



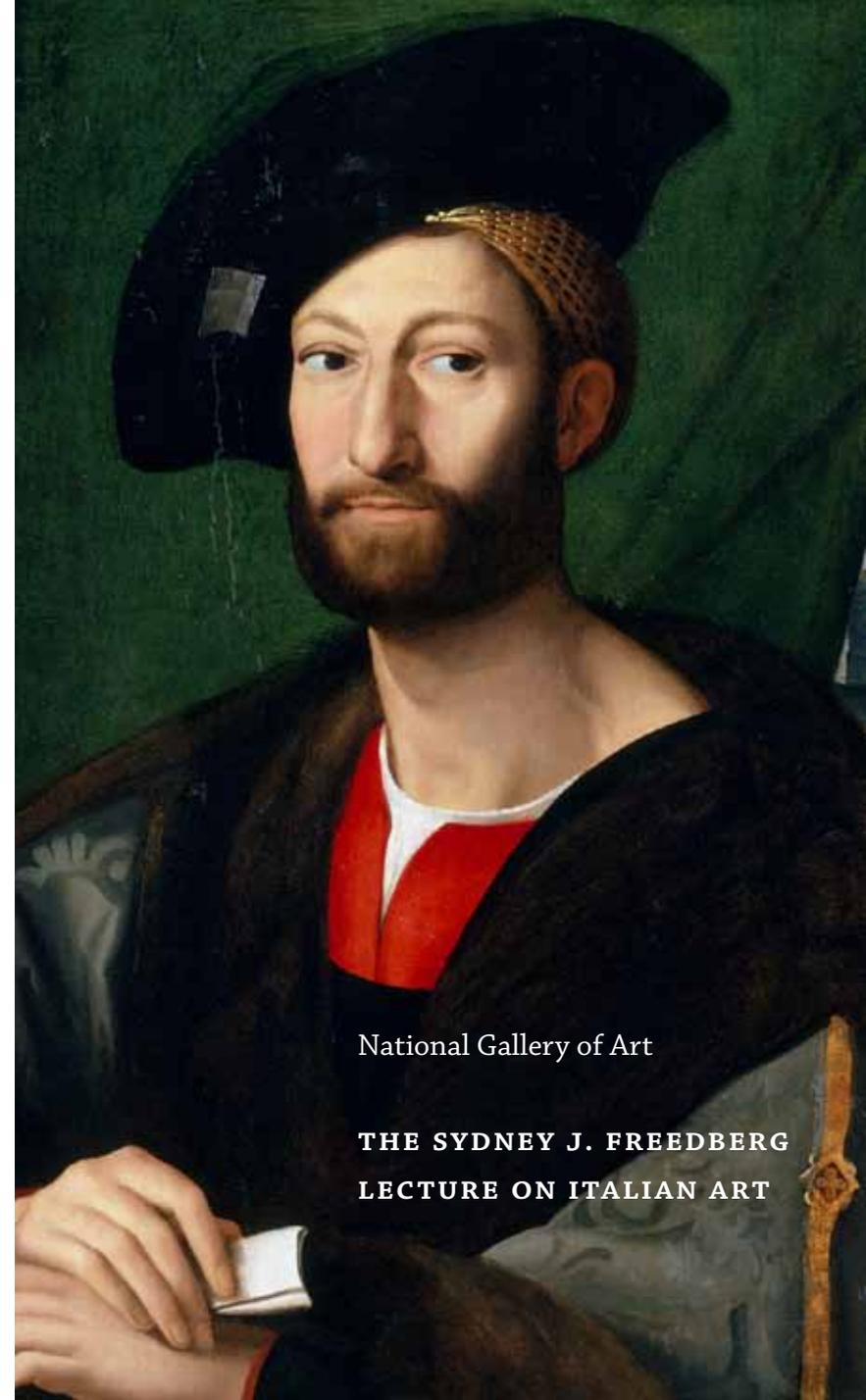
National Gallery of Art

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COVER Copy after Raphael, *Giuliano de' Medici, Duke of Nemours* (detail), 16th century, tempera and oil on canvas, The Metropolitan Museum of Art, The Jules Bache Collection, 1949 **INSIDE PANEL** Michelangelo, *Head of Giuliano de' Medici, Duke of Nemours* (detail), 1520 – 1534, marble, from Giuliano's tomb in the Medici Chapels (New Sacristy), Basilica of San Lorenzo, Florence, Italy. After cleaning. Photo: © Scala/Art Resource, NY

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National Gallery of Art

**THE SYDNEY J. FREEDBERG
LECTURE ON ITALIAN ART**

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LECTURE ON ITALIAN ART

Circa 1515: Leonardo, Raphael, and Michelangelo

November 10, 2013

2:00 pm

East Building Auditorium

National Gallery of Art

Carmen Bambach, curator, department of drawings and prints,
The Metropolitan Museum of Art

A fortuitous rediscovery of documents in the Florentine state archive, which were greatly misjudged in the past, has led to a re-evaluation and affirmation of the central importance of Giuliano de' Medici (1479–1516) as a patron of the arts. Giuliano, the overshadowed son of Lorenzo “The Magnificent” de' Medici and brother of Pope Leo X, became Duke of Nemours on his marriage in January 1515. He touched the careers of Leonardo, Raphael, and Michelangelo, the latter of whom immortalized the duke posthumously in the marble sculpture of his tomb in the Medici Chapel (San Lorenzo, Florence) a few years later. Giuliano was the generous, carefree patron of *uomini ingegnosi*, brilliant men, whom he lavishly maintained in his household, according to the first-hand account of Francesco Vettori, brother to the duke's *maiordomo* or chamberlain. In homage to Professor Freedberg, who published a book entitled *Circa 1600*, this talk takes a close look at the year circa 1515 in the careers of these famous artists and their patron.

This program is free and open to the public. Seating is available on a first-come, first-seated basis. The East Building of the National Gallery of Art is located at Fourth Street and Pennsylvania Avenue NW.

Please visit go.usa.gov/DXPQ for additional recordings of this series.

Carmen C. Bambach is curator of drawings and prints at The Metropolitan Museum of Art, New York, and was Andrew W. Mellon Professor from 2010 to 2012 at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington. She is a recently elected member of the American Academy of Arts and Sciences, one of the nation's oldest learned societies and independent policy research centers. She is the author of *Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice, 1300–1600* (New York: Cambridge University Press, 1999) and *Una eredità difficile: i disegni ed i manoscritti di Leonardo tra mito e documento* (Florence: Giunti Publishing Group, 2009). She has organized and co-organized several exhibitions at the Metropolitan Museum of Art, authoring and co-authoring their catalogues: *The Drawings of Bronzino* (2010); *An Italian Journey: Italian Drawings from Correggio to Tiepolo from the Tobey Collection* (2010); *From Raphael to Renoir: Drawings from the Collection of Jean Bonna* (2009); *Leonardo da Vinci: Master Draftsman* (2003); *Correggio and Parmigianino: Master Draughtsmen of the Renaissance* (2000); *The Drawings of Filippino Lippi and His Circle* (1997); and *Genoa: Drawings and Prints, 1530–1800* (1996). She has published more than sixty scholarly articles and has held a number of prestigious fellowships and grants.

This is the seventeenth annual lecture offered by the National Gallery of Art in this endowed series named after Sydney J. Freedberg (1914–1997), the great specialist of Italian art.