

in the two triptychs by Lorenzo Monaco and in the small *Maestà* by Filippo Lippi, the viewer can follow the history of early 15th-century Florentine painting, in other words, the gradual shift from the elegance of the international Gothic to the great achievements of the Renaissance.

In the last two rooms of the picture gallery is a series of paintings ranging from the second half of the 15th century to the first decades of the 17th century. Both rooms are dominated by two monumental altar apparatuses from the collegiate church. These are the *Tabernacle of St Sebastian*, painted by Francesco Botticini, at the centre of

which is the "excellent" statue of St Sebastian, the work of Antonio Rossellino, and the *Tabernacle of the Sacrament*, made by Francesco and Raffaello Botticini. The *Annunciation* is also ascribed to the Botticini workshop, while the *Incredulity of St Thomas* by Jacopo da Empoli marks the period of transition to the counter-reformation, of which the artist was one of the leading exponents.

Finally, on exhibit in the *loggiate*, or exterior gallery, are some glazed terracotta works of varying provenance, ascribed to the Della Robbia and Buglioni workshops.



THE GLASS MUSEUM

The Glass Museum of Empoli is organised in the evocative spaces created inside the Magazzino del Sale (Salt Warehouse), one of the city's oldest buildings. Its construction dates back to 1365, and over the years it was extended and connected to a salt mill located near the nearby river port on the Arno. The salt from the Volterra salt pans was then deposited and preserved here. Once it arrived in Empoli, it was then distributed throughout Florence and the surrounding area.

The exhibition itinerary of the Glass Museum focuses on the glass industry, which strongly epitomised Empoli's identity in terms of urban planning and local economic development. Bearing witness to this is the documentary *Vetro verde* (Green Glass), made in 1958 by the great Florentine documentary maker Lionetto Fabbri, who

accompanies the visitor throughout the itinerary. The narration begins on the ground floor, where the history of the first Empolese green glass products is illustrated, showing the workplaces and the processing phases. The objects on display – bottles, flasks, demijohns, glasses – are those that for decades were commonly used, populating kitchens, houses, tables and cellars and which have characterised the customs and habits of daily life of the last century. Documents, photographs and work tools are used to retrace the changes that have taken place in Empoli's glass production, from manual production to semi automation and finally, full mechanisation.

On the upper floor, the second part of the exhibition is instead dedicated to art glass production, one of the most original expressions of

## MUSEUMS IN EMPOLI

**MUSEO DELLA COLLEGIALE DI SANT'ANDREA**  
THE MUSEUM OF THE COLLEGiate CHURCH OF SANT'ANDREA IN EMPOLI  
piazza della Propositura 3

**MUSEO DEL VETRO**  
THE GLASS MUSEUM  
via Cosimo Ridolfi 70

**GALLERIA D'ARTE MODERNA E DELLA RESISTENZA**  
THE GALLERY OF MODERN ART AND THE RESISTANCE  
via Giuseppe del Papa 41

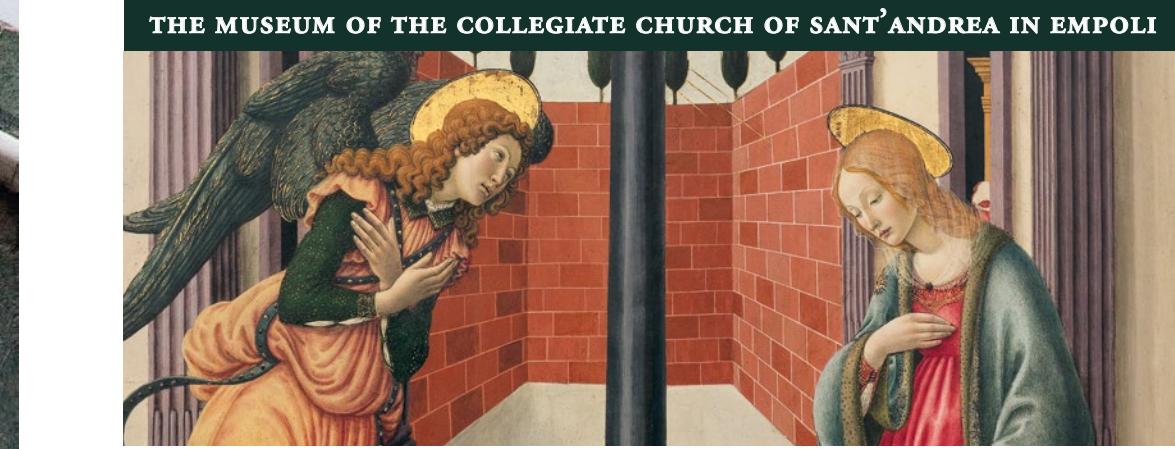
**CASA DEL PONTORMO**  
via Pontormo 97

**CASA BUSONI**  
piazza della Vittoria 16

**MUSEO CIVICO DI PALEONTOLOGIA**  
THE CIVIC MUSEUM OF PALEONTOLOGY  
piazza Farinata degli Uberti

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COMUNE DI EMPOLI



THE MUSEUM OF THE COLLEGiate CHURCH OF SANT'ANDREA IN EMPOLI

Against the background of the Risorgimento riots that led to the proclamation of the Unification of Italy, on 29 June 1859 the Museum of the Collegiate Church of Sant'Andrea was established in Empoli. Today, it is still one of the oldest ecclesiastical museums in our country. It was instituted thanks to the interest (and a donation of 5,040 Lire) of the Empolese Vincenzo Salagnoli, Minister of Ecclesiastical Affairs in Tuscany at that time.

It was called 'di Sant'Andrea' or 'della Collegiata' since most of the works actually came from this church, and the first rooms to house the museum were annexed to the church. The current exhibition site, inside the Palazzo della Propositura, is also adjacent to the Collegiate Church, a sacred place around which the city has been developing since the Medieval, and still today, one of Empoli's symbolic buildings.

The first body of works, which, as mentioned, came from the Collegiate Church, but also from nearby churches and private donors, was catalogued by the Royal Inspector Carlo Pini in 1863. The collection was then opened to the public in the late 1880s, after Guido Carocci, Inspector of the Superintendence and great expert regarding the territory, reorganised it according to chronological criteria.

The exhibition itinerary that came as a result of the collection's reorganisation in 1990 begins on the ground floor in the evocative space that was the collegiate church's baptistery since 1464. Preserved here is the prized baptismal font, dated

to 1471 and attributed to Bernardo Rossellino, and some frescoes flanking the *In dolorum* by Masolino da Panicale. The work was discovered in the late 19th century beneath the plaster and is one of the most significant testimonies to the painter's work, documented in Empoli in 1424, when he was called to paint the series with the *Stories of the True Cross* in the nearby church of Santo Stefano degli Agostiniani, now part of the museum itinerary.

The visit continues in the sculpture room, which houses works covering a chronological period from the late 13th to the 18th century. The most important work is undoubtedly the torso depicting the *Madonna and Child* attributed to a very young Giovanni Pisano. Accompanying this are notable works such as the *Madonna and Child* by Mino da Fiesole and the *Madonna in wood* made by Romualdo da Candeli and Neri di Bicci, based on an example of the one made by Donatello for the Baptistery of Florence and today in the Museo dell'Opera del Duomo in Florence.

On the main floor, the picture gallery covers four rooms, chronologically arranged; two of which face the cloister. In the first two rooms, panels and polyptychs, often dismembered, for centuries objects of worship in the churches of the area, provide an account of the history of Florentine painting between the 14th and 15th centuries. These are the paintings by the Master of 13, Niccolò di Pietro Gerini and Agnolo Gaddi. The next room houses the museum's masterpiece:

