

# Sculptures by Domenico Poggini

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THREE FLORENTINE ARTISTS—Bandinelli, Cellini, and Poggini—learned in their youth the goldsmith's and medalist's craft and later on became sculptors and created works that merit our consideration. Baccio Bandinelli (1488–1560) carved his first marble statue when he was less than thirty years old, the St. Peter for the cathedral of Florence (1515). Thereafter he made marble figures, reliefs, and bronzes, instead of jewelry. About 1530 he opened an “Academy” and began to teach the “art of drawing” in the evenings. Numerous pupils frequented his workshop and learned, as they learned drawing, to copy antique models and their master's style. Bandinelli proposed to Duke Cosimo I numerous projects, after his return from Rome to Florence, and he was asked to work on important commissions. As he was favored by the court and surrounded by disciples, he held a powerful influence on Florentine art during his lifetime. Benvenuto Cellini (1500–71) began, during his stay at the French court, to model full-scale figures for bronze-casting; at this time he was about forty years old. After his return to Florence Duke Cosimo gave him a commission to do a statue of Perseus. He cast the over-life-size bronze of Perseus and Medusa (1545–54). Thanks to this work he was accepted as a sculptor of rank, and in the following years he even carved marble statues. Nevertheless, he continued to make jewelry and medals throughout his life.

Domenico Poggini (1520–90) was more than thirty years of age when he began to make full-scale sculpture. In 1554 he carved his marble Bacchus. In the following years, he contributed reliefs and figures of terracotta to enterprises being carried on by the Accademia del Disegno. For Duke Cosimo he carved marble statues, and he did beautiful portraits. Besides this, he struck and cast medals, was the duke's die-cutter (1556), and master of the Florentine mint. He even wrote poems, as did many in his time; some of them have come down to us.

Vasari's *Vite* include extensive descriptions of Bandinelli's and Cellini's works.<sup>1</sup> Moreover, both sculptors wrote their autobiographies, which add further information. Poggini's case is different. Vasari mentioned him, in the 1568 edition, as a member of the Accademia del Disegno and recorded, without a detailed description, sculptures in marble and bronze as well as beautiful medals. It is only from contemporary sources that we know about Poggini's share of the 1564 funeral decorations for Cosimo I and, further, his part of the 1565 wedding decorations for Francesco de' Medici. The clay figures he contributed are lost. Finally, Raffaello Borghini left no description at all concerning Poggini in his *Riposo* of 1584.

1. Giorgio Vasari, *Le vite* . . . , ed. Gaetano Milanesi (Florence, 1878–85); V, p. 391; VII, pp. 305, 640; VIII, pp. 618, 620.

## STATE OF RESEARCH

Poggini's medals had been known<sup>2</sup> before Weinberger, in the twenties, studied the Muse (Figure 10), which is signed and dated "DOMENICO POGGINI F[lorentinus]. F[ecit]. 1579," and the bust of Virginia Pucci Ridolfi.<sup>3</sup> With Rubinstein-Bloch's catalogue, the handsome Bacchus reappeared (Figure 2), a marble statue signed and dated 1554,<sup>4</sup> now in the Metropolitan Museum. Middeldorf and Kriegbaum published the Apollo (Figures 4, 5), which is signed and dated 1559, the bust of Francesco de' Medici, the Lex (Figure 7), and the signed bronze statuette of Pluto (Figure 9).<sup>5</sup> The bronze of a Dancing Youth (Figure 1) was identified by Hackenbroch.<sup>6</sup> Finally, the painted terracotta St. Peter (Figure 8) has been rightly given back to Poggini by Summers.<sup>7</sup>

At the present stage of research former erroneous attributions can be rejected without discussion.<sup>8</sup> Our own re-examination is based on signed sculptures and sound attributions, and an analysis of Poggini's personal style will allow us to make some additions. Moreover, documented information on Poggini will be reviewed and newly found material will be added (see Appendix).

## DOCUMENTED INFORMATION

Cellini gave us the earliest information on the Poggini brothers, Domenico and Gian Paolo (1518–ca. 1582). In his autobiography he mentioned them working as goldsmiths together with himself in Duke Cosimo's wardrobe.<sup>9</sup> His information refers to the years 1545 and 1546. He described as works made at this time a golden goblet with reliefs, a golden girdle with precious stones, and a perforated pouch made for Duchess Eleonora. In a record of August 25, 1545, he repeated that the invention and design of the pieces were his and that he shared the enterprise, except for a time when he was indisposed.<sup>10</sup> It appears from the context that he, as is known, prepared the Perseus during this time (see Appendix, no. 1, for additional payments).<sup>11</sup>

The next information dates from the last days of October 1548. In an autograph letter to the duke,

2. Alfred Armand, *Les Médailleurs italiens des XVe et XVIe siècles I* (Paris, 1883) pp. 254–261; Alois Heiss, *Les Médailleurs de la Renaissance, Florence II* (Paris, 1892) pp. 41–56; Igino Benvenuto Supino, *Il medagliere mediceo nel R. Museo Nazionale di Firenze* (Florence, 1899) pp. 147–154; Cornelius von Fabriczy, *Medaillen der italienischen Renaissance* (Leipzig, 1903) pp. 88–89; G. F. Hill, *Portrait Medals of Italian Artists of the Renaissance* (London, 1912) p. 79; Idem, *Medals of the Renaissance* (London, 1923) p. 39.

3. Martin Weinberger, "Marmorskulpturen von Domenico Poggini," *Zeitschrift für bildende Kunst* 58 (1924/25) pp. 233–235: the reading of the signature contains an error: cf. further Corrado Ricci, "Ritratti di Virginia Pucci Ridolfi," *Bolletino d'arte* 9 (1915) pp. 374–376.

4. Stella Rubinstein-Bloch, *Collection George and Florence Blumenthal New York II* (Paris, 1925) pl. xliii.

5. Ulrich Middeldorf and Friedrich Kriegbaum, "Forgotten Sculpture by Domenico Poggini," *Burlington Magazine* 53 (1928) pp. 9–17. A better Pluto photo is published by Walter Vitzthum, *Lo Studiolo di Francesco I* (Milan, n.d.); the Pluto payments published by Herbert Keutner, "The Palazzo Pitti 'Venus' and Other Works by Vincenzo Danti," *Burlington Magazine* 100 (1958) p. 428, note 10.

6. Yvonne Hackenbroch, *Bronzes, Other Metalwork and Sculptures in the Irwin Untermyer Collection* (New York, 1962) pl. 54, p. 18; height of the statuette 17.8 cm.

7. Former attribution to Giovanni Bandini by Ulrich Middeldorf, "Giovanni Bandini, detto Giovanni dell'Opera," *Rivista d'arte* 11 (1929) p. 496, fig. 10, pp. 502–503, corrected by David Summers, "The Sculptural Program of the Cappella di San Luca in the Santissima Annunziata," *Mitteilungen des Kunsthistorischen Instituts Florenz* 14 (1969) p. 76.

8. Frieda Schottmüller, "Tonbildwerke des Domenico Poggini," *Berliner Museen* 52/53 (1931/32) pp. 112–115: former attribution of the stucco Bust of a Man rejected by John Pope-Hennessy, assisted by Ronald Lightbown, *Catalogue of Italian Sculpture in the Victoria and Albert Museum* (London, 1964) p. 491, no. 519; the other attribution by Schottmüller, a terracotta fragment of a woman's head in the former Bode-Museum, is characterized by nineteenth-century heroism and has nothing to do with Poggini. Wilhelm von Bode, *Die italienischen Bronzestatuetten der Renaissance II* (Berlin, 1906) pl. 141: the so-called David, or Pluto, formerly in the Salting collection, meanwhile obtained by the Victoria and Albert Museum; according to Pope-Hennessy and Lightbown, *Catalogue*, p. 449, no. 480, it is a nineteenth-century bronze cast; further, the bronze named Europa by Bode is identified as Ammannati's Ops (Terra) for Prince Francesco's Studiolo; see Keutner, "Works by Vincenzo Danti," p. 428, note 10, fig. 27.

9. *La vita di Benvenuto Cellini orefice e scultore scritta da lui medesimo*, ed. Francesco Tassi, II (Florence, 1829) pp. 339–340, 349, 368–372; further: *Leben des Benvenuto Cellini florentinischen Goldschmieds und Bildhauers von ihm selbst geschrieben; Übersetzt und mit einem Anhang herausgegeben von Goethe* (1st ed. 1803, 2nd ed. 1818) ed. Herbert Keutner (Wiesbaden, 1965) pp. 392–393, 398, 405, 407–408, 571, 620.

10. *Cellini*, ed. Tassi, III, p. 14.

11. *Cellini*, ed. Tassi, III, pp. 160–161: other payments to Cellini from May 1, 1556, to February 1563, of 1,400 scudi and an additional payment of 3,750 scudi for the Perseus recorded on May 17, 1567.

Domenico Poggini comments on the late delivery of a sword; he has made the hilt; at the same time he begs to have the reverse of a medal returned to him.<sup>12</sup> The fact that we are dealing with a written letter suggests that Poggini, at this time, no longer worked in the duke's wardrobe. His request, however, implies that he made medals in 1548; dated medals are known between 1552 and 1590.<sup>13</sup>

From newly found account book entries it appears that Domenico and his brother Gian Paolo were paid on March 1, 1553, the considerable sum of 980 scudi (see Appendix, no. 2); double entries refer to the Cellini entries with the yet higher sum of 12,558 scudi, recorded two years after the latter's death, and to the duke's accounts with the once-more increased sum of 13,538 scudi. The entries refer, further, to account books of the duke's paymaster, Michele di Zanobi Ruberti, as well as to white and yellow personal account books; as the latter account books could not be investigated in the State Archives, we do not know definitely for which objects the payments were made. As they are combined with remainder payments for Cellini, we can, therefore, deduce that they dealt with objects made together with the latter. Once more, this suggestion is confirmed by the reference to the duke's accounts. Hence they may be remainder payments for the goblet, the girdle, and the pouch recorded by Cellini as made in the years 1545–46. Perhaps the payments refer to additional objects, too. The entry made on March 1, 1553, can be explained by Gian Paolo Poggini's departure; he traveled to the Netherlands and was recorded, in 1555, as being in Brussels in the service of Philip II; after 1559 he stayed in Spain. Both brothers worked together as goldsmiths until Gian Paolo left Florence.

In 1554 Domenico Poggini made a pair of silver candlesticks for the duke.<sup>14</sup> In 1556 he was appointed die-cutter of the Florentine mint.<sup>15</sup> A description, in a newly found autograph letter of April 10, 1563, implies that Poggini handed the dies to the workers with the order to stamp the coins (see Appendix, no. 3). Furthermore, it appears from this letter that he was rivaled, in spring of 1563, by the goldsmith Bernardo Baldini, and that the latter had accused him of having reused a die.

An undated autograph letter was, perhaps, written in 1563 or 1564.<sup>16</sup> It is addressed to the Consuls of the Academy and deals with the iconography and signifi-

cance of symbols for a seal of the Accademia del Disegno.

The marble Bacchus was carved as early as 1554. Only ten years later we have the description of Poggini's share in the decoration for Michelangelo's funeral. He modeled a seated Poetry of terracotta,<sup>17</sup> placed before July 14, 1564, under the catafalque with the allegories of Painting, Sculpture, and Architecture. In a letter of December 29, 1564, to Duke Cosimo I, Vincenzo Borghini mentioned Domenico Poggini for the third figure of the tomb project for Michelangelo in Santa Croce;<sup>18</sup> at this time two of the seated figures had been entrusted, one to Battista Lorenzi and the other to Giovanni Bandini; later, the third figure was given to Valerio Cioli. In another letter to the duke, April 5, 1565—this time dealing with the plans for the Francesco-Giovanna wedding—Don Vincenzo named Poggini as a sculptor whose services could be obtained.<sup>19</sup> The temporary decorations were made and installed until the entrance of the bride took place, on December 16, 1565.<sup>20</sup> The description of Poggini's share reads:

Delle statue degli archi da'Tornaquinci furono i maestri Domenico Poggini, il quale fece quella di Alberto Secondo e di Federigo imperadori, mostrandosi di quest'arte così maestro famoso, com'è si sia del fare ritratti, e figure di basso rilievo di stucco. Fece ancora le statue della Vita Contemplativa e dell'Attiva, poste

12. State Archives, Florence, Medicee, filza 390 a, c. 731; the letter is undated but bound among others with dates of the last days of October 1548; it is signed "Domenico orefice" and shows Poggini's calligraphy; text published by Giovanni Gaye, *Carteggio inedito d'artisti* . . . , II (Florence, 1840) pp. 373–374.

13. Armand, *Médailleurs*, p. 254; recently, Graham Pollard, *Renaissance Medals from the Samuel H. Kress Collection at the National Gallery of Art* (London, 1967) p. 63.

14. Luciano Berti, *Il principe dello Studiolo Francesco I dei Medici e la fine del Rinascimento fiorentino* (Florence, 1967) p. 267.

15. Vasari, ed. Milanesi, V, p. 391, note 2.

16. Giovanni Botarri and Stefano Ticozzi, *Raccolta di lettere sulla pittura, scultura, ed architettura* I (Milan, 1822) pp. 265–266. According to Herman-Walther Frey, *Neue Briefe von Giorgio Vasari* (Burg bei Magdeburg, 1940) p. 205, the first Consuls of the Academy were in charge from October 18, 1563, to April 1564.

17. Vasari, ed. Milanesi, VII, p. 305. The funeral took place on July 14, 1564.

18. Gaye, *Carteggio* III, pp. 163–164.

19. Bottari and Ticozzi, *Raccolta* I, p. 198.

20. For the entry of the bride in Florence, see Agostino Lapini, *Diario fiorentino dal 252 al 1596*, ed. Odoardo Corazzini (Florence, 1900) pp. 147–148.

all'arco della Religione, e il quadro della Natività di Nostra Donna, che era alla porta di Santa Maria del Fiore; per le quali cose, come per il suo bello e svegliato ingegno, egli merita d'essere avuto in pregio, onorato e tenuto caro.<sup>21</sup>

On November 15, 1568, Poggini was one of the sculptors who signed the price estimate for Cellini's *Perseus* (see, in addition, Appendix, no. 1).<sup>22</sup> On the occasion of its unveiling, in 1554, he dedicated a sonnet to the *Perseus*:

Siccome 'l ciel di vaghe stelle adorno,  
Delle quai più l'una dell'altra splende,  
Con maggior forza sua virtù discende  
A quello amico suo mortale intorno;  
E fa per lui la notte chiara e 'l giorno,  
E coll' immortali alme al Ciel l'ascende,  
Ed in sè propria il trasferisce, e rende  
Un altro spirito a far poi qui soggiorno:  
Così voi qui, Cellin, la propria stella,  
Che co' bei rai di virtù mostrate  
Quanta abbia forza la Natura e l'Arte,  
Nel grande statuar leggiadra e bella  
Opra, che Dio serbò a questa etate;  
Ed a voi serba il Ciel la destra parte.<sup>23</sup>

Poggini's poem reflects his admiration for the *Perseus* and his esteem for Cellini, whom he called his friend. What we know about the Renaissance fashion of commenting on events via a sonnet does not diminish the documentary value of such a poem. Poggini was, approximately at the same time that he wrote the quoted verses, the subject of a sonnet by Benedetto Varchi (1503–65):

Voi, che seguendo del mio gran CELLINO  
Per sì stretto sentier l'orme onorate,  
Ori, e Argenti, e gemme Altrui lasciate  
Per bronzi, e marmi, e creta alto POGGINO,  
E la bell'opra del buono ARETINO  
Non colla lingua pur tanto lodate,  
Ma colla mente ancor sempre ammirate  
Certo, e meco di lei uero indouino,  
Tal gloria all'Arno accrescerete, e tanto  
A metalli splendor, che DONATELLO  
Se non minor, sarà certo men bello,  
E Flora al quarto, e forse al quinto uanto  
Giugnerà il sesto, ond'io di pensieri egro,  
E d'anni graue à trista età m'allegro.<sup>24</sup>

From this it appears that Varchi classed Poggini as an artist following in Cellini's steps. In 1545–46 they had been in close working contact; during this time Cellini may have communicated to the younger artist his theoretical and practical views on sculpture, perhaps exemplifying them in the *Perseus*, which was in preparation. It can be imagined that the younger man learned what he could learn. The circumstances suggest that Poggini became, when they worked together, Cellini's disciple and then his follower. Varchi, the writer of the sonnet, was Cellini's close friend and the one to whom the latter gave the manuscript of his autobiography for correction. Hence Poggini belonged to the Cellini–Varchi circle, too. We have, in addition, Poggini's medal with the Varchi portrait, signed with the former's initials "DP"; it is mentioned in Annibal Caro's letter of April 20, 1561, and has been, therefore, dated in spring 1561.<sup>25</sup> In Florence one belonged either to the Cellini "party" or to that of Giorgio Vasari and Vincenzo Borghini. The former criticized the latter. Varchi mentioned, in his sonnet, "the beautiful work of the good Aretino." The circumstances suggest that the name of "the courts' scourge," Pietro Aretino, was used for a play on words meaning the other Aretino: Giorgio Vasari, born at Arezzo. The latter's "beautiful work" was the 1550 *Lives of the Artists*, the second edition of which had not yet been written. Concerning this point, Varchi said in his sonnet that Poggini's tongue did not always praise this "work," whereas he truly admired its intention. This means, in simple terms, that Poggini criticized Vasari's *Vite*. Since we have this information, it is no longer astonishing that precise descriptions by Vasari are missing in the 1568 edition. Attention must be drawn to Poggini's temperament and character, which shows in his letters (see, for instance, Appendix, no. 3); some peculiar features were not unlike those of Cellini, known from the latter's autobiography: both discussed their opinions openly, and both persisted in certain cases until they received satisfaction; both had, in addition, a good deal of self-sufficiency. Varchi knew his

21. Vasari, ed. Milanesi, VIII, p. 618.

22. Cellini, ed. Tassi, III, p. 161; see also note 11 above.

23. Cellini, ed. Tassi, III, p. 471.

24. *De sonetti di M. Benedetto Varchi, Parte prima* (Florence, 1555) p. 264. Lodovico Dolce's dialogue *L' Aretino* was not published until 1557 in Venice, whereas the first edition of Vasari's *Vite* was published in 1550, that is, five years before Varchi's *Sonetti* of 1555.

25. Pollard, *Renaissance Medals*, p. 64, no. 346.

friends very well: in his sonnet he flattered the young Poggini by comparing him with Donatello and, obviously in jest, completed his praise with the prophecy that Florence would add him as the fourth, fifth, or sixth of her glories.

## THE SCULPTURES

In 1554 Poggini signed his earliest known marble statue “DOMENICVS POGINVS FLORENT[INUS]. AVRIFEX FACIEBAT MDLIII” (Figure 2). His Bacchus is under life-size. In the 1560 inventory of Duke Cosimo’s wardrobe “A Bacchus . . . by the hand of Poggini” of the same size is recorded.<sup>26</sup>

We may surmise that Vasari had this particular statue in mind when he wrote about his fellow critic Poggini: “He worked marble statues imitating as far as he could the most rare and excellent men who ever had made rare things in this profession.” With these words he alluded to the Florentine series of variations on the Bacchus theme, contributed by the best sculptors. Before the beginning of the century Michelangelo had begun the series with his Bacchus, followed by Jacopo Sansovino and Baccio Bandinelli. Pierino da Vinci was the first of the next generation to carve a Bacchus; it has not yet come to light. Poggini followed with his statue. The series was carried on by Giambologna with his bronze for Lattanzio Cortesi and by Vincenzo de’ Rossi with his marble group.<sup>27</sup> Piero di Giovanni Fiammingo, a Giambologna pupil, carved the Bargello Bacchus with a Panther.<sup>28</sup>

Antique models showed the way for these statues only in a generic sense, and the chronology of their execution is not a sequence of derivations: essential details of iconography differ as well as the stages of representation. Each sculptor born after Michelangelo gave his best, and each of them tried to surpass his great predecessor. As a result of this ambitious competition we have a scarcely equaled series of masterpieces.

In 1560 Poggini’s marble Bacchus stood, according to the inventory notice quoted above, in the wardrobe of Duke Cosimo I. Therefore, it is likely that it had been either offered as a present—a frequent practice to introduce a sculptor, as we know from analogous cases—or acquired by the duke. In any event the latter showed his respect for the work by placing it in his wardrobe.

In this statue Poggini used the principle of classical

contrapposto, extending the scheme to a momentary pose by placing the free leg on a rock. Instead of creating a counterbalance between the arms, the free leg and the supporting one, he weighted evenly the bent arm with a bunch of grapes and the stretched one with a wine cup. He thus intensified the classical equilibrium of the pose and transformed it into the image of a transitory stage. He depicted Bacchus in His Epiphany, that is Bacchus appearing as the dispenser of grapes and wine.

The surface of the statue is handled with particular delicacy. The bones, muscles, and veins are carved with precision, but they are not stressed at the cost of a pleasing formal unity. Poggini gave to his subject the likeness of a fifteen-year-old boy. He carved a solid and fleshy body with sturdy limbs, and he balanced the representation of the nude with a correspondingly youthful head. He expressed the divinity of his subject by means of radiant eyes and handsome features, in a very happy way. The hair-calotte with the minutely rolled curls instantly recalls the locks of Cellini’s Perseus. But deeper than this exterior motif lies the Cellinesque ideal of sound, robust beauty, as represented by the solid and handsome Perseus, an ideal that also marks Poggini’s debut. The statue appears as another “model” illustrating the humanist proverb *mens sana in corpore sano*.

Poggini repeated, in the bronze statuette of a Dancing Youth (Figure 1), the pose of Cellini’s Mercury<sup>29</sup> in one of the tabernacles of the Perseus pedestal. The scheme remained, in Poggini’s bronze, rigid and without animation. The latter made his Youth unlike the too-slender Mercury. He absorbed the scheme of the posture, but he rejected the proportions of his model as well as its too-mannered movement. This manner of selecting shows that the young Poggini did anything but slavishly follow the steps of his mentor, Cellini. He gave his Dancing Youth a solid body closely related to that of his Bacchus. The surface of the statuette corre-

26. State Archives, Florence, Medicee, Guardaroba 45 (“Inventario delle robe della Guardaroba”), dated July 1, 1560; c. 67v: “un bacco d[']altezza di b[raccia] 2 1/3 incirca di man del poggino.” The height corresponds to ca. 140 cm.

27. First published in 1966; see my recent study “The Labors of Hercules and Other Works by Vincenzo de’ Rossi,” *Art Bulletin* 53 (1971) pp. 344–366, fig. 2.

28. First published in my article in *Paragone* 22 (1971) pp. 80–83, pls. 64–65.

29. Hackenbroch, *Bronzes*, p. 18.

sponds in each detail to that of the marble statue. Presumably we deal, in the Dancing Youth, with a small-scale study that preceded the execution of large-scale figures. Bozzetti of this kind were rarely cast in bronze. Poggini, who was used to casting medals, had the means to cast bronze statuettes without great cost. He may have practiced small-scale casts before he tried to carve the marble. The Dancing Youth's stiffness points, too, to its early origin.

The Cellinesque influence runs out in Poggini's Apollo of 1559 (Figures 4, 5), signed "DOMENICVS POGGINVS FLOR[entinus]. AVRIFEX. F[ecit]. MDLIX." The statue has stood, at least since July 1818, in the Boboli Gardens.<sup>30</sup> Its surface has suffered from weathering, especially the front view. The rear remained more intact and—one imagines—more like the original surface of the whole. The pose is the reverse of that of the Bacchus. Even in this figure, carved five years later than the Bacchus, the free leg is set upon a rock. The momentary stance is less emphasized. The sculpture shows an equilibrium studied from antique models. The proportions are unaltered from those of the Bacchus, and the position of the arms has scarcely changed. The height has grown to life-size. The facial expression has changed to a dreamy and distant glance that is no longer radiant.

The three sculptures we have discussed represent Poggini's youthful oeuvre. By coincidence, each piece increases in scale. As compositions, they go from a still, unanimated pose, to a depiction of a transitory moment, to a figure in equilibrium, with corresponding facial expressions. Each step, from the Dancing Youth to the Bacchus to the Apollo, is intelligible as a separa-

tion from Cellini's influence and a step toward the formation of Poggini's own style.

The sculpture has been widely recognized as an Apollo,<sup>31</sup> thanks to a medal by Poggini that shows Cosimo's portrait on the obverse and a reproduction of the statue on the reverse, and also to a sonnet by Poggini, which compares Cosimo to the Sun God. The Capricorn at Apollo's side has been identified as Cosimo's personal emblem.<sup>32</sup> Its meaning, as part of the Apollo group, remains enigmatic. In one of his autograph letters the sculptor himself pointed out its meaning:

Avendosi a fare il Sigillo per questa onoratissima Accademia del Disegno, e considerando quanta e quale sia la cortesia e benignità dell'Ill. et Ecc. sig. Duca, unico signore e padron nostro, e come egli ne sia fautore a benefattore, mi pare a proposito, seconde il mio debil giudizio, trovare una invenzione, la quale esprima che queste tre arti sono sostenute, favorite e difese da S. E. Illustrissima. Però ho finto che Minerva, Dea delle scienze, abbracci queste tre Arti, le quali, benchè il Disegno sia un solo nome, è però necessario sprimerle e significarle con tre modi e nomi. E perchè tutte e tre si partono da un solo gambo e da una sola scienza, figuro ch'ella si riposi e regga sul Capricorno, come virtù di S. E. Ill.; e nello scudo, che Minerva tiene nel braccio sinistro, forme l'arme di S. E. Ill., col quale scudo ella si difende, e guarda da chi volesse offenderla, siccome questa compagnia si regge, si guarda e si difende con la virtù, forza e favore di S. E. Ill. Questo è, quanto al soggetto, che a me pare che sia a proposito, rimettendomi però al molto giudizio, che in ciascuno de' vostri eccellentissimi ingegni si trova. E quello, ch'è finto a modo di vaso colle tre Arti sopra, e preso da me per S. E. Ill., la quale dà e porge vigore, forza e nutrimento colle sue sustanze a queste arti, come chiaramente per ognuno s'intende e conosce.<sup>33</sup>

30. Middeldorf and Kriegbaum, "Forgotten Sculpture," p. 11, note 5, without quotation. The Boboli Gardens inventory is dated July 18, 1818. The entry in the State Archives, Florence, Medicee, Fabbriche 3066, c. 11, reads: "Altra Statua di marmo rappresentante uno Zodiaco con caprone marino di piedi e Scimitarra; Scultura di Domenico Poggini Fiorentino; detta Statua è grande al Naturale." Height 174 cm, incl. flat base 182 cm, width 45 cm, greatest depth 47 cm.

31. Middeldorf and Kriegbaum, "Forgotten Sculpture," pp. 11–12. Concerning the medal of Cosimo I with the Apollo statue on the reverse, I wish to draw attention to a contemporaneous source, Sebastiano Erizzo, *Discorso sopra le medaglie degli antichi* (Venice, 4th ed., 1559) p. 67, with description of the Augustus medal with Apollo on the reverse; Erizzo added, following Suetonius, the legend that Augustus was believed to be Apollo's son, conceived by Accia during an annual nocturnal feast in Apollo's

temple, from Apollo in the guise of a dragon. Hence the Cosimo-Apollo medal is to be considered an imitation supporting the duke's claim to be the successor of the Roman emperor. Similar pretenses are discussed in *Art Bulletin* 53 (1971) pp. 356–360, as well as by Kurt W. Forster, "Metaphors of Rule. Political Ideology and History in the Portraits of Cosimo I de' Medici," *Mitteilungen des Kunsthistorischen Instituts Florenz* 15 (1971) pp. 65–104.

32. Recently discussed by Utz, "Labors of Hercules," pp. 357–358. In his section on Cosimo I, Gerolamo Ruscelli, *Le imprese illustri*, ed. Vincenzo Ruscelli (Venice, 1584) p. 133, added that the emperor Charles V (1500–56) had the Capricorn, too, in ascendancy.

33. Bottari and Ticozzi, *Raccolta* I, pp. 265–266. For similar interpretations of the "nuovo Apollo Toscano," see Vincenzo Borghini's letter of April 5, 1565, to Cosimo I, Bottari and Ticozzi, *Raccolta* I, pp. 147–148.

Hence the Capricorn symbolized, in Poggini's iconology, the *Disegno* as the generator of the three arts: Architecture, Sculpture, and Painting; the latter agrees with cinquecento art-theoretical expositions. In addition it symbolized Duke Cosimo I, respectively his virtue, force, and patronage of the fine arts. In Poggini's sonnet the Sun God, mythological patron of the fine arts, signified Duke Cosimo I, too.

In the marble group, Apollo is shown placing a circlet upon the Capricorn's head. The sculpted balls above the circlet allude to the Medici arms, the *palle*, and, arranged above the circlet in this way, they suggest a crown. The circlet bears, additionally, the twelve signs of the zodiac, done in relief, in alternation with stars. Cartari's 1556 exegesis of the "twelve signs of the zodiac through which The Sun moves in the course of the year" included the likening of the sovereign to "Time who conquers and subdues everything."<sup>34</sup> Hence the zodiac was symbolic of the reign of the Sun God as well as of the government of Cosimo I. The circlet or crown is again a symbol of the ruler.

In the Apollo with the Capricorn, superimposed allusions can be read on four levels: on the mythological level, Cosimo appears as Apollo, actually as Neos Apollon; on the astrological level, the Capricorn stands for Cosimo, actually for Cosimo as Augustus' successor by fate and destiny; on the aesthetic one, the Capricorn appears as the generator of the fine arts or, conversely, Cosimo as the patron of the fine arts; finally, on the political level, the crownlike circlet with the Medici arms and the zodiac appears as the symbol of Cosimo, the sovereign. This sophisticated Allegory on Duke Cosimo I de' Medici of 1559 is rather exhaustive. Since it was carved side by side with similarly ambitious manifestations in sculptures and paintings, projected and executed about the same time to glorify Duke Cosimo I through a veil of pretenses, attention must be drawn to its political overtones. The allegory discussed here must be considered as one of the forerunners of the Apollo manifestations that recur a century later in France, in the age of absolutism.

The number of Poggini's life-size figures can, furthermore, be increased by an interesting marble Jason (Figure 6), characterized by its well-balanced proportions, studied from antique models, and by the subtle modeling of its surfaces. Several attempted attributions have proven to be inconclusive, and we have rejected them,<sup>35</sup>

since these characteristics could not be found in the works of other sculptors, and single features did not correspond to those in their work. On the other hand, the well-balanced composition and carefully carved surface relief are qualities like those of Poggini's Apollo, the statue done after the formation of the sculptor's style. Jason's head (Figure 6), that of the Lex (Figure 7), and that of the Pluto (Figure 9) display several analogies of shape and of single features; furthermore, one may note the close relationship between parts of the faces, such as the great planes of the cheeks and those of the foreheads. Concerning the cut of the eyes, with an engraved iris, all three figures show the same workmanship. The glowing stare in the eyes corresponds in all the Poggini figures of this phase (Figures 6–9). The proportions of the limbs and the unifying outline of the Jason are closely related to those of the Pluto. The build of the body, which shows, on the free side, the shoulder strongly projecting and the head turned, is repeated in reverse in the Pluto; in the latter the position of the arms is modified, and the "free" leg is tense in a walking position. The posture of the Jason is reflected in that of Lex;<sup>36</sup> this is clearly to be seen when one looks at the piece itself (the viewpoint of the photograph gives a false impression), which reveals a left supporting leg and a right free one under the garments. The left retracted shoulder is literally repeated, and analogous is the turning of the head toward that side. The position of the arms echoes that of the Bacchus (compare Figures 2, 6). Poggini worked with few compositional schemes and a small repertoire of limb positions; repetitions are frequent. The Jason, grouped with the Lex, the St. Peter (Figure 8) and the Pluto, should be recognized, we believe, as the first statue of the sculptor's middle period.

34. Vincenzo Cartari, *Le imagini con la sposizione de i dei de gli antichi* (Venice, 1556) pp. 57v, 58. My following discussion continues the extensive one of the "Labors of Hercules," pp. 356–360.

35. Pope-Hennessy and Lightbown, *Catalogue*, pp. 485–487, no. 514, with the former literature. Holderbaum's tentative naming of Calamech cannot be supported by stylistic or documented evidence. I wish to note that the rear side of the Jason statue, personally inspected, corresponds in every detail of surface relief with that of Poggini's Apollo, here Figure 4. Height of the Jason 182.9 cm, incl. flat base.

36. Middeldorf and Kriegbaum, "Forgotten Sculpture," pp. 9–17. Height of the Lex 174 cm; 181 cm incl. flat base; width 46 cm; greatest depth 47 cm.

Originally the Jason held a spear in his right hand. The golden fleece that hangs down from his left hand has a ram's head resting on the ground. The latter appears similar in execution to the Capricorn of Poggini's Apollo. In the course of a nineteenth-century restoration, locks of hair over Jason's forehead were added, as were other incorporated pieces. The original hair curls remain visible under the nineteenth-century periwig, and are similar to those of the Pluto. Hence a similar hair-calotte must be imagined as originally being on the Jason (compare Figures 6, 9). The nail on the thumb of the left hand is carved similarly to the nails on both hands of St. Peter as well as on the visible hand of the Pluto (compare Figures 8, 9), and the distinctive form of the feet on these same figures is also similar.

The Lex is the next statue (Figure 7) executed by Poggini. She is shown in a double garment with broad and heavy folds. The drapery and the veil on her head underline her static quality. The phase of equilibrium, already announced in the Apollo group of 1559, was achieved in the Jason and the Lex. It can be assumed that both statues were sculpted in the late 1560s.

The seated figure of St. Peter (Figure 8) was modeled before April 30, 1570, when payment was made for its transportation to the chapel of St. Luke.<sup>37</sup> Small and large folds of the drapery are similar to those on the garment of the Lex, but they appear less pedantic. We are dealing with a terracotta figure on which the sculptor's impact remains fresh instead of suffering in the process of transfer to the marble. The parts that are unadorned by folds show a carefully executed anatomy beneath. The poses of all seated figures in the niches in the Painters' Chapel are, in a generic way, indebted to Michelangelo's dukes in the Medici Chapel. Specifically, Poggini repeated in the figure of St. Peter the upper part of Duke Giuliano, especially the posture and the position of the arms. On the lower part, he balanced, instead of repeating the opposed movement in the twisted legs, according to the contrapposto scheme of a *statua*; that is, he showed the left leg as the "supporting" one and the right leg as the "free" one. Thus he achieved the pose of a figure seated in equilibrium. By turning the head toward the "supporting" leg, he heightened the effect of a transitory moment caught by the sculptor. Concerning hair and beard, Poggini followed the traditional iconography. The gesture of the

right hand cannot be explained without an attribute; presumably it held keys that have been lost.

Between February 1572 and July 1573, Poggini is recorded as having worked on the bronze statuette of Pluto (Figure 9), commissioned for the Studiolo of Francesco de' Medici.<sup>38</sup> The eight Studiolo bronzes were ordered about 1570. Since we have this information, we must admit that the Pluto was perhaps prepared in 1570. The neck shows muscles and veins modeled like those on the seated figure (compare Figure 8); the great veins on both figures' hands are stressed in a rather naturalistic way. The momentary state is common to both: St. Peter is shown turning his head as if ready to rise, and Pluto is shown stepping vigorously forward. These transitory stages may be the fruit of Poggini's close contact with his colleagues, who also contributed figures to the Painters' Chapel and the Prince's study. About 1570, the tendency to depict figures in more or less continuous motion emerged, and nearly all working sculptors participated in their personal way in developing this novelty. Poggini may have felt the need to share this trend in order to withstand the competition. Thus he was free to absorb influences in the second phase of his middle period—comparable to his starting point in the Cellinesque vein (Figures 1, 2), which was a transitory phase too.

The margin of the base under the Muse (Figure 10) bears Poggini's name and the year 1579 in engraved characters.<sup>39</sup> It is the latest of his known marble statues. The contrapposto principle has been abandoned. Both legs rest on the ground. The head is turned to the left side where the shoulder projects. The arms are posed in a way similar to those of the Apollo of 1559 (Figure 5); the strands of hair as well as the peculiarly Pogginesque features in the face recall traits in the statue carved twenty years earlier. Expression is concentrated in the large eyes that gaze into the distance. The clinging, veil-like garment reveals, in the parts without folds,

37. Summers, "Cappella di San Luca," pp. 76–78.

38. Keutner, "Works by Vincenzo Danti," p. 428, note 10 referring to State Archives, Florence, Fabbriche Medicee, filza 5, c. 30r; filza 11, c. 21v.

39. Weinberger, "Marmorskulpturen," pp. 233–235. Height of the Muse 174 cm; width 47 cm; greatest depth 45 cm; the very flat base has plaster repair of about 5 cm; presumably it was damaged when it was moved from some socle; the present pedestal was made recently.



the female nude. Poggini's passion for surface treatment drove him in this statue to play with folded drapery and exaggerated marble polishing. Even grace and beauty of outline are abandoned. The statue is heavy and blocklike. We may draw a parallel with Michelangelo's late statues of Leah and Rachel on the tomb of Julius II in Rome and wonder if we are faced here with a personal development that appears also in Michelangelo's mature work. It demonstrates the neglect of the constructive principles and the aesthetic ideals that Poggini had admired in his youth, and that he had shown in the work of his early and his middle period.

Poggini's marble statues that we have analyzed are all carved in the plane. He never used a marble block turned to the corner to develop great depth. He did not try to conquer space by showing marble figures twisted twice, but preferred simple torsion according to antique models. He limited himself to well-balanced poses and to heightening them in momentary effects. He did not share in the contemporary trends toward the depiction of figures in continuous movement. Similar tendencies can be observed in the marbles carved by Bandinelli as well as by Cellini. Lack of understanding or skill can hardly be the reason for this procedure; but it seems likely that all three sculptors, as goldsmiths or medalists early accustomed to working in the plane, never felt the stimulus to visualize space embraced by deeply built and tensely moved marble figures.

#### A DRAWING BY POGGINI (?)

Finally, I wish to draw attention to a pen drawing representing a Bacchus (Figure 3) listed under the name of Bandinelli in the Dyce collection of the Victoria and Albert Museum.<sup>40</sup> Bandinelli's pupils can be excluded. We are dealing here with a sculptor's drawing whose style is closely related to that of Cellini.

The reader will note the assurance of the fine cross-hatchings as well as the neat outlines without *pentimenti*.

40. DG 33, Victoria and Albert Museum, Prints and Drawings Dyce 158. Unpublished. Pen and ink. Former collections: Padre Resta, Pierre-Jean Mariette, Moriz von Fries (Lugt 2903). Grouped as "Bandinelli, Baccio, Filius" by G. W. Reid (1819-87), the curator of the Print Room in the British Museum who compiled, after 1842, his notes on the Dyce collection. The nineteenth-century attribution cannot be sustained.

The nude is carefully depicted. It is, indeed, more like an anatomical study than a preparatory drawing. The upright posture, however, is stiff, and the attempts to show a momentary pose are confined to the raised arm and the turned head. Thus in spite of the experienced draftsmanship no satisfying pose is achieved.

The drawing is based upon an antique Satyr with Panther; two excellent examples of this frequent type are in the Pitti Palace. But the satyr's horns upon the forehead are missing here. The model has been transformed into a Bacchus with a Panther. The graphic execution of the head recalls immediately that of Poggini's Bacchus of 1554 and that of his Apollo of 1559 (Figures 2, 4) in shape, location of eyes, in the form of the nose, lips, and ears. The features are peculiarly Pogginesque. The position of the outstretched left arm in the drawing is precisely repeated in the Jason (Figure 6). Scarcely turned in position, it can be observed, too, in the Bacchus and the Apollo statues. Thus characteristics as well as motifs frequently used by Poggini appear to be united in this drawing.

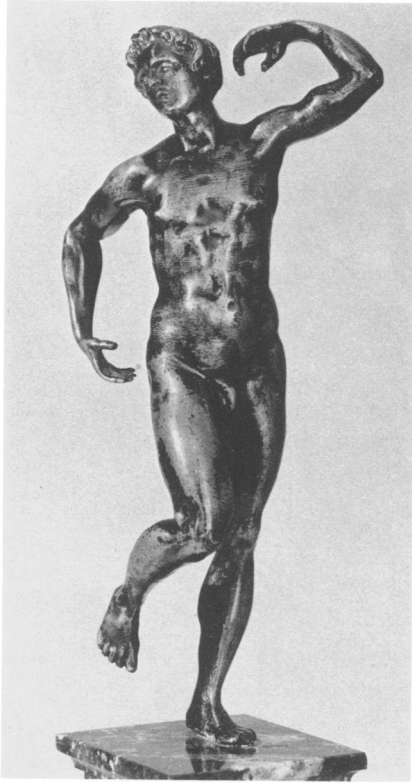
The sheet, measuring 26 by 42.5 cm., is strikingly large. Comparable large sheets were in fashion among the artists of Poggini's generation.<sup>41</sup> In addition, the analogies mentioned above are unlike drawings, or related works of other Florentine sculptors of this time.<sup>42</sup> Hence I propose the tentative attribution of the drawing to Domenico Poggini, hoping that additional sheets will come to light which will illustrate Poggini's draftsmanship more extensively.

#### ACKNOWLEDGMENTS

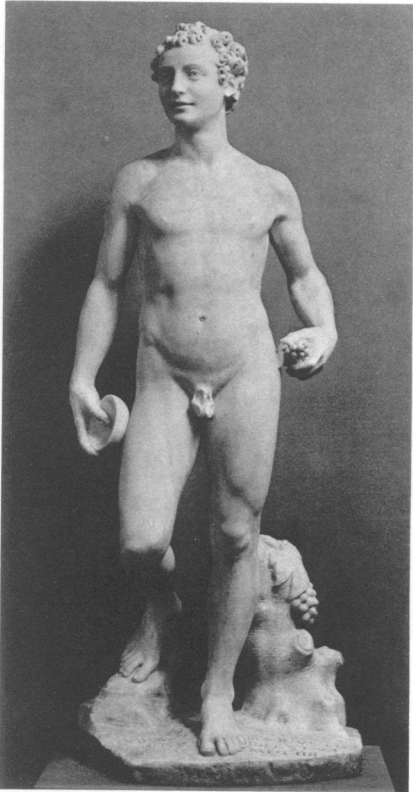
My research on Italian sixteenth-century sculpture was made possible by a scholarship from the Deutsche Forschungsgemeinschaft. For assistance I am indebted to Dr. Yvonne Hackenbroch and Dr. Olga Raggio; for a discussion of the material I wish to thank Prof. Herbert Keutner.

41. See the measures in the recent catalogue by Simona Lecchini Giovannoni, *Mostra di disegni di Alessandro Allori* (Florence, 1970), and the ones of the drawings in Utz, "Labors of Hercules," pp. 353-359.

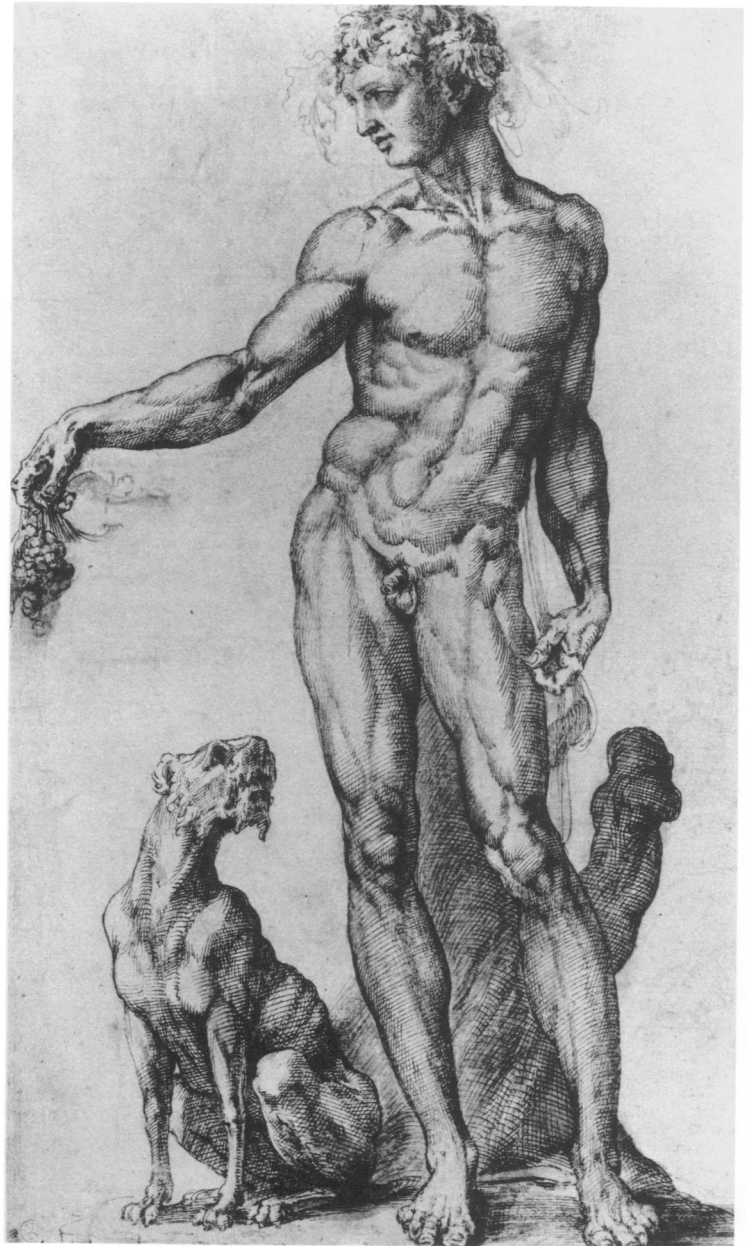
42. On another sculptor of the Cellini circle see my article "Drawings and a Letter by Vincenzo Danti," *Master Drawings* 13 (1975), pp. 8-12.



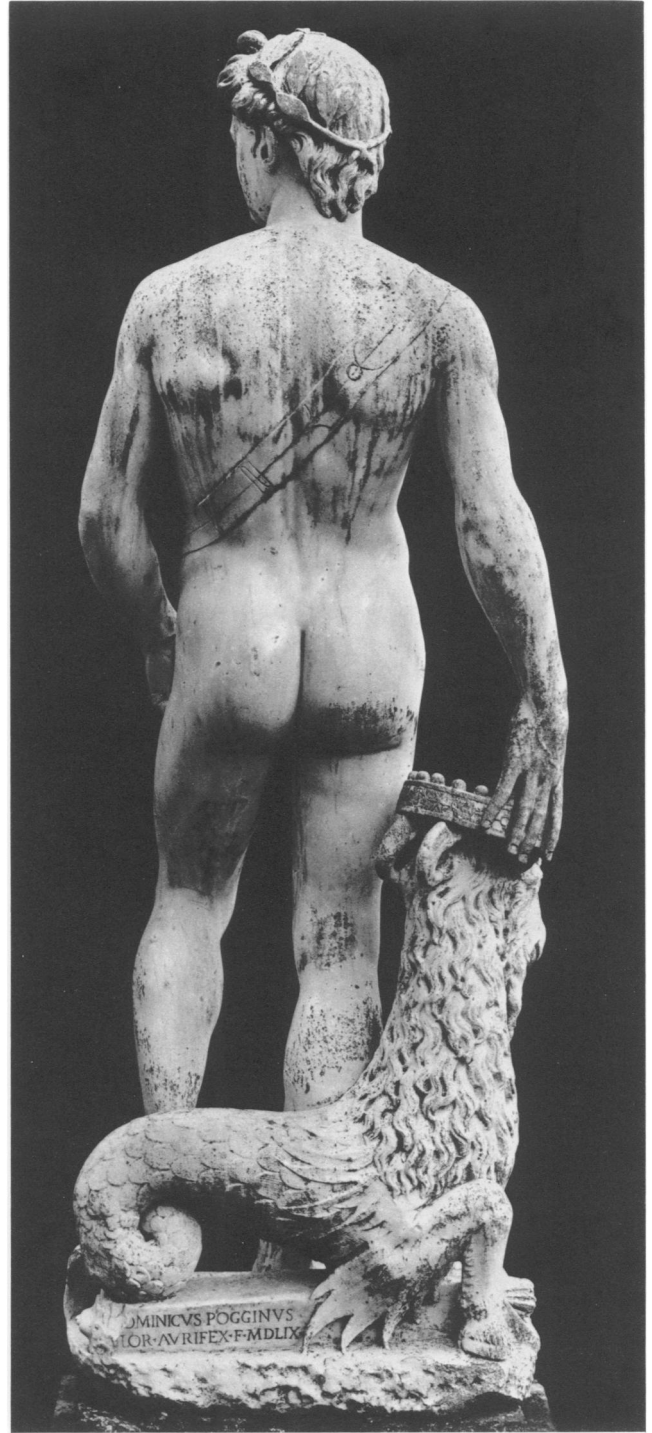
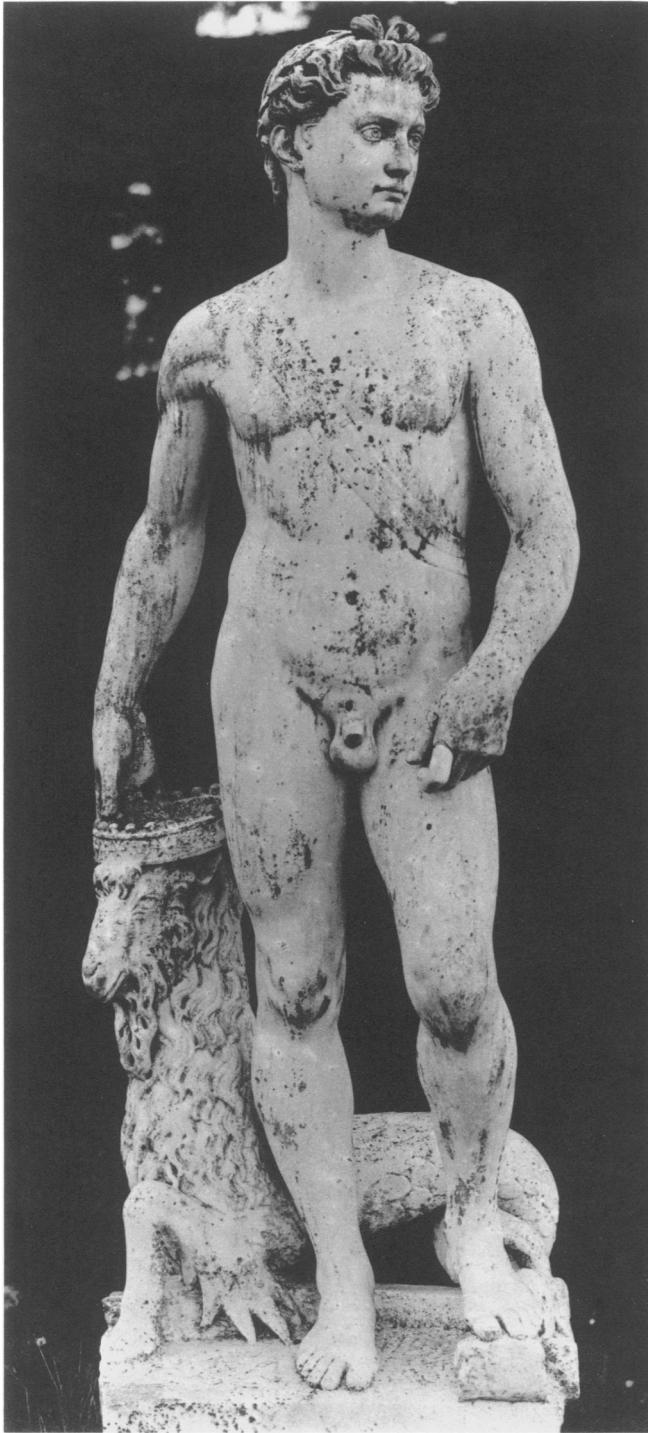
**FIGURE 1**  
Dancing Youth, by  
Domenico Poggini.  
Bronze. The Metro-  
politan Museum of  
Art, gift of Irwin Un-  
termyer, 64.101.1447



**FIGURE 2**  
Bacchus, by  
Domenico Poggini.  
Marble. 1554. Height  
142 cm. The Metropol-  
itan Museum of Art,  
bequest of George Blu-  
menthal, 41.190.269



**FIGURE 3**  
Bacchus, by Domenico Poggini(?). Pen  
drawing. Victoria and Albert Museum, Dyce  
collection, DG 33 (158)



**FIGURES 4, 5**  
 Apollo with Capricorn, by Domenico Poggini. Marble. 1559. The rear view shows the signature. Boboli Gardens, Florence (photos: Brogi)

FIGURE 6

Jason, here attributed to Domenico Poggini. Marble. Victoria and Albert Museum

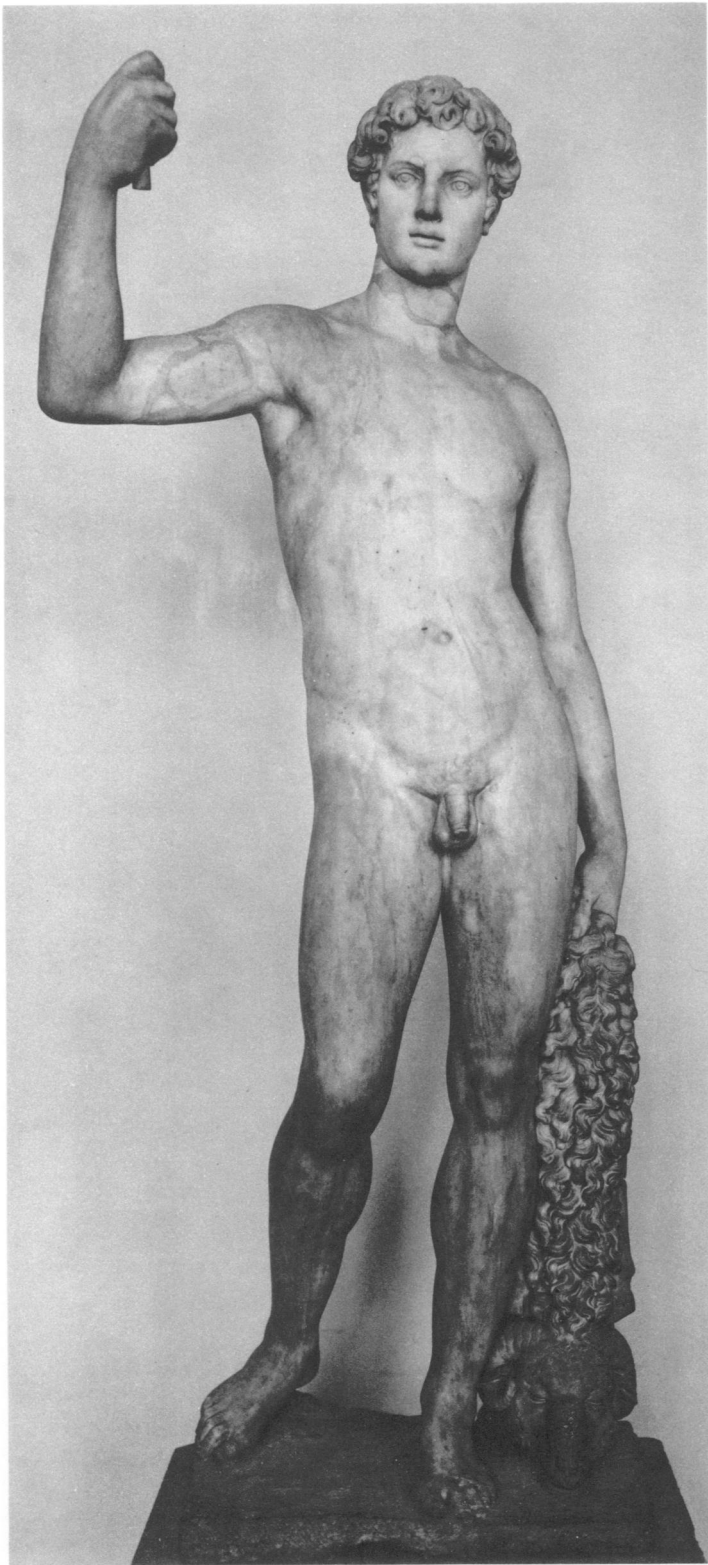


FIGURE 7

Lex, by Domenico Poggini. Marble. Palazzo Medici-Riccardi, Florence (photo: Brogi)

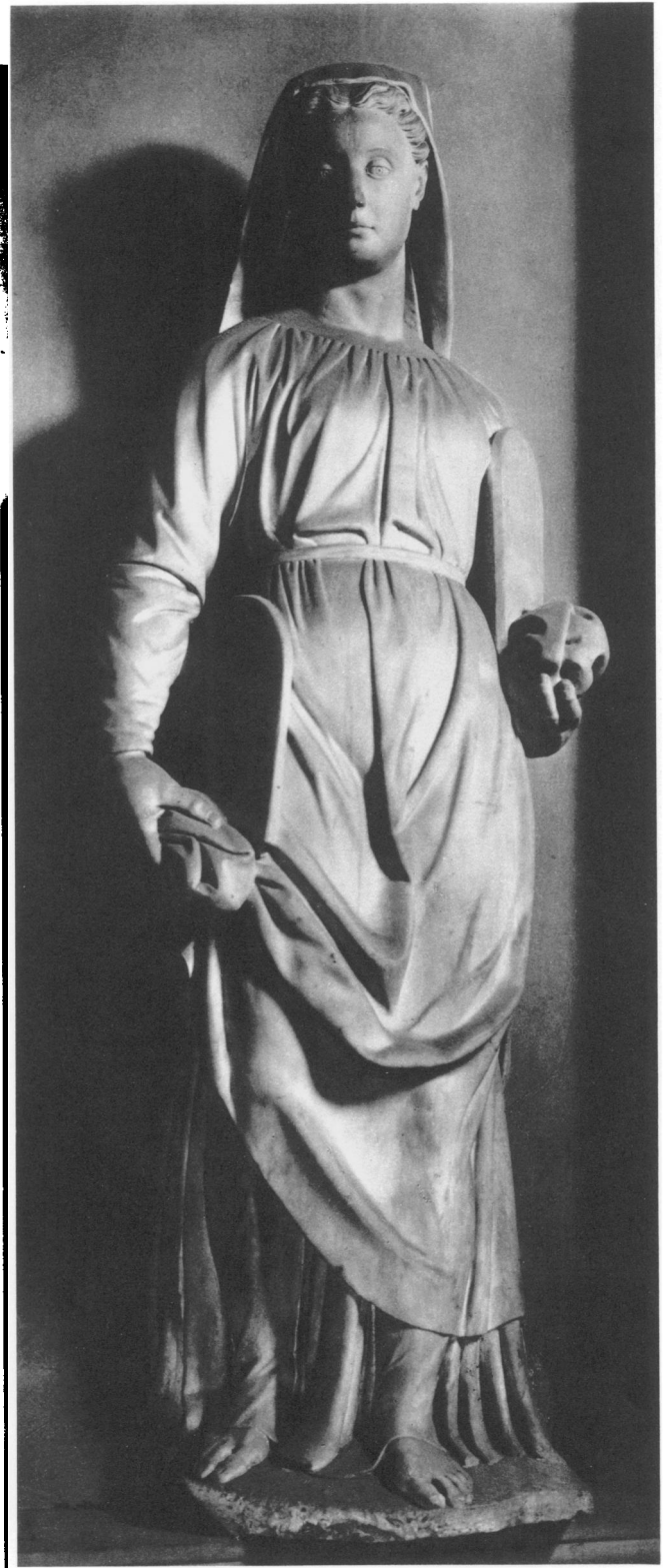




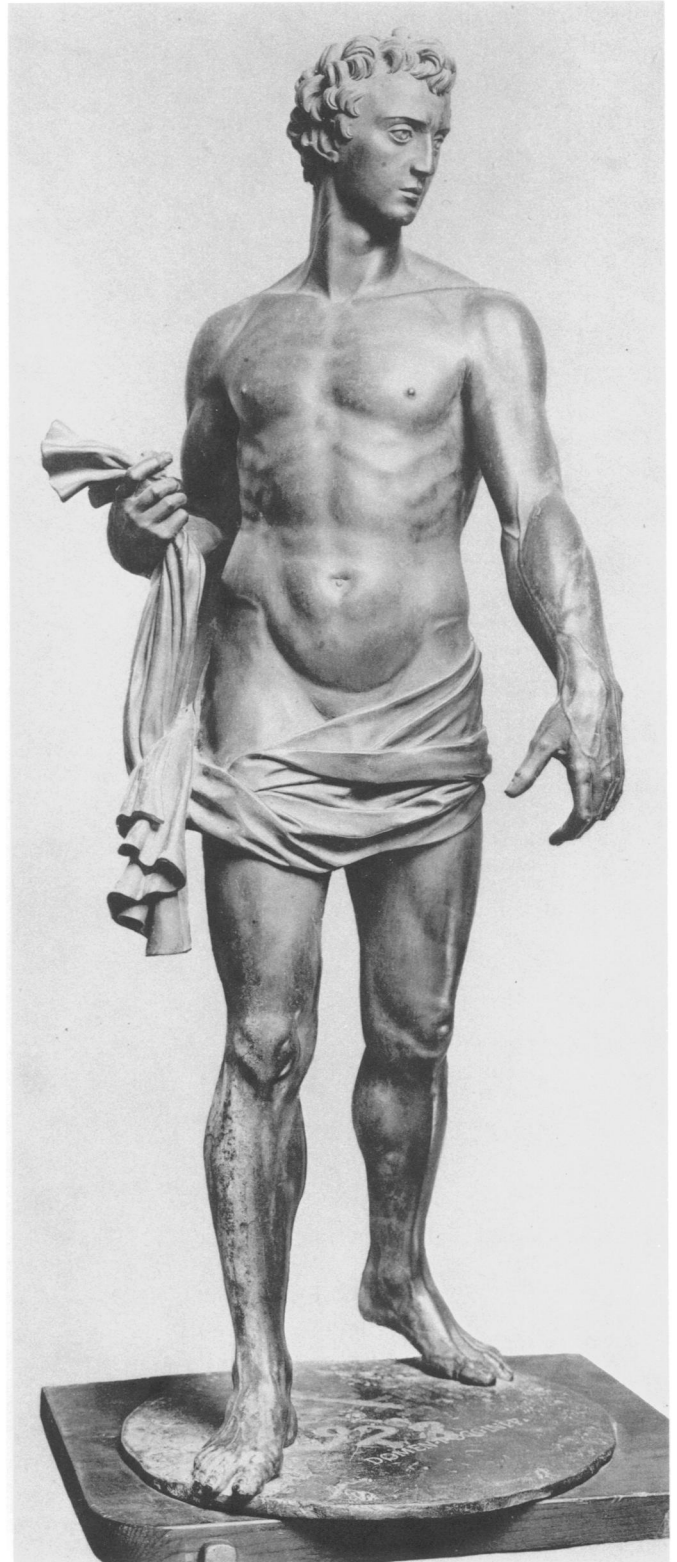
FIGURE 8

St. Peter, by Domenico Poggini. Painted terracotta. 1570. Santissima Annunziata, Chapel of the Painters, Florence (photo: Brogi)



FIGURE 9

Pluto, by Domenico Poggini. Bronze. 1570–1573. Palazzo Vecchio, Studiolo of Francesco I, Florence (photo: Alinari)





**FIGURE 10**  
Muse, by Domenico Poggini. Marble. 1579.  
Museo Nazionale del Bargello, Florence  
(photo: Alinari)

# Appendix

## 1 Payments for Cellini's Perseus.

State Archives, Florence, Fabbriche Medicee, filza 2.

c. 3; p[ri]mo dj marzo 1552 [1553 new style]; Ill.mo et ecc.mo s[ignor] D[on] Cosimo del s. giouannj de medicj in c. 7 – sc 34265 fj 4.6.2

c.7; Ill.mo et e.s.D. Cosimo de medicj di contro de dare addj 31 dj maggio 1554 sc undicj dj m[one]ta & xviii p[iccoli] si fanno buonj a benuenuto dj m[aest]ro g[iouann]j cellinj orelice che tantj a ordinato detta s.e.Ill.ma p[er] una supl icha diretta a Carlo marucellj sotto di 30 detto e qualj sono p[er] [tu]tte 78 ½ dj cera g[i]alla che n[on]eri to debit[o]r detto benuenuto a lib[r]o g[i]allo s[egre]to B 17 la quale p[er] essere s[er]uita p[er] gi[tt]are il perseo s.e. no[n] uole che ne sia debito alla 212 auere in c.34 – sc 11 fj 18–[double-entry on c. 23 repeating the same without adding information]

c. 34; Benuenuto dj m.ro giouannj cellinj orelicie dj contro de auere addj 31 dj maggio 1554 fj undicj dj m[one]ta & xviii & si li fanno buonj che tantj a ordinato s.e.Ill.ma p[er] una suplichia diritta a Carlo marucellj sotto dj 30 detto e qualj sono p[er] [tu]tte 78 ½ di c[er]a g[i]alla che n[on]eri to debit[o]r detto benuenuto a libro g[i]allo s[egre]to B 17 la qual cera p[er] esere quita p[er] l[']opera del perseo s.e. a uoluto si metta a suo co[n]to in c.7– fj 11.18– [on the other side double-entry with repetition]

c. 77; [June 8, 1553] . . . p[er] la monta d[']una porta et un uscio messe ala stanza sotto la loggia doue sta a laurare benuenuto il perseo . . . ; c. 7; & addj p[rim]o dj luglio [1553] sc dodicj dj m[one] ta si fanno buonj a mariotto dj fra[n]co dipintore p[er] auere messo d[et]ta coperta del perseo dj piazza alle sua spese che cosi si patui seco alle 213 in c. 16 – sc 12– [detailed double-entry on the other side and on c. 16 without new information]

c. 34; [Benvenuto Cellini] E de hauere addi vij di marzo 1571 [1572] sc trecentosettanta dua di m[one]ta e fj xij p[iccoli]li assegnatolo p[er] debitore al libro bianco seg[re]to f. 218 dare la rag[ion]e di detto in q[ues]to c. 184 – sc 372.12– [double-entries of the final payment for the Perseus, without further explanations, on c. 184 with the analogous sum of Scudi 372 Fiorini 12, and on c. 34 including the wax costs Scudi 383 Fiorini 1.10].

## 2 Payments to the brothers Gian Paolo and Domenico Poggini

State Archives, Florence, Fabbriche Medicee, filza 2.

c. 12; [March 1, 1553, new style]; Michele dj zanobj rub[er]ti dj Ceteo de dare sc noueciento otanta dj m[one]ta fj iiij & x p[ic]c[oli] sono ch[e] di tantj n[on]a fatto debitj tal somma a sua lib[r]i gianpagolo e dom[enico] pogginj orelicj de qualj n[on]erono debit[o]r a q[uest]o lib[r]o e pero eso persin darlj n[on]ano fatto c[redito]re dettj in c. 38 – sc 980 fj 4.10– [double-entry on the other side]

c. 38; [March 1, 1553]; Gianpagolo et domenico fratelli et figliuolj dj michele pogginj orelicj di contro de[v]ono auere sc noueciento ottanta di m[one]ta e fj iiij x p[er]che di tantj ne sono andati debitori in piu partite a piu libri di michele ruberti e guelmo porzita a libro di detto mjchele 5 p[agina] 154 sc 659 e 4 e x d[ett]o di m[one]ta la quale ra[gio]na come sono andate debitore de & el tanto a detti sua libri datolj riscontro in c. 12 – sc 980 fj 4.10– double-entry on the other side and on c. 23 with Scudi 980 Fiorini 4.10]

c. 12; E de dare addi vij di marzo 1572 [1573, new style] sc dodicimilacinquecento cinquanta otto di m[one]ta e fj dua & j<sup>o</sup> dj m[onet]a p[icco]li p[er] altanti assegnatolo p[er] cred[itor]e al libro bianco seg[re]to f. 223 auere le ragione di detto libro in q[ues]to c. 184 – sc 12558fj 2.1.4–

c. 184; Michele di zanobi Ruberti pagato in q[ues]to c. 12 sc 12558 fj 2.1.4–

c. 12; Michele dj zanobj rub[er]ti pagatore dj sua e[ccellenza] Ill[ustrissi]ma de auere addj p[rim]o dj marzo 1552 [1553] sc tredicimilacinquecento trentotto dj m[one]ta fj sei & xj dj m[one]ta p[iccola] tantj consegniatocelo p[er] creditore e lib[r]o giallo s[egre]to B 126 dare la ragione di detto lib[r]o in q[uest]o c. 38 – sc 13538 fj 6.11.4–.

## 3 Autograph letter by Domenico Poggini to Duke Cosimo I de' Medici "In mano propria"; April 4, 1563

State Archives, Florence, Fabbriche Medicee, filza 499, c. 184.

Ill[ustri]s[si]mo et ecc[ellent]j[ssi]mo S[ignor] Duca, Unico S[igno]r e padron mio Mando a V.E.I. dua monete le quale sono tutte l[']opposito delle dua p[ri]me p[er]-ch[e] lunedì santo ch[e] fumo alli 5 del presente Bernardo Baldini<sup>1</sup> mi dette comessiona ch[e] io facessi de ferri, p[er]ch[e] quelli 4 torseglì e u[n]a pila ch[e] p[er] ciascuna moneta tengono gli stampatori, erano chi consumato, e chi sfondato nel mezo come nelle monete si dimostra, allora io subito gli intagliai e gli detti alli stampatori, con e quali anno fatto la piu bella cosa di moneta in questa Settimana Santa ch[e] si sia fatto da parechi anni in qua, ch[e] se da marzo in qua io hauessi possuto fare come era il solito, di schambiare e ferri p[er] acomodarsi secondo ch[e] sono tirate le monete, quando con ferri colmi, e quando con piani secondo ch[e] occorre, no[n] si sarebbe condotto e otto o dieci sorte fribaldamente come si condussono. E p[er]ch[e] io desid ero ch[e] V.E.I. uegga il uero d[ic]o quello ch[e] ò detto, no[n] p[er] far male ne dirne di Bernardo ma p[er] scarico mio, la pregho strettamente ch[e] uoglia comettere a ch[e] sia quella piace da Bernardo, in furore, p[er] essere u[n]a della parte, ch[e] uega di trouarne il uero allo inprouiso, collo esaminare tutti questi lauoranti di zecha p[er]ch[e] quando mi disse ch[e] io no[n] dessi ferri a nessuno senza sua licenzia, lo disse tanto forte ch[e] senti ogni homo, e se V.Ecc.tia truoua ch[e] sia al contrario, all'ora quella mi gastigi. E p[er]ch[e] io ch[e] il detto Bern[ar]do cerchera ogni uia, ch[e] e potra p[er] farmi restare della uerita, in bugia, p[er] scaricarsi dello errore fatto, di nuouo pregerò V.E.J. ch[e] no[n] uoglia credere ne alle

mia, ne alle sua parole, ch[e] l[']uno, o l[']altro possa p[er] sua scusa dire, ma uoglia trouarne il uero, come è il solito di V.E.I. p[er]ch[e] se Bern[ar]do no[n] mi uolesse male come e uuola no[n] arebbe forse fatto questo, p[er]ch[e] se no[n] mi uolessi male, no[n] harebbe detto a V.E.I. ch[e] io auessi adoperato la testa de 4 carlini p[er] la moneta de 5 Δ di [scudi] come il piombo ch[e] e qui incluso ne fa uera fede, fe la una testa medesima o nò. E anchora no[n] harebbe fatto l[']amformatione [=informatione] dallo Strettoio come fece ch[e] è tutta contraria al uero, come a luogo, e tempo, masterò [=mostrerò] a V.E.I. e depulzoni delle teste, e dello Strettoio, e di poi [h]a lla informatione, uisto l[']animo di V. Ecc.tia I. mi hauerebbe pagato, o nò mi traterebbe come fà, et tutto è comportato con patientia, ma hora ch[e] son forzato no[n] posso piu. E cosi in mentre ch[e] V.E.I. mi tera in questo luogo, andro comportando doue nò si progiudici all'honor mio,<sup>2</sup> p[er] seruitio di V.E.I. la quale prego ch[e] mi tenga in sua buona gratia, ch[e] iddio n[ost]ro s[ignore] la mantenga sano e felice, di fiorenza adi 10 d[']aprilè 1563– Di V.E.I. suo affetion[is]-s[i]mo Seruitore Dom[enico] Poggini

1. As far as I see, Bernardo Baldini was active in Florence as a goldsmith (G. degli Azzi, Thieme—Becker, II [Leipzig, 1908] p. 395 with reference to Milanese's note); on May 23, 1548, Baldini gave notice that he was about to send two crystal goblets to Cosimo I de' Medici.

2. There is as yet no documented evidence that Poggini left Florence in the spring of 1563; he had gone to Rome by 1585 and stayed in the service of Pope Sixtus V until the end of his life.