

ADOPT A WORK OF ART

of the Museo degli Innocenti



3. **Florentine sculptor (?)**

Crucifix, end of the XIV century

wood, 180 x 135 cm

estimated cost of restoration

15,000.00 euros

This crucifix is one of the foundling hospital's oldest and most important works, placed in the nineteenth century on the high altar of the inner church, reserved for women and the object of great veneration. It is a sculpture of remarkable quality, with a tender and pathetic characterization, despite the heavy over-painting which prevents full appreciation of its value. It is part of a series of similar crucifixes, which can be dated to the second half of the fourteenth century, the same date as those in the hospital church in Prato and that of San Jacopo in Campo Corbolini in Florence. The work will be part of the new museum arrangement in the gallery, in the sculpture section dedicated to the works preceding the foundation. The crucifix reveals extensive detachment of the support, crossing almost the entire figure, as well as substantial repainting.

During restoration, scientific investigations will be carried out on the colour, to remove the non-original patina and recover the older layers of the painting.



4.

Giovanni di Francesco Toscani (1372-1430)

(the central panel of the triptych of the Madonna and Child is the property of the Special Office for the Historical, Artistic and Ethno-anthropological Heritage and for the City of Florence Museum Centre)

Madonna with Child and saints, verso Pietà of Christ flanked by angels, ca 1410-1420

panel painting, 142 x 163 cm

estimated cost of restoration

14,000.00 euros

This splendid triptych, painted on both sides, documents the function of assisting women in the ancient hospital, which developed over the centuries.

The work comes from the church of SS. Annunziata di Orbatello (now Via della Pergola) in Florence, originally a hospice for the poor, elderly women and then a shelter for “hidden pregnant women”, unmarried mothers.

From 1775 to 1877 the whole conservatory was under the administrative management of the Institute and this explains the arrival of the work in the Innocenti shortly after the mid-nineteenth century.

The work reveals problems of conservation due mainly to the wood support, whose battens are blocked by a metal base supporting the panel, preventing the normal movement of the wood.

The panel shows some worrying fissures in the wood and also various raised blistering of the glaze in the cusps.



5.
derived from Antonio Rossellino
Madonna with Child, end of the XV century
polychrome stucco, 130 x 91 cm
estimated cost of restoration
15,000.00 euros

It is one of the most interesting works in the museum collection present since the first museum arrangement of 1890, which cannot be fully understood owing to its present poor state of conservation.

The composition very probably derives from a marble original by Antonio Rossellino, of which the Innocenti replica is one of the most significant examples, both for the conservation of the original polychrome and for the fine modelling. The purpose of the restoration will be first of all to consolidate the support and to remedy the deep cracks across the work. An examination will then be made on the polychrome and intervention on the film of paint will make it possible to recover the painted areas that are no longer visible, such as the background against which the Madonna with Child stand out.



21.

**Francesco Morandini called “il Poppi” (1544-1597) and
Vincenzo Ulivieri (doc.1592)**

*Crucifixion with Virgin, St. Francis and St. Nicholas
of Bari, second half of the XVI century*
convex panel painting, 232 x 173 cm
estimated cost of restoration
14,000.00 euros

This is one of the most valuable works in the collection and was painted by Francesco Morandini, a young artist recommended by Giorgio Vasari to Vincenzo Borghini, the prior of the Ospedale, who gave him hospitality until 1572. With the prior's help, il Poppi succeeded in making his name as a painter and together with Giovan Battista Naldini and Ulivieri joined the close circle of artists who produced works for the Innocenti.

This panel painting was commissioned by Borghini for the foundling hospital's church and he worked on it together with his friend Vincenzo Ulivieri, as shown by some disparities among the figures represented.

The painting presents a conspicuous and widespread raising of the glaze that has caused sliding and wrinkling of the layers of paint above the preparatory layers, especially the dark ones.



Andrea della Robbia (Florence 1435 – 1525)

Putti in Swaddling Clothes

1487

glazed terracotta

Façade

Cost of restoration and newly-enhanced display

€ 20,000 for each individual putto

The wonderful terracotta figures of putti in swaddling clothes are an original design by Andrea della Robbia and were added to the "oculi" in *pietra serena* on Brunelleschi's façade of the Ospedale degli Innocenti, or Foundling Hospital, in 1487.

This date is confirmed by a valuable document from the archives (AOIF, Debtor and Creditor Register, or *libro bianco debitori creditori*, for 1484–91 A, 5550, c. 368) that mentions a payment to one Antonio di Marco della Robbia «for his work in helping to place the terracotta children in the roundels above our loggia outside».

Each tondo holds a babe in swaddling clothes. Seven of the babes are fully swaddled from the chest to the ankles, while the swaddling of another two is coming undone beneath the waist or around the knees, and one is free of swaddling altogether. Medical knowledge at the time prescribed swaddling clothes as a way of both modelling a new-born babe's physique and disciplining his or her spirit!

Over time, Andrea della Robbia's babes have gradually become the Ospedale degli Innocenti's symbol known throughout the world.

Of the fourteen putti in swaddling clothes on the façade, ten are by members of the Della Robbia workshop, while four are 19th century copies made by Ginori from moulds of the originals and installed on the far left and right of the loggia.

The increasingly critical state of conservation of these admirable figures, who have been welcoming visitors to the institute and its square for nigh on six centuries, prompted the Opificio delle Pietre Dure, Italy's leading restoration laboratory located in Florence, to undertake a study of the glazed terracotta children's condition in 2013. The Opificio concluded in 2014 that the putti should be taken down and restored in order to save them and to preserve them for the future.

The estimate includes restoration (cleaning the surfaces, removing old and no longer appropriate puttying, consolidating the deep cracks and the glazing, removing and replacing all non-original modelling, touching up the paintwork, and reinstalling the restored putti on new, self-supporting mountings), physical and chemical analysis to determine the causes of deterioration, dismantling, and replacing the restored putti in their original positions.



n. 3 **RESTORED**



n. 4



n. 5



n. 6



n. 7



n. 8



n. 9



n. 10



n. 11



n. 12



1.

Florentine Manufacture

Coat of arms of the Guild of Por Santa Maria (or Silk Guild), 1336
7.800 euros

RESTORED

Donor: Ilaria Manifattura Lane srl



2.

Giovanni del Biondo (doc. 1356 - 1398)

Annunciation with Saint Nicholas of Bari and Saint Anthony the Abbot,
end of 14th century
26,286 euros Painting | 5,922 euros Wood support

RESTORED

Anonymous donor



6.
derived from Benedetto da Maiano (1442 - 1497)
Madonna with Child
5,040 euros

RESTORED

Donor: Monica Tiozzo - Nomination



7.
derived from Benedetto da Maiano (1442 - 1497)
Madonna with Child
6,000 euros

RESTORED

Donor: Lions Club Firenze Pitti



8.

Florentine school

Putto with open arms, end of the XV century

8,520 euro

RESTORED

Donor: Miniconf



9.

Florentine plastic artist

Bust of Cione di Lapo Pollini, early XVI century

8,040 euro

RESTORED

Donor: Camera di Commercio di Prato



10.
Florentine sculptor
Magdalene, XVI century
18,000 euros

RESTORED



11.
Benedetto Buglioni (attr.), 1459/60 - 1521
Coronation of the Virgin with St. Dominic and St. Francis, 1520
29,400 euros

RESTORED

Donor: Banca del Vecchio



12.

Florentine school

Putto in swaddling clothes, 1557

5,520 euros

RESTORED

Donors: Marco Talluri and Marta Lucibello, Cecilia Sandroni and Marco Osti, Lorenzo David Overi



13.

Florentine plastic artist

Bust of St. Antonius, XVI century

5,760 euros

RESTORED

Donor: Confindustria Firenze



14.
Workshop of Baccio da Montelupo (1469 - 1535)
Crucifix, XVI century
4,920 euros

RESTORED

Donor: Lions Club Firenze Pitti



15.
Florentine sculptor
Crucifix, XVI century?
4,560 euros

RESTORED

Donor: Compagnia dei Semplici



16.
Unknown sculptor
Crucifix, XVI century
6,316 euros

RESTORED

Donor: Lions Club Firenze Pitti



17.
derived from Raphael
Madonna with child and St. Joseph, XVI century
15,267 euros

RESTORED

Donor: Starhotels



18.
School of Andrea del Sarto
Saint Sebastian, after 1530
7,303 euros

RESTORED

Donor: Thales Italia



19.
Florentine painter
*Crucifixion between the Vergin and St. John with
childrem from Innocenti,, XVI secolo*
9,778 euros

RESTORED

Donor: Banca del Vecchio



20.
Vincenzo Ulivieri (doc. 1592)
Deposition, end of XVI century
13,878 euros

RESTORED

Donor: TBS Television Inc. (Tokyo)



22.
Anonymous
Portrait of Vincenzo Borghini, end of XVI century
8,364 euros

RESTORED

Donor: Distretto Lions 108 LA



23.
Leopoldo Martellini
Portrait of Roberto Antinori, 1844
4,479.60 euros

RESTORED

Donor: Fani Gioielli Srl



24.
Andrea della Robbia
Putto in Swaddling Clothes (n.3), 1487
20,000.00 euros

RESTORED

Donor: Colorobbia

Contacts:

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