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Sommario/riassunto	In the past half century scholars have downplayed the significance of Lorenzo de' Medici (1449–1492), called "the Magnificent," as a patron of the arts. Less wealthy than his grandfather Cosimo, the argument goes, Lorenzo was far more interested in collecting ancient objects of art than in commissioning contemporary art or architecture. His earlier reputation as a patron was said to be largely a construct of humanist exaggeration and partisan deference.