the Pitti palace. (1) It is the smaller one to which reference is made in Documents Nos. 19, 20, 22. The area of the pavement was  $76\frac{3}{4}$  braccia. The cost, 2-14 lire per braccio, indicates a difference between the plain and more elaborate portions of the pavement. As in the Biblioteca Laurenziana, the decoration of the ceiling and pavement followed the same pattern. This consisted here of a series of medallions alternating with rectangles and arranged in squares. The medallions contain no *imprese*. The colours used in the pavement are red, white and blue. A more thorough cleaning should bring to light about three-quarters of the original pavement. (2) The larger grotto was also paved, but at a later date and with a different design. Only traces remain, but enough to show a scale pattern of blue (2 shades), white, and green. The Document for this pavement has not yet been discovered.



Documents:—[Copied by Mr. Rufus G. Mather.]

1. “+ yhs MDXLVIIIJ°

Santj dj michele buglionj schultore de dare  
 addi p(ri)mo dap(r)ile 1549 D.(ucati) settanta quatro  
 d°(dòro) di m<sup>ta</sup>(moneta) lib cinque sol. 10 p(er)  
 tantj consegniatocelo p(er) debitore a lib(r)o  
 choregie doree s<sup>o</sup> A. c. 219 a conto del  
 pavimento dela lib(r)eria dj s<sup>o</sup> L<sup>o</sup> posta  
 la ragione di detto lib(r)o ave(avere) ī  
 q°(questo) c. 6 . . . . . D 74 lib 5.10  
 (Then follow 13 items of D. 2 each from (26)  
 April 6 to June 28)  
 (Then 17 items of D.4 each from (68)  
 July 6 to October 29)

(Total) D. 168 lib.5.10”

[Archivio di Stato, Libro Deb. e Cred. B, del Duca Cosimo,  
 Muraglia del suo Palazzo ed altri luoghi, 1548-1556, segnato  
 Fabb. Medicee Cod. I, c. 5.]

2. “+ yhs MDXLVIIIJ°

Santj dj michele buglionj schultore di contro  
 de av(er)e p(er) tantj posto debba dare p(er) q<sup>o</sup>  
 (quanto) mo(n)ta q(uest)o conto in q° c. 76. . . D. 168 lib. 5.10”  
 [Idem, c. V.]

3. “+ yhs MDXLVIIIJ°

Santj di michele buglionj schultore de dare p(er)  
 tantj posto debba av(er)e p(er) q<sup>o</sup> mota un suo  
 cōto in q c. 5 . . . . . D. 168 lib. 5.10  
 (Then 23 items for sums varying from D. 2  
 to D. 6 from Nov. 2, 1549 to Apr. 12, 1550) (70)  
 (Total) D. 238 lib. 5.10”

[Idem, c. 76.]

4. “+ yhs MDXLVIIIJ°

Santj dj michele buglionj schultore di  
 contro de av(er)e p(er) ta(ntj) posto debba  
 dare p(er) q<sup>o</sup> mota q° suo coto in q° c. 117 — D. 238 lib. 5.10”  
 [Idem, c. lxxvj.]

5. “+ yhs MDL

Santj dj michele buglionj schultore de

r° (resto) dare p(er) tātj posto debba av(er)e p(er) quanto  
 mota un suo coto ī q° c. 76 . . . . . D. 238 lib. 5.10  
 (Then item of D. 1 lib. 3- 19 Apr. 1550 D. 1 lib. 3 —  
 “ 7 items of D. 2 each from 26 Apr. 1550  
     to April 1551 D. 14  
 “ 1 item of D. 1 May 23 1551 D. 1  
 “ 1 item of D. 3 Nov. 14 1551 D. 3  
 (Total) D. 258 lib. 1.10”

[Idem, c. 117.]

6. “+ yhs MDL  
 Santj dj michele buglionj dj contro de av(er)e  
 addj 31 dottob(r)e 1551 D. dugentocinquantadue  
 dj m<sup>ta</sup> si li fanno buonj p(er) la valsuta di  
 b° 504 quadre dj pavim<sup>to</sup> di terra rossa  
 et bianca condotto a sua spese p(er) lib. 3.10  
 b° fattocj dati 8 di sett 1548 adi 31  
 di maggio 1550 in 30 quadrij di b 16 4/5  
 quadre lumpelaltro murato a n(ost)re spese  
 nella lib(r)eria di s<sup>to</sup> L<sup>zo</sup> daglinlatj dare  
 spese p(er) detto c. 197 . . . . . D. 252 lib. —  
 E de av(er)e p(er) tantj posto debba dare  
 p(er) resto di q° coto in q° c. 208 . . . . . D. 6 1.10  
 D. 258 lib. 1.10”

[Idem, c. CXVIJ.]

7. “+ yhs MDLJ°  
 Spese di lavorj della lib(r)eria di s<sup>to</sup>  
 L<sup>zo</sup> dono dare . . . . .  
 E addj 31 dottob(r)e 1551 D. dugento —  
 cinquantadua dj m<sup>ta</sup> si fanno buonj  
 a santj di michele buglionj scultore  
 p(er) la valsuta di b(raccia) 504 dj pavim<sup>to</sup>  
 di terra rossa et bianca fattocj  
 tt°(tutto) a sua spese il qual pavim<sup>to</sup>  
 lo abiamo di poj fatto murare in  
 detta lib(r)eria daglinlatj in 30 quadri  
 di b. 16 4/5 quadre lumpelaltro a lib. 3.10  
 b. fatticj dati 8 di sett 1548 adi 31  
 dj maggio 1550 al g<sup>1a</sup>(giornale) c 74 av(er)e  
 in q° c. 117 . . . . . D. 252 lib. —”  
 [Idem, c. 197.]

## 8. “+ yhs MDLIJ°

Santj dj michele buglionj schultore de dare  
 addj X di feb° 1553 D. tre di m<sup>ta</sup> p(or)<sup>to</sup> cotj(contantj)  
 a coto del pavim<sup>to</sup> dela lib(r)eria dj s<sup>to</sup> L<sup>zo</sup> a  
 u<sup>ta</sup> c. 46 cassa av(er)e in q° c. 75 . . . . . D. 3 lib. —  
 (then 26 items varying from D. 1, 2, 3 to D. 5  
 lib. 2.10 from Feb. 23, 1553 to Sept. 7,  
 1553)

(D. 68 lib. 3.10)

(Total) D. 71 lib. 3.10”

[Arch. idem, Lib. Deb. e Cred. C del Duca Cosimo, Muraglia etc. 1552-1572, segnato Fabb. Medicee, Cod. 2. c. 78.]

## 9. “+ yhs MDLIJ°

r° Santj di michele buglionj di cōtro de  
 av(er)e p(er) tantj posto debba dare p(er) quanto  
 mota q° suo coto in q° c. 97 . . . . . D. 71 lib. 3.10”  
 [Idem, c. LXXVIIJ.]

## 10. “yhs MDLIJ°

r° Santj dj michele buglionj scultore  
 de dare p(er) tantj posto debba av(er)e  
 peresto dun suo coto in q° c 78 — D. 71 lib. 3.10  
 (Then 33 items for sums of D. 2, 3, 4 and 5  
 from Sept. 15, 1554-July 6, 1555 — (91 lib. —)  
 E addj 31 dagosto D. tredicj di m<sup>ta</sup>  
 lib. sej p(iccio)li p(er) noj dal(i)b(r)o dadj 20  
 di L° a q° dj in 7 p(ar)tite al g<sup>ro</sup> 256 in q° c. 135 D. 13 lib. 6  
 D. 176 12.10”

[Idem, c. 97.]

## 11. “+ yhs MDLIIIJ°

Santj di michele buglionj dj cotro de av(er)e  
 addj 9 di feb° 1554 D. cento quindicj d° dj  
 m<sup>ta</sup> si li fanno buonj p(er) la mota dj 4 quadri  
 di pavim<sup>to</sup> p(er) il mezo dela lib(r)eria dj s<sup>to</sup> L<sup>zo</sup>  
 di terra cotta rossa e bianca ch(e) cōrisponde  
 al palcho ī qualj forno p(r)incipiatj da bt<sup>mo</sup>  
 (bartolomeo) dj . . . . . scharp<sup>no</sup> che ne poteva  
 eser fatto tanto ch(e) fussj p(er) un quadro  
 datoliene (gliene dato) a finire a tte(tutte)  
 sua spese et muratj de p(r)imj alentrare  
 di detta lib(r)eria p(er) tal p(r)ezo p(er) ordine  
 et commissione di S. E. Ill<sup>ma</sup> come disse

franc° di s(er) jac° posto debbino dare  
 spese di detta lib(r)eria in q° c 111 — D. 115 lib. —  
 r° E de av(er)e p(er) tantj posto debba dare  
 per r°(resto) dj q° coto in q° c. 147 — D. 61 lib. 2.10  
 D. 176 lib. 2.10”

[Idem, c. LXXXXVIJ.]

12. “+ yhs MDLIIJ°  
 Spese p(er) la lib(r)eria di s<sup>io</sup> L<sup>no</sup> deono  
 dare p(er) tantj poste debbino av(er) p(er)  
 q<sup>io</sup> mota un loro coto in q° c. 64 . . . . —  
 E addj 9 di feb° 1554 D. centoquindicj  
 d° dj m<sup>ia</sup> si fanno buonj a santj  
 dj michele buglionj p(er) la mota dj 4  
 quadrij di pavimento di terra cota rossa  
 e bianca datolj a finire a tt° sua spese e  
 muratj nel mezo di detta lib(r)eria e p(er)imj alētrare  
 i qualj furno p(r)incipiatj da b(ar)t<sup>mo</sup> dj . . . . . scharp<sup>mo</sup>  
 ch(e) ne poteva essere fattj p(er)uno et si li dettono  
 p(er) tal p(r)ezo p(er) ordine et comesione di S. E Ill<sup>mo</sup>  
 come disse franc° di s(er) jac° al g<sup>1o</sup> 222 av(er)e  
 in q° c. 97 . . . . . D. 115 lib. —”  
 [Idem, c. 111.]

13.\* “+ yhs MDLJ  
 Spese dj muramentj inacrescimento del  
 palazzo dj S. E. Ill<sup>mo</sup> deono dare p(er)  
 tantj posti debbino av(er)e p(er) q<sup>io</sup> mota  
 un lor coto . . . . .  
 E addj 7 detto (dicenb(r)e) D. diciasette  
 dj m<sup>ia</sup> si fanno buonj a santj di  
 michele buglionj scultore p(er) la mota  
 di l(i)b(r)e 5712 di gesso hautu dalluj  
 dadj 9 di dicenb(r)e 1549 addj 23  
 dottobre 1551 a dj 5 l(i)b(r)a p(er) mūrare e  
 intonichare in piu luoghi di detto  
 palazzo al g<sup>1o</sup> 82 in q° c. 208 — D. 17 lib. —”  
 [Archivio di Stato, Lib. Deb. e Cred. B. del Duca Cosimo,  
 Muraglia del suo palazzo ed altri luoghi 1546-1556, segnato Fabb.  
 Medicee Cod. I c. 201.]

\* We take this opportunity of thanking Avv. Niccolò Santini of Florence for the discovery of Documents Nos. 13-23 and placing them at the disposal of Mr. Rufus G. Mather. Doc. 22 was copied by Avv. Santini; the rest by Mr. Mather.

14. “+ yhs MDLJ”  
 r° Santj dj Micele Buglionj scultore de dare per  
 tantj posto debba avere per resto dun suo  
 conto in questo c. 117 — — — D. 6 lib. 1.10  
 (1 partita di D 2 24 dicembre 1551 D. 2  
 (12 partite di D 1 ciascuna dal 2 gennaio D. 12  
 al 10 dicembre) 

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 D. 20 lib. 1.10”

[Idem, c. 208.]

15. “+ yhs MDLJ”  
 Santj di Micele Buglionj scultore dj  
 contro de avere addi 7 di dicembre  
 1551 D. diciasette dj m<sup>a</sup> si li fanno  
 buonj per la monta di l(i)b(re) 5712 di gesso hauto  
 dalluj per intonichare stuoie  
 in piu stanze del palazzo dadi  
 9 dj dicembre 1549 addj 23 dottobre  
 1551 a dj 5 libra dare spese dj  
 muramentj inacresimento del palazzo  
 in questo c. 201 — — — — — D. 17 lib. —  
 E addj 19 di Gugnio 1552 lib. ventj  
 sol. xv dj viij picciolj si li fanno  
 buonj per libre 1000 dj gesso  
 hauto dalluj per li nostri mura-  
 mentj del palazzo dadi x di di-  
 cembre 1551 addj 11 dj maggio per  
 dj. 5 libra dare spese per dettj  
 in questo c. 222 — — — — — D. 2— 6.16.8  
 r° E de avere per tantj posto debba  
 dare in questo c. 247 — — — — — D. — lib. 1.13.4  
 D. 20 lib. 1.10 ”

[Idem, c. CCVIIJ°.]

16. “+ yhs MDLIJ”  
 Santj dj Micele Buglionj schultore de dare per  
 tantj posto debba avere per resto d’un suo  
 conto in questo c. 208 — — — — — D. — lib. 1.13.4  
 E addj 28 dj Gennaio 1552 lib. sette picciolj  
 porto Micelagelo suo figluolo contanti a  
 uscita c. 161 in questo c. 243 — — — — — D. 1 lib. —  
 E addj 11 dj febbraio lib. quatro sol. undicj  
 picciolj porto il detto contanti a uscita

c. 163 in questo c. 243 — — — — D. — lib. 4.9.2  
D. 1 lib. 6. 2.6"

[Idem, c. 247.]

17. “+ yhs MDLIJ—  
Santj dj Micele Buglionj dj contro  
de avere addj 19 dj gennaio 1552  
lib. tredicj sol ij dj v picciolj si li  
fanno buonj per la monta dj libre  
630 dj gesso da murare hauto dalluj  
dadj 4 dj gugno 1552 addj 11 dj gennaio  
per dj 5 libra per bisogno di nostri  
muramenti del palazzo dare spese  
in questo c. 246 — — — — D. 1 lib. 6.2.6"

[Idem, c. CCXLVIJ.]

18. “+ yhs MDLV  
Santj dj Michele Buglionj schultore  
de dare per tantj posto debba  
avere per resto d'un suo conto in questo c. 97 D. 61 lib. 2.10  
E addj 29 di febbraio 1555 D trentotto dj  
moneta lib. cinque picciolj per noj da  
Francesco di Ser Jachopo proveditore del  
Castello in 22 partite dadi 7 di settembre (15)55  
adj 22 di febbraio detto come al giornale 267 in questo  
c. 145 D. 38 lib. .5-  
E addj 29 d'agosto 1556 D. ventiquattro dj moneta lib. sej  
picciolj per noj da Francesco di ser Jachopo in xij  
partite dadi 7 di Marzo 55 adi 12 d'agosto 56 al  
giornale c. 106 avere in questo c. 153 — — D. 24 lib. .6-  
E addj 31 dj gennaio D. diciotto dj moneta sol.  
xvii dj. iiij° picciolj per noj da Francesco dj  
Ser Jachopo in 7 partite dadi 12 di settenbre  
adi 30 dj gennaio al giornale c. 127 in questo c. 170  
D. 18 lib.- 17.4  
E addj 27 di febbraio lib. tredicj sol. iij per noj  
da Francesco dj Ser Jachopo questo di al giornale  
c. 137 avere in questo c. 174 D. 1 lib. 6.3-  
E addj 28 dj febbraio 1557 D. ventiquattro dj  
moneta lib. v sol. viiiij dj. xiii picciolj per  
tantj consegnattolo per credit(ore) a libro  
Pagonazzo segnato D c. 19 avere la

ragione di detto libro c. 180 ————— D. 24 lib. 5.9.8  
D. 169 . 5”

[Idem, c. 147.]

19. “+ yhs MDLV  
Santj di Michele Buglionj schultore  
di contro de avere addj 31 d’agosto  
1556 D centosessantanove dj moneta  
lib. v piccioli si li fanno buonj per  
la monta dj braccia 432 dj pavimento  
di terra chotta bianca et rossa datocj  
per tutto di 16 d’aprile 1556 per un  
salotto et per dua pianerottolj per le  
stanze nuove del Palazzo Duchale et per  
la Grotta del Giardino detto de’ Pittj  
a lib 2.15 braccio pregiato per Francescho dj Ser  
Jachopo dare spese dela muraglia di detto palazzo  
in questo c. 160 — — — — D. 169 lib. 5”  
[Idem, c. C°XLVIJ.]

20. “+ yhs MDLVJ”  
Spese dela muraglia del nostro palazzo duchale  
deono dare . . . . .  
E addj detto (31 agosto 1556) D. centosessanta nove  
dj moneta lib. v picciolj si fanno buonj a Santj  
dj Michele schultore per la monta dj braccia  
432 dj pavimento di terra cotta bianca et  
rossa datocj per tutto di 16 d’aprile 1556  
per un salotto e per dua pianerottolj per le  
stanze nuove dj detto palazzo et la Grotta  
del Giardino detto de’ Pittj per lib. 2.15  
braccio pregiato per Francesco dj Ser Jachopo al  
giornale c. 117 avere in questo c. 147 — — D. 169 lib. 5—”  
. . . .  
. . . .  
[Idem, c. CLX.]

21. (1558)  
“Copia d’uno conto dj Santi di Micele  
Buglionj d’uno pavimento fatto di tera  
cotta invetriato fatto per el piano dela  
capela c(h)e ne in sula sala dov’e le  
stanze dj papa Leone c(h)e rie(s)ce nela

camera di papa cremente c(i)oe per braccia  
 37 dj pavimento a lib. otto braccio monta lib. 276 sol  
 tarato el sopra detto conto per no(n) si  
 fece creditore ma s'e fatto con altrj lavorj  
 al quaderno de' conti segnato D secondo c — ”

[Archivio idem, Copie di Listre e Conti Pal. Duc D., 1556-1558, segnato Fabb. Medicee, Cod. 20, c. 171.]

22. 1560

Conto di piu lavori di pavimenti fatti per Santi  
 di Michele Buglioni da di 15 di maggio 1556 di . . . .  
 di Giugno 1560, che dee avere per in sino di 15  
 di maggio 1556 Δ(scudi) centosessantanove di moneta  
 sono per b. 338 di pavimento per l. 3-15 el braccio  
 tutt' a sua ispeze, murato detto pavimento in *su la sala*  
*dove sono le quattro istagione* su di sopra nelle  
 istanze nove di verso la piazza del grano monta—Δ 169 — lib. —  
 E dee avere per b.  $9\frac{3}{4}$  di detto pavimento fatto  
 in sul pianerottolo innanzi s'entri in detta  
 sala grande per l. 3.15 b. monta . . . Δ 4 lib. 6.10  
 E dee avere per b. 6 di detto pavimento fatto  
 al pianerottolo a pie' della iscala che entra  
 nelle soffitte nuove per l. 3.10 b. — - — Δ 3 lib. —  
 E dee avere per b(racchia)  $76\frac{3}{4}$  di pavimento fatto  
 per *la stanza della Grotta de' Pitti* per  
 l. 2-14 b. tutto a sua spese monta Δ 38 lib. 2 — 10  
 E dee avere per b.  $38\frac{1}{2}$  di pavimento inve-  
 triato fatto *per la cappella ch'ene allato*  
*alla sala di papa Leone* per L. 7-10  
 b. monta — — — — — Δ 38 lib. 3 — 10  
 E dee avere per tanto lavoro fatto per  
 la *camera che si dice del duca*  
*cosimo* nelle istanze nuove, dato  
 la terra di nostra venuta da Monte  
 Lupo per detta fattura Δ venti di moneta Δ 20 lib. —  
 E dee avere per tanto lavoro fatto per la  
*camera titolata del Signore Giovanni* a  
 nostra terra monta Δ venti di moneta Δ 20 lib. —

1560

Soma el conto di Santi Buglioni di la Δ 233 lib. 5-14  
 E dee avere per tanto lavoro fatto per la sala



titolata di *papa Lenone* (sic) Δ trenta di moneta  
 a terra nostra ——— — — — Δ 30 lib. —  
 E dee avere Δ venticinque per tanto lavoro fatto  
 per la *camera titolata di papa Cremente* a  
 nostra terra ——— — — — Δ 25 lib. —  
 E dee avere per tanto lavoro fatto per 2  
*iscrittoj* 1° nella camera del Sig<sup>re</sup> Giovanni  
 e 1° su da alto nelle camere nuove  
 montano Δ quattro — — — Δ 4 lib. —  
 E dee avere Δ dieci sono per piu lavori  
 che sono iti male in fornace e prova,  
 che si sono rotti e non si sono messi  
 in opera, però gli valuto Δ dieci ——— Δ 10 lib. —  
 Δ 362 lib. 5.14

E si a sca(n)sare le sopra dette 4 partite  
 coe del Salone grade di sopra c'era  
 creditore e del pianerotolo inanzi a  
 detto salone e d'uno piannerotolo a pie'  
 di scala, c(h') entrava dov'era la fo(n)deria  
 e d'una istanza fece ala grotta de' Pitti  
 c(h)e fu b. 76¾ e di tutte le sopra dette  
 partite n' era ito creditore al Giornale di  
 Tanai (de' Medici) preg(i)ato de tutte ista(n)ze  
 per Franc° di Ser Jachopo lib. 2-15 b°. c(h)e metono

[Archivio idem, Copie di Listre e. Conti, Pal. Ducale, segnato  
 D Secondo 1558-1560, segnato Fabb. Medicee Cod. 21, c. 128  
 e 128'.]

23. "Yhs MDLXXII

fare debitore ispese della muraglia del palazo  
 ducale di D. centoventi dua lib. 3 sol. 10 di 4  
 piccioli creditore Santi di Micele Buglioni  
 ischutore per la mōta di b(raccia) 640 quadre  
 di pavimenti fatti di terra bianca e rossa  
 a tutte sua ispese fatte per dua sale nele  
 ista(n)ze nove diverso la pia(zza) del grano  
 1° nela sala di papa Leone e l'a(1)tra ī  
 sul a sala di sopra dipintal pari (dipinta  
 al pari) del terazo ——— D. 122 lib. 3-10-4"

[Archivio Idem, Giornale e Ricordi F del Palazzo Ducale,  
 1566-1572, segnato Fabb. Medicee Cod. 5 c. 33'.]

(Documents Nos. 24-25 discovered by Mr. Rufus G. Mather.)

24. "+ Yhs MDLV

Lorenzo dj bt<sup>mo</sup> (bartolomeo) marignioli  
 schultore de dare addj 31 dagosto 1555  
 D. tre lib. tre p(iccio)li p(er) noj da franc°  
 dj s(er) jac° adj 13 dagosto adi 31 detto  
 a cōto di pavimē(n)tj di terra al g<sup>1o</sup> 257 in q° 145 D. 3 lib. 3

...

...

E addj 29 di feb° D trentanove dj m<sup>ta</sup> lib. dua  
 p.p(er) noj da franc° sop(r)ad<sup>to</sup> in 21 p(ar)tite dati  
 14 dj sett addj 22 dj feb° d<sup>to</sup> al g<sup>1o</sup> 269  
 av(er)e in q° c. 145 — — — — — D. 39 lib. 2—

1556

E addj 29 dagosto D. quarantuno dj m<sup>ta</sup>  
 lib. sej sol. x p. p(er) noj da franc° di s(er) iac° in  
 22 ptite dadj 7 in mzo (15)55 adj 22 dag° (15)56  
 al g<sup>1o</sup> 106 av (ere) e in q° c. 153 D. 41 lib. 6.10—

E addj 31 dj gen° 1556 D. ventitre dj m<sup>ta</sup> lib. v  
 sol. viii dj viii° p° p(er) noj da franc° di s iac° in  
 7 ptite dati 12 di sett adj 23 di gen° al g<sup>1o</sup>  
 127 in q° c. 170 — — — — — D. 23 lib. 5.8.8  
 D. 108 lib. 2.18.8"

E adj VII di mzo 1572 D j lib. IJ sol. X p(iccio)li p(er)  
 altantj assegnatolo p(er) cred° (creditore) alibro  
 bianco seg<sup>to</sup> f. c. 231 av° (avere) la rag° (ragione)  
 di detto libro in q° c. 184 — — — — — D. 1 lib. 2.10  
 D. 109 lib. 5.8.8

[Archivio idem, Libro Deb. e Cred. C del Duca Cosimo, Muraglia del suo palazzo, 1552-1572, segnato Fabb. Medicee Cod. 2, c. 144.]

25. "+ yhs MDLV

Lorenzo dj bt<sup>mo</sup> marigniolj di cotro de  
 av(er)e addj 30 di sett 1556 D. centonove dj  
 m<sup>ta</sup> lib. v sol. viii dj viii p. li fanno buonj  
 p<sup>er</sup> la mota dj b(raccia) 282¾ quadre di pavim<sup>to</sup>  
 di terra cotta bianca et rossa murato  
 in una camera delle stanze nuove del palazzo  
 D(uca)<sup>1o</sup> a lib. 4.5 b(racci(o) p(r)egiato et misurato p(er)  
 giorgione sa(n)tj pit(tore) di falcatone  
 dela mota desso lib. 8.5 p(er) certopere

che si li erono pag<sup>o</sup> che tocchavano alluj

dare spese in q<sup>o</sup> c. 165 — — — —

D. 109 lib. 5.8.8"

[Idem, c. CXLIIIJ.]

**206** (1) LAMENTATION AND SAINTS. 1553; (2) CRUCIFIXION. Croce dell'Alpe. Chiesa. Two altarpieces, one rectangular, the other round-headed.

On the 9th of November, 1553, Padre Dom. Jacopo, Abbot of the Badia di Firenze, contracted with Maestro Santi di Michele (Buglioni) for two altarpieces of glazed terra-cotta for the church at Croce dell'Alpe. The document, signed by Santi di Michele, is here published (Fig. 146).

I. Lamentation and Saints.

This subject, familiar in the works of Giovanni della Robbia, was to represent the Madonna holding the Dead Christ in her lap; at his head S.

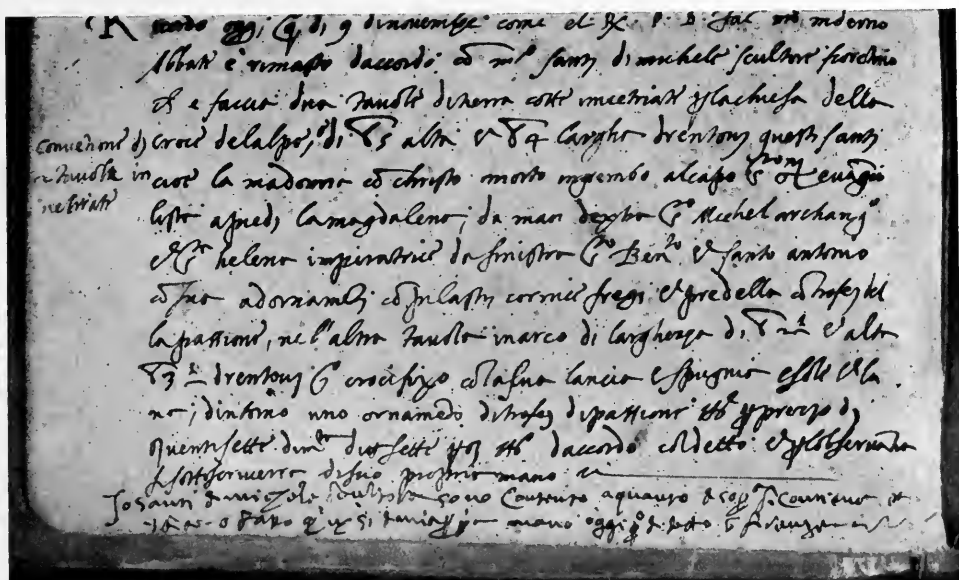


FIG. 146.—CONTRACT FOR TWO ALTARPIECES AT CROCE DELL' ALPE.

Giovanni Evangelista; at his feet La Maddalena; on the dexter side S. Michele and S. Elena; on the sinister, S. Benedetto and S. Antonio (Abate); with frame of pilasters, cornice, frieze, and predella adorned with symbols of the passion. It is not clear precisely where and how the "trofei della passione" were expressed.

Giovanni della Robbia expressed them at Lamporecchio in scenes on the pilasters; Benedetto da Maiano in his pulpit at S. Croce as symbols on the frieze; Benedetto Buglioni at Gavinana placed them in the hands of angels

flying about a ciborium; Santi Buglioni placed them in the pilasters of an altarpiece at Camerino, also in the vault of a Cupola at Bevagna. The document reads as if it was the predella that was decorated in this manner. This would be unusual, so also was the similar decoration of the cupola at Bevagna.

## 2. Crucifixion.

A round-headed altarpiece within which was a Christ on the Cross, with sun and moon, lance and sponge. The frame was to be ornamented with trophies of the passion.

The location of Croce dell'Alpe is said by Milanese to be near Cutigliano and it is natural to suppose that the altarpieces at Cutigliano, and Gavinana should be also attributed to Santi Buglioni. They, however, are of an earlier date and more properly to be assigned to Benedetto Buglioni.

Document:—[Revised by Mr. Rufus G. Mather.]

“M · D · LIII

Ricordo oggi q° di 9 dinovembre come el R(everen)do  
 P(adre) D(om.) Jac° nrō m(o)derno Abbate è  
 rimasto daccordo cō m° santj di michele scultore  
 fiorentino ch(e)e(gli) faccia dua tavole di terra cotte  
 invetriate p(er) la chiesa della croce delalpe, una di  
 b(raccia) 5 alta et b(raccia) 4 largha drentovj questi santj  
 cioe la madonna cō christo morto ingrembo alcapo  
 s° g<sup>na</sup> evāgiolista apiedj la magdalena, da man  
 conventione dextra s<sup>to</sup> Michel archang° et s<sup>ta</sup> helena imperatrice  
 dj 2 tavole da sinistra s<sup>to</sup> Ben<sup>to</sup> et santo antonio cō sua  
 invetriate adornamētj cō pilastrj cornice fregj et predella  
 cō trofej della passione, nel' altra tavola inarco  
 di larghezza di b(raccia) 2<sup>2</sup> (2½) et alta b(raccia) 3<sup>2</sup> drentovj  
 G crocifixo cō la sua lancia e spugna e sole  
 et luna, dintorno uno ornamēto di trofei di  
 passione tt° (tutto) p(er) prezzo dj f ventisette di  
 m<sup>ta</sup> (moneta) di l sette p(er) f tt° daccordo col  
 detto et p(er) lobservāza si sottoscriverra di suo  
 propria mano-  
 Jo santi dimichele scultore sono contento aquanto  
 sop(r)a si contiene et ī fede o fatto q<sup>i</sup> (questi)  
 vsi(versi) da mia p'pia (propia) mano oggi q° di  
 detto ī firenze - -

[Archivio di Stato, Badia di Firenze, Memorarium Tomo IV,  
 segnato Corp. Sopp. No. 78 Cod. 264 a c. 29<sup>t</sup>; Milanese, Misc.]

32 III P c. 150; Published by Fabriczy, *Riv. d'Arte* II (1904), 142.]

Bibl.:

Bombe, B-Th., *Lex.*, s.v. Santi Buglioni; C-M., 148; Fabriczy, *Riv. d'Arte*, II (1904), 142 (Doc.); M., *Sc. Mag.*, 1893, 688; Rossi, *A. S. A.*, VI (1893), 10 note G; Vas., III, 276 note 3; VI, 88, note 1.

**207** MADONNA DELLA CINTOLA AND SAINTS. Villafranca. S. Francesco. Rectangular altarpiece. H., 3.25m.; W., 3.05m. Photo.. Private.

This altarpiece (Fig. 147), seems maladjusted to its frame and is not altogether intelligible. The Madonna, in an ill defined mandorla surrounded by cherubs and supported by four angels with crudely painted wings, lowers



FIG. 147.—MADONNA DELLA CINTOLA, VILLAFRANCA.

her girdle in such a way as to leave us in doubt whether it can ever be touched by S. Tommaso. Lateral curtains seem to shut off the heavenly vision from the mortals below. These consist of S. Bernardino di Siena, standing, holding a disk with the Sacred Name, S. Francesco on his knees praying, S. Tommaso with upraised hand behind the sarcophagus filled with lilies and roses, S. Antonio of Padua holding the flame, and a sainted Bishop (Zanobi)?

The predella, between pilasters with high vases, shows: (1) Two kneeling saints; (2) S. Francesco receiving the stigmata; (3) S. Girolamo in the desert; and (4) two kneeling saints. In the centre is a ciborio.

The frame of the altarpiece shows pilasters with candelabra of the Badia Tedalda type and entablature with cherub and cornucopia frieze like that at Bevagna.

**208 LAMENTATION OVER THE DEAD BODY OF CHRIST.**  
Villafranca. S. Francesco. Round-headed altarpiece. H., 3.25m ;  
W., 2.40m.

From the same atelier as the preceding.

The Mater Dolorosa is seated, holding the relaxed body of the dead Christ on her lap (Fig. 148). S. Francesco, kneeling, takes the place usually given to S. Giovanni at the head while the Maddalena kneels at the feet of the Christ. S. Giuseppe (or S. Pietro) stands with arms crossed at



FIG. 148.—LAMENTATION, VILLAFRANCA.

the left, while S. Jacopo Maggiore, with book and traveller's staff is at the right. The huge cross is splashed with paint to indicate that it is made of wood, but no care is taken to show that it was planted in the ground. At the top of the cross is a scroll inscribed: ▲ I · N · R · I ▲; above the hori-

zontal branches are four angels carrying the nails, spear, rod with sponge, and crown of thorns; below hang scourges, and in the centre S. Veronica's handkerchief. Calvary is indicated as a hill on which are several large plants.

The predella shows: (1) the Sacred Monogram; (2) the Visitation (?); (3) the Resurrection; (4) Christ and the Samaritan Woman; and (5) the Sacred Monogram. Narrow pilasters and insignificant panels decorated with marbled, diamond-shaped patterns fill out the scheme of the predella. The frame shows pilasters and archivolt decorated with candelabra of the Badia Tedalda type.

Bibl.:

Cr., 357.

**209 RELIEF PORTRAIT HEADS OF MICHELANGELO. 1564.**  
Florence. S. Lorenzo (formerly).

Michelangelo died on Feb. 18, 1564 (modern style). His obsequies were celebrated on July 14 of the same year by the recently established Academy of Design of which he was the distinguished head. The Academicians resolved to celebrate the event by ingenious invention rather than by costly display. However, Vasari tells us the magnificence of the ceremonial was equal to that of any ever solemnized by the Academy. It took place in S. Lorenzo, in the central nave of which was erected a huge catafalque, twenty-eight braccia high, surmounted by a figure of Fame. It is compared by Vasari to the Mausoleum of Augustus, or, being quadrangular, to the Septizonium of Severus.

It was composed in three stages. On the first were colossal figures of the Arno and Tiber and paintings of the youthful Michelangelo under the patronage of Lorenzo de' Medici. On the second platform were groups of Genius and Ignorance, Religion and Impiety, Art and Envy, and Diligence and Indolence—also statues of Painting, Sculpture, Architecture, and Poetry, as well as paintings representing the life of Michelangelo. Above this platform was a Pyramid, nine braccia high, on the two principal sides of which framed in large ovals were heads of Michelangelo in relief, veritable portraits, admirably executed by Santi Buglioni. Statues and reliefs were made of clay covered with a coating of white, resembling marble. They must have been somewhat cumbrous as compared with the creations in staff of modern times. The linen for the catafalque was furnished by Santi's son Michelangelo, linen merchant.

Documents:—[Copied by Mr. Rufus G. Mather.]

1. "Uscita Dom<sup>ca</sup> adi 26 di novembre 1564  
A spese del catafalcho l ventuna p(er) conto di tele porto  
Michelagnuolo di santi linaiuolo e p(er) lui a Benedetto  
pergoletj suo garzone contanti ——— 1 21 s —"

2. "Adi dicanove dicembre  
A spese del catafalcho l 36 s 10 sono p(er) resto di tele  
havute da Michelagnuoli buglioni linaiuolo p(er) resto di  
saldo fatto insieme con zanobi lastrichati proveditore  
del catafalcho come apare p(er) scritta fatta e  
sottoscritta da e detti e paghati p(er) poliza del proveditore  
porto contanti ——— 1 26 s 10—"

[Arch. di Stato, Accad. del Disegno, Entrata e Uscita 1562-1588, Seg-  
nato Note 27 cod. 101, c. 105<sup>t</sup>.]

Bibl.:

Bombe, B-Th., *Lex.*, s.v. Santi Buglioni; *Esequie del divino Michel-  
angelo Buonarroti celebrate in Firenze dall 'Accademia, etc.* Flor-  
ence, 1564; Symonds, II, 325-330; Vas., III, 376 note 3; VI, 88 note  
1; VII, 296-317, 401-404.

**210** PUTTI, CAPRICORNI, HEADS. 1565. Florence. Palazzo  
Vecchio.

Francesco I, son and successor of the Grand Duke Cosimo de' Medici,  
was married to the Archduchess Giovanna of Austria in 1565. For the  
celebration of the marriage festival Milanese states that Santi Buglioni in  
company with Lorenzo Marignolli, made and glazed various "putti, capri-  
corni e teste di terra e di cartapesta" to ornament the courtyard of the  
Palazzo Vecchio. Green garlands were swung upon the walls or between  
the columns, supported or separated by the putti, capricorni, or heads.  
Francesco was married in the month of December when Capricorn was in  
the ascendancy (Vas. VIII, 569).

The festival, of unusual brilliancy, was devised by Vincenzo Borghini.  
A contemporary description of it is published by Milanese at the end of his  
edition of Vasari's *Vite*. To this is added a note published by Mellini at  
the end of his *Descrizione* of the same festival in which the names of the  
artists employed are enumerated. It may be observed that in this list  
Marignolli's name occurs, but no mention is made of Santi Buglioni.

Bibl.:

Bombe, B-Th., *Lex.*, s.v. Santi Buglioni; Vas., III, 376, note 2; VI,  
88, note 1; VIII, 517-622.



### III. BIBLIOGRAPHY AND INDEX



# BIBLIOGRAPHY AND INDEX

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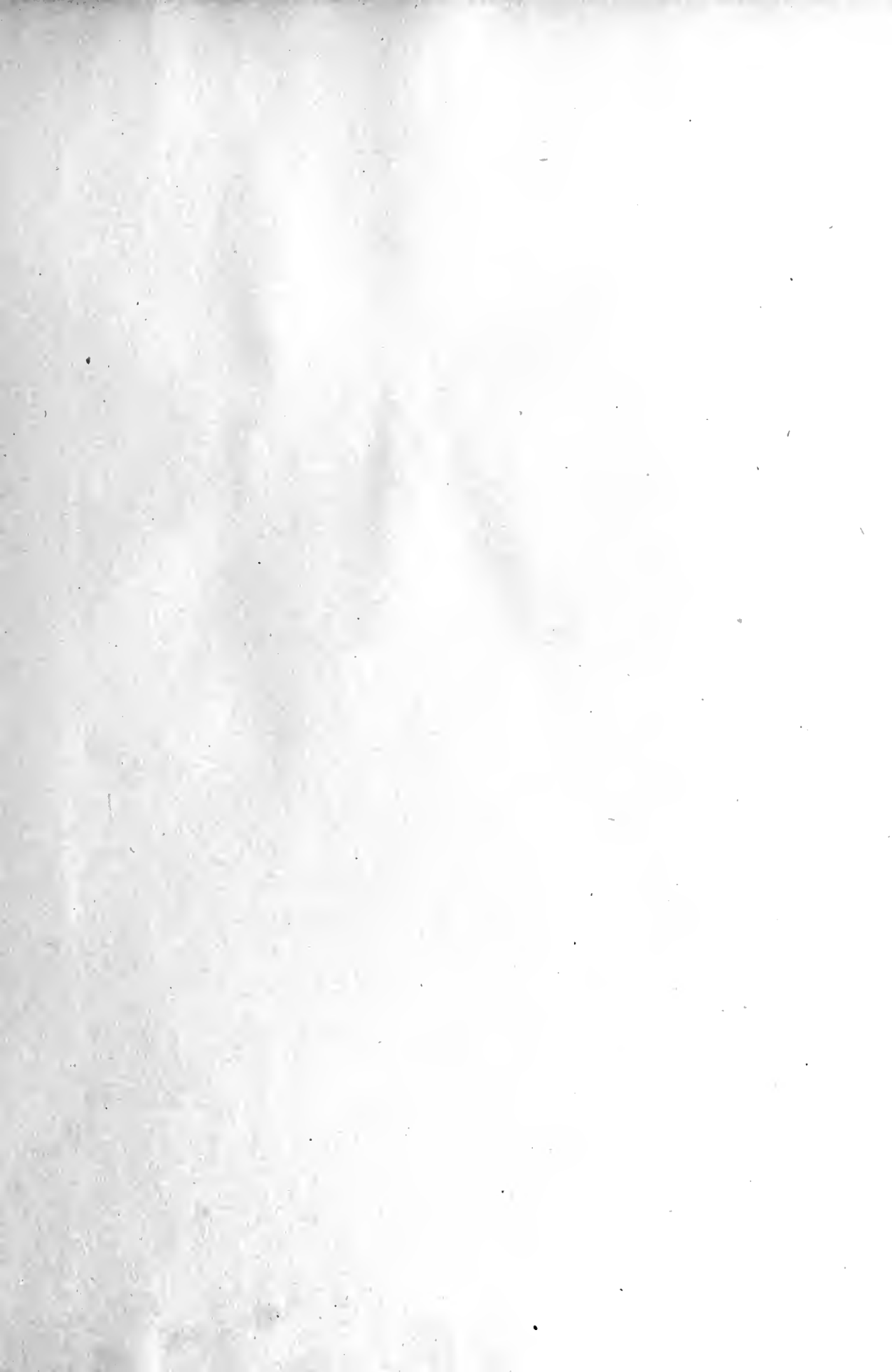
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