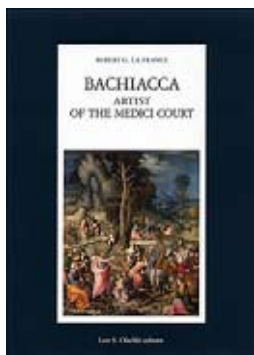


ROBERT G. LA FRANCE
BACHIACCA
ARTIST OF THE MEDICI COURT

The competition for cultural dominance in sixteenth-century Europe demanded that patrons surround themselves with art that unambiguously proclaimed their international ambitions. The Florentine artist Francesco d'Ubertino Verdi (1494-1557), nicknamed Bachiacca, provided the Italo-Spanish Medici court and other privileged clients with opulent works of art that combined the figural inventiveness of Italian artists with lush northern European landscapes.

Bachiacca's meticulous illustrations of flora and fauna satisfied Duke Cosimo's curiosity about the natural world, his lavish tapestry cartoons celebrated



Duchess Eleonora di Toledo's agricultural stewardship of Tuscany, and his extravagantly-detailed narrative paintings delighted wealthy bankers like Pierfrancesco Borgherini and Giovanmaria Benintendi. Through close examination of Bachiacca's works in all media as well as contemporary documents, the author recaptures

the successful career of an artist whose importance has been obscured by Vasari's emphasis on the grand manner.

This comprehensive study explicates the artist's distinctive, hybrid style and demonstrates that cosmopolitan tastes, not nationalist narratives, inspired the vibrant pictorial culture of Renaissance Florence.

Francesco d'Ubertino Verdi (1494-1557), detto Bachiacca, produsse per la corte medicea opere d'arte sfarzose che combinavano la creatività figurativa italiana con lo stile paesaggistico nordeuropeo. Questo ampio studio affronta i vari generi dell'opera di Bachiacca e dimostra che, al contrario di quanto sostenuto dalla storiografia d'arte, fu un gusto cosmopolita e non solo un'ambizione nazionalista ad ispirare la cultura pittorica del '500. Il volume include un catalogo ed un'appendice documentaria

ROBERT G. LA FRANCE studied Italian Renaissance art at Syracuse University in Florence and received a Ph.D. in the history of art from the Institute of Fine Arts, New York University. He worked for three years as a research associate at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C. and is currently Curator of Pre-Modern Art at Krannert Art Museum at the University of Illinois at Urbana-Champaign.

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