Outline

**House of Petrarch, Arqua**, near Padua – where he died at age 70 in 1374.

**Benozzo Gozzoli, Journey of the Magi**, Medici Palace Chapel, c. 1449-59

“There was no ordinary or great citizen who had not built or was not in the process of building in the country a grand and rich estate with an expensive layout and handsome buildings, and much better than in town. And in this all were guilty and because of the unreasonable cost they were thought to be mad. And it was such a magnificent show that most foreigners not familiar with Florence, coming from outside, believed that these rich buildings and beautiful palaces in a three-mile band outside the city made a city in the style of [ancient] Rome. Giovanni Villani, *Cronica*, before 1348.

**Justus Utens, Villa Medici at Trebbio**, c. 1427-33, Museo di Firenze com’era.

Villa Medici at Trebbio; belonged to Giovanni di Bicci de’Medici and passed to his son Cosimo in 1429 who hired Michelozzo to remodel it; it remained a fortified castello.

**Justus Utens, Villa Medici at Cafaggiolo**, c. 1443-52, Museo di Firenze com’era. In family since 14th century. Reconstructed c. 1452 by Michelozzo. Following death of Cosimo in 1464 Piero used it as his hunting lodge. After Piero died in 1469 it became Lorenzo’s favorite country residence. From 1476 on, Lorenzo was short of funds and “borrowed” money from his cousins and ultimately transferred ownership to his nephews Lorenzo and Giovanni di Pierfrancesco.

**Michelozzo, Villa Medici at Careggi**, purchased in 1417; remodeled following death of Giovanni de Bicci; site of Cosimo’s platonic academy; home of Marsilio Ficino.

“I came to the villa at Careggi not to cultivate my field but my soul. Come to us, Marsilio, as soon as possible. Bring with you our Plato’s De summo bono, which by now I suppose you have translated from the Greek tongue into Latin as you promised. I desire nothing more ardently than to know the rout that leads most conveniently to happiness. Farewell, and come not without the Orphean lyre.” Letter to Marsilio Ficino

**Rogier van der Weyden, Entombment**, c. 1450

**Fra Angelico, San Marco Altarpiece**, commissioned by Cosimo de’ Medici, 1440.

**Rogier van der Weyden, Virgin and Child with Saints, 1450.**

**Domenico Veneziano, St Lucy Altarpiece, c. 1445.**

**Antonio Manetti Chiaccheri, Villa Medici at Fiesole**, c. 1452-55; Cosimo hired Manetti in mid-15th century to design a residence for his second son, Giovanni, as a setting for intellectual life rather than a working villa; adjacent to the convent of the Badia erected by Cosimo for the Canonici Lateranensi c. 1455-60, which combined a monastic complex with an apartment for Cosimo. Inspired by Alberti, Manetti trained under Brunelleschi and was the Medici chief architect during the 1450’s.

**Ghirlandaio, Assumption of the Virgin**, Tornabuoni Chapel, SM Novella, 1486-90

“I set out this afternoon for Fiesole, where Giovanni was rusticating, absorbed in his building….He read[your letter and poem] very carefully and spoke most warmly in your praise, saying he had written to you that very day, and urging you, if you thought him worthy of the kindness, to undertake the work of interpreting Petrarch’s poems, which in
themself are somewhat obscure....” Bartolomeo Scala, letter to Francesco Filelfo, 1455.

Giuliano da Sangallo, Poggio a Caiano, begun c. 1485 for Lorenzo the Magnificent.  
Piero di Cosimo, Building Site, c. 1520, Ringling Museum, Sarasota.

“How greatly he excels in architecture! In both private and public buildings we all make use of his inventions and his harmonies. For he has adorned and perfected the theory of architecture with the highest reasons of geometry, so that he takes no mean place among the illustrious geometricians of our age; geometry being surely worthy of a prince since our minds and intellects are moved and affected by its power.” Eulogy for Lorenzo by his son Piero.

Bertoldo di Giovanni and assistants, Mythological Frieze, glazed terracotta, c. 1490; allegory of time and the seasons based on Ovid, Claudian and others. Also celebration of Medicirule and allusion to Lorenzo’s horoscope and destiny to rule Florence.

“There is a like joy in heaven...the Sun himself, decking his chariot with spring flowers, prepares a year worthy of thee [Stilicho]. Far away, all unknown, beyond the range of mortal minds, scarce to be approached by the gods, is a cavern of immense age, hoary mother of the years, her vast breast at once the cradle and tomb of time. A serpent surrounds this cave, engulfing everything with slow but all-devouring jaws; never ceases the glint of his green scales. His mouth devours the back-bending tail as with silent movement he traces his own beginning. Before the entrance sits Nature, guardian of the threshold, if age immense yet ever lovely, around whom throng and flit spirits on every side. A venerable old man writes down immutable laws: he fixes the number of stars in each constellation and causes these to move and those to be at rest, whereby everything lives or dies by preordained laws. Tis he decides Mars’ uncertain orbit, Jupiter’s fixed course through the heaven, the swift path of the moon, and the slow march of Saturn; he limits the wanderings of Venus’ bright chariot and of Mercury, Phoebus’ companion.”

Claudian, De Consulatu Stilichonis

Botticelli, Primavera, c. 1485
Bronzino, Primavera Tapestry, 1545
Botticelli, Birth of Venus, c. 1485
Signorelli, Court of Pan, c. 1490, destroyed 1945; described by Vasari as “a canvas with some naked gods”: Lorenzo founded a cult of Pan at the Villa Careggi and called the surrounding land, Arcadia, inspired by the Pan of Virgil’s Eclogue II and by Servius’ commentary on Pan as god who signified the universe, the seasons, and the cycles of Time.

“Pan is a rustic god, formed like nature. He is called Pan, which means everything. He has horns like the rays of the sun and like the horns of the moon. His face is ruddy in imitation of air. On his breast he has a fawnskin in the likeness of the stars. His lower part is hairy because of the trees, shrubs, and wild beasts. He has goat’s feet to demonstrate the solidity of the earth. He has a pipe of seven reeds because of the harmony of the heavens, of which there are seven tones...He has a shepherd’s crook because of the year that returns on itself.”

Inscriptions: VTINAT [wishes it] + IVP P [Jupiter the father]; GLOVIS = motto of Lorenzo the Magnificent > Le Temps Revient > si volge (things turn) seasons
Proliferation of Laurel sprouting new growth

Vertumnus > self portrait of Pontormo (Jacopus Florentinus Pinxit)

Vasari, Portrait of Lorenzo de’Medici, c. 1533 (posthumous).

Giuliano da Sangallo, Entrance portico, barrel vault with Medici imprese.

Pontormo, Portrait of Cosimo il Vecchio.

Pontormo, Andrea del Sarto, Franciabigio, Salone, painted decoration, Poggio a Caiano, c. 1520 and 1530’s with final restoration of the Medici, commissioned by Leo X, left unfinished in 1521 with death of Leo X; completed by Alessandro Allori in 1578-82 with program by Vincenzo Borghini for Francesco de’Medici, Grand Duke of Tuscany. Theme throughout = celebration of Medici dynasty and rule.

Pontormo, Vertumnus and Pomona, lunette fresco, 1521: celebration of Leo X’s rule and dynastic continuity promised by the birth in 1519 of a new Cosimo. Retrospective in style, looking back to Lorenzo the Magnificent and the art he favored – non-narrative, symbolic and poetic > golden age of Medici. Inspired by Virgil’s Georgics: “Oh gods and goddesses all, whose love guards our fields” and Servius’ commentary on Virgil: “O ye most radiant lights of the firmament, Liber and bounteous Ceres. The Stoics say there is only one god and his power is one and the same, which by reason of our offices is called by various names. Whence they call the same god the Sun, Liber, Apollo. They call the Moon, Diana, Ceres, Juno, Proserpina. According to the Stoics, he evoked Liber and Ceres in place of the Sun and Moon...You who lead the year. By whose course the seasons are reckoned. For by means of the Moon, the month is shown by means of the Sun, the year is shown.” Servius, III, 130-131.

Alessandro Allori, Hercules and Fortuna in the Garden of the Hesperides, Fame, Glory and Honor below.

Alessandro Allori, Personifications of Magnanimitas, Magnificentia and Liberalitas over entrance door; inscription commemorating Leo X.