

# MUSEUMS and GALLERIES

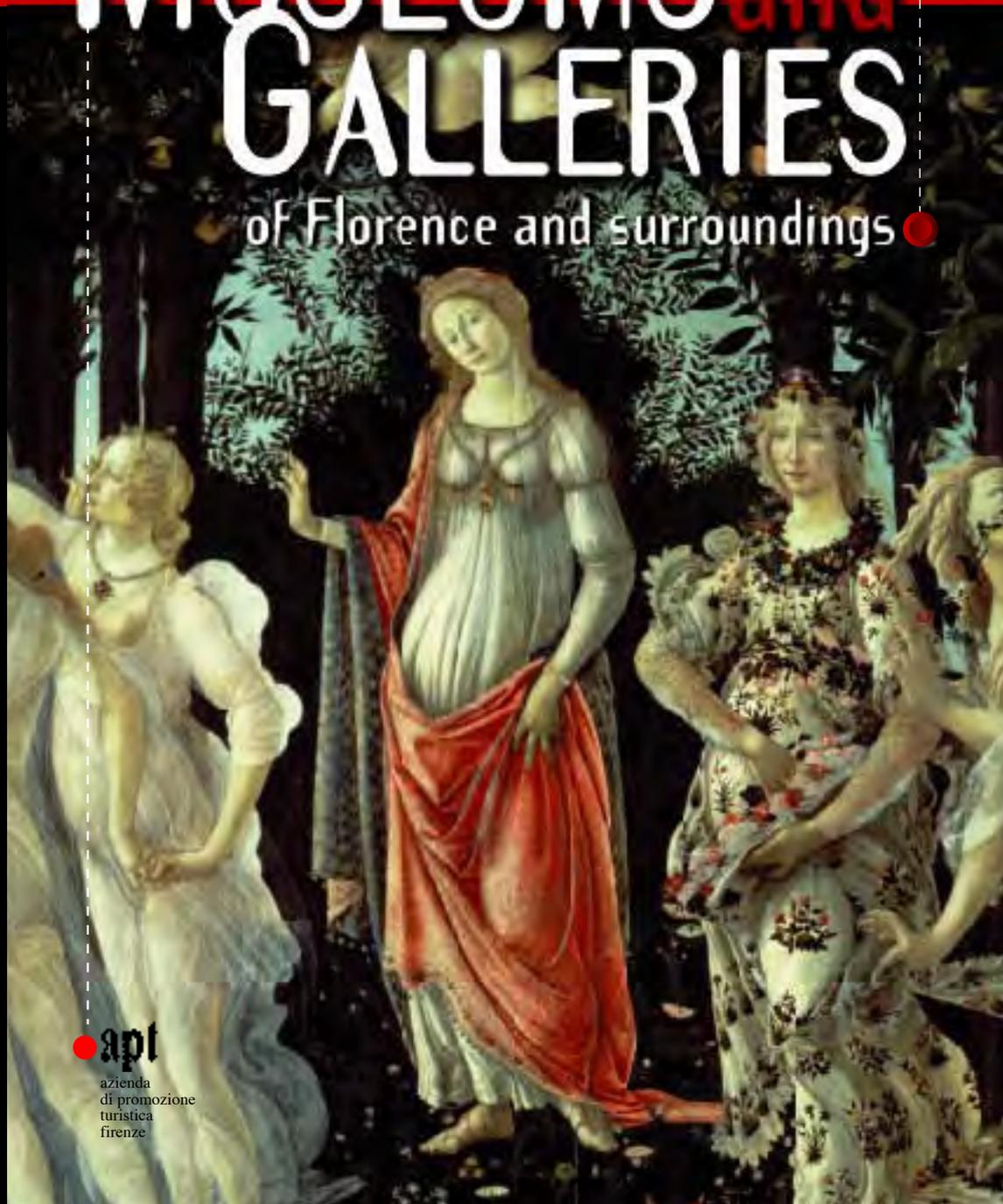
of Florence and surroundings

MUSEUMS and GALLERIES of Florence and surroundings

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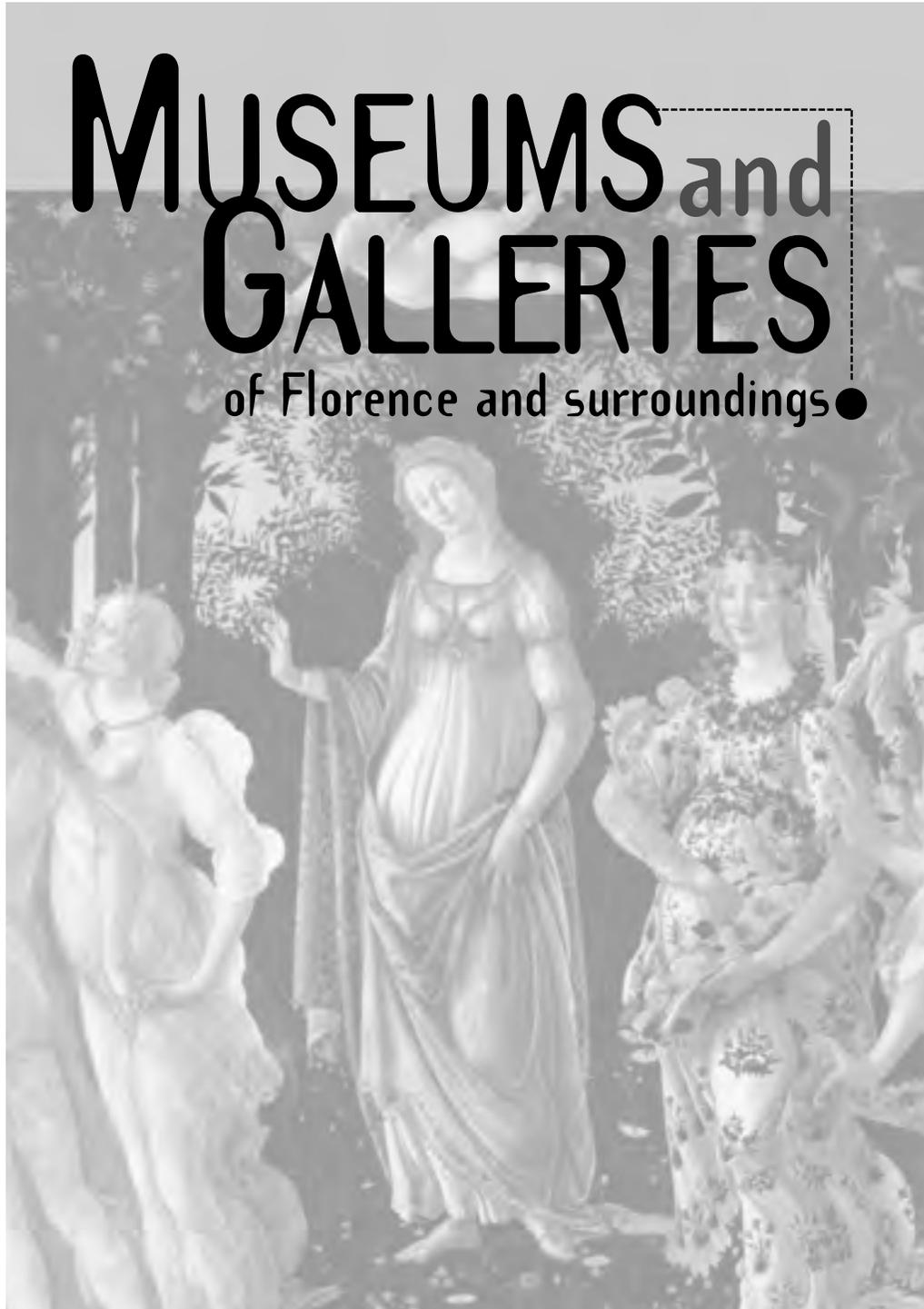
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# MUSEUMS and GALLERIES

of Florence and surroundings ●



# INDEX

## FLORENCE

<u>Appartamenti Reali</u>	<u>15</u>	<u>Museo delle Carrozze</u>	<u>24</u>
<u>Battistero</u>	<u>108</u>	<u>Museo delle Porcellane</u>	<u>22</u>
<u>Cappella Brancacci</u>	<u>82</u>	<u>Museo di Geologia e Paleontologia</u>	<u>92</u>
<u>Cappelle Medicee</u>	<u>29</u>	<u>Museo di Mineralogia e Litologia</u>	<u>96</u>
<u>Casa Buonarroti</u>	<u>124</u>	<u>Museo di Orsanmichele</u>	<u>64</u>
<u>Casa di Dante</u>	<u>128</u>	<u>Museo di Palazzo Davanzati</u>	
<u>Casa Guidi</u>	<u>126</u>	o della Casa Fiorentina Antica	<u>40</u>
<u>Casa Siviero</u>	<u>129</u>	<u>Museo di San Marco</u>	<u>34</u>
<u>Cenacolo del Ghirlandaio</u>		<u>Museo di Storia della Fotografia</u>	
a Ognissanti	<u>48</u>	Fratelli Alinari	<u>134</u>
<u>Cenacolo di Fuligno</u>	<u>50</u>	<u>Museo di Storia della Scienza</u>	<u>86</u>
<u>Cenacolo di Santa Apollonia</u>	<u>48</u>	<u>Museo Diocesano</u>	
<u>Cenacolo di San Salvi</u>	<u>50</u>	di Santo Stefano al Ponte	<u>138</u>
<u>Certosa</u>	<u>130</u>	<u>Museo e Chiostrri monumentali</u>	
<u>Chiostrro dello Scalzo</u>	<u>52</u>	di Santa Maria Novella	<u>78</u>
<u>Crocefissione del Perugino</u>	<u>54</u>	<u>Museo Egizio</u>	<u>46</u>
<u>Duomo e Campanile di Giotto</u>	<u>104</u>	<u>Museo Fiorentino di Preistoria</u>	
<u>Fondazione Romano</u>		“Paolo Graziosi”	<u>94</u>
nel Cenacolo di Santo Spirito	<u>80</u>	<u>Museo Horne</u>	<u>118</u>
<u>Galleria d'Arte Moderna</u>	<u>16</u>	<u>Museo Marino Marini</u>	
<u>Galleria degli Uffizi</u>	<u>8</u>	Fondazione Marini San Pancrazio	<u>132</u>
<u>Galleria del Costume</u>	<u>24</u>	<u>Museo Nazionale di Antropologia</u>	
<u>Galleria dell'Accademia</u>	<u>32</u>	ed Etnologia	<u>90</u>
<u>Galleria dello Spedale</u>		<u>Museo Nazionale Il Bargello</u>	<u>26</u>
degli Innocenti	<u>116</u>	<u>Museo Stibbert</u>	<u>120</u>
<u>Galleria Palatina</u>	<u>18</u>	<u>Museo Storico Topografico</u>	
<u>Galleria Rinaldo Carnielo</u>	<u>80</u>	“Firenze com'era”	<u>74</u>
<u>Giardino di Boboli</u>	<u>56</u>	<u>Museo Zoologico La Specola</u>	<u>88</u>
<u>Giardino di Castello</u>	<u>60</u>	<u>Orto Botanico dell'Università</u>	
<u>Museo Archeologico</u>	<u>44</u>	degli Studi di Firenze	<u>100</u>
<u>Museo Bardini</u>	<u>72</u>	<u>Palazzo Medici Riccardi</u>	<u>122</u>
<u>Museo Botanico</u>	<u>98</u>	<u>Palazzo Pitti</u>	<u>14</u>
<u>Museo degli Argenti</u>	<u>20</u>	<u>Palazzo Vecchio</u>	<u>68</u>
<u>Museo del Bigallo</u>	<u>114</u>	<u>Raccolta Alberto della Ragione</u>	
<u>Museo dell'Opera del Duomo</u>	<u>110</u>	e Collezioni del Novecento	<u>76</u>
<u>Museo dell'Opera di Santa Croce</u>	<u>112</u>	<u>Scavi di Santa Reparata</u>	<u>106</u>
<u>Museo dell'Opificio</u>		<u>Sinagoga di Firenze e Museo</u>	
delle Pietre Dure	<u>36</u>	di Storia e Arte Ebraica	<u>136</u>
		<u>Villa della Petraia</u>	<u>62</u>

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# Introduction

## THE SURROUNDINGS OF FLORENCE

### Bagno a Ripoli

- Antiquarium 142  
Oratorio Santa Caterina 142

### Fiesole

- Area Archeologica  
e Museo Archeologico 144  
Museo Bandini 146  
Museo Primo Conti 146

### Sesto Fiorentino

- Museo Richard Ginori  
della Manifattura di Doccia 148  
Tomba etrusca La Montagnola 148  
Tomba etrusca La Mula 148

### Signa

- Museo della Paglia e dell'Intreccio  
Domenico Michelacci 150

## CHIANTI

### Barberino Val d'Elsa

- Antiquarium di Sant'Appiano 152

### Greve

- Museo di Arte Sacra di San  
Francesco a Greve in Chianti 152

### Impruneta

- Museo del Tesoro di Santa Maria 154

### San Casciano in Val di Pesa

- Museo di Arte Sacra 154

### Tavarnelle in Val di Pesa

- Museo di Arte Sacra 156

## EMPOLESE-VALDELSA

### Cerreto Guidi

- Museo della Villa Medicea 158

### Empoli

- Museo Civico di Paleontologia 160  
Museo della Collegiata di S. Andrea 162

### Fucecchio

- Museo Civico di Fucecchio 164

### Montelupo Fiorentino

- Museo Archeologico  
e della Ceramica 166

### Vinci

- Casa di Leonardo 170  
Museo Ideale Leonardo da Vinci 168  
Museo Leonardiano 170

### Castelfiorentino

- Gli Affreschi di Benozzo Gozzoli 172  
Museo di Arte Sacra 172

### Certaldo

- Casa di Boccaccio 174

### Montaione

- Convento e Sacro Monte  
di San Vivaldo 174

### Montespertoli

- Museo di Arte Sacra 176

## MUGELLO-ALTO MUGELLO-VAL DI SIEVE

### Borgo San Lorenzo

- Museo della Civiltà Contadina  
di Casa d'Erci 178

### Vaglia

- Parco di Pratolino - Villa Demidoff 178

### Scarperia

- Museo dei ferri taglienti 180

### Vicchio

- Museo Casa di Giotto 182

### Palazzuolo sul Senio

- Museo della vita e del lavoro  
delle genti di montagna 182

### Dicomano

- Scavi Archeologici di "Frascole" 184

## VALDARNO

### Figline Valdarno

- Museo della civiltà contadina  
di Gaville 186

*The museums of Florence are a constellation. Some are like large stars that shine of their own light (the Uffizi Gallery, the Academy, the Palatine Gallery, The Medici Chapels, the Garden of Boboli), though there are also smaller planets that few know and are visited even less.*

*Considered as a whole, the museums of Florence form a vast and varied reality, with the diversities typical of a continent. They display everything you can think of: art and history, ethnography and folk traditions, scientific relics and excellent examples of craftsmanship, religious images and ancient classic myths, the oldest examples of antiquities and the most modern examples of modernity.*

*Every year the museums of Florence are visited by almost six million visitors. Twelve million feet that weigh, stamp and consume. Twelve million hands that can touch and often do, because it is difficult to*

*resist the temptation of caressing something we like and we want to transmit our admiration to.*

*This means that the museums of Florence are also a problem. Managing such a complex and delicate machine is really a problem. Reconciling the expectations of so many visitors and the need of defending a heritage that cannot be damaged beyond measure or subjected to certain risks, requires extraordinary professionalism, specialisation and commitment.*

*I believe I can say that the personnel responsible for watching our museums is equal to this task, regardless of the public administration to which they belong. Serving the people of museums and at the same time the universe of cultural heritage has no voices or trade unionists to represent it. It is a hard and delicate job. We try to do our best, well aware of our limits, and yet proud of our role.*

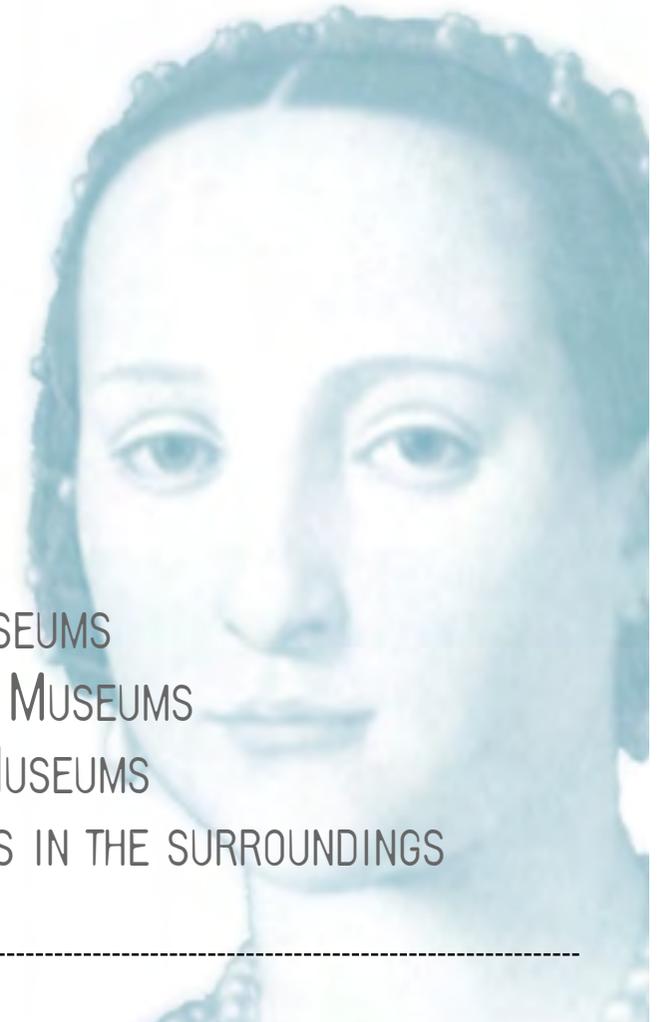
Antonio Paolucci

*The Head of the Monuments and Fine Arts Office  
of Florence, Prato and Pistoia*



## ● STATE MUSEUMS

- CITY MUSEUMS
- SCIENCE MUSEUMS
- OTHER MUSEUMS
- MUSEUMS IN THE SURROUNDINGS



Botticelli  
THE SPRING

Justus Sustermans  
PORTRAIT OF GALILEO GALILEI

Pontorno  
SUPPER AT EMMAUS

THE UFFIZI GALLERY  
LOGGIATO DEGLI UFFIZI 6 - FLORENCE

CAFETERIA  
BOOKSHOP  
ENTRANCE AND TOILETS ACCESSIBLE TO DISABLED PEOPLE

# GALLERIA DEGLI UFFIZI



The building that is now seat of the Gallery was built in the mid-sixteenth century by the architect Giorgio Vasari (1511-1574) in a period when Cosimo I de' Medici, Grand Duke of Tuscany, was bureaucratically consolidating this recently acquired position. The building was meant in fact to house the offices of the magistrates (Uffici=offices). From the beginning however, the Medici set aside some of the rooms on the third floor to house the finest works from their collection. Two centuries later, thanks to the generosity of the last heir of the family, Anna Maria Luisa, their collection became permanent public property.

The museum now comprises the rooms on the third floor of the building, that display in chronological order paintings ranging from the 13th to the 18th centuries. The most precious and famous group of paintings of the Uffizi are however represented by the works of the Italian Renaissance artists, although several sections of the museum are devoted to the works of foreign artists (German, Flemish, Dutch and French).

In addition to paintings, the Uffizi exhibits a fine collection of Roman sculptures (portraits, emperors and divinities) that are displayed in the corridors decorated with frescoed and sculptured ceilings of the 16th and 17th centuries.

On the ground floor it is still possible to admire the remains of the ancient Romanesque church of San Piero Scheraggio, which was partially destroyed by Vasari to build the Uffizi. The second floor houses the Prints and Drawings Department, which comprises one of the most important collections in the world that was started by a Medici, the Cardinal Leopoldo, during the 17th century.

If we follow the natural layout of the rooms, we enter the large rooms that display the great altarpieces of Cimabue, Giotto, Duccio di Buoninsegna, the first remarkable examples of western painting, followed by the remarkable works of 14th century Siennese artists, such as Simone Martini and the brothers Piero and Ambrogio Lorenzetti and the pupils of Giotto. The following rooms display some fine examples of the International Gothic style: the *Adoration of the Magi* by Gentile da Fabriano and another one by Lorenzo Monaco, before actually reaching the most important rooms of the museum that are dedicated to the early Renaissance. These rooms exhibit works by Masaccio, Paolo Uccello, Domenico Veneziano, Piero della Francesca, Beato Angelico, followed by the elegant Madonnas of Filippo Lippi, by the precious panels of the brothers Piero and Antonio del Pollaiuolo to end with the mythological allegories and religious



# GALLERIA DEGLI UFFIZI

THE UFFIZI GALLERY  
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Giotto  
MAJESTY

paintings of Sandro Botticelli. Of this artist, the museum preserves perhaps the finest collection of works, comprising the *Birth of Venus*, the *Primavera*, the *Magnificat* and *Pomegranate Madonnas*.

It is then the turn of Perugino, Signorelli, Piero di Cosimo and Leonardo da Vinci; the latter is represented both with the painting the *Baptism of Christ* painted together with Verrocchio, the large *Adoration of the Magi* and his early work the *Annunciation*.

The following rooms (from n. 18 to n. 23) are the oldest of the museum; it is well worth stopping to admire the *Tribuna* that originally contained the most precious works and objects. Today it displays also a series of portraits of the Medici family by Agnolo Bronzino, in addition to the oldest sculpture piece of the museum, the *Medici Venus*. The following rooms, originally used as armouries, offer again more paintings by Renaissance artists, both Italian – with works by Bellini, Giorgione, Mantegna and Correggio – and foreign artists with paintings by Dürer, Cranach, Memling.

Continuing along the rooms on the western side of the Gallery, it is possible to admire more 16th century masterpieces, starting from the "*Tondo Doni*" by Michelangelo, the *Madonna of the*

*goldfinch* by Raphael and the *Venus of Urbino* and *Flora* by Titian. Even the section dedicated to Mannerism is lavish and comprises works by Pontormo, Rosso Fiorentino, Bronzino down to Parmigianino (*Madonna with the long neck*) and famous Venetian artists such as Sebastiano del Piombo, Veronese, Tintoretto, and Lombard ones like Savoldo and Moroni. Until not so long ago the visit to the gallery ended with some 17th century works by famous Italian (Caravaggio, Carracci) and Dutch (Rembrandt) artists. The museum has recently restored the last rooms of this section after the explosion of 1993, also in view of the enlargement of the lower floors of the building that were occupied by the State Archive until not so long ago. The project for the "New Uffizi gallery", which is already underway, will significantly alter the original layout of the museum, doubling the exhibition rooms. Thanks to this new arrangement it will be possible to distribute more evenly works that are now concentrated in a few rooms, exhibit paintings that are now stored in the gallery's warehouses or include whole collections that had to be displayed elsewhere, like the Contini Bonacossi collection (see below), due to lack of space. It is too early to foresee the exact layout of the new gallery, although it is certain that the collections will be arranged in chronological order and by schools.



Rosso Fiorentino  
A PUTTO PLAYING MUSIC



Antonio and Piero del Pollaiuolo  
ALTAR PIECE WITH THREE SAINTS

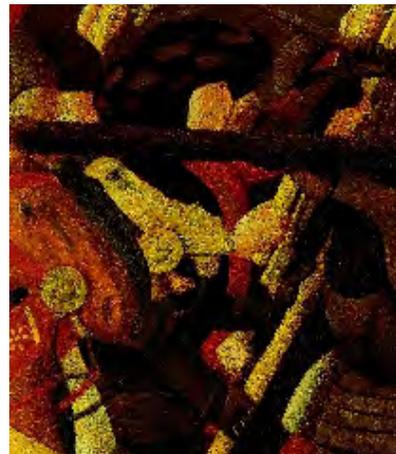
Paolo Uccello  
THE BATTLE OF S. ROMANO  
*(detail)*



THE UFFIZI GALLERY  
LOGGIATO DEGLI UFFIZI 6 - FLORENCE

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GALLERIA  
DEGLI UFFIZI



The eastern section of the ground floor will be instead used to welcome visitors and to house the bookshop, with new rooms designed to offer a more comfortable and tidier approach to the large number of tourist that visit the Uffizi all the year round.

The visit to the Gallery could ideally end with another section: that is the famous *Vasari Corridor*, built by Vasari in 1565. The Corridor joins the Uffizi to Palazzo Vecchio, crosses the river Arno above Ponte Vecchio and is connected with Palazzo Pitti and the Boboli Gardens. Recently restored after the explosion of the bomb, the corridor now displays over seven hundred works comprising mainly the important group of Self-portraits (from Andrea del Sarto to Marc Chagall). At present the corridor can be visited only by groups and by reserving the visit ahead.

In 1998 the Gallery has also acquired the Contini Bonacossi collection, with temporary entrance from Via Lambertesca. The collection had been formerly displayed in the Palazzina della Meridiana of Palazzo Pitti due to lack of space. The collection comprises thirty-five paintings, twelve sculptures, eleven large coats of arms by Della Robbia, in addition to a remarkable group of ancient furniture pieces and majolicas, which were originally part of

perhaps the most prestigious collection ever gathered, belonging to Alessandro Contini Bonacossi. The most important pieces are now property of the State, after long and complex hereditary negotiations with the heirs. Its acquisition significantly enriches the patrimony of the Uffizi. Among its pieces we find works attributed to Cimabue and Duccio, in addition to large wooden panels by Sassetta and Giovanni del Biondo, a fresco by Andrea del Castagno and a superb group of paintings of Venetian artists (Veronese, Giambellino, Tintoretto, Cima da Conegliano). One of the most precious pieces is the *San Lorenzo*, an early work by Gian Lorenzo Bernini.

The palace, which houses several important museums, was built in the second half of the 15th century probably on a project of Filippo Brunelleschi for Luca Pitti, but was unfinished at his death in 1472. The original building, formed by two floors and the ground floors, with only five windows on each floor, was purchased in 1550 by Eleonora da Toledo, the wife of the Grand Duke Cosimo I de' Medici, thus becoming the official residence of the family. For this reason it was widened and changed, in 1560 by Bartolomeo Ammannati and at the beginning of the 17th century by Giulio and Alfonso Parigi. The latter two architects gave the facade its present day aspect, with the only exception of the two lateral projecting pavilions that were built in the age of the Lorraine family and completed during the first half of the 19th century by Paoletti and Poccianti, who also built the Palazzina della Meridiana, added on to the rear section of the palace overlooking the garden.

Most of the internal decoration was also executed during the 17th century by Giovanni da San Giovanni, Pietro da Cortona, il Volterrano, Antonio Domenico Gabbiani and Sebastiano Ricci.

As regards the domestic life inside the palace, we know that it was the home of several components of the

family who were distributed in different private apartments. The rooms on the left wing belonged to the Grand Duke, while those on the right side were used by the heir. The lateral wings housed the apartments of their wives. The rooms on the second floor contained the large library, while the side rooms were used for the children. The left side on the ground floor housed the apartment that the Grand Duke used in summer.

Today, the palace and the Boboli gardens house the Palatine Gallery, the Silver Museum, the Museum of Modern Art, the Costume Gallery, the Porcelain Museum and the Museum of Carriages.

The Monumental Apartments take up the right wing of the main floor of the Pitti Palace and are an important record of the history of the palace over three subsequent historical periods.

To the first period (mid-16th century – end of 17th century), characterised by the sumptuousness of the Medici court, belong the rooms along the facade that were specifically built for the heir. The corresponding rooms on the side were destined to his wife. Today, they retain the layout given by the Grand Prince Ferdinando dei Medici who lived in this palace until he died (1713). There are still a few treasures from the Medici period, including the precious ebony and semi-precious stone cabinet that belonged to the Grand Duchess Vittoria della Rovere, the wife of Ferdinando II (17th century) and the chapel, once the bed alcove of the Grand Prince Ferdinando. Its late 17th century character is still evident in the stucco decoration and in the gilded inlaid work by G. Battista Foggini (1652-1725) and the *Madonna* by Carlo Dolci (1616-1686) with its precious frame.

After the extinction of the Medici dynasty (1734), the apartments passed to the reigning House of Lorraine and were therefore restored and re-furnished according to the changing taste of the period. To this period belong many of the ceilings decorated with

stucco and representing neo-classical subjects and the oval room, known as the Queen's Dressing Room, with light hand-embroidered silk panels to the designs of Ignazio Pellegrini and a ceiling decorated with coloured Rococo stucco, typical of the 18th century.

At the time of Italy's Unification and when Florence was briefly chosen as capital of Italy (1866-70), the Apartments were used by King Victor Emanuel II of Savoy. Some rooms were entirely re-furnished and carpeted according to the taste of the period, as the mid 19th century Baroque red damask in the throne room shows.

The three different styles that correspond to three different historical periods, are harmoniously balanced in these precious rooms that were reopened to the public in 1993 after the restoration and general reorganisation of the inventory of the Pitti Palace, performed in 1911, that gives us an idea of its appearance before its transfer to the State (1914).

In addition to the above-mentioned rooms, it is worth visiting also some of the rooms located on the sides of the first group, like the Room of Bona frescoed by Bernardino Poccetti in 1608, and the White Room, which was entirely decorated with stuccoes by Grato Albertolli during the reign of the House of Lorraine.



# GALLERIA D'ARTE MODERNA

GALLERY OF MODERN ART  
PALAZZO PITTI, PIAZZA PITTI - FLORENCE

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CAFETERIA

Stefano Ussi  
THE EXECUTION OF SAVONAROLA

Giovanni Fattori  
PORTRAIT OF DIEGO MARTELLI

Since 1924, the Gallery has been arranged on the second floor of the palace and extends as far as the rooms on the facade used by the Medici for the palace library and the side wings used for children and retainers. It was founded in 1914 and initially comprised works of art brought in from the Academy of Fine Arts. Today it has a very special juridical nature due to a convention signed by the Italian State and the Municipal Administration of Florence.

The thirty rooms of the Gallery have recently been reorganized, according to chronological criteria, over a period of time going from Neoclassicism (the age of Peter Leopold) to the 1920's. The rooms on the second floor have been restored, but the decoration, upholstery and furniture of the Lorraine period have been maintained.

The itinerary begins with both Neoclassic works like the *Oath of the Saxons to Napoleon* by Pietro Benvenuti and romantic works like the grandiose *Entry of Charles VIII* by Giuseppe Bezzuoli or *The two Foscarei* by Francesco Hayez. There are also many fine sculptures of the same period like *Calliope* of Antonio Canova, *Psyche* by Pietro Tenerani and the famous *Abel* by Giovanni Duprè. The collection includes a vast assortment of paintings based on historical subjects that document one of the most significant aspects of the first half of the 19th century culture. These comprise works by Sabatelli, Pollastrini or

by Stefano Ussi with his famous *Expulsion of the Duke of Athens*. Yet the paintings that most characterise the Gallery are those of the Macchiaioli, the famous Tuscan artists of the mid-19th century that set out the premise for a wide-scale innovation at a national level. This section comprises important works by Giovanni Fattori, like the *Rotonda Palmieri*, the *Battle of Magenta*, the "Staffato", and a rich series of landscapes and scenes of life in the Maremma (the *Market in Maremma*, the *Ox cart*, the *Salto delle pecore*). Many of the works of these artists displayed in the Gallery belong to the collection of Diego Martelli, a critic and friend of the Macchiaioli who left their paintings to the museum at the end of the last century.

There are also many paintings by Silvestro Lega and Telemaco Signorini with views and interior scenes, while Giovanni Boldini is represented with a series of his rapid and elegant portraits. The sculptures of this section include the works by Adriano Cecioni, who lucidly translated and experimented the tonal ideas prevalent to whom the touch was so important.

In addition to the above-mentioned collections belonging to the early and late 19th century, the Museum also displays a lavish collection of 19th century works that will be arranged in the so-called "Mezzanino degli Occhi" (Mezzanine of the Eyes, the "eyes" being windows in the shape of a circle).



Raphael  
MADONNA DEL GRANDUCA

Filippo Lippi  
TONDO BARTOLINI

Raphael  
LA VELATA

THE PALATINE GALLERY  
PALAZZO PITTI, PIAZZA PITTI - FLORENCE

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CAFETERIA

# GALLERIA PALATINA



The Gallery takes its name from the fact that it is located in the palace of the reigning family and was opened to the public by the House of Lorraine in 1828. Even today it still preserves the typical layout of a private collection, with a sumptuous combination of lavish interior decoration and the original rich picture frames. Unlike most of the museums reorganised in recent times, the Palatine Gallery does not follow a chronological order nor schools of paintings, revealing instead the lavishness and personal taste of the inhabitants of the palace. The rooms that house the gallery can be entered from the staircase erected by Ammannati. At the time of the Medici, these rooms formed the apartments of the Grand Duke and his audience rooms. They are partially frescoed by Pietro da Cortona (1596-1669) with an imposing decorative cycle that makes use of classical myth to allude to the *Life and education of the Prince*. This complex of frescoes and stuccoes, perhaps the most representative example of Florentine Baroque, provides a splendid framework for the displayed works ranging from the 16th to the 17th centuries.

One of the most significant groups of works of the collection is formed by the works of Titian and Raphael, which were received by the Medici through the will of Vittoria della Rovere, the last

daughter of the Dukes of Urbino and wife of Ferdinando II de' Medici. It is sufficient to remember the *Portrait of a gentleman* and *Magdalene* by Titian and the *Madonna of the Grand Duke*, the *Madonna of the Chair* and the portrait of *Maddalena Doni* by Raphael.

The Gallery also offers a full view of 17th century European painting, displaying very famous works like the paintings of Rubens (*The four philosophers*, *The Allegory of war*), the portrait of Cardinal Bentivoglio by Van Dyck, the portraits by Giusto Sustermans, which portray some of the personalities of the grand ducal family, the *Madonna with Child* by Murillo, the *Sleeping Cupid* by Caravaggio, and other portraits by Frans Pourbus or Velazquez. There are also older works, all very exceptional, painted by Bronzino, Fra Bartolomeo, Piero del Pollaiuolo and Filippo Lippi.

Some of the most important rooms, from an historical and artistic point of view, are the Music Room decorated and furnished in a neo-classic style; the Putti room entirely dedicated to Flemish painting and the Stove room, a masterpiece by Pietro da Cortona who painted it in 1637 with the *Four Ages of Man*, commissioned by the Medici, which represented the inauguration of the Baroque season for the Florentine painting school.



● Turned ivory vase.  
17th century German art

● Small putto riding a horse. 16th century  
Flemish art from the A.M.L. Medici collection.

● Flask in solid gold with ornaments in enamel  
and the coat of arms of the city of Salzburg,  
by the goldsmith Hans Karl, 1602.

The rooms on the ground floor of Palazzo Pitti, originally the grand ducal summer apartments, and the mezzanine rooms were chosen in 1861 as the location of the Silver Museum, which collects various kinds of precious objects (gems, cameos, semi-precious stones, ivory, jewels, silver...) to document the sumptuous life of the princes and the collections owned by the dynasties that ruled Tuscany, with specific attention to the Medici and Lorraine families.

The core of the collection of Medici origin was originally preserved in Palazzo Medici in via Larga (now via Cavour), where Cosimo the Elder had started in the 15th century a lavish and diverse collection of precious objects, which would be later increased by his son Piero and his grandson Lorenzo the Magnificent. One of the most valuable categories comprises the vases of Lorenzo, which are extremely valuable pieces both historically and artistically.

The enrichment of the family collections in the 16th century by the Grand Duke Cosimo marks the cultural policy of the Medici, aimed at protecting artists and at directly commissioning precious objects. As a result, Florence became one of the most qualified centres in the production of the so-called "minor arts". The grand ducal workshops, strengthened by the second Grand Duke of Tuscany, Francesco, organised their independent and functional premises in the Uffizi palace under Ferdinando I de' Medici in 1588. Cutters of crystal, cameos and semi-precious stones, goldsmiths, etc. competed in displays of invention and superb technique to produce the objects that still constitute the main core of the Museum. Many of the jew-

els were sent as gifts to the kings and powerful families in Europe with which the Medici had formed a close network of relations.

One of the most refined examples is the gold-mounted lapislazuli vase by the goldsmith Bilivert, based on a design of Bernardo Buontalenti, which fully documents the preciousness of the 16th century Manneristic taste. Equally precious are the objects cut in ivory brought from Germany in the 17th century by Prince Mattias de' Medici and the large collection of cameos and the so-called "Galanterie ingioiellate" of Anna Maria Luisa, the last Medici (early 18th century), who purchased precious jewels in the whole of Europe.

Equally extraordinary are the objects brought to Florence by Ferdinando III of Lorraine after his return from exile following the brief Napoleonic period. The oldest and most beautifully worked pieces are the gold plates, beakers, "corni potori" (drinking horns) and wooden cups mounted in silver and enamel.

The present arrangement of the museum aims at focusing both on the different aspects of the grand ducal collection and on the beauty of the rooms chosen to display it, which significantly underline some of the aspects of the Florentine artistic culture. These include the great room frescoed by Giovanni da San Giovanni (1592-1636) and his assistants on the occasion of the marriage of Ferdinando II de' Medici and Vittoria della Rovere (1634), where sumptuous mythological allegories and references highlight the many aspects of the cultural and political life of the Medici under Lorenzo the Magnificent.



Small cup with a view of Palazzo Pitti.  
Doccia manufacture, 19th century.

Oyster tray.  
Sèvres manufacture, 17th century.

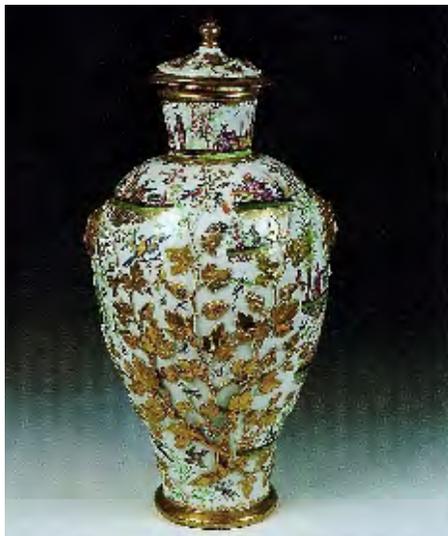
Vase with chinoiserie.  
Meissen manufacture, 18th century.

Biscuit showing Maria Teresa  
and Joseph II of Austria.  
Vienna manufacture, 18th century.

THE PORCELAIN MUSEUM  
GIARDINO DI BOBOLI, "CASINO DEL CAVALIERE" - FLORENCE

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THE MONUMENTS AND FINE ARTS OFFICE AT 052388658

# MUSEO DELLE PORCELLANE



Since 1973, the Porcelain Museum, which is a section of the Silver Museum, is located in the "Casino del Cavaliere", built in the 17th century at the top of the hill that overlooks the Gardens of Boboli, which was chosen as a retreat for the Grand Duke. The homogeneous collections comprises mainly porcelain tableware belonging to the royal families that ruled Tuscany (Medici, Lorraine, Savoy), thus clearly reflecting their tastes.

The collection is divided by periods, nations and manufacturers. There are several outstanding examples of Italian porcelain objects produced in Doccia, which were especially used by the Grand ducal family for large services of daily use, and at the Royal Manufactory of Naples.

Foreign objects include fine table sets from Vienna and from the German Manufactory of Meissen, in addition to French porcelain from Vincennes and Sèvres, brought to the Pitti Palace by the Savoy House from the royal palace of Parma. The Grand Duchess of Parma, Luisa Elisabetta, was in fact the daughter of Luis XV. Some of the objects are also gifts from Napoleon to his sister Elisa Baciocchi, Grand Duchess of Tuscany from 1809 to 1814.

The oldest pieces of the collections are those that once belonged to Gian

Gastone, the last Medici Grand Duke (1671-1737) produced in the Manufactory of Meissen.



# GALLERIA DEL COSTUME

THE COSTUME GALLERY  
PALAZZINA DELLA MERIDIANA - PITTI PALACE  
PIAZZA PITTI - FLORENCE

PARTIALLY ACCESSIBLE TO DISABLED PEOPLE  
BOOKSHOP  
CAFETERIA

A SHOWCASE  
The Costume Gallery

The Costume Gallery is housed in the small building of the Meridiana of the Pitti Palace, which was begun under Grand Duke Pietro Leopoldo in 1776 and ended in 1840 and chosen as residence by the families that ruled Tuscany and by the Savoy house until 1946. The Lorraine/Savoy rooms display the exhibitions of the collections of historical clothes and accessories, which had previously been stored in the palace's warehouses. The collections cover the period between the 18th century and the present-day. The recent restoration of the funeral garments of Grand Duke Cosimo I de' Medici, of Eleonora of Toledo and of her son Don Garzia has further enriched the museum with some rare examples from the 16th century.

The rooms, equipped with air-conditioned display stands, exhibit every two

years different selections of clothes in order to represent the evolution of fashion for didactic purposes. Some of the rooms, like the dancing hall, are instead used for temporary exhibitions. The decision to change the displayed clothes every two years originates from the need of guaranteeing their preservation, but also offers the opportunity of displaying the patrimony preserved in the depository, mostly from private donors.

The collections of the Costume Gallery also include a group of about ninety theatre costumes belonging to the Sartoria Tirelli, which were given to the museum together with a large number of historical clothes by Umberto Tirelli.

The Meridiana building, close to the gallery, is also the seat of a fabric restoration laboratory.



# MUSEO DELLE CARROZZE

THE MUSEUM OF CARRIAGES  
PALAZZO PITTI, PIAZZA PITTI - FLORENCE

Situated in the projecting wing to the right of Palazzo Pitti, the Museum preserves a fine collection of carriages of the 18th and 19th centuries that once

belonged to the ruling families of the Lorraine and Savoy Houses. The museum is presently closed.

PAINTED CHEST:  
representation of the procession  
with St. John's Palio, Florentine School

Donatello  
DAVID

THE NATIONAL MUSEUM OF BARGELLO  
VIA DEL PROCONSOLLO 4 - FLORENCE

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# MUSEO NAZIONALE IL BARGELLO



The National Museum has its setting in one of the oldest buildings in Florence that dates back to 1255. Initially the headquarters of the Capitano del Popolo (Captain of the People) and later of the Podestà, the palace became, in the sixteenth century, the residence of the Bargello that is of the head of the police (from which the palace takes its name) and was used as prison during the whole 18th century. Its walls witnessed important episodes of civic history. It was the meeting place of the Council of the Hundred in which Dante took part. It witnessed sieges, fires, executions, the most famous perhaps being that of Baroncelli, involved in the Pazzi plot against the Medici, which Leonardo also witnessed. During the 14th and 15th century, the palace was subjected to a series of alterations and additions, still preserving its harmonious severity, best seen in the beautiful courtyard, the balcony and the large hall on the first floor.

The building's use as National Museum began in the mid-19th century. Today it is the setting for works of sculpture, mainly from the grand ducal collections, and for many examples of "minor" Gothic decorative arts.

The large 14th century hall on the first floor displays some works by Donatello (1386-1466) including the

early marble *David*, the *St. George* moved to this location from the niche in Orsammichele, the more mature and ambiguous bronze *David*, the *Alys* and the *Marzocco*, originally installed on the battlements of Palazzo Vecchio. The works of the master are surrounded by the most delicate works of his pupils Desiderio da Settignano (c. 1430-1464) and Antonio Rossellino (c. 1427-1479). The collection also includes the two panels entered by Lorenzo Ghiberti and Filippo Brunelleschi for the Baptistry door competition of 1401. The Renaissance repertoire comprises the glazed terracottas by Luca della Robbia (c.1400 -1482) that include a very extraordinary group of *Madonnas with Child*.

The rooms on the ground floor exhibit Tuscan 16th century works, focusing in particular on four masterpieces by Michelangelo (1475-1564): *Bacchus*, the relief representing a *Madonna with Child*, *Brutus* and *David-Apollo*. The assortment is then followed by works of Andrea Sansovino (1460-1529), Jacopo Sansovino (1486-1570), Baccio Bandinelli (1488-1560), Bartolomeo Ammannati (1511-1592), Benvenuto Cellini (the model of Perseus and the small bronze sculptures were moved to this location from the Loggia dell'Orcagna), down to Giambologna (1529-1608) with his admirable *Mercury*. The bronze animals

that were originally placed in the grotto of the Medici villa of Castello are now displayed on the staircases.

The museum stores however many other treasures: fine works of art enriched by the Carrand, Resson and Franchetti collections comprising decorative or "minor" arts are distributed among the several rooms of the Palace, both on the first and second floor. From ivories that include several Roman and Byzantine examples, down to medieval glazes and Limoges porcelain; from German and French gold works, Renaissance jewels down to Islamic examples of damascened bronze; from grand ducal collections down to Venetian glass. The museum displays several treasures including very unique panel pieces and wooden sculptures. Of note are also the majolicas, arms and small bronze statues.

Two rooms on the second floor are dedicated to the glazed terracottas created by Andrea and Giovanni Della Robbia, besides displaying the bronze *David* and the *Lady with Poy* by Verrocchio in the room named after the artist, which displays also an extraordinary collection of busts of Florentine personalities made by some of the most important 15th century artists. One of the most important sculptures is the portrait of *Costanza Buonarelli* by Gian

Lorenzo Bernini. It is also worth visiting the very lavish collection of medals belonging to the Medici family.

The Medici Chapels form part of a monumental complex developed over almost two centuries in close connection with the adjoining church of S. Lorenzo, considered the "official" church of the Medici, who chose it at the time they lived in the neighbouring palace of Via Larga (now Medici-Riccardi Palace, see the related section). The decision to build their mausoleum in this church dates back to the 14th century (Giovanni di Bicci and his wife Piccarda were for instance buried in the Old Sacristy, built on a project of Brunelleschi). The project of building a proper family mausoleum was conceived in 1520, when Michelangelo started working at the *New Sacristy* upon request of Cardinal Giulio de' Medici, the future Pope Clemens VII, who expressed the desire to erect a mausoleum on behalf of some members of his family: Lorenzo the Magnificent and his brother Giuliano, Lorenzo Duke of Urbino and Giuliano, Duke of Nemours. After completing the architectural works in 1524, Michelangelo worked until 1533 on the sculptures that would have decorated the walls and the very original sarcophagi. The only ones actually completed were the statues of *Lorenzo Duke of Urbino* and of *Giuliano Duke of Nemours*, in addition to the allegories of *Day* and *Night*, *Dawn* and *Dusk*, and the group representing the *Madonna with Child* flanked by *Saints*

*Cosma and Damian* (protectors of the Medici), executed respectively by Montorsoli and Baccio da Montelupo, both pupils of Buonarroti.

The solid and articulated architectural structure and the strength of Michelangelo's sculptures clearly reflect a complex symbolism that offers an interpretation of Human Life where active and contemplative life interact to free the soul after death, following a philosophical concept that was closely linked with Michelangelo's spirituality.

Numerous drawings by Michelangelo were found in a small space beneath the apse. They had been drawn, as often occurred, by the artist and may be related to the statues and architecture of the Sacristy.

### *The Chapel of the Princes*

This Chapel is yet another grandiose and pompous mausoleum erected between 1604 and 1640 by the architect Matteo Nigetti to the designs of Giovanni de' Medici, a member of the family who practised architecture in a semi-professional manner. The Mausoleum was conceived to celebrate, with its large dome and lavish interior decorated with marbles, the power of the Medici dynasty, which had safely been ruling Florence for several centuries. The octagonal room



# CAPPELLE MEDICEE

CAPPELLE MEDICEE  
PIAZZA MADONNA DEGLI ALDOBRANDINI - FIRENZE

Michelangelo  
THE TOMB OF GIULIANO  
Duke of Nemours

designed to receive the bodies of the grand dukes is in fact almost entirely decorated with semi-precious stones and marbles. The grand ducal sarcophagi are completed with bronze statues and inserted in niches. The inlay of the semi-precious stones, partially executed by the extremely skilled workers employed in the laboratories of the Opificio delle Pietre dure (see the related section) took several centuries to be completed due to the difficulty of finding these materials, available only at a very high cost.

The dome should have originally had an internal coating of lapis lazuli but was left incomplete at the end of the Medici period and frescoed in 1828 by Pietro Benvenuti with scenes of the New and Old Testament at command of the reigning Lorraine family.



Master of Adimari Chest  
ADIMARI CHEST

Michelangelo  
DAVID

THE ACCADEMIA GALLERY  
VIA RICASOLI 60 - FLORENCE

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MONUMENTS AND FINE ARTS OFFICE, PH. 055 2388658

# GALLERIA DELL'ACCADEMIA



The most enlightened prince of the Lorraine family that ruled over Tuscany for over a century, the Grand Duke Pietro Leopoldo, united in 1784 all the Florentine drawing schools into one Academy. He also founded a gallery to exhibit earlier paintings with the aim of facilitating the study of the Academy's pupils. The seat chosen is the present location of the Museum, a building that originally housed the Hospital of St. Matthew, enlarged in time through the addition of several adjoining spaces.

The consistency and composition of the collections displayed in this museum has changed over time due to the addition of works of art removed from suppressed convents, but also due to loss of works temporarily given or returned to other Florentine museums, in particular to the Uffizi (Botticelli's *Primavera* was displayed here for many years). Over time the Gallery has become one of the main museums in town, also thanks to the acquisition of some extraordinary masterpieces, such as the *Pietà* by Giovanni da Milano (14th century); the *Annunciation* by Lorenzo Monaco (15th century); the splendid frontal called *Cassone Adimari* showing a sumptuous marriage procession (c. 1450) and the *Madonna of the Sea* attributed to Botticelli (1445-1510).

It is evident that the museum started to become the favourite gallery of

tourists in 1873, when Michelangelo's *David* was exhibited for the first time on a specially arranged tribune. For protection purposes, the statue was in fact removed from Piazza Signoria where it had represented for over four centuries the strength and dignity of the Florentine Republic. In the early years of the 20th century, this statue was joined by other extraordinary works of art by the same artist, such as *St. Matthew* and the four *Prisoners* originally made for the tomb of Pope Julius II in Rome, but placed in the grotto of the Boboli gardens at the end of the 15th century, and finally by the *Pieta di Palestrina* (whose attribution to the master is still somehow controversial).

A capillary organisation and restoration of some of the rooms on the upper floor have allowed the museum to recently integrate the collection with a series of paintings from the 14th to the 16th centuries and to open a room displaying the chalk models of famous 19th century sculptors like Lorenzo Bartolini and Luigi Pampaloni.



# MUSEO DI SAN MARCO

THE MUSEUM OF SAN MARCO  
PIAZZA SAN MARCO 1  
FLORENCE

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Michelozzo  
LIBRARY OF THE CONVENT

Ghirlandaio  
THE LAST SUPPER

The building that houses the Museum (that was opened to the public in 1869) is the old convent of Dominican order, restored and enlarged to its present size for Cosimo the Elder de' Medici by the architect Michelozzo (1396-1472). Consecrated in 1443, this building was the scene of fervent religious activity and played host to personalities like S. Antonino Pierozzi, Bishop of Florence, Beato Angelico (c.1400-1450) and later Girolamo Savonarola.

The Museum offers visitors an example of a perfectly preserved 15th century convent, based on the rational and harmonious plan inspired by Bruschelleschi's innovations. On the other hand, the complex also contains the works of Fra' Angelico, a Dominican monk who closely collaborated with Michelozzo and his pupils to the fresco of the large alms-house, the refectory, the cloister and the monks' cells on the first floor. One of the most famous frescoes is the *Crucifixion* painted in the Chapter House, permeated by the contemplative melancholy found in the refined spirituality of the Dominicans. Among the frescoes of the cells, which are austere yet full of meditative inspiration for the brethren, we find the *Annunciation*, the *Three Mariés at the Tomb*, and the *Noli me tangere*.

The panel paintings in the Refectory comprise the earlier works of Angelico,

in addition to a superb reredos showing the *Last Judgement* and the *Deposition* set against the background of the Tuscan hills. In addition to the works of the Dominican Fray, the museum displays a beautiful *Last Supper* frescoed by Ghirlandaio at the end of the 15th century and a fine series of paintings by Fra' Bartolomeo, who spent some time in the convent at the beginning of the 15th century and to whom an entire room is dedicated. The Large Refectory is instead dedicated to the painters of his school. The Library (one of the most harmonious examples of Renaissance architecture) displays a fine collection of illuminated manuscripts produced in the convent that reflect the same spirit of meditative creativity. In addition to the cell that once belonged to Savonarola, it is also possible to visit the cells where Cosimo the Elder retired to meditate.

The Visitor's Area and the underground room display a tidy and well preserved collection of precious objects and relics that were saved from the 19th century destruction of the convent, in addition to a rare collection of bells.





Table top with shells and coral branches, from a drawing of Carlo Carlieri, around 1816



"PAINTING"  
a representation in semi-precious stones from a model of G. Zocchi, 1753-1754

Tile with flower vase, early 16th century



● THE OPIFICIO DELLE PIETRE DURE  
VIA DEGLI ALFANI 78 - FLORENCE

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GUIDED TOURS FOR SCHOOLS AND CULTURAL ASSOCIATIONS CAN BE  
ARRANGED WITH THE SECRETARY'S OFFICE OF THE MUSEUM PH. 0552651357



"Art and nature" could be the motto of this extraordinary museum dedicated to semi-precious stone inlays, where artistic talent competes only with the splendour of the materials employed.

It was the passion of the Medici for this precious form of art that led Grand Duke Ferdinando I de' Medici to establish in 1588 a court laboratory specialised in semi-precious mosaics and inlays. This grand ducal institution, which remained active for over three centuries, was the core of the Opificio delle Pietre Dure, established at the end of the 19th century, which still has its seat in the original location chosen in 1798 for the laboratories formerly housed in the Uffizi.

The Florentine production was lavish and very prestigious and is today represented by the fine examples preserved both in Florentine and foreign museums. Yet, this small museum is the only institution that focuses only on this theme and offers therefore the opportunity of fully understanding this suggestive chapter of Florentine history. The collection is arranged by themes in chronological order. The first section is dedicated to *The first Grand dukes and semi-precious stone*. This section displays porphyry sculptures dating back to the age of Cosimo I de' Medici, who had a special predilection for this ancient and pre-

cious material, enriched by sophisticated furniture pieces in semi-precious stones made for his sons Francesco I and Ferdinando I. The so-called "Florentine brand" dates back to this period, that is to the late 16th century. The brand, that would continue to be for centuries the pride of the laboratory, consists in a very imaginative mosaic technique that used natural colours and precious stones, cut in sections and skilfully matched to form a larger image. "Stone painting" was the term chosen by its initiators to define Florentine mosaics, because this technique enables to represent a varying range of subjects, fully represented in the museum, ranging from portraits to abstract subjects, from landscapes to stories with figures, from architectural views to natural themes.

*Stone flowers* is the section dedicated to the very trendy theme of flowers, that flourished between the 17th and 18th centuries. Flowers were often matched with fruit and birds and were used in particular to decorate table tops or cover chests. From the early years of the 17th century, the laboratory also contributed to the monumental project of the *Chapel of the Princes*, the mausoleum of the Medici family erected in 1604 by Ferdinando I, who had planned to entirely decorate it with semi-precious stones. Works were completed only during mid-19th century.



# MUSEO DELL' OPIFICIO

## DELLE PIETRE DURE

THE OPIFICIO DELLE PIETRE DURE  
VIA DEGLI ALFANI 78 - FLORENCE

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GUIDED TOURS FOR SCHOOLS AND CULTURAL ASSOCIATIONS CAN BE  
ARRANGED WITH THE SECRETARY'S OFFICE OF THE MUSEUM PH. 0552651357

The incredible commitment of the laboratory is documented in the Museum with several works and projects, connected with different phases of an activity that covered several centuries.

Cammeos, small inlays, small picture frames, chests and other furniture pieces, both religious and laic, where semi-precious stones are often sumptuously matched with ebony and gilded bronze typically indicate the Baroque taste of the *Last members of the Medici family*.

The last member of the family died in 1737 and the dynasty was replaced by the Austrian Hapsburg-Lorraine family. The *Lorraine period*, which runs up to 1859, continued to foster the success of the laboratory, which produced several pictures in semi-precious stones to the design of models drawn by the painter Giuseppe Zocchi and destined to the Court of Vienna. Its production also included neo-classic compositions of vases and shells designed to integrate the tableware of the Pitti Palace. During the mid-19th century, the laboratory artisans seemed to prefer lighter and more delicate shades that were fashionable from the Rococo period to the Empire period, and again returned to the velvet fascination of black marble and to the famous compositions of flowers.

The Opificio delle Pietre Dure after

the unification of Italy experienced a financial decline, although its artistic level continued to the very high. Its products were sold to bourgeois customers and comprised table tops, small refined objects, small sculptures in semi-precious stones, all characterised by an impeccable style and an extraordinary taste in the matching of colours. Looking at these works of art and admiring their complex yet natural beauty, visitors often wonder how these works are created. These questions find an answer in the section dedicated to *The Laboratory of semi-precious stones* that guides visitors through the complex procedure that leads to the creation of Florentine mosaics and inlays. The incredible marble table displayed by these artisans comprises hundreds of samples of precious stones. The table also represents models of drawings and graphs that have been specifically created to be reproduced with semi-precious stones. This section also offers a view of the 18th century working tables, rather ingenious yet functional, and of the tools used to carry out the different production stages.

The itinerary of the Museum ends with a section dedicated to *Similar forms of art: painting on stone and scagliola*, a kind of artistic production that was very fashionable between the 17th and 18th centuries.

View of the room of the first grand dukes



The third floor kitchen

Seven hand warmers in glazed terracotta in the shape of small shoes, Western European manufacture, 18th century

THE MUSEUM OF PALAZZO DAVANZATI OR OF THE OLD FLORENTINE HOUSE  
VIA PORTA ROSSA 13 - FLORENCE

BOOKSHOP

# MUSEO DI PALAZZO DAVANZATI



The Palace, built by the Davizzi family around mid-14th century, was purchased in 1578 by the Davanzati family (their coat of arms is still visible on the façade) and remained in their possession until 1838, when it was divided into several flats and suffered severe damage.

In 1904 it was purchased and restored by the antique dealer Elia Volpi, who entirely furnished it and opened it to the public in 1910 as Museum of the Old Florentine House. After alternate events, which comprised also the dispersion of the furniture pieces, the palace was purchased in 1951 by the State that reorganised it and opened it once more to the public in 1956.

Its most important feature is the architectural structure that represents an interesting example of 13th century home showing the transition stage from the medieval tower house to the Renaissance building. The original façade was decorated with a three-arch loggia, now closed that was once open and used as a shop. A 16th century loggia replaces the usual medieval battlements at the top of the building.

The interior, which also has an underground gallery, has a suggestive courtyard on the ground floor that gives access to the stone and wood staircase

with rampant arches leading up to the four upper floors. The arrangement of the building shows that the rooms of the first floor have the same layout of those on the third floor. Rooms are articulated in a "madornale", that is a large audience hall, dining rooms, bedrooms and "agiamenti" (toilets), a rarity in elegant houses of the period. All the rooms have floors in cotto and ceilings in wood, some of which decorated with paintings. The walls of some of the rooms are decorated with frescoes and decorations that are quite popular in Florentine 13th century homes, representing curtains and coat of arms. The most beautiful rooms are the Sala dei Pappagalli (The Parrot Room) and the Bedroom with scenes of the life of the Lady of Vergi.

The present arrangement of the Museum aims at reconstructing the setting of an old Florentine home, with furniture and household tools from the 14th to the 19th centuries. Bedrooms display for instance chests full of linen and cots, while the audience hall on the first floor exhibits a rare painted cabinet, created by a Siennese artist of the 16th century, and the wooden painting showing *The Game of Civettino* by Giovanni di Ser Giovanni nicknamed "Scheggia" dating back to the 15th century and the marble bust of a *Child* by Antonio Rossellino, also dating back to the 15th century.



# MUSEO DI PALAZZO DAVANZATI

THE MUSEUM OF PALAZZO DAVANZATI OR OF THE OLD FLORENTINE HOUSE  
VIA PORTA ROSSA 13 - FLORENCE

BOOKSHOP

The staircase with rampant  
arches in stone and wood

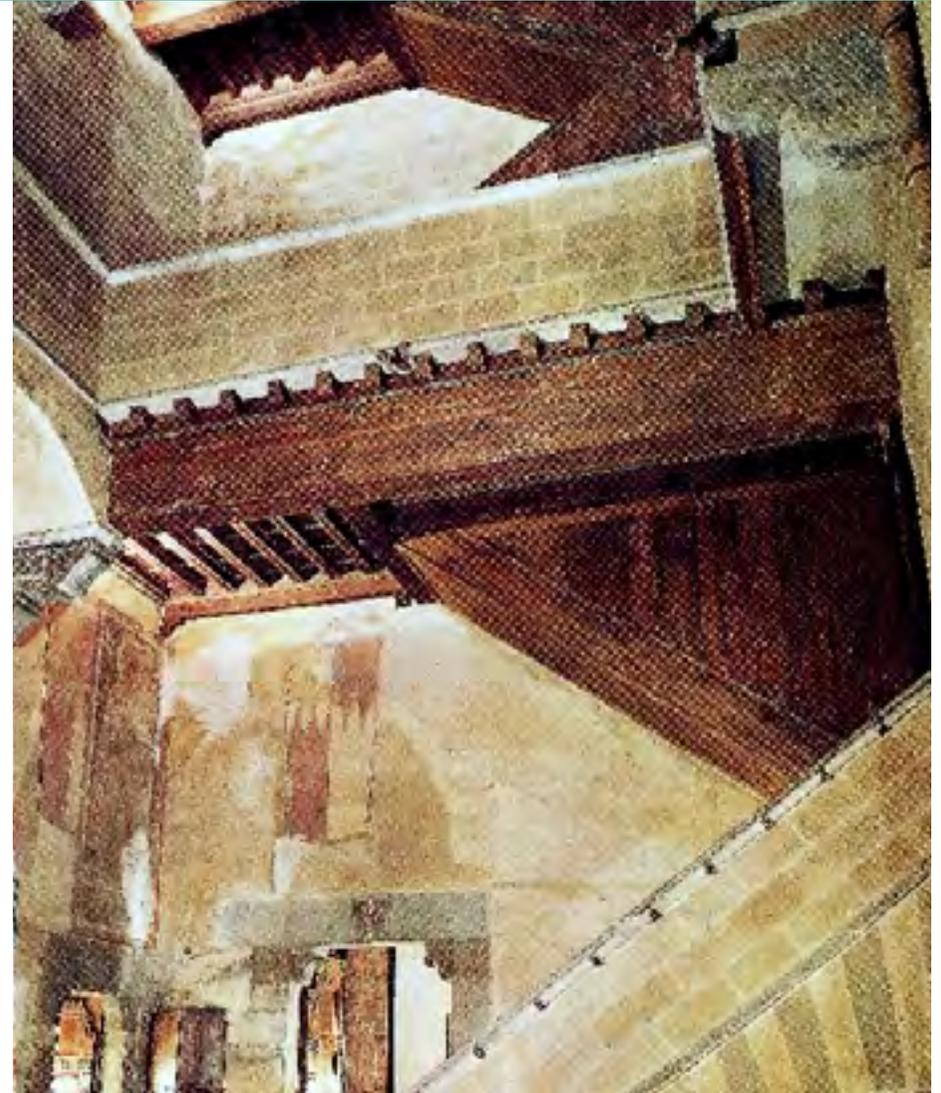
The museum also preserves a very fine collection of old ceramics and the 17th century hand warmers in the shape of shoes.

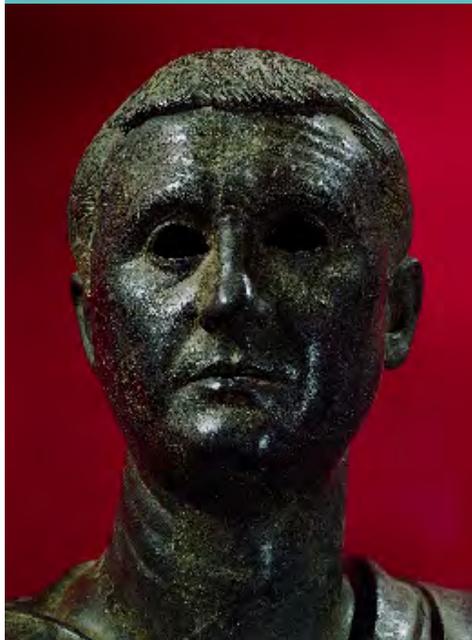
A very important document in the story of the family and palace is the *Genealogical tree* of the Davanzati family, a work by an anonymous Tuscan painter of the 17th century. The State has recently purchased a rare wooden chest or "throne-bed" with inlaid front and headboard, manufactured in the Tuscan-Umbran area during the last quarter of the 15th century.

The kitchen on third floor exhibits furniture and ordinary daily household, together with working tools, like looms, warping machines and spinning wheels that document some of the activities carried out in the house.

The Museum also displays a very fine collection of lacework ranging from the 16th to the 20th centuries and samplers.

At present, the Museum is closed for restoration work. After its re-opening it will be partially accessible to disabled people.





Like many other Florentine museums, the Archaeological Museum stems from the collections of the Medici and Lorraine families that were initially exhibited along with other treasures in the Uffizi Gallery and moved to the Palazzo della Crocetta, the present day seat of the Museum, in 1888 (the building was erected in 1620 by Giulio Parigi).

The main core of the collection focuses on Etruscan civilisation that interested in particular Cosimo the Eldest of the Medici family. But it was the Grand Duke Cosimo I who to put together the currently existing collections in 16th century, though these were later increased by his successors (and in particular by Cardinal Leopoldo). Over time the collection was enriched with famous works like the *Chimera of Arezzo*, the *Minerva of Arezzo* and the *Orator*.

The collection was then continued by the Lorraine family that added the extraordinary collection of Egyptian pieces, besides adding new pieces to the Etruscan section, which was organised by series and studied by the scholars of the Lorraine court.

Additions continued also during the 19th century with important works like the *Sarcophagus of the Amazons* and the *Laribia Seianti*. It was at this time that a new section of Etruscan topography was

created and that the Etruscan sculptures and small and large bronzes were added.

In addition to the above-mentioned works, it is worth setting some time aside to visit the section dedicated to the lavish assortment of Etruscan jewels.



# MUSEO EGIZIO

THE EGYPTIAN MUSEUM  
VIA DELLA COLONNA 36 - FLORENCE

ACCESSIBLE TO DISABLED PEOPLE  
BOOKSHOP

● PORTRAIT OF FAYUM

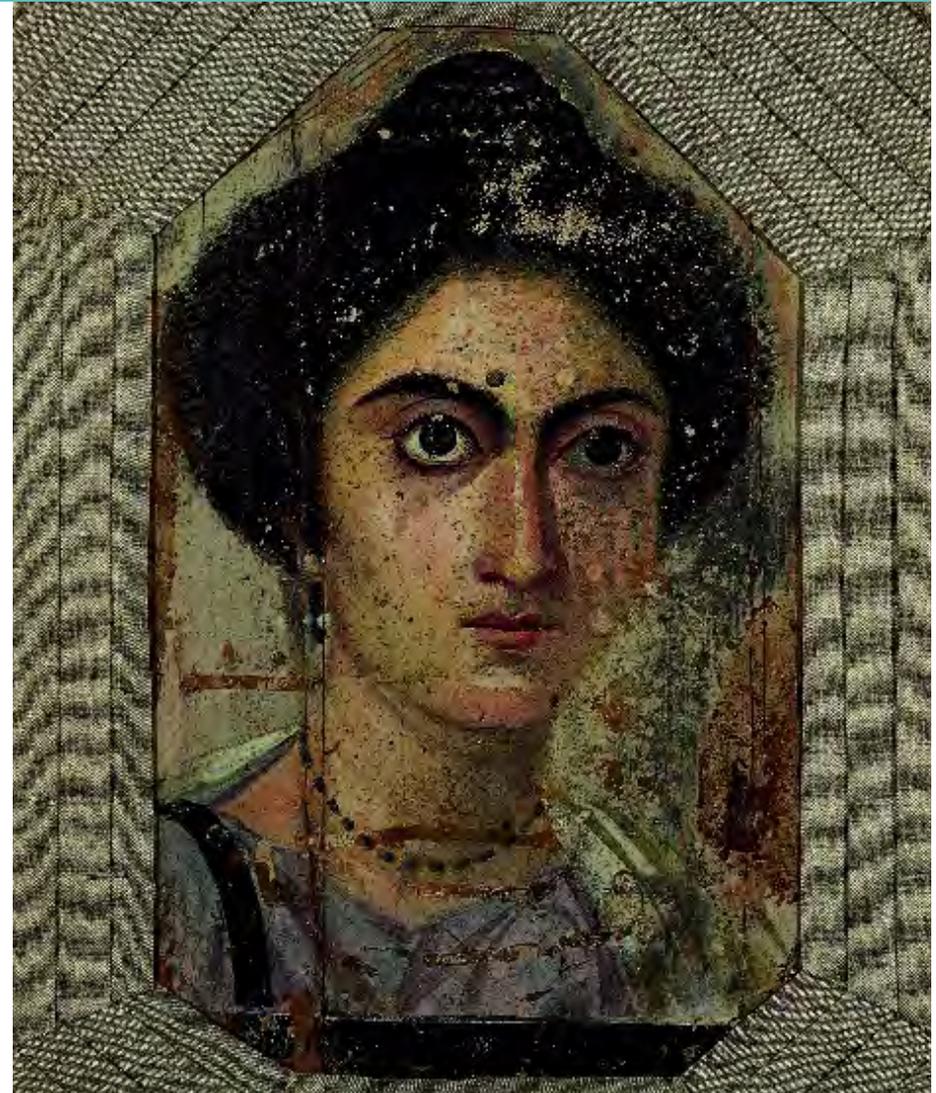
The Egyptian Museum, which is second only to the famous museum in Turin, takes up some of the rooms of the Archaeological Museum. The first group of Egyptian antiquities was put together in the 17th century to include also pieces that had been collected by the Medici, although it was significantly increased during the 18th century by Leopoldo II, Grand Duke of Tuscany, who purchased new collections and financed, together with Charles X, King of France, a scientific expedition to Egypt in the years between 1828 and 1829. The expedition was directed by Jean François Champollion, the famous scholar and interpreter of hieroglyphics and by Ippolito Rosellini from Pisa, who would soon become the father of Egyptian studies in Italy and a friend and disciple of Champollion. After the return of the expedition, the numerous objects collected during the expedition and during excavations of archaeological sites or purchased by local merchants, were equally divided between Florence and the Louvre.

The Egyptian Museum of Florence was officially established in 1855. In 1880 the Piedmontese Egyptian scholar Ernesto Schiaparelli, who was to become the director of the Egyptian Museum of Turin, was assigned the task of transferring and organising the Egyptian antiquities in the present day location, which is

also the seat of the Archaeological Museum. Schiaparelli suitably increased the collections of the Museum with objects found during his personal excavation campaigns and purchased in Egypt before his final transfer to Turin.

The last group of works acquired by the Egyptian Museum of Florence includes pieces donated to the State by private contributors and scientific institutions.

Today the Museum exhibits over 14,000 pieces, displayed in nine rooms and two warehouses. The exhibition rooms have been totally renewed. The old layout of Schiaparelli has now been replaced by a new one arranged, when possible, according to a chronological and topographic order. The collection comprises material that ranges from the prehistoric age down to the Age of Copta, with several groups of steles, vases, amulets and bronze pieces of different ages. The most remarkable pieces are some statues dating back to the age of Amenofi III, the chariot of the 18th dynasty, the pillar of the tomb of Sety I, the cup of Fayence with square mouth and the belongings of the wet nurse of the daughter of Pharaoh Taharqa, the woman portrait of Fayum, the collection of fabrics belonging to the Copt Age and an important group of chalk moulds dating of the end of the 19th century.



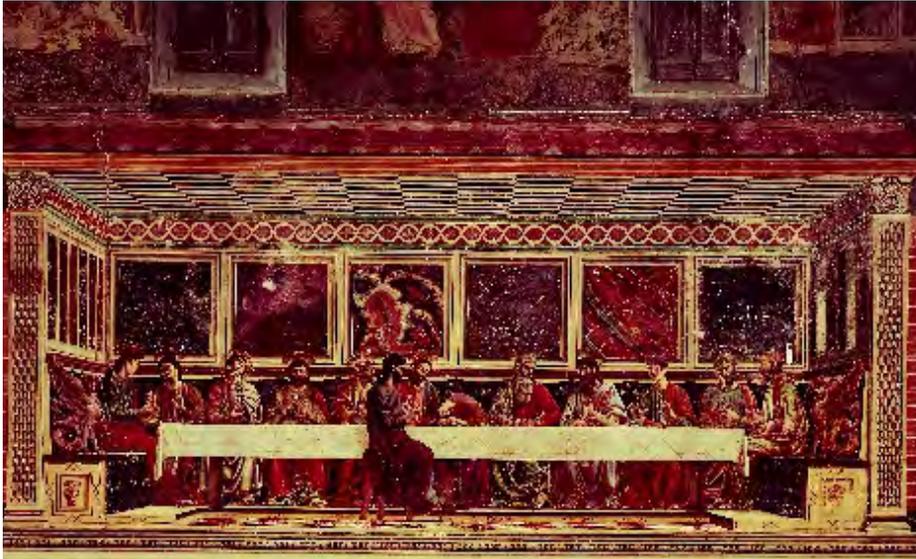
Andrea del Castagno  
THE LAST SUPPER  
(Cenacolo of Santa Apollonia)

Domenico Ghirlandaio  
CENACOLO  
(Convent of Ognissanti)

● THE CENACOLO OF SAINT'APOLLONIA  
VIA XXVII APRILE 1 - FLORENCE

● ACCESSIBLE TO DISABLED PEOPLE

## CENACOLO DI SANTA APOLLONIA



The first Renaissance refectory in Florence is the one belonging to the Benedictine nuns of Sant'Apollonia, created around 1445 in one of the most florid periods the convent. The end wall of the refectory (9.75x9.10 m) was decorated with frescoes, although these were never discovered due to the nuns' strict enclosure. The suppression of the convent in 1860 revealed the existence of only one fresco representing the *Last Supper* (the upper section had been

whitewashed), which was initially attributed to Paolo Uccello and then to the real author Andrea del Castagno (1421-1457), who worked on it after his return from Venice in 1444. Other three frescoes were discovered above this one, representing respectively the *Resurrection*, *Crucifixion* and *Entombment of Christ*. At the time of the restoration in 1952, the three frescoes were removed to be preserved, thus allowing the recovery of the splendid sinopites.

● THE CENACOLO OF GHIRLANDAIO IN THE CHURCH OF OGNISSANTI  
BORGOGNISSANTI 42 - FLORENCE

## CENACOLO DI OGNISSANTI



The large refectory of the church of Ognissanti is located between the first and second cloister of the old convent of the Umiliati (Humiliated). The room on the opposite wall gives access to a splendid stone door in pietra serena, with two basins, built in 1480, on each side. The niches are decorated with two frescoes referring to water: *Sarah at Jacob's pit* and *Moses who makes water gush from the rock*, two 17th century works by Giuseppe Romei. The central fresco, which entirely covers the wall (8.10 x 4 m), is the work of Domenico Ghirlandaio (1449-1494), who produced with this work one of the best examples of his art,

representing a serene yet dramatic episode of the *Last Supper*: The apostles are painted in the moment in which Jesus announces that one of them will betray him. Following the requests of the monks who commissioned the painting, Ghirlandaio picked out a large number of apparently decorative details, which are in reality a precise symbolic reference to the drama of the Passion and Redemption of Christ, as for instance the evergreen plants, the flight of quails, the oranges, the cherries, the dove and the peacock. By being a separate fresco, it can be compared to the style of the sinopite on the left wall.



# CENACOLO DI SAN SALVI

THE CENACOLO OF SAN SALVI  
VIA DI SAN SALVI 16 - FLORENCE

ACCESSIBLE TO DISABLED PEOPLE



● Andrea del Sarto  
THE LAST SUPPER  
(Cenacolo of San Salvi)



● Perugino  
THE LAST SUPPER  
(Cenacolo of Fuligno)

Since 1981 some of the restored rooms of the former Vallombrosan convent of S. Salvi are the seat of the Museum of the Cenacolo of Andrea del Sarto, named after the famous fresco painted by this artist (1486-1530) on one of the walls of the refectory. The work (5.25x8.71 m) was completed between 1526 and 1527 and spared by miracle during the Siege of Florence of 1530. It represents a particularly fine period of the art of Andrea, that has left in this location other masterpieces of his work. The fresco is placed under a large arch containing painted medallions

representing the Trinity and the four saints protectors of the Vallombrosan order.

This is not the only work of art preserved in the museum, which displays in a vast gallery in front of the Lavabo Room, important works by 16th century artists, like Giorgio Vasari, Ridolfo del Ghirlandaio, Pontorno and Raffaellino del Garbo. The museum also exhibits some fragments of the funeral monument dedicated to S.Giovanni Gualberto, sculptured for Convent of Passignano by Benedetto da Rovezzano between 1507 and 1513.



# CENACOLO DI FULIGNO

THE CENACOLO OF FULIGNO  
VIA FAENZA 42 - FLORENCE

The Cenacolo is situated in the former convent of the Sisters of Foligno, transformed into a "Conservatory for poor and honest girls" in 1980 after the transfer of the nuns. The fresco (4.40x8 m) was found in 1845 and initially attributed to Raphael, although today's art critics agree that the work is to be attributed to one of the pupils of Pietro Vannucci known as Il Perugino (1445/50-1523), who painted it

around 1493-96. Critics have also suggested that the work replaces a previous fresco of the same subject painted by Neri di Bicci (1419-1491). The fresco can be considered one of the most important examples of the Umbrian culture in Florentine Renaissance. The Refectory preserves also some frescoes by Bicci di Lorenzo (1429) removed from other parts of the convent.





The Cloister of the Scalzo was part of the building designed for the Confraternity of St. John the Baptist, founded in 1376 and called "dello Scalzo" because the cross-bearers in the Confraternity's processions was barefooted.

The Brotherhood was suppressed in 1785 by Pietro Leopoldo of Lorraine, who sold off their property with the exception of the cloister containing sixteen frescoes in chiaroscuro, showing episodes of the *Life of St. John the Baptist*, painted by Andrea Del Sarto (1486-1530) (only two of the scenes were painted by Franciabigio (1482-1525), while Andrea was in Paris in 1518).

Painted between 1514 and 1524, the frescoes represent an extraordinary example of stylistic and technical perfection in the art of a Master, who played an important role in the complex artistic events of Florence at the beginning of the 16th century.





# CROCEFISSIONE DEL PERUGINO

THE CRUCIFIXION OF PERUGINO  
CHURCH OF SANTA MARIA MADDALENA DE' PAZZI  
BORGO PINTI 58 - FLORENCE

GUIDED TOURS FOR GROUPS SHOULD BE RESERVED  
AHEAD BY PHONING 0552478420

Perugino  
THE CRUCIFIXION

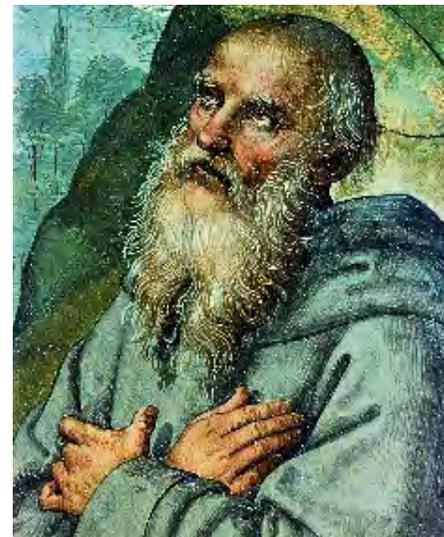
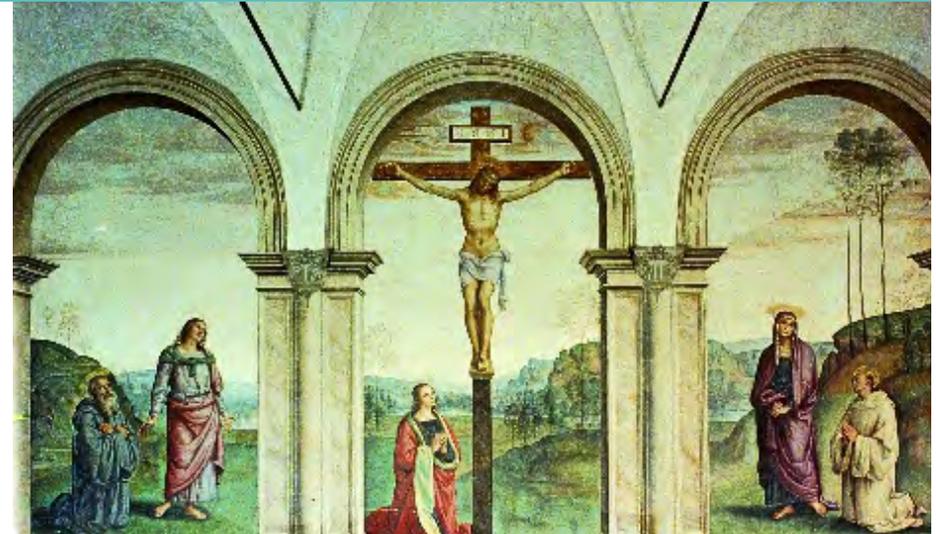
Perugino  
SAN BENEDETTO  
(detail)

Perugino  
MADONNA  
(detail)

The church of Santa Maria Maddalena de' Pazzi, gives access through a crypt to the Chapter House of the old Cistercian convent, that was the original location of the monumental fresco of the *Crucifixion*, painted by Pietro Perugino in 1493-96 and commissioned by Dionisio and Giovanna Pucci, members of two aristocratic Florentine families.

The decoration takes up a whole wall, divided by the ceiling vaults and the painted architectural arch elements. The harmonious and luminous scenery contributes to decreasing the emphasis of the drama represented by the scene, that reflects the typical serene and meditative attitude of the artist.

The fresco portrays the Virgin Mary and John the Baptist, at the foot of the cross. The other personalities were chosen because they had a very special meaning for the monks living in this convent. Maddalena is the saint to which the church was originally dedicated in 1257; St. Benedict is the father of western monachism, while Bernard de Clairvaux (represented in a white garment) is the famous theologian of the early years of the Cistercian order. The three trees with slim trunks and thick foliage behind the figure of St Bernard are perhaps a symbol of Trinity.





The Garden that extends from the hill behind the Pitti Palace as far as Porta Romana, reached its current extension and appearance, becoming one of the largest and most elegant Italian style gardens, through several stages of enlargement and restructuring work carried out at different times. The first works initially affected the area that was closer to the palace, after the building had been purchased by Cosimo I de' Medici and by his wife Eleonora di Toledo, who had chosen this place for new grand ducal palace. The initial plan was drawn by Niccolò Tribolo, although the works were completed, after his death in 1550 by other architects including also Giorgio Vasari (from 1554 to 1561) along with Bartolomeo Ammannati and Bernardo Buontalenti under the reign of Francis I, who succeeded to his father Cosimo.

The Medici and the Lorraine families continued to enrich and enlarge the garden also in the 17th, 18th and 19th centuries. Besides adding lovely meadows, avenues, small groves and beautiful panoramic views, they made the garden more precious by including extraordinary decorative complexes, thus forming an outdoor museum that exhibited both Roman and 16th and 17th century statues.

The first phase led to the creation of an *Amphitheatre* adjoined to the hill

behind the palace. The early amphitheatre, initially formed by "edges and evergreen meadows", was later replaced by a stone one decorated with statues based on Roman myths such as the *Fountain of the Ocean* sculptured by Giambologna, then transferred to another location within the same garden, the small *Grotto of Madama*, and the *Large Grotto*, which was begun by Vasari and ended by Ammannati and Buontalenti between 1583 and 1593. Despite the fact that it is currently undergoing complex restoration work (1998) due to the damages suffered over centuries these statues continue to be remarkable examples of Mannerism architecture and culture. Decorated internally and externally with stalactites and originally equipped with water plays and a luxuriant vegetation, the fountain is divided into three main sections. The first one was frescoed to create the illusion of a natural grotto, that is a natural refuge to allow shepherds to protect themselves from wild animals, and originally housed the *Prisoners* of Michelangelo, which were moved to this location after they had become part of the Medici collection (the original statues have now been replaced by copies). The rooms that follow exhibit valuable sculptures like *The Bathing Venus* of Giambologna and the group of *Paris and Hellen* of Vincenzo de Rossi.



# GIARDINO DI BOBOLI

THE BOBOLI GARDENS  
PIAZZA PITTÌ - FIRENZE

ACCESSIBLE TO DISABLED PEOPLE  
CAFETERIA

GUIDED TOURS FOR SCHOOL CAN BE RESERVED AHEAD PH. 05529011

The Ocean Fountain

Other fine works are also situated in the area above the amphitheatre. This is the location of the fountain known as the Fountain of the "Fork" or *Neptune's fountain*, named after the sculpture by Stoldo Lorenzi located in the middle of the fountain that appears to be holding a large trident. In the park we also find the large statues of the *Abundance*, located on the top of the hill, started by Giambologna, to represent Giovanna of Austria, the wife of Francis I. The statue was actually ended in 1637 as allegorical figure.

Walking through the garden towards Porta Romana, after the so-called *Prato dell'Uccellare*, we find the *Viottolone*, a large avenue flanked by cypresses and statues that leads to the open space of the *Isolotto*, begun by Giulio and Alfonso Parigi in 1618. In the centre of the space, you can admire the fountain of the *Ocean* by Giambologna surrounded by other three sculptures representing the rivers *Nile*, *Gange* and *Euphrates*. All around there are other statues based on classic and popular subjects (belonging to the 17th and 18th centuries) like those that show groups of children playing traditional games.

The House of Lorraine made further additions in the 18th century, such as the *Kaffeehaus* (1775), the *Lemon House*

(1777-8), both built by Zanobi del Rosso and the *Palazzina della Meridiana* begun in 1776 by Gaspero Paoletti. The Egyptian *Obelisk* brought from Luxor was placed in this location in 1789.





Today the garden of Castello is formed only by the section opened to the public that is part of the homonymous Medici villa, now seat of the Accademia della Crusca.

The large park can be rightly enough considered a prototype of a 16th century Italian-style garden. It was begun in 1537 by Cosimo I dei Medici and was part of the general plan that aimed at embellishing the villa of Castello, inherited by his mother Maria Salviati. The general project was assigned to Niccolò Tribolo, while the execution of the large hydraulic system that conveyed water from the spring of Castellina to the numerous fountains scattered around the garden, was commissioned to Piero da San Casciano.

The decorative elements of the garden aimed at exalting the peacemaker's role of the ruling family and the importance of the enlightened grand ducal government. The vast majority of critics consider this plan a work of Benedetto Varchi. The most interesting element of this lavish and articulated decorative itinerary – described by Vasari and never completed – is represented, along the main axis of the Italian style garden behind the villa, by the fountain of *Hercules and Antheus* (by Tribolo and Pierino da Vinci, completed with the famous bronze statues of Bartolomeo

Ammannati) and the famous *Grotto of Animals or of the Flood*, which was designed by Tribolo and originally animated with spectacular water plays aimed at simulating a perfectly natural grotto. The fountain is decorated with polychrome groups of animals, a symbol of the peace granted by Cosimo. The “Wild area” with beeches, oaks and cypresses forms the upper section of the park. Here we find the large tanks-cistern decorated with the statue of the *Apennines or January*, a bronze sculpture by Ammannati.

It is also worth visiting the garden of medicinal herbs and the extraordinary collection of oranges and lemons that is one of the most important ones in the world.



# VILLA DELLA PETRAIA

VILLA OF PETRAIA  
VIA DELLA PETRAIA 40 - FLORENCE

GUIDED TOURS TO THE VILLA  
CAFETERIA

Villa della Petraia

The Medici villa of Petraia forms, together with the Italian style garden and the romantic park that surrounds it, a very interesting museum complex both in terms of architectural decoration and because of the furniture it still preserves in its interior. The current layout was arranged during the reign of the Savoy.

The old castle that already existed in 1362 changed owners several times (Brunelleschi, Strozzi, Alessandra dei Bardi, Salutati) and was finally acquired by the Medici when they returned to Florence in 1530. Transferred from Cosimo I to his son, Cardinal Ferdinando, in 1568, it was enlarged and transformed into a villa on initiative of the latter who became Grand Duke after the death of his brother Francis I (1587). This general architectural layout, that typically reflects the style of Buontalenti, owed to Davide Fortini, was later integrated with decorative elements and wall paintings by its owners. The two cycles of frescoes that fully cover the walls of the courtyard belong in fact to the Medici period. The central section of first fresco, by Cosimo Daddi, commissioned by the wife of Ferdinando, Cristina of Lorraine, shows the *Deeds of Goffredo di Buglione during the siege of Jerusalem*. The other fresco commissioned by Lorenzo de' Medici to Baldassarre Franceschini named the "Volterrano", illustrates, in the space

below the two loggias, episodes from the *Medici's life* and can therefore be rightly enough considered one of the most representative examples of Florentine painting in the early 17th century. It was again Ferdinando who commissioned the decoration of the Chapel on the first floor, attributed to Bernardino Poccetti.

The walls paintings in the chapel on the first floor and in some of the rooms were instead executed during the Lorraine period, although the palace owes its present-day layout (iron and glass panel covering the courtyard, its transformation into a large ball room and the arrangement of the furniture) to the Savoy. On this occasion, the Savoy brought several fabrics and furniture decors from other residences they owned in Turin, Modena, Lucca and Parma.

Even the large garden surrounding the villa bears trace of the historical stratification of the building. The base layout, clearly dating back to the late 16th century, has been enriched by 18th-19th century additions, such as the so-called "Piano della figurina", decorated with the *Fountain of Fiorenza* (Niccolò Tribolo, Pierino da Vinci and Giambologna) and the English-style park on the northern side, created with the typically romantic taste that characterised the first half of the 19th century.



Orsanmichele, the building ●

Lorenzo Ghiberti ●  
ST. JOHN THE BAPTIST

● THE MUSEUM OF ORSANMICHELE  
VIA ARTE DELLA LANA - FLORENCE

# MUSEO DI ORSANMICHELE

Attributed to Pietro di Giovanni Tedesco ●  
MADONNA DELLA ROSA



The fourteenth century building of Orsanmichele, built on the spot where the oratory of San Michele in Orto once stood as wheat warehouse, soon became a representative and religious building thanks to the generosity of the Guilds, which decorated it between the 14th and 16th century with extraordinary sculptures and paintings. Today, the whole building is a museum on its own. The two rooms above the church, on the first and second floors, were reopened to the public in 1996 with the aim of exhibiting and preserving works that could no longer be left on the building's façade and of additionally displaying all the works that had been explicitly commissioned for Orsanmichele and had been disseminated due to various reasons.

The first floor currently exhibits eight of the fourteen statues or groups of statues, in bronze or marble, which once adorned the niches dedicated to the Guilds on the outside of the building. The second floor displays the forty small stone sculptures representing the *Saints* and *Prophets* originally installed on the top of the columns that divide the windows with three lights and the doors.

A great visual impact, inside the typically Gothic setting, is offered by the exhibition of the large statues on a platform. These were originally located in the external niches and have now been

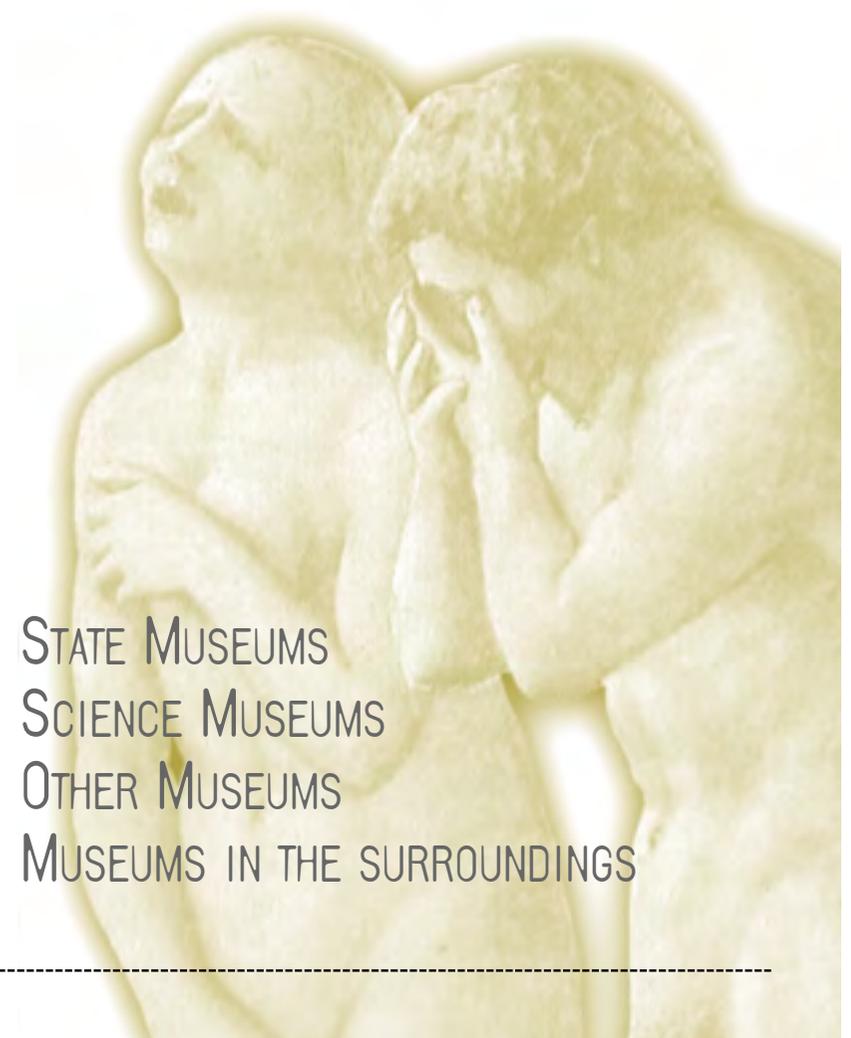
restored. The statues include extraordinary Renaissance masterpieces, commissioned by the Florentine Guilds, like *St. Mark* of Donatello, *The Disbelief of St. Thomas* of Verrocchio, together with *St. John the Baptist* of Ghiberti, *Sant'Eligio* and *St. Philip* of Nanni di Banco. The group also comprises the statues of *St. Jacob*, *St. Peter* and the *Madonna of the rose* respectively attributed to Niccolò di Pietro Lamberti, Bernardo Ciuffagni and Pietro di Giovanni Tedesco.

The museum has yet to be completed. The statues that are still located on the outside of the building are still waiting to be restored and replaced with copies, like the others already displayed inside the museum.



## ● CITY MUSEUMS

- STATE MUSEUMS
- SCIENCE MUSEUMS
- OTHER MUSEUMS
- MUSEUMS IN THE SURROUNDINGS





# PALAZZO VECCHIO

PALAZZO VECCHIO  
PIAZZA SIGNORIA - FLORENCE

BOOKSHOP  
CAFETERIA  
ACCESSIBLE TO DISABLED PEOPLE

Palazzo Vecchio

Built at the turn between the 13th and 14th centuries as the seat of the Priors, the oldest part of Palazzo Vecchio was originally designed by Arnolfo di Cambio (1245-1302). The later additions of the 15th and above all of the 16th centuries changed the scale of the rear part of the palace, without however modifying the massive appearance of the huge blocks, projecting gallery and asymmetrical tower.

Initially, the seat of the Signoria was provisionally used by the Grand Ducal family until 1540 when Cosimo I de' Medici moved the residence to the newly built Palazzo Pitti (it was at that time that the palace was referred to as "old"). The transformations applied by Vasari date back to this period (1550-65). He sumptuously redecorated the newly reconstructed interiors taking into account the new role of the palace, which was to be used both as seat of the government and as official residence of the ruling family (the so-called "Monumental Quarters").

The most important rooms of the palace are illustrated in sequence. The first entrance courtyard with white and gilded stucco work, redecorated with frescoes in the 16th century, owes its elegant structure to the second half of the 15th century. The courtyard opens on to the ancient Armoury now frequently used by the Town Council to organise exhibitions.

On the first floor we find the grandiose *Salone dei Cinquecento*, a work by Cronaca (1495), which was used for the assemblies of the General Council of the People, after the State reforms brought about by Girolamo Savonarola. The walls of the hall, originally decorated by Michelangelo and Leonardo, owe their present-day monumental appearance to Vasari and his pupils and date back to the second half of the 16th century. The panelled ceiling, the frescoes on the walls, the *Udienza* (the raised section of the room with statues by Bandinelli and Caccini), the sculptures of De' Rossi featuring the *Deeds of Hercules* contribute to the complex and rich symbolism and offer a precise historical view of the glorious past of the Medici family. The hall also exhibits the *Genius of Victory* by Michelangelo.

In contrast with the grandness of this hall, but equally sumptuous is the little *Studiolo* of Francis I, a jewel of Mannerism art and sensitivity, where the prince retired to meditate and gaze his treasures (about 1570).

The visit can continue through the rooms on the first floor, each dedicated to a personality of the Medici family (Cosimo the Elder, Lorenzo, Leo X...), all appropriately frescoed.

On the second floor we find the "Quarter of the Elements" and the apart-



A. Verrocchio  
PUTTO WITH DOLPHIN

First courtyard

Vasari and disciples  
The "WStudiolo" of Francis I

PALAZZO VECCHIO  
PIAZZA SIGNORIA - FIRENZE

BOOKSHOP  
CAFFETERIA  
ACCESSIBILE AI DISABILI

# PALAZZO VECCHIO



ments of Eleonora da Toledo, the wife of Cosimo I. Despite the rich overall decoration, it is worth admiring the small chapel of the princess that was magnificently decorated by Bronzino (1503-1572). The visit can continue through the official rooms, like the *Audience Chamber* and the *Lily Chamber* with sumptuous ceilings, decorations and doors dating back to the 15th century.

The final section of the monumental apartments preserves the Loeser Collection, donated to the Town of Florence by the American art critic Charles Loeser, who died in 1928. The collection includes paintings and sculptures of the Tuscan school ranging from the 14th to the 16th centuries (works by Tino da Camaino, Berruguete, Rustici, Bronzino and Cellini).



# MUSEO BARDINI

MUSEO BARDINI  
PIAZZA DE' MOZZI 1 - FLORENCE

WOODEN MADONNA  
14th century Florentine art

The museum is situated in a fine building refurbished by Stefano Bardini at the end of the 18th century and donated by its owner to the Municipal Administration of Florence in 1922. Bardini was a famous art dealer who collected objects of different periods and of high quality. Even the building itself is remarkable for its use of doors, windows and mouldings of old fragments originally belonging to ruined churches and villas. The ceilings are magnificent examples of Venetian and Tuscan woodwork ranging from the 15th to the 17th centuries. The collection comprises sculptures, paintings, furniture pieces, ceramic pieces, tapestries but also fragments of the old centre of Florence, salvaged before its destruction. All these items are displayed on the ground and the first floors according to a layout that fully reflects the character of a typically private collection, with the touch of a rather suggestive setting.

In addition to Roman sarcophagi, capitals, Roman and Gothic relief work, there are also other remarkable examples like the work of the Della Robbia brothers (15th and 16th century), works attributed to Donatello and to Nino or Giovanni Pisano, in addition to the famous *Charity* by Tino di Camaino (1280 app.-1337).

The most outstanding painting of the collection is perhaps *St. Michael Archangel*

by Antonio Del Pollaiuolo (1431-1498), although there are many other precious works among the collections of weapons, 15th century polychrome stuccoes and wooden sculpture. The collection of old musical instruments is also worth a visit.

The second floor of the building exhibits the Corsi collection that comprises some works from the 12th to the 19th centuries, donated by Mrs. Carobbi, the widow of Corsi, in 1938.

At present the museum is closed for restoration work.



Giusto Utens  
FORTE BELVEDERE  
AND PALAZZO PITTI



Giusto Utens  
VILLA DI CASTELLO



● THE HISTORICAL TOPOGRAPHICAL MUSEUM "FIRENZE COM'ERA"  
VIA DELL'ORIOLO 24 - FLORENCE

● ACCESSIBLE TO DISABLED PEOPLE

MUSEO STORICO TOPOGRAFICO

"FIRENZE COM'ERA"



The museum, located since 1956 in the former convent of the Oblate Sisters, exhibits plans, paintings, etchings or prints that document the history and the appearance of Florence from its origins down to the period in which the town became capital of Italy. One of the most important and extraordinary documents is the so-called "della Catena" plan, a perfect 19th reproduction of the late 15th century original preserved in the Friedrich Museum of Berlin. The other sections exhibit oil and tempera paintings representing historical events and typical scenes of the eighteenth and nineteenth centuries.

It is worth stopping to take a close look at the large lunettes by Giusto Utens (1599), dedicated to the main Medici villas, and at the very famous collection of etchings by Giuseppe Zocchi (1744), dedicated to Florentine churches, palaces and villas. Also worth a visit are the etchings by Telemaco Signorini (1835-1901).

A section of the museum is reserved to the works of Giuseppe Poggi (1811-1901), the Florentine architect and town planner, and to his drawings and projects for the enlargement and transformation of the town after 1865.



# RACCOLTA

THE "ALBERTO DELLA RAGIONE" COLLECTION AND OTHER COLLECTIONS  
OF THE TWENTIETH CENTURY PIAZZA SIGNORIA 5 - FLORENCE

Ottone Rosai  
SANTA MARIA DEL FIORE

## "A. DELLA RAGIONE"

The collection owes its uniqueness to the intelligence and knowledge of contemporary artistic movements of the engineer Alberto Della Ragione, who donated it to the Municipal Administration of Florence in 1970.

The exhibition provides a wide view of the years 1930-45, thus presenting the generation of artists who contributed to the total renewal of the Italian artistic culture in the years between the two world wars. The collection includes a series of paintings by Rosai, with melancholic views of Florence; landscapes and still lives by De Pisis and Mafai, in addition to some important works by Carrà, Morandi, Casorati, Campigli and Guttuso. The Abstraction of Birolli or Emilio Vedova is also represented in the collection.

Important works of sculpture are also part of the collection, like the famous *Paulette*, a work of the early years of Lucio Fontana, a *Horse* by Marino Marini and the portraits of Manzù. Altogether there are 240 interesting works that could easily be the core of a municipal museum of contemporary art, as in the original intentions of its founder.





The monumental complex of the cloister, considered an extraordinary example of Italian Gothic architecture, was begun around 1340 by Fra' Sisto and Fra' Ristoro.

The first cloister on the right of the doorway is the so-called *Chiostro Verde* (Green cloister) with strong yet harmonious proportions. It takes its name from the frescoes originally painted in "green clay" by many artists of early 15th century including Paolo Uccello (1397-1475), one of the greatest Florentine Renaissance masters, who painted here some of his best works like the *Flood* and the *Sacrifice of Noab*.

The cloister gives access to the Refectory (and from here to the Large Cloister decorated at the end of the 16th century) and to the *Cappellone degli Spagnoli*. In the 16th century this was the chapter house and was given this name because of meetings held in this location by the Spanish followers of Eleonora da Toledo, the wife of Cosimo I. This large section of the building still preserves the complex frescoes by Andrea di Bonaiuto (mid-14th century), which exalt the work of the Dominicans, to whom the church belonged. The fresco representing the *Church militant* features the cathedral in the background or rather the original project of Arnolfo for the Cathedral of Florence.

The *Chiostro Verde* also gives access to the *Chiostro dei Morti* and the *Strozzi Chapel*, decorated with 14th century frescoes.



# FONDAZIONE ROMANO NEL CENACOLO DI SANTO SPIRITO

THE ROMANO FOUNDATION  
IN THE CENACOLO OF SANTO SPIRITO  
PIAZZA SANTO SPIRITO 29 - FLORENCE

ACCESSIBLE TO DISABLED PEOPLE



FIREPLACE TOOLS  
(Rinaldo Carnielo Gallery)

Andrea Orcagna  
CRUCIFIXION (detail)  
(Romano Foundation)

The entrance to the Foundation - originally the refectory of the Agostinians - is just at the side of the front of the church of Santo Spirito, one of the last works of Filippo Brunelleschi, who left it unfinished due to his death (1446). This large truss-vaulted room belongs to the most ancient part of the monastery (14th century).

The end wall of the large refectory is decorated with a large fresco attributed to Andrea Orcagna, representing the Crucifixion and a very deteriorated *Last Supper* in the lower section.

Since 1946, the room was chosen to exhibit the collection donated by the Neapolitan antique dealer, Salvatore Romano, to the Municipal Administration of Florence that comprises in particular sculptural works. There are also other very valuable pieces like an *Angel* by Tino di Camaino (1280 app.-1337), a *Madonna* attributed to Jacopo della Quercia (1371 app.-1430), architectural fragments of the so-called Altar of the Saint from Padua, attributed to Donatello, and Byzantine and pre-Roman works.



# GALLERIA RINALDO CARNIELO

RINALDO CARNIELO GALLERY  
PIAZZA SAVONAROLA 3 - FLORENCE

ACCESSIBLE TO DISABLED PEOPLE

The collection prevalently exhibits moulds belonging to the academic sculptor Rinaldo Carnielo, donated to the Municipal Administration of

Florence after his death in 1957. The gallery is housed in a building where there are also several studios of artists.





Built prior to 1386 at the end of the right wing of the church, the Brancacci Chapel owes its well-deserved fame to its cycle of frescoes painted on the three walls at various stages by Masolino, Masaccio and Filippino Lippi.

Though it was initially commissioned to Masolino around 1425 by Felice Brancacci, the Florentine Ambassador in Egypt, the work also benefited from the collaboration of the young Masaccio, who carried on his own for a long period. The frescoes were not completed, perhaps because of Masaccio's departure for Rome (where he would die in 1428), until sixty years later - between 1481 and 1485 - by Filippino Lippi.

The frescoed scenes, representing some episodes of the *Life of St. Peter* and the *Original Sin*, clearly show the divergent style of the three artists. The delicate and elegant figures of Masolino, typical of a late Gothic culture are clearly in contrast with the vigorous figures of Masaccio, designed with the use of perspective and characterised by such a severe realism that they are considered some of the most significant examples of early Florentine Renaissance painting (the *Expulsion of Adam and Eve* and the *Payment of the Tribute Money*, on the left wall are perhaps the most emblematic examples).

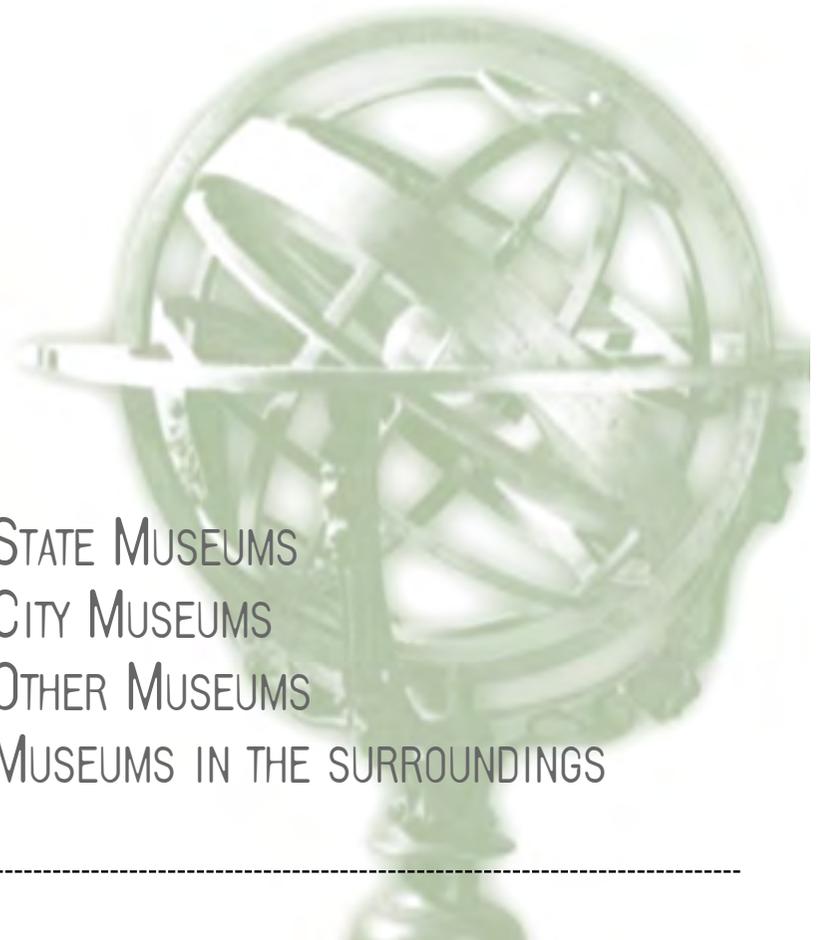
Filippino Lippi's contribution, visible mainly on the right wall, appears to substantially counterbalance the depth of the scenes frescoed by Masaccio.

The recent restoration work has returned the original colours to the frescoes that had been badly damaged by the passing of the years and blackened by the smoke of a fire that had broken out in 1771, devastating the church.



# ● SCIENCE MUSEUMS

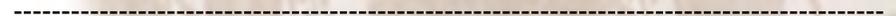
- STATE MUSEUMS
- CITY MUSEUMS
- OTHER MUSEUMS
- MUSEUMS IN THE SURROUNDINGS





## ● OTHER MUSEUMS

- STATE MUSEUMS
- CITY MUSEUMS
- SCIENCE MUSEUMS
- MUSEUMS IN THE SURROUNDINGS



# DUOMO E CAMPANILE DI GIOTTO

THE CATHEDRAL AND GIOTTO'S BELL TOWER  
PIAZZA DUOMO - FLORENCE

Cathedral: interior

The Cathedral  
and Giotto bell tower

CATHEDRAL: ACCESSIBLE TO DISABLED PEOPLE

This typical Italian Gothic building, the Cathedral of Florence, is dedicated to Santa Maria del Fiore. The church was designed by Arnolfo di Cambio (c1245-1302) who considerably enlarged the existing religious structure. Finished around 1367, the Cathedral was completely covered by coloured marbles like the earlier Baptistery, except for the facade that remained unfinished and was terminated only in the 19th century.

The project left unfinished also the Dome, since in 1421 only the frame (polygonal base) had been erected. Two architects, Lorenzo Ghiberti (1368-1445) and Filippo Brunelleschi (1377-1446) won the competition although it was the latter who actually built the dome, showing a great mastery of technical knowledge, in 1436.

One of the most remarkable features of the outside of the building is the so-called Porta "della Mandorla" (north) (della mandorla = almond) that was given this name because of the large aureole around the figure of the Virgin sculptured also by Nanni di Banco (1380/90-1421) among others.

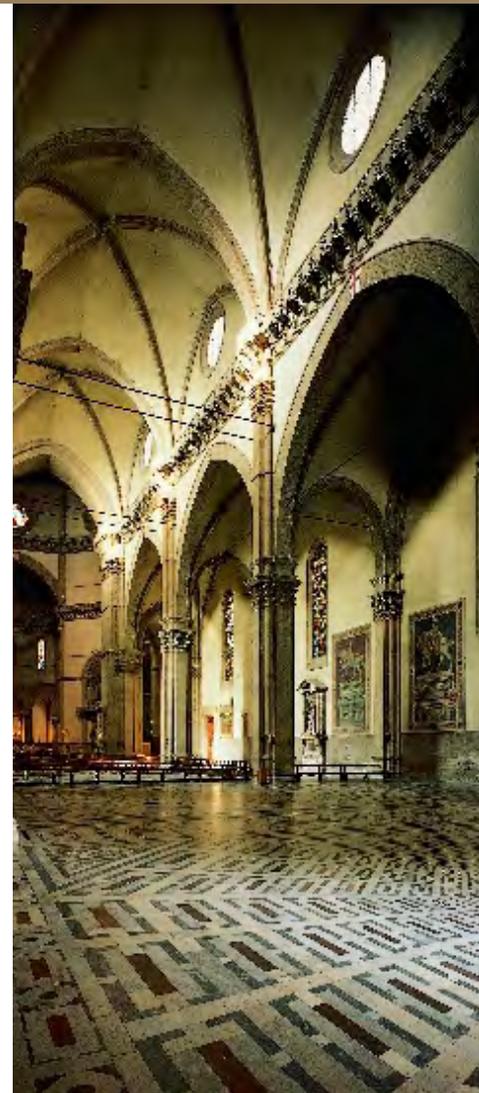
Its interior preserves very important works of art: on the left side we find the first two detached frescoes showing the "condottieri" *Giovanni Acuto* and *Niccolò da Tolentino* painted respectively by Paolo Uccello in 1436 and by Andrea del Castagno in 1456. Paolo Uccello also fres-

coed the *clock* on the inside wall, showing four vigorous *heads of saints*.

The many sculptures made specifically for the cathedral (many of which have now been moved to the Museo dell'Opera del Duomo, see related chapter) comprise also the *Lunettes* by Luca della Robbia above the doors of the Mass Sacristies. The large *Pieta* by Michelangelo (c.1553) has instead been removed and transferred to the Museo dell'Opera del Duomo.

Most of the splendid stained glass windows were made between 1434 and 1455 to the designs of famous artists like Donatello, Andrea del Castagno and Paolo Uccello. The wooden inlays on the Sacristy's cupboards were designed by Brunelleschi and by other artists, including Antonio del Pollaiuolo.

The internal walls of the dome, which have recently been restored, were frescoed between 1572 and 1579 by Giorgio Vasari (1511-1574) and Federico Zuccari (c.1540-1609) who represented a large scene of the *Final Judgement*. The bell tower by Giotto remains, together with the huge dome one of the most striking views of the town. The famous painter, Giotto, was in fact also the architect of the project for the bell tower, although by the time of his death (1337) only the lower part had been completed. The works continued under the direction of Andrea Pisano (c. 1290-1349) and Francesco Talenti (not. 1325-1369) who completed the project.





The remains of Santa Reparata provide important information about the art, history and topography of the town. This was the old cathedral of Florence until 1412, the year in which it was replaced with the building of Santa Maria del Fiore. Its oldest remains probably the same level as the Roman city, that is at the same level of the Baptistery.

ing phase. One of the most important finding was the tomb of Brunelleschi that dates back to 1446, the year of the artist's death.

The excavations inside the cathedral were started in 1965 with the aim of recovering as far as possible the remains of the original church. The works have highlighted the existence of a very complex network of structures and the presence of two previous churches, built before Santa Reparata.

The first building dates back to about 780. The beautiful parapet with wooden figures corresponds to this nucleus. The second transformation occurred during the Romanesque period, while the third and final transformation occurred in the 13th century. Its floor level is only 90 cm below the present day one. The excavations have brought to light several pietra serena tombstones dating back to the 15th century that are still visible today. Still visible are also the mosaics belonging to the first floor of the 8th century decorated with polychrome geometric patterns.

The walls show fragments of frescoes carried out during the many build-

The Baptistery is one of the oldest buildings in Florence although it is impossible to exactly determine the period. In the Middle Ages, it was believed to be a Roman pagan temple dedicated to Mars.

Its balanced geometrical layout and decorations in white and green marble from Prato originates from the harmonious integration of Romanesque and Paleochristian architecture developed during between the 11th and 13th centuries.

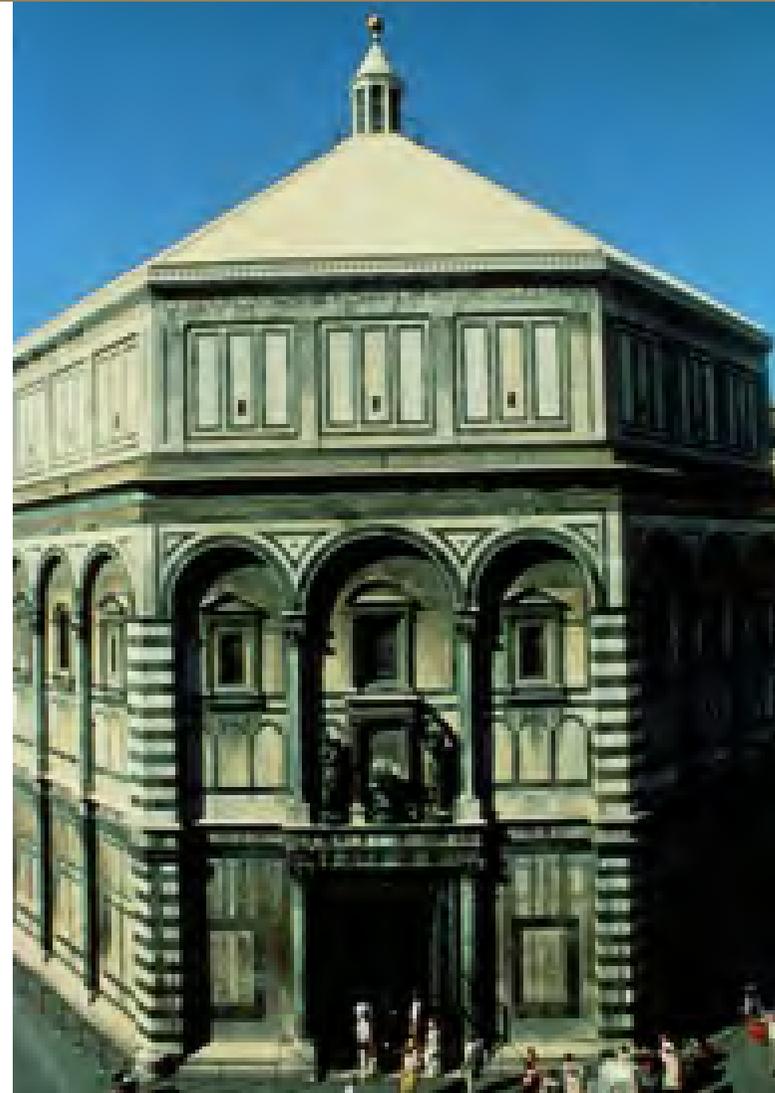
The external sculptures and bas-reliefs above the doors and on the doors themselves are the most important works ever made in Tuscany. The gilded bronze doors were made respectively by Andrea Pisano in 1336 (the door now facing south) and by Lorenzo Ghiberti in 1427 and in 1452 (the two doors facing to the north and east). The latter door is known with the name of Gate of "Paradise" and represents one of the best artistic results ever achieved by the artist, who combines the rhythms of the late Gothic period to a newly learnt classical language. The original gate has now been removed for restoration and replaced with a copy. Some of the restored panels are exhibited in the Museo dell'Opera del Duomo.

The marble sculptures above the doors were sculptured by Francesco

Rustici (1474-1554) (*Preaching of the Baptist*) and Vincenzo Danti (1530-1576) (*Beheading of the Baptist*) and by Andrea Sansovino (the *Baptism of Christ*, which is a copy, since the original work will be exhibited in a museum).

In addition to the inlaid floor (end of 12th century and beginning of 13th century), the interior displays some large mosaics on the apse and ceiling. All the mosaics have a gilded background and were made between 1266 and the beginning of the 14th century by Byzantine artists from Venice, with the collaboration of vigorous Tuscans like Meliore, Coppo di Marcovaldo and above all Cimabue (rec. 1272-1302), the master of Giotto.

Other works of sculpture include the tomb of Giovanni XXIII, the Anti-Pope died in Florence in 1426 that was designed by Donatello and Michelozzo. The beautiful and ascetic wooden *Magdalene* sculptured by Donatello and originally exhibited in the Baptistery is currently displayed in the Museo dell'Opera del Duomo.





The present museum was founded in 1891 and has continued to receive all the works that were removed and continue to be removed (to grant their preservation) from S. Maria del Fiore and from the Baptistery. The collection is therefore the best guide to the several changes that have occurred in Florentine official sculpture originating with the building of the cathedral and extending over the centuries. The vast majority of sculptures preserved in the Museum are those that Arnolfo had chosen for the façade, which was only partially completed while the architect was still living. The partially erected façade remained in this condition until 1587, when the Grand Duke, following the suggestions of the architect Bernardo Buontalenti, decided to replace it with a more modern look, in accordance with the general plans for the renewal of the town. Despite the several projects and competitions that saw the participation of famous architects of several ages, the façade was completed only in 1887 by De Fabris, who gave it a completely different appearance as compared to the original project by Arnolfo. As a result of this remake, it was no longer possible to reinstall the statues that are however still preserved in the museum.

In addition to the sculptures of Arnolfo, the museum exhibits also

works of the 14th century removed from the bell tower and sculptured by Andrea Pisano (1290-1349) and by his pupils and those from the so-called "Porta della Mandorla" located on the left side of the cathedral.

The sculptures of Nanni di Banco (1380/90-1421) and of Donatello (1386-1466), originally made for the bell tower and the church, can be considered masterpieces of 15th century sculpture, like the two large *Cantorie* by Luca della Robbia (1400- 1482) and Donatello removed from the cathedral's interior. Other important works have been moved to the museum recently, like the *Magdalene*, a wooden sculpture by Donatello, originally placed in the Baptistery and the *Pietà* by Michelangelo, which was removed from the cathedral in 1980.

The collection also comprises other 16th and 17th works by Tuscan artists, which shows the importance attributed to the finishing of Santa Maria del Fiore over the centuries.

An independent room exhibits a collection of working tools and materials, recovered during the restoration works of the Cathedral and the Dome. This manage to effectively evoke the commitment and technical ability of the workers who collaborated to the project of Brunelleschi.

# MUSEO DELL'OPERA DI S. CROCE

THE MUSEUM OF THE OPERA DI SANTA CROCE  
PIAZZA SANTA CROCE - FLORENCE

PARTIALLY ACCESSIBLE TO DISABLED PEOPLE

● Andrea Orcagna  
THE TRIUMPH OF DEATH (detail)

● Unknown artist of the 14th century  
BUST OF BEATA UMIILIANA

This museum is located next to the church of Santa Croce, one of the most extraordinary examples of Italian Gothic architecture with 14th century paintings, at a short distance of the famous Cappella dei Pazzi (around 1430) built by Brunelleschi. The museum has been recently reopened after the very serious damage suffered during the flood of 1966. The museum exhibits several important Florentine works moved to this location from the church and the adjoining cloisters. The Refectory displays the large *Crucifix* by Cimabue (active 1272-1302) that was seriously damaged in 1966 and only partially restored. Despite its mutilation, the work confirms the high artistic level acquired by an artist who can be rightly enough considered the father of Western painting.

Detached frescoes by Taddeo Gaddi (1290 ca-1366) and Orcagna (14th century), discovered under the 16th century whitewash of the church, are displayed in the adjoining rooms, together with a series of important sculptures, featuring in particular some glazed terracottas from the Della Robbia studio and a remake of the tomb of Gastone della Torre di Tino da Camaino (1280 ca-1337). One of the most important works is undoubtedly the large gilded bronze statue featuring *S. Lodovico di Tolosa*, made by Donatello in 1423 to be fitted in one of the niches of Orsanmichele and commissioned by the Guelphs.





The Loggia of Bigallo, built in the mid 14th century for the Compagnia della Misericordia together with the neighbouring oratory, became in 1425 the seat of the Compagnia del Bigallo, named after the hospital it directed at Santa Maria a Fonteviva that was known as Hospital of Bigallo.

The works directly purchased by the Brotherhood or donated to it, dispersed due to several vicissitudes, were reunited in this museum in 1904. The collection, reorganised in 1976, comprises both religious and historical works that offer us further evidence on the life of the Brotherhood between the 14th and 16th centuries. The most remarkable pieces are the *Crucifix* of the "Master of Bigallo", the works of Bernardo Daddi and his pupils and those of Niccolò di Pietro Gerini.

In addition to paintings, the collection displays also some important sculptures like those of Alberto Arnaldi (mid 14th century) who also sculptured the niches and loggia.

The Gallery is arranged in one of the most famous and important architectural complexes of the early Florentine 15th century, that was commissioned and financed by the Wool Guild and built by Filippo Brunelleschi. The "Hospital" was originally meant to raise abandoned children and teach them some useful trade to enable them to make their way in life. The refectory, cloisters, dormitories, infirmary, nurses' rooms and porticoes were purposely balanced by Brunelleschi to create a harmonious and rational hospital architecture. Later, they were enlarged and decorated with frescoes, thus documenting the on-going activities of the institution and the favours of the reigning dynasty of the Medici.

The Gallery has been arranged in the loggia above the cloister and in the former dayroom of the children above the main portico. It consists of fine works that represent only a small section of the rich collections put together over the centuries by the Hospital through gifts, bequests, loans or works commissioned by the institution itself. Although the most important works of the collection (Della Robbia, Beato Angelico, Vasari, Giambologna), were dispersed in the 19th century, the collection still preserves outstanding panel paintings, detached frescoes, furniture pieces, decorations and a series of pre-

cious illuminated manuscripts dating back to the 14th and 15th centuries, which are considered some of the finest preserved in Florence. The best paintings include *The Adoration of the Magi* by Domenico Ghirlandaio (1449-1494) made for the Hospital church. Among splendid and rich colours, the painting portrays some historical personalities (merchants of the Guild of Silk and their servants) connected with the life of the Hospital, worshipping the Child.

In addition to some fine "gold ground" paintings, the Gallery also exhibits a *Madonna with Child* attributed to the young Botticelli (1445-1510), still under the influence of his master Filippo Lippi; one of the most attractive glazed terracottas by Luca della Robbia; an altar piece by Piero di Cosimo (1461/62-1521) also made for the Hospital's church and a typical *Madonna degli Innocenti* of the school of Granacci (1469-1543), where the Madonna is seen protecting the children in front of the Hospital's portico.





The Horne Museum takes its name from the English collector Herbert P. Horne (1864-1916) who donated his palace and collections of a lifetime to the Italian State, together with the palace where he had collected them. This building had belonged to the Alberti and later to the Corsi family who gave it its present day appearance at the end of the 15th century, when it was probably restructured by Simone del Pollaiuolo, known as Il Cronaca, who created the elegant external layout and the internal yet balanced courtyard.

The present layout reflects its owner's taste (Horne was a man of letters, an architect and a very valuable critic). Horne moved to Florence at the end of the 19th century to study Italian Renaissance. He took a special interest in art, furniture, ornamental and useful household objects belonging in particular to the typical Florentine home he wished to recreate for himself. The result is a large and lavish collection arranged that aims at preserving the character of a private home through the furniture pieces and household objects.

Particularly interesting are the superb domestic objects that include original cutlery in silver and ivory, needles, mirror holders, leather boxes and firedogs.

Even the collection of paintings is interesting, since it comprises an impressive group of 14th century Florentine and Siennese paintings, in addition to other works by artists of the 14th and 15th century. The layout clearly reflects the taste and sensitivity of the owner who was a great scholar of Botticelli. The most precious piece is the painting representing *St. Stephen* by Giotto.

The sculptures include works by Desiderio da Settignano, Giambologna and the *Angels in Glory* by Bernini.

The vast majority of furniture pieces contains fine examples of Italian ceramics ranging from the 14th to the 17th centuries, produced in the Manufactory of Orvieto, Cafaggiolo and Urbino.

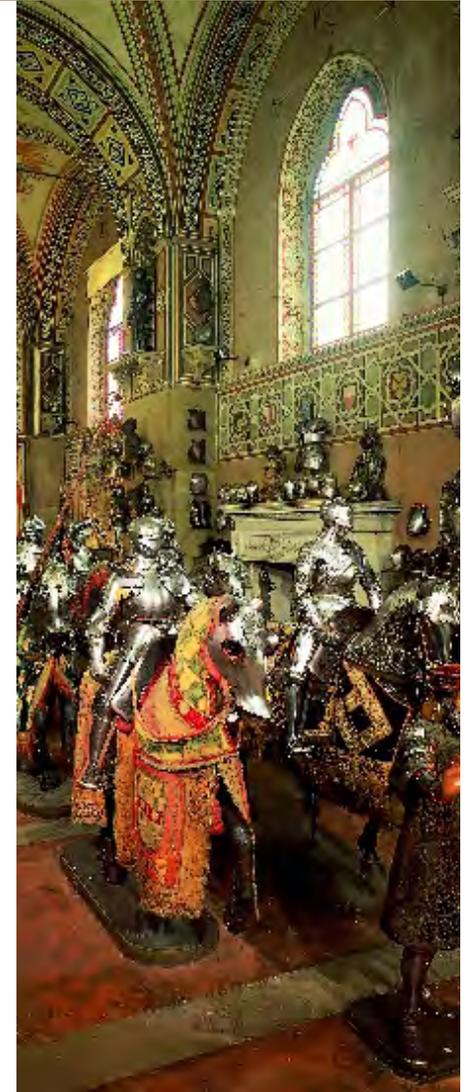
Federico Stibbert (1838-1906), the collector who lived in the villa on the hill of Montughi, belonged to the refined world of writers and men of letters, English art *amateurs* and others who entered the life of Florence during the 19th century. When the original villa became too small for the collections that Stibbert kept with great passion, probably already thinking of a "museum", various additions were made by famous artists like the architect Giuseppe Poggi, the painter Gaetano Bianchi, the sculptor Passaglia, who contributed to the present day appearance of one of the most precious examples of 19th century museums. Even the vast park surrounding the villa was reorganised with a new final arrangement that renders it one of the most beautiful gardens in Florence.

In 1906 the collection passed to the Municipal Administration. Today, the museum comprises 10 rooms to exhibit the wide-ranging collections of Stibbert, often from the most varying origins. The furniture itself includes very valuable pieces of furniture like many chests dating back to the 15th century, others of Lombard origin from the 18th century, in addition to an extraordinary table in malachite originating from Demidoff. One of the most typical aspects of the villa is that most of the wall coverings are in leather.

The rooms crowded with very sumptuous objects also display several paintings, again reflecting the taste of a collector who did not seem to appreciate the primitives and preferred to them Dutch painting and still lives. The museum also includes a very lavish group of portraits belonging to different ages.

Another important group of works is represented by the porcelains and majolicas, produced in the most important Italian and foreign manufactories. This museum however owes its reputation to its collection of arms and suits of armours that comprises an incredible number of varying and rare pieces ranging from the 15th to the 17th centuries. The vast majority of arms are European, although there are also Oriental, Persian, Indian and Islamic examples. A particularly suggestive view is offered by the parade of horses and riders fully equipped to represent the Italian, German and Islamic arms and suits of armours belonging to the 16th and 17th centuries.

The museum also displays a very important group of Japanese arms, with dozens of suits of arms and hundreds of swords, which constitutes the largest collection of this kind outside of Japan.





Towards 1444 Cosimo the Eldest, the patriarch of the Medici family, commissioned to Michelozzo a palace to be built in via Larga (now via Cavour), close to the church of San Lorenzo: the palace is the first Renaissance building erected in Florence. Characterised by clearly delineated and rusticated floors and a huge cornice crowning the roofline, the palace stands out for the arched windows arranged along its front and the partially closed loggia on the corner of the building. Two asymmetrical doors led to the typical fifteenth century courtyard, built following models of Brunelleschi and decorated with graffiti, originally opened on to a typically Renaissance garden. By 1460 the palace was complete (it was also the residence of Lorenzo the Magnificent), although in 1517 the original building was altered by closing the loggia and adding the two "kneeling" windows according to Michelangelo's project.

After the transfer of Cosimo de' Medici to Palazzo Vecchio in 1540, after he became Grand Duke, the palace continued to be inhabited by the lesser members of the family until 1659, when Ferdinando II sold it to the Riccardi marquises. It was at this time that the palace layout was enlarged and significantly altered. The most important works consisted in the large hall decorated with the frescoes of Luca Giordano

that is one of the most significant examples of Baroque architecture in Florence, and in the new entrance staircase built by the architect Foggini. Baroque decorations were added also to the courtyard through the addition of old marbles belonging to the Riccardi collection.

Perhaps the most important section of the palace is still today the Chapel frescoed in 1459 by Benozzo Gozzoli representing the *Procession of the Magi*. The frescoes explicitly referred to the train of the Concilium that met in Florence in 1439. As a matter of fact many of the personalities portrayed are wealthy protagonists of the time and members of the Medici family.

Museum and monument. A place to remember and celebrate the greatness of Michelangelo and at the same time a pompous and Baroque exhibition of the art collections of the family. Casa Buonarroti is one of the most extraordinary Florentine museums. It offers in the first place the possibility of admiring the two famous marble relief pieces, sculptured by Michelangelo in his early years: the *Madonna della Scala*, which clearly shows the passion of this artist for Donatello and the *Battle of the Centaurs* that echoes the admiration of the artist for classic art.

It is equally suggestive to enter this 17th century palace and connect the works by Michelangelo to the centuries of history of the Buonarroti family, who greatly contributed to enlarge the building and embellish it with the aim of preserving precious objects from different cultures (that include the recent collection of the autograph drawings by Michelangelo consisting of 205 precious sketches and the equally important Archive and Library). The building exhibits rare art collections comprising paintings, sculptures, majolicas and archaeological findings that are now arranged on the two floors of the Museum. A specially equipped room displays on rotation a small number of the drawings of Michelangelo.

The importance of Casa Buonarroti goes far beyond the celebration of an extraordinary personality like Michelangelo, although it displays many of his works and documents that have

increased also thanks to the donations and pieces transferred here from other Florentine museums. The works exhibited in these rooms comprise: *The Crucifix of Santo Spirito*, which critics tend to attribute to Michelangelo, the two 16th century *Noli me tangere* based on the lost cartoon, the *Wooden model for the façade of San Lorenzo* and the *River Divinity*, which was used to prepare one of the sculptures made for the New Sacristy.

The idea of creating a sumptuous building to celebrate the glory of the family was an initiative of Michelangelo Buonarroti the younger, an extraordinary man of letters and promoter of cultural activities, who employed for the works of the building, of the "Gallery" and of the three subsequent rooms, the most renowned artists of Florence such as Empoli, Passignano, Artemisia Gentileschi, Pietro da Cortona, Giovanni da San Giovanni, Francesco Furini and the young Jacopo Vignali. These sumptuous rooms were chosen by Michelangelo the younger to exhibit the most precious objects of his collection, including the small cartoon of Michelangelo showing a *Madonna with Child* and the wooden panel representing some episodes of the *Life of St. Nicholas*, a masterpiece by Giovanni di Francesco, a disciple of Domenico Veneziano.

It is also useful to remember that the museum organises every year exhibitions on several aspects of the life and art of Michelangelo and on the cultural and artistic heritage of Casa Buonarroti.





The Guidi House, as we see it today, has the same number of rooms and the same layout of the flat rented in 1847 by the couple Robert Browning and Elizabeth Barret Browning, the famous English poets who lived in this house for several years. Elizabeth died in it in 1861. It took two years to the Brownings to furnish the house. Only one or two pieces – and in particular the gilded mirror of the dining room – are valuable objects. The vast majority of paintings and of the furniture pieces was purchased by Florentine second-hand dealers, as the couple laid a strong emphasis on simplicity and functionality.

ed her with an inscription hung over the door (composed by Niccolò Tommaseo) that acknowledges her ability to create a gold ring joining Italy and England.

In restoring their property, the Landmark Trust and Eton College have attempted to preserve the original atmosphere and avoid transforming it into a museum. The house currently exhibits paintings and furniture pieces that belonged both to the Barrett and Browning, which have been generously donated to the Guidi House. As a whole, the furniture is a typical example of 19th century style. The walls and ceilings of the dining room and of the main bedroom and the ceiling of the poet's studio have been restored with the original colours of the time. All doors and chimney places are original.

After the death of Elizabeth, the Municipal Administration commemorat-

The core of medieval Florence and more specifically the area between the church of S. Martino and Piazza dei Donati, was the 13th century location of the houses of the Alighieri family, as reported in many old documents. At the beginning of the 20th century, after several studies and researches, the Municipal Administration ordered the building of a house to celebrate the place of birth of Dante. Today, the building is the seat of the House-Museum of Dante, which was reopened to the public on June 1, 1994. The museum is arranged on three floors according to the three most important stages in his life.

The first floor displays a series of documents on some of the aspects of 13th century Florence and on the youth of Dante, on his christening in the "beautiful San Giovanni" (the Baptistery of S. Maria del Fiore), on his public life, on his election in the office of prior of the town and on his participation in political and military struggles (the plastic model representing the Battle of Campaldino and the reproductions of the weapons used at the time are very interesting).

The second floor exhibits documents relating to his painful exile of 1301, the year of his condemnation. After visiting several cities (Forlì, Verona and Bologna),

the poet decided to spend his last years at Ravenna where we would die (1321) in the home of Guido da Polenta.

The third floor offers a collection of documents concerning the iconography and fortune of Dante over the centuries, which are represented through excellent reproductions of works of art painted by important artists, ranging from the 14th century to the present-day. Reproductions include works by artists like Giotto, Beato Angelico, Andrea del Castagno, Ghirlandaio, Luca Signorelli, Raphael and Michelangelo.

Rodolfo Siviero donated the works of art he had passionately collected during his whole life to the Regional Administration of Tuscany after his death. The rooms of Casa Siviero, open to the public, take up the ground floor in a beautiful palace built by Poggi where Siviero lived for several years, situated along Lungarno Serristori.

As passionate collector and well-read scholar, Siviero managed to collect and come into possession of a large collection of works of art that ranges from the ancient centuries to the modern years and includes some wood statues of the 14th century, paintings on gilded backgrounds, small bronze statues, terracottas, ancient shrines and extraordinary furniture pieces. The house, now transformed into a museum, fully reflects the personality of its owner and of the art collector, like the other houses-museums of the town that display beautiful art collections.

The Certosa raises on the summit of a hill to the south of Florence. In the past it was one most powerful monasteries in Europe and exhibited, until Napoleon's spoliation, 500 works of art. The building was erected by Niccolò Acciaiuoli, a powerful Florentine citizen who commissioned it in 1341 with the aim of creating both a religious centre and a structure to educate the young ones. The monastery faces Palazzo Acciaiuoli, a building with battlements where the youth of Florence was instructed in human sciences. In the past, the Certosa was famous for its lavish library.

One of the most important sites of the monastery is the church of San Lorenzo, characterised by a typically Mannerist architecture and richly decorated with frescoes, paintings, a sumptuous marble altar of the 16th century and an ancient crypt with many tombs, mainly of the Acciaiuoli family. The church opens on to a large Renaissance cloister, decorated with a large well and by terracottas by Andrea and Giovanni della Robbia (15th and 16th centuries). The cells of the monks, some of which are open to the public, overlook this cloister. Each cell consists in a bedroom and a room for praying, that are furnished with very essential furniture pieces, besides having a small secluded garden. This cloister gives access to the so-called Chostro dei Conversi, a small

structure formed by two superimposed loggias that lead into the refectory.

The large cloister originally preserved the five lunettes painted by Pontormo between 1522 and 1525, representing episodes from Christ's Passion. The lunettes were removed because they were badly damaged and are now exhibited together with a rich art collection of works from the 14th to the 18th century in the picture gallery of the monastery.



Marino Marini  
DANCER  
(polychrome chalk - 1953)

Marino Marini  
SELF PORTRAIT  
(polychrome chalk- 1942)

View of the ground floor  
of the museum

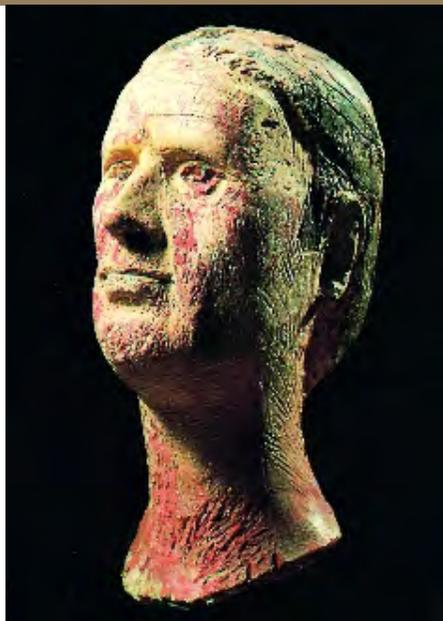


THE MARINO MARINI MUSEUM - MARINI SAN PANCRAZIO FOUNDATION  
PIAZZA DI SAN PANCRAZIO - FLORENCE

ACCESSIBLE TO DISABLED PEOPLE  
BRAILLE GUIDES OF THE MUSEUM AVAILABLE  
GUIDED TOURS - BOOKSHOP

MUSEO

MARINO MARINI



The Marino Marini Museum, in the heart of the historical centre of Florence, between via della Vigna Nuova and piazza Santa Maria Novella, is housed in the ancient church of S.Pancrazio, founded before 1000, deconsecrated in 1809 and used for several activities for over one century. The museum was inaugurated in 1988 after the extensive restoration work directed by the architects Bruno Sacchi and Lorenzo Papi.

The Museum contains 180 works by Marino Marini (1901-1980) given by the sculptor and his wife Marina at different times of his life. The collection includes sculptures, drawings and etchings. Pieces are arranged by subject rather than by chronological order. The aim is to use themes as modes rather than focus on iconographical subjects. The core of the exhibition is the imposing equestrian group from The Hague (1957-58) placed in the centre of the old liturgical space and immersed in the light of the large apse.

# MUSEO DI STORIA DELLA FOTOGRAFIA F.LLI ALINARI

THE FRATELLI ALINARI MUSEUM  
OF HISTORY OF PHOTOGRAPHY  
LARGO F.LLI ALINARI - FIRENZE

Fratelli Alinari  
The Alinari building, the entrance  
in via Nazionale 8 (early 20th century)

The Fratelli Alinari Museum of History of Photography was inaugurated in 1985. Unique in its kind in Italy and one of the fourteen museums in the whole world, today this collection is the only national institution devoted exclusively to photographic exhibitions. It preserves about 350,000 old positives – *vintage prints* – printed on albumin, bromide, salt paper, calotypes, daguerotypes, ambertypes and stereoscopies. The museum exhibits the Mallandrini, Palazzoli, Zannier and Gabba "collections", in addition to some of the works of the most famous photographers of the nineteenth and twentieth centuries like Alinari, Anderson, Nunes Vais, Primoli, Beato, Ponti, Naya, Wulz, Mollino, Peretti Griva, Baravalle, Balocchi – to quote some of the most famous Italian artists – and of foreign artists like Mac Pherson, Sommer, Bernoud, Graham, Rive, Flacheron, Von Gloeden, Robertson, Fenton, Bourne, Brandt.

The Museum also claims important collections of cameras, lenses and old photographic objects that include an extraordinary selection of photographic albums and publicity gadgets both from Italy and abroad.

The museum aims both at preserving and exhibiting. Since 1985, it has in fact been planning a series of exhibitions targeted to three main themes: history of

photography, semiology and monographs on contemporary artists. In cooperation with the Alinari Archives, the Museum has organised most of these exhibitions, also welcoming others thanks to its close contacts with similar national and international institutions, like the Fortuny Palace of Venice, the Museum of Orsay, the French Society of Photography, the National Library of Paris, the Royal Archives of Windsor, the Corcoran Gallery of Art and the Smithsonian Institution of Washington, the Public Library of New York and the Gulbenkian Foundation of Lisbon.



Front view  
of the Synagogue

Ner Tamid (of the same  
period of the Synagogue)

Rimmonin  
(Venice 1751)

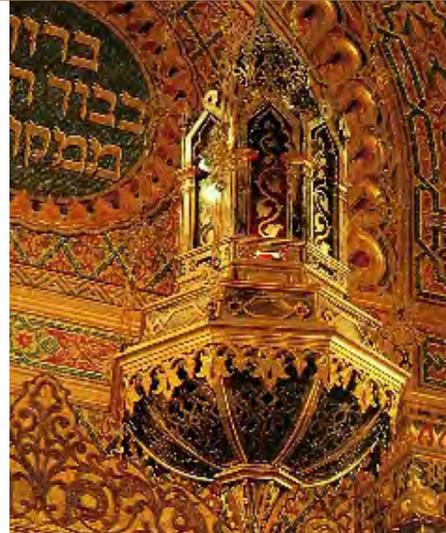
Atarà  
(Venice 1751)

THE SYNAGOGUE OF FLORENCE AND THE MUSEUM  
OF HEBRAIC HISTORY AND ART  
VIA FARINI 4 - FLORENCE

# SINAGOGA DI FIRENZE

ACCESSIBLE TO DISABLED PEOPLE  
BOOKSHOP

## MUSEO DI STORIA E ARTE EBRAICA



The first plans for the erection of a Synagogue for the Florentine Jew community, which was already active at the beginning of the 15th century, date back to the end of 1847, although the building was actually erected by the architects Falcini, Treves and Micheli, between the eighties and nineties of the same century in the eclectic style that typically characterised the time with a prevalence of Arabic elements.

These elements are particularly evident on the facade, covered with white and pink marble slabs, and on the three arched entrances. Even the two mullioned windows are influenced by Byzantine and Romanesque and Gothic art.

The area used for religious services is extremely suggestive and sumptuous due to its rich decorations. It is delimited on three sides by an ambulatory framed by Moresque arches and supports the women's gallery. The fourth side is taken up by a semicircular apse with an *Aron*. The characteristic ornaments of the interior, made by the artist Giovanni Panti from Perugia, who brightened with purple red the red and blue arabesques of the walls, were highly and justly appreciated at the time the temple was inaugurated.

The Museum of Hebraic Art and Culture was founded in 1981 on initia-

tive on the "Friends of the Hebraic Museum of Florence". Arranged in the first floor rooms of the Synagogue, the museum documents the history of the Jew community in Florence and its relation with the town over the centuries. A small photographic exhibition shows the most important Florentine Jewish sites through a reproduction of the Map drawn by Buonsignori and the images of the Old Ghetto (rebuilt with the aid of wooden model), in order to offer a view of the historical centre of the town (where the Ghetto was located) prior to the 19th century devastation.

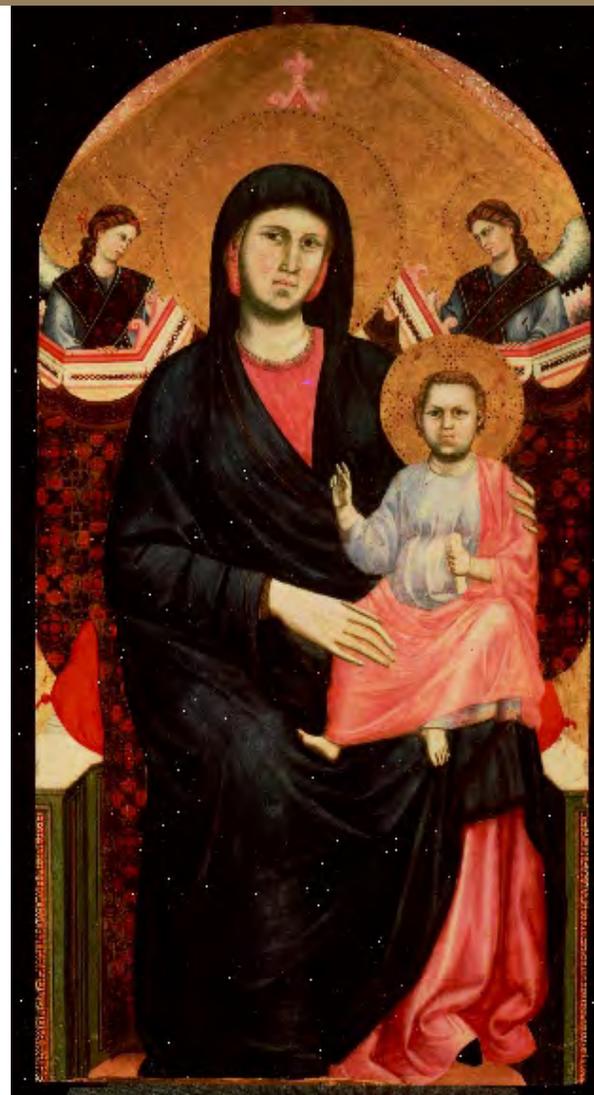
A collection of documents and precious religious ornaments help visitors to understand the rituals of the Jewish community.

The Museum exhibits works of art taken from other churches in town and in the territory of the diocese of Florence, which can no longer be preserved in the original churches for safety reasons. The museum was opened only in 1996 after long restoration works that were necessary to rebuilt the rooms after the explosion of via dei Georgofili in 1993. The works of art had already been collected and made accessible only to scholars for over then years in the diocesan warehouses.

The restoration plan, which was possible thanks to the contribution of the Regional Administration of Tuscany, has implied building the necessary systems and adding value, thanks to a new layout, not only to the exhibited works, but also to the church, dedicated to Santo Stefano and Santa Cecilia. This building already existed in 1116, although its Romanesque facade had been built at different stages starting from the lower section (1233). The interior of the church, restructured in the 17th century by the architect Ferdinando Tacca still preserves a magnificent and elegant Manneristic staircase, which is even earlier than the presbytery, designed by Bernardo Buontalenti (1574) and transferred from the church of Santa Trinita.

The museum is arranged on three different levels and gives access to a small cloister with a Renaissance well, where the cells of the monks opened. This was the seat of the Agostinians from the congregation of Lecceto from the 16th to the 18th centuries.

The exhibition highlights some extraordinary masterpieces of Italian art like the *Madonna* by Giotto that was originally located in the church of San Giorgio alla Costa, *The Adoration of the Magi* by Paolo Uccello and *St. Julian* by Masolino; besides displaying a well-assorted and precious series of liturgical objects and vestments, which includes also a very expressive polychrome plastic.





# MUSEO DI STORIA DELLA SCIENZA

THE MUSEUM OF HISTORY OF SCIENCE  
PIAZZA DEI GIUDICI 1 - FLORENCE

ACCESSIBLE TO DISABLED PEOPLE  
POSSIBILITY OF ARRANGING GUIDED TOURS  
FOR SCHOOL BY PHONING 055293493

The chemical laboratory table  
of Pietro Leopoldo, Grand Duke  
of Tuscany. 18th century

The objective lens  
of Galileo

Miniated sun dials.  
18th century

Since 1930 the seat of the museum is in the old palace, restored several times over the centuries, that takes its name from its last owners, the Castellanis. The museum displays a very accurate and important collection of scientific instruments, the proof that interest of Florence in science from the thirteenth century onwards was as great as its interest in art. The collection, or at least the oldest core, originates from the interest of the Medici and Lorraine family in natural, physical and mathematical sciences. It is well known that Cosimo I and Francesco de' Medici encouraged the scientific and artistic researches in the Grand Ducal workshops, although even Ferdinando II and Cardinal Leopoldo promoted and continued, in the 17th century, physics experiments in the full light of Galileo's method.

During the 19th century, even Francesco and Pietro Leopoldo of Lorraine continued this type of collecting with the aid of qualified specialists like the abbot Felice Fontana (1730-1805), who was appointed to direct and increase the collection of the new Museum of Physics and Natural History, inaugurated in 1775 in the rooms of the present day Specola museum, situated in via Romana. Most of the instruments displayed come from the workshop of the latter museum and are now exhibited on the second floor of the Museum of History of Science that also comprises the old Medici collection originally displayed at the Uffizi.

The first floor (11 rooms) is dedicated to the Medici core: quadrants, astro-

labus, meridianas, dials, compasses, armillary spheres, bussolas, real works of art made by famous Tuscan and European artists. The museum also exhibits the Galileo's original instruments, the thermometers belonging to the Accademia del Cimento (1657-1667), the microscopes and meteorological instruments. The second floor (10 rooms) shows a large number of very interesting and beautiful instruments, mostly belonging to the Lorraine family, used for mechanical, electrostatic and pneumatic applications. Other sections are dedicated to mechanical clocks, sextants, octants, pharmaceutical and chemical apparatus, weights and measures. The section dedicated to medicine displays suggestive obstetrical models in wax and terracotta, which show a real catalogue of anomalous positions of the foetus in the womb, in addition to a collection of surgical instruments belonging to Giovanni Alessandro Brambilla.

The Institute of History of Science, close to the museum, owns a very large and old library with lots of research material that is continuously updated. The Institute publishes an internal review on history of science, "Nuncius", besides carrying out permanent research work on the history of science and technique, organising exhibitions and publishing monographical work, catalogues of instruments, etc. It also carries out an intense didactic activity thanks to the Planetarium on the ground floor. The Institute also has a photographic laboratory, two restoration laboratories and a modern IT laboratory.



The room dedicated to the bone and muscular systems: wax models

The bird room: a detail of the showcase dedicated to parrots

"LA SPECOLA", THE ZOOLOGICAL MUSEUM  
VIA ROMANA 17 - FIRENZE

BOOKSHOP  
GUIDED TOURS CAN BE RESERVED FOR SCHOOLS IN ITALIAN AND  
ENGLISH CAN BE RESERVED AHEAD ONLY BY PHONING 0552288251

# MUSEO ZOOLOGICO DE "LA SPECOLA"



Several generations of the Medici had collected with passion great artistic treasures, but also a wide range of natural treasures like fossils, animals, minerals and exotic plants. This material and the new addition, which includes also a very large collection of books from all over Europe, was used by the enlightened Pietro Leopoldo di Lorena, with the aid of the abbot Felice Fontana (1730-1805) to create a Museum of Natural History opened to the public. For this reason, the prince purchased in 1771 the block of buildings situated next to the Pitti Palace, which still is the present-day location of the museum. "La Specola" was officially inaugurated in 1775; until the early years of the 19th century it was the only scientific museum specifically created for the public, with opening hours, guides and keepers. Today the philosophy of the museum is very much the same. The history of its collections is rather complex due to the fact that some of the anthropological, botanical and paleontological pieces originally preserved in the museum have been moved to other museums and university institutes, like many of the instruments used for physics, chemistry and astronomy, which were removed in the years between 1870 and 1930.

Today visitors have access to 34 rooms: 24 are dedicated to zoology and 10 to anatomic waxes. The zoological section displays both recently acquired and old examples of animals preserved with the

technique of taxidermy, such as the hippopotamus that was apparently given to the Grand Duke in the second half of the 17th century and lived for a few years in the Boboli Gardens. The Museum is particularly proud of its collection of anatomic waxes, an art introduced in Florence by Ludovico Cigoli (1559-1613), which enjoyed its maximum period of splendour and technical and scientific accuracy during the 18th century. The most famous representative of wax sculpture was Clemente Susini (1754-1814) who made the most important pieces of the collection in the laboratory of the Museum (that has not been in use for over a century). The most important pieces of the wax collection is represented by the group of waxes by Gaetano Zumbo (1656-1701), which possess an extraordinary artistic value besides representing excellent anatomical models.

The interior of the museum also houses a very special area: the so-called *Tribune of Galileo* designed and built in 1841 by the architect Giuseppe Martelli to celebrate the famous Tuscan scientist and to display his instruments together with those belonging to the Accademia del Cimento (this material is now displayed in the Museum of the History of Science). The room is decorated with frescoes and sculptured and inlaid marbles that illustrate some of the most important Italian scientific discoveries from the Renaissance period to our days.



A canoe of the Solomon Islands and anthropology and ethnology collections



The brow of a Mafor craft

Skull (remodelled in clay and painted). Solomon Islands

Founded in 1869 by the physician and anthropologist Paolo Mantegazza, this Museum, one of the few in Europe, is situated in the rooms of Palazzo Nonfinito begun in 1593 on the project of Bernardo Buontalenti.

The documentation collected mainly during the scientific missions of the Florentine anthropological school, exhibits materials of the original culture – now lost – of several races from different parts of the world (harnesses, clothing, weapons, boats and cult objects ...). In addition to ancient bone collections, extremely interesting to be able to study the paleoanthropology of our country, and modern osteologic findings (several skulls from all over the world) that offer an extraordinary survey of the somatic traits of Italian and other populations from all over the world.

The photographic and archive documents are very important from the scientific point of view. They include in particular chalk masks belonging to some tribes in Africa, Asia and the Polynesian Isles. The first floor of the museum is dedicated to the collections of Africa, Asia, America and Australia arranged according to a geographical order; the ground floor is instead taken up by the Indian Museum (founded in 1885 by A. De Gubernatis, a scholar of sanscript), joined to the Museum of

Anthropology in 1913, by the collection dedicated to Tibet, by the one showing the physical evolution of Man and by temporary exhibitions.

A specialised library adjoins the Museum.



Tiger with sabre-like teeth  
from the Upper Valdarno

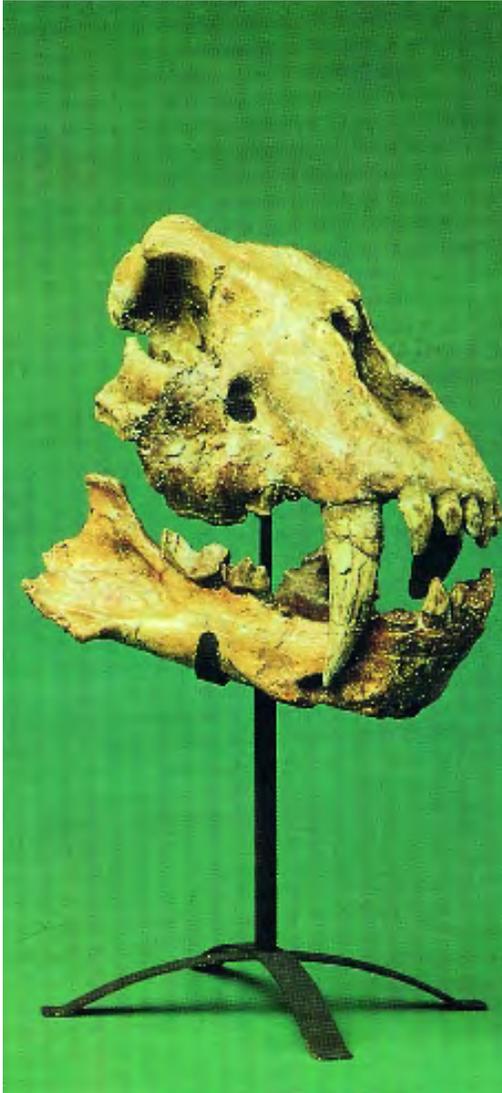
Fur of a Siberian  
mammoth

Crinoid from Germany,  
Triassic period

THE GEOLOGY AND PALEONTOLOGY MUSEUM  
VIA LA PIRA 4 - FLORENCE

ACCESSIBLE TO DISABLED PEOPLE  
BOOKSHOP

# MUSEO DI GEOLOGIA E PALEONTOLOGIA



It is the most important museum in its kind in Italy and includes about 300,000 examples of animal and vegetable fossils, fossil imprints and rock specimens. The initial paleontologic and geological collections started to be put together by the Medici Grand Dukes and were further increased by the Lorraine family. They were moved to the present day location only in 1925.

Enriched by donations and recent discoveries, the collections include several extraordinary examples. In addition to the lavish collection of Villafranchian mammals from the upper Valdarno (with impressing Proboscidea) there are also: the anthropoid monkey from Maremma (*Oreopithecus bambolii*), the imprints of mesozoic reptiles from Monte Pisano and non-flying birds (*Moa*) from New Zealand. A whole room is dedicated to the evolution of horses; some display stands and panels illustrate the paleontobiogeography of the Mediterranean region – and in particular of Italy – during the upper Miocene, the theses on the origin of life and the evolution of vertebrates and in particular of Primates.

Besides displaying vertebrates, the museum also offers a wide collection of invertebrates and plants that have been arranged in chronological order in the central gallery of the Museum.

The Museum organises didactic activities, guided tours, lessons and temporary exhibitions.



The Museum and Florentine Institute of Prehistory was founded in Florence in 1946 in the Palace of the Oblates, in order to gather, preserve and classify the prehistoric collections existing in Florence.

The collections cover a period that ranges from the Pre-stone age to the historical times and represent the manifestations of human activity based first on non productive economy of hunting and crops, then on a productive one based on agriculture, sheepfarming and metal work.

Evidences consist of stone instruments, bone, pottery, copper arms, bronze and by artistic evidences (impressions, photos and originals) etc. accompanied by their respective human kinds, faunal and botanical specimens. The evidences come from excavation and research in Italy and abroad carried out in Europe, Africa, Asia and America from the beginning of prehistoric studies down to the nineteenth century. These forms the "historical" collections, although there are also several collections gathered as a result of recent investigations.

Two rooms on the first floor have a specifically didactic layout. The first room is dedicated to the environment, to human fossils and to human culture

during the whole prehistoric period. The second room is dedicated to European prehistory.

The exhibition continues with a room that displays, on the left, a series of original evidences of the Paleolithic (stone and bone tools), of the Neolithic (ceramics and stone tools), of the Eneolithic and of the Bronze Age (ceramics, metals, etc). The right side of all the first floor room is dedicated to Italian prehistory with authentic examples, photos, drawings and large slides.

The second floor displays an extraordinary group of European collections from the first discoveries in the field of prehistory, in addition to African and Asian collections. As far as America is concerned, it is worth considering the ethnographic material from Argentina and the stone material belonging to the late North-American prehistoric age.

Extremely interesting is also the photographic permanent exhibition dedicated to the African prehistoric age, reconstructed in its original sizes and represented through the aid of over 60 photomurals.



LAPIS LAZULI GOBLET  
G. Miseroni (1563 c)

PINK TOURMALINE  
Island of Elba  
S. Piero in Campo

THE MINERALOGY AND LITHOLOGY MUSEUM  
VIA GIORGIO LA PIRA 4 - FLORENCE

ACCESSIBLE TO DISABLED PEOPLE

# MUSEO DI MINERALOGIA E LITOLOGIA DELL'UNIVERSITÀ



The collections of minerals were transferred to their present day location in 1880 from the Royal Museum of Physics and Natural History, known as "La Specola" (it was created in 1775 by Grand Duke Pietro Leopoldo). The museum displays over 45,000 examples, including the lavish collection of samples from all over the world, an extraordinary collection of stones that have been worked and belong to the Medici and the collection of minerals from the island of Elba, which is the most unique because of the number of samples it includes, which comprises over 6,000 stones.

One of the finest pieces is the topaz weighing 151 Kg (the second largest stone in the world) that comes from Minas Gerais in Brazil, but there also huge samples of Brazilian pegmatites, such as the smoked quartz that weighs 180 kg., the orthoclase of 60 kg and the aquamarine of 98 kg.

The museum displays some of the most beautiful samples of coveline and azurite from Sardinia, in addition to large samples of Sicilian sulphur. The collection of minerals from the Island of Elba comprise splendid samples of tormalines, a proof of the extraordinary quantity of minerals that could be found on this island in the past.

The worked stones of the Medici collection prevalently have an historical and aesthetic value. The main pieces comprise cups, goblets and very fine snuff-boxes, but there are also goblets in jasper and jade with the engraving LAURMED (Lorenzo the Magnificent), the quartz boat and the goblet in lapis lazuli, a creation by G. Miseroni. This rich collection also comprises cut stones, like citrine quartzes, smoked quartzes, zircons, grenades and emeralds.

The collection of meteorites (less than 100 pieces) is more modest but equally important. The finest samples are the meteorite fallen in the area around Siena on June 16, 1794 and those fallen on Monte Milone (near Macerata) on May 8, 1846.

The museum has also finished arranging the series of didactic stands that define the origins of rocks and the evolution and properties of minerals.

Thanks to the very important scientific and historical value of the collection and their consistency, the Mineralogy Museum of the University of Florence can be considered the most important museum in Italy and one of the most famous ones abroad.



- Past and present-day collections of the Botanical Museum
- Wax model of an example of "Camelia Japonica" (uncertain origin: C. Susini, 1754-1814 or F. Calenzuoli, 1796-1829)
- Wax model of some fruits of "Eugenia malaccensis" (Myrtaceae) grown in 1841 in the Bibbiani Garden (Florence)

The Botanical Museum was established only 1842, that is fairly late as compared to other Florentine Museums. Its establishment was arranged by Grand Duke Leopoldo II of Lorraine who profited of the expert help from the internationally famous botanist Filippo Parlatore (Palermo 1816 – Florence 1877). The latter enriched the small core of existing items by creating an Herbarium that he termed, from the very start, the "Central" Herbarium, thus clearly indicating his intention of transforming it into the most important Italian collection of its kind. As a matter of fact, the Herbarium of Florence is one of the richest in Italy and one of best ones in the world. Parlatore achieved this extraordinary result by donating his own private herbarium and by skilfully managing purchases and exchanges.

Of particular importance were the Cesalpino, Micheli-Targioni and Webb (the latter comprised almost 80,000 plants) collections that were added to the ones that already existed in the museum in the mid-19th century.

The collection was further enriched by other precious plant sets in the 20th century (Tropical Herbarium, for example). The whole collection now takes up 12 large rooms of the Botanical Institute of the University of Florence

and displays nearly 4 million examples of plants. A small rooms exhibits some examples and objects that are particularly interesting from the scientific and historical point of view, such as examples of useful plants, products from vegetable origin, models of plants in wax or chalk and old herbariums.

Of note are also the superb models in wax by the famous artists Calamai and Tortori (early 19th century) and the Cesalpine Herbarium of 1563, which is one of the oldest in the world.

The museum is now accessible to disabled people. In the future it will be possible to organise guided tours for groups.



Male strobilus of *Encephalartos altensteinii*, Lehem (Zamiaceae)



"*Maxillaria cucullata*", Lindl. (Orchidaceae)

"*Tillandsia caput-medusae*" E. Morren (Bromeliaceae)



THE BOTANICAL GARDENS OF THE UNIVERSITY OF FLORENCE  
VIA MICHELI 3 - FLORENCE

ACCESSIBLE TO DISABLED PEOPLE  
GUIDED TOURS FOR SCHOOLS AND OTHER GROUPS  
CAN BE RESERVED AHEAD BY PHONING 0552757402

ORTO

BOTANICO



The Botanical Gardens of Florence were founded on December 1st 1545, when Grand Duke Cosimo I dei Medici purchased the land from the Dominican sisters. The Orchard that was known with the name of *Giardino dei Semplici*, because of the fact that it was used to cultivate and raise medicinal plants, is the third oldest botanical garden after those of Padua and Pisa. The original layout was designed by Niccolò called "il Tribolo" who had already planned several other grand ducal gardens, like the one of the Medici villa in Castello. Initially the gardens were directed by the botanist Luca Ghini, who had already followed, two years earlier, the Botanical Gardens of Pisa by order of the Grand Duke.

The garden was improved and embellished with the 18th century collections thanks to the commitment of Cosimo III dei Medici who assigned its direction to the Florentine Botanical Society, under the direction of the famous botanist Pier Antonio Micheli. Its direction was transferred in 1783 to the Accademia dei Georgofili and was referred to as *Agricultural experimental garden*, then renamed into *Giardino dei Semplici* in 1847 and finally into *Botanical Garden of the Upper Education Institute* in 1880.

The Gardens currently take up an area of 2.39 hectares, divided into small-

er and larger avenues. The structure also has its own greenhouses and hot houses for the cultivation of special plants.

The vegetable patrimony is formed by over 5,000 examples with several very old trees, some of which, such as the *Taxus baccata*, planted by Micheli himself around 1720, a very large cork oak planted in 1805 and never stripped, several examples of Coniferae like the *Araucaria*, *Torreya*, *Sequoia* and a beautiful example of *Metasequoia glyptostroboides*, a species originally known as fossil and rediscovered in China only in 1941.

The most important collections are those comprising Cicadidae, *Tillandsia*, Orchids and ferns. Extremely interesting, because of its dimensions and number, is the collection of azaleas that always draws the attention of a large number of visitors during the flowering period. Even the sections dedicated to medicinal plants, cactuses and carnivorous plants are also very interesting from the didactic point of view.

# ● MUSEUMS IN THE SORROUNDINGS

THE SURROUNDINGS OF FLORENCE

CHIANTI

EMPOLESE-VALDELSA

MUGELLO-ALTO MUGELLO-VAL DI SIEVE

VALDARNO

- STATE MUSEUMS
  - CITY MUSEUMS
  - SCIENCE MUSEUMS
  - OTHER MUSEUMS
-

## THE SURROUNDINGS OF FLORENCE

● ANTIQUARIUM:  
Glass vases with coin stamp  
(1st-2nd centuries A.D.)



● ANTIQUARIUM  
Tular (Boundary stone) from  
Gavignano (4th-2nd centuries BC)

● ORATORIO DI S. CATERINA:  
Frescoes by  
(14th century)



● ANTIQUARIUM  
VIA DI RITOROLI 6  
BAGNO A RIPOLI

● ACCESSIBLE TO DISABLED PEOPLE  
BOOKSHOP  
GUIDED TOURS CAN BE RESERVED BY PHONING 0556390356

## ANTIQUARIUM



The Antiquarium in Bagno a Ripoli exhibits several very interesting archaeological remains found in the municipal territory that are now permanently on display in the rooms of via di Ritortoli.

Situated in a strategic position along the main road system, Bagno a Ripoli started to be inhabited in the early Neolithic period. The existence of settlements has been documented thanks to the numerous remains that belong to

a period that ranges from the Augustan age down to the III century BC. Most of the remains come from the site of via della Nave. The most outstanding discovery is the finding of a group of glass containers, some of which have a coin imprint on the bottom.

The Antiquarium also exhibits a fragment of sandstone with the Etruscan inscription "Tular Spular", that probably was boundary stone delimiting a village.



● ORATORY OF ST. CATHERINE  
VIA DEL CAROTA  
LOC. PONTE A EMA - BAGNO A RIPOLI

● ACCESSIBLE TO DISABLED PEOPLE  
BOOKSHOP  
GUIDED TOURS CAN BE RESERVED BY PHONING 0556390356

## ORATORIO DI

## SANTA CATERINA



A rare jewel of Italian Gothic style, the Oratory of St. Catherine is close to Ponte a Ema, just outside Florence. It was built around the middle of the 14th century by the Alberti family. Its architecture is simple and geometrical like many of the churches scattered around the country between Florence and Siena. Its interior preserves frescoes and decorations of a rare beauty. An extraordinary richness of forms and colours that narrate the life of the mar-

tyr princess, Santa Caterina d'Alessandria, which were started by the Master of Barberino and by Pietro Nelli and reach their maturity thanks to the contribution of Spinello Aretino, one of the most outstanding painters of the 14th century Tuscan tradition. Over the centuries, the cycle of frescoes have suffered alterations and damages. The paintings are again visible in all their beauty after many years of restoration work.



# AREA ARCHEOLOGICA E MUSEO ARCHEOLOGICO

THE ARCHAEOLOGICAL AREA AND MUSEUM  
VIA PORTIGIANI 1  
FIESOLE

PARTIALLY ACCESSIBLE TO DISABLED PEOPLE  
GUIDED TOURS FOR SCHOOLS  
BOOKSHOP - CAFETERIA

The Thermal Baths

THE SURROUNDINGS  
OF FLORENCE

Fiesole was an important commercial and strategic Etruscan centre due to its closeness to the Apennines. During the Roman period it was an extremely vital centre and an unexpugnable centre under the Goths and the Longobards. The centre preserves therefore very important archaeological remains, now preserved in the Archaeological Area and Museum. The Archaeological site is actually a very beautiful and suggestive park that still bears traces of the remains of a theatre and of the springs that seem to appear out of nowhere in between olives and cypresses, in a relaxing and luxuriant landscape.

The theatre dates back to the end of the I century B.C., after the Roman conquest of the town. At the time it was built it could contain up to 2,000 spectators and was richly decorated with marble and pietra serena friezes. The theatre was abandoned at the end of the III century BC and ended up being buried and finally disappeared. Traces of it remained in local memories (as the toponym Buca delle Fate seems to suggest). It was partially excavated in the early 19th century, used as quarry for the materials and again buried to prevent it from being completely demolished. At the end of the last century it was again excavated, restored and used to represent theatre shows based on Greek and Roman texts. It is now used to represent some of the initiatives organised in summer by the Estate Fiesolana.

There are still consistent remains – swimming pool, *calidarium* and *frigidarium* – of the hot springs, one of the most popular and characteristic sites of the Roman Fiesole. Built a few years after the theatre, the hot springs were delimited by a large paved mosaic portico. Two swimming

pools were located in the outdoor section of the building, which was entirely dedicated to swimming and other sports activities. The eastern side is instead covered and houses the hot baths and the saunas.

The area in front of the hot springs is taken up by the so-called sacred area that is rather complex from an archaeological point of view and characterised by the presence of two Roman temples belonging to two different periods. The area has an altar, a staircase and a monumental podium (I and III centuries BC), built over a pre-existing Etruscan site (IV century BC) that is still evident in the upper sections.

Recent excavations have also found in the same area several Longobard tombs containing very important objects to understand and study this culture in Italy. All the objects excavated are displayed in the Archaeological museum. This museum, situated inside the archaeological site, offers a very interesting collection of several findings, thus offering visitors the possibility of exploring the development of an ancient town from the II millennium BC, down to the Etruscan, Roman, Longobard and early medieval age.

The collection of the museum displays in particular archaic Etruscan steles in pietra serena, a large statue of a lioness in bronze, a part of a sculptural work belonging to the Ellenistic period, the marble friezes of the theatre with scenes representing Dionysus, a faithfully reconstructed Longobard tomb with skeleton and related objects, collector's ceramics, which include in particular the Costantini collection consisting of about 160 ceramics comprising Corinthian, Attic vases with red and black figures, Etruscan and also Greek vases.



## THE SURROUNDINGS OF FLORENCE

Jacopo del Sellaio  
THE TRIUMPH  
(Bandini Museum)

Primo Conti  
EROS  
(Primo Conti Museum)



THE BANDINI MUSEUM  
VIA DUPRÉ 1  
FIESOLE

GUIDED TOURS FOR SCHOOLS

# MUSEO BANDINI

The museum is located in the building designed and built in 1913 by the architect Giuseppe Castellucci. Reopened to the public with a new layout in 1990, it preserves and displays the art collection gathered throughout the life of Angelo Maria Bandini, a cleric, a scholar, an historian and philologist (1726-1803).

One of the most interesting elements of the collection is the group of works dating back to the early years of Tuscan art and more specifically to "gilded" paintings, comprising a *Crucified Christ* attributed to Meliore, the paintings of Bernardo Daddi, Taddeo Gaddi, Lorenzo di Bicci,

Neri di Bicci, *Crucifixion with Madonna, St. John and St. Francis* by Lorenzo Monaco and the *Madonna del Parto* by Nardo di Cione. Very extraordinary and suggestive are also the 15th century works like the *Triumph of Love, Modesty, Time and Eternity* by Jacopo del Sellaio, the *Madonna with the Child and an Angel* painted by the assistants of Botticelli and the *Crowning of the Virgin* by the Master Cassoni Campana. A very important group of works is represented by the terracottas from the school of the Della Robbia brothers, which will be displayed only from 1999 onwards due to the restoration works on the museum's ground floor.

THE PRIMO CONTI FOUNDATION  
VIA DUPRÉ 18  
FIESOLE

POSSIBILITY OF BOOKING GUIDED TOURS

# MUSEO PRIMO CONTI

The Primo Conti Foundation, opened in 1987 in the 16th century villa Le Coste, preserves over 60 oil paintings and 150 drawings of the Florentine artist, painted between 1911 and 1985. These emblematically reflect the evolution of a painter who has succeeded in joining his own cultural roots to the great European artistic currents of this century. The upper floor

of the villa houses several archives belonging to the Italian protagonists of the 20th century. The archives contain over hundreds of documents (authentic letters, first Futuristic, Dadaistic and Surrealist editions). The Museum and the Archive represent together a unique centre in Italy to scientifically reconstruct the evolution of historical Avant-garde.

# MUSEO RICHARD-GINORI

THE RICHARD-GINORI  
AND DOCCIA MUSEUM  
VIA PRATESE 31 - SESTO FIORENTINO

## MANIFATTURA DI DOCCIA

BOOKSHOP  
GUIDED TOURS CAN BE RESERVED AHEAD

Giò Ponti.  
CIST SHOWING THE TRIUMPH OF LOVE  
(20th century) Richard Ginori Museum

PLATE WITH A VIEW  
OF THE CASCINE PARK  
Richard Ginori Museum

THE SURROUNDINGS  
OF FLORENCE

The Museum displays an immensely rich collection of porcelain that was transferred here from Doccia and Sesto Fiorentino in 1954. Founded in 1735 by the Marquis Carlo Ginori, a man of wide culture and of farseeing entrepreneur, who was well informed on the experiments implying the use of soft body carried out by the Medici, the Doccia factory has known periods of great splendour thanks also to the additions and contributions of family members (such as that of the Swiss Richard) and still produces today objects of exquisite quality. The objects of the collections are exhibited with modern awareness in large luminous rooms. The display stands show the most precious objects of the collection that range from the earlier years down to the present-day production, starting from the large porcelain

pieces used by Carlo Ginori to transfer the Baroque plastic ideals of Foggini and Soldani (17th century) and represent the classic statues of the grand ducal collections (such as the *Venus* of the Medici), in addition to bas-relief trays or trays with Oriental decorations and to the monumental chimney place in white and blue ceramics of 1754. Even the later objects are equally interesting (precious 19th century vases and table services with rich decorations, sinuous forms of the Liberty period and plates based on the avant-garde designs of the 20th century artists) and arranged in a lavish assortment. The museum also has a library that collects all documents concerning the history of ceramics, in addition to drawings and prints used as models to decorate the ceramic pieces.



# TOMBE

THE ETRUSCAN TOMB OF MONTAGNOLA  
VIA FRATELLI ROSSELLI 95  
SESTO FIORENTINO

THE ETRUSCAN TOMB OF LA MULA  
VIA DELLA MULA 2  
SESTO FIORENTINO

## ETRUSCHE

The closeness of an important town like Fiesole naturally affected the population policies in the area of Sesto right from the Etruscan age. This is demonstrated by the important archaeological findings like the tomb known as La Montagnola (excavated in 1959) and the tomb found under the villa La Mula, which currently forms the cellar of the building. Both are "tholos" type tombs that date back to the 7th-6th century B.C. Among other Etruscan findings it is also

worth remembering the archaic tomb of Palastreto that was unfortunately destroyed after its excavation in 1901, the stele of Camporella, dating back to the 7th - 6th century BC, the "Tholos" tomb found around the fifties of the past century in the Torrigiani villa, also destroyed, the funeral stone of Neto found in 1903 in Villa Gamba Ghiselli, dating back to 6th century BC that is now preserved in the Archaeological Museum of Florence.



This new museum, unique in its kind in Italy and one of the very few in Europe, marks the establishment of a regional, national and international centre dedicated to a craft that plays a universal value in the history of man and experienced an incredible evolution in Tuscany, despite the many vicissitudes.

Although this activity was carried out in several areas of the region, the main centre was Florence and its province. It was in the first decades of the 18th century that Domenico Michelacci, known as Il Bolognino, started experimenting here in Signa new techniques to produce and collect wheat in order to improve the production of straw for the weaving activity.

In this case it was a matter of recovering a popular wide-spread tradition. The Museum aims at offering itself as a centre for the collection, study, research, preservation and exhibition of an extraordinary patrimony that risked being lost for ever.

The first rooms display extremely interesting samples of straw and woven products and of the most famous articles ever produced with these materials, which include famous hats exported worldwide. There are also several old machines employed in the different stages of production that show the com-

plexity of this craft. The different products arranged by place of origin show the commitment to this activity of the centres involved in its production.

The exhibition will be periodically renewed in order to tackle different types of issues: anthropological and cultural, artistic, economic, social and technical issues in order to prove in the first place that the production of straw objects has been for a long time the most important economic activity in Tuscany and certainly one of the oldest in the life of men.

# ANTIQUARIUM

# DI SANT'APPIANO

THE ANTIQUARIUM OF SANT'APPIANO  
LOC. PIEVE DI SANT'APPIANO  
BARBERINO VAL D'ELSA

GUIDED TOURS FOR SCHOOLS (AND OTHER GROUPS)  
CAN BE RESERVED AHEAD

Parish Church  
(Sant'Appiano)

Museum of Sacred Art  
(Greve in Chianti)

CHIANTI

Inaugurated in June 1991, the small Antiquarium is located in the rooms adjoining the parish church of Sant'Appiano, on a hill at a few kilometres to the south west of Barberino Val

d'Elsa. The museum is divided into two rooms that exhibit the vast majority of the archaeological material found in the neighbouring areas and found during some excavations.



# MUSEO DI ARTE SACRA

THE MUSEUM OF SACRED ART OF  
ST. FRANCIS AT GREVE IN CHIANTI  
VIA DI SAN FRANCESCO - GREVE IN CHIANTI

ACCESSIBLE TO DISABLED PEOPLE  
GUIDED TOURS CAN BE  
RESERVED BY PHONING 0558545219

This old Franciscan convent was built right from the 15th century on the site of an old "hostel", along the road that once connected Mercatale di Greve to the castle of Montefioralle.

The convent has been recently restored and will soon be re-opened to the public as the official seat of the Museum of Sacred Art. The museum, with annexed *archaeological section*, displays a beautiful *Pietà* in polychrome terracotta – on the altar of the small church – consisting of seven figures and dating back to the end of the 16th century. The *Pietà*

has a Della Robbia frame, which was originally attributed to the Blind Master of Gambassi although it is probably a work of Santi Buglioni.

The sacred objects that will be collected in this new museum and displayed to the public, come from deconsecrated churches that could not adequately protect the works from thefts or damages. The works of art have been moved in accordance with the provisions established in the agreement signed by the Municipal Administration of Greve in Chianti and the Diocese of Fiesole.

Basilica of Santa Maria  
(Impruneta)

Cenni di Francesco  
MADONNA WITH CHILD  
(Museum of Sacred Art, San Casciano)



THE MUSEUM OF THE TREASURE OF SANTA MARIA  
BASILICA OF SANTA MARIA DELL'IMPRUNETA  
PIAZZA BUONDELMONTI 28 - IMPRUNETA

BOOKSHOP  
GUIDED TOURS CAN BE  
RESERVED AHEAD 0552313729

## MUSEO DEL TESORO DI SANTA MARIA

Founded in 1987 thanks to the collaboration of several institutions (Municipal Administration, Curia, Florentine Museum and Fine Arts Department), the museum preserves an inestimable collection of gold work: vases, candlesticks, reliquaries, which are the fruit of centuries of devotion to the Madonna of Impruneta. These are ex-votes donated in a competition of religious ardour and social competition from the fourteenth to the nineteenth

century. A treasure that has been accumulated thanks to the donations of the Medici Grand Dukes, of noble families, and also from guilds and professional Florentine organisations.

In 1990 the museum also opened the section dedicated to illuminated manuscripts, which form part of the liturgical treasure belonging to the Basilica and date back to the period between the 14th and the 16th centuries.

THE MUSEUM OF SACRED ART  
VIA ROMA 31 - SAN CASCIANO VAL DI PESA

GUIDED TOURS CAN BE RESERVED FOR SCHOOL  
AND OTHER GROUPS EVEN WHEN THE MUSEUM IS CLOSED  
RESERVATIONS CAN BE MADE BY PHONING 055/82551

## MUSEO DI ARTE SACRA

The museum is located in the church of Santa Maria del Gesù, a former convent of Benedictine nuns. It displays several paintings including a beautiful example of *Madonna with Child* by Lippo di Benivieni, the *Coronation of the Virgin* by Neri di Bicci, *San Rocco*, *St. Sebastian and Sant'Antonio Abate* by the Master of Tavernelle (early 16th century) that represent an extraordinary wooden crucifix by artist of the 14th century Siennese school.

The oratory displays the most precious works: a dossal showing *The Archangel St. Michael* by Coppo di Marcovaldo, the *Madonna with Child* by Ambrogio Lorenzetti and other paintings by Jacopo del Casentino, Cenni di Francesco, Pier Dandini etc. The collection also comprises a small group of sculptures (by the Master of Cabestany, 12th century, Gino Micheli, 14th century, etc.), while the upper floor of the museum has a whole section dedicated to ornaments and vestments.

The Museum was created thanks to the agreement signed between the Municipal Administration of Tavarnelle and the parish church of San Pietro e di Santa Lucia at Tavarnelle, with the cooperation of the diocesan curia of Florence, the Regional Administration of Tuscany and the Monuments and Fine Arts Office of Florence. The creation of this museum falls within a larger project aimed at creating minor museums in the territory of the province targeted at maintaining the works of arts in their original locations, from which they often have to be removed due to safety reasons.

The museum is housed in the parish church of San Pietro in Bossolo. The first floor of the museum displays a collection of works of art and documentary evidence on the churches that once formed the complex, that is the two parish churches of San Pietro in Bossolo and San Donato in Poggio. The parish church of San Pietro in Bossolo, which originally comprised twenty minor churches, is well represented through a series of old paintings (*Madonna with Child* attributed to Meliore and the *Madonna delle Grazie* by Rossello di Jacopo Franchi) that were once exhibited in the church of San Pietro and originated from other oratories. The collection also includes the tablets of the church of Santa Maria al Morrocco painted by Neri di Bicci for Niccolò

Sernigi (*Madonna with Child and Saints, Lamentation for the dying Christ, etc.*), a unique series in terms of reliable documentation, quality of execution and excellent state of preservation; in addition to works from the church of San Bartolomeo a Palazzuolo (Lorenzo di Bicci and Jacopo da Empoli). The silverware from the above-mentioned churches comprises very fine examples (two 13th century *astylar* crosses, a gilded copper cup, the ostensory by Nicola de Angelis dated 1706 and originating from the church of Santa Maria al Morrocco).

The parish church of San Donato in Poggio is essentially represented by the two churches of San Pietro a Olena and San Lorenzo a Cortine comprising paintings – such as the *Tryptych* attributed to Ugolino di Nerio and the *Madonna* by the Master of Marradi - a group of 17th and 18th century works (paintings by Giovanni Montini, Alessandro Gherardini and Francesco Conti) and other objects produced in the laboratories of Florentine silversmiths like Zanobi Biagioni and Vittorio Querci. A sample of old liturgical garments and a collection of figurative documents dedicated to the so-called popular religiousness, belonging to the neighbouring area and connected with the cult of Maria that is very popular in all sanctuaries worshipping the Virgin – such as the church of Santa Maria al Morrocco – complete the exhibition.





The Medici Villa of Cerreto Guidi not far from Vinci, was commissioned by Cosimo I on the ruins of the ancient castle of the Guidi counts. The building works started in 1565 were yet unfinished in 1575.

According to tradition, the project of the villa and of the staircases in particular was planned by Bernardo Buontalenti, who most certainly participated in a stage of the direction of the works. Recent studies were however unable to prove or deny the paternity of the project.

In addition to the main building that now houses the museum, the Medici villa also includes the rear garden, the grandiose open stone and cotto staircases that comprise the cellars and lead to the entrance, and the "hunters' palace" that is connected to the villa through a passage that runs along the loggia of the parish of San Leonardo. This was a hunters' resort and a comfortable stopping place along the road to Pisa. The villa, where Isabella Orsini, the daughter of Cosimo I Medici was murdered in 1576, was sold by Grand Duke Pietro Leopoldo Lorraine in 1781 and has been owned by private owners until 1969, when the last owner left it to the State upon condition that it would be used as a national museum.

The museum, inaugurated in 1978 with a series of 28 Medici portraits,

was enlarged over the years with objects from other Florentine galleries like furniture pieces of the 17th, 18th and 19th centuries, Medici tapestries of the 17th century and architectural projects left by a donor. The Museum has currently been wholly restructured in view of its transformation into a National Museum of Hunting.

The museum exhibits a collection of fossils found in the neighbouring area, a malacology section and several matrices of skulls that document the origins of man.

The objects, displayed in glass book-type cases aim at showing how paleontology can be applied to understand planet Earth and search for its main sources of energy.

The relation between paleontology and environmental issues has inspired the layout of the room dedicated to "Earth sciences" that develops an interesting didactic approach aimed at explaining the mysteries of universe and at synthetically illustrating how our planet and biosphere works.

Only the last display stands of the collection introduce the concept of fossils as former living beings, that is as the final product of those processes that lead to the preservation of all the organisms that have lived in the past.

Thanks to its original layout, the Museum is particularly suitable to be visited by students, since it offers a cultural set of information that can be further developed into didactic issues targeted at all the aspects of natural sciences. The Auditorium of the Museum projects a series of films on natural sciences.





The Museum, located in the square adjoining the Collegiata and founded in 1859, is one of the oldest ecclesiastical museum that comprises original Tuscan works of art ranging from the 14th to the 16th century.

The suggestive Baptistry that collects all the frescoes (including the masterpiece by Masolino representing a *Pietà*), for which the grandiose Baptismal Font attributed to Bernardo Rossellino was intended, gives access to the room destined to display sculptures exhibiting the bas-reliefs representing a *Madonna with Child*, works by Tino di Camaino and Mino da Fiesole.

The upper floor is taken up by the picture gallery with a lavish collection of paintings arranged in chronological order. The collection includes the polyptych by an unknown artist of Pistoia, referred to as the "Master of 1336" and some interesting products of the Florentine workshops that were active between the end of the 14th and the beginning of the 15th century. The other rooms display mature 15th century works, with authentic masterpieces like the two triptychs by Lorenzo Monaco and the small *Majesty* by Filippo Lippi. The next room, close to the *Shrine of St. Sebastian* by Francesco Botticini and Antonio Rossellino, groups all the works by the Botticinis,

who owned a very active studio in the early decades of the 16th century. The main piece of the collection is the *Shrine of the Sacrament* by Francesco and Raffaello Botticini, in addition to other late 15th and 16th century works. The itinerary of the museum ends in the section above the cloister that displays some sculptures by Della Robbia.

The museum, inaugurated in 1969 and closed due to restoration work, will be probably reopened in 2000 and moved to the rooms of the Corsini Palace, once a private home. The palace is surrounded by a park that is also the location of the medieval Florentine Fortress, built on the pre-existing Castle of Salamarzana that controlled the bridge over river Arno along the Francigena.

This road is represented as part of the artistic itinerary that comprises the whole archaeological area, which displays interesting findings from the "House of Poggio Salamartano" (12th century), the section dedicated to "minor arts", featuring a very interesting ivory pastoral staff (12th century) that according to tradition belonged to San Pietro Igneo and the picture gallery that exhibits also the precious side altar piece formed by the Cross of Berlinghiero (13th century).

The most important paintings come from the neighbouring Collegiata church and comprise in particular the *Madonna with Child and Saints* by the Master of Fucecchio (c. 1440-1450), the *Madonna with Child* by Zanobi Machiavelli (c. 1460-1465), the *Nativity with Saints* by the Master of the Kress Landscapes (dated 1523), the lunette showing *The Blessing Holy Father* by Santi di Tito (c. 1580-1590). One of the

largest paintings is undoubtedly *San Luigi Gonzaga in glory* by Giovan Domenico Ferretti (1755).

The picture gallery has recently been enriched through the donation of the paintings by Arturo Checchi (1886-1971): this section can be visited in the rooms of Palazzo Della Volta, via G. di San Giorgio 2 (not accessible to disabled people).





The present layout was given to the Museum in 1989, when it was arranged according to two main themes: the archaeology of the territory and the history of the pottery of Montelupo.

The first section is preceded by a didactic display that shows the environmental transformations of this area of the middle Florentine Valdarno, besides exhibiting the artefacts found in over twenty years of excavations and topographical researches that have helped to create in Montelupo one of the most important collections of prehistoric production of the whole of the Tuscany, and put together a rich documentation of several protohistoric, Etruscan and Roman sites.

The second floor of the museum displays the objects found during excavations that are related to the early production of pottery in the area of Montelupo (late 13th century). The display is preceded by a space suitably prepared to introduce the technology and the typological transformations of medieval and modern pottery, starting from archaic majolica down to items dating back to the 15th century, which demonstrate that Montelupo was one of the main centres for the production of pottery in Tuscany.

A suitably arranged didactic space explains in a simple yet exhaustive

manner the problems connected with the technology, that is materials, techniques and the main characteristics of the production of clay, colours and firing of the finished product. More details are available by reserving guided tours or thanks to the specialised videoteque, that is to integrative tools that are particularly suitable for the visits of school groups.

The Ideal Museum of Leonardo Da Vinci was inaugurated on October 2nd 1993. It is dedicated to the art and utopia of Leonardo, to information concerning the territory where he was born and to the modernity of his inventions. The collection displays in a very straightforward manner the complexity of the work of this artist. He was not only an inventor but above all a universal and prophetic artist in the early years of development of technology and science. The underground gallery of the medieval castle of Vinci and other very suggestive rooms exhibit also Etruscan findings excavated in the area near the place of birth of Leonardo, models of the inventions of the artist and original works of art (from the workshop of Leonardo at Duchamp).

Founded by artists and scholars, the museum promotes international exhibitions dedicated to Leonardo like "Nell'idea di Leonardo" (for "Models and art", for "Artifax", for pupils and students aged 6 to 25, etc.), besides publishing multimedia editions and objects based on models by Leonardo. The Museum collects objects from all over the world covering five centuries of "objects inspired to Leonardo" (leonardismi) (this term is used to describe the phenomenon of the myth of Leonardo, ranging from art to mass media). The organisation also designs

and organises both in Italy and abroad itinerant exhibitions on different subjects (the *Tuscany of Leonardo*, *Leonardo and the sea*, *The projects of a genius* and *The Art of flying*).

The Ideal Museum is part of the *Centre of the Art, Nature and Science of the Tuscany of Leonardo* that is working on the creation of a *Garden of Leonardo and of Utopia* that will be an open air museum arranged on the hills facing the historical centre of Vinci. The first works that have already been displayed are the *Labyrinth of Leonardo*, the *Bridge of Fortune*, the *Dome of Arts and Ideas*.



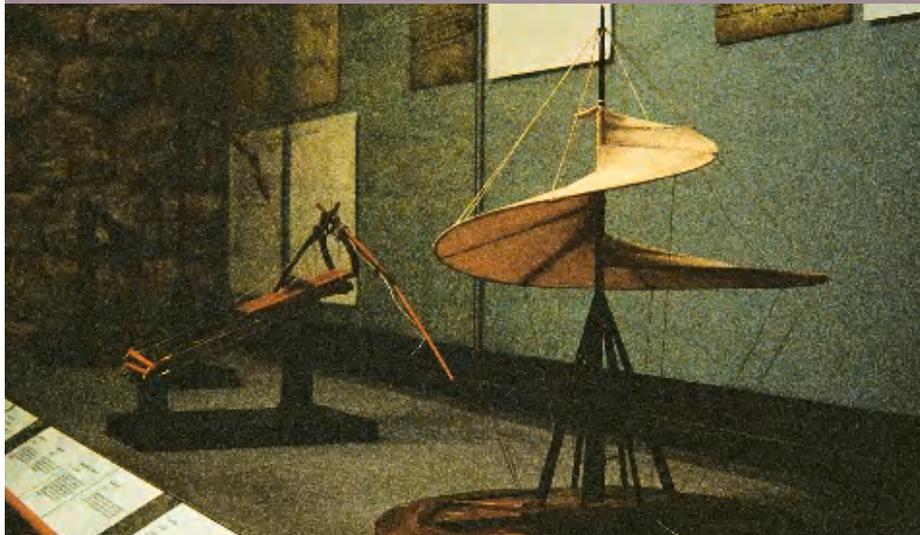
Models exhibited in the Leonardo Da Vinci Museum

The Birthplace of Leonardo

THE MUSEUM OF LEONARDO  
CASTLE OF THE GUIDI COUNTS  
VINCI

PARTIALLY ACCESSIBLE TO DISABLED PEOPLE  
SCHOOL GROUPS OR INDIVIDUAL VISITORS CAN RESERVE AHEAD GUIDED TOURS AND SPECIFIC EDUCATIONAL ITINERARIES.

## MUSEO LEONARDIANO



Situated inside the Castle of the Guidi Counts, the Museum of Leonardo offers one of the widest and most original collections of machines and models by Leonardo, viewed as inventor, technologist and engineer. Each reproduction specifically refers to the drawings of the artist and to his notes written by his own hand. The displayed machines belong to different fields of study, just like the vast amount of different drawings used by Leonardo to represent his intuitions, refined machines and mechanisms that have been handed down from the technical literature of the 15th century. The collection is arranged on three floors that display the different models of the machines created by Leonardo. The display comprises military machines, working machines and scientific instruments. The first floor presents a collection of machines created to move in the air, on the water and on the ground. The wing with leaves, the ship with impellers and the

motor-driven cart represent three different sections of the investigation carried out by the artist. The video room on the second floor houses both a video collection and nine plastic models designed for the *De Divina Proportione* by Luca Pacioli. The room can seat up to 25 people and is equipped to project, on request, documentaries on the life, the locations and the works of Leonardo, viewed as artist, scientist and engineer. Close to the museum, visitors find the Palazzina Uzielli that has an equipped didactic hall, a room for exhibitions and a multimedia laboratory used by the museum system "Le Terre del Rinascimento". The whole museum building, together with the Library dedicated to Leonardo, preserves copies of all the manuscripts and drawings of the artist and aims at offering a documentation centre on Leonardo and his time, besides temporarily displaying exhibitions and educational programmes on fine arts.

THE BIRTHPLACE OF LEONARDO  
LOC. ANCHIANO  
VINCI

ACCESSIBLE TO DISABLED PEOPLE

## CASA DI LEONARDO

At about 3 km. from Vinci, at Anchiano, the Birthplace of Leonardo represents the natural conclusion to the visit of the neighbouring museum. The birth of Leonardo on April 15, 1452 in this country house is testified by an old tradition, which was also accepted by the historian Emanuele Repetti.

The building stand against a landscape that is still very similar to the one Leonardo had a chance of seeing as a child. The interior of the house houses a permanent didactic exhibition with reproductions of drawings with landscapes of the Tuscan country and a map of Valdarno made by Leonardo himself.

# GLI AFFRESCHI DI BENOZZO GOZZOLI

THE FRESCOES OF BENOZZO GOZZOLI  
VIA TILLI 41  
CASTELFIORENTINO

MADONNA WITH CHILD  
tempera and gold on a wooden  
board (Museum of Sacred Art)

Benozzo Gozzoli  
SHRINE SHOWING THE VISITATION  
BY AN ANGLE

EMPOLESE - VALDELSA

ACCESSIBLE TO DISABLED PEOPLE  
BOOKSHOP

The Municipal Art Collection, arranged in 1986 in a building along the medieval via Tilli, exhibits the restored frescoes and sinopias of two street tabernacles frescoed by Benozzo Gozzoli. Benozzo Gozzoli painted most of his frescoes in the 15th century and contributed to divulging Florentine Renaissance culture also in the Tuscan countryside. The paintings, representing scenes from the life of the Virgin, are characterised by a great narrative ability and by several realistic details, which give these sacred themes a subtle profane vein and at the

same time a touch of serenity and optimism. The vault of the *Tabernacolo della Madonna della Tosse* (1484) features the *Blessing Christ and the Four Evangelists* while the walls display three paintings: the *Virgin sitting on a throne with the Saints*, the *Exequies of the Virgin and the Assumption of the Virgin*. The imposing *Tabernacolo della Visitazione* (1490) is decorated with several episodes of the life of the Virgin, from *The Expulsion of Joachim from the Temple* down to *The Adoration of the Magi*. The frescoes are arranged on both the upper and lower levels and joined by a masterly architecture.



# MUSEO DI ARTE SACRA

THE MUSEUM OF SACRED ART  
CASTELFIORENTINO

ACCESSIBLE TO DISABLED PEOPLE  
BOOKSHOP

The Museum of Sacred Art, which collects the works that were once located in the churches of the village and surrounding territory, is located close to the Sanctuary of Santa Verdiana. It preserves some paintings that range from the 13th to the 16th century and some very interesting works of art like the *Madonna with Child* attributed to Giotto (that is a fragment of a polyptych), a *Majesty* attributed to Taddeo Gaddi, in addition to the works of Jacopo del Casentino, Neri di Bicci, Jacopo Franchi, Francesco Granacci, Vasari and of others. There are also other paintings on

canvas by Veracini, Gamberucci, Boldrini and by other minor painters of the 17th–18th centuries. It is also worth admiring the illuminated manuscripts - from the 13th down to the 18th centuries - and the astylar crosses, calyces, chandeliers and shrines. A section of the museum is dedicated to a collection of fabrics from the 15th-18th centuries. The wooden piece representing the *Annunciation* of Mariano d'Agnolo Romanelli and a marble sculpture of a *Madonna with Child* of the 16th century are perhaps two of the most extraordinary works.



The so-called House of Boccaccio, located along the wide and attractive via Boccaccio and consisting in a tower and a loggia, is supposed to be the place where the poet lived and died. The whole building was completely restored in 1947 on the few remains that had survived after the last world war, though it had most certainly already been rebuilt in the 15th century.

Today it is the seat of the National Centre of Studies on Boccaccio and exhibits a small library with some works of this artist. Several men's and women's shoes of the 15th century, found during the excavation works, offer a curious and absolutely extraordinary view of the fashion of the time.



The Franciscan building of San Vivaldo was erected in a location surrounded by thick woods, where Vivaldo Stricchi is believed to have lived at the beginning of the 14th century. A small church was in fact built in 1320 on the same spot of the chestnut tree where the hermit's body was found. Over time, the church was enlarged and transferred in 1497 to the minor Franciscan friars, who decided to build a monastery. The Sacred Mount was built next to the monastery between 1500 and 1515. Based on a pro-

ject of father Tommaso da Firenze, the building is formed by 34 chapels, of which only 17 survive to the present day, which contain some reliefs in polychrome terracotta representing episodes of the life of Christ. The Sacred Mount is also known with the name of Jerusalem, because it reproduced on a smaller scale, the sites of the Sacred City. The Municipal Administration of Montaione has organised inside this building a permanent exhibition that illustrates its characteristics and compares them with those of Jerusalem.

The Museum of Sacred Art of Montespertoli was founded by virtue of an agreement between the Municipal Administration and the rural dean of Montespertoli, with the collaboration of the Archbishop Curia of Florence, the State and Florentine Monuments and Fine Arts Department and the Cassa di Risparmio di Firenze.

The museum, located in the beautiful and large parish church of San Piero in Mercato, has collected the treasures of this parish church and of the neighbouring ones. The room displays a series of paintings and silver ornaments originating from the rural church of San Piero in Mercato. Even the wooden pallet painted by Neri di Bicci – originally situated in the church of San Michele a Mogliano – has the same origin, like the 16th century painting showing a *Madonna with Child sitting between St. Peter and St. Paul*. The collection comprises also a terracotta by Della Robbia representing *St. Jerome in the desert*. The vast majority of paintings comes from the churches of Santa Maria a Mensola, San Giusto, San Giorgio and San Lorenzo a Montalbino like the *Triptych* dated 1400 by Cenni di Francesco, the small *Madonna* by Andrea di Giusto, an eclectic painter of the first half of the 15th century, influenced by the art of Masaccio and Beato Angelico, and the two panels, that have not yet been attributed to a specific author, from the Siennese and Florentine school, together with the 14th century *St. Lawrence* and the 16th century *Madonna with Child sitting between St. George and Nicholas of Bari*.

The church of San Lorenzo at Montegufoni, close to the castle of the Acciaiolis, who were also the patrons of the church, was the original location of the precious panel representing a *Madonna with Child*, a work attributed to the pupils of Lippo di Benivieni and of a rare 13th century gemellion (a pair of plates used to wash the hands during religious liturgy) from Limoges show the influence of French art in the area of Valdelsa. The second room is entirely dedicated to the churches of Santa Maria a Torre and San Bartolomeo a Tresanti, both belonging to the same district. It displays works of a later period: some paintings of 17th century Florentine artists (paintings by Frilli Croci, Lupicini, of the school of Curradi etc.) along with those of the 18th century (the *Adoration of the Magi* by Niccolò Bambini). The third room exhibits works from the churches of the district of Coeli Aula and San Pancrazio. The most precious work is the small *Madonna with Child* attributed to the late years of Filippo Lippi. The church of Sant'Andrea a Botinaccio provided also the *Triptych* attributed to the school of Bicci di Lorenzo, although this work was originally on display in the church of San Michele a Quarantola.

An old *baptismal font* in marble, from Santo Stefano a Lucignano, and other 17th century paintings and silver ornaments complete the collection exhibited in this room. The artistic itinerary offered by the museum ends with a section dedicated to vestments and documentary material, which have been collected in the museum mainly due to preservation reasons, since they are particularly delicate and sensitive to light and humidity.

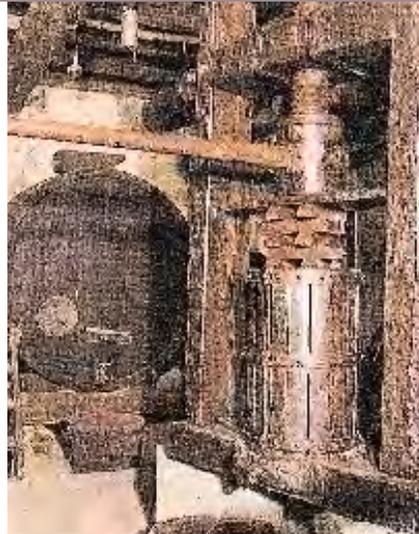


## MUGELLO, ALTO MUGELLO, VAL DI SIEVE

The fireplace  
(Museo della civiltà contadina,  
Grezzano)

The press (18th century)  
(Museo della civiltà contadina,  
Grezzano)

Giambologna  
THE STATUE OF THE APENNINE  
(Villa Demidoff)



THE MUSEUM OF COUNTRY CIVILISATION OF CASA D'ERCI  
LOC. GREZZANO  
BORGO SAN LORENZO

## MUSEO DELLA CIVILTÀ

GUIDED TOURS CAN BE RESERVED AHEAD

## CONTADINA DI CASA D'ERCI

The museum displays a very rich and interesting collection of documentary material on the old rural world of Mugello.

The pieces refer to activities that are strictly connected with agricultural life like stock breeding, land cultivation, cropping and threshing, besides offering interesting evidence of the activities carried out in cellars, barns, oil mills and of typically domestic activities such as weaving, spinning, washing and cooking. The museum also exhibits a section dedicated to craft

activities and traditional trades like carpentry, wheelwrighting, cask making, ironmongery and masonry. Among other things, the museum displays the reconstruction of several rooms, like bedrooms, cellars, kitchens, besides dedicating several sections to wood cutting, popular religion, carts and other means of transport, wood-related activities, school, tenant and photographic tools, to offer a complete view of a culture that no longer exists, but above all, to offer visitors accurate and reliable documentation.

THE PARK OF PRATOLINO - VILLA DEMIDOFF  
VIA BOLOGNESE - PRATOLINO  
VAGLIA

## PARCO DI PRATOLINO

ACCESSIBLE TO DISABLED PEOPLE  
CAFETERIA - BOOKSHOP  
GUIDED TOURS

## VILLA DEMIDOFF

Francis I Medici purchased the estate of Pratolino in 1568, appointing Buontalenti to transform it into a marvelous world for Bianca Cappello. The mechanical devices and water plays created by Buontalenti, both inside the villa and in the garden, declined and were then heavily altered by order of the Grand Duke Ferdinando III Lorraine. At the end of the last century, Prince Paolo Demidoff purchased the estate, transforming the "Paggeria" (the original abode of page-boys) into a villa, because the original one

had been destroyed. Even the park was restored after it had been transformed into an English garden by the Lorraine family.

In 1981, the building became property of the Provincial Administration of Florence and was opened to the public. The only original Renaissance elements that are still visible are the gigantic statue of the *Apennine* by Giambologna and Aiuti, the lake, the staircase dedicated to the divinity Pan, the chapel with a central layout and dome, which was designed by Buontalenti, and the mill.



# MUSEO DEI FERRI TAGLIANTI

MUSEUM OF CUTTING TOOLS  
PALAZZO DEI VICARI  
SCARPERIA

ACCESSIBLE TO DISABLED PEOPLE  
BOOKSHOP

GUIDED TOURS TO THE MUSEUM ON SATURDAYS AND SUNDAYS



● Old cutler's shop



● Old cutler's shop

MUGELLO, ALTO MUGELLO,  
VAL DI SIEVE

For centuries knives have been a distinctive trait of Scarperia. The first "Statutes of knife-makers" date back to the 15th century. The production of knives was the main economic resource of this town of the Mugello area, Scarperia, that soon became world-wide famous.

On display in the rooms of Palazzo dei Vicari, the collection of the Museum of Cutting Tools aims at emphasising the material and vital aspects of each object rather than its aesthetic properties. Visitors follow an itinerary that allows them to handle, assemble and disassemble knives.

The museum rooms are also an opportunity to revisit the past, since they document the primary role played by knives in the history and daily life of Scarperia. Special attention has been devoted to the reconstruction of working spaces and to the social and family organisation derived from the production of knives, while a wide exhibition area is entirely dedicated to the creations of the masters of Scarperia.

The "Bottega del coltellinaio" (The Knife-maker's laboratory), close to the museum, naturally ends the exploration of this tradition, represented in its early phases in Palazzo dei Vicari. In the laboratory, tradition becomes reality because visitors can follow directly all the stages that lead to the production of a knife.





The small town of Vicchio has dedicated its main square and a monument to Giotto, who is said to have born in the neighbouring village of Vespignano. The birth house of the artist, subjected to heavy restoration work over the

years, is in fact located in this small village, close to the church. The building now preserves a documentary collection on the life and works of the artist to fully satisfy the curiosity of visitors.



The collection of the objects that now form part of the museum's exhibition, started in 1975 thanks to the initiative of the Local Tourist Association Pro Loco of Palazzuolo. In 1982 the Municipal Administration offered the museum the rooms of the Palazzo dei Capitani. The exhibition now covers 2

floors and takes up 10 rooms, displaying 800 objects, including the small and perhaps most original aluminium dental plate made in the thirties by a local craftsman. The largest displayed object is a water mill with two grinding stations that takes up a whole room.

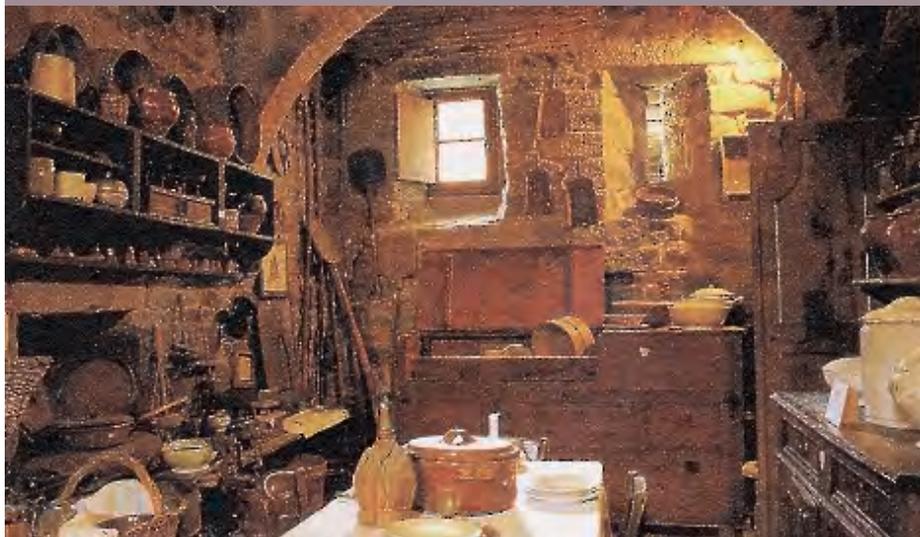
Poggio di Frascole represents one of the most important archaeological sites of Mugello and Val di Sieve, and the only one where researches were carried out for over a decades with a reasonable continuity. All the works excavated from the archaeological sites have been systematically restored in view of the possibility of opening the sites to the public. This phase has almost come to an end and the site is now open to visitors.

The area was already known to be an archaeological site at the end of the 20th century, because of the sporadic yet extraordinary objects found. These included a series of ceramic fragments with Etruscan inscriptions. Literary and archive documentation had clearly identified this area as the location of a church dedicated to St. Martin, which appeared to exist already at the end of the second half of the 13th century. The church had been demolished in 1465 and rebuilt lower in the valley in a village called Frascole, where it is still located. Documents did not however clearly state the exact location, although it would have been logic for it to be built on the top of a hill.

The results of an accurate and capillary research, carried out in the sixties by the Archaeological Group of Dicomano, summoned the intervention of the Museum and Fine Arts

Department of Tuscany in 1972. At the end of 1978 systematic excavation and restoration campaigns were organised almost every year. As a result it was possible to bring back to light the medieval church, with a rectangular layout, very modest dimensions yet with a dignified stone paving. The excavations also revealed the existence of an Etruscan structure, with rectangular layout, built with blocks and slabs of local sandstone.





The ethnographic collection of Gaville is displayed inside the parish church. The collection comprises 13 rooms with several pieces – over 3,500 objects, which document the most important aspects of the rural life of the lower Valdarno.

The core of the collection is connected with the production of olive oil. The first room in fact exhibits an old olive press that was originally driven by animals, which is still intact.



