



imagines

Il Magazine delle Gallerie degli Uffizi

VALESKA VON ROSEN

THE GALLERIA DEGLI AUTORITRATTI IN THE UFFIZI

Notes on a research project on the conditions of artistic production,
modes of reception and systems of organisation
in the context of an early modern 'special collection'
in "Imagines", 3, 2020, pp. 156-169

Gli **Uffizi**
Corridoio **Vasariano**
Palazzo **Pitti**
Giardino di **Boboli**

3

marzo 2020



Valeska von Rosen

THE GALLERIA DEGLI AUTORITRATTI IN THE UFFIZI

Notes on a research project on the conditions of artistic production,
modes of reception and systems of organisation in the context
of an early modern 'special collection'

In his 2007 article on the Early Modern pictorial genre of artists' self-portraits, Andreas Beyer wrote:

What is still lacking is [...] a systematic, comprehensive study of how accessible self-portraits were, how they were collected and exhibited, and thus of what their function was¹.

Unfortunately, Beyer's observation was, and remains, essentially correct: precious little is known about the original context of artists' self-portraits in the Early Modern Period. The function of a great many paintings remains obscure, as do their intended and actual audiences. It is thus particularly gratifying that we do have fairly detailed information on at least *one* such context: the special collection of self-portraits in the Uffizi, assembled from the middle of the 17th century onward, almost completely preserved and comparatively well documented. The *Galleria degli autoritratti* is by far the most ambitious and comprehensive collection of artists' self-portraits from the Early Modern Period. Founded by Cardinal Leopoldo de' Medici (1617-1675, fig. 1), who also endowed it with its specific focus on the intrapictorial negotiation of artistic 'self-creation'², the *Galleria* was expanded considerably by Grand Duke Cosimo III (1670-1723, fig. 2), at whose behest the paintings were classified and arranged systematically in a process which deliberately included the works of foreign artists, both male and female. In effect, Cosimo transferred an encyclopaedic notion of maximal completeness to this special collection³.

Over the course of the last decades, the Medici's collection of artists' self-portraits has continued to attract scholarly attention. Published in 1971, Wolfram Prinz's monograph *Die Sammlung der Selbstbildnisse in den Uffizien* constitutes one of the more substantial surveys dealing with the special collection⁴. As a result of Prinz's intensive source studies in the Florentine archives, his work has lost none of its relevance and has proved fundamental for subsequent research. Published as one of three projected volumes, Prinz's effort remains the most important and comprehensive contribution



1

Giovanni Battista Gaulli detto Baciccio, Ritratto del cardinale Leopoldo de' Medici, 1667, olio su tela, 73 x 60 cm, Gallerie degli Uffizi, inv. 1890, n. 2194

to the overall body of scholarship on the *Galleria*. Yet, inevitably, some of Prinz's findings are partially obsolete after the passage of close on fifty years, not to mention incomplete: volumes two and three were planned as fully illustrated critical catalogues containing the works of Italian and non-Italian artists, but the project never came to fruition – in the end, not even the archive material edited by Anna Maria Ciaranfi was published⁵. At first, the planned catalogue of Dutch and Flemish self-portraits likewise remained unfinished: initiated by Karla Langedijk, it was the then director of the KHI, Gerhard Ewald, who finally saw the project to completion in 1992⁶.

A complete overview of all the works in the *Galleria*, a large number of which were exhibited since 1973 in the *Corridoio Vasariano* under severely limited access (figs. 3, 4) and were moved to the museum's depository in 2017 for conservational reasons, was provided in Luciano Berti's *Catalogo Generale* of the Uffizi's collections from 1979⁷. In its wake, Miriam Fileti Mazza investigated the criteria that governed the acquisition of paintings for Leopoldo's collection in a series of four volumes published under the title *Archivio del Collezionismo Mediceo. Il Cardinal Leopoldo*, in which she analysed Leopoldo's extensive correspondence with his various 'agents'⁸. In the following years, research remained focussed on individual self-portraits and continued to adhere closely to Prinz's central



2

Giovanni Gaetano Gabbiani, *Ritratto di Cosimo III de' Medici*, 1722, olio su tela, 141 x 118 cm, Gallerie degli Uffizi, inv. 1890, n. 2250

premises. Particularly noteworthy in this context are Caterina Caneva and Maria Sframeli, whose works shed light on the exacting criteria paintings had to meet in order to qualify for purchase and inclusion in Leopoldo's collection⁹. Giovanna Giusti Galar-di provided further notable treatments of specific groups of self-portraits¹⁰. Another scholar who deserves particular mention is Silvia Meloni Trkulja¹¹, who examined the ways in which individual paintings were exchanged with other noble houses. That the collection of artists' self-portraits has now become the object of further research in a project financed by the Deutsche Forschungsgemeinschaft (DFG)¹² is due to two main reasons.

First, the last years have seen the publication of a multitude of documents edited and transcribed under the supervision of Paola Barocchi via the website *Memofonte*, for example various inventory lists pertaining to the House of Medici¹³, a large part of Leopoldo de' Medici's correspondence¹⁴, but also a rich variety of source material referring to the history of the collection under the Habsburgs and the museum's first directors¹⁵. In cooperation with Gloria Chiarini de Anna, Barocchi also published the letters written by Leopoldo's and Cosimo's 'agents', along with a study of the Medici's preferences in terms of the Italian regions represented by the artworks that were



3

Veduta interna
del Corridoio Vasariano

purchased for their collection¹⁶. The Florentine *Archivio di Stato*, too, has made a large quantity of documents available online in a digital format, an archival treasure trove that is still awaiting detailed analysis¹⁷. What is more, the body of research on the development of the Uffizi into a ‘modern’ public collection has grown substantially¹⁸, with recent scholarship proposing a re-evaluation of long-established explanatory paradigms¹⁹, particularly in regard to the ‘rupture’ that was traditionally thought to have occurred around 1800 in the wake of the establishment of state-run museums. A second reason is to be found in the fact that the theoretical framework of research on (self)portraiture has shifted considerably in the recent past, which in turn has had a substantial impact on the interpretation of the *Galleria*’s specific structure and composition. Prinz himself remained firmly embedded in a tradition which subscribed to Waetzoldt’s²⁰ notion of the “autonomous” (self-)portrait as the quintessential expression of a self-aware subject qualifying as a precursor of the “modern artist”²¹ – it was only logical for him to consider the Florentine *Galleria* as a continuation of the collections of paintings of *uomini famosi*. Prinz also conceptualised self-portraits as “painted autobiographies” [“gemalte Selbstbiographien”] to which the viewers’ interest in the depicted “personalities”²² corresponded, an approach based on a genuinely



4

Veduta esterna
del Corridoio Vasariano

bourgeois 19th century aesthetics of expression that has come in for well-deserved criticism in the more recent past²³. Regrettably, when Prinz interpreted the Medici's interest in genuine self-portraits (as opposed to portraits of artists by other artists) along the lines of the 19th century discourse of originality, this led him to largely overlook the paintings' focus on the process of artistic production, along with all aspects of artistic self-fashioning in the Renaissance mould²⁴ – a concept that has since brought about a veritable paradigm shift in research on self-portraiture in general²⁵. Given the abundance of well-documented self-portraits in the Florentine collection, the *Galleria* seems singularly well-suited to deploy this momentous concept. The project seeks to reconstruct the relevant practices associated with the establishment, the organisation and the public display of this collection of paintings, taking into account the fact that the *Galleria* is a special case in that it focuses on just one particular genre. The period being examined stretches from the collection's establishment and systematisation by Leopoldo and Cosimo III to the completion of its transformation into a well-published, state-run collection accessible to the general public towards the end of the 18th century. Based on the various written sources in which the paintings are discussed, the project seeks to establish the modes of re-



3

Johannes Gump, Autoritratto, 1646,
olio su tela, Gallerie degli Uffizi, inv. 1890, n. 1901

ception of Early Modern artists' self-portraits in exemplary fashion. It is further assumed that the existing evidence will make it possible to indirectly reconstruct the conditions under which the artists were producing their works.

The project's goal is to come to an understanding of the structures and practices associated with the establishment of the collection, with the way in which the self-portraits were classified and displayed, as well as with the conditions under which the paintings were produced and viewed. In order to fulfil this task, the research perspective will alternate between a macroscopic view of the collection as a whole and a microscopic view that focuses on individual paintings.

Two closely linked research areas will be examined: the pictorial object, or the self-portrait *qua* genre; and the self-portrait in its functional context as part of a collection. In regard to the first field of inquiry, the project draws on the fact that numerous documents referring to the purchasing and/or commissioning of the artworks and to the response they elicited are extant, documents which reveal the ways in which the paintings were perceived and discussed, and which also shed light on how they were traded, performatively staged, publicly presented or bestowed as a gift. Remarkably, the paintings in question are part of a subgenre of portraiture for which no concise terminology existed at the time of their creation – all that was available were circumscriptions such as “ritratto” or “fatto di sua mano”²⁶. The documents allow us to reconstruct to a large extent the discursive framework within which these paintings were situated. Both Leopoldo and Cosimo III set out their preferences in regard to the thematic direction of the paintings, explicitly requiring them to make visible the process of artistic production. On this basis, a persistent strand of scholarship is revealed as having its roots in the bourgeois 19th century notion of the supposedly “autonomous” self-portrait as the product of an essentially “modern” artistic subject, its purpose being the “expression” of the latter’s self-image and personal experiences. Inextricably linked to 19th century aesthetics of originality and expression²⁷, this concept cannot simply be transferred to an Early Modern context. On the contrary, the project will follow the lead of recent research²⁸ in demonstrating that a large part of the appeal of producing a self-portrait with the help of a mirror (fig. 5) lay in the fact that it provided an occasion to reflect on the act of artistic production as such – after all, before the invention of the genre of the gallery picture, the artist’s self-portrait was practically the only pictorial genre which allowed for this type of self-reflexivity to be displayed.

A second field of inquiry is dedicated to the analysis of the *Galleria*’s relevant structural properties, along with the associated practices in terms of its organisation, presentation and publication, but also its treatment in academic research. This involves a survey of the collection’s genesis and systematisation, with a particular focus on an acquisition policy that was governed by regional and national criteria, as well as by an historical interest that changed over time. The latter aspect is to be explored via an examination of when and under which circumstances artworks produced in earlier centuries were purchased. The project’s findings will be brought into relation to the large-scale historiographical projects of the time, especially Filippo Baldinucci’s *magnum opus* on the lives and works of notable artists²⁹, which replaced Vasari’s Tuscan perspective with an awareness of the pluriregionality and plurinationality of art – a corresponding focus on both Venetian and Dutch painting is clearly evident in the *Galleria*’s collection³⁰. Further issues to be examined are the criteria and patterns according to which the paintings were organised and hung, including the fact that the canvasses were trimmed to a uniform format³¹, as well as the ‘mobility’ of individual works wi-

thin the collection: which principles guided the distribution of paintings between certain locations in the Medici's residence such as the Grand Ducal apartments, the *Stanza dei Pittori*, the *Guardaroba* at the Palazzo Vecchio, and later also the depot³²? A further desideratum is a detailed analysis of practices of exchange with a particular focus on how the collection was integrated into the courtly system of patronage and gift-giving, and which role the canvasses played in the public staging of princely conduct. Leopoldo's correspondence with his 'agent' Paolo del Sera clearly suggests that the paintings formed part of a system of reciprocity: for example, high-quality Tuscan wine was given in exchange for self-portraits³³. Artists, too, frequently received medals, coins or vials containing physic as a token of gratitude for their self-portraits. As Meloni Trkulja has demonstrated, Cosimo III continued this practice: in 1682, Carlo Maretti was rewarded for his self-portrait with a silver bowl filled with 100 *scudi* and fresh fruit, a small box containing medicinal oils and a fine gold medal³⁴.

In yet another step, the various forms in which the collection was published will be examined based on existing research on the structure and function of catalogues and illustrated anthologies (*Galeriewerke*)³⁵. In this context, the main focus will be on the implicit logic underlying the selection of objects, the specific form in which they were presented (especially in regard to the relationship between paintings and scholarly apparatus on the one hand, and to the works' conformity with certain norms, e.g. in terms of composition, on the other hand) and the intended effects.

A final key issue is how the visibility of the artists' self-portraits was regulated, or in other words, which groups of visitors – e.g. artists seeking to copy the paintings, connoisseurs, “ordinary” citizens – had access to the collection and under which circumstances. Anna Floridia's research on the way in which the collection was opened up to a wider public has proved seminal in this context³⁶. Using visitor lists compiled by the collection's first antiquary and director, Antonio Cocchi, Floridia was able to reconstruct the number of visitors and their social and professional backgrounds. Since her findings apply to the Medicean collections *in toto*, no specific conclusions as to the accessibility of the collection of artists' self-portraits can be drawn. We do know, however, that artists who wanted to visit the collection for study purposes were required to submit a self-portrait of their own³⁷.

All of these research areas will be investigated against the backdrop of the Uffizi's transformation from a princely collection to one that was under public administration, but still remained under Grand Ducal aegis. In so doing, the project's guiding question will be who became the key figures in the running of the *Galleria* after the “Elettrice Palatina”, Anna Maria Luisa de' Medici (fig. 6), gifted the collection to the city of Florence³⁸ – the directors, Florence's lower nobility or the Habsburg-Lorraine Grand Dukes – and how power and authority were distributed among these groups of stakeholders. By keeping a keen eye on the continuities involved in the processes of change that took pla-



6

Giovanni Gaetano Gabbiani, *Ritratto di Anna Maria Luisa de' Medici*, 1726, olio su tela, 143 x 118 cm, Gallerie degli Uffizi, inv. 1890, n. 2256

ce in the 18th century, the project aligns itself with recent tendencies in museographical research in that it seeks to demonstrate that the narrative of a linear development from a predominantly representative and largely inaccessible private collection to a 'modern' (i.e. public and state-owned) one can no longer be sustained.

Translation from German by Martin Bleisteiner

NOTES

- 1 Beyer 2007, pp. 9-13, p. 13: “Noch fehlt [...] eine systematische, übergreifende Studie über die Zugänglichkeit, die Sammelpraxis, die Ausstellung und damit die Funktion des Selbstportraits.” (transl. Martin Bleisteiner).
- 2 For a recent discussion of Leopoldo de’ Medici’s collection interests, see Conticelli *et alii* 2017.
- 3 See also the articles by Anna Maria Procajlo and Isabell Franconi, soon to be published in the next magazine.
- 4 Prinz 1971.
- 5 Meloni Trkulja 1997, pp. 429-434.
- 6 Langedijk 1992.
- 7 Berti 1979.
- 8 Fileti Mazza 1987; Ead. 1993; Ead. 1998; Ead. 2000.
- 9 Caneva 1990, pp. 15-45; Id. 2002; Sframeli – Giusti Galardi 2007; see also Osano 2010.
- 10 Giusti Galardi 2010, pp. 212-221; Ead. 2010 and Ead. 2013; Ead. 2014.
- 11 Meloni Trkulja 1994, pp. 596-625.
- 12 The project is carried out under the direction of Prof. Dr. Valeska von Rosen and her assistants, Dr. des. Isabell Franconi and Anna Maria Procajlo M.A.; inaugurated in June 2018 at the Ruhr-Universität Bochum, it was transferred to Heinrich-Heine-Universität Düsseldorf following Prof. von Rosen’s appointment to a professorship there in spring 2019. The project is a collaborative effort with the Galleria degli Uffizi (Dr. Eike Schmidt) and the Zentralinstitut für Kunstgeschichte in Munich (Prof. Dr. Ulrich Pfisterer).
- 13 <http://www.memofonte.it/ricerche/collezionismo-mediceo/#inventari>
- 14 <http://www.memofonte.it/ricerche/collezionismo-mediceo/#cardinal-leopoldo-de-medici>
- 15 <http://www.memofonte.it/ricerche/collezionismo-lorenese/>
- 16 Barocchi – Chiarini de Anna 1976; see also note 6.
- 17 <http://www.archiviodistato.firenze.it/archiviodigitali/complesso-archivistico/?id=22>
- 18 Spalletti 2013, pp. 122-131; Id. 2010; Brugnoli 2010; Fileti Mazza 2009; Ead. *et alii* 2007; Ead. – Tomasello 2003; Fileti Mazza 1999; Barocchi 1983, pp. 49-150; C. Acidini Luchinat 1998, pp. 17-30.
- 19 Savoy 2015, pp. 13-45; Marx – Rehberg 2006; Sheehan 1994, pp. 855-874.
- 20 Waetzoldt 1908.
- 21 Prinz 1971, p. 13.
- 22 Idem, p. 14.
- 23 Pfisterer – von Rosen 2005, pp. 12-16; Groebner 2004, pp. 16-21; Bredekamp 2000, pp. 191-240; Woods-Marsden 1998, pp. 13-15.
- 24 Greenblatt 2005.
- 25 Stoichiță 1998; Woods-Marsden 1998; Preimesberger 1999, pp. 13-64; Beyer 2002; Pfisterer – von Rosen 2005; Calabrese 2006; Cazzola 2013.
- 26 Leopoldo de’ Medici’s estate inventory (ASF, CM 826, 1675-1676) lists about 75 paintings referred to as “(fatto) di sua mano”. For detailed information, see the essay by Anna Maria Procajlo soon to be published in the next magazine.
- 27 Abrams 1971, esp. pp. 21-23.
- 28 Cazzola 2016, pp. 41-56, pp. 372-373; Ead. 2013; Calabrese 2006; Beyer 2002; Preimesberger 1999, pp. 13-64; Stoichiță 1999; Woods-Marsden 1998; Woodall 1997; Raupp 1984.
- 29 Baldinucci 1681-1728; see also Franconi 2018.
- 30 Langedijk 1992.
- 31 In the course of the collection’s reconstruction and reorganisation, two standardised formats and uniform frames featuring a small plaque with the artist’s name were established (72 x 58 cm or 35 x 30 cm). As a result, some paintings had to be trimmed and others enlarged: “L’anno 1709, avendo voluto il Serenissimo Granduca Cosimo ridurre tutte le tele de’ ritratti de’ pittori della sua Real Galleria ad una maggiore ed eguale misura, ed essendovi già fra quelli di minor misura il ritratto del nostro Onorio, fatto da esso in sua gioventù e perciò in questo tempo poco somigliante attesa la maggiore età del pittore, volle che ne facesse un altro della destinata grandezza. Il quale fatto e ricevuto, con somma soddisfazione dello stesso Serenissimo Granduca, diedegli questi una nobil ricompensa, oltre al primo ritratto: che gli fu restituito e poi, per buon prezzo, veduto a Carlo Ughi dal Medesimo Onorio”. (Baldinucci – Matteoli 1975, p. 56).

- 32 The self-portrait of Andrea del Sarto, for example, was recorded as being located in the Guardaroba as early as 1609 and was moved to the Tribuna the following year. When it was included in the collection of self-portraits is unclear. However, it is not yet listed as part of the *Stanza dei Pittori* in the Palazzo Pitti in Leopoldo's estate inventory. See Berti 1979, n. A23, p. 789; Caneva 2002, n. 1, p. 181.
- 33 Goldberg 1983, p. 69.
- 34 Meloni Trkulja 1994, p. 596.
- 35 Polleroß 2015, pp. 117-157; Bähr 2009; Valter 1995.
- 36 Florida 2007.
- 37 Meloni Trkulja 1994, pp. 596-597.
- 38 With the *Patto di Famiglia* of 31 October 1737, Anna Maria Luisa de' Medici endowed all the possessions of the Medici to Florence and stipulated that these should never leave the city. For additional information on the *Patto di Famiglia*, see Acidini 2006, pp. 18-23; Casciu 2006, pp. 30-57; Conticelli 2006, pp. 94-97.

BIBLIOGRAPHY

- Abrams 1971: M. H. Abrams, *The mirror and the lamp. Romantic theory and the critical tradition*, London 1971.
- Acidini Luchinat 1998: *Von der Sammlung zum Museum: die Schätze der Medici*, in *Die Pracht der Medici: Florenz und Europa*, exhibition catalogue (Monaco, 4 dicembre 1998 - 21 febbraio 1999, Vienna, 7 marzo - 6 giugno 1999, Château de Blois, 26 giugno - 17 ottobre 1999), edited by C. Acidini Luchinat, M. Scalini, Munich, 1998, pp. 17-30.
- Acidini 2006: C. Acidini, *Nella luce del Patto di famiglia*, in Casciu 2006, pp. 18-23.
- Bähr 2009: A. Bähr, *Repräsentieren, bewahren, belehren: Galeriewerke (1660-1800): von der Darstellung herrschaftlicher Gemäldesammlungen zum populären Bildband*, Hildesheim 2009.
- Baldinucci 1681-1728: F. Baldinucci, *Notizie dei professori del disegno da Cimabue in qua per le quali si dimostra come, e per chi le belle arti di pittura, scultura ed architettura, lasciata la rozzezza delle maniere greca e gotica, si siano in questi secoli ridotte all'antica loro perfezione. Opera di Filippo Baldinucci Fiorentino distinta in secoli, e decenali*, Firenze 1681-1728.
- Baldinucci - Matteoli 1975: F.S. Baldinucci, *Vite di artisti dei secoli XVII-XVIII*, edited by A. Matteoli, Roma 1975.
- Barocchi - Chiarini de Anna 1976: P. Barocchi, G. Chiarini de Anna, *Omaggio a Leopoldo de' Medici*, vol. I, Firenze 1976.
- Barocchi 1983: P. Barocchi, *La storia della galleria e la storiografia artistica*, in AA.VV., *Gli Uffizi: quattro secoli di una galleria*, Atti del Convegno internazionale di studi (Firenze, 20-24 settembre 1982), vol. I, Firenze 1983, pp. 49-150.
- Berti 1979: L. Berti (edited by), *Gli Uffizi. Catalogo Generale*, Firenze 1979.
- Beyer 2002: A. Beyer, *Das Porträt in der Malerei*, Munich 2002.
- Beyer 2007: A. Beyer, *Künstlerbild und Selbstbild*, in *Das Portrait: eine Bildgattung und ihre Möglichkeiten*, 69. Kunsthistorischer Studierendenkongress Berlin 2005, edited by M. Steinbrück, Munich-Berlin 2007.
- Bredenkamp 2000: H. Bredenkamp, *Das Mittelalter als Epoche der Individualität*, in *Individualität*, edited by Berlin-Brandenburgische Akademie der Wissenschaften, Berlin 2000.
- Brugnoli 2010: M. V. Brugnoli, *Dal privato al pubblico: Note sul collezionismo d'arte e antichità dall'antico al sec. XVII*, (Saggi di storia dell'arte), edited by E. Borsellino, Roma 2010.
- Calabrese 2006: O. Calabrese, *Die Geschichte des Selbstporträts*, Munich 2006.
- Caneva 1990: *Storia di una collezione*, in *Autoritratti dagli Uffizi da Andrea Del Sarto a Chagall*, exhibition catalogue (Roma, 1 marzo 1990 - 15 aprile 1990), edited by C. Caneva, Roma 1990.

- Caneva 2002: C. Caneva (edited by), *Il corridoio vasariano agli Uffizi*, Firenze 2002.
- Casciù 2006: *Principessa di gran saviezza. Dal fasto barocco delle corti al Patto di famiglia*, in *La Principessa saggia. L'eredità di Anna Maria Luisa de' Medici Elettrice Palatina*, exhibition catalogue (Galleria Palatina, Firenze, 23 dicembre 2006 - 15 aprile 2007), edited by S. Casciù, Livorno 2006, pp. 30-57.
- Cazzola 2013: F. Cazzola, *Im Akt des Malens: Aspekte von Zeitlichkeit in Selbstporträts der italienischen Frühen Neuzeit*, Paderborn-Munich 2013.
- Cazzola 2016: F. Cazzola, *Das Malen des Malens im Selbstporträt und die Rolle der Zeit: Substitution, Transivität, 'zeitliche Differenz'*, in *Selbst-Bild und Selbst-Bilder: Autoporträt und Zeit in Literatur, Kunst und Philosophie*, Konferenzschrift, Interdisziplinäre Tagung "Selbst-Bilder, Zeit-Bilder", Eichstätt 19-21 September 2013, edited by B. Kuhn, Paderborn 2016, pp. 41-56, pp. 372-373.
- Conticelli 2006: G. Conticelli, *L'Elettrice Palatina e il Patto di famiglia: alle radici della legalità costituzionale dei beni culturali*, in Casciù 2006, pp. 94-97.
- Conticelli et alii 2017: *Leopoldo de Medici. Principe dei collezionisti*, exhibition catalogue (Firenze, 07 novembre 2017 - 28 gennaio 2018), edited by V. Conticelli, R. Gennaioli, M. Sframeli, Firenze 2017.
- Fileti Mazza 1987: M. Fileti Mazza, *Archivio del collezionismo mediceo. Il Cardinal Leopoldo: Rapporti con il mercato veneto, vol. I*, edited by G. Gaeta Bertelà, Firenze 1987.
- Fileti Mazza 1993: M. Fileti Mazza, *Archivio del collezionismo mediceo. Il Cardinal Leopoldo: Rapporti con il mercato emiliano, vol. II*, Milano 1993.
- Fileti Mazza 1998: M. Fileti Mazza, *Archivio del collezionismo mediceo. Il Cardinal Leopoldo: Rapporti con il mercato romano, vol. III*, Firenze 1998.
- Fileti Mazza 1999: M. Fileti Mazza, *Galleria degli Uffizi 1758-1775: la politica museale di Raimondo Cocchi*, Modena 1999.
- Fileti Mazza 2000: M. Fileti Mazza, *Archivio del collezionismo mediceo. Il Cardinal Leopoldo: Rapporti con il mercato di Siena, Pisa, Firenze, Genova, Milano, Napoli e altri centri minori, vol. IV*, Firenze 2000.
- Fileti Mazza - Tomasello 2003: M. Fileti Mazza, B. Tomasello, *Galleria degli Uffizi 1775-1792: Un laboratorio culturale per Giuseppe Pelli Bencivenni*, Modena 2003.
- Fileti Mazza et alii 2007: M. Fileti Mazza, E. Spalletti, B. M. Tomasello, *La galleria "rinnovata" e "accresciuta": gli Uffizi nella prima epoca lorenese*, Firenze 2007.
- Fileti Mazza 2009: M. Fileti Mazza, *Storia di una collezione dai libri di disegni e stampe di Leopoldo de' Medici all'Età moderna*, Firenze 2009.
- Florida 2007: A. Florida, *Forestieri in Galleria: Visitatori, direttori e custodi agli Uffizi dal 1769 al 1785*, (Gli Uffizi: Studi e Ricerche 15), Firenze 2007.
- Franconi 2018: I. Franconi, *'Un non so che della storia'. Die Notizie dei Professori del disegno da Cimabue in qua (1681-1728) von Filippo Baldinucci und ihre Verortung in der europäischen Kunsthistoriographie im 17. Jahrhundert*, Diss. Bochum 2018.
- Giusti Galardi 2010: G. Giusti Galardi, *Gli artisti svizzeri nella collezione degli autoritratti agli Uffizi*, in "Arte & Storia", XI, 2010, 48, pp. 212-221.
- Giusti Galardi 2010a: *Autoritratte: Artiste di capriccioso e destrissimo ingegno*, exhibition catalogue (Firenze, 17 dicembre 2010 - 30 gennaio 2011), edited by G. Giusti Galardi, Firenze 2010.
- Giusti Galardi 2013: *Gli autoritratti ungheresi degli Uffizi*, exhibition catalogue (Firenze, 10 ottobre 2013 - 30 novembre 2013), edited by G. Giusti Galardi, Firenze 2013.
- Giusti Galardi 2014: *Gli autoritratti belgi degli Uffizi: Dall'Ottocento ai nostri giorni*, exhibition catalogue (Firenze, 9 giugno 2014 - 5 luglio 2014), edited by G. Giusti Galardi, Firenze 2014.
- Goldberg 1983: E. Goldberg, *Patterns in late Medici Art Patronage*, Princeton 1983.
- Greenblatt 2005: S. Greenblatt, *Renaissance self-fashioning*, Chicago 2005.
- Groebner 2004: V. Groebner, *Der Schein der Person. Steckbrief. Ausweis und Kontrolle im Europa des Mittelalters*, Munich 2004.
- Langedijk 1992: K. Langedijk, *Die Selbstbildnisse der holländischen und flämischen Künstler in der Galleria degli Autoritratti der Uffizien in Florenz*, Firenze 1992.
- Marx - Rehberg 2006: B. Marx, K. S. Rehberg, *Sameln als Institution: von der fürstlichen Wunderkammer zum Mäzenatentum des Staates*, Munich 2006.
- Meloni Trkulja 1994: S. Meloni Trkulja, *Die Sammlung von Malerselbstbildnissen*, in M. Gregori (edited by), *Uffizien und Palazzo Pitti: Die Gemäldesammlungen von Florenz*, Munich 1994.
- Meloni Trkulja 1997: S. Meloni Trkulja, *Autoritratti degli Uffizi: novità*, in C. Acidini Luchinat, L. Bellosi, M. Boskovits, P. Donati, B. Santi (edited by), *Scritti per l'Istituto Germanico di Storia dell'Arte di Firenze*, Firenze 1997, pp. 429-434.

- Osano 2010: *Autoritratti dalla collezione della Galleria degli Uffizi*, exhibition catalogue (Tokyo, 11 settembre - 11 novembre 2010), edited by S. Osano, Tokyo 2010.
- Pfisterer – von Rosen 2005: U. Pfisterer, V. von Rosen (edited by), *Der Künstler als Kunstwerk. Selbstbildnisse vom Mittelalter bis zur Gegenwart*, Stuttgart 2005.
- Polleroß 2014: F. Polleroß, *Die Kunstgeschichte und ihre Bilder im 17. Jahrhundert: Reiseführer und Sammlungskataloge*, in “Marburger Jahrbuch für Kunstwissenschaft”, XLI, 2014(2015), pp. 117-157.
- Preimesberger 1999: *Einleitung*, in R. Preimesberger, H. Baader and N. Suthor (edited by), *Porträt*, Berlin 1999, pp. 13-64.
- Prinz 1971: W. Prinz, *Galleria degli Uffizi. Die Sammlung der Selbstbildnisse in den Uffizien in drei Bänden*, vol. I, Berlin 1971.
- Raupp 1984: H. J. Raupp, *Untersuchungen zu Künstlerbildnis und Künstlerdarstellung in den Niederlanden im 17. Jahrhundert*, Hildesheim 1984.
- Savoy 2015: B. Savoy (edited by), *Zum Öffentlichkeitscharakter deutscher Museen im 18. Jahrhundert*, in *Tempel der Kunst: die Geburt des öffentlichen Museums in Deutschland 1701-1815*, Cologne, 2015, pp. 13-45.
- Sframeli – Giusti Galardi 2007: *I volti dell'arte dalla collezione degli Uffizi*, exhibition catalogue (Venezia, 27 gennaio - 6 marzo 2007), edited by M. Sframeli and G. Giusti Galardi, Milano 2007.
- Sheehan 1994: J. Sheehan, *Von der fürstlichen Sammlung zum öffentlichen Museum: Zur Geschichte des deutschen Kunstmuseums*, in A. Grote (edited by), *Macrococosmos in microcosmo: die Welt in der Stube; zur Geschichte des Sammelns 1450 bis 1800*, (Berliner Schriften zur Museumskunde 10), Opladen 1994, pp.855-874.
- Spalletti 2010: E. Spalletti, *La Galleria di Pietro Leopoldo. Gli Uffizi al tempo di Giuseppe Pelli Bencivenni*, (Gli Uffizi. Studi e Ricerche 20), Firenze 2010.
- Spalletti 2013: E. Spalletti, *Entstehen und Konsolidierung der Florentiner Museumslandschaft in der Zeit der Habsburg-Lothringer in Florenz!*, exhibition catalogue (Bonn, 22 November 2013 - 9 March 2014), edited by S. Bietoletti, Munich 2013, pp. 122-131.
- Stoichiță 1998: V. Stoichiță, *Das selbstbewusste Bild. Vom Ursprung der Metamalerei*, Munich 1998.
- Stoichiță 1999: V. Stoichiță, *Eine kurze Geschichte des Schattens*, Munich 1999.
- Valter 1995: C. Valter, *Studien zu bürgerlichen Kunst- und Naturaliensammlungen des 17. und 18. Jahrhunderts in Deutschland*, Diss. Aachen 1995.
- Waetzoldt 1908: W. Waetzoldt, *Die Kunst des Porträts*, Leipzig 1908.
- Woodall 1997: J. Woodall (edited by), *Portraiture: Facing the Subject*, Manchester 1997.
- Woods-Marsden 1998: J. Woods-Marsden, *Renaissance self-portraiture: the visual construction of identity and the social status of the artist*, New Haven 1998.