

SRLF

UNIVERSITY OF CALIFORNIA, SAN DIEGO



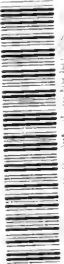
3 1822 01955 0805

ND
623
.F5
S65



NEWNES' ART
LIBRARY

A
0
0
0
7
8
3
3
8
8
2



California
Regional
Library

LIBRARY
UNIVERSITY OF
CALIFORNIA
SAN DIEGO

UNIVERSITY OF CALIFORNIA SAN DIEGO



3 1822 01955 0805

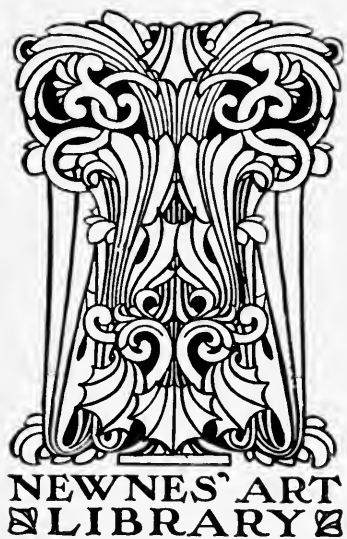
SRLF

11D

623

.F5

365



FRA ANGELICO

Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

<http://www.archive.org/details/fraangelico00stalia>





Academy Florence

Photo Anderson

THE DESCENT FROM THE CROSS

from the picture by Fra Angelico

Staley, Edgumbe

FRA ANGELICO



LONDON · GEORGE NEWNES · LIMITED ·
SOUTHAMPTON STREET · STRAND · W.C.
NEW YORK · FREDK. WARNE & CO · 36 EAST 22nd ST

CONTENTS.

Il Beato Frate Giovanni DA Fiesole, commonly called Fra Angelico.	Page.
By EDGCUMBE STALEY	vii.
A List of the Chief Works of Fra Angelico	xxi.

LIST OF ILLUSTRATIONS.

	Plate.
The Descent from the Cross	<i>Frontispiece.</i>
The Coronation of the Virgin	1
The Last Judgment	2
" " " (Detail)	3
The Great Annunciation	4
The Deposition	5
The Adoration of the Magi	6
The Massacre of the Innocents	7
The Agony in the Garden	8
The Scourging of Christ	9
The Resurrection of Lazarus	10
Jesus before Caiaphas	11
The Last Supper	12
La Pietà, with the Adoration of the Magi	13
Madonna and Six Saints	14
The Descent from the Cross	15
The Last Judgment	16
" " " (Detail)	17
" " " (Detail)	18
" " " (Detail)	19
" " " (Detail)	20
" " " (Detail)	21
" " " (Detail)	22
Madonna and Child with Angels	23
The Preaching of St. Peter	24
The Adoration of the Magi	25
The Martyrdom of St. Mark	26
The Great Tabernacle	27
An Angel of the Tabernacle	28
" " " "	29
" " " "	30
" " " "	31
The Coronation of the Virgin	32
" " " " (Detail)	33
" " " " (Detail)	34

IL BEATO FRATE GIOVANNI DA FIESOLE COMMONLY CALLED FRA ANGELICO

BY EDGCUMBE STALEY

FIRST CHAPTER

THE SON OF THE MUGELLO

1387-1407

IL BEATO FRATE GIOVANNI DA FIESOLE, known in religion and in art as "Fra Angelico," was born in 1387, at a little hamlet called Vicchio, in the province of Mugello, in Tuscany.

In those days nobody would have known him under either designation, for he was simply Guido, or Guidolino, di Pietro da Mugello, when his parents presented him at the baptismal font. Of those parents we know the father only as Pietro da Mugello, but his mother's name we know not, nor indeed anything about her.

Pietro, whose surname is unrecorded, lived in a cottage belonging to the lords of the castle of Vicchio, which reared its rugged ramparts between Dicomano and Borgo San Lorenzo, some twenty miles from Florence.

The province was, in the fourteenth century, in a very prosperous condition; trades and manufactures of all kinds were in full career. Every man rejoiced in the work of his hands. No scenes of squalor greeted the eye. Life all around the rising generation was free, busy, and joyous. The Mugello was an Arcadia.

There can be no doubt but that Guido di Pietro and his brother were sent to the monastery school in the cloister of Dicomano quite near their home. On market days, however, most likely they and their parents were among the healthy, well-to-do *contadini* who, week in and week out, visited the fair city on the Arno, bartering the products of their farm at the shops of the "*Arte degli Oliandoli*."

The Craft Guilds were flourishing mightily what time Guido di Pietro da Mugello and his brother first trod the pavements of Florence. The glamour of new inventions and the renown of striking achievements threw their spells over the lads. Craftsmanship was apparently

FRA ANGELICO

the royal road to wealth and honour, and the battle was ever to the strongest.

Well might Guido hesitate whether to remain as he was, a lusty shepherd-boy,—the “David” of Donatello, or to become a sharp-witted apprentice,—the “David” of Verrocchio. His young hand was articulated to hold with equal ease the coulter of the plough and the pencil of the draughtsman.

The name of Gherardo Starnina, thirty years his senior, has been suggested as that of Guido's first teacher of painting. He, Agnolo Gaddi, and Spinello Aretino, and others too, had *botteghe* for artists, where pupils might learn to copy, if not to compose. Very likely Guido di Pietro frequented some such studio or workshop.

The two brothers came to the Craft not entirely unlearned. The monks had made use of their gifts already, and had employed them as *scriptorii*, or writers and illuminators of manuscripts. One of Agnolo Gaddi's pupils, Lorenzo Monaco, whose manner and that of Spinello Aretino were similar, was a Camaldolese monk in the Florentine monastery of the Order. His fame rests upon his pre-eminence as a miniaturist. Frati Lorenzo and Giovanni ultimately became inseparable friends, and worked together; indeed, panels by Lorenzo are incorporated in work of Giovanni. “The Deposition” in the Accademia delle Belle Arti in Florence, is a case in point. Vasari names the Certosa of Florence as the place where Guido's first fresco was painted; it has, alas, perished.

Other sources there were, too, whence Guido gained the enlargement of his powers as an artist. The school of miniaturists, founded by Giotto, had attracted such *scriptorii* as Bartolommeo della Gatta, Pietro Macci, Caro Belloci, Guido di Tommaso, Matteo Marconaldi, Michele Sertini della Casa, and other Dominican monks whose names figure in the monastery chronicles of Fiesole. They were chiefly busy with the choir-books of Santa Maria Novella, and Guido's brother threw in his lot with them.

A numerous group of sculptors, including Donatello, Ghiberti, Jacopo della Quercia, Brunelleschi, and the Della Robbia, was busily employed in carving and casting religious compositions in stone, wood, and metal. These craftsmen were some of those with whom young Guido was friendly. Frate Timoteo Bottino, writing in 1437, relates that Fra Giovanni used, as a youth, “to work alongside of masons and builders.”

Probably at this period Guido felt himself drawn in two opposite directions. His friends the monks, and their simple lives of self-denial and contemplation, had a strong fascination for the impressionable and vigorous youth. Strong men are drawn to spiritual matters, for physical culture has its natural foil in spiritual ecstasy. Guido knew by heart the story of St. Christopher. Why should not he, too, devote his fine strength and his robust health to the service of God, and become a “Christ-bearer”?

FRA ANGELICO

On the other hand, the jolly fellows in the studios and workshops kept on inviting Guido and his brother to join their sallies of wit and their contests of good manners. The tournaments at Peretola, and the games of *calcio* and *pallone* in the *Piazz*i, were ranged alongside the merry doings of the *Mercato Vecchio*. "Wealth, wine, and women" were the rewards of world service. And yet the two careers were united in the common fellowship of art. Under the banner of St. Luke a man might become a saint, or he might be a worlding. Guido and his brother made their life's choice, and that choice was the cloister.

SECOND CHAPTER
THE NOVICE OF CORTONA
1407-1418

“BROTHER JOANNES PETRI DA MUGELLO, of Vicchio, who excelled as a painter, and adorned many tablets and walls in divers places, has accepted the habit of a clerk in this monastery.” So runs an entry, of the year 1407, in the chronicles of the monastery of San Domenico at Fiesole.

The die was cast ! On the eve of his majority Guido da Vicchio passed from the scene, and Giovanni da Fiesole became the name of his manhood. The reason why the Mugello stripling chose Fiesole must now be told.

Dominicans first settled at Florence in 1219. They came as ambassadors of peace to quell, if it might be, the terrible feuds between Guelphs and Ghibellines. Towards the end of the fourteenth century Giovanni di Dominici Bacchini, the great preaching friar and reformer, became Prior. He founded, in 1400 or 1401, a house for fourteen brothers at Fiesole, by way of a reformatory measure. Prior Giovanni was a man of remarkable force of character, a true son of St. John the Baptist, and withal no mean artist and artisan. He urged upon his brethren the study of painting as “elevating to the soul seeking heavenly things.”

This was exactly what Guido and his brother were looking for. They sought a rigorous rule of life in sympathy with their love of physical exercise. Together they tramped up the height of Fiesole, and, knocking at the door of the new monastery, were introduced to the Prior’s presence.

No weaklings and no idlers were admitted to conventual “Rule” in those days. Each aspirant to the cloister had to produce physical and mental credentials. The two brothers were, of course, perfectly well able to offer all that was required.

The new companions of the brothers were novices, or clerks preparing for the novitiate, whose occupation was mainly in the choir, reciting the daily offices, which Giovanni and Benedetto had been well accustomed to do before the great public lecterns under Brunelleschi’s dome in Santa Maria del Fiore. Lectures and disputations in divine theology, and various handicrafts and humbler offices, filled up their time.

One brief year sufficed to attest the fitness of the two young men for the cloister, and in 1407 they were professed as the “Chronicles” record. Their faith had not wavered, their devotion had not slackened.

Alas ! at Fiesole there was no school for novices ; but at Cortona, whence Prior Giovanni and his fourteen brethren had come, there was. It must have been something of a wrench to the brothers to be called upon to leave the immediate neighbourhood of their home ; but in Lorenzo di Ripafrati, the master of novices at Cortona, they

found a friend, a guide, and a father, in whom they could trust implicitly, and to his care they were confided in 1409.

This year was one of evil import to the whole Church. Two rival Popes were launching against one another, from Rome and Avignon, Anathemas and Bulls. The Dominicans at Fiesole held to their allegiance to Gregory XII., whilst the Archbishop of Florence was an adherent of Benedict XIII. The latter excommunicated the friars, and directed the archbishop to oust them from their monastery. They fled to Foligno, where they were hospitably received by the Trinci family.

In 1413 Frate Giovanni—as Guido di Pietro's name was in religion—along with his brother Frate Benedetto, joined the rest of his monastery at Foligno. The latter held exclusively to the duties of a *scriptorius*, whilst the former addressed himself not only to miniature, but set his mind and hand to the bolder task of fresco and panel painting.

Possibly some miniatures, which bear the impress of the fine workmanship of Fra Angelico, were done by his superior and father in God, the Prior Giovanni Dominici, who so greatly encouraged and enlarged Frate Giovanni. Marchese says, in his “*Memorie dei piu insigni Pittori, etc., Domenicani*” :—“The Blessed Giovanni Dominici tried to introduce this most noble art, whose tendency was to raise the soul and heart to chaste and holy thoughts.” He goes on to say :—“Frate Giovanni and Frate Benedetto da Mugello were the most conspicuous of all his pupils and disciples.” But Cortona was full of saintly memories. There breathed the spirit of Frate Ricardo, the sweet religious writer, and of Beata Margherita, the friend of the destitute.

When we pass in review Frate Giovanni's art work at Cortona, we are struck with the fact that there is in it no sign of an unpractised hand. Details, no less than whole compositions, are finished by the hand of a master artist. The “*Madonna and Saints*” in the lunette over the principal portal of the church of San Domenico,—the earliest fresco of Frate Giovanni which has been preserved,—is a tempera painting, admirable from every point of view, and complete. The Virgin at once arrests attention. She is a new creation, which, whilst recalling the “*Madonnas*” of Cimabue and Giotto, proclaims imaginative portraiture. That Frate Giovanni had little or no opportunity for observing female beauty, much less for drawing from female models, goes without saying. The study of the nude was denied to a monk. Still, he kept on painting his own “*Madonna*,” with her fair and beautiful face, and a young and engaging figure. Who was she ?

The answer is :—this is the revelation of a romantic spiritual affinity ! Away in the middle of the thirteenth century, more than a hundred and fifty years before little Guido opened his eyes to the world at Vicchio, there was born of poor but respectable parents, tillers of the soil, at a hamlet near Chiusi, a lovely babe. The child grew in years and comeliness, until Margherita, at eighteen, was courted by many a

FRA ANGELICO

worthy suitor. One especially urged his suit—a wealthy noble of Montepulciano. He spread out before her buoyant mind glowing pictures of love and pleasure, which caused her to pledge her troth to him. Repentant of her promise, and greatly affected by religion, Margherita assumed the red robe of a tertiary of the Dominican Order, and entered the convent of St. Dominic at Cortona. She devoted her beauty and her vigour to the cause of the crippled and the weakly, and was the means also of the conversion of many wild souls. Visions of Christ and His Virgin-Mother were vouchsafed to her, and by their aid she worked extraordinary miracles of healing and illumination. Dying still comely in a green old age, the Church bestowed upon her the halo of Beatitude.

Frate Giovanni knew her story well, and it affected him mightily. Go where you will—Cortona, Perugia, Fiesole, Florence. everywhere—her beautiful form bends before you as she bent before the angel Gabriel of old. Her "*Ecce Ancilla Domini*" she utters with unaffected surprise, and she is always youthful; indeed, in the great Louvre "Coronation" she is a lovely girl of barely sixteen summers. Frate Giovanni and Luca Della Robbia are at one in their rendering of this alert type of the Renaissance.

Frate Giovanni merely painted what he felt, as he uttered his "Ave Marias" and "Paternosters" in the devotional exercises of his cell, or during his perambulations of the monastery gardens. Consequently Gabriel and all the other angels are painted visions of dancing movement and floating drapery, and are quite unique in the history of art as the highest of spiritual types.

Still, there were certain outside influences at work affecting him strongly on his natural side. Visits, probably repeated, to Foligno, Perugia, Siena, and Assisi revealed the glories of Giotto, the Gaddi, Pietro Capucci, Pietro Casall'ni, and others. His work at Cortona and Perugia exhibits the devotion of a loving worshipper. There, too, he used gold backgrounds, the value of which he had learned in the goldsmiths' workshops at Florence.

The year 1418 saw Frate Giovanni once more upon the move with the brethren of his monastery. The Papal schism was healed, and the exiled monks of St. Dominic were free to return to Fiesole. The Bishop of the See put the only obstacle in their way, but a timely benefaction by a Florentine merchant of the "Calimala" provided the Prior with the hundred gold florins demanded for the regranting of the monastery buildings.

THIRD CHAPTER

THE MONK OF FIESOLE

1418-1436

WE can almost enter into the satisfaction of Frate Giovanni as he secluded himself once more in the cell he had occupied only for one brief year before his novitiate. He had felt, during nine years, the stress of world tumult, he had subdued the lust of the flesh, he had realised his desire to follow St. Christopher, he had entered spiritually into the Heaven of Heavens, and had learned to know angelic beings. He had created, revered, and painted his own Madonna—not the holy Woman of Leonardo, nor the exalted Virgin of Raphael, but the sweet Maiden of Cortona. Now he was about to depict the life of Christ, his Lord and Master.

“At Fiesole,” as Frate Marchese a brother of his Order writes, “he gathered in abundance the flowers of art, which he seemed first to have plucked from Paradise, reserving for the pleasant hill of Fiesole the gayest and most fragrant.” He shut himself up within a peaceful shrine of his own, and recked not of the turmoils, heresies, corruptions, and tyrannies of the busy world outside.

And yet his “Rule” was not too ascetic, for were not his brethren styled “*Frati*” and “*Suore*,” brothers and sisters of all men? Their vocation was to look after the lost sheep of Christ’s fold, and their designation was “*Frati predicatori*”—the preaching, comforting, ministering, helpers of all.

Frate Giovanni has been called “a monk like an angel.” He used to say he “painted, not for time, or for men, but for eternity and God.”

Far and away his most important achievement at Fiesole were the thirty-five pictures—more or less—of the “Life of Christ” for the Treasure-chest of the chapel of the Medici at La Nunziata, in Florence. The treatment follows Giotto’s, but his knowledge of the sacred history enabled him to illuminate his subjects in a learned and individual manner. His seclusion at Fiesole developed still more strongly his priestly character, and increased his thirst for theological truth.

That Frate Giovanni was free by his “Rule” to go in and out of his monastery, when the Prior allowed him so to do, is proved by his friendship with Masolino, Masaccio, Filippo Lippi, Ghiberti, Donatello, Luca della Robbia, Brunelleschi, and many another member of the brilliant Florentine Company of the Painters’ Guild of St. Luke. He loved them, and he loved their art.

Then, too, he was in touch with the great commercial life of his time, and was thrown into contact with the industrial classes of Florence. He painted banners and decorations for the Guilds, and also, in 1433, a great Tabernacle for the “Guild of the Linen Manufacturers.” Thus he was in constant intercourse with all sorts and con-

FRA ANGELICO

ditions of men. His familiarity with the Florentines greatly advanced his knowledge of the human figure, and his work at Fiesole, whilst not losing its exquisite spirituality, acquired a bolder treatment and a more living realism.

The four Reliquaries, painted in 1430 for the Church of Santa Maria Novella, are remarkable for their miniature-like delicacy; whilst his panel pictures of that date rival Luca Della Robbia's terra-cottas in animation and alertness. The secret of this unconventionality, where one would least expect it, may be found in the fact that Fra Angelico was always quite as much a Florentine citizen of the Renaissance in the monastery, as he was a Dominican friar of the Reformed Monastery in the streets of Florence.

Eighteen years were spent under the shadow of the altar of San Domenico, among brethren of simple lives, in the enjoyment of prayer, meditation, and ecstasy. The threefold vow of chastity, poverty, and obedience, protected him from passion, ambition, and discouragement, so that his art revealed itself as a canticle, whilst his character became that of a saint. Vasari says that he never refused anyone who asked him for a prayer or a painting. He was wont to say, "With the permission of the Prior, my good father, I will at all times do whatever I can to give others pleasure."

St. Dominic and the saintly members of his Order naturally furnished Frate Giovanni with models for his own life, and also subjects for his palette. The great Founder he depicted many times, and scenes from his life he loved to elaborate, as the *predelle* to his more important later pieces. St. Thomas Aquinas appealed greatly to him—the angelical doctor to the angelical painter!

Whilst at Fiesole he enriched many churches, monasteries, and private chapels in Florence and its neighbourhood. These works took the form chiefly of tabernacles, where, amid the flames of candles and smoke of incense, his dainty compositions assumed the loveliness of jewelled miniatures and golden enamels.

Next to his love of the "Life of Christ" came intense veneration for the mystery of the Divine Judgment, and this astounding dogma held him over and over again in trance. One other theological subject thrilled him, the "Coronation of the Virgin." By a very delightful artifice Frate Giovanni has combined the terrors of the Last Great Day with the splendours of Paradise, wherein Mary and her crown are conspicuous features.

The "Last Judgment," painted at Fiesole for the Camaldolese monastery near Florence, contains perhaps the most exquisite Paradise of them all; the "*Dance of the Redeemed with the Angels*" is the most delicious expression of the highest of all themes. By a characteristic conceit, the Redeemed are represented by Dominican monks, and the Angels wear wreaths of roses, such as La Beata Margherita da Cortona may have worn. The heavenly dancers are tripping upon a flower-bedecked

meadow. Their garments are glistening with snowy iridescence, and the whole scene is illuminated by golden rays from the Throne.

“Dance they all in heavenly circle,
Blessed ones in Christ’s own garden,
Where His love divine abideth,
Filling them with joy supernal.”

It is in truth a “*Ballo degli Angeli!*”

Another treatment of the same stupendous subject—that at Berlin—adds a staccato note to the harmony of the Blessed. In this “Last Judgment” the Angels of light, with painted wings and golden aureoles, are stepping lightly up the starry heights of Heaven, lovingly leading by the hand those who are redeemed from the verdant meads of earth. These sublime works earned from Frate Giovanni the abiding title of “Fra Angelico”—the “Heavenly Brother.”

With respect to his treatment pictorially of the “*Inferno*,” it is just what one might be led to expect from the character of the painter—his devils are never terrible—they are only a little worse than mischievous good fellows!

Five great “Madonnas” stepped off his palette whilst at Fiesole, all done between the years 1432 and 1436—the “Madonnas” of the “Guild of Linen Merchants” at Florence, of Cortona, of Annalena, of Perugia, and perhaps the first of the five, the Madonna di Sant’ Alessandrio da Brescia, now at Madrid. That of Cortona was commissioned by Niccolò di Angiolo, a great benefactor of the Dominicans there. The Madonna d’Annalena was painted for a private chapel of the Medici, and bequeathed by its owner to the convent, whence comes its name.

The “idea” of the Madonna dei Linaiuoli he obtained by intertwining three mystic flowers—the pomegranate of maternity, the lily of virginity, and the rose of nativity. The twelve angels, playing upon instruments of music around the central panel, are, perhaps, the best known and most generally admired of all Fra Angelico’s lovely creations. Only such a devout imagination as his could have given superlative shape and movement to ethereal beings. One can almost hear the sweet strains of their music and the soft cadences of their song!

One of the grandest figures in all Fra Angelico’s work is that of St. John Baptist. St. John’s portraiture was by way of being a relief to pent-up human feelings. In the Galleria Vannucci at Perugia, the great polyptych has the noblest presentment of the Baptist you will find anywhere. We see a strong man painting what he knew and felt of manly vigour. Fra Angelico shows how Guido da Vicchio—the lusty and enthusiastic novice—has become Giovanni da Fiesole—the athletic and ascetic monk!

FOURTH CHAPTER

THE THEOLOGIAN OF FLORENCE'

1436-1445

AMONG the brethren who were ordered to leave Fiesole, and take up their duty at the new monastery of San Marco, in 1436, was Fra Giovanni di Pietro, now known as Fra Angelico. This move was, we may be quite sure, not a little discordant to him. He had minded to make his temporal home upon "the pleasant hill of Fiesole," away from the noise and stress of city life, where, as he imagined, he could the more easily write the story of Divine Love.

Cosimo de' Medici, "*Pater Patriæ*," had his villa quite near the monastery of Fiesole, and had opportunities of intercourse with the monks. His passionate love of art and artists speedily embraced the persons and the genius of the brothers Giovanni and Benedetto da Vicchio. The first Medici commission to the brethren was for the superb choir-books, which still remain as a record of the skill of Benedetto. "In the library of the monastery of San Marco there is, wrote Frate Marchese in his "*Storia della Pittura*," an old Dominican missal which Cosimo de' Medici caused to be written and illuminated." It is the second of the five remaining books, and contains a miniature by Fra Angelico, which is the very choicest of all his work "in little." The subject is a "*Paradiso*," with the Eternal Father blessing prostrate adoring saints. Two great volumes of "The Hours," at Santa Maria del Fiore, and several missals and other religious books, at San Marco, were entirely illuminated, if not written, by his skilful hand.

No sooner had the monks settled down in their new cloister to the ordinary daily routine, than Fra Angelico, with his "*Imitatio Christi*" in hand, set about his theological cycle of painting. He looked upon theology as the queen of all human pursuits, just as he had all along regarded physical culture as the king.

It was no mere painter's fancy, no transparent trick of dilettantism, which put double texts upon the scrolls and aureoles of saintly figures. It was no passing whim which fixed feature and costume, attribute and colour, in perfect order. It is not by way of a romantic dream that each apostle bears a separate symbol of the Church's creed nor is it by haphazard that each of the Magi offers his distinctive gift at the Épiphany. The frescoes at San Marco are not to be judged by any ordinary or conventional art-criticism.

But come, let us hasten into the First Cloister of San Marco, and feast our eyes upon that sublime fresco of "The Crucifixion" which is the great frontispiece to the "Book of the Painted Cells."

The Saviour's Figure is the supreme expression of Fra Angelico's great Ideal, and is the key to his doctrinal science. Here is Christ the "Word" ruling in love and mercy from the Tree. The unusual

elevation of the Cross proclaims the worldwide scope of Redemption. It bears the inscription:—"I am become like a pelican in the wilderness,"—the symbol of self-sacrifice for the nourishing of others. This is a new creation, not Byzantine, not Gothic, and it came straight out of the Frate's own brain and heart.

The tender figure of St. Mary herself, in deepest sorrow, next attracts the eye, soothing the Magdalene,—another reminiscence of the Blessed Margherita of Cortona,—and St. Dominic, most humble, most holy of the brethren, always bearing his blood-red star, and, more often than not, commanding silence and obedience—his finger to his lip.

There, too, are St. Thomas Aquinas, the angelical doctor, with his ever-open book, and St. Peter Martyr, with his splash of blood, the exemplar of Dominican sanctity. The other saintly figures are those of the blessed ones of early Christian story, and the most famous founders of religious orders. This splendid work gives a succinct history of the Catholic faith, whilst the presence of SS. Cosmo and Damian imparts pathetic interest.

Following this sublimity come, like the well-forged links of a golden chain, thirty-two exquisite scenes of Christian lore in cloisters, corridors, and cells. Fitly enough, the "Annunciation" stands first of all, and the last is the "Coronation of the Virgin," so that the series embraces the whole *catena* of the mystery of Christ's Love.

This pageant of Christ occupied Fra Angelico well-nigh six years. He had no idea that any but the eyes of the religious would look upon his story. For his brethren of the monastery he strove, and his secrets they kept inviolate, until four hundred years had passed—until 1867, when the monastery of San Marco became a museum.

One very affecting picture there is, which shows Christ blindfolded, submitting to the buffeting of His foes. With characteristic charity, Fra Angelico has suppressed the figures and faces of the soldiery, and has indicated their brutality by painted hands and staves.

Recluse, in a sense, though he was, and hidden from the eye of man as was his work, it must not be supposed that his monastery was unconscious of the holiness and skilfulness of the good Brother Angelico. Few men are honoured in their homes, but Frate Giovanni di Pietro was revered at San Marco, and his fame reached the ears of the occupant of St. Peter's chair in Rome. He was summoned by the Pope, and with an obedient spirit he left his beloved Florence. He had dwelt a Florentine among Florentines, giving out the best God had given him and exhibiting how the strongest of men, and those most robust mentally, could at the same time wear the friar's habit, and wield the painter's brush.

Whilst illustrating Christ's Life within the cells of his brother-monks, Fra Angelico was also busy in the church of the monastery. His greatest altar-piece, "A Madonna with the Holy Child and Eight Saints," evidenced the zenith of his art.

FIFTH CHAPTER

THE SAINT OF ROME

1445-1455

It was on March 13th, 1445, that Pope Eugenius IV. invited Fra Angelico to Rome to decorate a chapel in the Vatican. His Holiness had spent much of his eight years' exile from the Eternal City at Florence, where he made Santa Maria Novella his residence. He was, consequently, personally familiar with the Dominicans both there and at San Marco.

¶ Eugenius was doubtless struck with the sanctity of Frate Giovanni, and with his genius as a painter, and probably had something to do with the arrangement of his pictorial Life of Christ in the monks' cells.

The year 1445 was marked by the death of Archbishop Zabarella of Florence, and Vasari says Frate Giovanni was designated by the Pope for the vacancy. Such a position was not in the least to the liking of the holy friar, for the archiepiscopal throne of Florence was neither a bed of roses nor a chair of peaceful study, and he prayed that the coveted honour might be passed on to his friend Fra Antonino.

It was not until the year 1447 that Fra Angelico arrived in Rome, two years after the death of Pope Eugenius. His successor in the chair of St. Peter, Nicholas V., ratified the invitation of Eugenius, and extended to the monk of San Marco a sympathetic welcome. Furthermore, he commissioned him to decorate not only the *Cappella del Santissimo Sacramento*, but also his own chapel in the Vatican.

Nicholas, when Cardinal Sarzane da Bologna, was present at the Council of Florence,—whereat Cosimo de' Medici gave into his charge the collection of the famous library of San Marco,—and thus he, too, was thrown into contact with the monkish painter and his brother, and remained their friend to the end.

Vasari describes Fra Angelico at this time as:—"a man of the utmost simplicity of intention, and of the greatest saintliness in every action of life. One day the Pope invited him to breakfast, but, whilst obeying the Papal command, he had scruples about eating meat, and explained that he had not received the permission of his Prior so to eat, not considering that the Pope was the Prior's superior."

Fra Angelico began his work in Rome in the Chapel of the Holy Sacrament. This chapel unhappily was pulled down by Pope Paul III. to make way for the great *Scala Regia*.

The Cappella di Niccolo V. has fortunately been spared, and is a rich treasury of the latest creations of the angelical painter. His subjects are stories from the lives of SS. Stephen and Lawrence, faithful comrades in Christ an hagiography. Their youth, vigour, and earnestness, had appealed to him all through his life, and now, at its close, he was enabled to express what he felt about the crown of martyrdom.

The actual execution of this Cycle, however, was retarded by an

invitation, in 1447, from the Chapter of the Duomo of Orvieto. They had heard from Francesco di Barone of Perugia, a Benedictine mosaicist in Rome, that a brother of the *Frati Predicanti*, a celebrated painter, was desirous of visiting their city to escape the summer heat and glare of Rome. The archives of the cathedral have the signed agreement, whereby Fra Angelico undertook to paint,—during the months of June, July, and August,—three triangular divisions of the ceiling of the *Cappella Nuova*, for a sum of two hundred gold florins a year, plus the cost of the colours and scaffolding, and the wages of two assistants.

The subject chosen was "The Last Judgment," the painter's favourite theme. His treatment, so far as he carried it out, was far more robust than usual, and at the same time more classical. It was, however, a commission of ill omen. An assistant fell off the platform and was killed, and a faulty piece of roofing admitted moisture which injured both stonework and pigments. Fra Angelico seemed to feel these incidents acutely, for, after nearly completing two divisions of his work, he left Orvieto, and refused to return there, deputing his friends and pupils, Benozzo Gozzoli da Lese, Giovanni Antonio da Firenze, and Giacomo da Poli, to finish the work. This arrangement fell through, and Luca Signorelli actually went over the whole work, and completed it, fifty years after Fra Angelico's death.

Payments for the frescoes in the Chapel of Nicholas V. are recorded in the Registers of the *Camera Apostolica*. In May, 1447, Pietro Giacomo, Fra Angelico's assistant, received three gold florins; and the Master himself, under the name of Fra Giovanni di Pietro, forty gold florins on account of his annual salary of two hundred gold florins. In 1449 a further sum of one hundred and eighty-two gold florins was paid, "for the salary of Frate Giovanni da Fiesole and his workmen and other things."

These Vatican frescoes are Fra Angelico's grandest achievements as a *painter*. He appears to have come into a living world of realism. The key is that which Fra Angelico always used to unlock the casket of his ideas—strength perfect in weakness. The youth and personal charms of the two saints attest his love of physical beauty: their ministry, sufferings, and good works, prove his theological accuracy.

Perhaps the Eight Doctors in the *Cappella di Niccolò V.* were his very last efforts to teach by pigment the great theological truths of his religion. As he had opened his "Book" at Cortona with the Annunciation and the glory of the Virgin-Mother Mary, so he closed it with the labours of her spiritual offspring who went out from Palestine to preach and to minister.

The last five years of Fra Angelico's life were uneventful, if we except a visit he paid to Fiesole. In 1452 he was asked to paint in the choir of the cathedral of Prato, but declined. He was ageing fast, and vigorous youth and athletic manhood began to yield to inevitable decay.

FRA ANGELICO

Fra Angelico died in Rome, in the House of his Order, at Santa Maria sopra Minerva, on March 18th, 1455, and his body was buried in the monastery church. Pope Nicholas V., faithful to his spiritual guide and artist friend, wrote his epitaph. He lies close to St. Catherine of Siena, by the high altar. The incised flat stone which covers the place of Fra Angelico's interment bears out this estimate of his personality in the fine carved low-relief figure. He is represented in his habit, with his head hooded. The face and features are in repose, but express fixity of resolution and achievement of purpose. The hands are modestly folded, and the feet are simply shod, as of one who, like his Master, did nothing else but good.

Fra Angelico's most distinguished followers and pupils were Benozzo Gozzoli, Alessio Baldovinetti, Domenico di Michelino, Zanobi di Benedetto Strozzi, and Cosimo Rosselli. Among his brethren of the Dominicans was Fra Bartolommeo, who lived 1469-1557. His portrait of the holy monk shows him to have been of noble mien, of lofty stature, and fully developed frame, with a high and wide forehead, a sensitive well-cut mouth, large down-cast eyes, and a gentle and radiant expression which lit up a strong face, and gave the impression of a forceful will under perfect self-control.

Perfect certainty of purpose, entire devotion to his task, and sacramental earnestness, combined to beatify his name. His character was as angelical as his art. He never painted until he had dedicated himself and his work to Christ and St. Mary and his patron, St. John Baptist. He is said never to have attempted a representation of the Saviour without shedding tears. Vasari speaks of Fra Angelico thus:—"He never retouched or altered anything he had once finished, but left it as it was, believing it to be the will of God that it should be so." "Humane and sober, he lived a chaste life, he was never known to display anger or strong passion, and he admonished only with smiles and a few gentle words." One of his favourite sayings was, "He who illustrates Christ must be Christ-like."

FRA ANGELICO

FRANCE.

PARIS.—MUSÉE DU LOUVRE.

CORONATION OF THE VIRGIN.

This was the third great picture that Fra Angelico painted for the church of San Domenico at Fiesole, and was done before 1430.

Panel, 3 ft. 8 in. by 6 ft. 11 in.

THE PREDELLA.

Along with the altar-piece is the Story, in six compartments, of the Life of St. Dominic, with a central panel of the Christ standing in His Tomb.

SCENES FROM THE LIVES OF SS. COSMO AND DAMIAN.

Martyrdom with three brethren.

One of the seven compartments of the predella of the altar-piece of San Marco now in the Accademia delle Belle Arte, Florence.

Panel, 1 ft. 2 in. by 1 ft. 6 in.

THE CRUCIFIXION.

A fresco from the chapter-house of San Domenico at Fiesole, greatly damaged. This fresco was removed to Paris in 1879, the brick wall being sawn through, and the precious picture lowered and removed with the greatest care and success.

GERMANY.

BERLIN.—ROYAL MUSEUM.

THE LAST JUDGMENT.

This is the most important of all Fra Angelico's renderings of this subject. Doubts have been thrown upon its authenticity.

Triptych on wood, central panel, 3 ft. 6 in. by 2 ft.; side panels, 3 ft. 6 in. by 10 in.

FRA ANGELICO

MUNICH.—PINAKOTHEK.

THREE SCENES FROM THE LIVES OF SS. COSMO AND DAMIAN.

1. *With three brethren before the Proconsul Lysias.*
2. *Bound and thrown into the sea.*
3. *The two Saints crucified—three brethren stoned.*

Compartments of the predella of the San Marco altar-piece, Florence. In the *Burning of the Saints* the judge's bench is copied from the *Ringhiera*, or outside platform of the Palazzo Vecchio in Florence.

Panel, 1 ft. 2 in. by 1 ft. 6 in.

GREAT BRITAIN.

LONDON.—NATIONAL GALLERY.

THE PREDELLA OF THE ALTAR-PIECE FROM SAN DOMENICO AT FIESOLE.

Five unequal compartments. The composition contains an immense number of figures of angels and saints; the two lateral panels have Dominicans alone. The centre has a Resurrection, or Christ in Glory. It is one of the least "restored" of Fra Angelico's works. In 1850 it fell into the hands of the Prussian Vice-Consul in Rome, and was inherited by his nephew in 1860.

Panel 8 ft. by 10 in.

ADORATION OF THE MAGI.

Formerly in the Rosini Gallery at Pisa, and purchased in 1857 from the Lombardi-Baldi Collection, Florence. It is no doubt a compartment of an altar predella.

Panel, 1 ft. 6 in. by 8 in.

ANNUNCIATION.

Labelled "School of Fra Angelica." Very much like the "Great Annunciation" of Cortona.

Panel, 4 ft. 6 in. by 3 ft. 6 in.

DUBLIN.—NATIONAL GALLERY.

SCENE FROM THE STORY OF SS. COSMO AND DAMIAN.

The two Saints condemned to be burnt alive.

A compartment of the predella of the great altar-piece of San Marco, Florence. Of the remaining panels, three are at Munich, and two at Florence. The whole predella was for a long period at the *Farmacia di San Marco*, Florence.

Panel, 1 ft. 2 in. by 1 ft. 4 in. each.

ITALY.

CORTONA.—SAN DOMENICO.

MADONNA AND SAINTS.

A lunette over the great west door. The date is uncertain, but probably it is the first fresco of importance by Fra Angelico. The most prominent figures, with the four Evangelists, are SS. Dominic and Peter Martyr.

MADONNA WITH ANGELS AND SAINTS.

An altar-triptych. The only work of this kind by Fra Angelico in its original position. Probably painted in 1432-3. The Virgin and Child are accompanied on the right by SS. John Evangelist and Mary Magdalene, and on the left by SS. John the Baptist and Mark. It is very much faded and blurred.

Panel, 4 ft. 7 in. by 6 ft. 8 in.

CORTONA.—ORATORIO DEL GESÙ.

THE "GREAT" ANNUNCIATION.

Painted for the High Altar of San Domenico during Fra Angelico's earlier years at Fiesole. The signature "Frate Johannes" is interesting, because very few of his paintings are signed.

Panel, 4 ft. 11 in. by 5 ft. 10 in.

SEVEN SCENES FROM THE LIFE OF THE BLESSED VIRGIN.

1. *Nativity.* 2. *Marriage.* 3. *Visitation.* 4. *Adoration of the Magi.* 5. *Presentation of Christ.* 6. *Death and Burial.* 7. *Appearance to the Blessed Rainaldo di Orlèans.*

The predella of the foregoing picture, "The Visitation," is worthy of special notice, for the landscape, realistically Umbrian, is one of Fra Angelico's best and freest renderings of nature. "The Adoration of the Magi" represents St. Joseph shaking hands with the oldest of the three kings—a very unconventional feature. The last scene represents St. Mary bestowing the habit of the Preaching Friars upon Rainaldo, the Dominican monk of Orleans.

Panel, 8 in. by 7 ft. 4 in.

SEVEN SCENES FROM THE LIFE OF ST. DOMINIC.

1. *Birth.* 2. *Vision of Pope Onorius III., and meeting with St. Francis.* 3. *Confirmation of the "Rule."* 4. *Visit of SS. Peter and Paul.* 5. *Dispute with heretics.* 6. *Resurrection of the nephew of Cardinal de' Ceccani.* 7. *Supper of the Saint, and his Death.*

FRA ANGELICO

The predella of the San Domenico triptych. The little pictures are separated by figures of SS. Peter Martyr, Michael, Vincent the Deacon and Martyr, and Thomas Aquinas.

Panel, 8 in. by 7 ft. 8 in.

FIESOLE.—SAN DOMENICO.

MADONNA ENTHRONED WITH ANGELS AND SAINTS.

High altar-piece. It was doubtless an early work of Fra Angelico, and painted with perishable material, for in 1501 the whole composition was repainted by Lorenzo di Credi.

IN THE REFECTORY OF THE MONASTERY.

CRUCIFIXION, WITH ST. MARY AND ST. JOHN EVANGELIST.

A mural painting, much damaged.

IN THE STRANGERS' HOSTEL.

MADONNA WITH SS. DOMINIC AND THOMAS AQUINAS.

This building now forms part of a private residence, and the picture is situated at the head of the staircase. Lorenzo di Credi restored it about 1502. A record of his work here, and in the church, may be seen in the *Cronaca Sancti Dominici de Fesulis*, fol. v.

CHURCH OF SAN GIROLAMO.

MADONNA WITH FOUR ANGELS AND SIX SAINTS.

The predella, in five compartments, has a scene from the life of each Saint, and in the centre a *Pietà*. The pillars, too, have six figures of Saints. It has been attributed to Fra Benedetto. The designs were undoubtedly by Fra Angelico.

FLORENCE.—ACCADEMIA DELLE BELLE ARTE.

THE DEPOSITION.

Painted for the Sacristy of Santa Trinità, Florence.

Panel, 9 ft. 1 in. by 9 ft. 5 in.

SCENES FROM THE LIFE OF CHRIST

Thirty-five small pictures, painted by order of Cosimo de' Medici, "*Pater Patriae*," to decorate the Silver Press or Chest of the Sacristy of La Nunziata, Florence. Some of them have been attributed to Frate Benedetto, and three appear to be the undoubted work of Alessio Baldovinetti. The following subjects, however, are from the brush of Fra Angelico:—*Vision of Ezekiel*, *Annunciation*, *Nativity*, *Circumcision*, *Adoration of Magi*, *Presentation*, *Massacre of Innocents*, *Flight into Egypt*, *Thirty Pieces of Silver*, *Agony in the Garden*,

FRA ANGELICO

Flagellation, Stripping, Cross Bearing, and Crucifixion. The whole suite was designed probably by Fra Angelico, and the subjects contributed by his brother and friend were executed under his direction.

Panel, each picture 1 ft. 3 in. by 1 ft. 3 in. square.

THE LAST JUDGMENT.

Painted for the Camaldolese Monastery of Santa Maria degli Angeli near Florence. An early work. It is said that the Saints in the lower part of the composition were painted by Fra Benedetto.

Panel, 3 ft. 5 in. by 6 ft. 11 in.

THE ENTOMBMENT.

Painted for the Confraternity of the Santa Croce di Tempio at Florence. This is a companion picture to the "Deposition from the Cross," and bears evident marks of simultaneous execution.

Panel, 3 ft. 5 in. by 5 ft. 5 in.

MADONNA AND SIX SAINTS.

This is one of the four "great" Madonnas of Fra Angelico. It was very likely painted for Cosimo de' Medici, as it was given to the Dominican Convent of San Vincenzo d' Annalena by Anna Helena Malatesta, one of his protégées. Its date is somewhere about 1435.

Panel, 5 ft. 11 in. by 6 ft. 8 in.

SCENES FROM THE LIVES OF SS. COSMO AND DAMIAN.

1. *The Saints refuse money.* 2. *Before Lysias, the Proconsul.*
3. *Thrown into the sea.* 4. *Attempted burning.* 5. *Fixed to crosses.* 6. *Decapitated.*

Six compartments of the predella of the Altar of the chapel of St. Luke in the cloisters of La Nunziata, Florence.

Panel, 7 ft. by 1 ft. 2 in.

THE CRUCIFIXION, AND THE CORONATION OF ST. MARY.

From the monastery of La Nunziata, Florence. Doubts have been thrown upon the authenticity of these companion rondels, but Professor Douglas attributes them to Fra Angelico.

Circular, 7 ft. diameter.

MADONNA AND SIX SAINTS.

Painted for the Franciscan Monastery of St. Bonaventura at Bosco in the Mugello. The style, technique, and colour are much like the "Madonna d' Annalena," and point to the same period of execution—1445.

Panel. 5 ft. 7 in. by 5 ft. 8 in.

FRA ANGELICO

THE PREDELLA.

A Pietà and SS. Dominic, Peter, Paul, Bernardino, Benedict, and Peter Martyr.

Panel, 10 in. by 4 ft. 2 in.

MADONNA AND EIGHT SAINTS.

The great altar-piece from the Church of San Marco within the Monastery. Painted 1439-41, and quite the most important of all Fra Angelico's panel pictures.

Panel, 7 ft. 3 in. by 7 ft. 5 in.

TWO SCENES FROM THE LIVES OF SS. COSMO AND DAMIAN.

1. *Cutting off a black man's leg to graft onto a legless white man.*
2. *The Saints refuse money. Called "The History of Five Martyrs."*

Compartments of the predella of the above great altar-piece.

Panel, 1 ft. 2 in. by 1 ft. 6 in. each.

SS. THOMAS AQUINAS AND ALBERTUS MAGNUS.

Two separate figures, representing respectively Divine Theology and Natural Science. They were formerly in the monastery of San Marco, and may be the work of Fra Benedetto, but they exhibit signs of Fra Angelico's workmanship.

UFFIZI GALLERY.

MADONNA WITH ANGELS AND SAINTS.

Painted in 1433 for the Guild of Linen Manufacturers, one of the Lesser Craft Corporations of Florence.

The predella is in three compartments:—Preaching of St. Peter, Adoration of the Magi, and Martyrdom of St. Mark.

Panel triptych, 8 ft. 5 in. by 4 ft. 4 in.; the predella, 1 ft. 3 in. by 5 ft. 7 in.

THE CORONATION OF THE VIRGIN.

Painted for the Amandri Chapel in the Certosa of Florence. This picture was probably painted at the same time as the "Coronation" upon the Reliquaries. It marks, too, the end of Fra Angelico's miniature style.

Panel, 3 ft. 8 in. by 3 ft. 9 in.

THE BIRTH OF ST. JOHN BAPTIST, THE MARRIAGE, AND THE DEATH OF ST. MARY.

Three small pictures, probably portions of a predella.

Panel, 10 in. by 9 in. each.

MONASTERY (NOW MUSEUM) OF SAN MARCO.

I—CLOISTER OF SANT' ANTONINO.

THE CRUCIFIXION, WITH ST. DOMINIC KNEELING.

This fresco is the key to all the series. St. Dominic has the attributes of his Order,—the halo and the star,—but it is probable that Fra Angelico has here represented himself.

FIVE LUNETTES WITH HALF-LENGTH SUBJECTS.

- 1—*St. Peter Martyr commanding Silence.*
- 2—*St. Dominic holding the Rule of his Order and a Scourge.*
- 3—*Christ standing in His Tomb.*
- 4—*St. Thomas Aquinas.*
- 5—*Christ as a Pilgrim with two Dominicans.*

In these five frescoes one may see the five rules of the monastery—Silence, Obedience, Sacrifice, Learning, Charity.

II—CHAPTER HOUSE.

THE "GREAT" CRUCIFIXION, (1442-1443).

Directly the walls of the monastery were finished, Cosimo de' Medici directed Fra Angelico to paint here the Death of Christ. The fresco has been much "restored," and the blue pigment has been worn off, exposing the foundation colour. The group of figures to the left of the Cross represents Saints of the New Testament; that to the right, Founders and Protectors of the Dominican Order, with the four Latin Doctors and St. Francis of Assisi.

III—CORRIDOR, UPPER STOREY.

THE ANNUNCIATION.

ST. DOMINIC AT THE FOOT OF THE CROSS.

MADONNA AND SAINTS.

Greatly injured by "restorers."

IV—THE MONKS' CELLS.

THIRTY-TWO FRESQUES UPON THE WALLS OF THE LIFE OF CHRIST.

Annunciation, Nativity—perhaps by Benedetto—*Presentation, Adoration of Magi*, in what is called "the Cell of Cosimo de' Medici"; *Baptism, Temptation, Sermon on the Mount, Transfiguration, Last Supper, Betrayal, Agony in the Garden, Christ before Pilate, Christ bearing His Cross, Nailing to the Cross, Crucifixion, St. Longinus piercing Christ's Side, Taking Down from the Cross, Descent into Hell, Holy Women at the Sepulchre, "Touch Me Not," Coronation of the Virgin*, and others, chiefly "*Crucifixions.*" Most of the latter, if not all,

FRA ANGELICO

are manifestly not original works of Fra Angelico, but were painted by Fra Benedetto and other fellow-monks and novices—pupils, perhaps, of Fra Angelico. The frescoes are for the most part in the Dormitory of the Novices.

In Cell 33 are *Madonna and Eight Angels*,—known as the “*Madonna della Stella*,”—and *The Coronation of the Virgin*; both Reliquary-panels from the monastery of Santa Maria Novella, and painted, in 1430, by order of Giovanni Masi, a Dominican. The former is so called by reason of the framework of stars, outside which, in a wide border, are painted six adoring angels. Two others are playing organs at St. Mary’s feet. Upon three lozenges are depicted SS. Dominic, Peter Martyr, and Thomas Aquinas. The latter panel has been assigned to Fra Benedetto. At the base is a predella with a Nativity and Angels.

In Cell 34 is a third Reliquary-panel, bearing two subjects:—above, the *Annunciation*—below, the *Adoration of the Magi*.

Each of the three panels is 1 ft. 2 in. by 10 in.

ORVIETO.—DUOMO: CAPPELLA DELLA VERGINE.

THE LAST JUDGMENT.

An immense fresco upon the ceiling and vaulting of the chapel. The work, left unfinished at the death of Fra Angelico, was completed, in 1499, by Luca Signorelli. Fra Angelico’s actual brush-work is confined to two portions of the vault—“Christ in Glory encircled by Angels,” and a group of Prophets seated upon clouds.

PARMA.—PINACOTECA.

MADONNA AND FOUR SAINTS.

Langton Douglas attributes this small composition to Fra Angelico, and assigns it to a date anterior to the reliquary panels. It is probably one of Fra Angelico’s earliest panel paintings.

Panel, 3 ft. 3 in. by 1 ft. 9 in.

PERUGIA.—PINACOTECA VANNUCCI.

MADONNA AND CHILD WITH MANY SAINTS.

This is a polyptych, but two of the subjects of the predella are in Rome. The whole work was executed for the chapel of St. Niccolò de’ Guidalotti, but was removed to the chapel of St. Ursula, both within San Domenico. The figures next the central group are SS. Dominic and Nicholas of Bari, and St. John Baptist and St. Catherine of Alexandria.

FRA ANGELICO

TWELVE SMALL PICTURES.

From the Sacristy of San Domenico. Various saints and their emblems. Three, with scenes from the life of St. Nicholas—1, Rescue of three youths; 2, Death; 3, Funeral—belonged to the predella of the above *Madonna*, the other two compartments are in the Vatican. An *Annunciation* in two pictures: possibly these formed the elevated centre of the altar-retable at San Domenico. Fra Bottonio says they were painted in 1437. Buonaparte took them to Paris, but they were restored in 1815.

PISA.—MUSEO CIVICO.

Langton Douglas attributes to Fra Angelico a composition in this collection, *Christ the Saviour*, painted upon a banner.

ROME.—VATICAN: CAPPELLA DI NICCOLO V.

SIX SCENES FROM THE LIFE OF ST. STEPHEN.

1. *Ordination.* 2. *Giving alms.* 3. *Preaching.* 4. *Trial before the Council.* 5. *Expulsion from the City.* 6. *Stoned to death.*

SIX SCENES FROM THE LIFE OF ST. LAURENCE.

1. *Ordination.* 2. *Pope Sixtus confides Church treasures to his care.* 3. *Giving alms.* 4. *Before the Emperor Decius.* 5. *Conversion of his gaoler.* 6. *Martyrdom.*

Two series of frescoes, painted by order of Pope Nicholas V. upon the walls of the chapel which bears his name, 1448–49.

Upon the vaulting of the chapel are the *Four Evangelists* and the *Eight Doctors of the Church*.

VATICAN GALLERY.

TWO SCENES FROM THE LIFE OF ST. NICHOLAS OF BARI.

1. *Birth, Listening to a Sermon, and giving dowries to three poor Sisters.* 2. *Relieving a famine at Myra, and saving a ship from wrecking.*

Compartments of the predella of the altar-piece at Perugia. They are interesting from the fact that they appear to have been painted at a later period than the Giottesque *Madonna* of the altar-piece.

MADONNA AND ANGELS.

Fra Marchese suggests that this little picture is that which was formerly in the gallery of Count Guido di Bisanti.

Panel.

FRA ANGELICO

GALLERIA CORSINI.

THE ASCENSION.

THE DESCENT OF THE HOLY GHOST.

THE LAST JUDGMENT.

A triptych. The two first subjects have been much "restored," but the last is in a splendid state of preservation. The whole composition came from a chapel near Florence which belonged to the Corsini family.

TURIN.—PINACOTECA.

TWO ANGELS KNEELING ON CLOUDS.

Panels originally in the collection of the Brothers Metzger, of Florence.

SPAIN.

MADRID.—PRADO GALLERY.

THE ANNUNCIATION.

One of Fra Angelico's earlier works, anterior to the *Annunciation* at Cortona. It seems very probable, though this cannot be asserted positively, that this is the *Annunciation* which Fra Angelico painted for the monastery of Sant' Alessandro at Brescia, in 1432. There is no longer a Fra Angelico at the Italian town, but the date and circumstances of the transfer to Spain are nowhere related.

Panel, 6 ft. 3 in. by 6 ft. 3 in.

UNITED STATES OF AMERICA.

BOSTON.—GARDNER COLLECTION.

THE REPOSE, AND THE ASSUMPTION OF THE VIRGIN.

One of the four Reliquary-panels formerly in the Sacristy of Santa Maria Novella, Florence.

Panel, 1 ft. 2 in. by 10 in.

DRAWINGS.

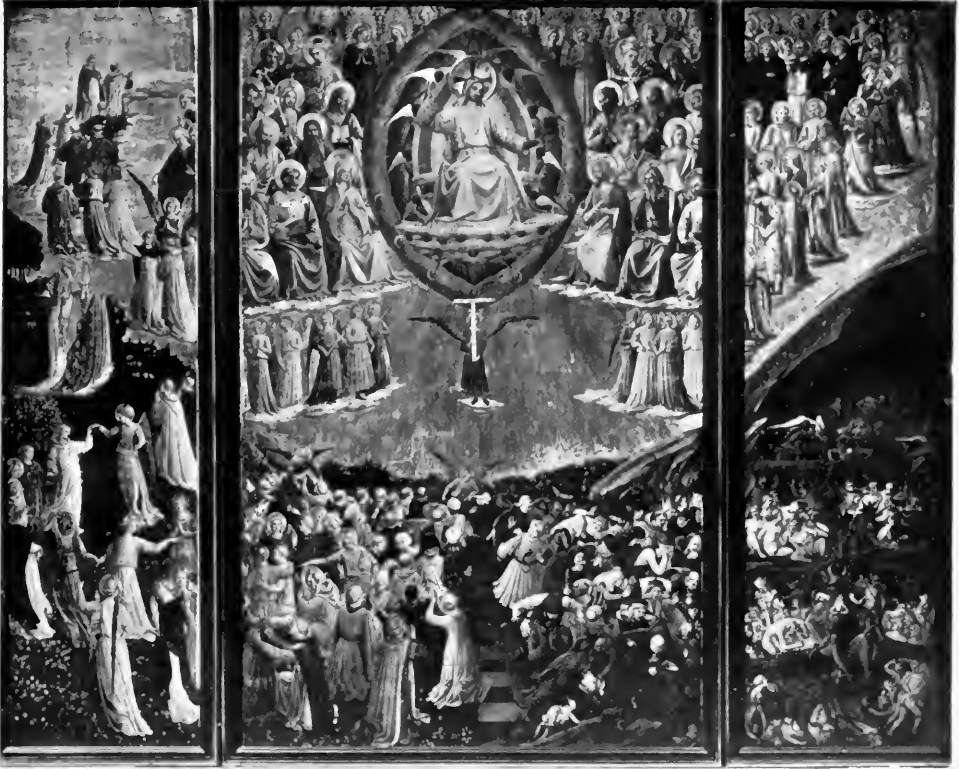
At Chantilly, Dresden, and Vienna, are collections. The British Museum has a *King David* on parchment, pen-work, slightly violet coloured; and at Windsor Castle there is a "*St. Stephen and other figures*" in silver point (?), apparently studies for the frescoes in the chapel of St. Nicholas in the Vatican.

ILLUSTRATIONS.



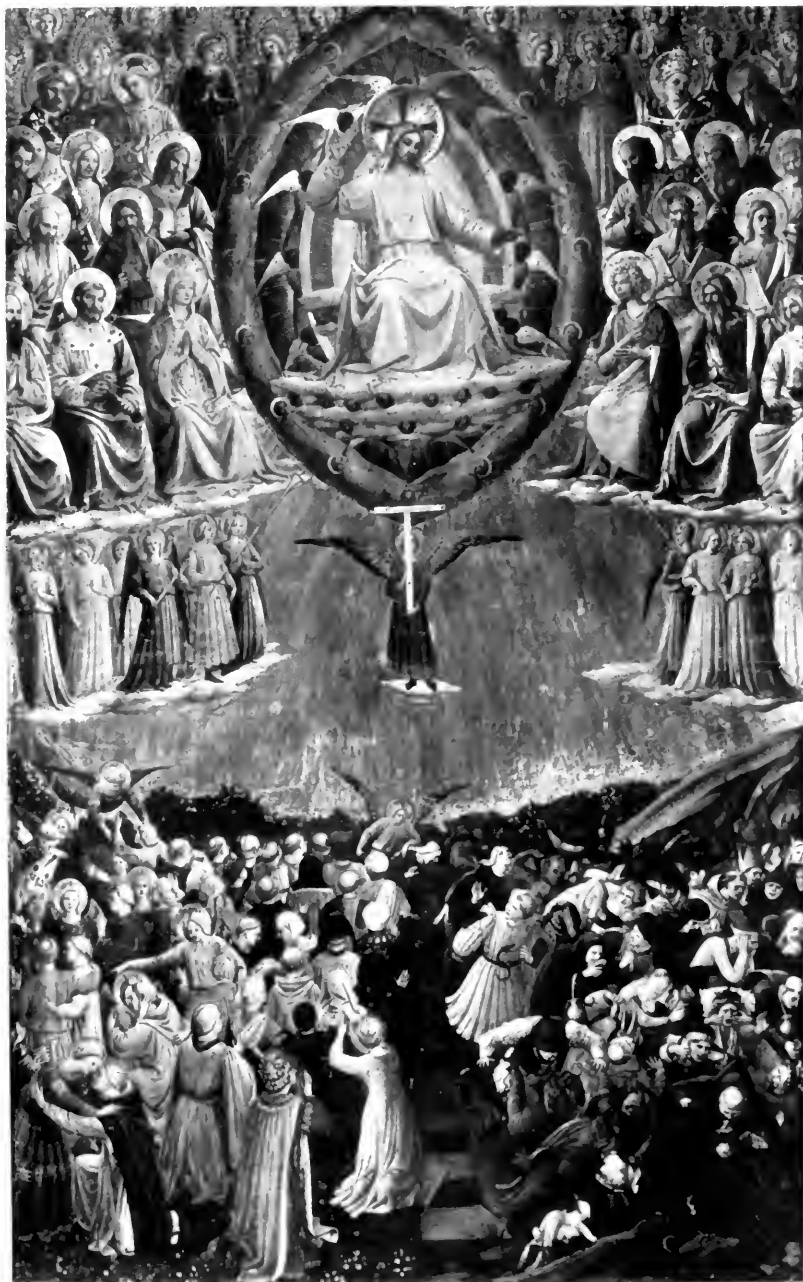
THE CORONATION OF THE VIRGIN

LOUVRE, PARIS



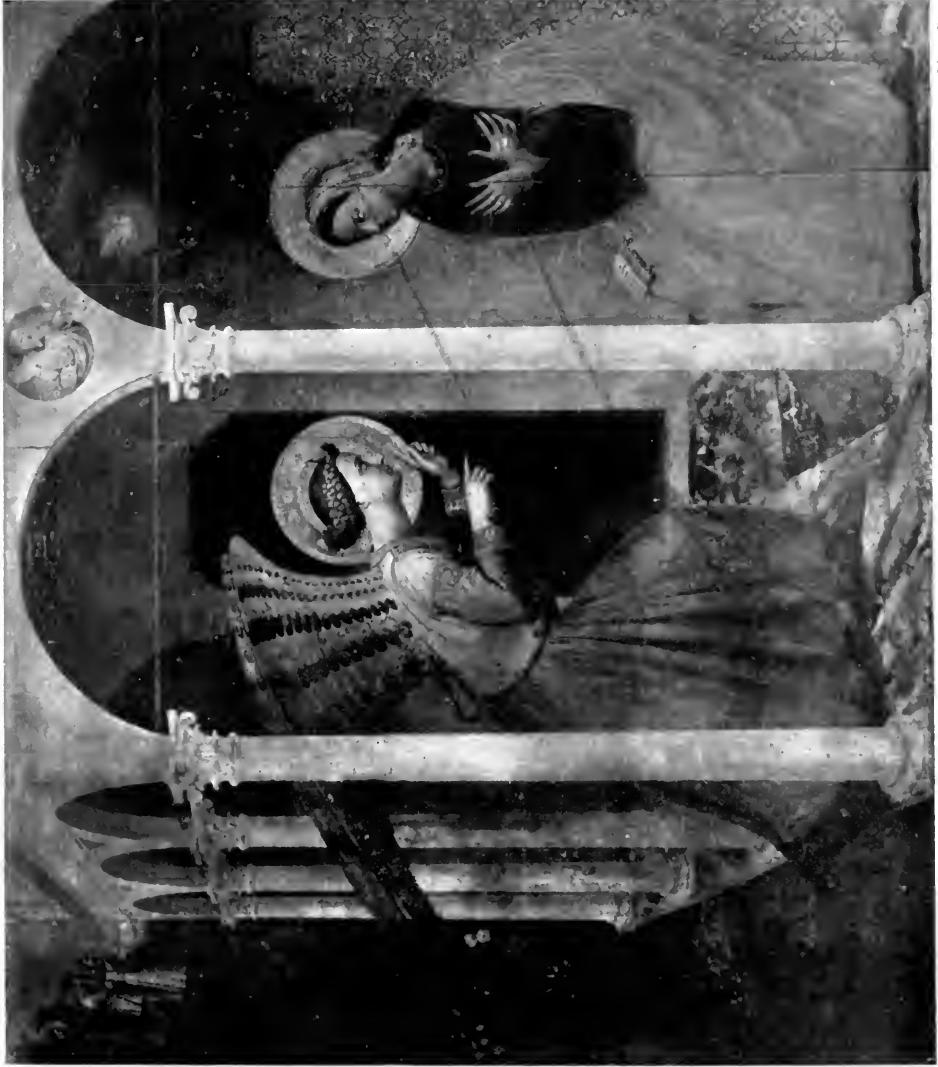
THE LAST JUDGMENT

Photo, Hanfstügl
ROYAL GALLERY, BERLIN



THE LAST JUDGMENT (DETAIL)

Photo, Hans Jünger
ROYAL GALLERY, BERLIN



Photo, Brøgt

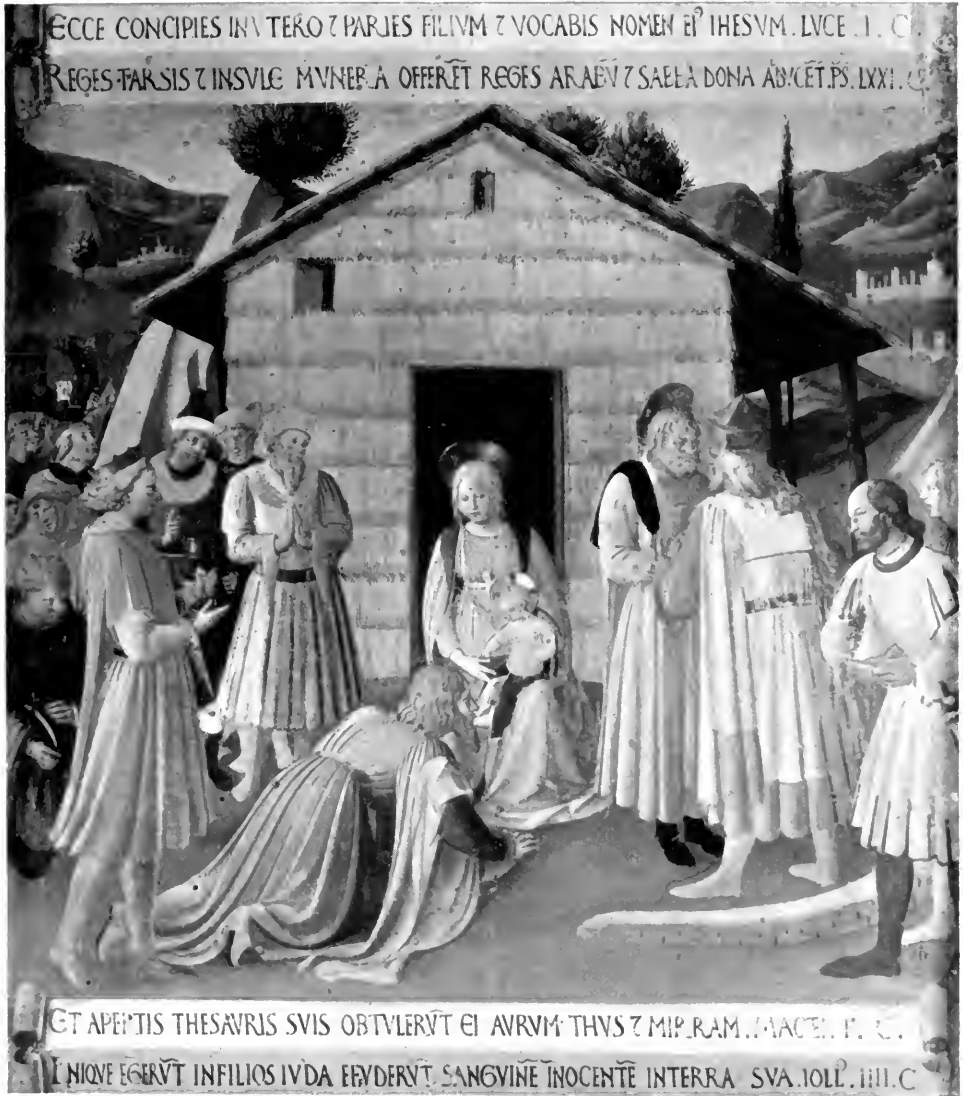
BAPTISTERY, CORTONA

THE "GREAT" ANNUNCIATION



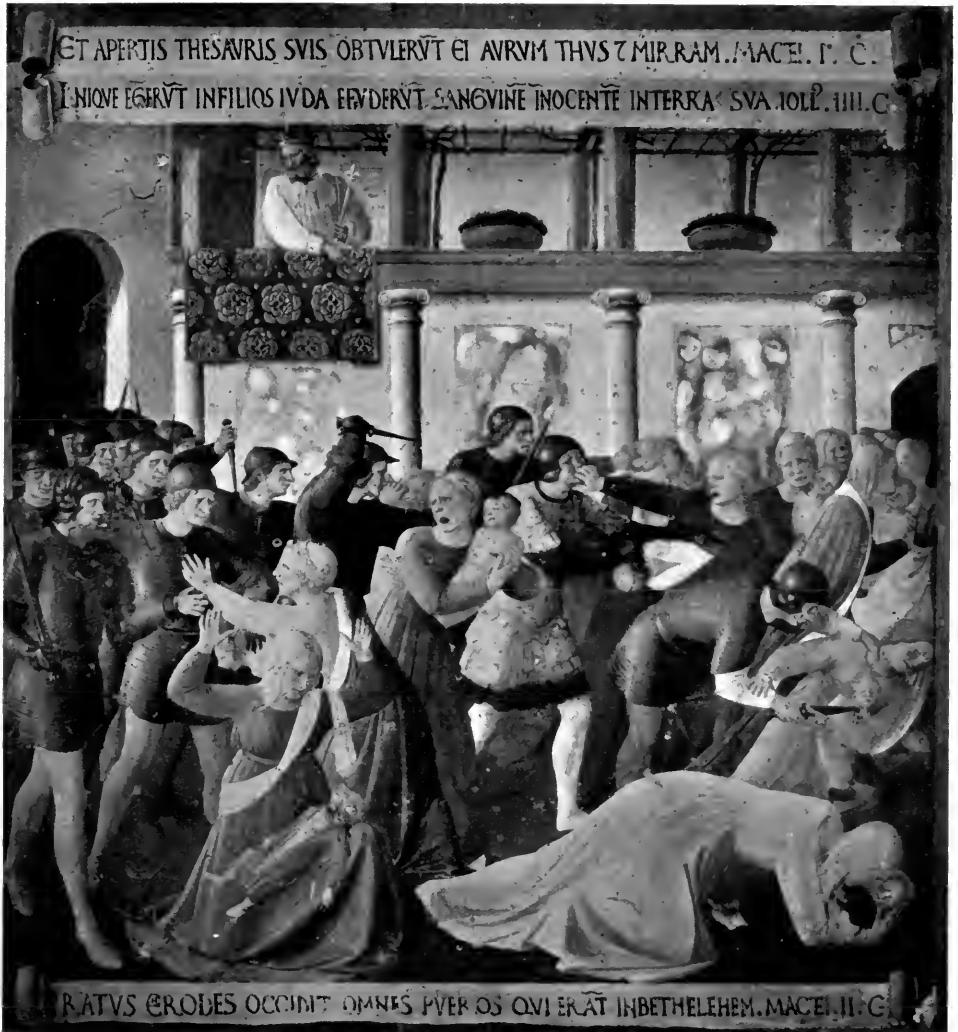
THE DEPOSITION

Photo, Anderson
ACADEMY, FLORENCE



THE ADORATION OF THE MAGI

Photo, Brogi
ACADEMY, FLORENCE



THE MASSACRE OF THE INNOCENTS

Photo, Anderson
 ACADEMY, FLORENCE



THE AGONY IN THE GARDEN

Photo, Alinari
ACADEMY, FLORENCE



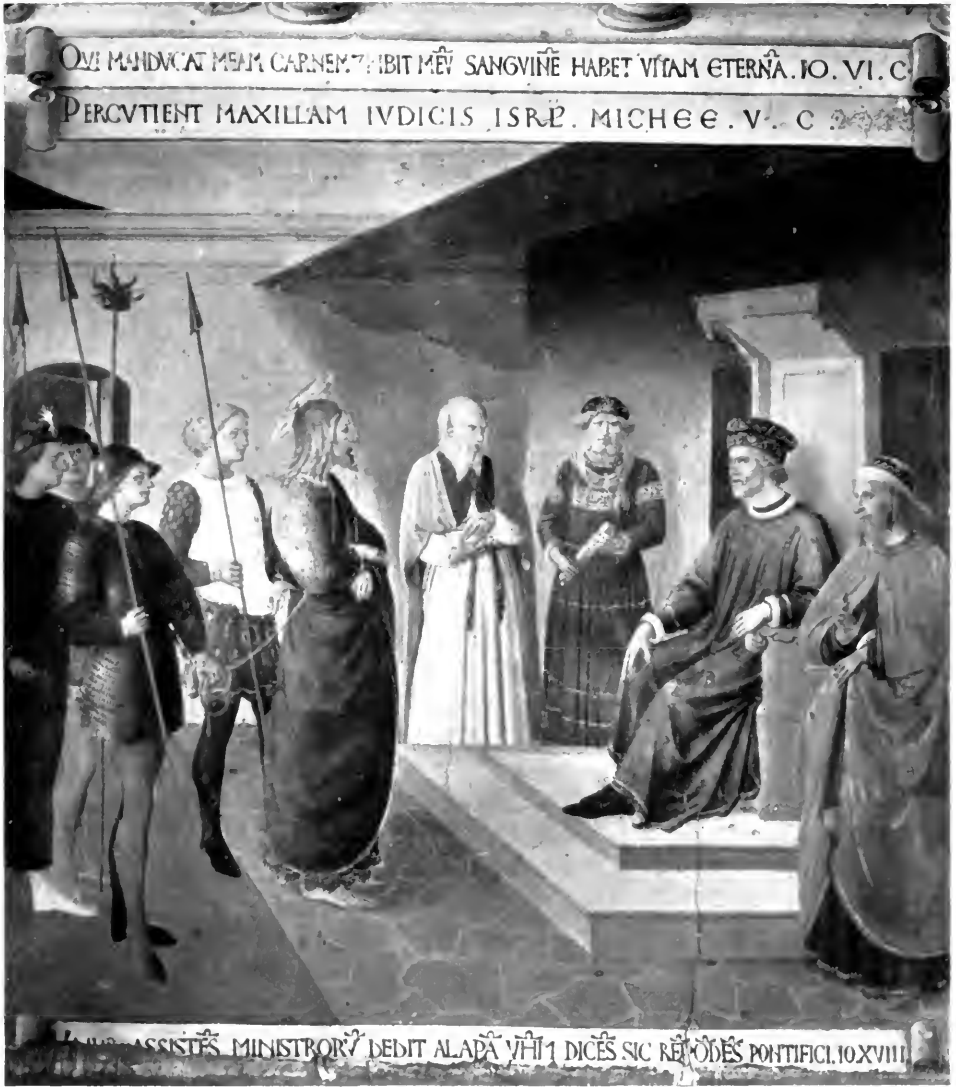
THE SCOURGING OF CHRIST

Photo, Anderson
ACADEMY, FLORENCE



THE RESURRECTION OF LAZARUS

Photo, Anderson
 ACADEMY, FLORENCE



JESUS BEFORE CAIAPHAS

Photo, Anderson
ACADEMY, FLORENCE



THE LAST SUPPER

Photo, Anderson
 ACADEMY, FLORENCE



LA PIETÀ WITH THE
ADORATION OF THE MAGI

Photo, Alinari

ACADEMY, FLORENCE



MADONNA AND SIX SAINTS

Photo, Alinari
ACADEMY, FLORENCE



Photo, Anderson
ACADEMY, FLORENCE

THE DESCENT FROM THE CROSS



Photo, Anderson
ACADEMY, FLORENCE

THE LAST JUDGMENT



THE LAST JUDGMENT (DETAIL)

Photo, Anderson
ACADEMY, FLORENCE



THE LAST JUDGMENT (DETAILS)

Photo, Anderson
ACADEMY, FLORENCE



THE LAST JUDGMENT (DETAIL)

Photo, Anderson
ACADEMY, FLORENCE



THE LAST JUDGMENT (DETAIL)

Photo, Anderson
ACADEMY, FLORENCE



THE LAST JUDGMENT (Donatello)

Photo, Accademia
ACADEMY, FLORENCE



THE LAST JUDGMENT (DETAIL)

Photo, Anderson
ACADEMY, FLORENCE



MADONNA AND CHILD
WITH ANGELS

UFFIZI GALLERY, FLORENCE



Piero della Francesca

UFFIZI GALLERY, FLORENCE

THE PREACHING OF ST. PETER



THE ADORATION OF THE MAGI

UFFIZI GALLERY, FLORENCE



Philip Steadman

UFFIZI GALLERY, FLORENCE

THE MARTYRDOM OF ST. MARK



Photo, Brogi

THE GREAT TABERNACLE

UFFIZI GALLERY, FLORENCE



Photo, Anderson

AN ANGEL OF THE
TABERNACLE

UFFIZI GALLERY, FLORENCE



AN ANGEL OF THE
TABERNACLE

Photo, Anderson
UFFIZI GALLERY,
FLORENCE



AN ANGEL OF THE
TABERNACLE

Photo, Anderson
UFFIZI GALLERY,
FLORENCE



AN ANGEL OF THE
TABERNACLE

Photo, Anderson
UFFIZI GALLERY,
FLORENCE



THE CORONATION OF THE VIRGIN

Photo, Anderson
UFFIZI GALLERY, FLORENCE



THE CORONATION OF THE VIRGIN (DETAIL)

Photo, Andir on
UFFIZI GALLERY, FLORENCE



THE CORONATION OF THE VIRGIN (DETAIL)

Photo, Anderson
UFFIZI GALLERY, FLORENCE



THE DEATH OF THE VIRGIN

Photo, Alinari
UFFIZI GALLERY, FLORENCE



Photo, Anderson

MUSEUM ST. MARK, FLORENCE

THE CRUCIFIXION



THE CRUCIFIXION (DETAIL)

Photo. Breg.
MUSEUM ST. MARK, FLORENCE



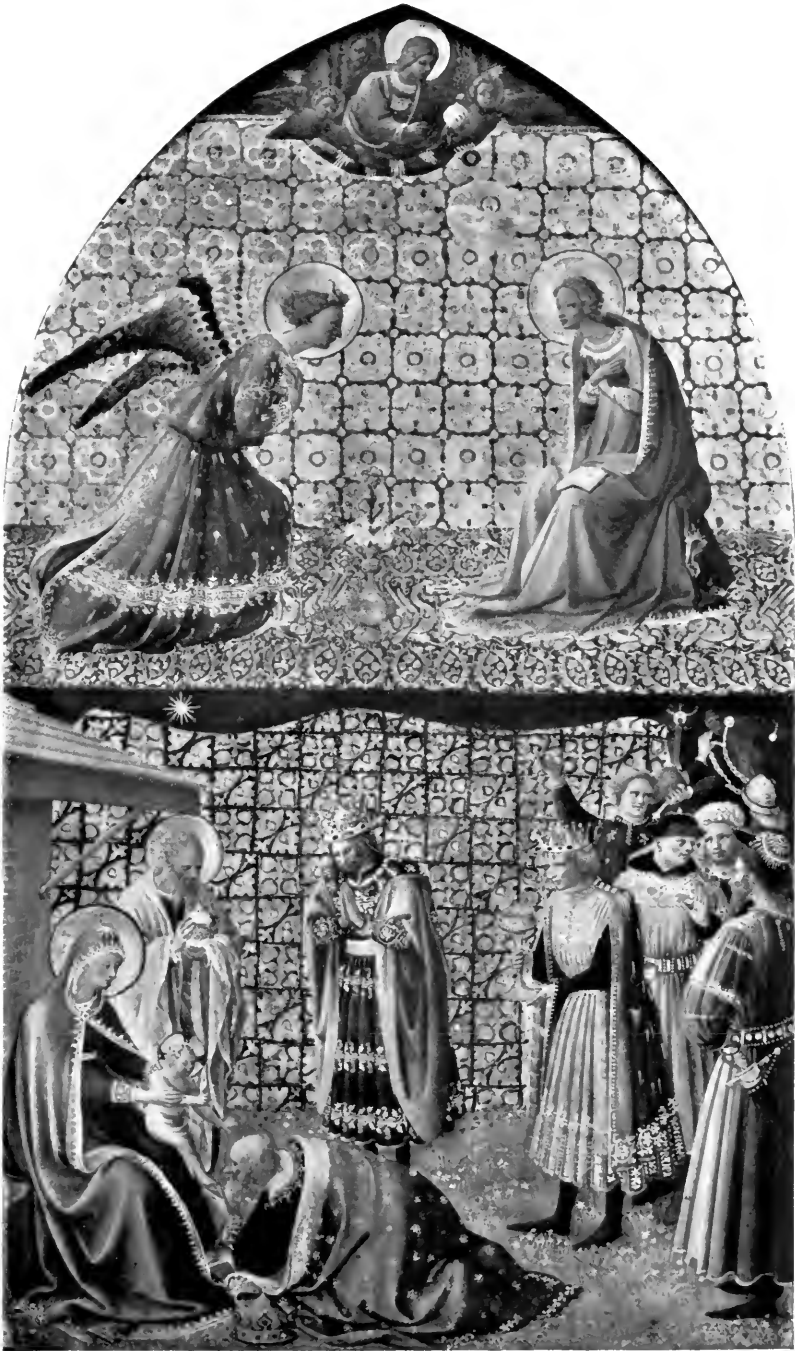
THE MADONNA AND CHILD WITH SAINTS

Photo, Alinari
MUSEUM ST. MARK, FLORENCE



Photo, Anderson
MUSEUM ST. MARK, FLORENCE

THE ADORATION OF THE MAGI



THE ADORATION OF THE MAGI

MUSEUM ST. MARK, FLORENCE

Photo, Anderson



THE AGONY IN THE GARDEN

Photo, Anderson
MUSEUM ST. MARK, FLORENCE



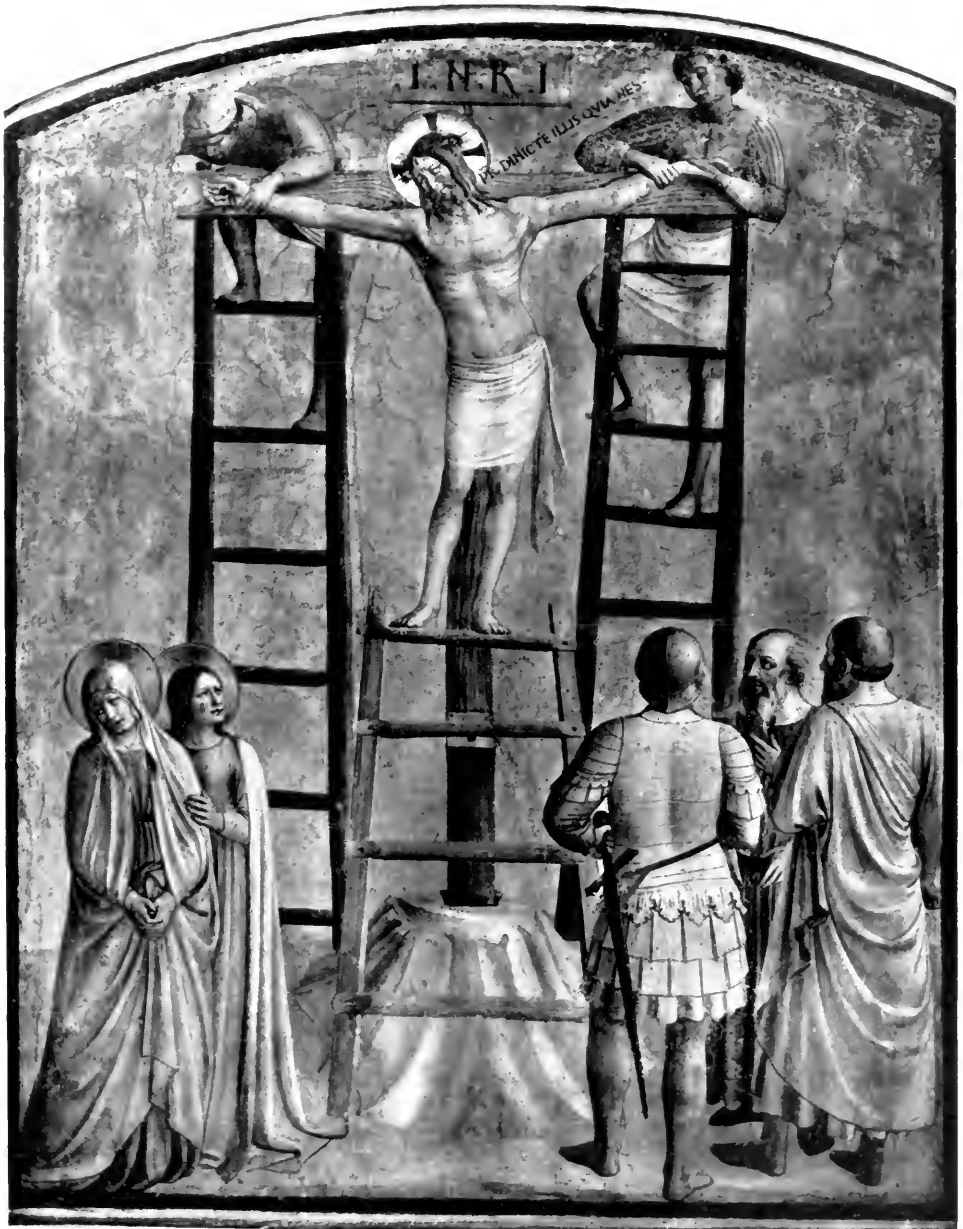
THE RESURRECTION

Photo, Anderson
MUSEUM ST. MARK, FLORENCE



CHRIST AT THE LIMBUS

Photo, Anderson
MUSEUM ST. MARK, FLORENCE



THE CRUCIFIXION

Photo, Alinari
MUSEUM ST. MARK, FLORENCE



CHRIST MOCKED

Photo, Anderson
MUSEUM ST. MARK, FLORENCE



MADONNA DELLA STELLA

Photo, Anderson
MUSEUM ST. MARK, FLORENCE



MADONNA DELLA STELLA (DETAIL)

Photo, Ando 1901
MUSEUM ST. MARK, FLORENCE



CORONATION OF THE VIRGIN

Photo, Anderson
MUSEUM ST. MARK, FLORENCE



THE VIRGIN ENTHRONED

Photo, Anderson
PINAKOTHEK, PERUGIA



ST. JOHN AND ST. CATHERINE

Photo. Anderson
PINAKOTHEK, PERUGIA



Photo, Anderson
PINAKOTHEK, PERUGIA

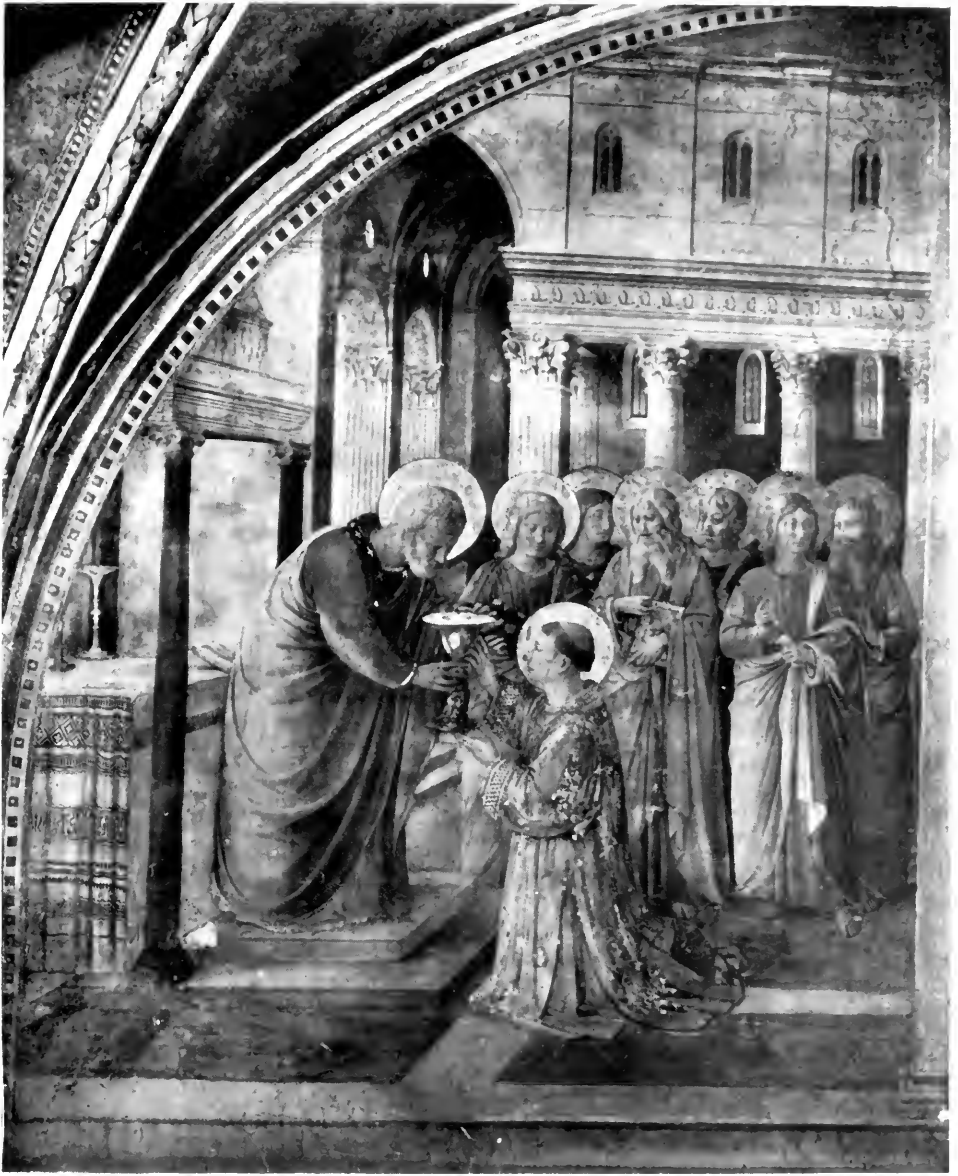


THE ANNUNCIATION



Photo, Antiquarian
PINAKOTHEK, PERUGIA

THE MIRACLES AND DEATH OF ST. MARK



ST. STEPHEN CONSECRATED DEACON BY ST. PETER

Photo, Anderson
VATICAN, ROME



ST. STEPHEN DISTRIBUTING ALMS

Photo, Anarion
VATICAN, ROME





ST. STEPHEN PREACHING

Photo Anderson
VATICAN, ROME



ST. STEPHEN BEFORE THE HIGH PRIEST

Photo, Anderson
VATICAN, ROME



THE STONING OF ST. STEPHEN

Photo, Andr.
VATICAN, ROME



Photo, An. toron

ST. LAWRENCE CONSECRATED
DEACON BY SEXTUS II.

VATICAN, ROME



Pl. v. Ando

SEXTUS II, OFFERING THE TREASURES
OF THE CHURCH TO ST. LAWRENCE

VATICAN, ROME



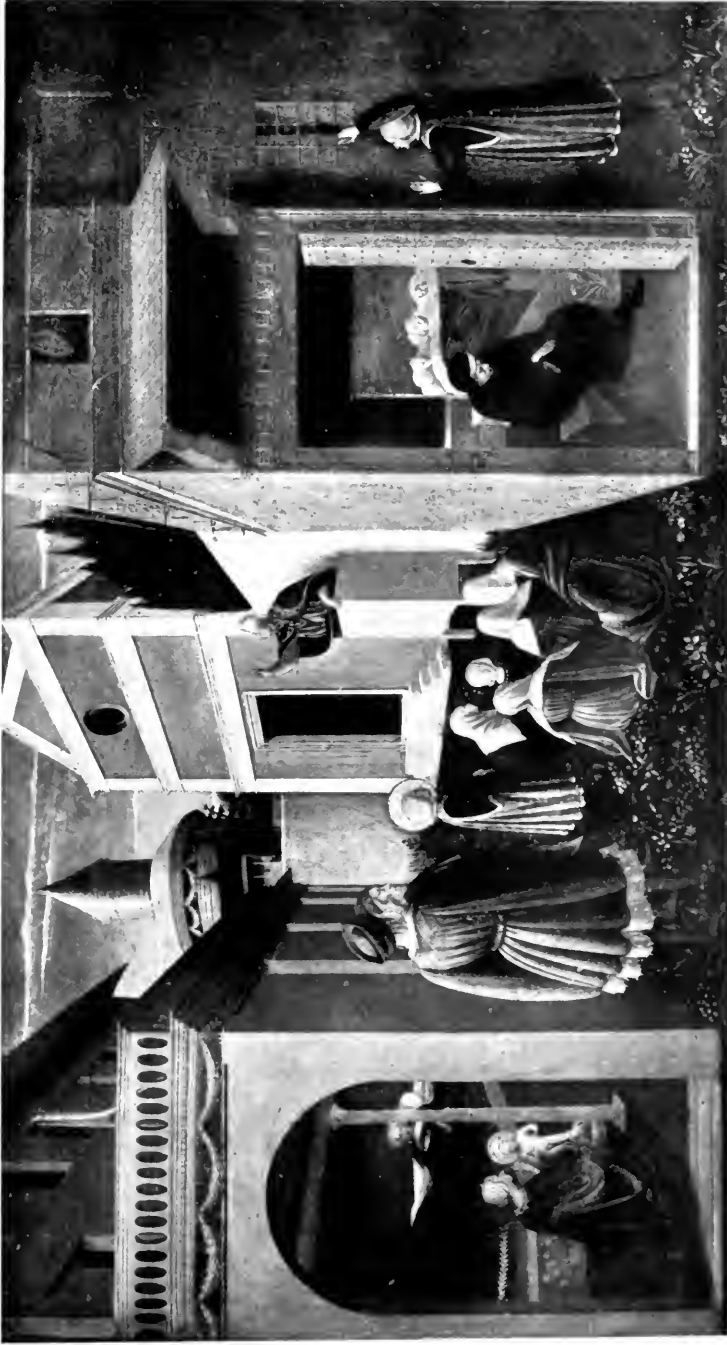
ST. LAWRENCE DISPENSING ALMS

Photo. S. M. P.
VATICAN, ROME



ST. LAWRENCE BEFORE THE EMPEROR

Photo, Andrea
VATICAN, ROME



Photo, Anderson
VATICAN, ROME

THE BIRTH OF ST. NICOLO DI BARI



Photo, Anderson
VATICAN, ROME

THE MIRACLES OF ST. NICOLO DI BARI

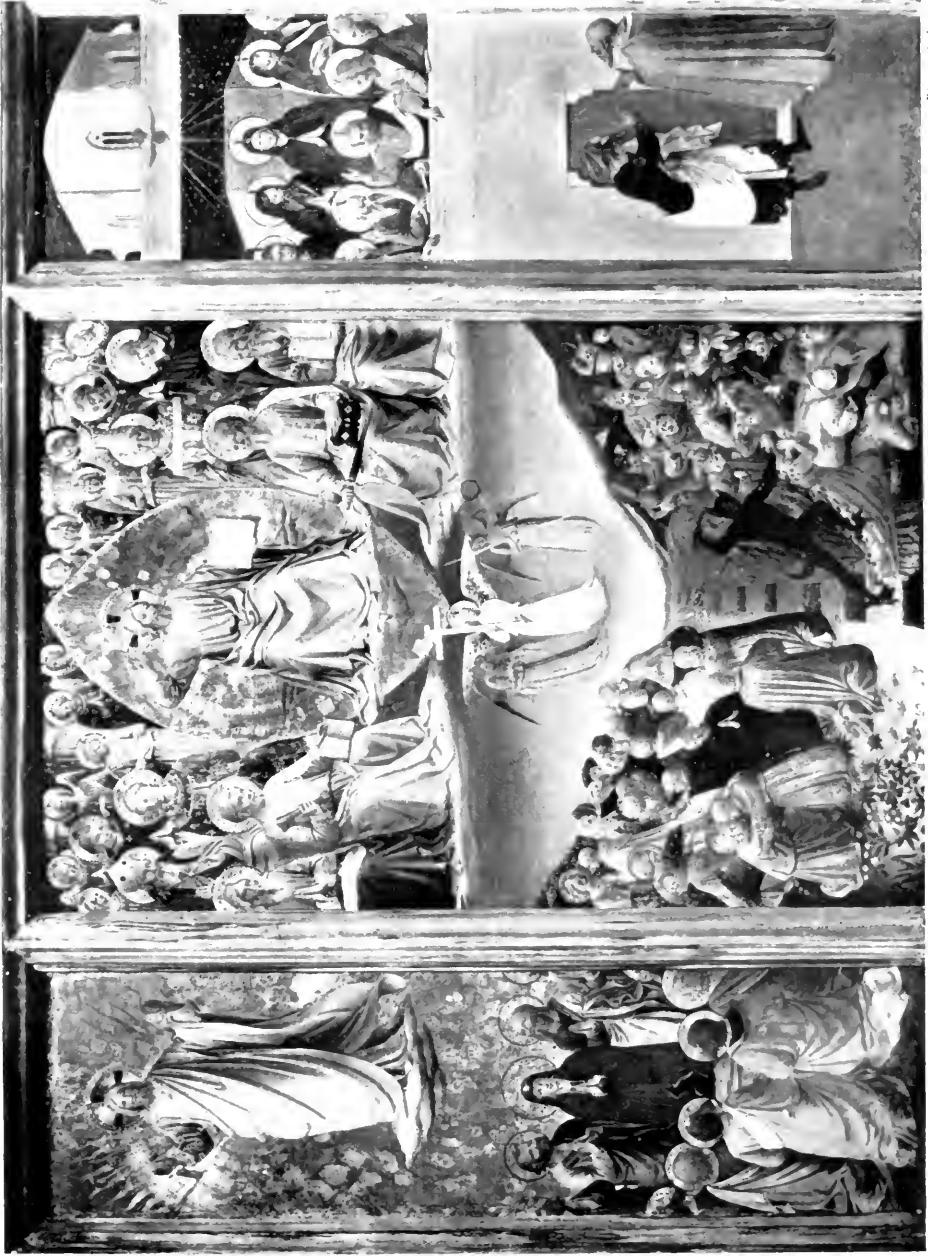


Photo Anderson

THE ASCENSION, THE LAST JUDGMENT,
THE DESCENT OF THE HOLY GHOST

CORSINI GALLERY, ROME

49834



**University of California
SOUTHERN REGIONAL LIBRARY FACILITY
405 Hilgard Avenue, Los Angeles, CA 90024-1388
Return this material to the library
from which it was borrowed.**

CI 39

UCSD Libr.

