In this study, Henk Th. van Veen reassesses how Cosimo de’ Medici represented himself in images during the course of his rule. Traditionally, Cosimo is seen to be posing as a republican prince in the images made of him during the early years of his reign. As his power grew, he represented himself as a proud dynastic and territorial ruler. By contrast, van Veen argues that Cosimo represented himself as a lofty ruler in the initial phase of his regime, but that from 1559 onward, he posed as a citizen-prince. Analyzing all of Cosimo’s major commissions, both art and architecture, to support his argument, van Veen also examines historiographical and literary evidence, as well as the civic traditions, rites, and customs that Cosimo promoted in sixteenth-century Florence.

Henk Th. van Veen is professor of art history at the University of Groningen in The Netherlands. A scholar of Italian Renaissance art and culture, he contributed to journals such as Prospektiva, the Journal of the Courtauld and Warburg Institutes, The Burlington Magazine and Mitteilungen des Kunsthistorischen Instituts zu Florenz. He also coedited books in other fields, such as The Golden Age of Dutch Painting in Historical Perspective (Cambridge University Press, 1999, with Frans Grijzenhout) and Early Netherlandish Paintings: Rediscovery, Reception and Research (2005), with Bernhard Ridderbos and Anne van Buren).
COSIMO I DE’ MEDICI and HIS SELF-REPRESENTATION IN FLORENTINE ART and CULTURE

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TRANSLATED BY ANDREW P. MCCORMICK
To Mark and Heather Roberts and to Cristiana Talenti
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ACKNOWLEDGMENTS

In the years following the publication in 1998 of my *Cosimo I de’ Medici. Vorst en republikein. Een studie naar het heersersimago van de eerste grootkondig van Toscane (1537–1574)*, I have further developed the notions that were expounded in that book. I gradually arrived at an integrated perspective on Cosimo’s patronage of art, architecture, and culture, which I present here. During my research, I profited from the numerous studies that recently have appeared on the subject of Cosimo and the arts, a stream of publications that as yet shows no signs of drying up. The result of my efforts is a work that, in scope as well as in depth, exceeds by far the original Dutch edition. However, as the present work shares the basic premises of its predecessor, I take this occasion to thank once again those with whom I discussed my views at the time and who helped me in giving shape to my original project. The most substantial part of my research was carried out at the Dutch Institute of Art History in Florence, with its impressive library. I am grateful to the director, Bert W. Meijer; the librarian, Gerrit Jan van der Sman; and the secretary, Tjarda Vermeyden, who have constantly and enthusiastically supported me and facilitated my project. Thanks are due also to the staffs of the Kunsthistorisches Institut and the Biblioteca Nazionale in Florence.

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