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Miscellany of Poetry, including GABRIELE SYMEONI, Verses dedicated to Cosimo de Medici; LIONARDO GIUSTINIANI, *Poesie*; GIOVAN BATTISTA STROZZI (IL VECCHIO), *Madrigali, et alia*
In Latin and Italian, illustrated manuscript on paper
Italy, Florence or Tuscany, partially dated 1539 and c. 1565-1570 (before 1571)
2 pen drawings colored in wash by Gabriele Symeoni

124 ff., preceded and followed by a paper flyleaf, composite miscellany, some leaves clearly bound out of order (collation rendered somewhat difficult because of composite nature, tentatively Part I: i6, ii10, iii2 + [1] leaf; Part II: i4, ii4, iiis, iv4, v-xiv8, xv3 [of 4, with IV perhaps a cancelled blank]), on different stocks of paper, with the following watermarks (Part I (ff. 1-20): (1) "Agneau pascal" of the type Briquet no. 49, Florence, 1511 or no. 50, Rome, 1535; (2) "Aigle" of the type Briquet no. 100 (although not a perfect match), Rome, 1546-1551; (3) "Ange," Briquet no. 613, Florence, 1529; Part II (ff. 22-124): (1) Briquet, "Tête humaine," no. 15648, Pisa, 1556-1562; (2) Briquet, "Soleil," no. 13953, Pisa, 1576, ruled in plummet and sometimes ink, written by distinct hands, both apparently autograph (see Provenance below), Part I (Hand A, ff. 1-20): an upright humanistic script, with characteristic letter "g", some capitals set off to the left; Part II (Hand B (ff. 42-124)): a slanted Italian cursive, with a flurry of corrections and variants; this Hand B presents variations and there might be sections written by other hands altogether and assembled in this miscellany or by a same hand at very different moments which would account for the variations in script; both scripts in light to darker brown ink, acidity of darker ink affecting certain leaves of second part (although never hindering legibility); Part I contains two pen drawings highlighted in colored wash (i.e. ff. 2v and 15v). Bound in a later (19th c.?) half-binding of calf, with boards covered in marbled paper, smooth spine (Good general condition, some stains to paper; a bit of acidity due to ink in second part of manuscript, a hole pierced through entire manuscript visible in inner margin, with manuscript perhaps strung on a rope or threading of some sort, before receiving this later binding, almost like a notebook of some sort). Dimensions 225 x 155 mm.

With two watercolor drawings, one of a map showing Petrarch's house, this miscellany of poetry fits in the context of the Florentine *litterati*, who sought to capture the attention (and protection) of the powerful Duke Cosimo de' Medici through laudatory verses. It associates partially unpublished autographs by two Florentine compatriots, poems by Gabriele Symeoni, dated 1539, and madrigals by Giovan Battista Strozzi, before 1571, as well as piecemeal verses by other Florentine poets. Perhaps it functioned as a personal notebook belonging to Strozzi.

PROVENANCE

1. Dating is rendered somewhat difficult due to the composite nature of this manuscript. Nonetheless a number of elements can be signaled, in particular the autograph nature of both parts, datable thirty years apart.

The first part (ff. 1-20) was copied in 1539 by Gabriele Symeoni. The autograph nature of this first portion is confirmed by comparison recognized autograph codices, such as Paris, BnF, MS italien 729: "Vita di Giovanni delle Bande Nere e genealogia di Caterina de' Medici," stanze di Gabriel Simeoni fiorentino [with color drawings] (see Mazzatinti, *Inventario dei manoscritti italiani delle biblioteche di Francia*, Rome, 1886, vol. I, p. 141). Other autograph manuscripts by Gabriel Symeoni are listed in Renucci, 1943, pp. XVI-XXI, the present manuscript unknown to Renucci.

The second part of the codex (ff. 22-124) is not dated per se, but the autograph nature allows at least for a *terminus ante quem* date of 1571, before the death of the author and scribe Giovan Battista Strozzi the Elder. The watermarks in the paper of this second part also suggest a Tuscan origin, although some thirty years later than the first part of this codex. An example of Strozzi's hand in a manuscript considered autograph, closely resembling that in the present codex, is Florence, Biblioteca Nazionale Centrale II, VII, 128 (see Ariani, 1975, p. CLVI, manuscript in his *stemma codicum* "N 1"; a leaf from this autograph codex is reproduced on the cover of Ariani, 1975).

2. European Continental Collection.

TEXT

Part I:

ff. 1-2, Gabriele Symeoni, Verses dedicated to Cosimo de' Medici, dated Vacluse, 1539, heading, *A'lo illustrissimo gran Duca di Fiorenza Il signor Cosimo de Medici Gabriello Symeoni theopisto S.*; incipit, "Si come l'obbligo di tutti i gran signori sarebbe (illustriss. Signor mio) di favorire et d'aiutare tutti i boni ingegni per servirsi..."; explicit, "[...] priego Dio che le doni felice et lunga vita. In Valchiusa il giorno xxiii d'Agosto MDXXXIX [1539]" [unpublished];

ff. 3-4v, A few inscriptions, in brown ink (Hand B, Strozzi?): "A vesperas antifona" and "Io me trovo tanto obbligato," otherwise blank;

ff. 5-5v, Gabriele Symeoni, Verses dedicated to Cosimo de' Medici, heading, *Al Medesimo*, incipit, "S'ad ogn'alto gentil vostro desio / Conceda Giove ogni felice effetto..."; explicit, "[...] Scheza Amor, dica homai la Musa mia / COSIMO mi da sol riposo et vita" [unpublished];

f. 6, Gabriele Symeoni, Verses dedicated to Cosimo de' Medici, heading, *Ad eundem hexasticon*, incipit, "Hic, ubi Francisci versus fecere beatam..." [unpublished];

f. 6v, blank;

ff. 7-15, Gabriele Symeoni, Verses in praise of Cosimo de' Medici, incipit, "Non d'Orlando impazato o di Ruggiero / Che senza spada fer mirabil prove..."; explicit, "[...] Il qual s'avien ch'homai piu non si mute / A'lui honore et à te sia salute";

Cosimo de' Medici, Grand Duke of Tuscany (1519-1574), was born in Florence, the son of the famous condottiere Giovanni dalle Bande Nere from Forlì and Maria Salviati. Cosimo came to power at 17, when Duke Alessandro de' Medici was assassinated in 1537, as Alessandro's only male issue was illegitimate. He won his first battle against Florentine exiles headed by Bernardo Salviati and Piero Strozzi (1500-1558) in 1537. He went on to firmly restore the power of the Medici, who thereafter ruled Florence until the death of the last of the Medici, Gian Gastone de' Medici, in 1737. In 1539, he married Eleonora di Toledo (1522-1562), the daughter of Don Pedro Álvarez de Toledo, the Spanish viceroy of Naples. Her face is still familiar to many because of her solemn and distant portraits by Agnolo Bronzino.

ff. 16-20, Gabriele Symeoni, Verses, some related to astrology, in Latin and Italian, heading, IANUS ad MAXIMUM, incipit, "Queris cur duplici fingar sic Maxime, vultu / Sum Deus eternum Ianus mansurus in eum"; heading (f. 16v) *Al Sole*, in Italian; explicit, "[...] Se concesso ne fia vedere il fine / Un'altro Gian ti mostreemo Apollo" [unpublished];

The dates 1538 and 1539 are quoted a number of times (e.g. ff. 17, 18v and in Roman numerals in the illustration found on f. 15v).

ff. 20v-21v, blank;

Gabriele Symeoni (Florence, 1509-Lyons, died c.1570/1571) is an understudied member of those poets and *litterati* referred to as "fuoriusciti" (vagrant "outsiders" often political or voluntary exiles), exiled members of the Florentine Republic (or other parts of Italy), settled in other city-states in Italy but also notably in France, for the most part in the vibrant city of Lyons (on the Florentine "fuoriusciti," see in particular P. Simoncelli, 2006; see also J. Balsamo et al., 2010, Introduction). Gabriele Symeoni is a fascinating character, well-described in the title of Renucci's monograph as an "aventurier des lettres" (literary adventurer), at once courtesan, poet, astrologer and archeologist, able to write in Latin, Italian and French. The sparse biographical information that we have concerning Symeoni (or Simeoni) should be treated with circumspection because he was notoriously something of a storyteller (or an inveterate liar): for instance, it is now generally accepted that he probably never served the court of Francis I, although he repeatedly claims to have been favored by the French King. It seems rather that Symeoni was a protégé of Antonio Carraciolo (1515-1570), Prince of Melphi, exiled from Naples and made Bishop of Troyes as of 1551. He then traveled from patron to patron in France, Italy, even England, before joining Guillaume Duprat, Bishop of Clermont-Ferrand, and finally finding refuge in the court of Emmanuel-Philibert of Savoy in Turin. His autobiography is found in a manuscript now in Florence, BNC, MS Panciatichiano 143. On Gabriele Symeoni, see most recently the article and references in S. D'Amico, 2010, pp. 381-395; see also J. Balsamo, 2007, tome II, pp. 153-154.

Seeking patronage, he tried luck in Italy (after traveling extensively elsewhere in Europe) in 1539, the date when he composed the present verses. From Livourne, he returned to Florence, after twelve years of absence. In 1539, Cosimo de' Medici was a young man, only 20 years of age. He did not grant the Symeoni's wishes during these years, perhaps weary of a man reputed to be a former courtesan of Francis I of France. Disappointed, Symeoni left Florence for Rome, then Venice in 1546, still seeking the recognition and financial support he longed for (on Symeoni's

return to Italy, see Renucci, 1943, pp. 23-48). Dated documents from the 1530s concerning Gabriele Symeoni are rare: "Nous n'avons guère de documents sur Simeoni se rapportant aux années trente" [There are very few dated documents concerning Simeoni relating to the 1530s] (see Mayer, 1974, p. 223).

Amongst the corpus of Symeoni's works, in print and in manuscript, there are a number of works that sing the praises of the Medici, in the hope of gaining their protection. Amongst the imprints, one can signal especially Symeoni's *Le Tre parti del campo de primi studii*, (Venice, C. da Trino, 1546) dedicated to Cosimo de Medici, hence printed only some seven years after the present manuscript was copied. The verses contained in the present manuscript however are not found in this work. Amongst the manuscripts that contain verses by Simeoni dedicated to the Medici, see Paris, BnF, MS italien 729, "Vita di Giovanni delle Bande Nere e genealogia di Caterina de' Medici... Stanze di Gabriel Simeoni, fiorentino, con tre disegni a penna e colori" (see Mazzatinti, *Inventario dei manoscritti italiani delle biblioteche di Francia*, Rome, 1886, vol. 1, p. 141; copies found in Paris, BnF, MS fr. 780 and fr. 781); see also Florence, Biblioteca nazionale centrale, Nuovi Acquisti 1180 [Medici coat of arms, formerly Philipps 843], Verse dialogue by Gabriel Simeonus in praise of Ippolito de' Medici.

It would be interesting to compare the present Symeoni portion of this manuscript with the other extant manuscripts containing works by Symeoni, as well as those works he chose to illustrate with pen drawings, much like the present one. We have cited a few of those related to the Medici family. There is another interesting manuscript in the Vatican, BAV, Ross. 33 (VII a 33): Gabriello Symeoni Theopisto, Latin poem and volg[are] verses, including one to Clement Marot, with a prose preface in volg[are] to the duke of Mantua (dated 1538) [see P.O. Kristeller, *Iter italicum*, III, p. 468], so close in date to the present verses.

Part II:

A full list of all the incipits can be provided upon request. We tentatively suggest the following order (leaves in all likelihood bound out of order): ff. 30-35 / 36-39v / 26-27v / 22-25v / [29-29v and 40v] / 58-121v / ff. 42-57v / f. 122-124v.

ff. 22-25v, Madrigals, numbered in Roman numerals from I-XV (Giovan Battista Strozzi il Vecchio (?)), incipit, "Se l'interno dolor, ch'ogni hor mi strugge..."; last madrigal, incipit, "Cosi tal'hor s'altera o disdegnosa..." [many variants and corrections, with verses crossed out and modified in the margins];

ff. 26-27v, Amatory verses, unidentified (likely Giovan Battista Strozzi il Vecchio), bound out of order, ff. 26-27 should come after ff. 38-39v, incipit, "Testimon chiamo Amor che spesse volte..."; last incipit, "Hoimè trema la terra intorno intorno..." and at the end, the dedicatee "Per madonna cammilla tedaldo" [one of the dedicatees of Giovan Battista Strozzi il Vecchio to whom a number of madrigals are dedicated, see for example Ariani, 1975, p. 3: "Per la Camilla de' Tedaldi"];

ff. 28-28v, Blank leaf, with only the word "Canzone";

ff. 29-29v; f. 40, Verses (another hand, with another leaf with this hand found on f. 40 of this miscellany), unidentified, incipit, "E pur ver che tu parti, o del mio core..."; explicit, "[...] porta

bene a voi lo spirito mio" (f: 40);

ff. 30-35, Lionardo Giustiniani, *Poesia*, incipit, "[V]enite pulzelle e belle donne..."; explicit, "[...] Quel ch'ho fatt'io secondo la mia rima" (ed. Wiese, B. ed. *Poesie edite ed inedite di Lionardo Giustiniani* (1883), LXXII, pp. 371-378);

f. 35v, blank;

f. 36, Giovan Battista Deti, *Sonetti*, heading, *Sonetto di M[esser] Giovambatista Deti*, incipit, "Io vi mando compar dodici grilli...";

Giovan Battista Deti was one of the founders and consul of the Accademia della Crusca, founded in 1582 (under the protection of Pietro de' Medici) and also a member of the Accademia dei Filomati of Siena (see J. Balsamo, 2007, tome I, pp. 38, 41).

ff. 36v-37, Antonfrancesco Grazzini (1503-1584) (detto Il Lascha or Il Lasca), Verses, heading, *Del Lascha*, incipit, "Ogni notte m'appare in visione..."; followed by heading, *Del medesimo*, incipit, "Ond'io mi sveglo poi subitamente..." [Sonnets CVII and CVIII, published in *Rime di Antonfrancesco Grazzini detto il Lasca...*, Florence, 1791, pp. 64-65];

Antonfrancesco Grazzini detto il Lasca (the "Roach") was a poet and playwright, one of the founding members of the Accademia degli Umidi in 1540. He had numerous friends and sympathizers among the *fuoriusciti* and was a Florentine writer with an ambivalent political past who opposed early the fall of the Republic. The Accademia degli Umidi offered Grazzini and his friends an informal structure to write freely and exchange literary views. Notwithstanding his opposition to the Medici regime, he composed sonnets for the Duke Cosimo (On Grazzini, see chapter 3 in D. Zanrè, 2004, pp. 59-85). His sonnets were published a number of times, in 1791 (see above) and again in *Le rime burlesche edite e inedite di Antonfrancesco Grazzini*, Florence, 1882.

ff. 37v-38, Goro della Pieve, Verses, heading, *Di M[esser] Goro della pieve*, incipit, "Qual finissimo e bello e lucid'oro..."; followed by heading, *Del medesimo*, incipit, "Spettabili dottor di medicina...";

Goro della Pieve was a member of the Accademia delli Umidi (Academy of the "Damp" since nothing in this world was created without dampness) in the 1540s in Florence, an informal literary gathering founded by twelve like-minded *dilettanti*, who often met in the house of the Florentine bibliophile Giovanni Mazzuoli (known as Lo Stradino) (see D. Zanrè, *Cultural non-conformity in Early Modern Florence*, 2004, pp. 15-17).

ff. 38v-39v, Unidentified author (likely Giovan Battista Strozzi il Vecchio), Verses, incipit, "Del foribondo Marte, è di quel fero..."; last poem, "Il fuggir della donna con i fanciulli...";

There is a catchword "Testimon" that apparently should be tied to the verses found earlier on ff. 26-27, copied in the same hand; hence proper sequence (bound out of order) would be ff. 38v-39v / ff. 26-27.

ff. 40v-41v, blank;

ff. 42-57v, Giovan Battista Strozzi il Vecchio, Madrigals, heading, *Nel trattar la pace fra Spagna, Francia e'l Papa*; incipit, "Stella ch'al nostro sole in terra sceso..." [published in Sorrento, 1909, 7]; next heading, *Sopra una pietra*; incipit, "In mezzo al tuo sen Pietra..."; heading, *Per la pioggia dell anno 1561* (f. 55); last madrigal, "A Dio Philli e deh pur quel caro germe..." (f. 57v); explicit, *Fine*;

ff. 58-121v, Giovan Battista Strozzi il Vecchio, Madrigals, incipit, "Lasso quanto mi ingombra..." [published in Sorrento, 1909, 19]; heading (fol. 69v), *A M[esser] Lorenzo Scala*, incipit, "Tu mi sollievi o Scala..."; heading (f. 70), *Al medesimo*, incipit, "Tu mi riponi in parte..." [published in Ariani, 1975, 2]; heading (f. 72), *Per madonna Cammilla Tebaldi*, incipit, "Padre sommo del ciel quei raggi chiari..."; heading (f. 80v), *Per la signora Vittoria Colonna*; heading (f. 87v), *Intermedi delle nozze del Du[ca] C[osimo] M[edici] l'anno 1539* (date corrected), incipit, "Vattene alma riposo ecco ch'io torno..." [published in Ariani, 1975, 106]; heading (f. 90), *In morte della Signora D.M. De Medici*; heading (fol. 92), *Nella morte della Cammilla del Corno*; heading (f. 94v), *In morte d'Antonio da Lucca*; heading (f. 97), *In morte de Pietro Strozzi*; last madrigal, "Stella io minima son ch'in fresco giglio..." [Ariani, 1975, 47];

There is a catchword "stella che" on f. 121v, that seems to relate to the text found on f. 42, with incipit, "Stella ch'al nostro sole in terra sceso..." If this is confirmed, the leaves are most certainly bound out of order and proper restored sequence should be ff. 58-121v / ff. 42-57v / f. 122-124v. This would account for the "Fine" written at the end of f. 57v.

ff. 122-124v, Added unidentified verses, incipit, "Gentil fiamma d'Amore..."; heading, *A Pandora*, incipit, "Malvagia aspr'empia e fera..."; last poem, incipit, "Ha di smerald'altero..."

This second part of the manuscript is composed primarily of madrigals by Giovan Battista Strozzi il Vecchio (1504-1571), some published, others apparently not. The leaves which contain Strozzi's poems are undoubtedly autograph (see an example of his hand reproduced on the cover of M. Ariani, 1975, p. CLVI, MS N 1, in Ariani's stemma, Florence, Biblioteca nazionale Centrale II, VII, 128). Intermixed in this miscellany, perhaps put together towards the end of his life by Giovan Battista Strozzi, are piecemeal verses from other authors (Lionardo Giustiniani, Giovan Battista Deti, Antonfrancesco Grazzini (il Lasca), Goro della Pieve et alia), apparently copied over different periods of time, but that could have been associated by Giovan Battista Strozzi in a sort of personal notebook. Indeed the editor of certain unpublished madrigals by Strozzi, M. Ariani mentions Strozzi's "scartafacci," which are small notebooks (*quadernetti*), or personal literary miscellanies he carried with him and that contained his verses, which he could thus rewrite and perfect, as well as other verses and texts. Amongst these Strozzi *scartafacci*, Ariani places the above-mentioned autograph in Florence: "[...] che farebbe del ms. un semplice scartafaccio usati a lungo usato dallo Strozzi..." (Ariani, 1975, p. CLVI). Perhaps Giovan Battista Strozzi had in his possession the earlier autograph work of Gabriele Symeoni, which he associated with his madrigals in one of his *scartafacci*.

Poet and music composer, Giovan Battista Strozzi was a member of the famous Strozzi family, a noble Florentine and Sienese family. Until their exile from Florence in 1434, the Strozzi family was

by far the richest in the city, rivaled only by the Medici family, who ultimately took control of the government and ruined the Strozzi both financially and politically. This political and financial competition was the origin of the Strozzi-Medici rivalry. Giovan Battista Strozzi was the son of Lorenzo di Filippo Strozzi: the poet was first raised in Padua because of the rivalry between the Medici and Strozzi clans, before returning to Florence after Cosimo de Medici's accession to power (on the Strozzi, see Crabb, 2000; on Giovan Battista Strozzi, see entry in Balsamo, 2007, tome II, pp. 164-165).

The Madrigals of Giovan-Battista Strozzi are only partially edited in a selection published by Giovan Battista's sons Lorenzo and Filippo Strozzi (posthumous edition: *Madrigali...*, Florence, Sermartelli, 1593; see J. Balsamo, 2007, tome II, pp. 164-165), then by L. Sorrento (1909), and finally by M. Ariani (1975). Friend of Michelangelo, Strozzi composed a famous madrigal for him ("La Notte, che tu vedi in sì dolci atti Dormir, fu da un Angelo scolpita In questo sasso..."). As a poetic form, a madrigal is a lyrical poem composed using hendecasyllabic verses. As a musical piece, a madrigal is a secular vocal music composition, usually a part-song, of the Renaissance and early Baroque eras. Traditionally, polyphonic madrigals are unaccompanied; the number of voices varies from two to eight, and most frequently from three to six. The most important secular form of music of the period, madrigals originated in Italy during the 1520s.

Why are these two texts assembled? Both are related to Florence, be it the Symeoni portion dedicated to Cosimo de Medici or the Strozzi madrigals, whose author Giovan Battista Strozzi was a member of the local and powerful Strozzi family. Could they have been brought together by Giovan Battista Strozzi towards the end of his life, or presented in a literary cénacle or Accademia of which many flourished in the second half of the Cinquecento? There might be a Strozzi-Symeoni connection to be more fully explored; there are, for instance, epistolary exchanges between a Pietro Strozzi and Gabriel Symeoni (see Florence, Archivio di Stato, Carte Strozziiane, Ser. V, filza 1212, Lettere a Piero Strozzi (1555-1556), with letters of Gabriel Symeoni [P.O. Kristeller, *Iter italicum*, V, p. 552]; the previous file, Firenze, Archivio di Stato, Carte Strozziiane, Ser. V, filza 1211, Lettere a Roberto Strozzi (1550-1556), with two letters by Giovan-Battista Strozzi).

ILLUSTRATION

The first part of this literary miscellany is illustrated by two drawings by Gabriele Symeoni, who is known for his other drawings in extant autograph manuscripts.

f. 2v, Map of the Vaucluse region, indicating the house of Petrarch ("la casa del Petrarca") along the River Sorgues and above the city "L'isle" (Isle-sur-Sorgue, in the Vaucluse). The text above reads: "Mira il gran sasso donde Sorga nasce / Et vedravi un che sol tra l'herbe e i fiori / Di tua memoria et didolor si pasce." The house of Petrarch is considered to have been in Fontaine de Vaucluse. Three poets and humanists, Vellutello, Beccadelli and Symeoni are said to have made a pilgrimage to Petrarch's dwelling (see E. Müntz, in *Comptes-rendus des séances de l'Académie des Inscriptions et Belles-Lettres* (année 1896), vol. 40, no. 3, pp. 239-241).

This drawing served no doubt for the engraved woodcut found in both the Italian and French editions of a work printed by Jean de Tournes, 1558: Symeoni, G., *Illustratione de gli Epitaffi et Medaglie Antiche*, Lyon, Jean de Tournes, 1558 [Paris, BnF, J-4715] and Symeoni, G. *Les Illustres observations*

antiques du seigneur Gabriel Symeon Florentin, Lyon, Jean de Tournes, 1558 [Paris, BnF, J-4711] (see Sharratt, 2005, pp. 323-325). The woodcut ("la maison de Pétrarque à Vaucluse") is found respectively in the Italian edition, after the "Descrittione di Valchiusa," on p. 30 and in the French edition, p. 29. The woodcut has been attributed to the Lyonnais engraver Bernard Salomon, and although certain engravings in the Italian and French De Tournes editions of 1558 are indeed attributed to Bernard Salomon by Sharratt (2005, p. 324), it appears that this woodcut is not by Salomon, and Sharratt states that Renucci believed the woodcut representing Petrarch's house was based on drawings Symeoni's made himself in Vaucluse during a trip or a pilgrimage of sort on the tomb of the great poet (see Renucci, 1943, pp. 134-135). The discovery of the present manuscript appears to confirm Renucci's affirmation.

Another example of an autograph manuscript by Symeoni illustrated with pen drawings by the author can be found in the manuscript of his *Origine e le antichità di Lioue...* (Torino, Regio archivio di stato, MS J. A. X. 16). An example of his script and the drawings is reproduced in Renucci, 1943, pl. between pp 268-269.

f. 15v, Janus figure and cornucopia ("Giano bifronte"), text above: "Kal[endas] Ianuarii"; text in the cartouche "Labitur et surgit corrodens omnia tempus" (Time provokes decline and corrodes everything); date below the drawing, "MDXXXIX" [1539].

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ONLINE RESOURCES

On Gabriele Symeoni :

http://fr.wikipedia.org/wiki/Gabriel_Simeoni

On Giovan Battista Strozzi (Il vecchio)

<http://www.treccani.it/enciclopedia/giovan-battista-il-vecchio-e-giovan-battista-il-giovane-strozzi/>

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