

## Annotated Bibliography

### Primary Sources

"Albizzi Coat of Arms." *Heraldry Institute of Rome*,

[www.heraldrysinstitute.com/lang/en/cognomi/Albizzi/idc/18478/](http://www.heraldrysinstitute.com/lang/en/cognomi/Albizzi/idc/18478/). Accessed 18 Jan. 2021.

The Albizzi family were rivals of the Medici. I used their coat of arms to represent their family and to display the use of symbolism through dynastic image.

Allori, Cristofano. *Judith with the Head of Holofernes*. 1610-1612. *Le Gallerie Degli Uffizi*,

[www.uffizi.it/en/artworks/judith-with-the-head-of-holofernes](http://www.uffizi.it/en/artworks/judith-with-the-head-of-holofernes). Accessed 10 Feb. 2021. I

used this painting as an example of some of the art the Medici commissioned. It also illustrates their tendency to use religious themes in the artwork.

Bandini, Giovanni. *Bust of Cosimo I, Grand Duke of Tuscany*. 1572. *Detroit Institute of Arts*,

[www.dia.org/art/collection/object/bust-cosimo-i-grand-duke-tuscany-33683](http://www.dia.org/art/collection/object/bust-cosimo-i-grand-duke-tuscany-33683). Accessed 17

Jan. 2021. This bust was commissioned by Cosimo de Medici. I used this bust as an exemplify the Augustan imagery commonly used by Cosimo.

Benozzo Gozzoli. *Procession of the Magi*. 1459. Artstor,

[library-artstor-org.ezproxy.bpl.org/asset/SCALA\\_ARCHIVES\\_1039489125](http://library-artstor-org.ezproxy.bpl.org/asset/SCALA_ARCHIVES_1039489125) This fresco

is in the Medici Palace Chapel and symbolizes the Medici's wealth and power. I used this source as an example of the religious connections they made in their artwork.

Botticelli, Sandro. *Primavera*. 1445-1510. *Le Gallerie Degli Uffizi*,

[www.uffizi.it/en/artworks/botticelli-spring](http://www.uffizi.it/en/artworks/botticelli-spring). Accessed 17 Jan. 2021. This painting is one

of the most famous commissioned by the Medici. I used it as my cover image.

Bronzino, Agnolo. *Cosimo de' Medici as Orpheus*. 1537-1539. *Philadelphia Museum of Art*,

[philamuseum.org/collections/permanent/52029.html](http://philamuseum.org/collections/permanent/52029.html). Accessed 10 Feb. 2021. I used this

painting as an example of artwork that the Medici commissioned. Because Cosimo himself is Orpheus, it demonstrates how the Medici would place themselves in the role of other important figures of the time.

---. *Eleonora of Toledo and Her Son*. 1545-1550. *Detroit Institute of the Arts*, [www.dia.org/art/collection/object/eleonora-toledo-and-her-son-35527](http://www.dia.org/art/collection/object/eleonora-toledo-and-her-son-35527). Accessed 17 Jan. 2021. This painting is of Eleonora of Toledo, Cosimo de Medici's wife, and her son. I used this source as an example of the Medici's use of jewelry in communicating alliances, stature and wealth.

---. *Lucrezia de' Medici*. 1560. *North Carolina Museum of Art*, [learn.ncartmuseum.org/artwork/lucrezia-de-medici-1545-1561/](http://learn.ncartmuseum.org/artwork/lucrezia-de-medici-1545-1561/). Accessed 15 Jan. 2021. This portrait of Lucrezia de Medici conveys the Medici's wealth. I used it as an example of how the Medici used jewelry for dynastic image.

---. *Portrait of Bia de' Medici*. 1542-1545. *Le Gallerie Degli Uffizi*, [www.uffizi.it/en/artworks/portrait-of-bia-de-medici](http://www.uffizi.it/en/artworks/portrait-of-bia-de-medici). Accessed 10 Feb. 2021. I used this portrait to show one of the Medici family members. It also foreshadows the jewelry aspect of my project on my thesis page.

Carucci, Jacopo. *Portrait of Cosimo the Elder*. 1519-1520. *Le Gallerie Degli Uffizi*, [www.uffizi.it/en/artworks/portrait-of-cosimo-the-elder](http://www.uffizi.it/en/artworks/portrait-of-cosimo-the-elder). Accessed 10 Feb. 2021. This portrait is of Cosimo the Elder, one of the most famous Medici. I used this painting next to other members of the family to show some of them.

Donatello. *David*. 1430-1450. *ARTstor*, [library-artstor-org.ezproxy.bpl.org/#/asset/LESSING\\_ART\\_1039490463;prevRouteTS=1610721202081](http://library-artstor-org.ezproxy.bpl.org/#/asset/LESSING_ART_1039490463;prevRouteTS=1610721202081). Accessed 15 Jan. 2021. This statue was placed in the Medici Palace

garden and was made by Donatello. I used it as an example of the Medici using biblical figures to communicate power and their defense of the republic.

---. *Judith and Holofernes*. 1456-1457. *ARTstor*,

[library-artstor-org.ezproxy.bpl.org/#/asset/SCALA\\_ARCHIVES\\_1039931857;prevRouteTS=1610721088867](http://library-artstor-org.ezproxy.bpl.org/#/asset/SCALA_ARCHIVES_1039931857;prevRouteTS=1610721088867). Accessed 15 Jan. 2021. This statue was made by Donatello. I used it as an example of how the Medici believed virtue triumphed over strength and used biblical figures to communicate that idea.

Fabrizio, Gentile. *Adoration of the Magi*. 1423. *Le Gallerie Degli Uffizi*,

[www.uffizi.it/en/artworks/adoration-of-the-magi](http://www.uffizi.it/en/artworks/adoration-of-the-magi). Accessed 17 Jan. 2021. This is the altarpiece in the Strozzi family chapel. I used it as a comparison to the altarpiece in the Medici Palace chapel.

"Strozzi Family Coat of Arms." *Academic*, [enacademic.com/dic.nsf/enwiki/1508715](http://enacademic.com/dic.nsf/enwiki/1508715). Accessed 18 Jan. 2021. This is the Strozzi family coat of arms. I used it on my rivalries page to differentiate between families.

Suttermans, Justus. *Cosimo II de' Medici with his wife, Maria Maddalena of Austria and their son, Ferdinando II*. 1640. *Le Gallerie Degli Uffizi*,

[www.uffizi.it/en/artworks/Cosimo-II-de-Medici-with-his-wife-Justus-Suttermans](http://www.uffizi.it/en/artworks/Cosimo-II-de-Medici-with-his-wife-Justus-Suttermans).

Accessed 10 Feb. 2021. I used this painting to show more members of the Medici family. This portrait includes Cosimo II, his wife, and their son.

Vasari, Giorgio. *Apotheosis of Cosimo de Medici*. 1563-1565. *Beni-Culturali*,

[www.beni-culturali.eu/opere\\_d\\_arte/scheda/-apoteosi-di-cosimo-i-de--medici-vasari-giorgio-1511-1574-naldini-giovanni-battista-1537-ca-1591-09-00281602-20/383691](http://www.beni-culturali.eu/opere_d_arte/scheda/-apoteosi-di-cosimo-i-de--medici-vasari-giorgio-1511-1574-naldini-giovanni-battista-1537-ca-1591-09-00281602-20/383691).

Accessed 17 Jan. 2021. This tondo is in the Palazzo Medici. I used it as an example of

how Cosimo compared himself to Augustus Caesar for bringing about a golden age in Florence.

---. *Portrait of Lorenzo de' Medici*. 1533-1534. *Le Gallerie Degli Uffizi*,

[www.uffizi.it/en/artworks/vasari-lorenzo-portrait](http://www.uffizi.it/en/artworks/vasari-lorenzo-portrait). Accessed 10 Feb. 2021. I used this portrait of Lorenzo de Medici next to other Medici to show members of the family.

Zocchi, Giuseppe. *The Piazza della Signoria in Florence*. *Web Gallery of Art*,

[www.wga.hu/html\\_m/z/zocchi/giuseppe/firenze1.html](http://www.wga.hu/html_m/z/zocchi/giuseppe/firenze1.html). Accessed 18 Jan. 2021. This is a painting of the Piazza della Signoria in Florence. I used this painting on my context page to set the scene of where most of the politics were taking place.

## Secondary Sources

Brucker, Gene. *Florence, the Golden Age, 1138-1737*. University of California Press. This

source described Florence's Golden age. I used it for a quote that described the impact of the Medici on the world.

Crum, Roger J. "Roberto Martelli, the Council of Florence, and the Medici Palace Chapel."

*Zeitschrift Für Kunstgeschichte*, vol. 59, no. 3, 1996, pp. 403-17. *JSTOR*,

doi:10.2307/1482837. Accessed 7 Jan. 2021. This source explains the history behind the Journey of the Magi Fresco as well as the symbolism in the artwork. I used this source to provide the context and the significance of this fresco.

---. "Severing the Neck of Pride: Donatello's 'Judith and Holofernes' and the Recollection of

Albizzi Shame in Medicean Florence." *Artibus Et Historiae*, vol. 22, no. 44, 2001, pp.

23-29. *JSTOR*, doi:10.2307/1483711. Accessed 15 Jan. 2021. Through an explanation of the sculpture of Judith and Holofernes, this source examined the possible meanings

behind the statue and the use of it in the Medici gardens. I used this source to help analyze the sculpture as well as to contextualize the Medici and Albizzi family rivalries.

*Diamond. Gemological Institute of America*, [www.gia.edu/diamond](http://www.gia.edu/diamond). Accessed 18 Jan. 2021. I categorized this image as a secondary source because it was merely used as an image to show a gem. I used it on my jewelry page when explaining the different stones used by the Medici.

D. N. Ghosh. "Genesis of High Finance: Case of Medici Bank." *Economic and Political Weekly*, vol. 41, no. 7, 2006, pp. 542-43. *JSTOR*, [www.jstor.org.ezproxy.bpl.org/stable/4417808](http://www.jstor.org.ezproxy.bpl.org/stable/4417808). Accessed 11 Jan. 2021. This source was a background to the rise of the Medici family and how they gained power through the Florentine economy. I used this source to contextualize the Medici family and their original rise to power.

*Florence: A City to Discover. Italia Rail*, [www.italiarail.com/culture/top-30-things-do-florence](http://www.italiarail.com/culture/top-30-things-do-florence). I used this photo of Florence on my legacy page to show the effect of the Medici's patronage of Florence.

Forster, Kurt W. "Metaphors of Rule. Political Ideology and History in the Portraits of Cosimo I De' Medici." *Mitteilungen Des Kunsthistorischen Institutes in Florenz*, vol. 15, no. 1, 1971, pp. 65-104. *JSTOR*, [www.jstor.org.ezproxy.bpl.org/stable/27652262](http://www.jstor.org.ezproxy.bpl.org/stable/27652262). Accessed 17 Jan. 2021. This source explained the different works of art that Cosimo de Medici was centered in. I used this source to further explain the connection between Augustus Caesar and Cosimo de Medici and how Medici used that symbolism in communication.

Fubini, Riccardo, and Sarah-Louise Raillard. "Cosimo De' Medici's Regime: His Rise to Power (1434)." *Revue Française De Science Politique (English Edition)*, vol. 64, no. 6, 2014, pp. 81-97. *JSTOR*, [www.jstor.org.ezproxy.bpl.org/stable/revfranscipoleng.64.6.81](http://www.jstor.org.ezproxy.bpl.org/stable/revfranscipoleng.64.6.81).

Accessed 7 Jan. 2021. This source provides a detailed account of Cosimo de Medici's rise to power in Florence as well as his rivalry with the Albizzi family. I used this source to contextualize the Medici's rise to power and explain the context of the art they commissioned.

Harris, Beth, and Steve Zucker. "Florence in the Early Renaissance." *Khan Academy*, [www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/beginners-renaissance-florence/a/florence-in-the-early-renaissance](https://www.khanacademy.org/humanities/renaissance-reformation/early-renaissance1/beginners-renaissance-florence/a/florence-in-the-early-renaissance). Accessed 27 Jan. 2021. This source explained Italy's and more specifically, Florence's government during the 15th century. I used it for context on the political structure of Florence as well as to explain the power of those in charge.

Henk Th. van Veen. "Republicanism in the Visual Propaganda of Cosimo I De' Medici." *Journal of the Warburg and Courtauld Institutes*, vol. 55, 1992, pp. 200-09. *JSTOR*, doi:10.2307/751424. This source explains the way Cosimo de Medici used art as political propaganda. I used it specifically to explain the tondo in the Palazzo Vecchio and the significance of its symbolism.

Hole, Robert. "THE Medici Brothers 1469-78." *History Review*, Mar. 1999, p. 34. *Gale General OneFile*, [link-gale-com.ezproxy.bpl.org/apps/doc/A54611195/ITOF?u=mlin\\_b\\_bpublic&sid=ITOF&xid=55e66ccf](https://link-gale-com.ezproxy.bpl.org/apps/doc/A54611195/ITOF?u=mlin_b_bpublic&sid=ITOF&xid=55e66ccf). Accessed 11 Jan. 2021. This source elaborated specifically of Lorenzo de Medici although it did include details about other Medici brothers. I used this source for context on the Medici Family.

Holian, Heather L. Sale. "The Clues in the Jewels: A Case for Companion Portraits of Francesco I and Lucrezia De' Medici." *Southeastern College Art Conference Review*, vol. 14, no. 5,

2005, p. 452+. *Gale Academic OneFile*,

[link-gale-com.ezproxy.bpl.org/apps/doc/A192353154/AONE?u=mmln\\_b\\_bpublic&sid=AONE&xid=4e66708e](http://link-gale-com.ezproxy.bpl.org/apps/doc/A192353154/AONE?u=mmln_b_bpublic&sid=AONE&xid=4e66708e). Accessed 15 Jan. 2021. This source gave a detailed description of the Portrait of Lucrezia de Medici. Along with a background to the portrait, the source explained the different symbolisms of the jewelry she was wearing. I used this source to explain what Cosimo was communicating through this portrait.

---. "Family Jewels: The Gendered Marking of Medici Women in Court Portraits of the Late Renaissance." *Mediterranean Studies*, vol. 17, 2008, pp. 148-82. *JSTOR*, [www.jstor.org.ezproxy.bpl.org/stable/41167396](http://www.jstor.org.ezproxy.bpl.org/stable/41167396). This source explains how Cosimo de Medici used specific jewelry in the portraits of Medici women to uphold the family's power. I used this source to help me analyze the portrait of Eleonora di Toledo, Cosimo's wife, and how the portrait was used in a propagandic way.

Hollingsworth, Mary. *The Family Medici: The Hidden History of the Medici Dynasty*. New York, Pegasus Books, 2018. This book was a complex history of the Medici dynasty. I used this book for context and to add information regarding Cosimo's connection with Augustus Caesar. It also provided information about Medici genealogy.

Hong, Karen E. "The Legacy of the Medici." *Calliope*, vol. 11, no. 8, Apr. 2001, p. 44. *Gale General OneFile*, [link-gale-com.ezproxy.bpl.org/apps/doc/A73022789/ITOF?u=mmln\\_b\\_bpublic&sid=ITOF&xid=144aa870](http://link-gale-com.ezproxy.bpl.org/apps/doc/A73022789/ITOF?u=mmln_b_bpublic&sid=ITOF&xid=144aa870). Accessed 11 Jan. 2021. This source briefly summarized the most notable achievements of the Medici family, as well as the legacy they left behind. I used this source to explain the long lasting effects the Medici's patronage had on the world.

Kempers, Bram. *Painting, Power and Patronage*. Penguin Books, 1987. This book provided detailed information about Renaissance art and patronage. I used this book for information about the Medici legacy and their patronage.

McHam, Sarah Blake. "Donatello's Bronze 'David' and 'Judith' as Metaphors of Medici Rule in Florence." *The Art Bulletin*, vol. 83, no. 1, 2001, pp. 32-47. *JSTOR*, doi:10.2307/3177189. Accessed 17 Jan. 2021. This source analyzes the significance of Donatello's David and Judith and Holofernes. I used this source to help me analyze the statues as well as provide examples for communication through artwork.

*The Medici, Michelangelo, and the Art of Late Renaissance Florence*. Yale UP, 2002. This source provided lots of historical context for both the Medici family and the art they commissioned. I used this source as context and to explain the bust of Cosimo de Medici.

Oxley, Malcolm. "The Medici and Gozzoli's Magi." *History Today*, vol. 44, no. 12, Dec. 1994, p. 16+. *Gale General OneFile*, link-gale-com.ezproxy.bpl.org/apps/doc/A15929656/ITOF?u=mlin\_b\_bpublic&sid=ITOF&xid=9dc5bd8f. Accessed 11 Jan. 2021. This article gave a detailed description of Gozzoli's Journey of the Magi which was commissioned by Cosimo de Medici. It also explained some of the background meanings behind the subject of the fresco. I used this source as an example of the Medici communicating through religious art.

*Pearl. Gemological Institute of America*, www.gia.edu/pearl. Accessed 18 Jan. 2021. I categorized this image as a secondary source because it was merely used as an image to show a gem. I used it on my jewelry page when explaining the different stones used by the Medici.



Pepler, Conrad. "ART in THE MIDDLE AGES." *Blackfriars*, vol. 40, no. 475, 1959, pp. 403-11.

*JSTOR*, [www.jstor.org.ezproxy.bpl.org/stable/43815890](http://www.jstor.org.ezproxy.bpl.org/stable/43815890). Accessed 11 Jan. 2021. This source provided context for art before the Renaissance. I used this source to compare the purpose of art from before the Medici to after the Medici. I also used it for context.

*Ruby. Gemological Institute of America*, [www.gia.edu/ruby](http://www.gia.edu/ruby). Accessed 18 Jan. 2021. I

categorized this image as a secondary source because it was merely used as an image to show a gem. I used it on my jewelry page when explaining the different stones used by the Medici.

Slavicek, Louise Chipley. "THE PALAZZO MEDICI." *Calliope*, vol. 11, no. 8, Apr. 2001, p. 24.

*Gale General OneFile*,

[link-gale-com.ezproxy.bpl.org/apps/doc/A73022780/ITOF?u=mlin\\_b\\_bpublic&sid=ITOF&xid=522ab2cf](http://link-gale-com.ezproxy.bpl.org/apps/doc/A73022780/ITOF?u=mlin_b_bpublic&sid=ITOF&xid=522ab2cf). Accessed 11 Jan. 2021. This source gave details about the Palazzo Medici, an extremely important building in Medici history. I used this source as context and to explain where some of the other art I used in my project is held.

Stemp, Richard. *The Secret Language of the Renaissance: Decoding the Hidden Symbolism of Italian Art*. London, Duncan Baird Publishers, 2006. This book had detailed explanations of symbolism in Renaissance Art. It included examples from the Medici family which I used to show their communication through art. It also provided helpful information about the significance of color in art.

Strathern, Paul. *The Medici: Power, Money, and Ambition in the Italian Renaissance*. New York, Pegasus Books. This book provides a detailed explanation of the Medici's history. I used this book for context as well as for details about Donatello's David statue.

Thomas, Joe A. "Fabric and Dress in Bronzino's Portrait of Eleanor of Toledo and Son Giovanni." *Zeitschrift Für Kunstgeschichte*, vol. 57, no. 2, 1994, pp. 262-67. *JSTOR*, doi:10.2307/1482735. Accessed 15 Jan. 2021. This source went into detail about the style and fabric of Eleonora de Medici's dress in her portrait. I used this source to reaffirm how wealthy the Medici were as well as to exemplify the wealth they were communicating through art.

### **Uncategorized Sources**

Botticelli, Sandro. *The Birth of Venus*. 1485. *Le Gallerie Degli Uffizi*, [www.uffizi.it/en/artworks/birth-of-venus](http://www.uffizi.it/en/artworks/birth-of-venus). Accessed 11 Feb. 2021. This painting was commissioned during the Medici rule. I used it one of my context pages to introduce some of the art.