Masters in Art

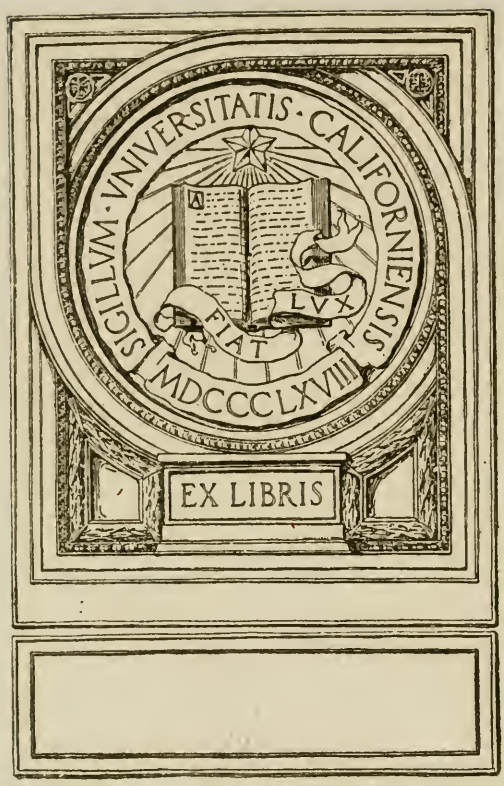
A Series of Illustrated Monographs

Issued Monthly

FRA FILIPPO LIPPI

PART 72 —— VOLUME 6

Bates and Guild Company
Publishers
42 Chauncy Street
Boston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Masters in Art
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A partial list of the artists to be considered in 'Masters in Art' during the forthcoming, 1906, Volume will be found on another page of this issue. The 1906 Volume will begin with

PART 73, THE ISSUE FOR

January

WHICH WILL TREAT OF

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NUMBERS ISSUED IN PREVIOUS VOLUMES OF 'MASTERS IN ART'

VOL. 1.

PART 1, VAN DYCK
PART 2, TITIAN
PART 3, VELASQUEZ
PART 4, HOLBEIN
PART 5, BOTTICELLI
PART 6, REMBRANDT
PART 7, REYNOLDS
PART 8, MILLET
PART 9, GIO. BELLINI
PART 10, MURILLO
PART 11, HALS
PART 12, RAPHAEL

VOL. 2.

PART 13, RUBENS
PART 14, DA VINCI
PART 15, DÜRER
PART 16, MICHELANGELO*
PART 17, MICHELANGELO†
PART 18, COROT
PART 19, BURNE-JONES
PART 20, TER BORCH
PART 21, DELLA ROBBIA
PART 22, DEL SARTO
PART 23, GAINSBOROUGH
PART 24, CORREGGIO

*Sculpture †Painting

VOL. 3.

PART 25, PHIDIAS
PART 26, PERUGINO
PART 27, HOLBEIN §
PART 28, TINTORETTO
PART 29, P. DEHOOCH
PART 30, NATTIER
PART 31, PAUL POTTER
PART 32, GIOTTO
PART 33, PRAXITELES
PART 34, HOGARTH
PART 35, TURNER
PART 36, LUINI

VOL. 4.

PART 37, ROMNEY
PART 38, FRA ANGELICO
PART 39, WATTEAU
PART 40, RAPHAEL*
PART 41, DONATELLO
PART 42, GERARD DOU
PART 43, CARPACCIO
PART 44, ROSA BONHEUR
PART 45, GUIDO RENI
PART 46, P. DECHAVANNES
PART 47, GIORGIONE
PART 48, ROSSETTI

§ Drawings * Frescos

VOL. 5.

PART 49, BARTOLOMMEO
PART 50, GREUZE
PART 51, DÜRER*
PART 52, LOTTO
PART 53, LANDSEER
PART 54, VERMEER
PART 55, PINTORICCHIO
PART 56, THE VAN EYCKS
PART 57, MEISSONIER
PART 58, BARYE
PART 59, VERONESE
PART 60, COPLEY

VOL. 6.

PART 61, WATTS
PART 62, PALMA VECCHIO
PART 63, VIGÉE LE BRUN
PART 64, MANTEGNA
PART 65, CHARDIN
PART 66, BENOZZO
PART 67, JAN STEEN
PART 68, MEMLINC
PART 69, CLAUDE
PART 70, VERROCCHIO
PART 71, RAEBURN
PART 72, FILIPPO LIPPI

* Engravings

ALL THE ABOVE NAMED ISSUES ARE CONSTANTLY KEPT IN STOCK

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MASTERS IN ART

Fra Filippo Lippi

FLORENTINE SCHOOL

MASTERS IN ART PLATE I

PHOTOGRAPH BY ANDERSON

[465]

FRA FILIPPO LIPPI

MADONNA AND CHILD WITH TWO ANGELS

UFFIZI GALLERY, FLORENCE

FRA FILIPPO LIPPI
THE ANNUNCIATION
NATIONAL GALLERY, LONDO

MASTERS IN ART PLATE III
PHOTOGRAPH BY ANDERSON
[469]

FRA FILIPPO LIPPI
THE NATIVITY
ACADEMY, FLORENCE

FRA FILIPPO LIPPI
THE PRESENTATION IN THE TEMPLE
CHURCH OF SANTO SPIRITO, PRATO

FRA FILIPPO LIPPI

FRA FILIPPO LIPPI
ADORATION OF THE CHILD
BERLIN GALLERY

FRA FILIPPO LIPPI
MADONNA AND CHILD
PITTI PALACE, FLORENCE

FRA FILIPPO LIPPI
MADONNA ENTHRONED
LOUVRE, PARIS

FRA FILIPPO LIPPI
THE FUNERAL OF ST. STEPHEN
CATHEDRAL, PRATO

FRA FILIPPO LIPPI
THE FEAST OF HEROD
CATHEDRAL, PRATO

PORTRAIT OF FRA FILIPPO LIPPI BY HIMSELF
FROM 'THE CORONATION OF THE VIRGIN,' ACADEMY, FLORENCE

In the lower right-hand corner of his picture of 'The Coronation of the Virgin,' reproduced in plate v of the present number of this SERIES, Filippo Lippi introduced this portrait of himself. His monk's gown and tonsured head give the appearance of a man much older than thirty-five, the age of Fra Filippo when he completed his famous altar-piece for the nuns of Sant' Ambrogio.

Fra Filippo Lippi

BORN 1406(?): DIED 1469
FLORENTINE SCHOOL

FILIPPO LIPPI was the son of a butcher, Tommaso di Lippo by name, whose home was in a little by-street of Florence, near the Church of the Carmine, where, about the year 1406, Filippo was born. Soon after the child's birth his mother, Mona Antonia, died, and two years later his father also died, leaving him, without means for his support, to the care of an aunt, Mona Lapaccia. Although herself very poor, Mona Lapaccia took charge of the orphan boy until he had reached his eighth year, when, no longer able to bear the expense, she took counsel with the friars of the neighboring convent of the Carmine, and, acting on their advice, intrusted him to their care. Thus it happened that Filippo at the early age of eight entered the convent walls, and, instead of running wild in the streets of Florence, found himself watched over and protected by the sedate monks, who sought to train the unruly little urchin in ways adapted to the regular routine of cloistered life. They taught the boy to read and write, but beyond that failed to inspire him with any love of learning or ambition to excel his companions in the novices' school. "Instead of studying," says Vasari, "he never did anything but daub his own books and those of his schoolmates with childish drawings, whereupon the prior determined to give him all means and every facility for learning how to paint."

Encouraged in this way by the indulgent prior, who plainly saw that if the boy was to add glory to the Order it would be by his art rather than by his learning, Filippo gave himself up to his favorite pursuit. Before long he was sent as a pupil, so it is said, to Lorenzo Monaco, whose skill in the art of miniature-painting had added great luster to the fame of the Camaldolese Convent of Santa Maria degli Angeli, of which he was a member. From him Filippo acquired that skill in the management of glazes which distinguishes his works in later life, but still stronger influences perceptible in his art were derived from the Dominican painter-monk Fra Angelico, and from the frescos in the Brancacci Chapel of the Church of the Carmine, which were begun in 1423 by Masolino da Panicale, one of the pioneers of the new movement in painting, and were continued by Masolino's great pupil, Masaccio, who took up the work probably in 1425.

Four years before that, in June, 1421, Filippo Lippi, then fifteen years old,

had taken the vows of a Carmelite friar; but though a member of the Order, he continued to devote himself to his chosen profession. It is related that he was in the habit of spending many hours in the dimly lighted chapel of the convent absorbed in watching Masaccio, his senior by some five years, as he traced upon its walls those frescos which were destined to revolutionize painting, and that so deeply was he impressed by the instruction he thus imbibed that people used to say that "Masaccio's spirit had entered into the body of the younger painter."

With few exceptions Filippo Lippi's earliest works were frescos, all of which unfortunately have been destroyed, partly by time and partly by fire in 1771. As the young monk grew older, and through his art came more into touch with the sculptors and painters of his day, whose free untrammeled lives were in marked contrast with his own narrow existence, the monotonous conventual life which had been forced upon him became well-nigh unbearable to his joyous, pleasure-loving nature, and he determined to abandon the enforced seclusion of the convent. Indolent and self-indulgent though he was, he nevertheless now applied himself with redoubled diligence to his art as the only means of escape from a life totally uncongenial to his tastes. That he never, as Vasari asserts, "threw off the clerical habit," but, on the contrary, lived and died a Carmelite monk, wearing the habit of his Order, continuing to receive ecclesiastical appointments, and remaining on terms of cordial friendship with his cloistered brethren, indicates that in leaving the monastery for the outer world it was with the full consent and approval of his prior, who, indeed, together with the monks under his jurisdiction, seems ever to have freely condoned the frequent sins and follies of the painter.

The moment chosen by Fra Filippo for his return to the world could not have been more favorable. "Florence," writes Mr. Strutt, "was then going through a period of glorious transition. Her politics, her philosophy, her arts, even her religion, were alike affected by this momentous evolution which culminated in the Renaissance. The Republic, about to fall a prey to the ambition of the Medici, was shedding its last bright rays, nominally still ruled by the greater gilds, but in reality sustained and swayed by those *nobili popolani* in whom art and learning found as generous and enlightened patrons as Cosimo de' Medici and his successors were to be."

According to Vasari, Fra Filippo was first brought to the notice of Cosimo through his great 'Coronation of the Virgin' which he was commissioned to paint in 1434; but it is highly probable that immediately after leaving the convent, three years before that date, he began to work for the future ruler of Florence, for a 'Nativity,' now in the Florence Academy, was painted for Cosimo's wife earlier than the Coronation picture. Moreover, if Vasari and other early writers are correct in their statement that Fra Filippo painted some of his works in Padua in the Church of Sant' Antonio—works which exist no longer —it may well be that when, in 1433, Cosimo de' Medici was banished to that city for political reasons Filippo formed one of his suite.

More doubtful is another statement made by Vasari: that the friar, after leaving the Carmine convent, went one day to the march or province of An-

cona, where he amused himself by going out to sea in a small boat with certain of his friends, and that all were taken captive by a Moorish galley cruising in the vicinity, and carried off to Barbary, where Filippo Lippi remained a prisoner for a year and a half, suffering many hardships, until, one day, taking a piece of charcoal from the fire, he drew on a white wall a full-length portrait of his master robed in his Moorish vestments, with which the latter was so pleased, regarding it as nothing short of a miracle that Fra Filippo could so portray him, that he caused the painter to be liberated from his chains. "Afterwards," continues the chronicler, "Filippo executed certain works in painting for his master, and was then conducted safely to Naples." While there is no existing proof that this story is apocryphal, it is nevertheless generally regarded as an invention of Vasari's. No trace can be found of Fra Filippo's stay either in Ancona or Naples, nor indeed any evidence of his having been absent from Florence at that time.

Upon Cosimo de' Medici's triumphant return to Florence and his accession to power as the virtual prince of that city, Fra Filippo found himself in high favor. It cannot be denied that at times the friar's idle and dissolute habits sorely tried his patron, but on the whole Cosimo seems to have regarded the lively monk's numerous escapades with indulgence. On one occasion, it is said, despairing of the completion of a certain picture on which Fra Filippo had long been engaged, he caused him to be locked up in a room of the Medici Palace, "that he might not waste his time running about;" but one night the friar, having wearied of his imprisonment, cut his bedclothes into strips, knotted them into a rope, and let himself down from the window to join a band of merrymakers whose songs of revelry heard from his lonely room had awakened his desire to join in their carousals. This incident, it will be remembered, has been made the subject of Robert Browning's well-known poem, 'Fra Lippo Lippi,' in which the friar excuses himself to the night-watchmen who have arrested him and who are surprised to find their captive a monk in gown and cowl.

. . . "I've been three weeks shut within my mew,"

pleads the friar,

"A painting for the great man, saints and saints,
And saints again. I could not paint all night—
Ouf! I leaned out of window for fresh air.
There came a hurry of feet and little feet,
A sweep of lute-strings, laughs, and whifts of song,—
. . . Round they went.
Scarce had they turned the corner when a titter
Like the skipping of rabbits by moonlight,—three slim shapes,
And a face that look'd up . . . zooks, sir, flesh and blood,
That's all I'm made of! Into shreds it went,
Curtain and counterpane and coverlet,
All the bed furniture—a dozen knots,
There was a ladder! Down I let myself,
Hands and feet, scrambling somehow, and so dropped,
And after them."

"When Cosimo found that the painter had disappeared," writes Vasari, "he caused him to be sought, and Fra Filippo at last returned to his work; but from that time forward Cosimo gave him liberty to go in and out at his pleasure, repenting greatly of having previously shut him up when he considered the danger that Fra Filippo had incurred in descending from the window, and ever afterwards labored to keep him to his work by kindness only."

In spite, however, of his irresponsible and often scandalous behavior, which caused him to be the talk of all Florence, Fra Filippo at this period of his career executed numerous important works, of which the greatest of all was the celebrated 'Coronation of the Virgin' begun in 1434, and which, brought to completion seven years later, confirmed the artist's reputation as one of the leading painters of the day. But notwithstanding his increasing fame and the numbers of commissions he now received, Fra Filippo was always in want and always in debt. In August, 1439, we find him addressing a begging letter to Piero de' Medici, in which he calls himself the "poorest friar in all Florence," and implores his patron for a little corn and wine to aid in the support of six orphan nieces who had been left to his care. "I cannot leave home," he writes, "for I have not enough to buy a pair of socks, and yet if I stay here I am a dead man, so great is the terror I live in. So I entreat you to reply at once, and send word to your house that something may be paid me."

Early in the year 1442, upon the recommendation of Cosimo de' Medici, the pope appointed Filippo Lippi perpetual abbot and rector of San Quirico, at Legnaja, near Florence, an appointment which could hardly have been made in recognition of any moral merits, but which brought the friar an acceptable addition to his income. A period of comparative prosperity now began, and to facilitate his work and enable him to carry out the commissions that poured in upon him he employed a number of assistants. Among these younger and less famous painters was one Giovanni da Rovezzano, who entered his studio in 1448 and is known to us chiefly by a lawsuit brought by him against the friar, who would have fared disastrously in the transaction but for the protection of his powerful patrons, the Medici. It seems that when Fra Filippo took Giovanni into his studio it was with the written agreement that the sum of forty gold florins was to be paid over to his assistant at the end of the year 1450; but when the time was up and Giovanni claimed the reward of his services the friar flatly refused to pay it, whereupon the assistant brought suit against him before the episcopal tribunal. Fra Filippo, however, relying upon his position in the Church to exonerate whatever action he might take, resorted to a most unscrupulous measure. He first forged Giovanni's name to a receipt for the sum in question, and then boldly swore that his assistant had been paid. Nor was it until the friar had been put to the rack and tortured unmercifully that he was finally brought to confess his crime.

It would naturally be supposed that such ignominy would have so mortified Fra Filippo that he would have turned over a new leaf and attended with more assiduity to his neglected clerical duties. But no; he appears to have taken his disgrace very lightly, and in spite of repeated warnings of what the consequences might be should he not mend his ways, utterly neglected

his church and parish. As a result, he was in 1455 deprived of his benefice. Dismayed at losing what had been such a source of emolument, he promptly appealed to the pope; but in vain, his holiness only confirmed the sentence against the painter, who was pronounced guilty of "many and great wickednesses."

After this disgraceful affair Fra Filippo left Florence and retired to Prato, where, four years prior to this, he had begun work upon the decorations of the choir of the cathedral, and where he now bought a small house near the Convent of Santa Margherita. After his scandalous behaviour it is somewhat surprising to learn that early in the year 1456 he was appointed chaplain to the nuns of this convent, and that the abbess commissioned him to paint a picture of the Madonna for the altar of the convent church. Now it happened that Fra Filippo had already been struck by the grace and beauty of one of the young nuns, Lucrezia Buti by name; indeed, it has even been said that it was with the express purpose of being near the object of his admiration that he had sought to obtain the position of chaplain to the community of which she was a member. At all events, the wily monk, having designed the composition of his picture, begged the abbess as a special favor to allow him to paint Lucrezia's portrait as the Madonna. Not without many misgivings was this request granted, and then only on condition that another nun should always be present at the sittings.[1]

Fra Filippo was at this time about fifty years of age, and to judge from his portrait at thirty-five, introduced into the 'Coronation of the Virgin,' his appearance could hardly have been such as to please the fancy of a beautiful young girl; but Lucrezia, who had no vocation for the dull life of the convent to which she and her sister Spinetta had been consigned against their will by a stepbrother anxious to get rid of the care and expense of the two girls, turned no unwilling ear to the wooing of the amorous monk, who might, indeed, bring about her release from the irksome monotony of a life that was hateful to her.

Whatever may have been the motive which actuated her conduct, the friar's wooing was certainly crowned with success. On the first of May the festival of the Madonna of the Girdle is celebrated in Prato, and then, as now, upon that day the little town was all astir. Throngs of people from the neighboring villages and even from Florence itself crowded the cathedral to view the sacred relic preserved there, and among the worshipers were the nuns of Santa Margherita, accompanied by their chaplain. Just how it came about will never be known, but, profiting by the crowd and confusion, Fra Filippo carried off Lucrezia to his own dwelling, and the young nun, "whether retained by fear or some other cause," writes Vasari, "would not return to the convent, but remained with Filippo, and by this event the nuns of Santa Margherita were deeply disgraced."

And yet, so lenient was the view taken of the friar's conduct that we find Fra Filippo retained as chaplain of the convent, with the result that soon after his abduction of Lucrezia her sister Spinetta was persuaded to join her, and

[1] The picture thus painted is now generally believed to be the one in the Prato Gallery representing the 'Madonna of the Girdle, with Saints and Angels.'

three other nuns were not slow in following her example. Two years later both Lucrezia and her sister returned to the convent, whether on compulsion or because of contrition for their sins is not known, and there solemnly renewed their vows, as did the three other erring nuns, in the presence of the bishop of Pistoja. But when, before long, Lucrezia and Spinetta, finding the austerity of the convent rules unbearable, again sought refuge in Fra Filippo's house, the monk was formally charged with unlawful abduction, deprived of his chaplaincy, and forbidden to enter the convent upon which he had brought such deep disgrace.

Thereupon Fra Filippo, fearful lest his beloved Lucrezia should again be taken from him, appealed to his powerful patron Cosimo de' Medici, and through his intercession, the pope, Pius II., was prevailed upon to grant a special brief absolving both Filippo Lippi and Lucrezia Buti from their monastic vows, and allowing them to marry. Thus the friar's "escapade," which had excited not a little merriment among his friends in Florence, was adjusted, and although no records show that he availed himself of the pope's permission to marry, "desiring," says Vasari, "to retain the power of living after his own fashion and of indulging his love of pleasure as might seem good to him," yet he seems to have continued to live harmoniously with Lucrezia, whom he never deserted, but to whom he was always devotedly attached and by whom he had two children—Filippino Lippi, whose fame as a painter rivals that of his father, and Alessandra, a daughter, born several years later.

In 1457 Filippo Lippi had returned temporarily to Florence to execute a commission from Giovanni de' Medici to paint a now lost picture for the King of Naples. As usual, the friar was sadly in need of money, and begged his patron to furnish him with funds, promising in return to complete his picture by a certain date. Once in receipt of the desired amount, however, he broke his word and finished the work in question only under pressure and just in time to avoid its being confiscated by his landlord, who seized all the contents of his studio for non-payment of rent.

Upon the painter's return to Prato he set to work to complete, with the collaboration of his assistant, Fra Diamante, the great series of frescos in the cathedral for which he had already received considerable sums of money, and which had been so frequently interrupted that thirteen years had passed by before he finally yielded to the persuasions and threats of the cathedral authorities and in 1465 brought to completion the great achievement of his life.

The last field of Fra Filippo's labors was the town of Spoleto, where he was called upon to paint the choir of the cathedral. Thither he went in 1467, leaving behind him Lucrezia and his two children, and accompanied only by Fra Diamante, his faithful friend and assistant.

The theme assigned him for this new series of frescos was the life of the Virgin, and on the walls of the choir he painted the 'Annunciation,' the 'Nativity,' and the 'Death of the Virgin,' and adorned the vaulting with a great 'Coronation.' Unfortunately, time, dampness, and unskilful restorations have almost ruined these frescos, which owe their design to Fra Filippo, but in their execution betray in many parts the less masterly hand of his assistant, who

was left to finish the work; for long before its completion Fra Filippo was taken sick, and on October 9, 1469, at the age of sixty-three, died so suddenly that it was rumored he had been poisoned—a rumor, however, that was apparently without foundation. He was buried by his disciple, Fra Diamante, in the cathedral of Spoleto. Eighteen years afterwards Lorenzo de 'Medici, remembering the services which Fra Filippo had rendered to his house, begged the citizens of the town to allow the remains of the great painter to be removed to Florence; but the municipality refused to accede to this request, replying, Vasari tells us, that they "were poorly provided with ornaments and consequently begged permission as a favor to retain the remains of Fra Filippo." Whereupon Lorenzo did not persist in his demand, but sent the painter's son, Filippino, to erect a monument above the friar's resting-place, and employed Agnolo Poliziano to compose a eulogistic Latin epitaph to be inscribed upon it.

Such was the excellence of Filippo Lippi's art that with all the sins and follies of which as a man he was guilty, the Carmelite monks continued to feel pride in counting him among their brethren. In the convent book in which his death and burial are recorded we may read these words: "So rare was his grace in painting that scarcely any other artist came near him in our times."—BASED ON EDWARD C. STRUTT'S LIFE OF FRA FILIPPO LIPPI

The Art of Fra Filippo Lippi

W. J. STILLMAN 'OLD ITALIAN MASTERS'

THE character of the work of Masaccio in art may be compared to that of Luther in religion, in kind if not in measure. It was the first bold and unequivocal departure from the authority of the traditions of art recognized by all the followers of Giotto, the first frank declaration of the value of individuality in art. Like Luther's, this reform did not extend to the repudiation of the great motives of the fathers, but was devoted to limitation of the manner of interpreting them and the forms they should take. The example set by Masaccio of turning his back on the world of the ecstatics and the types of authority and opening his eyes to the living flesh and blood about him was followed by his pupil, Fra Filippo Lippi, with a hearty and unreserved abandonment to the logical consequences which would perhaps have surprised and repelled the master as much as the later doctrines of reform would have shocked Luther. In Masaccio was the first unbiased, natural inspiration; in Filippo Lippi we have the first direct recourse to the individual as a substitute for the ideal. For though far from ideal in the large and now generally accepted use of the word, embracing the old and the new, the Greek as well as the Christian, the Byzantine type was an ideal as completely as the Phidian, and the imagery of the ecstatic school was drawn from the inner vision. Its Christ was the man of many sorrows, emaciated by spiritual struggles and not

beautiful to look on; its Madonna, the woman who mothered all human griefs —spiritual ideals, between which and the Greek ideals of physical beauty there was all the antagonism of the religions from which they grew.

Not to push a parallel too far, the art of the school of Masaccio was an art involving the reform of externals; and in it, as might be expected, the departure of the followers in reform from the old canons was a rapidly accelerating progress. In Filippo Lippi the ideal is colored by the individual, and whatever may be the truth as to the stories of his relations to Lucrezia Buti, there is no mistaking the fact that some fair face had come between his eyes and the Madonna. The forms of beauty to him became all of one mold, and there is for the first time in the progress of Christian art a distinct and systematic employment of the individual and the personal in the representation of sacred personages, especially of the Madonna, an employment which later becomes the rule.

No doubt the work of Donatello contributed greatly to this result, but that was still ideal. His system of types had a kind of individuality not known before in sculpture; but those types, distinct as they were, do not bear the mark of the model, but seem rather the outcome of an imaginative conception of the character more analogous to Greek idealization than to that of the art which began with Fra Filippo. From this time forward the naturalism of painting becomes more and more concrete; and though direct work from a model as practised to-day did not appear for a long time after Fra Filippo, the naturalistic element gained strength with every generation of painters. . . .

The innovations introduced by Fra Filippo were not limited to the type. The use of oil over his tempera painting is evident, and to this is no doubt due an advance in color which could otherwise have been the result only of a facility of retouching and overworking such as he did not possess in tempera. The 'Coronation of the Virgin' in the Florence Academy is a masterpiece in this direction, which anticipates many of the finest qualities of the best modern French art; and the group at the apex of the composition is as subtle in every way as any work I can recall in all the art of the Renaissance. But there is still nothing realistic in it; the main motive of the work is decorative; ornament is used much as the earlier men used it; the distinction between frescos and easel-pictures is more marked, and we begin to see the foreshadowing of a form of art which the Venetians carried to great perfection. The color is perfectly pure and bright—qualities due to the tempera basis, and only slightly affected by the painting in transparent color over it. The blackening, which is the chief vice of oil-painting, does not appear till about the time of Fra Bartolommeo, who in his easel-pictures appears to have used oil only as his vehicle.

When we go from the 'Coronation' in the Academy to the frescos at Prato, large in manner and masterly in execution, we can estimate the technical power of Fra Filippo as readily as we can his originality when we compare his conceptions of the sacred personages with those of Masaccio, and can see our way to place him, as I must, as the first great master of modern art in the sense in which modern art is separated from that of the schools sprung from the Byzantine.

E. H. AND E. W. BLASHFIELD AND A. A. HOPKINS, EDITORS 'VASARI'S LIVES'

AN intense quality of *human sympathy* made Filippo Lippi one of the greatest artists of his time; he sympathized with everything, was at once eminently naturalistic, reproducing the grimace of a street-urchin, and eminently decorative, setting the lilies a-row in his 'Coronation of the Virgin' in the Florence Academy, and multiplying them against the gilded rays and brocaded patternings of the vestments in his other and more solemn 'Coronation' in Spoleto. Robert Browning, in his poem of 'Fra Lippo Lippi,' makes him say truly of the external world,

"To me it means intensely, and means good."

And M. Lafenestre, in his 'Peinture Italienne,' has felt profoundly the "warm expansion of sympathy" with which Fra Lippo brought the human type into art, in exchange for that conventional type which had been called divine, making Madonna a real mother of a real baby, and giving to sacred personages, "without scruple as without coarseness," the features of living men and women. . . .

He is a realist and an idealist at once, forgetting the grand style of Masaccio in his attempt, a successful attempt, to render the grace and life of the adolescent figures in his 'Feast of Herod' at Prato, and, again, yielding a precedent for the stateliness of Ghirlandajo in his mourning groups about the dead St. Stephen. He often sacrifices precision to vivacity and variety, caring more about expression than pure form, and falling frequently into a mannerism shown in his flattened and widened skulls and broad faces, but conquering his audience of the fifteenth as of the nineteenth century by his unaffected sincerity and his joyous realism. As he had humanized Madonna he domesticated Art, reducing the altar-piece to the genre picture. He first painted those *tondi* in round frames which gradually replaced the more solemn triptych and admitted of a more familiar treatment of sacred themes. His greatest works are his frescos of Prato, for his huge, solemn semi-dome of Spoleto has suffered too much from time and damp and candle-smoke to be considered his masterpiece; but the things which have made him famous are his more intimate and more familiar easel-pictures, his Madonnas of the Pitti and Uffizi, and his great altar-piece of the Academy.

BERNHARD BERENSON 'FLORENTINE PAINTERS'

NOTHING is harder than to appreciate Fra Filippo Lippi at his due. If attractiveness, and attractiveness of the best kind, sufficed to make a great artist, then he would be one of the greatest, greater perhaps than any other Florentine before Leonardo. Where shall we find faces more winsome, more appealing, than in certain of his Madonnas — the one in the Uffizi, for instance — more momentarily evocative of noble feeling than in his Louvre altar-piece? Where in Florentine painting is there anything more fascinating than the playfulness of his children, more poetic than one or two of his landscapes, more charming than is at times his color? And with all this, health, even ro-

bustness, and almost unfailing good humor! Yet by themselves all these qualities constitute only a high-class illustrator, and such by native endowment I believe Fra Filippo to have been. That he became more—very much more—is due rather to Masaccio's potent influence than to his own genius; for he had no profound sense of either material or spiritual significance—the essential qualifications of the real artist. Working under the inspiration of Masaccio, he at times renders tactile values admirably, as in the Uffizi Madonna; but most frequently he betrays no genuine feeling for them, failing in his attempt to render them by the introduction of bunchy, billowy, calligraphic draperies. These, acquired from the late Giottesque painter (probably Lorenzo Monaco) who had been his first master, he seems to have prized as artistic elements no less than the tactile values which he attempted to adopt later, serenely unconscious, apparently, of their incompatibility.

Filippo's strongest impulse was not toward the preëminently artistic one of re-creation, but rather toward expression, and within that field, toward the expression of the pleasant, genial, spiritually comfortable feelings of ordinary life. His real place is with the genre painters; only his genre was of the soul, as that of others—of Benozzo Gozzoli, for example—was of the body. Hence a sin of his own, scarcely less pernicious than that of the naturalists, and cloying to boot—expression at any cost.

GEORGES LAFENESTRE 'LA PEINTURE ITALIENNE'

AFTER Masaccio, naturalism received its strongest impulse from the Florentine friar, Filippo Lippi, who, having broken his monastic vows, and being stirred by all the passions of his times, boldly and successfully shattered the fetters of religious painting. By degrees, without any apparent effort, merely by a natural expansion of sympathy, the human type with all its variations was, under his contagious influence, substituted for the monotony of the traditional type divine. Madonnas became living virgins and real mothers, lovingly invested by the painter with the beauty of maidens whom he admired and of mothers such as he could understand. An exquisite joy in living transformed and quickened all the sacred personages whom he represented amid actual surroundings, and to whom he gave without scruple as without coarseness the features of real men and women. The poetic fervor of his expansive nature is displayed in the glowing colors of his marble architecture and in his landscapes blossoming with roses, as well as in the naïveté of his charming saints and the natural playfulness of his roguish cherubs.

Following from the very beginning the path opened by Fra Angelico, Masolino, and Masaccio, Filippo Lippi, even in his earliest works, shows that he was in touch with all the progressive movements of the day. Less exact than Uccello and Castagno, although striving as earnestly as they to portray character, if he only occasionally attains to their severe austerity, he nevertheless possesses a charm of which they are devoid, and can never be accused of lapsing into their pedantic dryness. His realism, naïvely bold though it be, is never coarse, because of that superabundance of life, happiness, and kindliness radiating from even the most commonplace of his faces. A strong

draftsman, he is also a fine colorist. As such he understood the value of brilliant hues and sought to bring them into perfect accord.

In the midst of the gravity and austerity of the Florentine school Fra Filippo Lippi sounded a joyous note, a note which echoed longer in Venice than in his native Tuscany, and was indeed the first utterance of modern painting.—FROM THE FRENCH

ADOLF PHILIPPI 'DIE KUNST DER RENAISSANCE'

FILIPPO LIPPI is the painter of a beauty that even in his graver and more stately works is joyous and serene. Following the precedent of the sculptors Donatello and Luca della Robbia, he was the first to represent in painting the Virgin as a real Florentine mother in all her youthful human beauty; the first also to render in a way that was true to nature the plump baby form of the infant Jesus. Even when, as in his paintings of the 'Adoration of the Child,' there is a mystical intent, the outward forms are not in any way affected, always remaining human and natural, while the impression of the supernatural is sustained perhaps by some bit of landscape, in the sympathetic rendering of which Fra Filippo, with that peculiar feeling for nature inherent in the Italian painters, was a master. . . .

As with Botticelli so is it with Filippo Lippi: not only are his frescos important, but his easel-pictures as well possess a special and peculiar value of their own, whereas with Ghirlandajo and Filippino Lippi, if of all that they achieved their frescos alone had survived, we should lose but little of what is really essential in their art.

In his types Filippo Lippi is not varied; in the greater number of his pictures, indeed, they are somewhat monotonous, and yet in natural grace and in the careful rendering of details he is never mechanical nor tiresome. His predecessors in his line of painting were Masolino, and, apart from his ecstatic tendency, Fra Angelico. Like the latter, Filippo is distinguished by a careful and delicate manner of painting in tempera. His local colors, bright blue and red, are clear and luminous even in the deeper shadows; his diaphanous draperies are tender and transparent, and the general tone of coloring in his finest works is infinitely charming in its silvery glow. In modeling his figures he departed little by little from the hardness and sharpness of the sculptors, rendering his forms round and soft in contour, even when the distinct outline of his drawing is not wholly concealed. . . .

Filippo Lippi's art is essentially tender and fervent in its nature. His happy realism bespeaks a joy in life; asceticism is wholly foreign to his nature. Behind all his pictures we are conscious of a man of strong temperament and warm blood, which throughout his restless life often gained the mastery over him. When an orphan boy he was invested by the Carmelite monks with the habit of their order, close by that very chapel where later Masaccio was to paint his great frescos. There Filippo Lippi learned to know the master, and himself became a painter, as that other monk, Fra Angelico, had become before him. But Fra Filippo was a child of this world. Many stories true and false have been told about him, but what is of para-

mount interest to us is the fact that, notwithstanding the inspiration he received from Masaccio's frescos, his art even from the outset of his career was more tender, more sympathetic, and that although his conception of nature was based upon the same realistic way of seeing things, his subjects were almost exclusively the Virgin and angels and saints, all characterized by a tender sweetness. Because of his naturalism, however, his figures seem real and living, and because of his own special way of rendering a scene they are invested with a poetry such as no Italian painter previous to that period had had the power to express. —FROM THE GERMAN

JOHN ADDINGTON SYMONDS 'RENAISSANCE IN ITALY'

FRA FILIPPO LIPPI'S life and art-work were alike the deviation of a pleasure-loving temperament from its natural sphere into the service of the Church. It can scarcely be doubted that the schism between his practice and profession served to debase and vulgarize a genius of fine imaginative quality, while the uncongenial work of decorating choirs and painting altar-pieces limed the wings of his swift spirit with the dullness of routine that savored of hypocrisy. Bound down to sacred subjects, he was too apt to make angels out of street-urchins, and to paint the portraits of his peasant-loves for Virgins.

His delicate sense of natural beauty gave peculiar charm to this false treatment of religious themes. Nothing, for example, can be more attractive than the rows of angels bearing lilies in his 'Coronation of the Virgin;' and yet, when we regard them closely, we find that they have no celestial quality of form or feature. Their grace is earthly, and the spirit breathed upon the picture is the loveliness of color, quiet and yet glowing—blending delicate blues and greens with whiteness purged of glare. The beauties as well as the defects of such compositions make us regret that Fra Filippo never found a more congenial sphere for his imagination. As a painter of subjects half-humorous and half-pathetic, or as the illustrator of romantic stories, we fancy that he might have won fame rivaled only by the greatest colorists.

One such picture it was granted him to paint, and this is his masterpiece. In the prime of life he was commissioned to decorate the choir of the cathedral at Prato with the legends of St. John the Baptist and St. Stephen. All of the frescos are noteworthy for their firm grasp upon reality in the portraits of Florentine worthies, and for the harmonious disposition of the groups; but the scene of Salome dancing before Herod is the best for its poetic feeling. Her movement across the floor before the tyrant and his guests at table, the quaint fluttering of her drapery, the well-bred admiration of the spectators, their horror when she brings the Baptist's head to Herodias, and the weak face of the half-remorseful Herod are expressed with a dramatic power that shows the genius of a poet-painter. And even more lovely than Salome are a pair of girls locked in each other's arms close by Herodias on the dais. A natural and spontaneous melody, not only in the suggested movements of this scene, but also in the coloring, choice of form, and treatment of drapery, makes it one of the most musical of pictures ever painted.

JULIA CARTWRIGHT 'CHRIST AND HIS MOTHER IN ITALIAN ART'

THE exact place that Fra Filippo Lippi holds in the evolution of painting is not easy to define. He had neither Giotto's nor Masaccio's strong sense of material significance, nor yet Fra Angelico's deep spiritual feeling. His style has a charm and freshness of its own, and the part that he played in the development of art is more important than might at first sight be supposed. It was his to hand on the lessons that he had learned from Masaccio in the Carmine chapel, and to set forth new ideals in the eyes of the next generation. And for this task he was fitted no less by nature than by the strange fate which made him a friar in that same Carmelite house.

In his genial delight for the fair and pleasant things, in the rich ornament and glowing color, the splendid architecture and sunny landscapes, of his pictures, in the close attention which he bestows upon the lilies and daisies in the grass, and the garments and head-dresses of his women, above all, in his love for merry urchins and round baby faces, we see how strong was the human element of his genius. This it was which fitted him to be in an especial manner the precursor of the Renaissance, and to proclaim to the men of his day that sense of a fuller and larger life that was slowly dawning upon the Italy of the fifteenth century. And to-day as we look at these Madonnas bending in motherly love over their babies, or stand before the fading frescos on the walls of the cathedral of Prato, we realize the power of this master whom Michelangelo not only admired but strove to imitate, and say with Vasari, "After all, he was a great man."

The Works of Fra Filippo Lippi

DESCRIPTIONS OF THE PLATES

'MADONNA AND CHILD WITH TWO ANGELS' PLATE I

NONE of Filippo Lippi's representations of the Madonna and Child is more charming nor more justly celebrated than the panel picture in the Uffizi Gallery, Florence, here reproduced. The period in the artist's career to which it should be assigned is not definitely known. Mr. Strutt, Fra Filippo's latest biographer, believes that it could not have been painted before the year 1457; that is, after the artist had begun his great frescos in Prato, and during a temporary residence in Florence. Its technique and execution reveal a greater force and freedom than are found in his early works, when he was not wholly emancipated from the methods of the miniaturists.

The Madonna, robed in soft dark green with pearls in her blond hair, which is almost hidden by a head-dress of elaborately frilled muslin falling in soft folds upon her neck, is seated at an open window, her hands joined in adoration of the Child held before her by two boy angels. One of these, clad in a white tunic, turns his laughing face towards us as he supports the infant

Christ; the other, almost hidden by the Child's chubby form, stands next the window, through which we see an exquisitely painted landscape with rocky heights and winding river and a distant city, all bathed in sunset light.

The picture is painted in tempera on wood and measures nearly three feet. high by two feet wide.

'THE ANNUNCIATION' PLATE II

AMONG the first works executed by Filippo Lippi for his patron Cosimo de' Medici were this lunette of 'The Annunciation' and its companion picture,'St. John the Baptist with Six Other Saints,' both now in the National Gallery, London.

In the painting here reproduced the Madonna is seated in a richly furnished chamber separated by only a low balustrade from a garden, where the angel of the annunciation, bearing in his hand a spray of lilies, kneels upon the flowery turf as he delivers his message, while the emblematic dove is seen descending in a ray of glories from above.

"'The Annunciation,' " writes Mr. Cosmo Monkhouse, "is conceived in a spirit of tender and poetic realism. Robbed of his nimbus and wings, the announcing angel is only a comely, round-headed Florentine boy with closely curling hair, who delivers his message with simple and charming grace, and she, the Virgin who receives it with so sweet and humble a courtesy, might be his sister. But if the types are not very distinguished, or the emotion greatly elevated, the whole composition is lovely and harmonious. The gentle bearing of the angel is beautifully echoed by the timid reverence of the Virgin, and the note of delightful wonder which these figures strike is sustained at the same pitch throughout by the strangeness, the variety, and the beauty of the details. From the exquisite wings of the angel to the richly colored marbles which floor the Virgin's little court, everything in the picture is rare and lovely, and as we stand before it we feel ourselves in an enchanted land, if not in the presence of an awful mystery."

The colors of this decorative panel are bright and harmonious; the painting has indeed the brilliancy and high finish of a miniature. It is on wood and measures two feet two inches high by nearly five feet wide. Upon the vase of lilies in the foreground may be seen the badge of Cosimo de' Medici—three feathers held together by a ring.

'THE NATIVITY' PLATE III

"OF the two 'Nativities' now in the Florence Academy," writes Mr. Strutt, "both belonging to Filippo Lippi's first period, this one, which Vasari tells us was originally executed for the nuns of the Convent of Annalena, is unquestionably the finer, showing considerable technical progress and greater skill in composition, although it is evident that when he painted it Fra Filippo still followed the methods of Masolino and of Fra Angelico, and had not yet developed that artistic individuality and independence for which he afterwards became conspicuous."

In a flowery meadow, the Virgin, clad in a rose-colored robe and long blue cloak, kneels in adoration before the new-born Child lying on the folds of her mantle. Her blond hair is almost covered by her delicate veil-like head-dress, which is relieved by the gold nimbus surrounding her head. Near-by, St. Joseph, staff in hand, wearing a blue tunic and a yellow mantle, is seated in a pensive attitude. Behind him are seen the head and shoulders of a monk who, an inscription tells us, is intended to represent St. Hilarion, but in whose features the artist has painted the portrait of Roberto Malatesti, brother of Annalena, the founder of the convent for which the picture was executed. Farther back to the left is the kneeling figure of St. Jerome, and behind the Virgin, on the right, Mary Magdalene leans upon a ruined wall prayerfully contemplating the scene. The traditional ox and ass are introduced into the background, as are also shepherds and their flocks, while in the upper part, beneath the manger's roof, a choir of angels sing the 'Gloria in Excelsis.'

The picture measures nearly four and a half feet square.

'THE PRESENTATION IN THE TEMPLE' PLATE IV

THIS altar-piece, painted for the Church of Santo Spirito, Prato, was probably the last panel-picture executed by Filippo Lippi, for almost immediately after its completion, in 1467, he left Prato for Spoleto, where, until his death two years later, he was exclusively engaged in decorating the choir of the cathedral of that town.

Although sadly injured by time and repainting, this 'Presentation in the Temple' retains much of its original beauty. The composition is well-ordered, the architectural lines and perspective are correct, and the graceful figure of the Virgin, the lifelike form of the Child, and the vigorously drawn figures of the kneeling monks in the foreground—two of the Servite Fathers at whose request the picture was painted—are especially well rendered.

Behind a marble altar stands St. Simeon, the high priest, clad in his robes of office and wearing a jeweled tiara. St. Joseph, bearing the sacrificial doves, stands on the left, and behind him St. Zenobius, bishop of Florence, and a monk. On the opposite side the Virgin extends her arms towards the Child, tenderly held in St. Simeon's arms, while behind her are St. Bartholomew with his emblems, a book and flaying-knife, and at his side a bishop—possibly St. Augustine.

The picture, formerly ascribed to Botticelli, is still in the church for which it was painted.

'THE CORONATION OF THE VIRGIN' PLATE V

IN 1434 Fra Filippo Lippi was commissioned by the nuns of Sant' Ambrogio to paint an altar-piece for their convent church, and seven years later he completed the picture which ranks as one of his finest and most important works,—the famous 'Coronation of the Virgin' now in the Academy, Florence.

The picture measures about nine feet wide by six feet four inches high. Three arches divide the upper part, and in the spandrels are medallions in

which is represented the Annunciation. Underneath the central arch God the Father, in flowing garments of red and blue, is seated upon a throne placing a crown upon the head of the Virgin, who, clad in blue, kneels before him. Angels stand on either side of the throne, and beneath, saints, bishops, monks, and countless angels with rose-wreaths upon their brows and bearing long stems of white lilies, witness the crowning of Our Lady. In the midst of this celestial company Fra Filippo has introduced his own portrait. We see him at the right in his monk's gown, kneeling with hands joined in prayer, while before him stands a little angel holding a scroll on which are the words "*Is Perfecit opus.*"

In the upper group of figures the influence of Fra Angelico is perceptible, but in the throngs of the blessed surrounding the throne Fra Filippo's more worldly conception of celestial happiness predominates. These flower-crowned angels, these chubby children and fair-faced women, have little or no spiritual significance, it is true, but they are endowed with such grace and beauty that we find in this very humanizing of the religious type a charm which makes a direct appeal to our sympathies. This charm is enhanced by the coloring of the picture, a beautiful harmony of rainbow hues—delicate greens, blues, yellows, faded reds, and purest whites. Nowhere is the painter more individual, more himself, than in this great 'Coronation of the Virgin.'

'ADORATION OF THE CHILD' PLATE VI

MARKED by a more genuinely religious feeling than any other of Filippo Lippi's easel-pictures, this altar-piece, now in the Berlin Gallery, rivals in spiritual beauty the works of Fra Angelico, and in its sense of form and color far surpasses the mystical creations of that painter.

In composition it resembles the two 'Nativities' of the Florence Academy, one of which is reproduced in plate III. The Virgin, robed in red and blue, is here shown kneeling in adoration of the Child, who lies before her in a field of flowers. The youthful John the Baptist, a charming little figure in lambskin, stands at one side, carrying a cross with the inscription '*Ecce Agnus Dei.*' Farther back, St. Bernard kneels in prayer, while above is seen the half-figure of God the Father with hands outstretched to bless the Holy Spirit descending in the form of a dove upon the group beneath. The background is a rocky landscape, dark and mysterious, against which the central figures shine out with glowing radiance.

The picture was painted, probably about 1435, for the chapel in the Medici Palace, now known as the Riccardi Palace, Florence, and is thought by some to be the painting originally placed over the altar in that little oratory made famous by Benozzo Gozzoli's great frescos of the 'Adoration of the Magi.'

'MADONNA AND CHILD' PLATE VII

"OF all Filippo Lippi's panel pictures," writes Mr. Strutt, "with the sole exception perhaps of the Uffizi Madonna (plate I), this *tondo*, or circular picture, is undoubtedly the finest, and the one which exercised the greatest influence on the art of the later fifteenth century. . . . Boldly shaking off

every vestige of conventionalism, the artist here accomplishes in painting what Donatello, Luca della Robbia, and Desiderio da Settignano had already achieved in sculpture, and, first among the painters of his time, dared to give a human interpretation to a heavenly theme."

The Madonna, in a rose-colored robe and blue mantle with a diaphanous white head-dress, is seated in a carved chair holding the Child on her knees. One hand supports his little form, while in the other is a pomegranate which he tries to grasp. In the background the painter has portrayed, on the right, the meeting of St. Joachim and St. Anna; on the left, the birth of the Virgin. These episodes are admirably and realistically rendered, the perspective, if not absolutely correct, is far in advance of most of the productions of that day, the figures are well drawn and lifelike, and the young girl in gray with a basket on her head, the graceful lines of her body discernible beneath the clinging folds of her light drapery, is especially beautiful.

What adds interest to this famous work is the generally accepted tradition that for the face and form of the Virgin the painter took as his model Lucrezia Buti, the young nun whom he loved. If so, the panel, probably one that he had been commissioned to paint for Leonardo Bartolini, a Florentine citizen, and begun before his departure from Florence, was finished at Prato soon after his arrival in that town.

The picture measures four feet four inches in diameter, and is now in the Pitti Palace, Florence.

'THE MADONNA ENTHRONED' PLATE VIII

THIS picture, spoken of by Vasari as "a work of rare excellence," was painted by Filippo Lippi about 1438, for the Church of Santo Spirito, Florence. It is now in the Louvre, Paris.

The Madonna, robed in red and wearing a blue mantle and gauzy head-dress, stands upon the lower step of a richly decorated throne, holding against one hip the Child, whom she presents to the adoration of two kneeling abbots. Six angels bearing lilies stand three on either side, and from behind a low parapet two little children observe the scene. The figures are nearly life-sized; that of the Virgin in her full drapery is well drawn, the kneeling abbots are lifelike and vigorous, while the Christ-child and the attendant angels, with their broad, sweet faces, have that naturalistic earthly charm which marks Fra Filippo's creations. The composition as a whole is dignified and stately. The coloring, which has been injured by time, especially in the flesh-tints, is subdued in tone even where gold is introduced as it is in the borders of the robes and the angels' wings and aureoles.

The picture is painted on wood and measures about seven feet high by eight feet wide.

'THE FUNERAL OF ST. STEPHEN' PLATE IX

ON the left wall of the choir of the cathedral of Prato, opposite his frescos of scenes from the life of St. John the Baptist, Filippo Lippi illustrated the story of St. Stephen, patron saint of Prato. Above in a lunette is repre-

sented the birth of St. Stephen; beneath this are the ordination of the saint and his disputation with the Jews; while in the third and lowest compartment the stoning of the youthful martyr is portrayed, and also 'The Funeral of St. Stephen,' reproduced in plate IX. In this great fresco, the most stately and impressive of the series, we see Fra Filippo at the height of his powers. "He here exhibits in the fullest measure," write Crowe and Cavalcaselle, "his feeling for color, his power in the conception and design of majestic forms, and his breadth of pictorial treatment."

Within a spacious church the dead body of St. Stephen is stretched upon a bier. At either end is seated the figure of a woman mourning, while four young men kneel to kiss the feet of the martyr, and, farther back, stand groups of stately ecclesiastics in whose features the painter has portrayed various well-known personages of his day, among whom his own likeness is introduced, some say in the figure standing with upraised hand at the foot of the bier, while others, for the reason that this figure bears no resemblance either to the portrait of the painter in his 'Coronation of the Virgin' nor yet to his bust on his monument at Spoleto, claim that Fra Filippo's portrait is to be found in the figure in monk's gown at the extreme right facing the spectator.

In describing this fresco Mr. Strutt says, "All the rules and conditions of a severe monumental art are here respected and fulfilled. In the whole artistic production of the fifteenth century it would be difficult to find work which could compare with this admirable fresco for grandeur of treatment and conception, for perfect technique and masterly execution."

Vasari's recent editors pronounce this fresco, and the one representing 'The Feast of Herod,' to be the painter's masterpieces, setting before us as they do the whole scope of his capacity. "They show comedy and tragedy side by side, for 'The Feast of Herod' is treated in a light vein with charming episodes, whereas in the 'Funeral of St. Stephen' and its ordered masses of grave spectators Filippo Lippi follows Masaccio, is a precursor of Ghirlandajo, and takes rank as a great master."

'THE FEAST OF HEROD' PLATE X

IN the year 1452 Filippo Lippi began work upon the fresco decorations of the choir of the cathedral of Prato. The subjects assigned him were scenes from the lives of St. John the Baptist, protector of Florence, and St. Stephen, the patron of Prato. "These frescos," writes Julia Cartwright, "are Fra Filippo's most important works, and reveal his really great powers of design and execution. The grandeur of the composition and dramatic vigor with which the stories are told, the animation and variety of the individual figures, and the admirable proportion and perspective of the architecture justify the high praise bestowed upon the friar's work by Morelli, who compares them with Mantegna's frescos at Padua, and pronounces them to be among the noblest creations of the fifteenth century."

On either side of the window at the end of the choir are figures of St. John Gualberto, founder of the Vallombrosan Order, and St. Albert, founder of the Carmelites. In sections of the vaulted roof are the four evangelists. On

the right wall of the chapel are depicted scenes from the life of St. John the Baptist. In a lunette the 'Birth and Naming of St. John' are portrayed, while in the compartment beneath this the departure of the youthful saint from his home and his preaching in the wilderness are represented. Beneath this again, painted not only on the side but on part of the end wall, is the finest of the series, 'The Feast of Herod,' reproduced in plate x. Unfortunately, it has been much injured by time and dampness.

Within a spacious banqueting-hall Herod is seen feasting with his courtiers, while in the center of the picture the graceful figure of Salome, swaying to the music of a group of players in the distance, absorbs the attention of the king. On the left, preceded by a herald, Salome, again, is seen carrying the Baptist's head upon a charger, while on the right she presents the bloody trophy to her mother, seated at a table with Herod, who wrings his hands in an agony of remorse as he turns away in abhorrence. The repugnance of the guests and attendants is admirably rendered; especially noteworthy is the little group of two young girls, who clasp each other in a close embrace.

Notwithstanding a lack of unity in the composition of this scene, or series of scenes, by reason of its dramatic conception and realistic treatment it justly ranks as one of Fra Filippo's greatest achievements.

A LIST OF THE PRINCIPAL WORKS OF FRA FILIPPO LIPPI WITH THEIR PRESENT LOCATIONS

ENGLAND. Ashridge, Lord Brownlow's Collection: Madonna and Child — London, National Gallery: Annunciation (Plate II); St. John the Baptist and Six Other Saints; Vision of St. Bernard — Richmond, Sir Frederick Cook's Collection: Adoration of the Magi; St. Michael and St. Anthony — FRANCE. Paris, Louvre: Madonna Enthroned (Plate VIII) — GERMANY. Berlin Gallery: Adoration of the Child (Plate VI); Madonna and Child; Madonna of Pity — Munich Gallery: Annunciation; Madonna and Child — ITALY. Florence, Academy: Nativity; Nativity (Plate III); Coronation of the Virgin (Plate V); Madonna and Child with Saints; Archangel Gabriel and St. John the Baptist; Madonna and St. Anthony; Annunciation, St. Augustine in his Study, and the Miracle of St. Frediano (these three pictures formed the predella to the altar-piece now in the Louvre) — Florence, Pitti Palace: Madonna and Child (Plate VII) — Florence, Uffizi Gallery: Madonna and Child with Two Angels (Plate I) — Florence, Church of San Lorenzo, Martelli Chapel: Annunciation; St. Anthony — Florence, Alessandri Palace: St. Laurence, Saints and Donors — Florence, Strozzi Palace: Annunciation — Prato, Cathedral [right transept]: Death of St. Jerome; [choir] (frescos): St. John Gualberto and St. Albert; Four Evangelists; Scenes from the Life of St. John the Baptist, including 'The Feast of Herod' (Plate X); Scenes from the Life of St. Stephen, including 'The Funeral of St. Stephen' (Plate IX) — Prato Gallery: Madonna and Child with Saints; Madonna of the Girdle; Nativity — Prato, Church of Santo Spirito; Presentation in the Temple (Plate IV) — Rome, Lateran Gallery: Coronation of the Virgin — Rome, Doria Palace: Annunciation — Rome, Collection of Mr. Ludwig Mond: Annunciation — Spoleto, Cathedral: Frescos representing the Annunciation, Nativity, Death and Coronation of the Virgin (left unfinished at the artist's death) — Turin, Academy: Two Panels of the Fathers of the Church.

Fra Filippo Lippi Bibliography

A LIST OF THE PRINCIPAL BOOKS AND MAGAZINE ARTICLES DEALING WITH FRA FILIPPO LIPPI

THE most exhaustive work on Fra Filippo Lippi that has yet appeared is the recent book by Mr. Edward C. Strutt (London, 1901). Signor Milanesi's articles in 'L'Art', 1877–78, will also be found useful in studying the painter who is the subject of notices of varying length and importance in the different volumes treating of Italian and especially of early Florentine art.

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