

Agnolo Bronzino

Agnolo Bronzino:
Medici Court Artist in Context

Edited by

Andrea M. Gáldy

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P U B L I S H I N G

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ABBREVIATIONS

ASF	Archivio di Stato, Florence
BNCF	Biblioteca Nazionale Centrale di Firenze
<i>GM</i>	<i>Guardaroba Medicea</i>
<i>MP</i>	<i>Mediceo del Principato</i>

ACKNOWLEDGEMENTS

The organisers would like to begin by thanking the two curators Antonio Natali and Carlo Falciani for the exhibition *Bronzino: Artist and Poet at the Court of the Medici* that was displayed from 24 September 2010 to 23 January 2011 at the Palazzo Strozzi in Florence. Their selection of a thought-provoking array of paintings, sculpture, and tapestries inspired the concept and content of the international conference that resulted in this publication.

We would also like to extend our thanks to the Fondazione Palazzo Strozzi and its staff, under the direction of James Bradburne, for bringing the Renaissance palace to new life with a series of original exhibitions, concerts, book shops and a café in the courtyard.

The conference would, however, never have happened, had it not been for the support of the British Institute of Florence, in particular the hard work of its former director Vanessa Hall Smith, of the library staff and the institute's administration. Our thanks go to all of them for making the organisation as smooth as possible. We would also like to thank Caitlin Sweeney for her help at the conference front desk and John Hoenig for kindly hosting the pre-conference reception.

We are very grateful to the Society for Renaissance Studies for the conference grant they so generously provided.

Finally, we would like to thank the speakers at the conference for excellent papers and spirited discussion with the delegates. The rationale of this conference was to have a mixture of Bronzino specialists exploring overlooked aspects of his work and specialists in related fields who became interested in Bronzino through serendipity and wished to contribute the results of their research. Since the conference papers worked so well together and created a virtual conversation among them that would have been a shame to interrupt, we decided only to include essays by the original speakers rather than to commission additional ones.

It has been our delight to work with CSP who have published the present volume and we would like to thank Amanda Millar and Soucin Yip-Sou for the beautiful book they have created for us and for you.

Florence, August 2012
Andrea M. Gáldy and Townsend Zeigler

FOREWORD

VANESSA HALL-SMITH

When Andrea Gáldy first suggested holding a conference on Bronzino at the British Institute to coincide with the Palazzo Strozzi show, I had no inkling of how groundbreaking the exhibition was going to be. True, it was the first to be dedicated to Bronzino's work, bringing together not only the paintings which have their permanent home in Florence, but work from all over the world, including the Metropolitan Museum in New York, the Louvre, the Hermitage and the Städel Museum in Frankfurt. But that was not all. The exhibition also explored Bronzino the poet, enriching our understanding of the work of Bronzino the artist.

It was clear as soon as the exhibition opened in September 2010 that it was going to be one of the cultural highpoints of the Florentine year. *Complimenti* are due to James Bradburne, the visionary Director of the Palazzo Strozzi, and to the curators for bringing this ambitious project to fruition.

In view of the great success of the exhibition, it was a particular privilege for me and the team at the British Institute to welcome Dott. Antonio Natali, Director of the Galleria degli Uffizi and one of the curators, together with distinguished scholars and friends old and new, many of whom had travelled long distances to participate.

The Institute's Harold Acton Library, with its unique collection of books and grandstand view over the River Arno, provided an intimate setting for the excellent papers delivered in the course of the day and the stimulating discussion that followed. Speakers shed fresh light on familiar images, provided new insight into Bronzino's iconography, examined different aspects of his portraiture and analysed in detail certain of his works.

I am delighted that it has been possible to bring most of the papers together in one volume (others form part of ongoing research to be published at a later date), which I am sure will play an important part in triggering further scholarly discourse on the work of Agnolo Bronzino.

INTRODUCTION

ANTONIO NATALI

The Bronzino Exhibition—a Series of Afterthoughts

The Bronzino exhibition at the Palazzo Strozzi was a fulfilling experience for the organisers, the curators and, I think I can safely add, for the many visitors who saw it. The remarkable success of the exhibition was, in my opinion, due first and foremost to the lyrical beauty of Bronzino's work. However, in order to understand its full impact one must also take into account the effect on the public who, to put it simply, entered the exhibition with one set of ideas about Bronzino and came out with a very different view.

In other words: the majority of the public thought of the painter as an elegant portraitist or a captivating illustrator of religious stories; even though on occasion somewhat cold and distant. This opinion has been (and for many it still is) the result of what is taught about the artist at school, based on an understanding of Bronzino as one of the most sophisticated "mannerists". The term is, however, not only inadequate but also misleading. Inadequate, because mannerism has become so abused as a critical formula that it has become almost meaningless. Misleading, because the term reduces the highly poetic quality of this painter's work to little more than a formulaic label.

It was the intention of the Florentine exhibition to restore to Bronzino the intellectual and spiritual complexity that underlies his entire artistic expression. The very title of the exhibition recalls the two strands of his career: *Bronzino. Pittore e poeta alla corte dei Medici*—*Bronzino: Painter and Poet at the Medici Court*. And with this warning the visitors were forced to consider Agnolo's poetry and the substance of his writings. As a result the visitor discovered an artist whose verse worked on two levels: Petrarchian when writing on elevated themes and crude when writing on those of a baser nature. In his erotic poetry the artist clearly showed his lack of prejudice (with regard to both ideas and choice of words).

After reading the bawdy poems, all of which are steeped with allusion,

evocation and double meaning: (*La cipolla, La padella, Il pennello* etc.), it is difficult to look at the paintings in the same light as before. Despite the grace and beauty of the forms displayed on the panels, it was not easy to forget that they had been created by the same artist who had written the lewd, even shameless, verses. And as a consequence, the image of Bronzino based on what we had been taught had to change.

At the exhibition it was possible to experience directly one of the qualities with which Bronzino was universally credited in his own times and which has too often been neglected by modern art criticism. Giorgio Vasari (who was a friend of the artist), more than anyone else praised Bronzino's outstanding ability as a painter after nature. This quality made him a favourite of Duke Cosimo de' Medici who chose him as his official portraitist and that of his family. Cosimo, however, did not want him solely as an artistic virtuoso able to produce a perfect likeness; he chose him above all for his talent as a poet to lend warmth and character to what can be seen in real life: not just faces, but also fabrics, jewellery, hairstyles together with nature.

These qualities can be seen particularly well in his most famous portrait: Duchess Eleonora with her young son Giovanni (Uffizi). A beautiful woman, pale as the moon, illuminating the blue sky behind her with a suffused halo and dominating the entire scene. On her right, at shoulder height, a landscape can be seen, with a river bend and low-growing vegetation, lying silently in a corner of the night. This epiphany of nature—which might have been painted in another, more recent century, as it seems so modern—is the detail that lends poetry and human warmth to the portrait. So the portrait that is considered an icon of sophisticated if icy mannerist style, becomes for our eyes the lyrical ode to a mother, her son and to the affection uniting the two.

The exhibition at Palazzo Strozzi has been the first monographic show ever dedicated to Bronzino. The critical theses proposed in the exhibition are now under examination by scholars and scholarly publications that not only test their validity but also formulate new proposals. This volume testifies to the intellectual vitality that can be awakened by an exhibition.

CHAPTER ABSTRACTS

Chapter 1

Janet Cox-Rearick and Mary Westerman Bulgarella

This work-in-progress report presents an extensive research methodology on the paintings of women and girls by the Florentine mannerist artist. A core group of seventeen portraits painted in oil on panel and located in North American and European collections are the subject of this study. The objectives of the research are possibly to identify the sitter of each portrait, confirm its creation to Bronzino or to his workshop, and determine its date of execution based on archival and literary documents. Employing a forensic-style investigation, in consultation with colleagues and experts from a wide range of disciplines, a database of reliable information regarding the portraits to be inspected is now being compiled.

Documenting the physical characteristics of the paintings, clarifying their historic context, analysing their subject matter and, in particular, the sitters' mode of attire, are all essential aspects of the research, which will go far beyond a discussion of the visual virtuosity of Bronzino's works. The collaboration between art historians and conservation specialists will add to the meticulous investigative work that is necessary to interpret and comprehend fully the portraits examined, not only singly but also in relation to one another and contemporaneous works of art.

This chapter describes the methodology employed in undertaking this project and discusses its progress thus far.

Chapter 2

Robert B. Simon

Vasari mentions that Bronzino painted a portrait of Maria Salviati, the mother of Duke Cosimo I de' Medici. The work usually associated with this reference is a portrait now in the Kress Collection of the Fine Arts Museums of San Francisco. The identification of the subject as Maria Salviati is relatively recent (1960), but has been widely accepted. The attribution to Bronzino is somewhat older, first appearing in 1885, and has not been doubted in the literature since.

This essay not only questions the identity of the woman depicted, but also its authorship. The subject is an unidentified widow and the painter, an at-present anonymous contemporary of Bronzino, is provisionally

named the “Master of the Sedia Dantesca,” to whom several portraits are here attributed. As for the portrait of Maria Salviati which Vasari records, I propose that it is to be identified with Bronzino’s *Portrait of a Lady in Red* in Frankfurt, with a date of 1525-26.

Chapter 3

Andrea M. Gáldy

The versatile and prolific Medici court artist Agnolo Bronzino is perhaps best remembered for his portraits of the ducal family. Indeed, several copies of his painted portrait of Duke Cosimo I in armour survive in museums and galleries around the world. The duke’s desire for an iconic, official portrait and its wide distribution as a component of foreign diplomacy mimics the dynastic and cultural politics of an ancient Roman role model, specifically Octavian Augustus and his Julio-Claudian successors.

This chapter opens with a discussion of the use of portraiture in Rome during the late Republic and early Empire that focuses on the requirements for various portrait types. Cosimo was well informed about the history of the Augustan era and a keen collector of medals and sculpture representing Julius Caesar and Octavian Augustus. The duke and his cultural advisors understood the difference between, and importance of, likeness and state portraiture. I argue that Cosimo carefully and successfully exploited these Roman models and typologies when fashioning his own image and that of his Medici dynasty.

Chapter 4

Bette Talvacchia

Praised by his contemporaries for the range and depth of his artistic achievement, Agnolo Bronzino is still appreciated as a complex creator, capable of elegant inventions in his paintings as well as linguistic fireworks in his poetry. His imagery, however, in verbal and visual media was forcefully connected to the traditions specifically developed in Florentine and Tuscan painting and poetry, and through these idioms to the culture of antiquity. Bronzino was very aware of body imagery in antique models and incorporated many formal and iconographical aspects from the corpus of antique art in his figural types, in both religious and secular paintings.

Thus the art of Bronzino is interestingly positioned between the paradigms of ancient masters and evocative references both to his contemporaries and recent predecessors. In certain instances, knowledge of his derivations leads to an enriched understanding of the iconography that Bronzino constructed. Far from being an empty exercise in simply identifying sources, a consideration of the artist’s appropriations—always

reconsidered and reinvented—can uncover rich levels of meaning that Bronzino expected his sophisticated audience to appreciate.

My discussion will single out for consideration figures on the ceiling of the Chapel of Eleonora of Toledo in the Palazzo Vecchio and examples of Bronzino's portraiture to explore specific uses of Florentine art and classical sculpture as conceptual bases for the artist's works.

Chapter 5

Robert G. La France

Many of Agnolo Bronzino's tapestry cartoons of monumental allegorical, devotional, and narrative subjects avoid or minimise some significant tapestry genres of the Renaissance and Middle Ages, including *verdures*, *millefleurs*, and courtly scenes with landscapes. In contrast, Bronzino's friend and colleague Francesco Bachiacca contributed cartoons that invoke these traditionally northern European subjects, as well as designs for grotesques, for the conventionally Flemish tapestry medium. I argue that Bronzino's first experiments in the medium engaged in a visual dialogue between Italian and Flemish styles that reflects the cultural mix and eclectic taste of the Florentine court of Duke Cosimo I de' Medici and Duchess Eleonora of Toledo.

While the recent exhibitions in New York and Florence celebrate Bronzino's art, including tapestries, as distinctly Florentine and Medicean, the first decade of tapestry production in Florence reveals a significant appreciation for northern European art and the cultivation of a variety of styles among members of the pre-Vasarian *équipe* at the hybrid Italo-Hispanic, Medici-Toledo court.

Chapter 6

Townsend Zeigler

This essay analyses the *Descent of Christ into Limbo* in terms of its context and contemporary reception in the period between the altarpiece's installation in 1552 and an arbitrary end of the Renaissance period in 1600. Damaged in the flood of 1966 and recently restored, Bronzino's altarpiece depicts the apocryphal story of Christ raising certain souls from Limbo to salvation. Bronzino included Old Testament kings, heroes and prophets in the scene and he added vitality and a provocative character to these partially nude biblical worthies with portraits of prominent sixteenth-century Florentines.

Originally located in the Zanchini chapel of Santa Croce and removed in the nineteenth century, the altarpiece was once paired with Salvati's *Deposition from the Cross* on the church's retrofaçade flanking the main

portal. When Vasari renovated Santa Croce in 1565, these two conspicuously positioned works likely generated the template for the church's new wall chapel designs. Despite its contemporary importance, subsequent Counter Reformation theology has tainted responses to Bronzino's *Limbo* and continues to affect current evaluations of its quality and content.

Chapter 7

Robert W. Gaston

The chapter offers reflections on some aspects of the two major Bronzino exhibitions (New York and Florence, 2010), looking specifically at methodological issues arising from reviewers' opinions that Bronzino's work is today more accessible than at any time since Mannerism existed. The belief that current postmodernist art practices and theory render Bronzino's work more comprehensible raises questions about Bronzino's attitudes to visual representation, the body, sexuality, poetic satire, style, and political patronage.

A balanced position is sought on these issues, recognising that recent theoretical preoccupations can indeed illuminate, to some degree, how we might investigate aspects of sixteenth-century artistic experience either suppressed or neglected by traditional art history. Conversely, it is suggested that we need to study in more detail how our postmodernist categories would have been theorised in Bronzino's day, when, for example, what we call the pseudo-sciences of astrology, palmistry and physiognomy held sway. We cannot, and need not, escape the research paradigms of our own day: the crucial point is, how, as historians, should we apply them in explicating the art of a mid-sixteenth-century Florentine?

CHAPTER ONE

STYLE AND DRESS: AN INTERDISCIPLINARY STUDY OF THE FEMALE PORTRAITS BY AGNOLO BRONZINO

JANET COX-REARICK
AND MARY WESTERMAN BULGARELLA

This paper describes the methodology of an in-depth interdisciplinary analysis of all the portraits of women and girls by, or attributed to, Agnolo Bronzino.¹ The research was initiated in an attempt to clarify many of the uncertainties and inaccuracies in discussions of the portraits by this renowned Renaissance artist, including the identities of the women he depicted.

Before devising a systematic approach to this research, some preliminary groundwork had to be done. Monographs on Bronzino, museum websites, sale catalogues, periodical literature, and photographic archives, as well as museum and exhibition catalogues such as that of the 2010 Palazzo Strozzi show were looked up.² It was also necessary to review and reconsider archival documents that had previously been consulted firsthand, some of which were published in various sources.

For the most part, previous research on Bronzino's portraits emphasised their overall composition and style, often with scant attention paid to minute details and to the physical characteristics of the paintings.

1. The presentation in December 2010 was accompanied by an array of visual images which amply illustrated the comparisons of portraits and their details. This written report is limited to an explanation of the methods used to investigate the Bronzino works which are subject of the present study.

2. Falciani and Natali 2010.

Our research soon revealed that there were frequent discrepancies and gaps in published information. Measurements and media were often inconsistent. The attribution of some of these portraits to Bronzino has been a matter of serious contention, and the dating and identifications of sitters have varied widely.

Methodology

At the outset of our research, we formulated a working list of seventeen portraits, located in public and private collections in North America and Europe, which are traditionally considered to be by Bronzino or his workshop. Nine of these portraits were included in the 2010 Bronzino exhibition at Palazzo Strozzi. Since the research is work in progress, this list will inevitably be subject to change during the course of our investigation. As more data is obtained, the identifications, dating and attributions can vary and additions and/or omissions to the list may occur.

Six of the portraits of women by Bronzino that we have been investigating are in Florence (five in the Uffizi and one in Palazzo Vecchio). Three are in Windsor, Frankfurt, and Turin, two are in Washington, one in Cleveland, one in San Francisco, and one in Detroit. The rest are in the European cities of Pisa, Prague and Berlin.

None of the portraits are full length; at the most, the sitters are seen to below the knee. The longer format portraits are obviously larger. However, it is interesting to note that some of the paintings that one might imagine to be close in scale in reality are not so at all, as a juxtaposition of them in the same scale illustrates (Fig. 1).

In order to determine the physical characteristics and the material structure of each work, they must be examined *in situ* (preferably off-the-wall, unframed, and in a laboratory environment).³ All the portraits' analytical work and documentation such as inventory or registrar descriptions, archival records, photographs, x-rays, infrared reflectograms, condition and conservation reports, etc. need to be consulted and recorded. With the collaboration of curators, conservators and colleagues, all of the necessary records will be obtained in order to have a comprehensive, up-to-date set of data for each work. Only then will there be a complete set of data necessary to carry out a comparative analysis of the portraits, which can then lead to conclusions regarding their attribution and date as well as the identity of their sitters.

3. To date we have examined six portraits in laboratory conditions and another nine off-the-wall.

Figure 1: The portraits examined in our study, illustrated to scale:

A) Cleveland Museum of Art, *Young Lady*; **B)** M.H. de Young Memorial Museum, San Francisco, *Maria Salviati?*; **C)** Detroit Institute of Arts, *Costanza da Sommaia*; **D)** Galleria Sabauda, Turin, *Eleonora of Toledo?*; **E)** Museo Nazionale di Palazzo Reale, Pisa, *Eleonora of Toledo with Her Son Francesco*; **F)** Národní Galerie, Prague, *Eleonora of Toledo*; **G)** National Gallery of Art, Washington, D.C. *Young Woman with Her Little Boy*; **H)** National Gallery of Art, Washington, D.C. *Eleonora of Toledo*; **I)** Palazzo Vecchio, Florence, *Laura Battiferri*; **J)** Staatliche Museen, Berlin, *Eleonora of Toledo*; **K)** Städelches Kunstinstitut, Frankfurt, *Lady in a Red Dress with Her Little Dog*; **L)** Uffizi Gallery, Florence, *Lucrezia Pantiaticchi*; **M)** Uffizi Gallery, Florence, *Bia di Cosimo de' Medici*; **N)** Uffizi Gallery, Florence, *Eleonora of Toledo with Her Son Giovanni*; **O)** Uffizi Gallery, Florence, *Maria de' Medici*; **P)** Uffizi Gallery, Florence, *Young Girl with Book*; **Q)** Windsor Castle State Apartments, *Lady in Green*.



To classify the accumulation of data, a spreadsheet format has become a useful tool to record and regularly update information as research progresses. To accompany the spread sheet we have devised an operational system in which each portrait is numbered according to a provisional, approximate chronological order. Included also are the painting's location, title or name of sitter (when known), inventory or accession number, working attribution, measurements, materials and the date(s) when the portrait was examined. A dossier file has been created for each portrait which contains documents of the work-in-progress, notes, photographs and related materials (Fig. 2).

Style and Iconography

An initial analytical study of Bronzino's portraits was carried out in 2000 while examining those of Duke Cosimo de' Medici and his wife, Eleonora of Toledo, whom he married in 1539. At that time the focus was on Bronzino's style and iconography, as well as on the garments described in Eleonora of Toledo's wardrobe in the Archivio di Stato in Florence. Of parallel interest was the information retrieved during the conservation of Eleonora's burial attire⁴ and the analysis of the damask fabric of a garment in which Eleonora's son, Don Garzia de' Medici, was buried.⁵

This damask of Don Garzia's costume was found to be identical to that of garments worn by the sitters of Bronzino's *Portrait of a Lady* in Turin, Galleria Sabauda, and *Portrait of a Man* in Ottawa, National Gallery of Canada. An extensive research project was carried out on these two particular paintings. In a lengthy article published in 2004 the authors considered them to be a pair and identified the sitters as Eleonora of Toledo and Cosimo de' Medici.⁶

The examination of the Turin portrait concentrated not only on the fabrics and style of the sitter's clothes, but also on the particulars of her jewellery, including her rings, bracelets, and belt. These details give an indication of the sitter's wealth and status, and possibly of her identity. The belt, in particular, can be linked to the work of Benvenuto Cellini and also, as described and documented in the authors' 2004 article, to the Medici court and to Eleonora of Toledo.⁷

4. Westerman Bulgarella 2004, 207-22; Aschengreen Piacenti et al. 1993.

5. Westerman Bulgarella 1996-97, 2-6; 13.

6. Cox-Rearick and Westerman Bulgarella 2004, 101-59.

7. Ibid., 135-6.

Telling Details

When Bronzino's portraits are attentively examined, hidden details are revealed which often have not been recorded, studied or interpreted. For example, in the Turin portrait the grinning satyr carved on the chair, barely detectable under the sitter's left elbow, contrasts with the green prayer book she languidly holds in her right hand. As was concluded in our 2004 essay, these contrasting details could be indicative of two sides of the sitter's character and give further clues to her identity.⁸ In the same portrait the length of cream-colored organza, striped in green satin and gold (the gold is not visible in every stripe and barely visible to the naked eye) and bordered with green fringe, fills up most of the background space. This opulent and delicate fabric is a lavish demonstration of Bronzino's artistic virtuosity and is an unusual feature that was clearly staged for the portrait. Both the Turin and Ottawa portraits were in the Palazzo Strozzi exhibition, although with different identifications of the sitters,⁹ which reinforces the conviction that there is still much work to be done.

Two more portraits by Bronzino were examined *in situ* during the summer of 2010. The Cleveland Museum of Art owns an important portrait of a woman, which has not been illustrated frequently or described in the Bronzino literature. The only extensive description and analysis was published in 1974, the painting was labelled by the museum simply as "Young Lady."¹⁰ Throughout our two-day visit, the curator of the European paintings department, Jon Seydl, and the museum's paintings conservator, Dean Yoder, assisted us in every way possible and made available all the museum's documents of the painting. An area was set aside in the museum's conservation laboratory where the painting could be thoroughly and accurately examined, measured and photographed.

8. Ibid., 113-4.

9. Falciani and Natali 2010, 268-70.

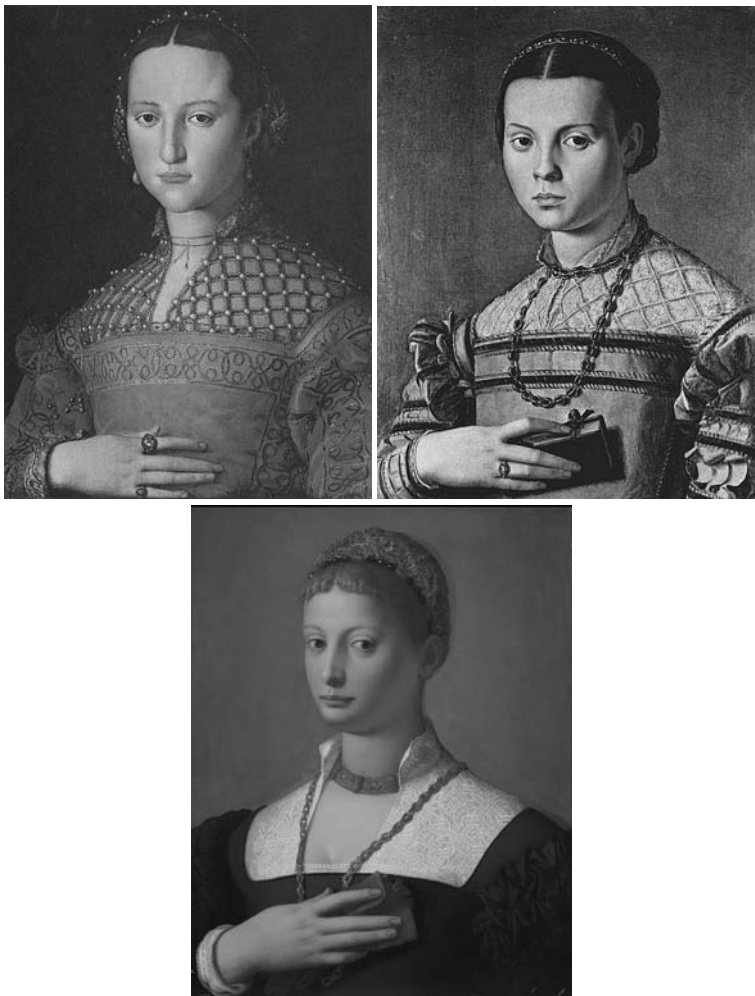
10. Tzeutschler Lurie 1974, 3-13.

	LOCATION	TITLE OR NAME OF SITTER	DATE	INVENTORY/ACCESSION NR	ATtribution	MEASUREMENTS	MATERIALS	SHOWN 2010
A	Cleveland Museum of Art, Cleveland	<i>Young Lady with a Glove</i>	c. 1550	Accession No.1972.121	Bronzino	60 x 46.8 cm	oil on panel	no
B	De Young Memorial Museum, San Francisco	<i>Elderly Woman (Maria Salviati?)</i>	c. 1542-43	Kress Collection inv. K61	Bronzino (?)	127 x 100 cm	oil on panel	no
C	Detroit Institute of the Arts, Detroit	<i>Costanza da Sonnaia</i>	c. 1552	Accession No.35.8	Bronzino	43.5 x 30.3 cm	oil on panel	no
D	Galleria Sabauda, Turin	<i>Eleonora of Toledo (?)</i>	c. 1550-55	inv.262	Bronzino	109 x 85 cm	oil on panel	yes
E	Museo Nazionale di Palazzo Reale, Pisa	<i>Eleonora of Toledo with her Son Francesco</i>	c. 1551		Bronzino workshop?	116 x 94 cm	oil on panel	no
F	Národní Galerie, Prague	<i>Eleonora of Toledo</i>	c. 1539	inv. DO-880	Bronzino	59 x 46 cm	oil on panel	no
G	National Gallery of Art, Washington, D.C.	<i>Lady with her Little Boy</i>	c. 1540-45	Widener Collection 1942.9.6	Bronzino	99.5 x 76 cm	oil on panel	no
H	National Gallery of Art, Washington, D.C.	<i>Eleonora of Toledo</i>	c. 1560	Samuel H. Kress Collection 1961.9.7	Bronzino	86.4 x 65.1 cm	oil on panel	no

I	Palazzo Vecchio, Florence	<i>Laura Battiferri</i>	c. 1555	Donazione Loeser inv. MCF-LOE 1933-17	Signed	83 x 60 cm	oil on panel	yes
J	Staatliche Museen, Berlin	<i>Eleonora of Toledo</i>	c. 1560	inv. 338B	Bronzino workshop?	58 x 42 cm	oil on panel	no
K	Städtisches Kunstinstitut, Frankfurt	<i>Lady in Red with a Little Dog</i>	c. 1533	inv. 1136	Pontorno or Bronzino	90 × 71 cm	mixed on poplar	yes
L	Uffizi Gallery, Florence	<i>Lucrezia Panciatichi</i>	c. 1540	Uffizi inv. 1890 no. 736	Signed	102 x 85 cm	oil on panel	yes
M	Uffizi Gallery, Florence	<i>Bia de' Medici</i>	1541-42 or later	Uffizi inv. 1890 no. 1472	Bronzino	63 x 48 cm	oil on panel	yes
N		<i>Eleonora of Toledo and her Son Giovanni</i>						
O	Uffizi Gallery, Florence	<i>Maria de' Medici</i>	1545	Uffizi inv. 1890 no. 748	Bronzino	115 x 96 cm	oil on panel	yes
P	Uffizi Gallery, Florence	<i>Girl Holding a Prayer Book</i>	1551	Uffizi inv. 1890 no. 1572	Doc. 1551, and inv. 1553	53 x 38 cm	oil on panel	yes
Q	Windsor Castle State Apartments, Windsor	<i>Lady in Green</i>	c. 1545	Uffizi inv. 1890 no. 770	Bronzino	58 x 46 cm	oil on panel	yes
			c. 1530	RCIN 405754	Bronzino (?)	76.6 x 66.2 cm	oil on poplar	yes

Figure 2: Table of portraits investigated based on project spreadsheet and dossier files.

Figure 3: **A)** Národní Galerie, Prague, *Eleonora of Toledo*; **B)** Uffizi Gallery, Florence, *Young Girl with a Book*; **C)** Cleveland Museum of Art, *Young Lady*.



The pose and style of the Cleveland portrait places it easily in the sequence of Bronzino's half-length female portraits from 1540 to the early 50s (Fig. 3). Details of the young sitter's face exemplify Bronzino's meticulous depiction of facial features. Sometimes the artist made slight modifications or *pentimenti*, one of which is visible on the right side of her