

Francesco Caglioti

The Florentine Exhibition Donatello, the Renaissance (2022)



Fig. 1: Donatello, *Feast of Herod*, 1423-27, Siena, Baptistery of San Giovanni, Baptismal Font
(© Opera della Metropolitana, Siena - Bruno Bruchi, Siena).

The exhibition on Donatello that the Fondazione Palazzo Strozzi and the Museo Nazionale del Bargello in Florence organised for the Spring of 2022, entrusting me with the display concept and the curatorship of the catalogue, was the fruit of the most strenuous effort so far attempted to explain to a broad audience the activity and historical role of one of the greatest creators of Western art. In an era in which temporary exhibitions play a central role in social communication, not only for the art of the present, but

also for that of the past, and in which monographic exhibitions remain undeniably of primary importance, it was surprising that a master as significant as Donatello had not yet received the attention and commitment that had previously been given on many occasions to Leonardo and Michelangelo, to Raphael and Titian, to Caravaggio and Velázquez, to Bernini and Goya, and to hundreds or perhaps thousands of other European and American artists, including those of lesser standing (as well as numerous architects).

The reasons for this, however, are not difficult to trace. Donatello was a sculptor who, above all others, dedicated himself to working on a monumental scale: the protagonist or prominent co-author of large figurative ensembles. Amongst these are the statues for the Duomo in Florence and Giotto's Bell Tower, the interior decoration of the Duomo itself, the basilica of San Lorenzo and its Old Sacristy, the statues and their niches for Orsanmichele, the Baptismal Font in Siena, the Pergamo della Cintola (exterior pulpit) in Prato, the equestrian group of *Gattamelata* in front of the Basilica del Santo in Padua and the interior decoration of the basilica itself, the unfinished equestrian group of King Alfonso the Magnanimous for the entrance to his royal palace of Castel Nuovo in Naples, the statues and other exterior furnishings of the Medici Palace along the former Via Larga in Florence, as well as numerous other statues, altars, and sepulchres, for Florence, Siena, Rome, Naples, Padua and Venice. He always excelled at adapting the forms of his figures, applying a very shrewd but not fanatical scientific perspective that took into account the sites, heights and angles from which they would be viewed in their intended destinations. Happily, many of these original settings have been preserved, and tampering with them for an ephemeral occasion, such as an exhibition, has always been unthinkable. Moving one or more elements of the disassembled complexes is, in any event, a very delicate and onerous matter, and entails the major challenge of creating a museum presentation that would not do too much of an injustice to the original context and the true intentions of the master, so as to avoid the risk exposing the public to a misunderstanding of figures that have been deliberately deformed or left at an intermediate stage of workmanship (we need only think of the so-called *Cantoria* from Santa Maria del Fiore and Giorgio Vasari's praise of its lack of finish).

These practical and logistical difficulties, which also carry economic implications, have long been accompanied by a crucial factor in the

realm of critical and historiographical fortune. Since a truly representative exhibition on Donatello could only take place in Italy, where almost all of the master's public production remains, a strong interest in Donatello himself on the part of Italian scholars was essential, which has until now been lacking. Although they have always been aware of the central place occupied by the Florentine Renaissance in the artistic vicissitudes of their country, or perhaps precisely because of this awareness, the best Italian historians have, from the first decades of the last century, gradually delegated its study to other Western academic schools, from Germany (which dominated the field between the 19th and early 20th centuries) to France and England, and then to the United States. Roberto Longhi, the most authoritative scholar of Italian art in the golden decades of modern Renaissance studies, preferred to distance himself from Quattrocento and Cinquecento Florence and Tuscany, dedicating himself, and encouraging his students, to the in-depth exploration and fruitful rediscovery of other periods and areas of the Peninsula. But above all, he did not love, nor understand, sculpture. Nevertheless, he miraculously succeeded in composing a new and captivating vision of Italian painting from Masaccio to Giovanni Bellini, through Piero della Francesca and Ferrara and the major and minor masters rediscovered in Umbria, the Marches, the Venetian regions and Lombardy, almost omitting Donatello, who had been their perpetual beacon.

The exhibition in Florence was intended to recount the breakthrough and lasting impact Donatello had not only in sculpture but also, and almost above all, in painting for at least two centuries (after which his innovations reached photography and cinematography in increasingly mediated and non-reflective forms). In light of the importance and, it was considered, the necessity of such an undertaking, the organisers chose not to coincide with a suitable commemorative occasion (2016 saw the 550th anniversary of the master's death; the 650th anniversary of his birth falls in 2036). Perhaps we will never

know how directly Donatello participated in the debates on the *paragone* between painting and sculpture that must have raged among the humanists of his time, long before they found their way into Leonardo's manuscripts and the printed literature of the 16th century. Be that as it may, as an unparalleled connoisseur and 'lord' of his craft, he soon realised the material and technical limitations of sculpture in comparison to painting, and devoted his whole life to overcoming them by infusing sculpture, even statues in the strict sense of the word, with movement, action, space, perspective, ambience, colour and light. These characteristics are so endemic to painting that even the most clumsy of practitioners cannot entirely fail to achieve them, while they require superhuman efforts from the sculptor to conceive and implement them.

This explains why, among the hundreds of Renaissance sculptors who took their cue from Donatello, hardly anyone was able to stand up to him before Michelangelo and Jacopo Sansovino, with the possible exceptions of Verrocchio and Francesco di Giorgio, who, not by chance, were among the last to have had him as a master or exemplar while he was still alive, thus managing to embrace the full scope of his mission. This also explains why, among painters, Donatello had far more high-calibre followers and imitators, from Masaccio to Filippo Lippi, from Domenico Veneziano and Piero della Francesca to Andrea del Castagno, from Andrea Mantegna to Leonardo. Not only is quality more often the friend of painting than of sculpture, but it was much less arduous to transport Donatello's great inventions into the realm of painting, and attempt to develop them within the vast horizons of that art, than to compete with the master in the treatment of the albeit numerous techniques of relief. A third consequence of Donatello's prophetic force in revolutionising figurative art as a whole was that one had to wait until Mantegna, Verrocchio and Francesco di Giorgio for his teachings to be better understood, and that the ultimate meaning of his legacy gradually broadened and deepened until the very end of

the long Renaissance period, from Leonardo to Michelangelo and Raphael, and on to Baccio Bandinelli, Benvenuto Cellini and Giambologna.

In order to present these ideas effectively to both the general public and more experienced visitors (as should be the scientific and moral imperative of any large and expensive exhibition), it was essential to combine a highly significant nucleus of Donatello's masterpieces with an equally judicious selection of sculptures, paintings and drawings from the early 15th to the mid-16th century. The three earlier exhibitions devoted primarily to Donatello had followed quite different directions. That in 1887, for the fifth centenary of the master's birth, was held at the Bargello, starting in the hall that was later named after him, as it is today. It was a largely rhetorical and patriotic celebration,^[1] in the service of which the best literature on these subjects, at the time still in its infancy, presented Donatello as the tutelary deity of a Renaissance that comprised too wide a variety of production and styles. Most of the master's works were displayed indirectly, by way of plaster casts and photographs: a perfect expression of a very peculiar aspect of 19th-century art, which through complete casts of small-scale works and often partial ones from statues and monuments tamed early Renaissance sculpture in every sense, opening it up to endless copies in the same materials as the originals, sometimes later passed off as authentic.

The two sixth-centenary exhibitions (1985-1986) were very distinct from each other but not complementary. In the rooms of the Bargello, curated under the direction of the museum, the focus was on the permanent collection of Donatello's sculpture there, the material and critical fortune of which was addressed in the catalogue through an extensive study that included the 1887 exhibition, thus illustrating the intimate link between Donatello and the 'sculptural' consecration of a public institute founded in 1865 with a development programme aimed primarily at the applied arts.^[2]



Fig. 2: Donatello, Leaves of the *Door of the Apostles*, c. 1440-42, Florence, Basilica of St Lawrence, Old Sacristy (© Opera Medicea Laurenziana, Florence - Bruno Bruchi, Siena).

The international exhibition in Detroit, Fort Worth and Forte del Belvedere in Florence, the initiative for which came from outside Italian museum institutions, focused mainly on works by Donatello and his contemporary sculptors and followers that ended up across the Alps and across the ocean, that is, in fact, on pieces that could be easily transported and had been from historic private ownership.^[3] Such a choice inevitably implied a mainly specialised approach, often including objects of unestablished or even unpublished attribution: and this attitude was

accentuated, and even aggravated, by the selection, even in the Florentine edition, of some less than mediocre pieces (for example, a marble head of a young man from the Uffizi storage) or of blatantly 20th-century workmanship (the so-called *Madonna delle Murate*).

The bringing together of dozens of autograph works by Donatello and as many by artists such as Masaccio and Mantegna, Leonardo and Michelangelo at Palazzo Strozzi and the Bargello presupposed the combination of several positive factors. First and foremost, the enthusiasm and

far-sightedness, in the face of the curatorial project, of the managements of the two institutions, which through Arturo Galansino and Paola D'Agostino, with their teams of collaborators, ensured the full and warm-hearted support from the first to the last moment of the endeavour. Also indispensable were the appreciation, trust and consensus of the major lenders, whose responses went beyond the most optimistic forecasts: from the basilica of Santa Croce, the Cathedral of Siena, the Cathedral of Prato and the Basilica del Santo in Padua came some of the most significant parts of their respective Donatello nuclei; and the initially unforeseen concomitance of the exhibition with three important restoration campaigns at the Baptismal Font in Siena, on the two bronze doors of the Old Sacristy of San Lorenzo and in the Cathedral of Ferrara made it possible to transfer to Palazzo Strozzi works that had never left their historical sites, such as three bronzes from the Font (including *Herod's Banquet*, fig. 1), the four bronze door leaves from the Sacristy (fig. 2), and the five bronze statues of the Ferrara *Calvary* by Niccolò Baroncelli. Finally, from the Florentine organisation's first contacts with the Victoria and Albert Museum in London and the Bode-Museum in Berlin, where Donatello's main collections outside Italy are housed, the excellent idea of a partnership between all the institutions germinated, with the aim to produce three successive exhibitions on the master (Florence, Berlin, London), connected in the organisation and sharing of many loans, and in the dialogue between the three curators (Peta Motture, Neville Rowley and myself), but each with its own physiognomy. It cannot be ruled out that the long duration of all three shows was detrimental to some individual loans requested: but the overall balance of the successful ones definitely confirms the strength of the partnership formula. Thanks to it, and to the negotiations conducted by Florence, the Berlin and London venues also benefited from three elements of the Pergamo in Prato and the same number from the Basilica del Santo in Padua, as well as from

the *Bust of San Rossore* in Pisa and two of the five bronzes in Ferrara (requested only by London). Works such as the bronzes of the Sienese Baptismal Font and those of San Lorenzo, on the other hand, had to return from Palazzo Strozzi to their respective restoration sites without delay, so as not to hinder progress of the conservation programme in any way.

This abundance of favourable circumstances had to be matched by extreme attention to the exhibition plan as a whole and to every single detail. I firmly believe that the scientific curatorship of an exhibition should be approached with the same holistic method that is required of, say, the director of an opera. Since, and precisely because, the success of the performance is entrusted to a wide range of artists and craftsmen, from singers to musicians and their conductor, from set and costume designers to lighting technicians and so on, it is important for the director to be thoroughly informed about all these skills from the very first bout of the work, and then to constantly follow their contributions right up to the last moment of the event. To begin with, the potential and final cut of an operatic direction also change depending on the theatre, the stage and the machinery at one's disposal. On the basis of a similar criterion, the design of the Florentine exhibition of Donatello took into account from the outset the need to unravel the visitor route between Palazzo Strozzi and the Bargello, and thus the fact that the former was an empty container to be filled, while the latter was a full container to be remodelled without the temporary exhibition harming the rest of the museum's permanent collections, or vice versa. The whole concept of *Donatello, the Renaissance* thus drew its first, binding inspiration from the capacity and plan of the first floor of Palazzo Strozzi as well as from the two rooms on the ground floor of the Bargello customarily reserved for exhibitions, and, again, from the opportunity/necessity to involve the Salone di Donatello in the itinerary, home to at least three irremovable works by the master, as they are the identity of the museum itself (the *Saint George*,



Fig. 3: *Donatello, the Renaissance*, Florence, Palazzo Strozzi and Museo Nazionale del Bargello, 2022: a corner of Section 9 (*Ten Years in Padua: the Renaissance between the Po Valley and the Adriatic*) at Palazzo Strozzi (© Fondazione Palazzo Strozzi, Florence – Ela Bialkowska, OKNOstudio, Tuscany).

the *Marzocco*, the *Medici David*). A similar experiment had been conducted with satisfaction by the writer, again for Palazzo Strozzi and the Bargello, and in the company of a co-curator, Andrea De Marchi, for the exhibition *Verrocchio, Master of Leonardo*, held in 2019 in the same spaces, but with the exclusion of the Salone di Donatello. The review of Donatello's three exhibitions that appeared in "The Burlington Magazine", legitimately wishing to express a voice outside the chorus of the hundreds of enthusiastic responses that the Florentine venue received, identified possible criticisms in the lack of attention to the 19th-century casts (present instead in Berlin) and in the way the Salone di Donatello was used:^[4] but it evidently forgot that the 15th-century Palazzo Strozzi and the 13th-century Palazzo del Podestà are not post-modern spaces of a modular type, which can be remodelled

each time as desired. To make room for the casts, as many originals would have had to be sacrificed. And to annex the entire Salone di Donatello to the exhibition, Brunelleschi's, Ghiberti's and Bertoldo's bronzes would have had to be put in storage, along with various other out-of-catalogue 15th-century Florentine sculptures. Because of such constraints, it was easy to make a virtue of necessity when, from the earliest days of the show's preparation, it was found that it was not possible to include any of Donatello's masterpieces from Orsanmichele and the Museo dell'Opera del Duomo in Florence: ultimately, the exhibition would have had to undergo the amputation of other parts in order to accommodate some of them; and after all, the public, in visiting the Museo del Duomo as well (Orsanmichele being closed for restoration), could benefit from an enhanced Donatello



Fig. 4: Donatello, *Flagellation, Calvary* and predella (“*Forzori Altar*”), c. 1450, London, Victoria and Albert Museum (© Victoria and Albert Museum, London).

experience. Again, for reasons of space but also of exhibition strategy, Donatello’s delicate wooden carvings such as the *Baptist* of the Frari in Venice and the *Crucifix* of Santa Maria dei Servi in Padua were renounced *a priori*.

In short, the list of works with which to populate the rooms available at Strozzi and the Bargello was prepared under the banner of a very thoughtful selection not only of their autograph status and quality, but also of their demonstrative effectiveness. Along the way, each object had to directly recall at least one other adjacent to it, but also two or three or four on the same wall or on other walls of the same room that, due to the provisional set-up or the position already given with respect to the entrance doors, offered a more direct relationship with that wall. One example among many (all) of this *ratio* can be illustrated here by fig. 3, which shows a corner of the Strozzi’s room dedicated to Donatello’s masterpieces from the Padua period (section 9): the *Miracle of the Mule* was presented between the so-called *Forzori Altar* from

the V&A Museum to the viewer’s left (in order to compare the excited reactions of the crowds under the large antique vaults) and, to the right, the *Three Crucifixes* from Bergamo by Vincenzo Foppa (who derived the setting of the Calvary in scenic and triumphal form from models such as the *Forzori Altar*). But the *Forzori Altar* (fig. 4), placed at the end of the orthogonal wall conterminous with that of the *Mule* (fig. 5) and the *Three Crucifixes* (fig. 6), at the same time completed a parade of three autograph Donatello works on the theme of the Crucifix (in the centre the large and famous bronze of the Santo in Padua, on the left the *Camondo Calvary* from the Louvre). And the *Three Crucifixes*, hanging next to that side of the *Mule*, where a curious profile head in the antique style is hidden, echoed this totally unexpected *trouville* transforming it into a lasting genre through the two clipeate profiles in the pendentives of their triumphal arch.

The principle that guided the selection could be summarised by the Latin saying *simul stabunt vel simul cadent*: since the story had to proceed by means of close and eloquent comparisons for all viewers, the absence of one of the two terms of comparison, if not remedied by a third substitute term, would certainly have meant that the comparison itself would have been forfeited. I illustrate here in two photos (figs. 7-8) an example of a missed juxtaposition: although LACMA had generously granted its *Madonna* by Jacopo Bellini from California, the impossibility of obtaining the marble *Madonna* from Yerevan implied that the opportunity to display the direct descent of the former from a relief such as the latter – a fact still misunderstood in its entirety even by some specialists^[5] – was simply dropped. Indeed, the Yerevan type could have been represented by any of several known versions (including that in the Victoria and Albert Museum), but none of them has the quality of the Armenian one.

The availability of rooms in the respective exhibition spaces, as well as the different volumes of each room, suggested that the story of Donatello’s career up to his death should be



Fig. 5: Donatello, *The Miracle of the Mule*, c. 1446-49, Padua, Basilica of St Anthony (Basilica del Santo), High Altar (© Delegazione Pontificia Ente Basilica di Sant'Antonio in Padova, Museo Antoniano).

told at the Strozzi, and that the Bargello should be reserved for the three symbolic masterpieces of the Salone and their 15th- and 16th-century reception, with the finale of the 16th-century fortune of some Donatello's *Madonnas* in the two rooms on the ground floor, which were particularly suitable, due to their small size, to house those splendid samples of private and domestic devotion.^[6]

It is obvious that the diachronic progression of Palazzo Strozzi's rooms could not be understood in an annalistic sense, because otherwise quite a few speaking comparisons between works that were not perfectly coeval would have been missed, and because not all objects enjoy certain and precise dates. For these same reasons, and in order not to tire or mislead the public with a homologation of the route that would have forced the adventure of Donatello and his contemporaries into a false teleological or typo-



Fig. 6: Vincenzo Foppa, *Calvary* ("Three Crucifixes"), 1450 or 1455, Bergamo, Accademia Carrara (© Accademia Carrara, Bergamo).



Fig. 7: Donatello and assistant, *Virgin and Child*, c. 1432, Yerevan, National Gallery of Armenia (© National Gallery of Armenia, Yerevan).



Fig. 8: Jacopo Bellini, *Virgin and Child*, 1440s, Los Angeles, LACMA (© LACMA, Los Angeles).

logical scheme, the central themes of the fourteen sections of the exhibition (each corresponding to a single room or a single bay) were varied from one to the next, respectfully and realistically following, along with Donatello's eventful career, the state of the material evidence that has come down to us from him and his colleagues, pupils and admirers: some sections were therefore chronological, others also geographical (Prato, Padua), and still others technical or iconographic (the Marian and narrative reliefs and perspective; the *spiritelli*).

In order to ensure the catalogue's maximum adherence to the exhibition and its internal coherence, a number of carefully considered choices were made that are equally unusual in the Italian panorama of this kind of exhibition.[7]

As in the case of *Verrocchio, Master of Leonardo* in 2019, and since the exhibition project again stemmed from a very distinctive curatorial thought, we dispensed with a national or international scientific committee; in reality, this type of forum almost always, at least in Italy, exists only on paper. In fact, the scientific committee for *Donatello, the Renaissance* corresponded to the catalogue's authors, in the meagre number of six: in addition to me, Andrea De Marchi and Gabriele Fattorini wrote the catalogue, and above all Laura Cavazzini, Aldo Galli and Neville Rowley, that is, the three authors who therefore appear on the title page together with me. With Rowley, who was primarily responsible for the Donatello exhibition in Berlin, my collaboration was even more intense.

While each work received its own catalogue entry, accompanied by an essential bibliography, there was a more extensive but still concise introduction to each section, with a few bibliographical references at the end. Before the catalogue itself, only two essays, by the curator, explained the reasons for the exhibition (in a few pages) and Donatello's artistic biography (at length). Containing such a vast subject in a single portable and not too expensive volume, and managing to reproduce Donatello's entire *corpus* in colour, was no small feat. Sticking to the principle that no photograph would be included in the volume more than once, the two essays were also designed to serve all those indispensable images that could not find a place in the entries (each with only one photo) and section introductions (each with only six photos). In this way, although it cannot claim to be a monograph on Donatello, the Florentine catalogue tries to fit into this bibliographical genre, which was inaugurated for the supreme master in 1875 (Hans Semper), and then fuelled by some twenty or so weighty titles up to 1993, but has remained static from then until today.

Organizing an exhibition on Donatello in Florence was an undoubted advantage, but also a duty to the local population and institutions. For this reason, the Fondazione Palazzo Strozzi also commissioned me to edit a booklet, in separate Italian and English versions, entitled *Donatello in Tuscany: Itineraries*, which would link the exhibition to the city and the entire region.^[8]

Endnotes

I am very grateful to Peta Motture for reviewing and improving my English text.

1. *V° Centenario di Donatello (maggio 1887). Esposizione Donatelliana nel R. Museo Nazionale in Firenze*, Tipografia dei Fratelli Bencini, Florence 1887.
2. *Museo Nazionale del Bargello. Omaggio a Donatello. Donatello e la storia del Museo* (Florence, Museo Nazionale del Bargello, 19 December 1985 - 30 May 1986), edited by Paola Barocchi, Marco Collareta, Giovanna Gaeta Bertelà, Giancarlo Gentilini and Beatrice Paolozzi Strozzi, S.P.E.S., Florence 1985.
3. *Italian Renaissance Sculpture in the Time of Donatello. An Exhibition to Commemorate the 600th Anniversary of Donatello's Birth and the 100th Anniversary of the Detroit*

Institute of Arts (Detroit, The Detroit Institute of Arts, 23 October 1985 - 5 January 1986; Fort Worth, Kimbell Art Museum, 22 February - 27 April 1986), [edited by Alan Phipps Darr], Founders Society, Detroit Institute of Arts, Detroit 1985; *Donatello e i suoi. Scultura fiorentina del primo Rinascimento* (Florence, Forte di Belvedere, 15 June - 7 September 1986), edited by Alan Phipps Darr and Giorgio Bonsanti, Founders Society/Detroit Institute of Arts - La Casa Usher - Arnoldo Mondadori Editore, Detroit-Florence-Milan 1986.

4. Alexander Röstel, *Donatello in Florence, Berlin and London*, in: "The Burlington Magazine", CLXV, 2023, pp. 761-771, esp. pp. 771 and 765.
5. Mauro Lucco, in Idem, Peter Humfrey, Giovanni C.F. Villa, *Giovanni Bellini. Catalogo ragionato*, ZeL Edizioni, Quinto di Treviso 2019, p. 286. The correct relationship between the *Madonna* of the Yerevan type and Bellini's painting was established by Paul Joannides, *Masaccio, Masolino and 'Minor' Sculpture*, in: "Paragone. Arte", XXXVII, 1987, 451, pp. 3-24, esp. pp. 4-5 and notes 8-10 (p. 20), figs. 2-3.
6. Finally, with regard to the exhibition design, I would like to recall here the constant, cordial and fruitful dialogue that, as curator, I had with the architect of the Florentine show, Luigi Cupellini, and his collaborator Carlo Pellegrini.
7. *Donatello, il Rinascimento*, exhibition catalogue (Florence, Palazzo Strozzi and Museo Nazionale del Bargello, 19 March - 31 July 2022), edited by Francesco Caglioti, with Laura Cavazzini, Aldo Galli and Neville Rowley, Marsilio Arte, Venice 2022. An English edition was also produced (*Donatello: the Renaissance*), perfectly twinned in format, and from the same publisher.
8. *Donatello in Toscana: itinerari / Donatello in Tuscany: Itineraries*, edited by Francesco Caglioti, Fondazione Palazzo Strozzi - Marsilio Arte, Florence-Venice 2022 (with contributions by Francesco Caglioti, Gabriele Fattorini, Aldo Galli and Neville Rowley). Among the various public recognitions received, *Donatello, the Renaissance* was chosen as the best exhibition of the year 2022 by "Apollo - The International Art Magazine" (London), by "Il Giornale dell'Arte" (Turin) and by "Finestre sull'Arte - Rivista online d'Arte Antica e Contemporanea".

Figures

Fig. 1: Donatello, *Feast of Herod*, 1423-27, Siena, Baptistery of San Giovanni, Baptismal Font (© Opera della Metropolitana, Siena - Bruno Bruchi, Siena).

Fig. 2: Donatello, *Leaves of the Door of the Apostles*, c. 1440-42, Florence, Basilica of St Lawrence, Old Sacristy (© Opera Medicea Laurenziana, Florence - Bruno Bruchi, Siena).

Fig. 3: *Donatello, the Renaissance*, Florence, Palazzo Strozzi and Museo Nazionale del Bargello, 2022: a corner of Section 9 (*Ten Years in Padua: the Renaissance between the Po Valley and the Adriatic*) at Palazzo Strozzi (© Fondazione Palazzo Strozzi, Florence - Ela Bialkowska, OKNOstudio, Tuscany).

Fig. 4: Donatello, *Flagellation, Calvary* and predella ("*Forzori Altar*"), c. 1450, London, Victoria and Albert Museum (© Victoria and Albert Museum, London).

Fig. 5: Donatello, *The Miracle of the Mule*, c. 1446-49, Padua, Basilica of St Anthony (Basilica del Santo), High Altar (© Delegazione Pontificia Ente Basilica di Sant'Antonio in Padova, Museo Antoniano).

Fig. 6: Vincenzo Foppa, *Calvary* ("Three Crucifixes"), 1450 or 1455, Bergamo, Accademia Carrara (© Accademia Carrara, Bergamo).

Fig. 7: Donatello and assistant, *Virgin and Child*, c. 1432, Yerevan, National Gallery of Armenia (© National Gallery of Armenia, Yerevan).

Fig. 8: Jacopo Bellini, *Virgin and Child*, 1440s, Los Angeles, LACMA (© LACMA, Los Angeles).

Author

Francesco Caglioti has been full professor of History of Medieval Art at the Scuola Normale Superiore in Pisa since 2019. He was previously assistant professor of History of Art Criticism at the same Scuola Normale (1993-2001), associate professor of History of Early Modern Art at the Università degli Studi di Napoli "Federico II" (2001-2006) and full professor of History of Early Modern Art at the same university (2006-2019). He has written mainly on sculpture in Italy from the 13th to the 17th century, focusing on artists, patrons, original exhibition contexts, the original functions of objects and monuments, their archival and literary sources, and their material and critical fortunes to the present day. He has published many new documents and works in connection with such masters as Lorenzo Ghiberti, Donatello, Paolo Uccello, Desiderio da Settignano, Verrocchio, Leonardo and Michelangelo. His two-volume study *Donatello e i Medici. Storia del 'David' e della 'Giuditta'* (Florence, 2000) was named "Book of the Year 2000" by "Apollo - The International Art Magazine" (London).

Title

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