

Chronological Survey of Bandinelli's Career

1455, September 16

BB's father, the goldsmith, Michelangelo di Viviano, baptized in Florence (Doc. 1).

1493, November 12

BB born in Florence (Doc. 20).

1512, March 1

BB involved in commission to paint a fresco for the *chiostricino* of SS. Annunziata (Doc. 58).

c. 1513-14

Benvenuto Cellini works as apprentice in the workshop of BB's father Michelangelo di Viviano (Doc. 64).

1514, September 1

The Operai of S. Maria del Fiore commission a monumental silver cross from BB's father Michelangelo di Viviano and goldsmith Antonio di Salvi (Doc. 71).

1515, January 25

The Operai of S. Maria del Fiore commission BB to sculpt the *St. Peter* for the interior of the Cathedral (Doc. 76).

1515

BB produces a stucco *Hercules* and other works for the triumphal entry of Pope Leo X into Florence (Doc. 85).

1516

BB designs the *Olympus*, engraved by Agostino Veneziano.

1516, August 25

BB has been receiving materials from the Opera di S. Maria del Fiore to make a bronze portrait of Duke Lorenzo de' Medici; the commission was apparently cancelled before the completion of the work (Doc. 88).

c. 1516-18

Raffaello da Montelupo works as apprentice in the workshop of BB's father Michelangelo di Viviano (Doc. 92).

1517, June 30

Jacopo Sansovino writes to Michelangelo Buonarroti complaining of Michelangelo's favoritism towards BB, who seems to be involved at this point in the project for the sculptural decoration of S. Lorenzo (Doc. 95).

1518

BB begins working on the Santa Casa di Loreto, under the direction of Andrea Sansovino (Doc. 102).

1519, July 12

BB receives a block of marble for a statue (the *Orpheus*?) from the Opera di S. Maria del Fiore (Doc. 105).

1520, January-February

Leonardo Sellaio, in a letter to Michelangelo Buonarroti (January 29), mentions the possibility that BB will receive the commission to make a copy of the *Laocoön* for François I of France (Doc. 109); in a second letter (February 11) he mentions that BB had made a scale drawing for the commission (Doc. 110)

1520, September 21

Contract for BB's *Laocoön*, to be completed by the end of September 1521, for a price of 900 cameral ducats (Doc. 113).

c. 1521-22

BB produces a model for the tomb of Henry VIII of England (Docs. 118-20, 124, 126-27).

1523, April 27

Contract between BB and three quarrymen of Carrara for a marble block for the *Hercules and Cacus*. In this document BB appears for the first time with the surname Brandini (Doc. 128).

1523

A Venetian ambassador at Rome reports that BB has completed the two figures of *Laocoön's* sons; the central figure remains unfinished (Doc. 133).

after 1524

Paolo Giovio discusses BB as one of the leading sculptors of his time, in his *Michaelis Angeli vita* (Doc. 138).

1525, January 15

Leonardo Sellaio writes to Michelangelo Buonarroti that BB is angling for the commission to create the tomb of the Duke of Sessa in Rome (Doc. 139).

1525, March

The block for the *Hercules and Cacus* gets stuck in the Arno river (Doc. 140).

1525, July 20

The block for the *Hercules and Cacus* arrives in Florence (Doc. 148).

1525, September 1

BB gives power of attorney to Galeotto de' Medici, Florentine ambassador to the Vatican, entrusting him to accept donatives on his behalf (Doc. 149).

1526, April 10

BB's *Massacre of the Innocents* has been printed (Doc. 156).

1526, August 22

BB's father Michelangelo di Viviano referred to as deceased in a legal agreement (Doc. 160).

1527, January 12

Giorgio Vasari (“*G[i]org[i]o d’Antonio sta con lui*”) documented as an assistant in BB’s workshop (Doc. 114, *sub die*).

1528, October 7

Decree of the Dodici Riformatori of Genoa, allocating funds for a bronze statue of Andrea Doria to be erected in the great hall of the Palazzo Pubblico (Doc. 182).

1528, December 14

Birth of BB’s son Michelangelo I (Doc. 186).

1528

BB has taken over the commission for the silver cross of Florence Cathedral from his deceased father, but the Opera di S. Maria del Fiore requests that he return the silver he has received; he appeals to Florentine Gonfaloniere Niccolò Capponi to allow him to complete the project (Doc. 185).

c. 1528

First appearance of the surname Bandinelli in legal documents concerning the artist (Doc. 179; see also 173).

1529, March

BB is aiding anti-Medicean exiles in Rome with the procurement of antiquities to send to François I, in order to solicit the French monarch’s support for the republican cause (Doc. 189).

1529, June 1

The Genoese government allocates funds payable to BB in Rome on account of the *Doria Monument* (Doc. 194).

1529, July 2

In an autograph letter to Onofrio Bartolini, BB refers to himself for the last time with the surname Brandini (Doc. 196). In Genoa, he is discussing plans to execute the *Doria Monument* in bronze.

1529, August 20

Contract for the *Doria Monument*, now designated as a marble statue four braccia high, “with all its appurtenances,” to be completed within a year after BB’s receipt of the block, for the sum of 1,000 gold ducats (Doc. 197).

Summer/early Autumn 1529

During the Emperor Charles V’s visit to Genoa BB receives from him the right to wear the habit of the knightly order of Santiago (Vasari). Charles arrived in Genoa on 12 August 1529, and departed on 26 September. Henceforth the artist is known formally as the “Cavaliere Bandinelli.”

1531

Date inscribed on Agostino Veneziano’s engraving *The Academy of Baccio Bandinelli in Rome*, designed by BB.

1531, October 10

Date inscribed on the underside of BB's *Laocoön*, commemorating its erection in the garden of the Palazzo Medici.

1531, July-August

BB produces designs for the base of his *Laocoön* (Docs. 208-09).

1532

Probable birth date of BB's illegitimate son Clemente. In a codicil to his will drawn up on 24 December 1550 (Doc. 768) BB says Clemente was born about eighteen years earlier to his servant Francesca. Vasari, however, places Clemente's birth around the time of Clement VII's death in 1534.

1533, August 8

BB sends Pope Clement VII a medal of Duke Alessandro de' Medici which he has designed (Doc. 227).

1534, May 1

Hercules and Cacus unveiled in Piazza della Signoria (Docs. 236-38). Over the next few days satiric poems are attached to the base of the sculpture (Vasari; Doc. 615; Appendix III, nos. 2-4).

1534, June 6

BB promises a dowry to his illegitimate son Clemente's mother, his servant Francesca (Doc. 239); the same day Giovambattista d'Ottaviano Doni promises to pay BB 800 florins as dowry for his daughter Jacopa (Doc. 240).

1535, January 2

The Genoese government allocates 150 lire for a new marble block for the *Doria Monument* (Doc. 247).

c. 1536

BB marries Jacopa d'Ottaviano Doni (Doc. 263).

1536, March 25

Contract for the *Tombs of Leo X and Clement VII* in the Roman church of S. Maria sopra Minerva. BB is to furnish eight statues of saints and two figures of the popes, two large marble reliefs and four small bronze reliefs, within five years of receiving the marble. He is also to oversee the quarrying of the sculpture blocks at Carrara and the execution of the architectural membering. For the eight saints, the executors of Clement VII's will are to pay BB 3,200 *scudi d'oro di sole*; for each of the papal effigies 400 *scudi* plus a premium to be judged upon their completion. The price for the reliefs will be negotiated later (Doc. 254).

1536, May 13

Birth of BB's first legitimate child, Alessandro (Doc. 186).

1537, April 9

Cardinal Hieronymo Doria writes asking BB where he wishes to have the second block for the *Doria Monument* delivered (Doc. 267).

1537, June 17

Cardinal Hieronymo Doria praises a drawing by BB for the second statue of Andrea Doria, but refuses to pay more money until the work is completed. He warns the artist not to leave this work unfinished like the first Doria statue (Doc. 273).

1537, July 15

Birth of BB's son Cesare (Doc. 186).

1538, November 22

Birth of BB's daughter Caterina I (Doc. 186).

1538, December 10

Duke Cosimo I informs BB of his intention to construct a monument for his father, Giovanni delle Bande Nere (Doc. 292).

1539, July 15

Cardinal Niccolò Ridolfi describes a plan to demolish the choir in the nave of S. Maria sopra Minerva and to construct a new choir in the apse of the church "where the tombs are to be placed" (Doc. 301).

1539, November-December

BB, acting as agent for Duke Cosimo I, is seeking antiquities for the duke's collection (Doc. 305).

1540

Date inscribed on BB's *Birth of the Virgin* engraved by Antonio Salamanca.

1540, April 30

Cardinal Niccolò Ridolfi orders his bankers to pay BB for a relief for one of the papal tombs in S. Maria sopra Minerva (Doc. 316).

1540, May 26

Contract for the *Tomb of Giovanni delle Bande Nere*. Within two years BB promises to sculpt a statue four braccia high and two reliefs measuring three and a half by four braccia and to oversee the architectural membering of the monument, for the sum of 2,000 scudi (Doc. 319).

1540, July 18

Birth of BB's son Scipione (Doc. 186).

1540, November-December

The Opera di S. Maria del Fiore ratifies Cosimo I's order that they take no action involving the *fabbrica* of the Cathedral without first informing him and BB (Doc. 338). Subsequently, on the order of Cosimo I, the Operai di S. Maria del Fiore pass a deliberation granting BB the same authority over the stone cutters and other workmen of the Opera as they themselves possess (Doc. 340).

1541, January

BB involved in work at the Palazzo Vecchio, probably related to the beginning of the commission for the sculptural decoration of the *Udienza* in the former Sala dei Cinquecento (Doc. 344).

1541, March 10

The Opera di S. Maria del Fiore orders 150 *miliaria* of marble from the Pietrasanta quarries for the *Udienza* of the Palazzo Vecchio (Doc. 347).

1541, May 14

The Florentine architect Nardo de' Rossi draws up an inventory of artworks and other objects left with him in Rome by BB (Doc. 351).

1541, August

BB asks Cosimo I for permission to use marble blocks left in S. Lorenzo by Michelangelo Buonarroti; the duke allows him to use those that have not been carved (Docs. 358-59).

1541, September

Cardinal Niccolò Ridolfi transfers the commission for the tomb statues of Pope Leo X and Pope Clement VII to Nanni di Baccio Bigio and Raffaello da Montelupo (Doc. 362).

1541, October 27

Birth of BB's son Cosimo (Doc. 186).

1541, November 13

A letter of Cosimo I mentions Bandinelli's *Accademia* (Doc. 368).

1542, February-March

BB installs a marble *Herm* outside the main door of the Palazzo Vecchio on February 7; Pierfrancesco Riccio complains that the figure's base is too tall (Doc. 370). Both *Herms* are apparently in place by March 21 (Doc. 373).

1542, April 18

Ducal Majordomo Pierfrancesco Riccio records a payment of forty scudi toward the purchase of four blocks of Carrara marble for statuary—probably for the *Udienza* of the Palazzo Vecchio (Doc. 374).

1542, May-November

BB plans to remodel a room off the Sala dei Cinquecento as a Studio for Cosimo I (Docs. 375, 377-78, 393, 396).

1542, June 16

The remains of Leo X and Clement VII are moved from St. Peter's to their completed tombs in S. Maria sopra Minerva (Doc. 381).

1542, September 22

Cosimo I refuses BB's offer to make busts for some antique marble and bronze heads (Doc. 392).

1542, November 9

Cosimo I acknowledges BB's advice about the painting of the Chapel of Eleonora and his own studio in the Palazzo Vecchio; he declines to let the artist bring a façade drawing to the court at Pisa (Doc. 396).

1542, November 20

Cosimo I promises to order Bronzino to follow BB's design for the altarpiece of the Chapel of

Eleonora in the Palazzo Vecchio and mentions his proposals for a “*corridor de' balaustri*” and “*corridore secreto*” (Doc. 399).

1542, November 24

Birth of BB's son Giulio (Doc. 186).

1543, March 2

Cosimo I informs Bandinelli that he will not build a studio on to the artist's house, but instead makes him a gift of 60 scudi for that purpose (Doc. 414; see also 418).

1543, November

BB submits a drawing for a head of Giovanni delle Bande Nere to the duke; it is considered a poor likeness (Docs. 441-42).

1544, February 2

Cosimo I orders BB not to meddle with some statues by Michelangelo Buonarroti (Doc. 450).

1544, May-1545, September

BB receives wax from the Opera di S. Maria del Fiore, some of it for modelling silver figures (Doc. 455).

1544, June 23

A farmer is killed when a piece of marble falls off BB's *Hercules and Cacus* (Doc. 458).

1544, July 5-December 24

Payments from the Opera di S. Maria del Fiore for the expenses of casting BB's bronze *Cosimo I* and *Eleonora di Toledo* and a cast of a *Satyr*—possibly the so-called “*Ignudo della paura*” (Doc. 461; see also 463).

1544, July 31

BB commissions Niccolò della Casa to engrave and print his *Duellum Amoris*, commonly referred to today as the *Combat of Reason and Love* (Doc. 467).

1544, December 13

Cosimo I receives BB's bronze *Cleopatra* (Doc. 473).

1544, December 17

Birth of BB's daughter Lucrezia (Doc. 186).

1545, January 12-March 27

Further payments from the Opera di S. Maria del Fiore for the casting of BB's small bronzes (Doc. 476).

1545, March 21

A carter is paid for transporting a block from Michelangelo's house in via Mozza to the Opera di S. Maria del Fiore, probably for use in the *Udienza* of the Palazzo Vecchio (Doc. 481).

1545, May 21

BB is elected a member of the Accademia Fiorentina (Doc. 487).

1545, July

BB has completed wax models for two small sculptures, which are ready to be cast (Docs. 489-91).

1545, September

BB submits façade designs for the Palazzo Vecchio (Doc. 500).

1545, October

Pietro Aretino reproaches BB for failing to send him drawings (Doc. 520).

1545, November 18

Birth of BB's daughter Beatrice I (Doc. 186).

1545, December

Payment to woodworker and architect Giuliano di Baccio d'Agnolo Baglioni for a model for the choir of S. Maria del Fiore (Doc. 523).

1546, June 23

Benvenuto Cellini writes requesting Bandinelli to send him a block of statuary marble from the Opera (Doc. 538). He receives the block about two years later (Doc. 614).

1546, July 3

The Provveditore of the Opera begins procuring blocks for the choir and high altar of S. Maria del Fiore (Doc. 541).

1546, November

BB advises ducal Auditor Lelio Torelli to reject a plan to cut a window opposite Francesco da Sangallo's Marzi tomb in SS. Annunziata (Doc. 551).

c. 1546

BB begins sculpting a *Pietà* for his own tomb (Doc. 1267).

1547, June

BB asks Cosimo's permission to abandon his original figure of *God the Father* for the choir of S. Maria del Fiore (posthumously reworked as *Jove*) and to begin another block (Doc. 571). He subsequently rejects the original figures of *Adam* and *Eve* and orders blocks for a new pair of figures.

1547, October

Agostino Lapini's *Diario* describes the beginning of the construction of the choir of S. Maria del Fiore (Doc. 583).

1548, c. March-April

An anonymous diarist records the beginning of construction of BB's high altar in S. Maria del Fiore (Doc. 602).

1548, May 12

Payment for transporting the second figure of *Adam* into S. Maria del Fiore (Doc. 607).

1548, April 18

Birth of BB's daughter Beatrice II (Doc. 186).

1549

BB appears as the leading interlocutor in Anton Francesco Doni's *Disegno*, published in Venice (Appendix I).

c. 1549

Beginning of the project for the new campanile of S. Croce, for which BB submitted a design (Docs. 658-59, 662, 717, 736, 738-39, 846).

1549, January 5

Payment for bringing BB's second *Eve* into S. Maria del Fiore (Doc. 636). Payment for gilding the sample "branch" of the *Tree of Knowledge* for the choir (Doc. 641).

1549, February 7

Payment from the Opera di S. Maria del Fiore for transport of a statue, probably for the *Udienza*, into the Palazzo Vecchio (Doc. 649).

1549, March 17

A document mentions BB's small bronze *Hercules* (Doc. 653).

1549, March 19

Date given in a contemporary diary for the unveiling of BB's *Adam and Eve* in S. Maria del Fiore (Doc. 655); the figures were not yet completed at the time they were brought into the church.

1549, April 10

BB writes that he has nearly finished transforming the first *Adam* for the choir of S. Maria del Fiore into a *Bacchus* (Doc. 660).

1549, May

A provisional model is made for the *Tree of Knowledge* of the choir of S. Maria del Fiore (Doc. 667). This is probably the same model, made of wood, rope, and unfired clay, that remained on the choir until the eighteenth century.

1549, July 5

In a letter to Jacopo Guidi BB reports that he has completed the base for the *Bacchus* (lost) and is at work on the *Dead Christ with an Angel* for the choir of S. Maria del Fiore (Doc. 677).

1549, September 17

BB sends Prince Francesco de' Medici a pair of small reliefs (lost), together with the goldsmith Bartolomeo who will cast them in lead (Doc. 688).

1549, October 16

Payment for transporting one of BB's statues for the *Udienza* into the Palazzo Vecchio (Doc. 692).

1550, February 1

In a letter BB reports that the *Adam* for the choir of S. Maria del Fiore is nearly completed (Doc. 709).

1550, February 7

BB writes that the *Adam* and *Eve* are nearly ready to be unveiled (Doc. 712).

1550, April 5

Birth of BB's daughter Dianora (Doc. 186).

1550, April 10

Zanobi di Pagno Portigiani makes two bronze friezes for the high altar of S. Maria del Fiore (Doc. 718).

1550, November-December

Quarrying of granite from Elba for the choir of S. Maria del Fiore; apparently never installed (Docs. 757, 763).

1550, November 21

BB petitions Cosimo I that his sons be made eligible for public office in Florence (Doc. 760).

1551

Date inscribed on the base that formerly supported BB's *Adam* and *Eve* on the choir of S. Maria del Fiore (now in the Bargello).

1551, January 23

BB offers to make a marble figure of Cosimo I for the high altar of S. Maria del Fiore. He mentions the *Large Bronze Cosimo I* now in the Palazzo Pitti (Doc. 785).

1551, c. January 28

BB planning the second angel for the high altar of S. Maria del Fiore, never executed; offers to make a *Perseus* or a *Fall of the Rebel Angels* for Duke Cosimo (Doc. 789).

1551, February 11

Plan discussed for a fountain in Piazza della Signoria (Doc. 793).

1551, May 28

Birth of BB's daughter Laura (Doc. 186).

1551, June 24

Cosimo I legitimizes BB's son Clemente Bandinelli (Doc. 817).

1551, July 7

Clemente Bandinelli has apparently begun working as a stone cutter in Florence (Doc. 818).

1551, shortly before September 19

BB furnishes designs to illustrate Paolo Giovio's treatise on emblems, which contains an emblem for him (Docs. 831-32).

1551-52

Projects for a fountain in the *prato* behind Palazzo Pitti, never executed (Docs. 792-94, 798, 833, 837-38, 841-42, 844, 858, 867-68, 882).

1552, January 8

Cosimo I grants BB's petition that he not be responsible for the cost of marble taken by him from the Opera di S. Maria del Fiore for the purpose of training his pupils (Docs. 855-56).

1552, January

BB sends some unidentified vases to Eleonora di Toledo (Doc. 864).

1552, February 28

Cosimo I instructs his Majordomo Pierfrancesco Riccio to fire the stone cutters working under Bandinelli on the *Udienza* of the Palazzo Vecchio (Docs. 870, 878).

1552, July 8

Santi Buglioni is paid for sculpting model cherubs for the choir of S. Maria del Fiore, painted by Bastiano da Montecarlo (Docs. 892, 901).

1552, August 13

Agostino Lapini records the unveiling of Bandinelli's *Dead Christ with an Angel* on the high altar of S. Maria del Fiore in his *Diario fiorentino* (Doc. 900).

1552, September 17

Opera *provveditore* Averardo Zati informs quarryman Francione that a large block intended for BB's second *God the Father* of the choir has been found to be defective, and orders him to prepare another (Doc. 909). Over the next several months Battista Lorenzi and Francesco Cioli are at Carrara roughing out and transporting the new block. It arrives in Florence around 11 September 1553 (Doc. 968).

1552

Anton Francesco Doni criticizes BB in his *I marmi*, published in Venice (Doc. 919).

1553, August 4

Clemente Bandinelli appears for the first time on the payroll as a stone cutter with the Opera di S. Maria del Fiore (Doc. 959).

1553

BB at work on a portrait of the recently deceased father of Duchess Eleonora, Don Pedro de Toledo (Docs. 982, 984-85).

1553, September 13

Birth of BB's son Michelangelo (Doc. 186).

1553-55

Construction of the Grotticina di Madama in the Boboli Gardens, with sculptures designed by BB and executed by his assistant Nanni di Stocco (Docs. 966ff.).

1554, October 12

Memorandum from BB to Cosimo I, describing his outstanding commissions for the Duke (Doc. 1032).

1555

Date inscribed on five figural reliefs made to decorate the parapet of the choir of Florence Cathedral (still installed on the choir).

1555, May 9

BB draws up his will, ordering his heirs to complete his tomb in SS. Annunziata if it is not completed by the time of his death (Doc. 1059).

1555, c. May 14

BB informs Cosimo I that he needs more blocks to carve the *Leo X* and the unrealized *Dukes Lorenzo and Giuliano* for the *Udienza* of the Palazzo Vecchio (Doc. 1060).

1555, June 30

Clemente Bandinelli is paid for going to Carrara to rough out the block for the *Leo X* for the *Udienza* (Doc. 1072).

1555, August 9

Birth of BB's daughter Caterina II (Doc. 186).

1555, August 10

In his will Cellini orders his illegitimate son Jacopo Giovanni to have his wax *Crucifix* executed in marble and installed above his tomb (then planned for the church of S. Maria Novella), in the event that the work has not been finished before the artist's death. Cellini's son is expressly forbidden to commission the work from any descendants or relatives of BB (Doc. 1081).

1555, October 31

BB commissions two paintings of Old Testament figures from Andrea del Minga, who promises to paint two others for the same price if the master wishes. These works are presumably the *Moses* and *Abraham* given to Duchess Eleonora and now in Palazzo Pitti (Doc. 1100).

1556

Date inscribed on the base of BB's *Self-Portrait* formerly hidden in the base of the *God the Father* of the choir (now Florence, Museo dell'Opera).

1556, February

BB protests the duke's decision to allow Cellini to make bronze reliefs for the sides of the choir parapet (Doc. 1113).

1556, June

Clemente Bandinelli ceases working as a stone cutter at the Opera di S. Maria del Fiore (Doc. 1112). He subsequently goes to Rome, where he dies within less than a year (Vasari).

1556, October 21

BB's *God the Father* installed on the high altar of S. Maria del Fiore (Doc. 1136).

1556

Cosimo I orders Cellini to produce reliefs for the choir of S. Maria del Fiore, but the artist persuades the Duke to give him the commission for the pulpits of the choir instead (Doc. 1145).

1557, September 1

Eleonora di Toledo pays for materials used to cast BB's *Large Bronze Cosimo I* (Doc. 1179).

1557

Nanni di Stocco converts BB's unfinished first *Eve* for the choir into a figure of Ceres for Boboli and carves a companion figure to BB's design (Docs. 1150, 1156-57, 1184, 1191-92).

1558, April 23

The Operai of S. Maria del Fiore inform Marquess Alberico I of Carrara that in two days BB will leave for Carrara to rough out the block for the *Neptune* (Doc. 1209).

1558, c. April 25

BB offers to design the Medici Palace in Pisa (Doc. 1212).

1558, May 30 or shortly before

BB sends Eleonora di Toledo his advice about the remodelling of Palazzo Pitti and touting his own qualifications as an architect (Docs. 1125-28).

1558, c. November 5

In a letter and a petition BB mentions an unidentified "*medaglione*" of Cosimo which he had recently begun (Doc. 1258-59).

1558, c. November 13

The prior and friars of SS. Annunziata urge Cosimo I to deny BB's request for a tomb on the steps before the high altar of their church (Doc. 1263).

1558, shortly before November 26(?).

In a petition to Cosimo I, BB reports that he has completed the *Pietà* for his tomb and a statue (lost) of *St. John the Baptist* (Doc. 1267).

c. 1558-59

Writing to Eleonora di Toledo, BB mentions a wax *Venus* made for her. The block for the *Neptune* is near the port of Carrara (Doc. 1285).

1559, April 28

BB is matriculated in the Arte dei Fabbricanti, the guild of sculptors, stone cutters, carpenters and other trades (Doc. 1293).

1559, July

With the help of Eleonora di Toledo, BB purchases a chapel in SS. Annunziata from the Pazzi family (Doc. 1299).

1559, October 10

In a letter BB reports that he has nearly finished a marble head, perhaps a replacement head for the statue of Cosimo I in the *Udienza* of the Palazzo Vecchio (Doc. 1304).

1559

Cosimo I solicits proposals from other artists to complete the *Neptune*, begun by BB years earlier (Docs. 1310, 1312, 1315-20).

c. 1559

Writing to Eleonora di Toledo, BB recommends that Daniele da Volterra rather than Vasari be given the commission to fresco the Sala dei Cinquecento in the Palazzo Vecchio (Doc. 1313).

c. 1559

Cosimo I orders BB to cease work on the choir of S. Maria del Fiore (Doc. 1314).

1560, February 7

Death of BB (Doc. 1326). He is buried in his chapel in SS. Annunziata three days later (Doc. 1331).

1560, February

BB's former pupil Vincenzo de' Rossi offers to complete the choir of S. Maria del Fiore and the *Neptune Fountain* (Docs. 1334-35).

1563, May

Cellini, having abandoned the commission to create pulpits for the choir of S. Maria del Fiore, resumes the project of sculpting bronze reliefs for its parapet (Doc. 1400).

c. 1565

Giorgio Vasari completes the remodelling of the Sala dei Cinquecento begun by BB twenty-five years earlier. An anonymous artist (Vincenzo de' Rossi?) completes BB's statue of *Leo X* for the *Udienza* (Doc. 1447) and carves a new head for the companion figure of *Cosimo I* (Doc. 1461).

1572

Completion of the choir of S. Maria del Fiore, begun by BB over twenty-five years earlier (Doc. 1526).