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PAINTINGS *in the* CHURCHES &  
MINOR MUSEUMS *of* FLORENCE

BY THE SAME AUTHOR

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A GUIDE *to the* **PAINTINGS**  
*in the* **CHURCHES** *and* **MINOR**  
**MUSEUMS** *of* **FLORENCE**

A CRITICAL CATALOGUE WITH  
QUOTATIONS FROM VASARI  
*By* MAUD CRUTTWELL

ILLUSTRATED WITH MANY MINIATURE  
REPRODUCTIONS OF THE PICTURES  
AND FRESCOES



1908

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## PREFATORY NOTE

THE churches of Florence date, for the most part, from before the XI century, though few show any remains of their original construction. The Baptistery (formerly the Cathedral), S. Miniato, and the Badia of Fiesole still retain their ancient *façades*, but for the most part the buildings in their present state date from the XIII and XIV centuries. These early churches were originally covered with frescoes, chiefly by Giotto and his immediate followers. They are attributed mostly to Spinello Aretino, a name that has become almost a generic term for Giottesque work of the XIV century.

Few of these frescoes remain. Many of them, already in a state of decay, were destroyed in the XV century to make way for new paintings. The walls of the churches of Florence are a palimpsest, and for the most part, therefore, the Giottesque frescoes are irrecoverably destroyed. Ghirlandaio, for example, painted over the half-ruined frescoes of Orcagna in the Choir of S. Maria Novella, and Alesso Baldovinetti destroyed earlier work to repaint the Choir of S. Trinità. Many, however,

still existed in the middle of the XVI century when Vasari published his "Lives of the Painters." He describes some of the frescoes destroyed by his own hand with a minuteness of detail which proves them to have been well preserved. The wholesale destruction, not only of the paintings but of the architectural features of the ancient buildings (such as the *tramezzi*, which separated the monks from the lay worshippers), is due to Cosimo I., who seems to have had little sympathy with the Giottesque painters. "*The Lord Duke as Catholic prince,*" writes Vasari, "*in imitation of the great King Solomon, was pleased to rebuild and to restore to better form and greater beauty the temples and Holy Churches of God.*" (Vas. vii. 710.) During his reign most of the chief churches, including S. Croce, S. Maria Novella, and S. Lorenzo, underwent complete alteration, under the direction of his architect Vasari, who, without apparent scruple, ordered the destruction of paintings described by him with seeming appreciation and occasional enthusiasm. The dull and heavy grey stone altars, with their still duller and heavier altar-pieces, cut through the continuous harmonious line of frescoed walls, such fragments as remained between being whitewashed over. Chapels painted by Giotto himself were later encrusted with tasteless coloured marbles, and so complete was the work of destruction that at the beginning of the last century hardly one of the XIV

century frescoes were visible. The old altar-pieces, priceless for their decorative value of painting and gilded Gothic framework, were relegated to the sacristies and storerooms, and were replaced by dramatic and tasteless oil-painting by Vasari's followers. Thanks to the revival of artistic feeling, reactionary on the miserably depraved taste of the early XIX century, efforts were made in the middle of the last century to uncover some of the frescoes known to exist under the whitewash, but (as in the case of the paintings of Giotto in the Cappella Peruzzi in S. Croce, uncovered in 1841, and of Spinello in the Sacristy of S. Miniato) these were restored by painters so ignorant even of the style of the epoch as to have lost almost completely their original character. Recently the work of removing the whitewash has proceeded rapidly—every year some masterpiece of Giottesque art is uncovered—but unfortunately these paintings, being regarded solely from the point of view of decoration, are at once so completely repainted that little remains of the original except the composition and outlines.

As regards the XV century altar-pieces painted for the churches, few are to be found in their original place, having been either removed by the owners of the chapels for which they were executed to make way for paintings of a later date, sold, or placed in the galleries. The transept of S. Spirito

is the only place in Florence where such altar-pieces remain in their original frames and upon their original painted Altars, in any quantity.

It would be impossible within the space at my command to mention all the old frescoes and altar-pieces of which record exists in Richa's "Florentine Churches," and in the older chroniclers of Florentine art, but I have noticed most of those of importance mentioned by Vasari—the frescoes which still existed in his day, and from what Altars came some of the most famous paintings in Florentine and foreign galleries.

LIST *of the* CHURCHES & MUSEUMS  
NOTICED *in the* GUIDE

- S. AMBROGIO.  
SS. ANNUNZIATA.  
S. ANSANO, FIESOLE.  
S. APOLLONIA.  
ARCETRI, VILLA DELLA GALLINA.
- BADIA.  
BADIA A FIESOLE.  
BARGELLO.  
S. BARNABA.  
BIGALLO.  
BUONARROTI, CASA.
- CARMINE.  
CERTOSA DI VAL D'EMA.  
CORSINI, PALAZZO.  
S. CROCE.
- S. DOMENICO A FIESOLE.  
DUOMO.  
DUOMO A FIESOLE.
- S. EGIDIO.
- S. FELICE.  
S. FELICITÀ.  
FOLIGNO, CENACOLO AND GALLERIA  
FERRONI.
- S. GIOVANNI DEI CAVALIERI.

INNOCENTI.

S. LEONARDO IN ARCETRI.

S. LORENZO.

S. LUCIA DE' MAGNOLI.

S. MARCO.

S. MARIA DEGLI ANGELI.

S. MARIA MAGGIORE.

S. MARIA MADDALENA DE' PAZZI.

S. MARIA NOVELLA.

S. MINIATO AL MONTE.

MONTE OLIVETO.

S. NICCOLÒ.

OGNISSANTI.

OPERA DEL DUOMO.

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DELLA LANA.

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PITTI, PALAZZO.

S. REMIGIO.

RICCARDI, PALAZZO.

S. SALVI.

SCALZO, CHIOSTRO.

S. SIMONE.

S. SPIRITO.

S. TRINITÀ.

VECCHIO, PALAZZO.

## NOTES

THE translations from Vasari are my own, the edition used being that of Sansoni with Milanesi's notes, *Le Vite dei Pittori*, &c., Firenze, 1878. The quotations are printed in italics. Each painting has been studied by myself, and the latest discoveries and attributions given.

An alphabetical index of the painters whose works are mentioned, with their dates, is appended.

Where the date is inscribed on the picture, or documentarily authenticated, it is placed after the name of the work.

One asterisk (\*) denotes that the work is worthy of special attention, two (\*\*) that it is a great masterpiece.

The names of the Saints that are better known in Italian have been left in that language.

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## NOTE TO READERS

In order to make the guide an easy book of reference, the names of the Churches and Museums have been printed in a large black type, and the names of chapels in Churches have been printed in a similar type only smaller. On the left-hand pages the headlines give the name of the building, and on the right-hand pages the place in the building where the pictures are to be found.

## ABBREVIATIONS

ATT.—Attributed to.

O.W.—Oil on Wood.

O.C.—Oil on Canvas.

T.W.—Tempera on Wood.

FR.—Fresco.



# PAINTINGS IN THE CHURCHES & MINOR MUSEUMS OF FLORENCE

## S. AMBROGIO

The Church of S. Ambrogio dates from the X century and was the first convent for nuns in Florence. It is much modernised, and little remains of the original building and decorations. The *façade* was restored in 1888. Some good frescoes of the XIV century were found not many years ago beneath the XVII century altar-pieces.

### ENTRANCE WALL

(Left.) FLOR. SCH. XIV CENT. The  
Martyrdom of S. Sebastian. FR.

Part of a large fresco belonging to the original decoration. The saint is bound to a tree, while three figures gorgeously dressed shoot arrows, and another in sacerdotal vestments holds out his arms to him. Below is the small figure of the donor. The right side of the fresco has perished.

### RIGHT AISLE

(1st Altar.) FLOR. SCH. XV CENT. S.  
Romualdo Enthroned, with S. Ambrogio and  
Tobias and the Archangel. T.W.

In the lunette the Annunciation. An interesting painting, but much blackened and ruined.

(2nd Altar.) ATT. AGNOLO GADDI. Madonna Enthroned between S. Bartholomew and the Baptist. FR.

Part of the old decoration discovered beneath the altar-piece. It is much and badly repainted, especially the head of S. Bartholomew, but in spite of this has great beauty and dignity.

(3rd Altar.) SCH. OF GIOTTO. The Deposition. FR.

Part of the old decoration discovered beneath the altar-piece. The Virgin and Evangelist on the left receive the body of Christ, and the Magdalen kneels at the foot of the Cross.

#### LEFT AISLE

(2nd Altar.) FLOR. SCH. XIV CENT. Madonna Enthroned with Saints. T.W.

Triptych. The Virgin is enthroned between SS. Cosimo and Damiano. On each wing a saint. Formerly in the Sacristy.

(On Tabernacle containing the figure of S. Sebastian by Lionardo del Tasso.)

FLOR. SCH. XV CENT. The Annunciation.  
T.W.

A charming painting, showing the influence of Filippo Lippi.

\*(3rd Altar.) COSIMO ROSSELLI. The Assumption of the Virgin, with SS. Ambrogio and Francesco. In the Predella: 1. S. Francis receiving the Chart of his Order. 2. The Reception of the Stigmata. 3. The Death of S. Francis. 1498. T.W.

“He painted in his youth in the Church of Sant’ Ambrugio in Florence, a picture which is on the right on entering the church.” (Vas. iii. 184.)

It was painted really when he was fifty-nine, as the document of commission proves. Much ruined.

(Chapel of the Sacrament.) COSIMO ROSSELLI. The Procession of the Miraculous Chalice, and other frescoes. 1486. FR.

“For the nuns of S. Ambrugio he painted the Chapel of the Miracle of the Sacrament, which work is excellent and of all those by him in Florence is held to be the best; in which he painted a procession in the piazza of the said church, where the Bishop carries the Tabernacle of the Miracle, accompanied by the priests and an infinite number of citizens and ladies in the costume of the day. Besides many others is there portrayed from life, Pico della Mirandola, so excellently that it seems no portrait, but alive.” (Vas. iii. 185.)

The legend, as narrated by Villani, goes that in 1230 a priest named Ugoccione forgot to clean the chalice, and the following day found the drops of wine left in it changed to blood. The Tabernacle containing the chalice is the work of Mino da Fiesole, who received the commission in 1481 from the Abbess

of the convent, Madonna Maria Barbadori, and the frescoes, ordered by the same Abbess, were completed in 1486, as the document of payment proves.

In the vaulting are the four Evangelists, on either side of the Tabernacle Angels adoring, and on the left is the large scene of the Procession, the masterpiece of the painter. Before the Church of S. Ambrogio the Bishop holds the miraculous chalice, to which priests kneel in adoration. Behind is a dense throng of people of every rank and age, mostly divided into groups of three. At the foot of the steps to the right are three women with fair hair, in the foreground beyond a young girl leads two children by the hand. All these figures have great charm and are evidently studied from life. On the left is a group of three priests kneeling before the steps, and near them three young men, and to the extreme left three older men. On the second plane are figures of great beauty, all having the individuality of portraits. Of special charm is a group of four young girls, their hair in long plaits down their backs, and behind them three older ladies of great beauty. Farther back the figures are packed more closely, and among them to the left is the portrait of Pico della Mirandola mentioned by Vasari. He is seen nearly full face in red doublet with black sleeves and violet cap. On the steps to the right is inscribed COSIMO ROSELLI F.

The chief defect of the painting is the lack of concentration in the composition. It might be divided into twenty charming scenes, each with its own point of interest, but the general effect is crowded and confused. Its chief interest is in the faces and costumes, which illustrate the life of the time most vividly. Cosimo Rosselli, inclined at times to be commonplace and even vulgar in his types, has here shown himself capable of work as dainty as Botticelli's. In the same year in which he finished this fresco he

painted for the convent of the same church eight frescoes in the dormitories of the nuns. (Vas. iii. 186, *note 1* )

## SACRISTY

ALESSO BALDOVINETTI AND IL  
GRAFFIONE. *Madonna adoring the  
Christ Child, with Saints and Angels.* T.W.

This interesting altar-piece was discovered two years ago by Mr. Herbert Horne. (See *Burlington Magazine*, October 1905.) It is a large altar-piece on wood with an arched top. The Madonna in the centre is by Il Graffione, pupil of Baldovinetti, and replaced a hexagonal tabernacle round which Baldovinetti had painted the Saints and Angels. The lines where the painting has been inserted are plainly visible. Baldovinetti's work consists of the Baptist, S. Lorenzo, and the other male and female Saints, with Angels flying above and two child-angels in the foreground. The painting is badly damaged, much of the colour having peeled off the panel.

For the High Altar of this church Fra Filippo painted in 1447 his masterpiece, *The Coronation of the Virgin*—now in the Accademia, No. 62.

“He painted for the ladies of S. Ambruogio a most beautiful picture for the High Altar, which made him very dear to Cosimo de' Medici, who because of it became his great friend.” (Vas. ii. 615.)

For the Altar of S. Lorenzo Alesso Baldovinetti painted, in 1470, *The Birth of the Virgin*, at the commission of Domenico Maringhi. The painting is no longer in existence. (Vas. iii. 599, *note 2.*)

## SS. ANNUNZIATA

The Church of the SS. Annunziata was founded in 1250 by the Servite monk, Benedetto Buonfiglio. In possession of a miraculous picture of the Annunciation, whose fame attracted rich gifts, the church and convent were continually being enlarged and redecorated. It was the custom in the XIV and XV centuries for those who had received help from this miraculous painting to offer votive images of themselves made of wax and clad in their own costumes. Some were of much artistic value, Verrocchio himself having modelled several. The chief maker was Orsini Benintendi, whose family had been employed from father to son in the work, and had gained the name of Fallimagini. In 1447 the church was so full of these images that shelves had to be inserted in the walls to accommodate them, and when these were full they were suspended from the roof. In 1630 there were 600 such life-sized figures, several of them on horseback. In 1665 they were removed from the church as encumbrances and placed in the small cloister. As late as the end of the XVIII century several were still in existence, but not one now remains in Florence, having been entirely destroyed by the Grand Duke Leopold I.

The SS. Annunziata is the richest and most fashionable church in Florence. The Loggia over the entrance dates from different times, the central arch being built by Antonio di S. Gallo and enlarged in 1601. It has been recently restored. Over the entrance is a mosaic representing the Annunciation, attributed by Vasari to Ridolfo Ghirlandaio, but in reality by his uncle David. The door to the right gives access to the private chapel of the Pucci family, chief patrons of the church, whose *stemma*—the negro's head—decorates the *façade*. For this altar

was painted in 1470, by Antonio and Piero Pollaiuolo, *The Martyrdom of S. Sebastian*, now in the National Gallery.

## FIRST CLOISTER

The small cloister preceding the church was built at the commission of Piero de' Medici by Manetti, pupil of Brunellesco, in 1447. The frescoes were painted between the years 1460 and 1516 in the following order.

- 1 ALESSO BALDOVINETTI. *The Nativity.*  
1460-1462.
- 2 COSIMO ROSSELLI. *S. Filippo Benizzi*  
*taking the Servite habit.* 1476.
- 3 ANDREA DEL SARTO. *S. Filippo cloth-*  
*ing a Leper.* 1509-1510.
- 4 ANDREA DEL SARTO. *S. Filippo punish-*  
*ing Gamesters who mocked him.* 1509-1510.
- 5 ANDREA DEL SARTO. *S. Filippo exor-*  
*cising the Devil from a Young Girl.* 1509-  
1510.
- 6 ANDREA DEL SARTO. *The Death of*  
*S. Filippo.* 1510.
- 7 ANDREA DEL SARTO. *The Healing of*  
*Children by the Garments of S. Filippo.* 1510.

- 8 ANDREA DEL SARTO. The Adoration of the Magi. 1511.
- 9 FRANCIABIGIO. The Marriage of the Virgin. 1513.
- 10 ROSSO FIORENTINO. The Assumption of the Virgin. 1513.
- 11 ANDREA DEL SARTO. The Birth of the Virgin. 1514.
- 12 PONTORMO. The Visitation. 1515-1516.

Vasari writes at length in his different lives of the frescoes.

“At that time in the Convent of the Servites . . . a sacristan friar called Fra Mariano del Canto alla Macine, having heard from all much praise of Andrea . . . thought to satisfy at little cost a desire which he had. And thus tempting with the honour Andrea, who was a sweet and good man, he persuaded him under pretext of charity to be willing to aid in a thing which would bring him fame and profit. . . . Many years before in the first cortile of the Servi Alesso Baldovinetti had painted on the façade of the Annunziata a Nativity of Christ . . . and Cosimo Rosselli on another side of the same cortile had begun a scene where S. Filippo, founder of the Servite order, takes the habit; which scene Cosimo had not completed because he died while he was at work upon it. The frate desiring greatly to continue the work, bethought himself (turning to profit that Andrea and Francia” [Franciabigio] “once friends, had lately become rivals) that they should compete together and each of them paint a part, so that,



*besides being better served by them, the cost would be lessened and their efforts increased. Wherefore opening his mind to Andrea he persuaded him to undertake the work, arguing that the place being public and much frequented, he would by means of it be made known no less to strangers than to Florentines; for which reason he ought not to think of being paid, nor wait to be urged, but rather the contrary; and if he would not do it, Francia, to make a name, had offered to do it and to leave the price to him. . . . This last spur induced Andrea to decide and to sign an agreement for the whole work so that no other should have a hand therein. The frate therefore, having engaged him and given him money, desired that first he should continue the life of S. Filippo and should not receive in payment more than ten ducats for each painting. . . .*

*“Pursuing the work therefore with the greatest diligence, as one who thought more of honour than gain, Andrea finished in a short time the first three scenes and uncovered them. . . . These brought to him the greatest honour and fame. Wherefore, encouraged, he continued to paint two other scenes in the same cortile. . . . And that side being finished, the price seeming to him too little and the honour too much, he resolved to renounce the remainder of the work, notwithstanding the grief of the frate, who would not free him from the pact except Andrea would first promise him to paint two other scenes at his own convenience, the frate augmenting the price. And thus they were agreed.” (Vas. v. 10, &c.)*

\*(East Wall. Left of Entrance.) ALESSO  
BALDOVINETTI. The Nativity. 1460–  
1462. FR.

*“He painted in the Nunziata of Florence, in the cortile, exactly behind the wall where is painted the*

*Annunciation*” (the miraculous picture), “a picture in fresco retouched a secco, in which is a Nativity of Christ, done with so much care and diligence that in a hut there painted one might count the blades and knots of the straw. He imitated also in a ruined house the worn stones, rotted and consumed by the rain and ice, with a plant of large ivy which covers part of that wall; where it may be observed that with much patience he painted of one green the front of the leaves and of another the back, neither more nor less than in nature; and besides the shepherds he painted a serpent or snake that creeps up the wall most naturally.” (Vas. ii. 595.)

The fresco is in a state of the utmost ruin, thanks to Alesso's method of painting on the dry plaster. In parts it is completely effaced, and what remains has been much restored. In the centre the Virgin kneels before the Child. Right is S. Joseph seated, nursing his knee in a very natural attitude. The ox and ass are watching the Child. Two shepherds come forward. Left in the middle distance two others with a flock of sheep gaze up shading their eyes at the angels who hover overhead. Right is a ruined building, and left stretches a spacious landscape—the Arno valley which Antonio Pollaiuolo loved to paint. The fresco is surrounded by an imitation frame in which are medallions with heads of men which seem to be portraits, four in Florentine costume, three with crowns—the shepherds and the Magi. It was commissioned in 1460 for 20 *fiorini di sugello*, money left to the convent by Arrigo Arrigucci, and was finished 1462.

\*(North Wall.) COSIMO ROSSELLI. *S. Filippo Benizzi taking the habit of the Servite Order.*

1476. FR.

“He painted in the Church of the Servites . . . in the first cortile before the entrance of the Church, in

*fresco, the scene where the Beato Filippo takes the habit of Our Lady.*" (Vas. iii. 184.)

The scene is divided into two parts. On the right the Saint is seen as a fair-haired youth, kneeling by the altar of a chapel with a monk behind laying his hand on his shoulder. On the left he kneels naked before the Prior and monks in front of the SS. Annunziata. This is of special interest as showing the Church as it existed in the XV century, surrounded by meadows and vineyards, with the Duomo seen in the distance. Vasari states that Rosselli died before it was finished, but it seems certain that it was painted in 1476, thirty-one years before his death.

\*ANDREA DEL SARTO. *S. Filippo Benizzi clothing a Leper.* 1509-1510. 1R.

The scene illustrates how the Saint, going to the papal conference at Viterbo, meets a naked leper and stripping off his shirt clothes him. It is divided into four scenes. Far back in the distance the Saint with his two companions is seen advancing. A little nearer he takes off his shirt while his companions talk with the leper. To the right he gives his shirt to the leper, and in the foreground the three monks pursue their journey, the beggar clad in the shirt hastening forward to bless them. In the Uffizi is a study in red chalk of the nude beggar.

\*ANDREA DEL SARTO. *S. Filippo Benizzi punishing Gamesters who have mocked him.*  
1509-1510. FR.

"He painted where S. Filippo reproves some gamesters who were blaspheming God, and they mock at him, making merry with his admonishments; suddenly a

*thunderbolt falls from heaven and strikes a tree under whose shade they were, kills two and puts the rest into incredible fear. Some with their hands to their heads throw themselves dismayed out of the way, others all terrified take to flight screaming, and a woman, beside herself with fear and at the noise of the thunderbolt, is flying so naturally that she seems actually alive; and a horse having broken loose at so much noise and terror, with his plunges and terrible bounds, shows how things sudden and unexpected cause dismay. . . .” (Vas. v. 12.)*

The scene is treated most dramatically, and the figures have more movement than is usual with Andrea. The landscape is of great beauty.

\*ANDREA DEL SARTO. S. Filippo Benizzi  
exorcising the Devil from a Young Girl.

1509-1510. FR.

The girl in the centre in a paroxysm of madness is supported by her parents and brother. To the left are the Saint and his companions. The scene takes place before the *façade* of a palace through the central arch of which is seen a distant landscape. The excellence of the architecture in these frescoes as in those of the Scalzo, will be noticed.

\*(West Wall.) ANDREA DEL SARTO. The  
Death of S. Filippo Benizzi. 1509-1510.

FR.

“On one wall he painted S. Filippo dead and his monks around bewailing him, and besides this a dead child, which touching the bier on which is the Saint, is revived. And it is seen first dead and then resuscitated

*and living, with much fine observation and most real and true."* (Vas. v. 12.)

This is one of the best of the series. The figure of the Saint is admirably drawn, and the two figures of the child are treated with great realism. Baldinucci relates that some masons, cutting holes for their scaffolding on the other side of this wall, broke through the fresco and destroyed two of the heads, the plaster falling to the ground. The painter Passignano searched among the *débris* till he found the fragments, which he replaced in the fresco with so much care that the damage was hardly visible.

\*ANDREA DEL SARTO. *The Healing of the Sick by the Garments of S. Filippo.* 1510.

FR.

*"In the last on that side he painted the frati who touch with the garments of S. Filippo the heads of some children, and in this he portrayed Andrea della Robbia, the sculptor, as an old man clothed in red, who advances stooping and with a stick in his hand. Also he portrayed Luca his son, and likewise, in that already mentioned, where S. Filippo lies dead, he portrayed Girolamo, also a son of Andrea, a sculptor and his great friend, who died not long ago in France."* (Vas. v. 13.)

Before an altar a priest presents the garments of the Saint to a woman who carries a child. The mother kneeling close by is a portrait of Lucrezia del Fede whom Andrea married six years later. The faces have nearly all the individuality of portraits. The man standing to the right second from the altar is Andrea himself, and the other hastily mounting the steps to the left is probably Luca della Robbia the younger, son of Andrea. The portrait of Andrea della Robbia is to

the right—the old man leaning on a stick and clasping his knee as though gouty. He would have been



MIRACLE OF S. FILIPPO BENIZZI

*Andrea del Sarto.*

*SS. Annunziata.*

seventy-five years old at the time. Inscribed on the steps is the date A · D · M · D · X.

\*(East Wall.) ANDREA DEL SARTO. The Adoration of the Magi. 1511. FR.

“*Andrea painted the three Magi of the East, who, guided by the star, go to adore the little child Jesus*

Christ; and he painted them dismounting as though arrived near their destination, because only the space of the two doors was between them and the Nativity of Christ by Alesso Baldovinetti. In which scene Andrea painted the court of those three kings following behind with equipages and servants. And among them in a corner, portrayed from life, are three persons clad in the Florentine habit; one is Jacopo Sansovino, who looks towards the spectator—a full-length figure. The other leaning towards him, whose arm is foreshortened pointing, is Andrea, Master of the work, and another head in profile behind Jacopo, is Aiolle the musician.<sup>1</sup> There are besides some putti who climb upon a wall to see go by the magnificent procession and the strange beasts that those three kings bring with them.” (Vas. v. 16.)

The fresco is signed on the stone in the foreground with the interlaced A. It is the least successful of the paintings, the figures being self-conscious, without movement and ill grouped. One feels that, as Vasari relates, it was painted under compulsion.

\*(South Wall.) ANDREA DEL SARTO.  
The Birth of the Virgin. 1514. FR.

“He painted the Birth of Our Lady in a composition of figures most excellently proportioned and arranged with grace in a room where some women, friends, and relations, having come to visit the woman in childbed, stand round her clad in such habits as were worn in those days. Others round the fire wash the new-born child, arrange the bandages and do other services; and among them is a child warming himself at the fire,

<sup>1</sup> Francesco Ajolli, born 1492, Master of Music, who taught Benvenuto Cellini. He went to France 1530 and had there a great reputation.

*very living, and an old man reposing on a couch most naturally; there are also some women who bring food to the woman in bed in a manner most true to life;*



THE BIRTH OF THE VIRGIN

*Andrea del Sarto. SS. Annunziata.*

*and all these figures, together with some putti who are in the air scattering flowers, are in their gestures, their draperies, and every other thing, most well thought out,*



*and coloured so harmoniously that the figures seem of flesh and the rest rather real than painted."* (Vas. v. 15.)

The fresco is one of Andrea's finest works. The woman in profile, advancing towards the bed in orange robes, is a portrait of Lucrezia del Fede; the other in red, of the red-haired woman he painted so often, whose portrait is in the Uffizi, No. 1230. They served as models also for the women with the child. On the mantelpiece is carved the Lily entwined in the S, of the SS. Annunziata, and the signature ANDREAS FACIEBAT, A · D · M · D · XIII. The story goes that Jacopo da Empoli, employed many years after Andrea's death in copying the fresco, an old lady coming from mass paused to look at his work and, pointing to the woman in the foreground, said it was her portrait. She was Lucrezia del Fede, wife of Andrea, who outlived him thirty-nine years.

### FRANCIABIGLIO. The Marriage of the Virgin.

1513. FR.

*"He was commissioned to paint, in competition with Andrea del Sarto, in the Cortile before the Church of the Servi, the Marriage of Our Lady, in which is clearly seen the great faith that Joseph had, who wedding her, shows in his face no less fear than joy. . . . In company also with Our Lady he painted some women of great charm and with their hair beautifully dressed, in which he always took delight, . . . and a woman with a child in her arms who goes to her house and has struck another child, which seating itself, will not stir, and weeps and puts its hand to its face very charmingly. . . . Not long after, the frati wishing, in honour of a solemn feast, that the scenes of Andrea and Francia should be uncovered on the night that Francia had completed his, they boldly and presumptuously uncovered it, thinking, ignorant as they were in things*

of art, that Francia would not retouch nor do more to the figures. In the morning the news was brought to Francia that his and Andrea's works were uncovered, at which he suffered so much grief that he almost died of it; and irritated at the presumption of the frati who had used him with so little respect, with hasty steps he came to the work, and mounting the scaffolding which was not yet removed, with a little mason's hammer that was there, he struck out some of the heads of the women and spoiled that of the Madonna, and a nude who breaks a rod he hammered away almost entirely from the wall. The frati at the noise came running to the place together with some laymen, and held his hand that he should not destroy all; and though later they wished to give him double payment he would never, for the hate he had conceived towards them, repair it, and out of respect for him and his work, the other painters would not finish it, and thus it remains to this day as a record." (Vas. v. 192.)

The scene is well composed and dramatic. The conception of the theme is characteristic of the school, the lovers, in the traditional *quattrocento* treatment richly clad young nobles, here are labourers and peasants. The damage done to the Virgin's head and the figure of the nude lover, is plainly visible. The tale is confirmed by a document, dated 1515, in which the monks urge Franciabigio to repair the damage.

\*(West Wall.) PONTORMO. The Visitation.

1515. FR.

"Jacopo, who was a melancholy and solitary youth, placed himself of his own accord with Andrea del Sarto, just when he had painted in the Cortile of the Servi the scenes of S. Filippo, which pleased Jacopo infinitely, as did all the other works, the style, and drawing of

*Andrea.*" (Vas. vi. 247.) "Maestro Jacopo, frate of the Servi, wished at any cost to make him complete the work in the Cortile of the Servi, thinking that, competing with the other Masters who had painted there, he ought to do something of extraordinary beauty. Jacopo, therefore, set to work and painted, not less for glory and honour than for gain, the scene of the Visitation of the Madonna, in a style more bright and gay than was his wont. . . . The women, children, youths, and old men are painted so harmoniously and with such fusion of colour that it is a marvel; the flesh tints of a child seated upon some steps, as well as those of the other figures, are such that it is impossible to do better in fresco nor with sweeter softness. . . . Jacopo completed this work in 1516 and received in payment no more than 16 scudi." (Vas. vi. 257.)

In the books of the Convent is entered that from April 1515 to June 1516, Pontormo received for the fresco 73 lire.

Before an apse S. Elizabeth salutes the Virgin. Right and left are figures architectonically grouped, showing the strong influence of Fra Bartolommeo. The best figures are those of a woman with the elongated face and round eyes characteristic of Pontormo, seated on the steps in the foreground, and the charming figure of the nude child mentioned by Vasari. It is one of the earliest works of Pontormo, painted at the age of twenty-one. It has been much restored in the last century.

ROSSO FIORENTINO. The Assumption of the Virgin. 1513. FR.

"He painted in the Cortile of the Servi . . . the Assumption of Our Lady, in which he painted a heaven of Angels, all nude children, who dance around Our Lady . . . in most graceful manner circling in the

*air. And had the colour been of that maturity of art to which he attained later, as in size and good drawing it equalled the others so much would it have excelled them. He painted there the Apostles with heavy and too abundant draperies, but the attitudes and some of the faces are of the greatest beauty.”* (Vas. v. 157.)

Milanesi draws attention to the fact that most of the hands and feet are concealed. Bottari states that the head of S. James is a portrait of Francesco Berni, painted laughing as he gazes upwards, in allusion to his humorous style. Several of the heads have the individuality of portraits. The painting is broad and bold, an extraordinary achievement for a youth of nineteen. It seems, however, from an existing document of the Convent, that the frati were dissatisfied with it. It is much damaged and repainted.

### Chapel of the SS. Annunziata

This chapel was designed by Michelozzo in 1448 at the commission of Piero de' Medici. Over the Altar is the miraculous painting of the Annunciation exhibited only on the feast of the Annunciation. It is attributed to Pietro Cavallini, but is so completely repainted as to seem modern. Some idea of it may be had from the fresco of Poccetti on the north wall of the large cloister, and from a copy in the Church of S. Lucia de' Magnoli. The Virgin is seated at the end of a long bench, the Archangel is at the other end of the picture, and as there is no detail between, the composition is poor. The legend goes that the painter, feeling himself incapable of presenting the Virgin as she should be, left the picture in despair without her head, and coming back to work later found it finished by miraculous power.

(In Tabernacle on the Altar.) ANDREA DEL  
SARTO. Head of Christ. o.w.

*“He painted a head of Christ, now placed by the frati of the Servi over the Altar of the Nunziata, so beautiful that I for my part know not if it be possible for the human intellect to imagine better for the head of Christ.”* (Vas. v. 27.)

It was presented to the church by Don Lorenzo de' Medici, son of Ferdinand I.

#### LEFT AISLE

\*(2nd Altar.) ANDREA DAL CASTAGNO.  
The Trinity with S. Jerome. FR.

The fresco is to be seen no longer. It was uncovered in 1899, but has been again concealed by the altar-piece of Alessandro Allori representing the Last Judgment.

*“In the Servi . . . in the Chapel of S. Girolamo, he painted that Saint, meagre and bald, well and carefully drawn, and above, a Trinity with a crucifix, so well foreshortened that he deserves great praise for having foreshortened in a better and more modern manner than others before him. But the painting is no more to be seen, the Montaguti family having placed a picture over it.”* (Vas. ii. 671.)

The fresco is in Andrea's most realistic and uncompromising style. The head of S. Jerome in particular, toothless and ugly, is very powerful. Incredible as it may seem, this fine work has been again covered by the worthless painting of Allori, and is lost to sight.

(4th Altar.) PERUGINO. The Assumption of the Virgin. T.W.

One of his poorest works. Writing of it Vasari says that from undertaking too much work Perugino had grown to repeat himself, and had become so mannered that all his figures were alike, and adds that the commissioners were little pleased with his altar-piece. He was ordered to paint two, "one of which was to face the Choir, the other the body of the church. Behind was to be placed the Deposition from the Cross" (now in the Accademia, No. 98, begun by Filippino Lippi), "in front the Assumption of Our Lady, but Pietro made it so commonplace that the Christ was put in front and the Assumption at the side of the Choir. Both have been removed to make way for the Tabernacle of the Sacrament, and placed over other Altars." (Vas. iii. 585.)

The painting is certainly dull and mechanical. The Virgin stands in a *mandorla* surrounded by cherubs. Four Angels in a row make music above, and two others fly on either side. Below are the Apostles. It is much blackened by smoke and dirt.

### CHOIR

The Choir with its beautiful dome, one of the finest works of Leon Battista Alberti, was built at the expense of Lodovico Gonzaga, Marquis of Mantua, in 1451. The decoration is modern, dating from 1857. It was formerly square, and was frescoed by Taddeo Gaddi with scenes from the life of the Virgin, which were destroyed in Alberti's reconstruction. The altar-piece, representing the Madonna and Saints, was also by him. (Vas. i. 575.)

(6th Chapel. Cappella Guadagni.) BRONZINO.

The Resurrection. o.w.

"He painted in a large and very beautiful picture, the Resurrection of Jesus Christ, which was placed in the Choir of the Church of the Servi, that is to say the Annunziata, in the Chapel of Jacopo and Filippo Guadagni." (Vas. vii. 600.)

According to Vasari, Orcagna frescoed the Chapel of the Cresci (Vas. i. 595). Taddeo Gaddi frescoed the Chapel of S. Niccolò with scenes from the life of that Saint (Vas. i. 575). Dello painted an altar-piece with the dead Christ in the lap of the Virgin (Vas. ii. 147). For the Cappella Tedaldi, Pier di Cosimo painted the altar-piece of the Immaculate Conception, now in the Uffizi, No. 8 (Vas. iv. 137).

### LARGE CLOISTER

The large cloister is frescoed by Poccetti and his school.

\*(Over Entrance to Church.) ANDREA DEL SARTO. "Madonna del Sacco." 1525.

FR.

"He painted in fresco Our Lady, very beautiful, seated with the child in her arms, and S. Joseph who, leaning against a sack, fixes his eyes upon an open book, so well executed that for drawing, grace, and excellence of colour and for life and solidity, he proved himself to have far outstripped all former painters. And truly it is so painted that were none to praise it, it must impose itself as a most rare and stupendous work." (Vas. v. 45.)

The praise is perhaps exaggerated, but the composition is grand. The Virgin, a portrait of Lucrezia del Fede, is seated on the steps of a portico, her draperies sweeping broadly round her, the Child astride on her knee. She listens to S. Joseph who, reclining



MADONNA DEL SACCO

*Andrea del Sarto. SS. Annunziata.*

comfortably against a sack, reads from a book. On the pillar is inscribed *QVEM GENVIT ADORAVIT AN. DOM. MDXXV.* The fresco was ordered by the same *frate* Jacopo who commissioned the paintings in the Cortile. It was a votive gift made by one of his female penitents.

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### Cappella di S. Luca

This chapel, opening out of the cloister, belongs to the Fraternity of Painters who in the XVI century transferred their oratory here from S. Maria Nuova. It was decorated chiefly at the cost of Fra Angelo Montorsoli, the sculptor.



(Left Wall.) PONTORMO. Madonna and Saints. FR.

Painted for the Church of S. Raffaello, no longer in existence, and removed here not many years ago.

"He painted in a chapel in the Church of S. Raffaello, behind the Arcivescovado of Florence, in fresco, Our Lady with the child in her arms, between S. Michelagnolo, S. Lucia, and two other kneeling Saints." (Vas. vi. 256.)

It shows the strong influence of Andrea del Sarto. The Virgin is seated with the Child astride on her knee, S. Catherine gazing rapturously towards her, and an old Saint kneeling in the foreground. Right, stands the Archangel Michael with the scales; left, S. Lucia raising high up the tray on which are her eyes. Pontormo was buried in the chapel.

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## S. ANSANO, FIESOLE

The Church of S. Ansano a Fiesole dates from the X century. It is hung with pictures and fragments of altar-pieces mostly of the XIV century, collected by the Canonico Angelo Maria Bandini, and bequeathed by him to the town of Fiesole. The paintings are not numbered. The most important are four panels formerly attributed to Botticelli, now to Jacopo del Sellajo, representing the Triumphs of Time, of Chastity, of Love, and of the Church, probably panels of a cassone.

(Over Entrance.) FLOR. SCH. XIV CENT.  
The Coronation of the Virgin. 1373. T.W.

\*(Right Wall.) JACOPO DEL SELLAJO.  
The Triumph of Time. T.W.

On a car drawn by two does, two winged *putti* hold the disc of a clock, and beneath them are a black and white dog symbolising day and night. Hovering above the car is Time, winged, and holding the hour-glass, and around stand people of every age and condition, among ruins of ancient buildings. In the background is a beautiful blue sea.

\*JACOPO DEL SELLAJO. The Triumph of Chastity. T.W.

On a car drawn by a unicorn stands Chastity, with Love bound before her, whom four women attack. One breaks his bow, another plucks the feathers from his wings, a third tears his bandage. A maiden precedes the car, holding a large banner on which is the ermine, emblem of chastity. The Vestal Tuccia, bearing water in a sieve, is on one side of the car.

FLOR. SCH. XV CENT. The Nativity. T.W.  
Predella scene.

BYZANTINE SCH. XIII CENT. The Crucifixion. T.W.

FLOR. SCH. XIV CENT. Two Saints. T.W.

FLOR. SCH. XIV CENT. The Crucifixion.  
T.W.

GERMAN SCH. XV CENT. The Way to  
Calvary. o.w.

Monochrome. Its pendant is on the opposite wall.

FLOR. SCH. XIV CENT. An Evangelist.  
T.W.

SIENESE SCH. XIV CENT. The Crucifixion.  
T.W.

FLOR. SCH. XV CENT. Madonna and  
Saints. T.W.

FLOR. SCH. XV CENT. Madonna and  
Saints. T.W.

FLOR. SCH. EARLY XV CENT. Madonna  
Enthroned with Angels. T.W.

Formerly attributed to Fra Angelico.

BYZANTINE SCH. XIV CENT. Two seated  
Saints. T.W.

FLOR. SCH. XIV CENT. Madonna En-  
throned. T.W.

FLOR. SCH. XIV CENT. Four Saints. T.W.

FLOR. SCH. XIV CENT. The Annunciation.  
T.W.

FLOR. SCH. XIV CENT. Four Heads of  
Angels. T.W.

FLOR. SCH. XV CENT. S. Bartholomew.  
T.W.

### CHOIR

(Behind Altar.) COSIMO ROSSELLI. The  
Coronation of the Virgin. T.W.

A crowded composition, resembling the altar-piece of the same subject in the Uffizi, No. 63.

On this wall are several fragments of altar-pieces completely repainted. Right and left of the Altar are fragments of altar-pieces of the Florentine School of the XIV century, of which the most important are a Bishop and kneeling Saints, S. Bartholomew, two panels of Angels exorcising demons. Above one is the Procession of the Magi, above the other the Presentation in the Temple, and two predella scenes representing the Pietà.

\*(Left Wall.) JACOPO DEL SELLAJO.  
The Triumph of Faith. T.W.

On a car drawn by the four Evangelists in their symbolic forms, are Faith, Hope, and Charity, and above is seated Christ, surrounded by Angels, with the Globe beneath His feet. Around the car is a crowd of Saints.

\*JACOPO DEL SELLAJO. The Triumph  
of Love. T.W.

On a car drawn by four prancing white horses is a flaming brazier, on which stands Love shooting arrows.

Below are an old man, a knight, and a lady. The car is followed by many people of every age and condition.

BYZANTINE SCH. XIII CENT. Eight Small Figures of Saints. T.W.

FLOR. SCH. XIV CENT. Two Saints. T.W.

GERMAN SCH. XV CENT. The Way to Calvary. O.W.

FLOR. SCH. XIV CENT. Madonna and Saints. T.W.

(Painter unknown.) Madonna, with kneeling Donor. T.W.

An interesting painting. The Virgin is in gold robes against a gold background.

FLOR. SCH. XIV CENT. Tabernacle, with the Crucifixion and the Adoration of the Magi. T.W.

BYZANTINE SCH. XIII CENT. The Crucifixion. T.W.

Set between two Saints of the Florentine School, XIV century. Entirely repainted.

SCH. OF NERI DI BICCI. Madonna adoring the Christ Child. T.W.

FLOR. SCH. XIV CENT. The Almighty holding the Crucifix. T.W.

BYZANTINE SCH. XIII CENT. Madonna.  
T.W.

Completely repainted.

FLOR. SCH. XIV CENT. The Last Supper and the Crucifixion. T.W.

Formerly attributed to Fra Angelico.

FLOR. SCH. XIV CENT. Four Saints. T.W.

FLOR. SCH. XIV CENT. The Crucifixion.  
T.W.

FLOR. SCH. XIV CENT. Two Saints. T.W.

FLOR. SCH. XIV CENT. A Saint. T.W.

In the sacristy are several fragments of XIV century paintings.

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## S. APOLLONIA

The Convent of S. Apollonia was founded in 1339 by Piero de' Buonarroti, of the family of Michelangelo. The building is now converted into a military storehouse, and only the refectory is accessible. Here are frescoes by Andrea dal Castagno, and in the preceding room some paintings from suppressed churches.

## FIRST ROOM

SCH. OF FRA ANGELICO. The Deposition.

T.W.

SCH. OF BOTTICELLI. The Crucifixion,  
with the Virgin and S. Jerome. T.W.

Attributed to the school of Andrea dal Castagno.

SCH. OF GHIRLANDAIO. The Adoration of  
the Magi. T.W.

Much repainted. From the Badia a Settimo.

NERI DI BICCI. The Nativity. T.W.

A varied copy of the painting by Fra Filippo in the Accademia, No. 237, with a similar attempt at a night effect. The Virgin kneels in a pine wood before the Child, who lies on the flowered grass at her feet. Left is the Child Baptist, and farther back S. Bernard praying behind some rocks. The picture is surrounded by a frame of painted leaves and fruits.

SCH. OF NERI DI BICCI. The Crucifixion.

T.W.

From the Monastero delle Murati.

SCH. OF GHIRLANDAIO. The Entombment.

T.W.

Much repainted. From the Badia a Settimo.

SCH. OF BOTTICELLI. Justice. T.W.

A good painting, evidently inspired by the Mercanzia Virtues. The figure in dark green-blue robes bordered with gold, and red mantle, is seated holding the sword and scales. Above are two shields, with the Cross and Lily of the Republic. Below, the Cup of the Guild of Vintners, for whose palace it was painted.

SCH. OF ANDREA DAL CASTAGNO. The Deposition. T.W.

From the Badia a Settimo.

NERI DI BICCI. The Coronation of the Virgin.  
1472. T.W.

From the Badia a Ruoti. Mentioned in his *Ricordi* (fols. 163 and 177).

FLOR. SCH. XV CENT. S. Ivo, Advocate of Widows and Orphans. T.W.SCH. OF FILIPPINO LIPPI. The Virgin giving her Girdle to S. Thomas. T.W.

To the right kneels S. Francis. Entirely repainted.

## REFECTORY

\*ANDREA DAL CASTAGNO. Cenacolo.  
Above, The Crucifixion, The Entombment, and The Resurrection. FR.

Not mentioned by Vasari. The Last Supper is entirely repainted, and with so little judgment that it



has almost lost its original character. The frescoes above, though much damaged, are in better condition, being less repainted. The three scenes take place in the same landscape. The Christ on the Cross is a characteristic figure, with the realism and power peculiar to Andrea. Right and left fly three Angels. Below are groups of figures, two of those to the right being nearly effaced. The Magdalen is much damaged. The woman seated on the ground stopping her ears is a characteristic figure. On the left two other women support the fainting Virgin.

The Entombment is much damaged, the figures at the back being nearly effaced. In front stands the Evangelist, a grand figure recalling Signorelli.

The Resurrection recalls the painting of the same subject in Borgo S. Sepolcro, by Pier dei Franceschi, who was evidently influenced by it.

ANDREA DAL CASTAGNO. Nine Figures  
of Celebrated Personages. FR.

Painted at the commission of Pandolfo Pandolphini for his villa at Legnaia, now reduced to a farmhouse, and belonging to the Marchese Rinuccini. They are twice mentioned by Vasari.

“*At Legnaia he painted for Pandolfo Pandolfini in a room, many notable personages.*” (Vas. ii. 670.)

“*He painted in the house of the Carducci, now of the Pandolfini, some famous men, in part imaginary portraits, in part portrayed from life. Among which are Filippo Spano degli Scolari, Dante, Petrarca, Boccaccio, and others.*” (Vas. ii. 680.)

The frescoes were sold by the Pandolfini to the Government, and transferred to canvas. They were first placed in the Bargello, and were removed here in 1891. Albertini mentions them as follows: “*The beautiful halls of Pandolfo Pandolphini at Legnaja,*

*painted by Andreino, with Sibyls and famous Florentines.*" All four walls of the hall were frescoed with figures, but only one remained. Milanese saw them before they were removed, and describes the decoration of the wall. Above the figures ran a frieze of *putti* holding garlands of bay, much damaged.

**\*\*1** *Filippo Scolari, called Pippo Spano.*

Condottiere General of the Florentine forces. In-



PIPPO SPANO  
*Andrea dal Castagno.*  
*S. Apollonia.*

scribed: DOMINVS PHILIPPVS HISPANVS DE SCOLARIS RELATOR VITORIE THEVCORVM. A superb figure in armour, the finest of Andrea's existing works, which had much influence on Antonio Pollaiuolo and Signorelli. It recalls the S. George of Donatello, executed for Or S. Michele, now in the Bargello. The form is well modelled and very supple beneath the armour. Its superiority to the rest of the figures is probably due to its having been painted from life, whereas they must have been imaginary or copied from other portraits.

**\*2** *Farinata degli Uberti.*

Chief of the Ghibelline faction. In red cap and tunic over armour; a noble figure, treated with great breadth. Inscribed: DOMINVS FARINATA DE VBERTIS SVE PATRIE LIBERATOR.

**\*3** *Niccolò Acciaiuolo.*

Grand Seneschal of the kingdom of Naples, who founded the Certosa di Val d'Ema. In a long blue

and white tunic over armour, well posed and broadly treated. Inscribed: MAGNVS THETRARCHA DE ACCIAROLIS NEAPOLITANI REGNI DISPENSATOR.

4 The Cumæan Sibyl.

In red robes shot with blue, pointing upwards, prophesying the coming of Christ. Andrea's female figures are less fine than his male, his interests being chiefly in energy and force. Inscribed: SIBILLA CVMANA QVE PROPHETAVIT ADVENTVM CHRISTI.

5 Thomyris, Queen of the Massagetæ.

With a long fair plait of hair over her shoulder, holding a spear. Inscribed: THOMIR TARTARA VINDICAVIT SE DE FILIO ET PATRIAM LIBERAVT SVAM.

6 Dante.

In long red robes, and red velvet cap bordered with fur. Inscribed: DANTES DE ALEGIERIS FLORENTINVS.

7 Petrarch.

In long red robes, with green hood. Inscribed: DOMINVS FRANCISCVS PETRARCHA.

8 Boccaccio.

In long blue and white robes, with red hood. Inscribed: DOMINVS IOHANNES BOCCACCIVS.

9 Queen Esther.

This half figure was over the door which separated the figures. Inscribed: ESTER REGINA GENTIS SVE LIBERATRIX.

## ARCETRI. VILLA DELLA GALLINA

The Villa della Gallina, in the grounds of the Torre del Gallo, Arcetri, formerly belonged to the Lamberteschi, who sold it in 1464 to the brothers Jacopo and Giovanni Lanfredini. In a room on the ground floor were discovered, in 1897, frescoes by Antonio Pollaiuolo, attributed by the owner of the villa to Botticelli.

\*\*ANTONIO POLLAIUOLO. Dance of  
Nude Figures. FR.

The frescoes are in a state of the utmost ruin, having been entirely repainted shortly after their discovery. When they were uncovered from the whitewash, nothing was visible but the beautiful outlines incised in the plaster, and faint traces of colour. They represent a dance of five nude figures, male and female, who hold garlands high above their heads. The first is a youth whose hair is bound by fluttering ribbons. He seems to have just leapt into the dance, and holds the garland with one hand, balancing his body with the other. Next is the beautiful supple figure of a woman, with delicate features, laughing mouth, and thick cloud of hair. The lower part is cut away by a door. On the other side of the door is a youth, who dances somewhat in the attitude of the Faun of the Tribuna; also a beautiful figure, with thick curling hair and laughing mouth. Next is another female, in repose. Her head is completely destroyed, but the rest is well preserved, and recalls strongly the Flora in *The Primavera* of Botticelli. The advanced foot is of the greatest beauty. Last is a youth seen nearly full front. It is the best preserved of the five, and retains traces of colour in the hair and flesh. Below are architec-

tural designs of arches and windows, with winged *putti*. The construction of the nude is exquisite, the movement rhythmic and most graceful, and the frescoes rank among the best works of Antonio.<sup>1</sup>

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## THE BADIA

The Badia was founded in 978 by Ugo, Marquis of Tuscany, called by Dante "the great Baron," and his mother Willa. In 1284 both church and convent were enlarged by Arnolfo; but little of his work remains, for in 1625 the church was completely rebuilt.

\*(Chapel left of Entrance.) FILIPPINO LIPPI.

*The Vision of S. Bernard.* 1480. T.W.

"He painted in tempera on a panel in the Chapel of Francesco del Pugliese in the Campora, belonging to the monks of the Badia, outside Florence, a S. Bernard to whom appears Our Lady with some angels, while he writes in a wood; which picture for some things is considered admirable, as the rocks, the plants, and similar things he painted there. Besides which he painted Francesco from life, so well that nothing but speech seems lacking. This picture was removed from that place during the siege, and placed for safety in the Sacristy of the Badia of Florence." (Vas. iii. 463.)

It was commissioned, not by Francesco del Pugliese, but by his son Piero, in 1480, who paid for it 250 ducats. The convent for which it was painted is

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<sup>1</sup> The above notes were made before the frescoes were ruined by repaint.

now the Villa della Campora, outside the Porta Romana, part of the church being still in existence, and retaining frescoes of the school of Giotto. The picture was brought to the Badia in 1529.

The Saint is seated in a rocky landscape, writing



VISION OF S. BERNARD

*Filippino Lippi. Badia.*

his treatise on the Madonna, and before him stands the Virgin, surrounded by angels. On the right is the portrait of the donor, Piero di Francesco Pugliese. The colours are bright and rather hard, but it is one of Filippino's best and most sympathetic works.

(Gallery opposite Organ Loft.) VASARI. The Assumption of the Virgin. o.w.

“For the black monks of the Badia of Florence I am painting a picture which is nearly finished, of the Assumption of Our Lady, with the Apostles larger than life, with other figures at the sides, and scenes and decorations arranged in modern style around.” (Vas. vii. 709.)

Vasari gives several records of the frescoes which decorated the original building. According to him the choir chapel was frescoed and the picture for the High Altar painted by Giotto (Vas. i. 373); but as this last, now in the Accademia, No. 143, is by Lorenzo Monaco, it is probable that the frescoes were also by him. He mentions as also by Giotto, “in the arch over the door within the church, three half figures,” which in his time were whitewashed over (Vas. i. 399).

Puccio Capanna frescoed the Chapel of S. Giovanni Evangelista belonging to the Covoni family, near the Sacristy. (Vas. i. 403.)

Buffalmacco “painted in fresco in the Badia of Florence, the Chapel of the Giochi and Bastari, near the Choir Chapel, which was later conceded to the Boscoli, with scenes of the Passion of Christ.” (Vas. i. 506.)

Masaccio “painted in fresco on a pilaster opposite one of those that support the arch of the High Altar, S. Ivo of Britain, representing him in a niche so that the feet are foreshortened to the sight of those below, and beneath the Saint he painted widows, orphans, and beggars, who are aided by the Saint in their needs.” (Vas. ii. 290.)

All these frescoes were destroyed during the restoration. Filippino painted also a S. Jerome, for

which he was commissioned by the Ferranti family in 1480, of which nothing is known.

### THE CLOISTER

The Cloister is double, and in the upper part are some fine frescoes of the XV century, showing the influence of Benozzo Gozzoli, possibly by Lorenzo da Viterbo. They represent thirteen scenes from the life of S. Benedict, two episodes being comprised in each fresco.

1. S. Benedict rides away from his father's castle to pursue his studies in Rome.

2. He performs his first miracle, mending with the sign of the Cross a broken dish. On the left he is seen praying, and on the right youths hang the restored dish on the door of the church.

3. S. Benedict receives the monastic habit from S. Romano.

4. The Saint, assailed by the temptations of the flesh, is seen seated on a rock to the right, and on the left has thrown himself naked among thorns. This fresco is attributed by Vasari to Bronzino.

*"In the Badia of Florence of the black monks, he painted in the upper cloister in fresco a scene in the life of S. Benedict, where he throws himself naked upon the thorns, a very good painting."* (Vas. vii. 594.)

The fresco is too damaged to admit decisive attribution, but if not by Bronzino himself, it is of his school.

5. S. Benedict, offered a cup of wine by a rival monk, Fiorenzo, discovers miraculously that it is poisoned.

6. The devil in the shape of an ape seeking to distract a young monk from his prayers, S. Benedict protects him with his mantle.



7. S. Benedict recovers a scythe belonging to a youth, which had fallen into the water miraculously caused to flow by him. This is a scene of great charm, with a beautiful spacious landscape.

8. S. Benedict sends a young monk to resuscitate another who has been drowned while seeking water for the convent. The Saint is seated before a gate trellised with roses, the young monk kneeling before him, and to the left the monk is seen walking on the water and resuscitating the body.

9. The rival Abbot Fiorenzo sends poisoned bread to S. Benedict, who throws it to a large raven, with orders to carry it away.

10. The devil, seated on a stone, prevents the building of the Church of Monte Cassino, but is exorcised by S. Benedict.

11. S. Benedict resuscitates a monk killed by the devil, who throws down the wall of the church he was building. On the right, he is seen buried among the ruins; on the left, being restored to life.

12. Totila, King of the Goths, to test the power of the Saint, sends his groom in his own clothes, whom the Saint unmasks.

13. Totila himself pays homage to S. Benedict.

In the lower Cloister, over the door formerly leading to the Refectory, is a half figure of S. Benedict, attributed by Vasari to Fra Angelico.

*“In the Badia he painted over the door of the cloister a S. Benedict who makes the sign of silence.”* (Vas. ii. 513.)

It is too much damaged to permit any decisive attribution.

### Cappella de' Bonzi

(In the corridor to the right of entrance to church.)

SCH. OF ORCAGNA. Pentecost. T.W.

Triptych. A fine painting. Against a gold background in the centre panel is the Virgin surrounded by six Apostles, and on the wings are the other six, three on each side.

## BADIA A FIESOLE

The Badia of Fiesole was the cathedral until 1028, when the new church above was built. It still preserves its ancient Romanesque *façade*. From the XI century till 1778 it belonged to the Benedictines. It is now used as a school. Both church and convent were rebuilt by Brunellesco in 1462 at the order of Cosimo il Vecchio, who had his rooms in the convent. There are no paintings of importance in the church.

### REFECTORY

GIOVANNI DA S. GIOVANNI. Christ fed  
by Angels on the Mount. 1629. FR.

The painter's masterpiece, a charming work of Correggio-like gaiety. In the centre, Christ is seated at a table served by four Angels. On either side hurry angels and *putti* carrying all kinds of food. One to the right carrying *uccellini* has let the plate fall, and weeps over the fragments, scolded by another. To the left the devil, with clawed feet, slinks away, *putti* pelting him with stones. It is signed and dated 1629.

## BARGELLO

The Bargello was built originally as the office of the Capitano del Popolo, who was formerly housed in the Palazzo de' Boscoli. It was begun in 1250. According to Vasari the design was made by Arnolfo (Vas. i. 283). In 1295, having suffered much damage from riots, it was restored and fortified. Damaged in 1332 by fire, and again by the flooding of the Arno, it was restored in 1346, but the stairway in the *cortile* was not finished till 1367. In 1574 the Podestà and Giudici della Ruota transferred their habitation to the Palazzo Altafonte, and ceded the palace to the Bargello. At this time the prisons were enlarged and the great hall divided into cells, and the building was reduced to a wretched state of decay. Thus it remained till 1854, when it was restored, the partitions of the cells were removed, and the palace was converted to a museum. In 1874 the sculpture of the Renaissance, formerly housed in the Uffizi, was brought here.

On the tower and walls facing the Via Ghibellina were formerly painted the portraits of the traitors hung from the window. Here, according to Vasari, in 1343, when Walter de Brienne, Duke of Athens, was expelled from Florence, Giotto painted him and his followers, "*who were Messer Ceritieri Visdomini, Messer Maliadiasse (Meliadusse) his commissioner, and Messer Ranieri da San Gimignano, all shamefully crowned with the paper mitres of justice. Around the head of the duke were many rapacious animals and other kinds, signifying his nature and qualities, and one of his counsellors had in his hand the Palace of the Priori of the city, and offered it as a disloyal traitor to his country; and beneath each were the arms and insignia of his family, and some inscriptions which now can*

with difficulty be read from the damage caused by time." (Vas. i. 626.) Not many years ago indistinct traces of these frescoes could still be seen on the tower.

On the wall, Andrea dal Castagno painted the traitors of the Pazzi conspiracy.

"In the year 1478 when by the family of the Pazzi and their adherents and other conspirators Giuliano de' Medici was slain in S. Maria del Fiore and Lorenzo his brother wounded, it was decided by the Signoria that all of the conspirators should, as traitors, be painted on the façade of the Palace of the Podestà, wherefore this task being offered to Andrea, he, as servitor and retainer of the house of the Medici, accepted very readily, and setting himself to the work, did it so well that it is a marvel, neither can it be said with what art and judgement he painted those personages, for the most part life size, and hanged by the feet in strange attitudes, and all varied and most beautiful. Which work, because it pleased the whole city and specially those who understood painting, was the reason that thenceforth he was called no longer Andrea dal Castagno but Andrea degl' Impiccati." (Vas. ii. 681.)

### HALL OF THE ARMOUR

(Left Wall.) SCH. OF GIOTTO. Madonna Enthroned with Saints. FR.

The fresco is much repainted, but shows traces of having been a fine work not unworthy of Giotto himself.

### FIRST FLOOR. SALA DEL PODESTÀ

This hall was originally frescoed by Giotto, as Vasari records, but not the least trace remains.

“In the large hall of the Podestà of Florence he painted the Commune robbed by many, where in the figure of a judge with a sceptre in his hand, he portrayed him seated, and over his head he placed the scales for the justice administered by him, aided by four Virtues, which are, Fortitude with the soul, Prudence with the laws, Justice with the weapons, and Temperance with the words.” (Vas. i. 400.)

A ruined and repainted fresco exactly answering this description, and possibly a replica of the work, is to be seen in the large hall of the Palace of the Arte della Lana.

In the XVI century the hall was converted into cells for the prisoners, with numerous partitions, at which date the frescoes were destroyed. In it is arranged the greater part of the collection of bronzes, ivories, paintings, &c., bequeathed to the city by Louis Carrand of Lyons, who died in 1888 in Florence. The paintings have been lately rearranged, and no sequence of numbers is possible.

36 (Wall Left of Entrance.) MARCELLO  
HOFFERMANS. The Resurrection. o.w.

37 MARCELLO HOFFERMANS. Limbo.  
o.w.

Copied from prints of Schöngauer.

23 JACOB VON AMSTERDAM. Abigail  
Kneeling before David. o.w.

Tondo.

34 SCH. OF ROGIER VAN DER WEY-  
DEN. Madonna. o.w.

27 FLEMISH SCH. XV CENT. Madonna.  
o.w.

24 FLEMISH SCH. XV CENT. Pietà. o.w.

22 JACOB VON AMSTERDAM. Gideon  
Praying before attacking the Midianites. o.w.

Tondo. Pendant to No. 23.

38 HANS BALDUNG GRIEN. Death and  
Youth. o.w.

Signed H. G. A fine painting.

35 LOMBARD SCH. XVI CENT. "Salva-  
tor Mundi." o.w.

41 BURGUNDIAN SCH. XIV CENT.  
Diptych with the Crucifixion and the Corona-  
ation of the Virgin.

10 ATT. AMBROGIO LORENZETTI.  
"Noli me Tangere." T.W.

11 ATT. AMBROGIO LORENZETTI.  
The Coronation of the Virgin. T.W.

Wings of an altar-piece.

- 26 BYZANTINE SCH. XIV CENT. Abraham and Sara entertaining the Angels. T.W.

Small concave lid of a box, probably for the Sacrament.

- 28 FLEMISH SCH. XVI CENT. The Decol-lation of the Baptist. O.W.

Small tondo.

- 5 SCH. OF AGNOLO GADDI. Madonna with below Heads of Christ and a Saint.

T.W.

Fragments of a larger work.

- 19 GERMAN SCH. XV CENT. The Way to Calvary. O.W.

- 9 SCH. OF TADDEO GADDI. Madonna and Saints. T.W.

- 4 SIENESE SCH. XV CENT. Madonna Enthroned with Saints. T.W.

Right, a Bishop and S. Peter; left, S. Francis and the Baptist. In the pinnacles, the Annunciation, the Coronation of the Virgin, and the Madonna giving her girdle to S. Thomas.

- 6 (Right of Entrance.) GIOVANNI DI PAOLO (?) Martyrdom of a Saint. T.W.

- 14 ATT. LOMBARD SCH. XV CENT.  
Profile Portrait of Young Girl. o.w.

Probably a modern forgery.

- 12 SIENESE SCH. XV CENT. Hunt of Wild  
Beasts. T.W.

- 13 SIENESE SCH. XV CENT. Attack on a  
Castle. T.W.

- 16 FLOR. SCH. XV CENT. The Judgment  
of Paris. T.W.

Tondo.

- 15 FLOR. SCH. XV CENT. Madonna and  
Child Baptist. T.W.

- 3 BONSIGNORI (?) Christ and S. Veronica.  
O.C.

- 8 SCH. OF GHIRLANDAIO. Profile Por-  
trait of Lady. T.W.

Bought from the Rosini Collection, where it was called *Portrait of Ginevra de' Benci*, and attributed to Leonardo.

- 18 ATT. SCH. OF WESTPHALIA XIII  
CENT. Madonna Enthroned.

Probably a modern forgery.



21 LOMBARD SCH. XVI CENT. Madonna  
and Child Baptist between two Angels. o.w.

A charming composition.

20 ALDEGREVER (?) Lucretia. o.w.

25 FLEMISH SCH. XV. CENT. Madonna  
Enthroned with SS. Catherine and Barbara.

T.C.

(Unnumbered.) SCH. OF FONTAINE-  
BLEAU. Portrait of Diane de Poitiers as  
Venus. o.w.

7 LOMBARD SCH. XVI CENT. Madonna.

T.W.

31 SCH. OF F. FLORIS. Bacchus and Ariadne.  
o.w.

32 SCH. OF F. FLORIS. Apollo and Daphne.  
o.w.

33 GERMAN SCH. XIV CENT. Diptych  
with The Adoration of the Magi and The  
Crucifixion. o.w.

29 GERMAN SCH. XV CENT. The Pre-  
sentation in the Temple. o.w.

- 
- 30 GERMAN SCH. XV CENT. The An-  
nunciation. O.W.
- 39 MARINUS VAN ROYMERSWALE.  
The Money Changer and his Wife. 1440.  
O.W.
- Inscribed : MARINVS ME FECIT MCCCCXL.
- 17 ATT. GIOVANNI GADDI. The Arch-  
angel Michael and S. Catherine. O.W.
- 40 FLEMISH SCH. XV CENT. The Queen  
of Sheba before Solomon. O.W.
- 

### Chapel of the Magdalen

In this chapel the prisoners condemned to death passed their last hours. In 1630 it was divided into two stories and the frescoes were whitewashed, the upper part serving as a prison, the lower as a storeroom. The partition was removed in 1840 during the restoration, and the whitewash was cleaned off, but so badly that the frescoes were nearly destroyed. The authorship of the paintings is still a matter of dispute. Vasari wrote :—

“ Giotto portrayed, as may still be seen, in the Chapel of the Palace of the Podestà of Florence, Dante Alighieri (his contemporary and great friend, no less famous as a poet than was Giotto at the same time as a painter . . .) and himself, the painter Giotto. In the same Chapel is the portrait, likewise by the same hand, of Ser

*Brunetto Latini, master of Dante, and of Messer Corso Donati, great citizen of that time.*" (Vas. i. 372.)

Milanesi has devoted many pages in his effort to prove that the frescoes are not by Giotto, but his arguments are inconclusive. Villani records that Giotto "*pinxit insuper speculorum suffragio semetipsum sibi que contemporaneum Dantem in tabula altaris capelle palatii potestatis,*" and Milanesi cites this as a proof that it was the altar-piece of the chapel and not the walls which he painted. It is, however, more probable that Villani made an error than that two portraits of Dante should have been painted, one on the altar-piece, one on the wall above. Moreover, Gianozzo Manetti, in his *Life of Dante*, speaks of a portrait of him on the walls of the Chapel of the Podestà painted by Giotto,<sup>1</sup> and Ghiberti also states that he painted in the Chapel of the Magdalen. The frescoes are unfortunately in too damaged a state (being besides completely repainted), to judge of much more than the composition. Those on the Altar wall are, however, much superior to the rest, and such figures as remain have the dignity and character of Giotto's own work.

\*(Altar Wall.) GIOTTO. Paradise. FR.

Over the window Christ is seated in a mandorla surrounded by angels, and below are saints, bishops, frati, &c. Beneath them are many personages in contemporary costume, among them, to the right, the famous figures of Dante and Giotto. These have been entirely repainted, and are out of harmony with the rest, which are less worked over. The crowned figure

<sup>1</sup> "*Coeterum eius effigies et in Basilica Sanctae Crucis et in cappella Pretoris Urbani, utrobique in parietibus, extat: ea forma qua cevera in vita fuit a Giotto, quodam optimo eius temporis pictore, egregie depicta.*"

in front of Dante is supposed to be a portrait of Robert of Anjou, King of Naples, the Cardinal, of Messer Bertrando del Poggetto, Papal Legate of John XXII., and Benedict XII. The figure kneeling below is supposed to be the Podestà, and that behind Dante, with joined hands, Corso Donati, and next him Brunetto Latini. In the centre is the *stemma* of the Republic, guarded by two angels leaning on a lance. The composition is fine, and the fresco seems to be by Giotto himself.

(Below on the Left.) FLOR. SCH. XV CENT.

S. Jerome in Penitence. 1490. FR.

Entirely repainted. Beneath is inscribed: SVB PROTECTIONE DIVI HIERONIMI INSIGNIA PRAESTANTISSIMI EQVITIS COMITTIS ET DOCTORIS AC DVCALIS MEDIO-LANENSIS CONSILIARIS DOMINI IOHANNIS GALEAZII TROTTI ALEXANDRINI PRETORIS FLORENTINI A · D · MCCCCLXXXX.

(Below on the Right.) BASTIANO MAIN-  
ARDI. Madonna. 1490. FR.

Tondo. Inscribed: VIRGINI EXORATAE PANDVLFVS COLLENV PRAETOR VOTO SVSCEPTO AN · SAL · MCCCXC.

(Over Entrance.) SCH. OF GIOTTO (?) The Inferno. FR.

The fresco is almost indistinguishable, and little repainting has been attempted.

(Right Wall.) SCH. OF GIOTTO. Scenes from the Life of the Magdalen. FR.

Eight scenes, more or less effaced. Those of which the subjects are distinguishable are completely re-

painted. As is often the case the life of the Magdalen has been confused with that of S. Mary of Egypt. On the lower tier: 1. *S. Mary of Egypt receives the benediction of Bishop Zosimo.* 2. *The Communication of S. Mary of Egypt.* 3. *The Penitence of S. Mary of Egypt in the Desert.* This fresco is nearly effaced. 4. "*Noli me tangere.*" Nearly effaced. On the upper tier: 1. *The Maries at the Sepulchre.* 2. Completely effaced. 3. *The Resurrection of Lazarus.* Half of this fresco is effaced. 4. *Christ in the House of Simon.*

(Left Wall.) SCH. OF GIOTTO. 1337. FR.

All that are distinguishable are *The Miracle of the Merchant of Marseilles*, between the windows, *S. Venanzio* and *The Dance of Salome*. Inscribed: HOC OPVS FACTVM FVIT TEMPORE POTESTARIE MAGNIFICI ET POTENTIS MILITIS DOMINI FIDESMINI DE VARANO CIVIS CAMERINENSIS HONORABILIS POTESTATIS. . . . As Fidesmano da Varano was Podestà in 1337, that is to say, in the very year of Giotto's death, this inscription is adduced by Milanesi to prove that the frescoes are not by him. It proves, however, nothing as regards those on the Altar wall, which alone seem to be by the master's own hand.

(Right Wall.) BYZANTINE SCH. Head of Christ. T.W.

FLOR. SCH. XV CENT. Madonna. T.W.

#### SACRISTY

SCH. OF GIOTTO. Madonna Enthroned. FR.  
Entirely repainted.

## SALA DEGLI AVORI

SCH. OF GIOTTO. Madonna Enthroned between S. Jerome and the Evangelist. FR.

## SECOND FLOOR. SALA I

(Right of Entrance.) FLOR. SCH. XV CENT.  
Pietà. FR.

FRANCESCO SALVIATI. Justice. FR.

FLOR. SCH. XVI CENT. Madonna. FR.

Inscribed: BARTHOLOMEVS · P · DE CALLIE SERAPHINVS  
C · DI ANCONA IVDICES ROTE · · · VT SIT MENS SANA IN  
CORPORE SANO.

(Left of Entrance.) FLOR. SCH. XIV CENT.  
Madonna Enthroned with Saints. FR.

Nearly effaced. Removed here from the ground floor.

FLOR. SCH. XIV CENT. Two Fragments of Frescoes.

Brought from the Convent of S. Maria Novella in 1867.

## TOWER ROOM

SCH. OF AGNOLO GADDI. The Coronation of the Virgin. T.W.

Inscribed: VESPVCCIIS MERCHATOR PRO ANIMA SVA ED  
ESA · · ·

GERMAN SCH. *The Martyrdom of S. Catherine.*  
O.W.

Completely repainted. On the back is S. Catherine less repainted.

GERMAN SCH. *The Martyrdom of a Saint.*  
O.W.

Completely repainted. On the back an Angel less repainted.

BYZANTINE SCH. XIII CENT. *Madonna,*  
*with four Scenes of the Passion.* 1. "*Ecce*  
*Homo.*" 2. *The Flagellation.* 3. *The Way*  
*to Calvary.* 4. *The Crucifixion.* T.W.

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S. BARNABA. (Via S. Zenobi)

The Church of S. Barnaba was built by the Republic in 1309 to commemorate the victory of Campaldino, the battle in which Dante took part. It was restored and redecored in 1700, and only a few fragments of the original frescoes remain.

(Left Wall.) SCH. OF GIOTTO. *A Pope*  
*Enthroned and the Archangel Michael.* FR.

Large figures of great dignity, but much repainted.

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## THE BIGALLO

The Bigallo was built between 1352 and 1358 as the headquarters of the Confraternity of the Misericordia. Later the semi-military order founded by Fra Pietro da Verona, known as Peter Martyr, amalgamated itself with the Misericordia, and gave the name of their former quarters—the Bigallo—to the building. The Misericordia removed to its present quarters, opposite the Campanile, under Pietro Leopoldo, and the Bigallo is now used as the offices of the Foundling Hospital. The architect is unknown, but the building has been attributed to Andrea Pisano and to Orcagna.

(Outside on *façade* facing the Baptistery.) ATT.  
 TADDEO GADDI. *S. Peter Martyr*  
*distributing the Banners of his Order, and*  
*The Miracle of S. Peter Martyr and*  
*Two Angels.* FR.

Frescoes half effaced, and so much repainted as to make attribution impossible. Little of the first remains. The second illustrates how, while the Saint was preaching, the devil attempted to seduce his hearers, and he by a sign of the cross exorcised him and put him to flight in the form of a horse.

## OPEN ORATORY

In this Oratory, to which access is obtained through the door to the right, is a large gilded altar-piece with statues of the Madonna and two Angels, and below a predella by Ridolfo Ghirlandaio.



RIDOLFO GHIRLANDAIO. Madonna della Misericordia, The Nativity, and The Flight into Egypt, &c. O.W.

On the right of the predella is seen the ancient building of the Bigallo, to which a dead child is being brought by its parents, and the brothers of the Misericordia bearing their litter. On the left is the *Martyrdom of S. Peter Martyr*.

#### STANZA DEL CONSIGLIO

ATT. TO GIOTTINO. Madonna della Misericordia. 1342. FR.

The Misericordia is personified by the colossal figure of the Virgin hovering above the city of Florence, adored by the Florentines. The chief interest of the fresco is that it shows the city as it was before the building of the Duomo, the Baptistery being the cathedral. It was painted in 1342.

FLOR. SCH. XIV CENT. The Bigallo. FR.

This fragment of fresco was formerly on the Loggia, and was removed to the chapel, and thence to this room. It shows the building in its original state. Opposite the entrance are twelve small scenes from the life of S. Peter Martyr, &c., much damaged.

#### UPPER FLOOR

Two rooms have been turned into a Museum and Picture Gallery.

(First Room.) BYZANTINE SCH. XII. CENT.

The Crucifixion. T.C.

The figure has the eyes open in conformity with the belief that Christ was alive when his side was pierced by Longinus, a belief condemned as heretical in the XIII century. The crucifix was painted for the Bigallo, as the cock at the foot proves.

SCH. OF BOTTICELLI. Madonna. T.W.

\*(Second Room.) BERNARDO DADDI.

Tabernacle. 1333. T.W.

The inside panels are well preserved, but those outside have been much repainted. Inside is *The Madonna Enthroned*, with figures of Saints and Prophets superimposed one on the other on either side. On the right wing *The Crucifixion*, with above, *S. Martin bringing Orphans to eat at a Banquet*. On the left *The Nativity*, with a similar scene. These two scenes of the Saint bringing children to feed at the tables of the rich have much charm, and are well adapted to plead the cause of the orphans. Outside the doors are SS. Christopher and Martin with SS. Catherine and Margaret above. The Tabernacle is dated 1333.

FLOR. SCH. XV CENT. Madonna. T.W.

Tondo. A good painting.

FLOR. SCH. XV CENT. Madonna. T.W.

Tondo. A work of much beauty.

SCH. OF AGNOLO GADDI. Fragments of  
an Altar-piece. T.W.

CASA BUONARROTI. (Via Ghibellina)

This house was bought by Michelangelo for his nephew Leonardo. It was enlarged and decorated by Michelangelo, son of Leonardo, poet and littérateur, called *il Giovane*, to distinguish him from his great-uncle. Here the family lived till 1858, when the house and its contents were bequeathed to the city by Cosimo Buonarroti and converted into a museum. It contains several fine paintings, besides sculptures and drawings by Michelangelo.

SALA I

\*5 PESELLINO. Scenes from the Life of S. Niccolò  
da Bari. T.W.

A fine painting in splendid condition. It was painted as the predella to the Annunciation by Donatello, which was over the Altar of the Cavalcanti in S. Croce. Bottari states that it was given to Michelangelo the Younger in exchange for a new one presented by him to the chapel. It is mentioned by Vasari without comment (Vas. iii. 37). In the first scene S. Niccolò in secular dress stands outside a house and throws money through the door to three daughters of a nobleman, forced by poverty to prostitution. It is a charming scene with a beautiful bit of landscape. In the second the Saint resuscitates three youths, who, during the famine, have been killed and salted by an innkeeper and served to him for provision. The nude figures are admirably drawn and modelled. The third represents the Saint appearing in the sky to

prevent the martyrdom of two youths, a scene crowded with knights and soldiers. The executioner in the act of striking off the heads of the youths is drawn with the fine anatomy and something of the vigour of Antonio Pollaiuolo.

- 1 ATT. BUGIARDINI. Portrait of Michelangelo. O.W.
- 2 MARCELLO VENUSTI (called Marcello Mantovano, pupil of Perino del Vaga). Portrait of Michelangelo. O.C.
- \*16 PORDENONE. The Death of Lucretia. O.C.

A fine painting wrongly attributed to Giorgione, but showing strong traces of his influence. The faces have the individuality of portraits. Lucretia is seen fainting in the arms of a bearded man and a youth. The latter especially resembles Giorgione's type.

### SALA III

The decorations of this room are by pupils of Bronzino and the Allori.

- 27 JACOPO DA EMPOLI. Madonna and Saints. FR.

The design of this large fresco is attributed to Michelangelo.

- 3 and 13 GIOVANNI DA S. GIOVANNI. Flying Putti supporting Garlands.

Ceiling paintings.

## SALA IV

60 ATT. PONTORMO. Portrait of Vittoria  
Colonna.

Oil on a tile. The attribution is incorrect.

(Study of Michelangelo.) FLOR. SCH. XV  
CENT. Reclining Youth. T.W.

Wrongly attributed to Paolo Uccello.

## S. MARIA DEL CARMINE

The Church of S. Maria del Carmine, the Convent of Fra Filippo Lippi, was founded in 1268 by Cione di Tifa di Rinieri Vernacci, but the original building, with the exception of the Sacristy, part of the Brancacci Chapel, and of the outer walls, was entirely destroyed by fire in 1771. The present church was begun the same year and finished 1782.

The Cappella Brancacci, famous for the frescoes of Masaccio and Filippino Lippi, was founded by Felice Brancacci, a personage of much weight in the republic as soldier and statesman. The commission for the frescoes was given to Masolino da Panicale in 1422, but he, being called shortly after to Hungary, left his pupil Masaccio to complete them. According to Vasari he had already painted several scenes besides the vaulting, but these have perished by fire, and of his work only one fresco now remains—*The Adam and Eve* on the right of entrance. Masaccio continued the work till his death in 1428, completing the two top scenes on either side, *The Expulsion from Paradise* left of entrance, and the whole of the Altar wall. The

frescoes remained unfinished till 1484 when they were completed by Filippino Lippi.

These were not the only paintings by Masolino and Masaccio in the church, for record exists of a *S. Peter* by Masolino and a *S. Paul* by Masaccio, painted near the Chapel of the Crucifix on the opposite side, which were destroyed in 1675 during the construction of the Chapel of S. Andrea Corsini. (Vas. ii. 264.) According to Vasari it was the success of these figures which gained them the commission to paint the Chapel of the Brancacci.

“*He*” (Masolino) “*was commissioned to paint the Chapel of the Brancacci with the story of S. Peter, part of which he completed with great diligence—the vaulting on which are the four Evangelists, and where Christ calls Andrew and Peter from their nets, and where he weeps the sin of his denial, and near where he preaches to convert the populace. He painted there the tempestuous shipwreck of the Apostles, and where S. Peter heals from sickness his daughter Petronilla, and in the same scene, where he and John go to the Temple, before the portico of which is that poor cripple who asks alms, to whom, unable to give gold or silver, with a sign of the Cross he heals him. All the figures are executed with much charm and have breadth of style, harmony, and mellowness of colour, and solidity and power in the drawing. The works were much admired for their novelty and for the observation shown in many parts that differed completely from the manner of Giotto. Which scenes, death overtaking him, he left unfinished.*” (Vas. ii. 265.)

Vasari mistakes in attributing the Preaching of S. Peter and the Healing of Petronilla (or Drusiana) and of the Cripple to Masolino, for they are obviously the work of Masaccio; but it seems evident that besides the Evangelists in the vaulting he must have painted two other frescoes, one of them, like those remaining,

combining two scenes—*The Calling of SS. Peter and Andrew* and *The Denial of S. Peter*, and *The Shipwreck of the Apostles*. These were probably above in the arches of the walls, and like the roof must have been destroyed in the fire of 1771.

Of Masaccio's share in the work Vasari writes:—

“Returned to Florence he was commissioned to paint the Chapel of the Brancacci in the Carmine, Masolino da Panicale, who had begun it, being dead. Before setting his hand thereto he painted as a sample of his work, the S. Paul which is near the bell-ropes, to show what improvement he had made in art.” (Vas. ii. 294.)

This figure Vasari describes at length with much praise. It was destroyed with the S. Peter of Masolino during the building of the Chapel of S. Andrea Corsini. After this he painted a fresco in the cloister, of which mention will be made later, and finally returned to the frescoes of the Brancacci Chapel, which he did not live to finish. They had an immense success, as they deserved. Vasari writes: “All the most celebrated sculptors and painters from his time up to ours, by practising and studying in that chapel have become excellent and learned,” and he enumerates all the principal Florentine artists who learnt their art from the figures of Masaccio. In fact no praise could be too high for these noble paintings. Masaccio was the first who realised in painting the ideals of Giotto, the first who studied scientifically the human form and its movements. In this he may be considered as the pioneer of the realistic school, of which Andrea dal Castagno and Antonio Pollaiuolo were the chiefs; and his science in the presentation of the human form and in technical matters was combined with an idealism and grandeur of conception comparable only to that of Piero dei Franceschi. He has left few works, dying at the age of twenty-seven, and these are the finest which remain. For breadth of brushwork, fine group-

ing, and accentuation of the significant, *The Tribute Money* especially is unrivalled in Florentine art of the early XV century. The authorship of the different frescoes is a matter of dispute and hundreds of pages have been written on the subject. That Masolino (whose works were little known before the discovery of the frescoes of Castiglione d'Olonia) should be confused with his pupil Masaccio is not so surprising as that the work of Filippino, so different in sentiment and style and executed sixty years later, should be confused with that of Masaccio. Filippino was, however, evidently inspired by the work of Masaccio, and his frescoes in this chapel have a breadth and nobility rarely met with in his painting.

The scenes are as follows:—

#### RIGHT WALL

- 1 MASOLINO. *Adam and Eve.*
- 2 FILIPPINO LIPPI. *The Liberation of S. Peter.*
- 3 MASACCIO. *The Raising of Drusiana and SS. Peter and John healing the Cripple.*
- 4 FILIPPINO LIPPI. *SS. Peter and Paul before the Proconsul and the Crucifixion of S. Peter.*

#### LEFT WALL

- 1 MASACCIO. *The Expulsion of Adam and Eve from Eden.*



- 
- 2 FILIPPINO LIPPI. *S. Paul visiting S. Peter in Prison.*
- 3 MASACCIO. *The Tribute Money.*
- 4 MASACCIO AND FILIPPINO LIPPI. *The Raising of the King's Son and S. Peter Enthroned.*

## ALTAR WALL

- 1 MASACCIO. *S. Peter Baptizing.*
- 2 MASACCIO. *S. Peter giving Alms.*
- 3 MASACCIO. *S. Peter Preaching.*
- 4 MASACCIO. *The Sick healed by the Shadow of S. Peter.*

Taking the scenes in detail. On the right wall:—

- 1 MASOLINO. *Adam and Eve.*

These are the only figures which may be given to Masolino. They have neither the characteristic solid modelling nor the fine drawing of Masaccio.

- 2 FILIPPINO LIPPI. *The Liberation of S. Peter.*

A fine work, showing the influence of Botticelli, especially in the figure of the Angel.

\*3 MASACCIO. *The Raising of Drusiana and  
SS. Peter and John healing the Cripple.*

The authorship of this is much disputed, some critics attributing the Raising of Drusiana to Masolino and the rest to Masaccio. Vasari gives the whole to Masolino. In my judgment the whole fresco is by Masaccio. The scene is divided into two parts. On the right, beneath a loggia, Drusiana rises from the bier



THE RAISING OF DRUSIANA AND SS. PETER AND  
JOHN HEALING A CRIPPLE

*Masaccio. Carmine.*

surrounded by her parents, who raise their hands in amazement at the miracle. S. Paul and a disciple stand in front. To the left, S. Peter with S. John (the latter a beautiful figure with blonde hair, recalling the type of Piero dei Franceschi) heals a cripple, who stretches his arm towards them. Between the scenes walk two charming youths in dainty tunics of green brocade and pink. Behind are houses in good perspective.

\*4 FILIPPINO LIPPI. SS. Peter and Paul  
before the Proconsul and The Crucifixion of S.  
Peter.

The masterpiece of Filippino. The figures have a dignity lacking in his later work. To the right is the Proconsul, whose features seem copied from some bust of Nero. Opposite to him is a noble Dantesque figure, who appears to be accusing the Apostles of defacing an idol which lies on the ground before them. The Apostles defend themselves with dramatic



SS. PETER AND PAUL BEFORE THE PROCONSUL  
AND THE MARTYRDOM OF S. PETER

*Filippino Lippi. Carmine.*

gesture, and the faces of the men grouped round the Proconsul are expressive. All seem to be portraits, but only two have been identified. The old man to the right of the Proconsul with grey hair and red cap is Antonio Pollaiuolo, as is proved by the resemblance to the bust on his tomb in S. Pietro in Vincoli, Rome, and the youth near, seen full face with fretful expression, strongly resembles the portrait of Filippino by himself in the Uffizi. It is, however, very much repainted. To the left three executioners pull the

reversed body of S. Peter up to the cross with ropes. On their right stand three youths in Florentine costume, the first of whom, seen in profile, is said to be a portrait of Botticelli. On the other side are six men whose faces have the individuality of portraits, but they have not been identified. Between the two scenes, through an arched door, is a very beautiful landscape.

I (Left Wall.) MASACCIO. *The Expulsion of Adam and Eve from Eden.*

The solid modelling of the nude and the dramatic expression of Eve, offer a sharp contrast to the figures of Masolino opposite. The clumsy shape of the legs is probably due to repaint.

2 FILIPPINO LIPPI. *S. Paul visiting S. Peter in Prison.*

\*\*3 MASACCIO. *The Tribute Money.*

A splendid work, treated with great breadth. Notwithstanding that three scenes are included, the composition is fine and concentrated. Against a bleak mountain landscape with a few seared trees stand the Apostles, with Christ in the centre rebuking S. Peter for his anger, the others all with indignant expressions grouped around. In the foreground is the tax-collector, a superbly drawn youth in red tunic and pink hose. For correct anatomy, facile technique, and free action, this figure might have been painted yesterday. There is no sign of effort or of archaism. To the right the same figure is repeated in precisely the same attitude but full face. In the middle distance to the left S. Peter may be seen extracting the money from the fish.

“Among the most remarkable is the scene where S. Peter to pay the tribute extracts at Christ’s command the money from the body of the fish; because, besides that in one of the Apostles—the last—may be seen his own portrait done by himself in a mirror so well that it seems most living” (the figure is the last of the group to the right), one sees the boldness of S. Peter



THE TRIBUTE MONEY  
*Masaccio. Carmine.*

in the question and the attention of the Apostles who in various attitudes surround Christ, awaiting his decision with gestures so animated that they seem really alive; and especially S. Peter, who in the effort to extract the money from the body of the fish, has his face red from stooping; and also where he pays the tribute, in which may be seen his emotion in counting the money and the greed of the collector, who looks at it in his hand with great delight.” (Vas. ii. 297.)

\*4 MASACCIO AND FILIPPINO LIPPI.  
The Resuscitation of a Youth and S. Peter  
Enthroned.

The whole scene seems to have been composed by

Masaccio, but only the figure of S. Peter enthroned to have been painted by him. In the King with the seated figures on either side, in S. Peter, and in some of those to the right his style is visible, but all seem to have been painted by Filippino.

“*Masaccio painted also the Resuscitation of the King's Son by SS. Peter and Paul, but it was left unfinished by reason of his death and was completed by Filippino.*” (Vas. ii. 298.) “*In his early youth Filippino completed the Chapel of the Brancacci in the*



THE RESUSCITATION OF THE KING'S SON AND  
S. PETER ENTHRONED

*Masaccio and Filippino Lippi. Carmine.*

*Carmine of Florence, begun by Masolino, and not entirely finished by Masaccio owing to his death. Filippo therefore completed it and painted the remainder of a scene which was lacking, where S. Peter and S. Paul resuscitate the nephew of the Emperor; in the face of that nude child he portrayed Francesco Granacci, at that time a youth; and likewise Messer Tommaso Soderini, knight; Piero Guicciardini, father of Messer Francesco who wrote the histories; Piero del Pugliese and Luigi Pala the poet.*” (Vas. iii. 462.)

These are the four men standing to the left in the foreground, but the names seem to be hypothetical.

In the centre the youth kneels before S. Peter, who stretches his hand towards him, S. Paul kneeling behind. The youth is on a white cloth on which are skulls and cross-bones, the implements of the incantations of Simon Magus, who stands behind S. Paul, raising his hands in astonishment. Grouped round are people in Florentine costume, whose faces have all the individuality of portraits. Behind the child a charming fair-haired girl bends towards him. To the left, seated beneath the projecting roof of a palace, is the Emperor.

To the right, S. Peter is enthroned like an image against a green curtain, and round him are three Carmelite monks and other figures, some emerging from an open door.

\*1 (Altar Wall.) MASACCIO. S. Peter  
Baptizing.

*“In the scene where S. Peter baptizes is greatly admired a nude youth, who shivers among the others, benumbed with cold, executed with fine solidity and soft manner.”* (Vas. ii. 298.)

This fresco is much damaged.

\*2 MASACCIO. SS. Peter and John distributing  
Alms.

The Apostles are walking down a street of which the buildings are in admirable perspective. They are surrounded by cripples and beggars, and a dead man lies at their feet. S. John, with his noble impersonal face, recalls the figures of Piero dei Franceschi, who was much influenced by Masaccio.

3 MASACCIO. S. John Preaching.

Attributed by Vasari to Masolino. The Saint stands to the left, the people seated round; and to the right are two Carmelite monks, one of whom is half destroyed by the marble altar-frame. Some critics suppose that the scenes continued across the wall, and that the frescoes of Masolino mentioned by Vasari were destroyed in erecting the altar-frame. The four scenes appear, however, to have been composed to fill the narrow spaces.

\*\*4 MASACCIO. SS. Peter and John healing the Sick with their Shadow.

This fresco is one of the best of the series. The two Apostles walk down a street put into fine perspective. S. John has the impersonal nobility of Piero dei Franceschi. Left is a group of beggars realistically treated, one—the leper on the ground in profile—being of great beauty.

(Over Altar.) BYZANTINE SCH. XIII.  
CENT. Madonna Enthroned. T.W.

A fine painting set in an XVIII century marble frame, generally covered. The Virgin is enthroned hieratically against a gold background, and holds the Child clothed in red and green. The altar-piece has great dignity and decorative value. It is said to have been brought from the East before 1268, and that before it S. Andrea Corsini used to pray.

## SACRISTY

The Sacristy escaped the destruction caused by the fire of 1771, and retains its Gothic form. It was,



however, completely restored in 1858, and again in 1902, when the frescoes in the chapel were discovered beneath the whitewash. They are attributed by some to Spinello, by others to Jacopo dal Casentino, but in their present state of repaint are completely modern. Behind the Altar are some traces of frescoes left as they were found, from which may be judged how much the rest are repainted. They represent scenes from the lives of S. Cecilia and her husband Valerian. On the right wall are the Baptisms, SS. Tiburzio and Valerian led to Martyrdom, the Baptism of Tiburzio, S. Cecilia preparing the Martyrs for Death, their Martyrdom, the Death of S. Cecilia and her Burial. On the left wall S. Cecilia with her Organ, an Angel giving Lilies to S. Cecilia and Valerian, S. Cecilia, Valerian, and Tiburzio, the Baptism of Valerian by Pope Urban, and S. Cecilia giving Alms.

On the Altar is a Reliquary containing an old Byzantine Madonna of the XII or early XIII century.

(Right of Entrance.) SIENESE SCH. Madonna Enthroned between SS. Niccolò da Bari, the Baptist, S Leonardo, and Elias. T.W.

FLOR. SCH. XIII CENT. Crucifix. T.W.

One of the large painted crucifixes abounding in the Florentine churches, with a tiny figure of the Magdalen kissing the foot.

(Left of Entrance.) FLOR. SCH. XV CENT. The Crucifixion. T.W.

In a beautiful old frame.

(Left of Altar.) FLOR. SCH. XV CENT.  
Madonna. T.W.

(Over Door left of Altar.) Madonna. FR.

Much repainted.

### CLOISTER

Over the door giving access to the church is part of a large ruined fresco by Masaccio, which may be identified with that mentioned by Vasari as having been painted before the Brancacci Chapel.

*“He painted in fresco in the cloister in terra verde over the door leading to the Convent the dedication of the Church as it took place, and he painted there an infinite number of citizens in robes and hoods who follow the procession; among whom are Filippo di Ser Brunellesco in sandals, Donatello, Masolino da Panicale his master, Antonio Brancacci who ordered him to paint the Chapel, Niccolò da Uzzano, Giovanni di Bicci de’ Medici, Bartolommeo Valori . . . Lorenzo Ridolfi, at that time ambassador of the Florentine Republic in Venice; and not only did he portray the aforesaid gentlemen from life, but also the door of the Convent, and the porter with the keys in his hand.”*  
 (Vas. ii. 295.)

This fresco Vasari goes on to praise very highly for the perspective of the figures diminishing in the procession. It was already destroyed in the time of Baldinucci, who deploras its loss. All that now remains is the *façade* of the church, part of a beautiful landscape background, and in the middle distance a young *frate* kneeling before a jovial fat monk, whose smiling face is excellently modelled, and has the individuality of a portrait. Other figures are grouped

round, and in the foreground are a few people mounting the steps towards the church. The fresco evidently continued over the door and on the opposite wall, the church forming the centre of the composition. The procession winding towards it described by Vasari would have been on this side. The fragments are much repainted, but the few remaining figures, the landscape, and the architecture of the church are worthy of Masaccio.

Beyond on the same wall is a very much repainted fresco representing the Madonna and Saints with a knight and a nun kneeling on either side, attributed to Giovanni da Milano.

On the left in the Cancelleria, formerly part of the Refectory, is a Cenacolo by Vasari, restored, as the inscription tells, in 1801.

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## CERTOSA DI VAL D'EMA

This convent of the Carthusian monks was built in 1341 at the expense of Niccolò Acciaiuoli, Grand Seneschal of the kingdom of Naples, and dedicated to S. Lorenzo. It was intended for educational purposes, and provision was made for the maintenance of fifty students. The fortifications date from 1369. The convent was recently suppressed, and only seventeen monks now remain, at whose death no others will be re-elected. Like S. Miniato, the convent and church are now public monuments in the hands of the State. They contained many interesting and important frescoes and altar-pieces; but the few that remain are so completely and badly repainted as to be almost worthless. Artistically, only the frescoes of Pontormo and Albertinelli have much value.

## CHURCH

(Choir.) POCSETTI. Scenes from the Life of S. Bruno. 1591-1597.

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## Cappella di S. Maria

SCH. OF ORCAGNI. The Trinity. T.W.

The best of the repainted pictures in this chapel.

FLOR. SCH. XV CENT. SS. George and Peter Martyr. T.W.

Completely repainted.

SCH. OF GIOTTO. Madonna. T.W.

Completely repainted.

SCH. OF TADDEO GADDI. Two Wings of Altar-piece, with two Saints in each. T.W.

Completely repainted.

SCH. OF GIOTTO. Madonna. T.W.

SCH. OF GIOTTO. Madonna. T.W.

Tondo. Completely repainted.

In its present state of modern restoration the church offers little interest. Vasari records, however, that Fra Angelico, Antonio Veneziano, Buffalmacco, and Lorenzo Monaco painted frescoes and altar-pieces for its decoration. Buffalmacco painted two altar-pieces—one for the choir, the other for the subterranean

chapel (Vas. i. 506). Antonio Veneziano painted the altar-piece for the High Altar, which, in Vasari's time, was burnt through the carelessness of the sacristan. He painted also a Transfiguration over the Altar of the Cappella delle Reliquie (Vas. i. 21). Lorenzo Monaco painted frescoes in the church, which were destroyed in 1794 during one of the unfortunate restorations (Vas. ii. 21). One of the first works of Fra Angelico was, according to Vasari, for the Chapel of the Acciaiuoli, a Madonna, with S. Lorenzo, the Magdalen, SS. Zanobi and Benedict. He painted besides, for the same chapel, the Coronation of the Virgin, and a Madonna and Two Saints (Vas. ii. 506). Of these pictures nothing is known.

#### LARGE CLOISTER

PONTORMO. Frescoes of the Passion. 1522. FR.

In the angles of the large cloister, which is decorated with many heads in glazed terra-cotta by Giovanni della Robbia and his assistants, are frescoes by Pontormo and his pupils, of which Vasari writes at great length. He relates that during the plague of 1522, Pontormo, wishing to leave the city, accepted the invitation of the Prior of the convent to paint the frescoes in the cloister. He took with him his pupil Bronzino, and the quiet, silence, and solitude of the convent suiting his melancholy temperament, he set himself to work with pleasure. Not long before he had received from Germany some engravings by Dürer—among others *The Great Passion*—which he thought to imitate in his frescoes, and in so doing entirely altered his style, “not knowing that the Germans and Flemings came to these parts to learn the Italian style which he with so much effort sought to abandon,” wrote Vasari contemptuously. He describes the frescoes minutely, at too great length to

quote. To the left of the entrance is Christ before Pilate, the only one of the four which seems to be entirely by Pontormo's own hand—a fine painting in the manner of Andrea del Sarto rather than of Dürer, in spite of Vasari's assertion that "*around Pilate are some soldiers so thoroughly German in face and costume, that one would think they were painted by one from the other side of the mountains.*" For the other three frescoes it is probable he only gave the design. They represent (at right angles to the preceding), the Agony in the Garden; and to the right of entrance, the Way to Calvary, in which, according to Vasari, seeing the damage done to his work by his imitation of Dürer, he returned to his earlier "*sweet manner,*" and succeeded better than in either of the others, although even here the German manner is visible (Vas. vi. 268). The Deposition from the Cross, and the Resurrection, in the corners opposite, though tainted with the German manner, Vasari praises highly.

Besides these frescoes, Pontormo painted in the church the portrait of a *frate* of the convent, who was 120 years old; and in the Prior's room the Nativity of Christ; and for the Foresteria, the Supper at Emmaus (Vas. vi. 270).

#### CHAPTER-HOUSE

ALBERTINELLI. The Crucifixion. 1506. FR.

A poor work, much repainted. Inscribed: MARIOTTI FLORENTINI OPVS PRO QVO PATRES DEVS ORANDVS EST A.D. MCCCCVI MENS. SEPT. Vasari mentions it with praise (Vas. iv. 221).

Besides this, there are several paintings of the school of Giotto, of slight interest.

In a corridor are some windows with fine designs by Giovanni da Udine.

## PALAZZO CORSINI

[Open Tuesdays, Thursdays, and Saturdays, 10-3.]  
 (Only the more important of the works are mentioned).

## ROOM I

- 13 SUSTERMANS. Portrait of Maria Madalena of Austria. o.c.
- \*14 SUSTERMANS. Portrait of Ferdinando II.  
o.c.  
One of the best of this master's portraits.
- 18 SUSTERMANS. Portrait of Vittoria della Rovere. o.c.  
A fine portrait.
- 20 SUSTERMANS. Portrait of Cristina of Lorraine. o.c.  
A fine portrait.
- 21 SUSTERMANS. Portrait of Ferdinando II.  
o.c.  
A fine portrait.
- 34 GOTTFRIED SCHALCKEN. Woman Reading. o.c.

## ROOM II

This room is hung with battle-pieces, among the best of which are the following :—

- 79 BORGOGNONE (JACQUES COURTOIS). Battle. o.c.
- 82 SALVATOR ROSA. Battle. o.c.

## ROOM III

- 87 FLEMISH SCH. XV CENT. Madonna.  
o.w.  
Attributed to Hugo van der Goes. Much repainted.
- 96 VASARI. Holy Trinity. o.w.  
Painted in the manner of Bronzino.
- 97 SCH. OF TITIAN. Venus looking at Herself  
in a Mirror. o.c.
- 105 GIULIO ROMANO. The Violin Player.  
1518. o.c.  
Copy of a portrait by Raffaele in the Sciarra Collection, Rome. A fine work of harmonious colour. Dated MDXVIII.
- 122 ATT. PALMA VECCHIO. Madonna,  
with S. Joseph and Zaccharia. o.c.  
A fine copy of the Titian in the Belvedere, Vienna.



- 129 RIDOLFO GHIRLANDAIO. Portrait  
of Man. o.w.

A good and characteristic work.

#### ROOM IV

In this room are collected the masterpieces of the Gallery.

- 185 PONTORMO. Madonna. o.w.

A charming little painting of brilliant colour. The Virgin is seated before a green bush with the Child on her arm, and the Baptist playing on the other side.

- \*416 ANTONELLO DA MESSINA. The  
Crucifixion. o.w.

A fine and impressive work of beautiful colour. The cross stands alone in a landscape of rich brown, with a lake beyond.

- 240 SCH. OF BOTTICELLI. Madonna.  
T.W.

A fine work, but much repainted.

- 34I FLOR. SCH. XV CENT. Predella, with  
Four Scenes from the Life of S. Andrea  
Corsini. T.W.

Attributed to Pesellino.

360 GIOVANNI DA MILANO. Madonna,  
with SS. Bruno, Louis of Toulouse, Catherine,  
and Bernard. T.W.

413, 414, 411, 412 GIOVANNI SANTI.  
Melpomene, Polyhymnia, Erato, and Calliope.  
T.W.

These four panels form part of the same series as Nos. 408 and 409. The attribution to Giovanni Santi, father of Raffaello, is Morelli's. (*Die Galerie zu Berlin*, p. 207.)

167 SCH. OF BOTTICELLI. Madonna and  
Angels. T.W.

Tondo. A good school work in the style of the "Madonna of the Pomegranate" of the Uffizi, and the "Madonna Enthroned" of the Accademia. The Virgin is seated, with the Child kissing her. Two angels hold over her head a crown of palms and lilies. On either side are two others, with the symbols of the Passion.

160 ALBERTINELLI. Holy Family. 1511.  
O.W.

Attributed to Fra Bartolommeo. The attribution to Albertinelli is Morelli's.

163 ATT. PONTORMO. Madonna and Child  
Baptist. O.W.

\*\*162 FILIPPINO LIPPI. Madonna and Angels. T.W.

One of his best easel pictures. Before an alcove stands the Virgin with the Child in her arms, who takes roses from a dish held by an Angel, another standing by with its draperies full of roses. To the right three Angels kneel, singing from a scroll of music. In the background, through an arch, is seen a distant sea with snow-capped rocks, recalling those of Verrocchio and Leonardo. From the arch advances the Baptist. The painting is well preserved, and of great beauty of colour.



MADONNA AND ANGELS  
*Filippino Lippi. Corsini Gallery.*

\*340 "AMICO DI SANDRO." Five Allegorical Figures. T.W.

A beautiful painting, very close to Botticelli, to whom it is attributed. The figures are without emblems, but are probably intended for Virtues. All five faces are similar, and are evidently painted from the same model.

344 and 338 FLOR. SCH. XIV CENT. Four  
Saints. T.W.

Fragments of altar-piece.

176 SCH. OF BOTTICELLI. Madonna.  
T.W.

A charming picture, attributed to Filippino.

\*\*157 SIGNORELLI. Madonna, with SS.

Jerome and Ber-  
nard. O.W.



MADONNA AND SAINTS  
*Signorelli. Corsini Gallery.*

One of his finest works. The Virgin, with pale yellow hair, is seated in a meadow in red robes and dark green mantle. To the right kneels S. Bernard, bending over the Child, a tiny, imp-like figure. To the left is S. Jerome. The painting is well preserved, and

the colours are rich and harmonious.

409 and 407 TIMOTEO VITI. Apello and  
Thalia. T.W.

These and the six other panels, 408, 410, 411, 412, 413, 414, were originally in the Palace of Urbino,

and were taken to the Barberini Palace, Rome, by Urban VIII., from whence they were removed to the Corsini Collection. Vasari mentions *Apollo and Two Muses* as being by Timoteo Viti.

“*In the secret study in the Corte degl' Illustrissimi of Urbino are an Apollo and two Muses by his hand, half nude, of marvellous beauty.*” (Vas. iv. 498.)

The second Muse is probably one of those attributed by Morelli to Giovanni Santi.

410 and 408 GIOVANNI SANTI. *Terpsichore and Clio.* T.W.

Part of the same series as the above.

\*148 RAFFAELLE. *Portrait of Giulio II.*

Raffaelle's original cartoon for the portraits of which replicas exist in the Pitti, Uffizi, National Gallery, and elsewhere. A splendid drawing in black chalk. It belonged to the Dukes of Urbino, and was brought to Florence by Vittoria della Rovere on her marriage with Ferdinando II. It is probable that she gave or sold it to the Marchese Bartolommeo Corsini, who was Grand Master of the Palace. Its attribution has been questioned, but for drawing, modelling, and force of expression, this cartoon excels either of the finished portraits.

141 BACCHIACCA. *Madonna and Child Baptist.* O.W.

A fine painting in the manner of Pontormo. Attributed to Rosso Fiorentino. The attribution to Bacchiacca is Berenson's.

## ROOM V

- 200 RAFFAELLO DI CARLI. Madonna and Saints. 1502. o.w.

Attributed by Vasari to Raffaellino del Garbo.

"In the Church of S. Spirito in Florence he painted a panel with Our Lady, S. Ieronimo and S. Bartolommeo." (Vas. iv. 237.)

It was originally over the Altar of the Corsini Chapel in S. Spirito, and in the time of Bottari was in the chapter-house in the small cloister of the convent. Within an alcove is seated the Madonna, holding a lily to the Child. Under arches right and left stand two angels, and kneeling in the foreground are SS. Bartholomew and Jerome. Inscribed: RAPHAEL DE KR̄OLIS PĪXIT A.D. MCCCCII. A fine painting, of strong harmonious colour, showing the influence of Perugino in the forms.

## ROOM VI

- 241 ANDREA DEL SARTO. Apollo and Daphne and Narcissus. o.w.

A scene of small figures, painted in the manner of *The History of Joseph* in the Pitti.

- 212 ATT. SEBASTIANO DEL PIOMBO. Christ bearing the Cross. o.w.

Attributed by Cavalcaselle to Marcello Venusti.

- 210 ATT. ANTONIO POLLAIUOLO. Portrait of a Goldsmith. T.W.

The authorship is disputed. Morelli attributed it to Botticelli.

“A genuine though much over-cleaned work by Botticelli, resembling the sadly disfigured portrait of a medallist in the Uffizi.” (“Italian Painters,” i. 86.)

The painting seems to be by a Florentine, strongly influenced by the Flemish school. Neither drawing nor modelling is worthy of Botticelli's own hand.

209 MEMLING. Portrait of Man. o.w.

A fine portrait, well modelled.

1208 ANTONIUS MOR (?) Portrait of Man.  
o.w.

Attributed to Holbein. Much repainted.

### ROOM VIII

259 SCH. OF PIERO DI COSIMO. Madonna  
and Angels. t.w.

### ROOM IX

270 GUIDO RENI. Pinabello and Bradamante.  
o.c.

### ROOM X

292 The Burning of Savonarola in the Piazza  
Signoria. o.w.

The original of the painting in the cell of Savonarola in the Convent of S. Marco.

## S. CROCE

The Church of S. Croce was built from the design of Arnolfo in 1294, and was continued after his death by Giotto. It was entirely covered with frescoes by Giotto and his school, but in 1560 Cosimo I. ordered the restoration of the church, during which it underwent many changes. The restoration was undertaken by Vasari, who removed the *tramezzo*, added the ugly altars in the aisles, and whitewashed such frescoes as were not destroyed by them. In order to give some idea of the masterpieces destroyed, I have mentioned later Vasari's own record of the paintings, some fragments of which have been recently uncovered.

## RIGHT AISLE

DOMENICO VENEZIANO. *The Baptist and S. Francis.* FR.

A fine work, attributed by Vasari to Andrea dal Castagno (Vas. ii. 672). The Baptist shows strong traces of his influence, but it resembles more closely the figure of the same Saint in Domenico Veneziano's altar-piece, now in the Uffizi, No. 1305.

## Cappella Castellani

STARNINA (?) *Scenes from the Lives of S. John the Evangelist, the Baptist, S. Niccolò da Bari, and S. Antonio.* 1377. FR.

“He painted in the Chapel of the Castellani (commissioned by Michele di Vanni, honourable citizen of



*that family) many stories of S. Antonio Abbate in fresco, and also some of S. Niccolò, Bishop; with so much care and in such good fashion that they were the cause that he became known as an excellent painter to certain Spaniards then living in Florence for their business affairs, and who conducted him to Spain to their king, who saw and received him most willingly."* (Vas. ii. 6.)

The attribution to Starnina is disputed, Burckhardt giving them to Agnolo Gaddi. The general effect is good but the drawing is poor, and the frescoes hardly merit much attention in detail, being, besides, much repainted. Over the arch outside are two prophets holding scrolls. In the vaulting, the four Evangelists and Fathers of the Church. On the right wall, scenes from the lives of the Baptist and S. Niccolò da Bari. On the left, scenes from the lives of S. John the Evangelist and S. Antonio. These last are more damaged than the rest. They were painted in 1377.

(Behind Altar.) SCH. OF GIOTTO. Crucifix.

T.W.

### Cappella Baroncelli

Between the Castellani and Baroncelli Chapels is a beautiful Gothic tomb, erected in 1327 by the Bandini-Baroncelli family, in the arch of which is a fine half figure of the Madonna of the school of Giotto.

TADDEO GADDI. Scenes from the Life of the Virgin. 1332-1338. FR.

*"In the Chapel of the Baroncelli and Bandini, where Giotto had already painted the Altar-piece in tempera, he painted by himself on the walls some stories in fresco*

of Our Lady, which were considered very beautiful." (Vas. i. 572.)

On the left wall are the Expulsion of Joachim from the Temple, the Meeting of Joachim and Anna, the Birth of the Virgin, the Presentation in the Temple, and the Marriage of the Virgin. In this last, according to Vasari, Taddeo painted the portrait of his father, Gaddo.

"The portrait of Gaddo is by the hand of Taddeo his son in the same Church of S. Croce, in the Chapel of the Baroncelli, in the Marriage of Our Lady; and near him is Andrea Tafi." (Vas. i. 350.)

They are the two figures, one in blue, one in white, to the left, near a woman dressed in blue. On either side of the window are the Annunciation, the Visitation, the Announcement to the Shepherds, the Nativity, Christ appearing to the Disciples, and the Adoration of the Magi. On the pilasters, David with the head of Goliath, and Joseph. The frescoes were commissioned to Taddeo Gaddi by Tano and Gherardo Baroncelli in 1332, and were finished 1338.

(Inner Chapel, Vaulting.) SCH. OF GIOTTO.

Four Angels. FR.

\*GHIRLANDAIO AND MAINARDI. The Virgin giving her Girdle to S. Thomas. FR.

A fine work.

"Domenico made Bastiano" (Mainardi) "paint upon his cartoon in S. Croce in the Chapel of the Baroncelli and Bandini, Our Lady ascending to heaven, and below S. Thomas, who receives the girdle; which is a fine work in fresco." (Vas. iii. 275.)

It is the masterpiece of Mainardi. The composition is good, filling the large space admirably.

The landscape of the Arno Valley is spacious and beautiful.

## SACRISTY

On the left of the door leading to the Sacristy is another fine fresco \* by Mainardi, recently uncovered, representing an Angel with an *aspersorio*, a charming figure, so painted that it seems as though it had just dipped it in the vase for holy water below, and was sprinkling.

(Right Wall.) ATT. NICCOLO DI PIETRO  
GERINI. The Way to Calvary, the Crucifixion, the Resurrection, and Christ surrounded by Saints. FR.

These large frescoes are so much repainted that nothing but the composition remains of the original work.

(Left Wall.) FLOR. SCH. XIV CENT.  
Madonna and Saints. T.W.

FLOR. SCH. XV CENT. The Trinity with Saints. T.W.

ATT. MARGARITONE. Crucifix. T.W.

“Having made in wood a large Crucifix painted in the Greek manner, he” (Margaritone) “sent it to Florence to Messer Farinata degli Uberti, most celebrated citizen, because he had, among other admirable works, liberated his country from impending ruin and peril. This Crucifix is now in S. Croce between the

*Chapel of the Peruzzi and that of the Giugni.*"  
(Vas. i. 361.)

It is of a later date than Margaritone. It was removed to the Sacristy in 1839.

### Cappella Rinuccini

GIOVANNI DA MILANO. *Scenes from the  
Lives of the Virgin and Magdalen.* 1365.

FR.

The frescoes are attributed by Vasari to Taddeo Gaddi.

"He painted his first work with great facility, given to him by nature rather than acquired by art, in the Church of S. Croce in Florence, in the Chapel of the Sacristy, where together with his companions, disciples of the dead Giotto, he painted some stories of S. Maria Maddalena, with beautiful figures and dresses of that time, most beautiful and strange." (Vas. i. 572.)

The frescoes are entirely repainted. They were commissioned to Giovanni da Milano by the Capitani of Or S. Michele in 1365. On the right wall, the Magdalen at the Feet of Christ, Christ in the House of Simon, the Resurrection of Lazarus, Christ appearing to the Magdalen, the Miracle of the Merchant of Marseilles. The latter illustrates the legend that a childless merchant of Marseilles, praying for a son, finds, at the instance of the Magdalen, a child by the side of its dead mother on a desert coast. On the left wall, the Expulsion of Joachim from the Temple, the Announcement to Joachim of the Birth of a Child, the Birth of the Virgin, the Presentation in the Temple, and the Marriage of the Virgin. Over the arch are half figures of the Apostles, and on the

pilasters, right, SS. Antonio and Francis; left, SS. Andrew and Louis.

(On Altar.) SCH. OF TADDEO GADDI.

Madonna and Saints. 1379. T.W.

A gorgeous Gothic Polyptych.

(Wall of Entrance.) FLOR. SCH. XIV CENT.

Madonna and Saints. T.W.

FLOR. SCH. XV CENT. S. Bernardino and a

Bishop. T.W.

(Inner Room.) In arched recess over Lavabo.

FLOR. SCH. XV CENT. Christ and  
the Samaritan. FR.

### Cappella Medici

The chapel was built by Michelozzo at the commission of Cosimo de' Medici. In it are hung several paintings, formerly on the altars of the church.

(Right Wall.) FLOR. SCH. XIV CENT.

The Coronation of the Virgin. T.W.

FLOR. SCH. XV CENT. Madonna and Two

Saints. T.W.

(Left Wall.) SCH. OF PERUGINO. S. An-

tonio. T.W.

SCH. OF GIOTTO. The Coronation of the Virgin. T.W.

Painted for the Baroncelli Chapel, and attributed by Vasari to Giotto.

“In the Chapel of the Baroncelli is a picture in tempera by the hand of Giotto, where is painted with much care the Coronation of Our Lady, and a great number of small figures, and a choir of Angels, very carefully executed. And because on this work is written in letters of gold his name and date, the artists who consider in what an age Giotto, without any knowledge of the ‘buona maniera,’ first invented the good style of drawing and painting, will be forced to give him the highest veneration.” (Vas. i. 374.)

In spite of this, the painting is not by Giotto. It is divided into five panels, with the Coronation of the Virgin in the centre, and Prophets, Saints, and Angels on either side. In the Predella a Pietà and four Saints in medallions. The frame is of the XV century, and on it is inscribed in detached letters, enclosed in hexagons, OPVS MAGISTRI IOCTI.

FLOR. SCH. XV CENT. Madonna. 1409.  
T.W.

(Over Small Door.) ATT. GHIRLANDAIO.  
The Almighty. FR.

(Left of Altar.) FLOR. SCH. XV CENT.  
The Presentation in the Temple. Predella.  
T.W.

## Transept Chapels

(1st Chapel. Cappella Velluti.) SCH. OF  
GIOTTO. The Combat of S. Michael  
with the Dragon and the Worship of the  
Golden Calf. FR.

Ruined fragments of the frescoes with which the chapel was once covered. On either side of the Altar are two nearly effaced figures of Saints.

(2nd Chapel, formerly Cappella Bellacci, now  
Ricaşoli, dedicated to S. Andrea.)

According to Vasari this chapel was frescoed by Taddeo Gaddi.

“*In the same Church he painted in fresco the Chapel of the Bellacci and that of S. Andrea, near one of the three by Giotto, where he painted Jesus Christ calling Andrew and Peter from their nets, and the Crucifixion of the said Apostles.*” (Vas. i. 573.)

Of these frescoes no trace remains.

(Vaulting) GIOVANNI DA S. GIOVANNI.  
Scenes from the Life of S. Andrea. FR.

(3rd Chapel. Cappella Giugni, now Bonaparte.)

According to Vasari this chapel was frescoed by Giotto.

“*In the third Chapel, that of the Giugni, dedicated to the Apostles, are painted by the hand of Giotto scenes from the martyrdom of many of them.*” (Vas. i. 374.)

The chapel was presented to the Bonaparte family, and is now entirely encased in marble; so that it is probable the frescoes were completely destroyed.

\*(4th Chapel. Cappella Peruzzi.) GIOTTO.  
Scenes from the Lives of S. John the Evangelist  
 and the Baptist. FR.

These frescoes were uncovered from the whitewash in 1841. Little of the original work remains except the composition. The restoration was done at a date when the style of Giotto was little known, and the faces, draperies, and general handling are not at all in the character of the epoch. They are supposed to have been executed between 1307 and 1317.

“*In the Chapel of the Peruzzi family are two scenes from the life of S. Giovanni Batista, to whom the Chapel is dedicated, where is seen, very vividly painted, the dance of Herodias, and the animation of some servants who serve at the feast. In the same chapel are two marvellous scenes of S. Giovanni Evangelista, where he resuscitates Drusiana, and where he is taken up to Heaven.*” (Vas. i. 373.)

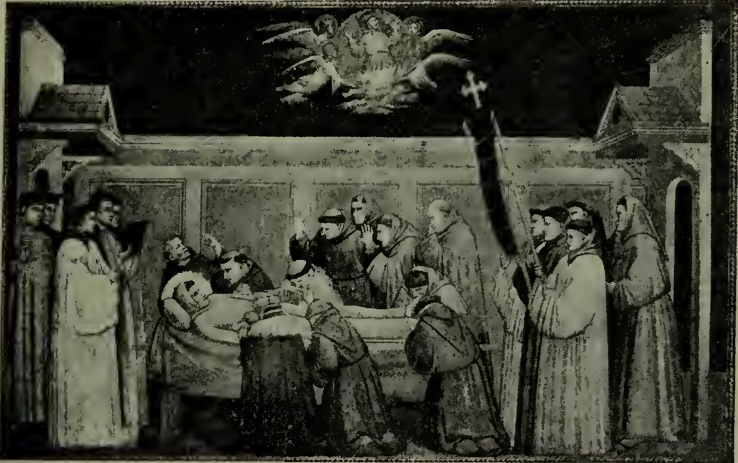
There are three scenes on either side. On the right, at the top, S. John the Evangelist is asleep on the isle of Patmos, and in the sky are seen his visions of the Revelation—Christ armed with a sickle, an angel, a dragon, and a child in a cradle. Below is the Resuscitation of Drusiana, and below again the Ascension of the Saint to heaven. This last is exceedingly fine, and not even the repaint has robbed the noble figures of the Orientals, bending over the empty tomb, and gazing upward at the Saint, of their dignity.

On the left wall, at the top, is the Expulsion of Zacharias from the Temple, and below, the Birth of the Baptist, and below again the Feast of Herod and the Dance of Salome. For this chapel, according to Vasari, Spinello painted the altar-piece, now lost. (Vas. i. 680.)



\*\* (4th Chapel. Cappella Bardi.) GIOTTO.  
*Scenes from the Life of S. Francis.* FR.

“In S. Croce are four chapels painted by the hand of Giotto, three between the Sacristy and the large Chapel and one on the other side. In the first of the three, which is that of Messer Ridolfo de’ Bardi, in which

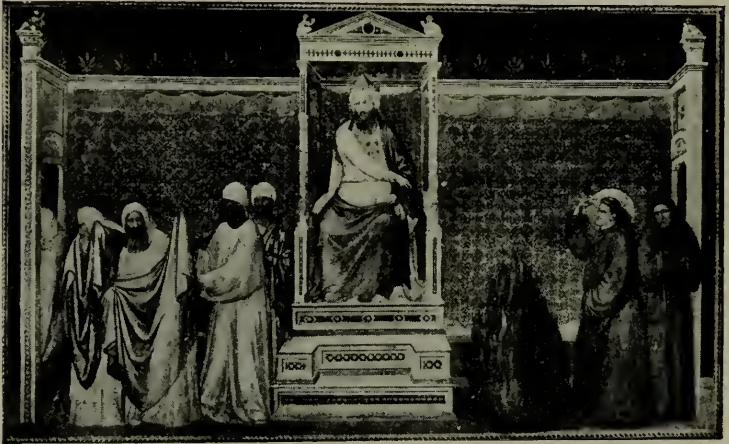


THE DEATH OF S. FRANCIS  
*Giotto. S. Croce.*

are the bell-ropes, is the life of S. Francis, for whose death a number of Frati show very befittingly the emotion of weeping.” (Vas. i. 373.)

The frescoes were probably painted after 1310 for Ridolfo de’ Bardi, whose son Giovanni belonged to the Franciscan Order. The whitewash was removed in 1853, and the restoration was done by an artist better acquainted with the style of Giotto than he who restored the Cappella Peruzzi, but the frescoes are entirely repainted. On the right, at the top, S.

Francis presents the rules of his Order to Pope Honorius. Below, he undergoes the ordeal by fire before the Sultan—a superb composition, in which the figures have great beauty and dignity. Below is the deathbed of the Saint and his apparition to the Bishop of Assisi, to assure him of the truth of the Stigmata. On the left, at the top, is S. Francis renouncing the worldly life and being clothed by the Bishop of Assisi.



S. FRANCIS BEFORE THE SULTAN

*Giotto. S. Croce.*

Below, he appears to S. Antonio while he is preaching in the Cathedral of Arles, and below again is the death of the Saint. The composition of this scene is exceedingly fine, and has been followed more or less faithfully in all subsequent paintings of the subject. The choristers at the foot of the bed are of great beauty. As in all Giotto's paintings, the figures are much better than the surroundings. Solidly modelled, admirably posed and grouped, they seem to have been painted direct from life, whereas the architecture is

conventional and poor. In the vaulting are four medallions, with S. Francis in glory and the three Virtues peculiar to his Order—Poverty, Obedience, and Charity.

On either side of the ugly modern window are four



THE CONFESSION OF S. FRANCIS AND HIS APPARITION  
TO THE BISHOP OF ASSISI

*Giotto. S. Croce.*

figures of saints, much repainted, but retaining great beauty and dignity. On the right, S. Louis of France in crown and royal robes, a very noble figure, and S. Elizabeth of Hungary, her lap full of flowers. On the left, S. Louis of Toulouse in episcopal robes, and S. Clare holding a lily.

(On Altar.) BYZANTINE SCH. XIII CENT.

*S. Francis, surrounded by twenty-one Scenes from  
his Life.* T.W.

This is one of the oldest paintings in Florence, but is

unfortunately difficult to see in the ill-lighted chapel. It was formerly attributed to Cimabue, and is now given by some critics to Margaritone of Arezzo.

(5th Chapel. Choir Chapel, formerly Cappella Alberti.) AGNOLO GADDI. Scenes from the Legend of the Cross. FR.

*“He painted for the noble family of the Alberti the chief chapel of the Church of S. Croce in fresco, representing there all the events in the finding of the Cross, and executed the work with much ability, but not much draughtsmanship, so that only the colour was excellent.”*  
(Vas. i. 637.)

In spite of this faint praise the frescoes have great merit in telling the story, and the compositions were followed closely by Piero dei Franceschi in his paintings of similar subjects in Arezzo. On each wall are four scenes. To the right, at the top, Seth plants over the body of Adam a branch of the Tree of Life, from which the wood of the cross was to be taken. Below, the Queen of Sheba, recognising the sacred wood in a bridge which has been thrown across a stream for her passage, kneels down and worships it. To the right, Solomon commands the burial of the wood, which is to cause the ruin of the Jews. Next the wood is seen floating on a pool of water and is used as the architrave for the entrance in the building of the Temple. Below, the Empress Helena, having discovered the three planks of the Crucifixion, tests the virtue of that on which Christ died, by reviving with it a corpse.

On the left, at the top, the Empress Helena causes the cross to be borne in procession to Jerusalem. Below, Chosroës, King of Persia, enters and captures Jerusalem. Next, Heraclius before the battle dreams that an angel appears to him showing him the cross

with which he will defeat Chosroës. Below, Chosroës is conquered and beheaded. In the middle distance of this scene Heraclius is seen trying to enter Jerusalem on horseback, but is opposed by an angel, and in his shirt, barefooted, bears the Cross within the gates. According to Vasari, Agnolo has here painted his own portrait.

“*The portrait of Agnolo, painted by himself, is seen in the Chapel of the Alberti in S. Croce, in the scene where Heraclius the Emperor bears the Cross, near a door, painted in profile, with a small beard, and with a red hood on his head, according to the custom of the time.*” (Vas. i. 646.)

On the pilasters between the windows are figures of saints. On the outside *façade* have been recently uncovered frescoes of the XIII century. Over the arch, Two Prophets; to the right, S. Francis receiving the Stigmata; to the left, the Coronation of the Virgin, on the pilasters, figures of Saints. The frescoes of Agnolo Gaddi were painted about 1391 at the commission of Jacopo degli Alberti, to which family the chapel at that time belonged. They have been much repainted.

(On High Altar.) SCH. OF GIOTTO. Ma-  
donna and Saints. T.W.

A fine Polyptych in an elaborately painted Gothic frame. In the centre is the Virgin with a Saint on either side; on the right, SS. Augustine and Jerome; on the left, SS. Ambrose and Gregory. On the Predella five scenes: The Crucifixion of S. Peter, the Way to Calvary, the Triumph of Death, the Martyrdom of S. Andrew, and another Martyrdom. The original altar-piece, according to Vasari, was painted by Ugolino da Siena, but it was sold to an Englishman at the beginning of the XIX century. (Vas. i. 454.)

## (6th Chapel. Cappella Tosinghi-Spinelli.)

This is one of the four chapels mentioned by Vasari as being frescoed by Giotto.

“*In the fourth, belonging to the Tosinghi and Spinelli, and dedicated to the Assumption of Our Lady, Giotto painted the Nativity, the Marriage of the Virgin, the Annunciation, and the Adoration of the Magi, and where she stretches the Infant Christ to Simeon, which is very beautiful, because, besides the great emotion to be seen in that old man who receives Christ, the gesture of the Child, who being afraid of him stretches his arms and turns all affrighted to his mother, could not be more touching nor more beautiful. In the Death of Our Lady are ten Apostles and a number of Angels with torches in their hands, very beautiful.*” (Vas. i. 374.)

The frescoes have perished hopelessly, for the chapel, purchased by Mr. Sloane in 1837, was painted over.

## (7th Chapel, formerly Cappella Pulci-Berardi, dedicated to SS. Lorenzo and Stephen.)

BERNARDO DADDI (?). The Martyrdom of S. Lorenzo and the Judgment and Martyrdom of S. Stephen. FR.

According to Vasari this chapel was frescoed by Bernardo Daddi. (Vas. i. 673.) The fragments that remain are entirely repainted.

\*(9th Chapel. Cappella Bardi, dedicated to S. Silvestro.) GIOTTINO (?). Scenes from the Life of S. Silvestro. FR.

“*He painted in S. Croce in the Chapel of S. Silvestro the story of Constantine, with much care, showing*

*very excellent consideration in the action of the figures."*  
(Vas. i. 624.)

Though much repainted the frescoes retain great dignity and beauty; whether by "Giotto" or, as modern criticism says, by Maso di Banco, they are by the best of Giotto's pupils. At the top, the Saint baptizes the Emperor Constantine; below, he revives a dead ox; and below again he slays a dragon, and resuscitates two magicians in the presence of the Emperor. The figure of the Bishop in this last is almost worthy of Giotto himself.

\*(Left Wall.) GIOTTINO (?). The Resurrection  
of Andrea de' Bardi. 1367. FR.

This fine and impressive painting decorates the arch in the Gothic Tomb of Andrea de' Bardi, who died 1367. He is painted over the sarcophagus as though rising ghost-like from it at the sound of the last trumpet blown by angels above. Behind stretches a dreary landscape.

"*Behind a marble framework made for the tomb of Messer Bettino de' Bardi (an error, it was Andrea) . . . a man of high military rank of that date, Giotto painted from life Messer Bettino armed, who issued from the sepulchre on his knees, called by the sound of the trumpets of Judgement by two angels who accompany a Christ in the clouds, very well painted.*"  
(Vas. i. 624.)

Though much repainted, the fresco is most impressive.

GIOTTINO (?) The Entombment. FR.

This fresco is evidently by the same hand, though not mentioned by Vasari. In the arch above the sarcophagus the dead Christ is borne to the tomb by

the disciples and the holy women, and behind is seen the empty cross, against which rests a ladder. The figures have the nobility of Giotto's own work.

On the altar of this chapel was originally a painting by Pietro Lorenzetti (Vas. i. 478).

(Transept Chapel. Cappella Bardi.)

This chapel was frescoed, according to Vasari, by Agnolo Gaddi.

"*In painting in the Chapel of the Bardi, also in fresco and in the same Church, some stories of S. Louis, he did much better*" (better than the Choir frescoes). (Vas. i. 637.)

They were whitewashed over, and have not yet been uncovered.

LEFT AISLE

BRONZINO. Pietà. o.w.

OTHER WORKS MENTIONED BY VASARI AS EXISTING  
IN THE CHURCH

In the right aisle were frescoes by Orcagna.

"*In the midst of the Church of S. Croce on the right, on a large wall, he painted in fresco the same things that he painted in the Campo Santo of Pisa, in three similar scenes . . . executed with better drawing and more care than those at Pisa, preserving however almost the same manner of invention.*" (Vas. i. 600.)

Vasari goes on to describe the paintings at great length, but from his description they seem to have resembled those in the Strozzi Chapel of S. Maria Novella rather than the frescoes of the Campo Santo, Pisa. The *Paradiso* and *Inferno* were full of portraits, among which were Clement VI., Dino del Garbo, a noted



physician, among the Blest, and Guardi Mati and Cecco d'Ascoli, a famous magician, among the Damned. The frescoes were on the wall to the right of the pulpit. In 1547 there is record of their being cleaned, but in constructing the altars they were totally destroyed.

Near the entrance on the right, Domenico Ghirlandaio painted the story of S. Paolino. (Vas. iii. 255.)

Across the church, dividing the lay worshippers from the *frati* was a partition, the *tramezzo*, covered with frescoes, of which we have several records. It was removed during Vasari's restoration in 1566, and the frescoes have all perished. Stefano Fiorentino, pupil of Giotto, "*Painted on the tramezzo of the Church of S. Croce, in the Chapel of the Asini, in fresco, the scene of the Martyrdom of S. Mark, where he was torn in pieces, with many excellent figures.*" (Vas. i. 450.) Taddeo Gaddi painted "*a dead Christ, with the Maries, in fresco, which was greatly praised, and below the Tramezzo which divides the Church, on the left, above the Crucifix of Donatello (now removed to the large Bardi Chapel) he painted in fresco a story of S. Francesco, of the miracle, when he, appearing in the sky, resuscitates a putto that was dead falling from a terrace. And in that scene he portrayed Giotto his master, the poet Dante, and Guido Cavalcanti; others say himself.*" (Vas. i. 573.)

Beneath the Annunciation of Donatello, which was over the Altar of the Cavalcanti, was originally the Predella by Pesellino, now in the Casa Buonarroti (see p. 59). (Vas. iii. 37.)

Beyond the Tomb of Leonardo Aretino was a fresco by Giotto.

"*An Annunciation, which has been repainted by modern painters with little judgement.*" (Vas. i. 375.)

On the Altar of the Serristori, where now is the

Entry of Christ into Jerusalem, begun by Cigoli and finished after his death by Biliverti, was formerly a picture by Perugino, a Pietà with the Evangelist and Virgin, mentioned by Vasari as being in fresco (Vas. iii. 577), but by Albertini as being on wood. The frame and predella of this Pietà were the work of *Morto da Feltre* (Vas. v. 206).

In the left aisle, near the Tomb of Carlo Marsuppini, was a Crucifixion frescoed by Giotto.

*“Beyond the marble Tomb of Carlo Marzuppini of Arezzo he painted a Crucifixion, Our Lady, S. John, and the Magdalen at the foot of the Cross.”* (Vas. i. 375.)

Niccolò di Piero Spinello Aretino and Lorenzo di Niccolò painted *“in the Chapel of the Macchiavelli dedicated to S. Philip and S. James, many stories of these Saints, of their life and death, and the Altar-piece, of the said Chapel he”* (Niccolò Spinello) *“executed in Arezzo and sent it thither finished in the year 1400.”* (Vas. i. 691.)

The frescoes exist no longer, but the altar-piece, representing the Coronation of the Virgin, is in the Accademia, No. 129.

For one of the Altars in the left aisle Bronzino painted the large Descent into Limbo, now in the Uffizi, No. 1271. It was removed in 1821 as being *“contrary to the laws of decency.”*

Over the door of the Sacristy Taddeo Gaddi *“painted the scene of Christ disputing with the doctors in the Temple, which was later nearly ruined, when Cosimo il Vecchio de’ Medici built the Noviciate, the Chapel, and the Lobby before the Sacristy, and had a stone cornice placed above the said door.”* (Vas. i. 573.)

In the Sacristy were formerly the chests for vestments, &c., painted by Taddeo Gaddi, and attributed by Vasari to Giotto, twenty-two panels of which are now in the Accademia, Nos. 404-115 and 117-126.

*“On the cupboards of the Sacristy he painted scenes of small figures of the lives of Christ and of S. Francis.”* (Vas. i. 375.)

There were twenty-six of these panels; two are in the Berlin Gallery, the other two are missing.

For the Chapter-house Fra Filippo painted the Madonna, with SS. Antonio, Francesco, Cosimo, and Damiano, now in the Accademia, No. 55. (Vas. ii. 615.) In Richa's time it was in the Medici Chapel. The Predella was painted by Pesellino, and is also in the Accademia, No. 72. The presence of his patron saints proves that it was painted for Cosimo il Vecchio.

## THE CONVENT

The convent was built at the same time as the church, but little of the building now remains. A large part was destroyed in 1422, and the rest has suffered often from the flooding of the Arno. The gardens and other buildings extended along the Corso de' Tintori nearly as far as the river, but these were converted into stables by Cosimo I. On the wall facing the Piazza, now entirely restored, Bicci di Lorenzo painted several frescoes described by Vasari, and attributed by him to his father, Lorenzo di Bicci.

*“He painted S. Thomas who feels the wounds of Jesus Christ, and near and around him the other Apostles, who reverently on their knees behold the act, and near the said scene he painted also in fresco a S. Christopher, twelve and a half braccia high, a rare work. . . . And within the door that is between these figures, called the Porta del Martello, he painted a Crucifixion with many figures, and on the inside wall the Confirmation of the rules of S. Francis given by Pope Onorio, and near, the martyrdom of some frati of that order who went to preach the faith among the*

*Saracens. In the arches and vaulting he painted some Kings of France, frati dedicated to S. Francis . . . and many learned men of that order renowned for their dignities—Bishops, Cardinals, and Popes—among whom are portrayed from life in two tondi of the vaulting, Pope Nicholas IV. and Alexander V. . . .”* &c. (Vas. ii. 51.)

These frescoes were commissioned by Tommaso di Leonardo Spinelli to Lorenzo di Bicci in 1441, as the inscription cited by Del Migliore records. It ran: QVESTO LAVORIO A FATTO FARE TOMMASO DI LIONARDO SPINELLI A HONORE DI DIO E A SVFFRAGIO DE' POVERI. ANNO DOMINI MCCCXXXI. (Vas. ii. 64, Milanesi's Commentary.) Near it was a fresco of the Virgin giving her girdle to S. Thomas, attributed by Vasari also to Lorenzo di Bicci (Vas. ii. 57), but which was by Stefano di Antonio di Vanni, assistant of Bicci di Lorenzo.

None of the frescoes of the *façade* remain, but inside the cloister are several fragments of painting. Over the door a Madonna and Two Angels, and some remains of scenes of small figures on the walls, and other fragments in the vaulting. Vasari states that in the cloister Andrea dal Castagno painted the Flagellation of Christ, which he describes at length, and with much praise for its admirable perspective and the good action of the executioners, and relates how it was damaged “by the children and other simple people who had scratched all the heads and arms of the Jews, as though thus they might avenge the injury of Our Lord.” (Vas. ii. 672.) This Flagellation is mentioned by Francesco di Giovanni di Guido Baldovinetti in his *Memoriale* as being by Alesso Baldovinetti. It was already destroyed in the time of Baldinucci, who deplores the loss.

## REFECTORY

The first door to the right of the cloister gives access to the old Refectory, for some years used as a carpet manufactory, now turned into the museum of the church. On the walls are hung some paintings and fragments of frescoes, &c., found in the church and elsewhere.

SCH. OF GIOTTO. Cenacolo, with the Genealogical Tree of the Cross and Scenes from the Lives of SS. Francis and Louis. FR.

These frescoes are attributed by Vasari to Giotto himself. (Vas. i. 375.) By Cavalcaselle they are given to Taddeo Gaddi.

\*(Right Wall.) ANDREA DAL CASTAGNO.  
S. Eustace. 1462. FR.

This fine fresco was formerly in the Church of S. Maria sopr' Arno, destroyed in constructing the Lung' Arno Torrigiani. The colossal figure of the Saint is very characteristic, strongly built and well posed, one of Andrea's finest works. It is surrounded by small scenes from his life, and bears the date 1462.

FLOR. SCH. XIV CENT. Half figure of the Virgin. T.W.

FLOR. SCH. XIV CENT. Half figure of the Virgin. T.W.

FLOR. SCH. XIV CENT. Seated Christ. T.W.

A fine figure.

SCH. OF GIOTTO. The Crucifixion. T.W.

(Left Wall.) SCH. OF DUCCIO. Madonna.

FR.

A fine painting.

SCH. OF DUCCIO. Madonna. FR.

A large and much ruined painting.

FLOR. SCH. XIII CENT. The Crucifixion.

(Entrance Wall.) FLOR. SCH. XV CENT.

Crucifixion. FR.

Painted within an arched recess, which was removed from the old city wall near the Porta S. Gallo.

#### SMALL REFECTORY

GIOVANNI DA S. GIOVANNI. A Miracle of S. Francesco. FR.

Painted in the vaulted arch. The fresco represents the miraculous multiplication of loaves by S. Francis. A fine work, but the light is too bad to allow of its being appreciated.

## S. DOMENICO A FIESOLE

The Church of S. Domenico dates from 1406. The Loggia was added in 1635. It contained several works by Fra Angelico, who was a monk of the convent, but none now remain except one.

## RIGHT AISLE

(2nd Chapel. Cappella Guadagni.) LORENZO  
DI CREDI. The Baptism. o.w.

"He painted in the Compagnia dello Scalzo a picture with much care." (Vas. iv. 568.)

At the suppression of the convent of the Scalzo in 1786, it was brought to S. Domenico to replace the painting by Perugino of the Madonna and Saints, now in the Tribuna of the Uffizi. It shows strongly the influence of Verrocchio's Baptism in the Accademia.

## LEFT AISLE

\*(1st Altar.) FRA ANGELICO. Madonna and  
Saints. T.W.

"He painted in S. Domenico of Fiesole the picture of the High Altar, which, perhaps because it was damaged, has been retouched by other masters and spoiled. But the predella and the ciborio of the Sacrament are better preserved; and an infinite number of small figures seen in a celestial glory are so beautiful that they seem truly of paradise, nor can he who approaches gaze enough at them." (Vas. ii. 510.)

As Vasari says, the picture was originally on the High Altar, whence it was removed to the east wall of the choir, and a few years ago to its present place.

The Virgin is enthroned between the Baptist and S. Thomas Aquinas on one side, SS. Domenico and Peter Martyr on the other. The repainting mentioned by Vasari was done in 1501 by Lorenzo di Credi, by whom is the whole of the landscape. The Predella is a copy of the original, which was sold in the middle of the last century to the English National Gallery. It represents Christ in the midst of Angels making music, and surrounded by Patriarchs, Prophets, and Saints—about 270 figures. The picture is in a frame of earlier date, the pilasters of which are painted with six saints by Lorenzo Monaco, and below, on either side of the Predella, the Virgin, the Magdalen, and the two other Maries of the same date. The Ciborio mentioned by Vasari was also sold.

(2nd Altar.) GIOVANNI SOGLIANI and  
SANTI DI TITO. The Adoration of the  
Magi. o.w.

Mentioned by Vasari (Vas. v. 124).

#### CHOIR

(Back of Altar.) SCH. OF PERUGINO.  
Madonna Enthroned. o.w.

A fine painting. The Virgin is seated under an arch in an open landscape.

Vasari mentions other altar-pieces painted by Fra Angelico for the church. The Annunciation, sold in 1611 to the Duke of Lerma for his chapel in the Dominican College of Valladolid. (Vas. ii. 510.) For the chapel, where now is the Madonna and Saints, he painted the Coronation of the Virgin, now in the Louvre, which was taken to Paris during the French occupation.



## THE DUOMO

## S. MARIA DEL FIORE

The Duomo, formerly S. Reparata, was begun by Arnolfo in 1298 on the site of the earlier Church of S. Salvatore. The name was changed to S. Maria del Fiore in 1432. Giotto was appointed architect, and after his death in 1336, Francesco Talenti, to whom the building as it is now seen is chiefly due. The main part was completed in 1407. The dome was begun by Brunellesco in 1421, and the lantern was added in 1437.

Over the north entrance, called the "Porta della Mandorla," is a fine mosaic representing the Annunciation, by Domenico Ghirlandaio, dated 1490. It is mentioned with praise by Vasari (Vas. i. 197, and iii. 274). The Virgin is seated beneath a portico, with the Archangel kneeling before her. Beyond the parapet is a garden with cypresses. It is framed in a garland of fruits.

## INTERIOR. WALL OF ENTRANCE

(Over Central Door.) ATT. GADDO GADDI.

The Coronation of the Virgin. Mosaic.

A fine mosaic, much restored. It is attributed by Vasari to Gaddo Gaddi, but seems rather in the Byzantine manner.

"He was commissioned by the Operai of S. Maria del Fiore to make in the lunette within the church over the principal door, the Coronation of Our Lady, which he executed in mosaic; which work when finished was adjudged by all masters, foreign and Florentine, the most beautiful that had ever been seen in Italy, they

*recognising in it more draughtsmanship, judgement, and care, than in all the other mosaics that could be found in Italy."* (Vas. i. 347.)

Part of it is restored in oil paint.

SANTI DI TITO. Angels Adoring. FR.

Painted in three arches on either side of the above mosaic.

PAOLO UCCELLO. Four Heads of Prophets  
in angles of Clock. FR.

The clock was originally painted by Paolo Uccello, but in adapting it to modern use his painting has been destroyed, with the exception of these four heads.

*"He painted in colour the face of the clock over the principal entrance within the church, with four heads in the angles painted in fresco."* (Vas. ii. 212.)

\*(Over Side Door, left.) PAOLO UCCELLO.  
Monument of Sir John Hawkwood. FR.

Over the two side doors are large paintings in terra verde, imitating marble monuments, of colossal equestrian statues on sarcophagi. They were originally on the north wall, and were transferred to canvas and removed here in 1841. That to the right represents Sir John Hawkwood, the English condottiere, known in Italy as Giovanni Aguto.

*"He painted in S. Maria del Fiore, in memory of Giovanni Acuto the Englishman, Captain of the Florentines, who died in the year 1393, a horse in terra verde, very beautiful and of extraordinary size, and on it the figure of the said Captain, in chiaroscuro of the colour of terra verde, in a picture ten braccia high, in the middle of one wall of the church, where he*

portrayed in perspective a great sarcophagus, feigning that the body was within, and on it he placed the figure armed as a captain on horseback; which work was and is still held to be very beautiful for this sort of painting; and if Paulo had not made the horse move the legs on one side only, which horses in nature do not do because they would fall (which happened perhaps because he was not accustomed to ride, nor experienced in horses as he was in other animals), it would be a most perfect work, because the perspective of that horse, which is very large, is exceedingly fine; and on the base are these letters, PAVLI VCELLI OPVS." (Vas. ii. 211.)

The painting replaced an earlier one by Agnolo Gaddi and Pesello, to whom the commission was given in 1395 to paint the monument on the north wall of the church, between the two doors. This fresco being ruined, in 1436 Paolo Uccello received the commission to paint another in the same fashion as the original. His painting did not give satisfaction, and he was ordered to do another; but whether he did so or not, and whether this is the work that did not please the commissioners or another, is unknown. The statue rests on a sarcophagus, which is placed on an imitation bracket, decorated with the *stemma* of the General, and inscribed: IOHANNES ACVTVS EQVES BRITANNICVS DVX ÆTATIS SVE CAVTISSIMVS ET REI MILITARIS PERITISSIMVS HABITVS EST PAVLI VCELLI OPVS. The work had much influence on subsequent equestrian statues, those of Donatello at Padua and of Verrocchio at Venice showing traces of it.

\*(Over Side Door, right.) ANDREA DAL  
CASTAGNO. Monument of Niccolò da  
Tolentino. 1456. FR.

Painted in memory of Niccolò de' Maurucci da Tolentino, Captain General of the Florentine forces in

1433, who died, probably from poison, prisoner of Niccolò Piccinino.

"He painted in *S. Maria del Fiore* the figure of *Niccolò da Tolentino on horseback.*" (Vas. ii. 673.)



NICCOLÒ DA TOLENTINO  
*Andrea dal Castagno. Duomo.*

Andrea received the commission in 1456. It is a superb figure, full of energy, and has the plastic quality of sculpture. Like the Hawkwood of Paolo Uccello, it was originally frescoed on the north wall, and was transferred to canvas and placed in its present position in 1841. Both paintings were restored by Lorenzo di Credi in 1524.

The three circular windows were designed by Ghiberti, and are mentioned by him in his *Commentario*.

#### RIGHT AISLE

(On Pillar over Holy Water Font.) **FRANCESCO DA POPPI.** *S. Antonino, Archbishop of Florence, Enthroned.* o.w.

#### LEFT AISLE

(On Pillar over Holy Water Font.) **ATT. ORCAGNA.** *S. Zanobi Enthroned.* t.w.

The Bishop is seated in full episcopals, with two

figures representing Charity and Humility holding his cope. Crushed beneath his feet are Pride, with gilded horns, and Cruelty, sucking the blood of an infant. On either side kneel S. Crescenzo and S. Eugenio. In the Predella are two scenes from his life.

(Near Side Entrance.) DOMENICO DI MICHELINO. Dante. 1465. T.W.

This painting was formerly attributed to Orcagna till the document of commission to Domenico di Miche-



DANTE

*Domenico di Michelino. Duomo.*

lino, pupil of Fra Angelico, was discovered. In spite of the somewhat trivial conception, it has much charm. The commission was for "a figure in the guise of the poet Dante, according to a model furnished by Alesso Baldovinetti." To this single figure Domenico added

at his own fancy the surroundings illustrating the *Divina Commedia*, and for these additions he received extra payment. The figure stands in red Florentine robes holding a book, and to the right is the city of Florence, in which the Duomo, the Campanile, and Palazzo Vecchio are visible. He points to the gate of Hell, where figures are seen descending between sharp rocks. Behind are the circles of Purgatory leading up to the Paradise, symbolised by stars. In the collection of Christ Church, Oxford, is a pen drawing of the figure, wrongly attributed to Antonio Pollaiuolo. It seems too strong to be by Domenico himself, and may possibly have been drawn from the model furnished by Alesso Baldovinetti mentioned in the document.

#### CUPOLA

The cupola is painted by Vasari with scenes of the Last Judgment. It was begun in 1572 at the commission of Cosimo I., when Vasari was sixty-one. He died two years later, leaving it unfinished, and it was completed by Federigo Zuccherò in 1579. The poor design and monstrous figures have the effect of dwarfing the cupola to an extraordinary extent.

The designs of the circular windows are by the following masters: The Coronation of the Virgin, by Donatello, executed in 1434 in competition with Ghiberti (Vas. ii. 402); the Ascension and Agony in the Garden, by Ghiberti, mentioned by him in his *Commentario*; and the Adoration of the Magi, by Paolo Uccello.

#### SAGRESTIA VECCHIA

FLOR. SCH. XIV CENT. Six Panels, with  
busts of Christ and Apostles. T.W.

LORENZO DI CREDI. The Archangel Michael.

1523. O.W.

Mentioned by Vasari without comment (Vas. iv. 568). An effeminate figure in a long green dress, holding the sword and scales, but seeming fitter to hold a distaff.

### Chapels of the Tribuna

BICCI DI LORENZO. Figures of Saints.

1440. FR.

Behind each Altar of the twelve chapels are figures of Saints, commissioned to Bicci di Lorenzo in 1440. Vasari attributes them to his father, Lorenzo di Bicci (Vas. ii. 55). They were entirely repainted in 1840, and some of them are quite modern.

(1st Chapel. North Transept.) BICCI DI LORENZO. Monuments of Cardinal Piero de' Corsini, 1422, and of Luigi Marsili, 1439. FR.

“In S. Maria del Fiore the Operai, by order of the public, had painted on the wall in fresco a sarcophagus imitating marble, in memory of Cardinal de' Corsini, who is there portrayed. And over it is another like it, to the memory of Maestro Luigi Marsili, most celebrated theologian, who went as Ambassador with Messer Luigi Guicciardini and Messer Guccio di Gino, most honourable knights, to the Duke of Anjou.” (Vas. ii. 56.)

Piero de' Corsini died at Avignon in 1405, but the monument was not painted till 1422. That of Marsili was executed 1439. They were originally frescoed on the south wall, opposite those of Paolo Uccello

and Andrea dal Castagno, and were transferred to canvas and removed here in 1841. The two monuments are almost similar. On each the body lies on the sarcophagus, on which angels support the *stemmi*, in the style of Donatello and his pupils. The sarcophagi rest on feigned brackets carved with the figures of Faith, Hope, and Charity.

## DUOMO, FIESOLE

The Cathedral of Fiesole, dedicated to S. Romolo, was built in 1028 and replaced the earlier church, now the Badia. It has suffered many changes and was completely restored in 1885.

(On Pillar right of Choir.) SCH. OF PERUGINO.

S. Sebastian.

In oil, imitating fresco.

### CHOIR

(High Altar.) FLOR. SCH. XIV CENT.

Madonna and Saints. T.W.

Triptych. In the centre is the Virgin enthroned with two Angels. Right, SS. Romolo and Donato. Left, SS. Peter and Alexander.

(1st Chapel, right. Cappella Salutati.) SCH. OF  
ANDREA DAL CASTAGNO. FR.

In the vaulting the Four Evangelists. On either side of the window the Baptist and S. Leonardo. Completely repainted.



(2nd Chapel, right.) SCH. OF GHIRLANDAIO.  
S. Romolo and four Saints. T.W.

Inscribed: S. ROMVLVS EP̄S FESVLANVS CVM SVIS SOCIIS  
 DVLCISSIMO CARISSIMO CRESCENTIO ET MARCHITIANO.

FLOR. SCH. XVI CENT. Scenes from the Life  
of S Romolo and his Martyrdom. O.W.

### S. EGIDIO (S. MARIA NUOVA)

The Hospital of S. Maria Nuova was founded about 1285 by Folco Portinari, father of Beatrice, it is said at the request of Madonna Tessa, the family nurse, whose sepulchral figure, dated 1288, is within the entrance. The Loggia was added in the XVI century. It is now the principal hospital of Tuscany, the Convent of S. Maria degli Angeli being incorporated with it. The collection of pictures and sculpture, formerly housed in the building opposite, were removed a few years ago, the paintings to the Uffizi, the sculpture to the Bargello.

The Church of S. Egidio annexed to it was built from a design by Lorenzo di Bicci in 1418. It contains no paintings of interest.

(On Façade.) LORENZO DI BICCI (?) The  
Consecration of the Church by Pope Martin V.  
and Martin V. confirming the privileges of the  
Hospital to the Spedalingo Michele da Panzano.

FR.

“The which consecration Lorenzo then painted as Ser Michele wished on the façade of that church,

portraying there the pope and some cardinals, which work, as a new and beautiful thing, was then much praised." (Vas. ii. 55.)

The frescoes are too repainted to allow of any definite attribution. The first is interesting as showing the old façade of the Hospital before the Loggia was added, with the Coronation of the Virgin still over the door of the church and a Pietà, which looks like a Della Robbia, over the side entrance. The second shows the cloister.

(Inner Cloister.) ALESSANDRO ALLORI.  
Christ and the Samaritan. FR.

## S. FELICE

The Church of S. Felice was already existing in the XI century. In 1250 it was given to the monks of Nonantola, and in 1413 to the Camaldolensi. In 1557 it was ceded to the nuns of S. Peter Martyr, whose convent was suppressed in 1808.

### RIGHT AISLE

(1st Altar.) SCH. OF TADDEO GADDI.  
Pietà. FR.

Fragment of the old decoration much repainted.

(6th Altar.) RIDOLFO GHIRLANDAIO.  
"Madonna del Popolo." O.W.

Mentioned by Vasari (Vas. vi. 543).

## LEFT AISLE

\*(1st Altar.) SCH. OF BOTTICELLI. S. Rocco with SS. Antonio and Catherine of Siena.  
T.W.

An interesting work, close to the manner of Botticelli. Attributed to Pier di Cosimo. In the Predella, S. Antonio in Prayer, a scene from the Life of S. Rocco, the Martyrdom of S. Catherine, and the Annunciation.

(Over Pulpit.) SCH. OF GIOTTO. Crucifixion. T.W.

One of the numerous colossal painted Crucifixes possessed by nearly all the older Florentine churches. Above, the Pelican; on the arms, the Virgin and Evangelist. Much repainted.

\*(5th Altar.) NERI DI BICCI. Tabernacle with Saints. 1467. T.W.

Triptych. An interesting and very decorative altarpiece, one of the best works of the painter. In the centre is the Tabernacle of the Sacrament with the Resurrection painted on the door and around Angels adoring. Right, S. Giuliano and the Emperor Sigismund. Left, S. Augustine and the Baptist. In the arches a Pietà and the Archangel and Virgin of the Annunciation. On a gold ground. The picture is blackened by smoke, but is otherwise well preserved. It is mentioned by Neri in his *Ricordi* as having been commissioned in 1467 by Mariotto Lippi, to whom the chapel belonged. (Fol. 128.)

FLOR. SCH. EARLY XV CENT. Madonna  
and two Saints. FR.

Fine figures, much repainted. It was formerly in the Tympanum over the entrance outside the church, and is said to have worked many miracles during the plague of 1630.

(7th Altar.) GIOVANNI DA S. GIOVANNI.  
S. Felice relieving S. Massimo.

A fine work. In the foreground lies S. Massimo, much foreshortened, and over him bends S. Felice feeding him. Above is the Virgin, with Angels around.

S. FELICITÀ. (Via Guicciardini)

The Church of S. Felicità is one of the oldest in Florence, but in its present state dates only from 1736. It was under the special protection of the Guicciardini, and on the removal of the Grand Dukes to the Pitti Palace, became their parish church. Their chapel is over the entrance and is connected with the corridor between the Pitti and Uffizi.

RIGHT AISLE

(1st Chapel. Cappella Ferranti-Capponi.) PONTORMO. Altar-piece and Frescoes.

“*Lodovico di Gino Capponi, who had bought in S. Felicità the chapel which the Barbadori had had built by Filippo di Ser Brunellesco, having returned from Rome, decided to have all the roof painted and*

*a picture with rich decorations; wherefore having taken counsel with Messer Niccolò Vespucci, Knight of Rhodes, who was his great friend, the knight being also a friend of Jacopo" (Pontormo), "and moreover knew the ability and value of that worthy man, said and did so much, that Ludovico commissioned the work to Puntormo. And he, having raised a boarding which kept the chapel closed for three years, set his hand to the work. In the top of the roof he painted God the Father, with four Patriarchs round him, very beautiful, and in the four tondi of the angles he painted the four Evangelists, that is to say, he painted three with his own hand and one Bronzino painted entirely alone. . . . In the picture is a dead Christ taken down from the Cross and borne to the Sepulchre, and Our Lady who is swooning, and the other Maries. . . . And the four Evangelists which are in the tondi of the roof are much better, and painted in a different manner. On the wall, where is the window, are two figures in fresco, on one side the Virgin and on the other the Angel who announces her. . . ." (Vas. vi. 271.)*

In his life of Bronzino Vasari says that he painted two of the Evangelists (Vas. vii. 594), but the first statement is correct.

The frescoes of the roof were destroyed when the gallery above was constructed for the Grand Dukes. The Annunciation on the wall is so completely repainted as to be with difficulty recognised as Pontormo's work, but the altar-piece, representing the Descent from the Cross, is one of his finest paintings, though it has suffered much from cleaning in 1723. Three of the Evangelists in the *tondi* are by Pontormo, the fourth by Bronzino. The chapel is badly lighted and the paintings are seen with difficulty.

## LEFT TRANSEPT

SCH. OF GIOTTO. The Nativity. FR.

Part of the old decoration, much repainted.

## SACRISTY

The Sacristy dates from 1392, but was rebuilt in 1476 by some follower of Brunellesco, whose style it closely resembles. In it are hung several fine paintings formerly in the church.

(Over Door.) FLOR. SCH. XV CENT.  
Madonna. T.W.

FLOR. SCH. XV CENT. The Adoration of the  
Magi. T.W.

A fine and decorative work.

TADDEO GADDI. Madonna and Saints.  
T.W.

Polyptych. A fine work. In the centre panel is the Virgin, with Angels making music at the foot of the throne. Right, SS. Luke and Philip. Left, S. James and the Baptist. In the pinnacles, figures of Prophets.

\*NERI DI BICCI. S. Felicità with her Seven  
Sons. 1464. T.W.

A charming and decorative work, in the painter's best manner. In the centre is S. Felicità enthroned against a gold background, with her seven martyred sons

standing round her. Beneath each figure the name is inscribed: S. QVIRILLVS. S. EMENANDER. S. PETRVS. S. SECONDIVS. S. RAFIANVS. S. AQVILA. S. DOMITIANVS. It was formerly in the Cappella de' Nerli and was for years attributed to Spinello. Neri states in his *Ricordi* that he was commissioned to paint an altar-piece by Francesco de' Nerli in 1463, and began one which was too large and which he left unfinished, painting this the year following (Fol. 95). The Predella is on the Altar in the Chapter-house.

(Over Altar.) SCH. OF GIOTTO. Crucifixion. T.W.

SCH. OF BOTTICELLI. Pietà. 1470. T.W.

An interesting painting.

SCH. OF GIOTTO. Madonna. T.W.

#### CHAPTER-HOUSE

The Chapter-house is the oldest part of the building, and still retains some of the original frescoes, which are attributed to Niccolò di Piero Gerini. In the vaulting are eight medallions, completely repainted, representing Christ and seven Virtues: Faith, Hope, Charity, Prudence, Fortitude, Justice, and Temperance.

(Over Altar.) Crucifixion, with Saints.

(On Altar.) NERI DI BICCI. The Martyrdom of the Seven Sons of S. Felicità. T.W.

Predella to the painting now in the Sacristy. To each of the sons during his martyrdom S. Felicità appears and consoles him.

On the walls are several fragments of XIV century frescoes, transferred to canvas, formerly on the walls of the church and cloister. The Virgin and Archangel of the Annunciation, two fragments of figures of a Saint and an Angel, much repainted; over the door the Marriage of S. Catherine, and S. Antonio.

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CENACOLO DI FOLIGNO AND  
GALLERIA FERRONI. (Via Faenza, No. 56)

\*The Cenacolo di Foligno is in the Refectory of the suppressed Convent of S. Onofrio. It was discovered



CONVENTO DI FOLIGNO  
*Perugino. Cenacolo.*

in 1845 in the room then used as a stable. The authorship is much disputed, though to students of his work no doubt exists but that it is a fine work of Perugino. The inscription RAF · VRB · MDV., which was supposed to be legible on the collar of S. Thomas to the right, gave rise to the idea that it was painted by



Raffaello, a hypothesis strengthened by the fact that at the date 1505 Raffaello was the guest of Taddeo Taddei, whose sister was a nun in the convent. The letters were, however, quite illegible. The painting has every characteristic of Perugino, in the type of face and form, the spacious landscape, and every detail. It has been, however, attributed to Gerino da Pistoja, and Cavalcaselle would not accept it as more than school work. In spite of restoration the fresco remains one of Perugino's finest works. The Apostles are seated on a divan covered with beautiful green embroidery. Outside the parapet of the room is seen an arcade of pillars in admirable perspective, stretching back against a spacious landscape. In the distance is seen Christ praying in Gethsemane. The figures have little action, but are well drawn and posed. Of all the Cenacoli in Florence this has most decorative value.

On the walls are hung drawings and engravings of this and other celebrated Cenacoli.

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### Galleria Ferroni

This collection of paintings belonged to the Marchese Leopoldo Ferroni, by whom it was bequeathed to the State in 1850. It was formerly housed in the Uffizi, and was removed here not many years ago. The collection contains few paintings of importance. The best are the following:—

- 63 CARLO DOLCI. The Archangel Gabriel.  
o.c.

This popular and much copied picture formed part of an Annunciation.

- 98 GIULIO ROMANO. Portrait of Lorenzo,  
Duke of Urbino. o.w.

One of the many copies of a painting supposed to be by Raffaello, one of the best of which is in the Musée of Montpellier.

- 100 "AMICO DI SANDRO." Madonna  
adoring the Christ Child. T.W.

A charming painting, showing the influence of Botticelli and Filippino.

## S. GIOVANNI DEI CAVALIERI

(Via S. Gallo)

The Church of S. Giovanni dei Cavalieri was founded in 1321, and was originally dedicated to S. Maria Maddalena. In 1552 it was ceded by Cosimo I. to the nuns of S. John of Jerusalem, who had been ejected from their convent outside the Porta Romana during the siege. Under them it underwent complete restoration, and the name was changed to that of the patron of their Order. The convent was suppressed in 1808. The church contains several paintings of interest.

### RIGHT AISLE

- \*(3rd Altar.) JACOPO DEL SELLAIO (?)  
The Annunciation. T.W.

A fine and beautiful work, recalling the picture of the same subject by the same hand in the Foresteria, S. Marco. The Virgin stands before the reading-

desk, a beautiful and stately figure to whom the Archangel kneels submissively. Through the window is seen a charming landscape. The delicate silvery colour as well as the type of the face recalls Fra Filippo.

TRANSEPT

(Chapel right of Choir.) NERI DI BICCI. The Coronation of the Virgin. T.W.

In the centre in a circle of light Christ crowns the Virgin. Below, round a gold ciborium, kneel four Angels with four candlesticks. Above, Angels make music, and around are many Saints. A very decorative work. In the Predella are a Pietà, the Banquet of Herod, and S. Niccolò da Bari throwing Money to the Daughters of a Poor Nobleman, with three kneeling Saints on either side.

(Choir.) SCH. OF LORENZO MONACO. Crucifixion, with the Evangelist and Virgin. T.W.

(Chapel left of Choir.) FLOR. SCH. EARLY XV CENT. The Nativity. T.W.

In the Predella, the Trinity, the Presentation in the Temple, and the Adoration of the Magi.

SACRISTY

SCH. OF LORENZO MONACO. Crucifixion. T.W.

## CHURCH AND HOSPITAL OF THE INNOCENTI

The Hospital of the Innocenti was founded 1421, and was designed by Brunellesco. The old church was destroyed and the present building, entered to the left of the cloister, dates only from 1786. It contains nothing of interest except the painting of Ghirlandaio.

(Behind High Altar.) DOMENICO GHIRLANDAIO. *The Adoration of the Magi.*  
1488. T.W.

*“In the Church of the Innocenti he painted in tempera a picture of the Magi, much admired, in which are very beautiful heads with varied expression and features, of youths as well as of old men. And specially in the head of Our Lady he has put all that art could give of pure beauty and grace to the Mother of the Son of God.”* (Vas. iii. 258.)

The Virgin is seated beneath a portico, beyond which stretches a distant landscape, with a broad river winding between the hills. Above, four Angels hold a scroll of music. Two Kings kneel before her, and the third stands by with the courtiers. In the foreground the Baptist and an old Saint present two kneeling children covered with sword cuts—the Innocenti murdered for Christ’s sake. In the background to the left is seen the murder of the Innocents. Two shepherds watch the Virgin from behind the parapet. On the frieze of the building to the right is inscribed MCCCCLXXXVIII. The painting has been restored, and the colours are hard and crude. Some of the faces seem to be portraits, that behind the shoulder of the young king being the painter himself.

## GALLERY OF THE HOSPITAL

In the gallery to the right of the cloister are several paintings and sculptures collected from the hospital and



THE ADORATION OF THE MAGI  
*Ghirlandaio. Innocenti.*

its dependencies. The following are the most important:—

46 NERI DI BICCI. Coronation of the Virgin.  
T.W.

73 and 74 FLOR. SCH. XIV CENT. SS. Jerome and Catherine. T.W.

Parts of an altar-piece. In the pinnacles are the Virgin and Archangel of the Annunciation.

75 FLOR. SCH. XIV CENT. The Coronation of the Virgin. T.W.

72 ATT. PIETRO CAVALLINI. The Annunciation with SS. Niccolò da Bari and Antonio. T.W.

This picture is completely repainted.

63-70 SCH. OF GHIRLANDAIO. Seven Predella Scenes. T.W.

67 SCH. OF ALBERTINELLI. Madonna.  
O.W.

62 ROSSO FIORENTINO. Pietà. Fragment of fresco.

\*61 PIER DI COSIMO. Madonna and Saints.  
O.W.

“The Spedalingo of the Innocenti was a great friend of Piero, and wishing to have a picture painted for the

*Chapel of the Pugliese on the left of the entrance of the church, he commissioned it to Piero, who completed it at his leisure."* (Vas. iv. 140.)

The Virgin is seated on a throne, holding forward the Child, who takes roses offered to him by S. Rosa of Viterbo kneeling on the left. In his other hand he holds a ring, and to the right kneels S. Catherine, her crown and a fragment of her wheel before her. Behind are S. John the Evangelist, S. Peter, and six other Saints. A fine painting, in Piero's most characteristic style. It was formerly in the church, and was removed at the restoration.

59 SCH. OF FRA FILIPPO LIPPI. Madonna and Angel. T.W.

A varied imitation of the painting by Fra Filippo in the Uffizi, No. 1307.

58 FLOR. SCH. XIII CENT. Madonna and Saints. T.W.

At the end of the hall a large fresco representing the Murder of the Innocents, of the XVII century.

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## S. LEONARDO IN ARCETRI

The Church of S. Leonardo was in existence in the XIII century as an oratory, belonging to the now destroyed Church of S. Piero Scheraggio in Via della Ninna. It was restored under Pietro Leopoldo in 1782, and the Romanesque Ambone, which is its chief treasure, was transferred to it from S. Piero Scheraggio. In the house of the Canonico adjoining are a few paintings formerly in the church.

(In the Passage.) FLOR. SCH. XIV CENT.  
Madonna Enthroned between SS. James and  
 Leonardo. T.W.

(Sala.) NERI DI BICCI. Madonna giving the  
 Girdle to S. Thomas. T.W.

An interesting work. Right are S. Francesco and the Baptist; left, SS. Jerome and Peter. Painted for Bernardo Salviati and Madonna India, his sister.

NERI DI BICCI. Tabernacle with the An-  
 nunciation. T.W.

On either side of the Tabernacle are the Archangel and the Virgin with Angels round. Much and badly repainted.

SCH. OF BENOZZO GOZZOLI. Tobias and  
 the Archangel, with SS. Leonardo and Sebastian.

A poor painting.

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## S. LORENZO

The original Church of S. Lorenzo was consecrated by S. Ambrogio, Archbishop of Milan, in 393. The bones of S. Zanobi were buried here in 429, but were transferred to the Duomo, then S. Reparata, in 490. It was almost completely destroyed by fire in 1423, and the present building was begun soon after by Brunellesco. He lived to complete only the Sagrestia Vecchia, and the church was continued by his pupil



Antonio Manetti, who altered the original design. It contains several paintings of interest.

RIGHT AISLE

(2nd Chapel.) ROSSO FIORENTINO. The Marriage of the Virgin. o.w.

“He painted in S. Lorenzo for Carlo Ginori the picture of the Marriage of Our Lady, held to be a very beautiful work.” (Vas. v. 159.)

The painting shows the influence of Pontormo and Michelangelo. The old turbaned woman seated on the steps recalls Rosso's painting of the Fates in the Pitti. The young girl beside her, whose draperies model her form in classic fashion, recalls Pontormo.

TRANSEPT

\*(1st Chapel, right.) PIER DI COSIMO. Madonna adoring the Christ Child. t.w.

A fine painting, of warm harmonious colour. The Virgin kneels before the Christ Child, who lies before her, and on either side kneel SS. Francesco and Giuliano. Behind is a beautiful landscape through which streams wind.

(Last Chapel, left of Choir.) SCH. OF GHIRLANDAIO. S. Antonio Enthroned between SS. Lorenzo and Giuliano. t.w.

A good school painting. In the Predella are three scenes from the lives of SS. Lorenzo and Giuliano. The introduction of the two Saints suggests that it was painted at the commission of the Medici.

\*(Cappella Martelli.) FRA FILIPPO. The Annunciation. T.W.

“In S. Lorenzo in the Chapel of the Operai he painted a picture with an Annunciation.” (Vas. ii. 618.)

One of his best and most charming works. Against a background of architecture and a garden going back in deep perspective, the Virgin half rises from her



ANNUNCIATION

*Filippo Lippi. Lorenzo.*

prayer-desk and turns towards the Archangel, a childish figure, kneeling before her. Her attitude, half kneeling, half standing, in arrested movement, recalls that of Donatello's Virgin in the Annunciation of S. Croce. Left are two child angels, the one gazing out of the picture of special

beauty. In the Predella are three scenes from the life of S. Niccolò da Bari: the Martyrdom of two Saints prevented by the Saint, the Saint throwing money to the daughters of a nobleman forced by poverty to prostitution, and the resuscitation of three youths who during the famine have been killed and salted for provision. The painting is well preserved, and the colour cool and silvery.

## LEFT AISLE

BRONZINO. The Martyrdom of S. Lorenzo. FR.

The fresco is confused in composition and bad in drawing. It was painted in his old age, and is probably chiefly the work of assistants. It was still unfinished when Vasari wrote of it.

“*And because at his present age of sixty-five years he is no less enamoured of things of art than when he was young, he has undertaken finally to paint, as the duke wished, in the Church of S. Lorenzo, on the wall near the organ; in which work, excellent as he has always been, he will beyond doubt succeed.*” (Vas. vii. 604.)

In a letter written from Pisa in 1565 to Bronzino, Cosimo I. approves of the plan to paint both walls of the aisle. The other fresco was never executed, probably on account of the age of the painter, who died seven years after.

## SAGRESTIA VECCHIA

(On Altar.) FLOR. SCH. XIV CENT. Ma-  
donna and Saints. T.W.

Triptych. In the centre is the Virgin enthroned, with S. Clare and other Saints on the right, S. Lorenzo and other Saints on the left.

(Wall left of Entrance.) ATT. RAFFAEL-  
LINO DEL GARBO. The Nativity.

T.W.

Against a landscape background the Virgin kneels before the Christ Child, over whom an Angel bends. Right are S. Francis and a monk; left, S. John the Evangelist. Above is the Almighty with angels.

(Right of Entrance.) MAINARDI (?) S. Lorenzo  
Enthroned between SS. Stephen and Leonardo.

1511. T.W.

A fine painting, attributed to Raffaellino del Garbo.  
Dated on the *cartello* 1511.

### SAGRESTIA NUOVA

Having become the property of the State, the Sagrestia Nuova is entered by a door in the Chapel of the Grand Dukes, and that connecting it with the church is closed. In the passage leading from the Chapel of the Grand Dukes are four portraits of the Medici Princes, of little artistic value: Margherita of Austria, wife of Alessandro; Ferdinando, son of Cosimo III., and his wife, Violante of Bavaria; and Cristina of Lorraine, wife of Ferdinando I.

### S. LUCIA DE' MAGNOLI

(Via de' Bardi)

This church, founded before 1078, is interesting rather for what it once contained than for the paintings that remain. The choir chapel was frescoed at the commission of Niccolò da Uzzano by Lorenzo di Bicci.

*"He painted in the Chief Chapel in S. Lucia in Via de' Bardi some scenes in fresco of the life of that Saint, for Niccolò da Uzzano, who was therein portrayed from life, together with some other citizens."*  
(Vas. ii. 54.)

Vasari mentions altar-pieces painted by Spinello Aretino (Vas. i. 680) and by Zanobi Strozzi, the latter in the Chapel of the Nasi. (Vas. ii. 521.)

Over the second Altar, to the right, was formerly the Madonna and Saints, by Domenico Veneziano, now in the Uffizi, No. 1305.

All that now remains worthy of notice is a copy by Cristofano Allori of the miraculous Annunciation in the SS. Annunziata, on the fourth Altar to the right—the Chapel of the Sacrament; and on the left wall of the same chapel a poor and much repainted work of the school of Verrocchio, representing the Journey of Tobias.

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## S. MARCO

### CHURCH

On the site of the present Church of S. Marco existed as early as the XIII century an Oratory, which belonged to the Order of Vallombrosan monks called the Silvestrini. The Order was suppressed by Martin V., and the convent and church given to the Dominicans, and both were enlarged and rebuilt by them, chiefly at the cost of Cosimo de' Medici. The architect was Michelozzo. The convent architecturally has suffered little change, but the church was completely modernised in the XVII century. The Sacristy, designed by Brunellesco, alone bears traces of the original building. The *façade* dates from 1780.

### ENTRANCE WALL

(Over Door.) ATT. GIOTTO. Crucifixion.

T.W.

One of the finest of these numerous painted Crucifixes.

“He painted in S. Marco in tempera a Crucifix of wood, larger than life, and on a gold background; which was placed on the right of the church.” (Vas. i. 394.)

(Right of Entrance.) PIETRO CAVALLINI.

The Annunciation. FR.

One of the few original decorations which remain. The church was already whitewashed in Vasari's time, so that he gives few records of the frescoes with which it was covered. He states that Pietro Cavallini, coming from Rome to Tuscany "to see the works of his master Giotto, and of his other pupils, painted in S. Marco of Florence many figures which are not now to be seen, the church having been whitewashed, except the Annunciation, which remains covered near the principal entrance of the church." (Vas. i. 539.)

It was uncovered not many years ago. It is much repainted.

RIGHT AISLE

(2nd Altar.) FRA BARTOLOMMEO. Ma-  
donna and Saints. 1509. o.w.

"He painted another picture held to be very fine with Our Lady and other Saints around. It merits extraordinary praise, he having introduced a manner of blending the colours in such wise . . . that the figures seem in relief and alive." (Vas. iv. 186.)

The Virgin is enthroned beneath a canopy, from which Angels withdraw curtains. On either side are two standing Saints, and in front kneel the Magdalen and another female Saint. The composition has the mechanical dullness peculiar to the master, but the kneeling Saints have some charm. It was painted in 1509. It is much repainted.

(3rd Altar.) BYZANTINE SCH. Madonna of Mercy. Mosaic.

A fine early mosaic, formerly over the door of the Oratory of the Porta Santa, Rome, as the inscription below records. It is the property of the Ricci family, and was brought from Rome by Michelangelo Buonarroti the younger in 1609. It is inscribed above: MATER MISERICORDIA. It is surrounded by a painting of the XVII century, imitating mosaic, representing SS. Dominic and Raimondo adoring the Madonna, with cherubs above.

#### LEFT AISLE

(Between 1st and 2nd Altars.) SCH. OF GIOTTO. Large Figure of Saint and Fragment of Last Judgment. FR.

Possibly one of the frescoes by Pietro Cavallini mentioned by Vasari.

“Among the figures that he painted in S. Marco was the portrait of Pope Urban V. with the heads of S. Peter and S. Paul, life-size; from which portrait Fra Angelico da Fiesole painted that which is in a picture in S. Domenico di Fiesole; and that was no small chance, because the portrait that was in S. Marco, with many other figures frescoed in the church, was whitewashed when that convent was taken from the monks who were formerly there and given to the Frati Predicatori, who whitewashed everything with little care and discrimination.” (Vas. i. 540.)

## Cappella di S. Antonino

The Chapel of S. Antonino was built in 1588 by Giovanni da Bologna. It is richly decorated with sculptures and paintings, which merit little attention. On either side of the Atrium are two large frescoes by Passignano. To the right, the Burial of S. Antonino in S. Marco, in the right foreground of which are the portraits of the founders of the chapel, Averardo and Antonio Salviati. To the left, the funeral procession of the Saint, in which among the pallbearers are Ferdinando I. and the Duke of Mantua, and again the two heads of the Salviati brothers. The roof is by Poccetti, and the decorations in *grisaille* are by Alessandro Allori. On the Altar is Christ in Limbo, attributed to Bronzino, but only of his school.

\*(In Chapel outside the Cappella di S. Antonino.)

ALESSO BALDOVINETTI. *The Crucifixion, with S. Antonino at the Foot of the Cross.* T.C.

A door on the left of the chapel gives access to a small garden, at the end of which is an open Loggia. Over the Altar is the large painting recently discovered by Signor Odoardo Giglioli. It is probably the work mentioned by Vasari as having been painted by Antonio Pollaiuolo for the church.

“*He painted on canvas a Crucifixion with S. Antonino, which is placed in his chapel in S. Marco.*”

It must have been removed to its present place at the restoration of the chapel by Giovanni da Bologna. The painting is on canvas in tempera, and is in a state of great dilapidation. In composition it resembles the fresco by Fra Angelico in the first cloister of the



convent. The figure of Christ, with the head slightly foreshortened, is well proportioned, and has something of the energy and muscular construction of Antonio Pollaiuolo, enough to account for Vasari's attribution. The Saint Antonino has the individuality of a portrait. The Cross stands in what must have been a beautiful and spacious landscape, but in its dilapidated state little can be seen. A classic grove of cypresses surrounds the Cross, and between the stems is vaguely seen a distant stretch of landscape. The painting is of great value, not only for its beauty and merit, but as showing the connection between Alesso and his pupil, Antonio Pollaiuolo. It is in a finely carved frame, from which the gilding is entirely worn away. The chapel is of the XIV century. On a marble tablet to the right is inscribed: HAC CHAPPELLAM FECIT FIERI DÑA RIA VXOR OLIM BĀCHI DE CHAPŌSACCHIS PERIMEDIO AĪE PATRIS SVI S. PINI BONACCVRSI ET FILIO . . . MICHAELIS IŌHIS PHYLIPPI A.D. MCCCXLI MĒS JVLII.

Of frescoes and paintings formerly in the church Vasari gives the following records. Bicci di Lorenzo decorated the Chapel of the Martini with frescoes from the life of the Virgin and an altar-piece of the Madonna and Saints, and another chapel with the Archangel Raffaele and Tobias. The former were completed in 1433 as the documents of payment prove. (Vas. ii. 50.) In 1427 he frescoed also the Chapel of the Compagni. (Vas. ii. 64.) Cosimo Rosselli painted a Crucifixion, with SS. Mark, John the Evangelist, Antonino, and other figures. (Vas. iii. 189.) A picture answering to this description, supposed by Milanese to be this altar-piece, was in the collection of Mr. Fuller Maitland, London. The Coronation of the Virgin, now in the Accademia, No. 73, was painted for S. Marco at the commission of the Arte della Seta. (Vas. iii. 312.) On the second Altar left was originally the Madonna and Saints by Fra Bartolommeo,

now in the Pitti, No. 208. It was given by the monks to Bishop Milanese in 1588, and in 1699 was bought by Prince Ferdinand, son of Cosimo III. It is now replaced by a copy.

## The Convent

The convent is now converted to a Museum in which are collected numerous paintings, sculptures, and architectural fragments from suppressed churches and convents. It was entirely rebuilt by Michelozzo at the cost of Cosimo il Vecchio, whose *stemma* may be seen everywhere. The work was begun in 1437 and finished in 1452. Fra Angelico, leaving the Convent of S. Domenico a Fiesole, took up his abode here, and worked during ten years on the frescoes with which the walls are covered. Fra Bartolommeo lived also in the convent from 1500, and painted numerous works for it and the Church.

### FIRST CLOISTER

The first cloister is frescoed by Poccetti and his assistants with scenes from the life of S. Antonino, some of which have the interest of showing the buildings of Florence as they were in the XVII century.

(North Wall. 1st Lunette.) POCSETTI.

*S. Antonino dispersing the Crowd which follows  
a Bride.* FR.

In this painting is seen the old Gothic Font, attributed to Giotto, which is still in its original place inside the Duomo.

\*(Over Door of Sacristy.) FRA ANGELICO.

S. Peter Martyr.

FR.

He has his finger on his lip imposing silence.



S. PETER MARTYR  
*Fra Angelico.*

\*(East Wall.) FRA ANGELICO.

The Crucifixion,  
with S. Dominic  
at the foot of the  
Cross. FR.

“He painted in the first cloister in certain lunettes, many beautiful figures in fresco, and a Crucifixion with S. Dominic at the foot, much praised.”  
(Vas. ii. 508.)



S. DOMINIC AT FOOT OF CROSS  
*Fra Angelico.*

One of the finest of the frescoes.

It is repeated on a smaller scale many times with variations in the cells above.

(Over Door of Capitulo.) FRA ANGELICO.

S. Dominic with Book and Scourge. FR.

Much ruined.

(South Wall. Over Door of Large Refectory.)  
FRA ANGELICO. Pietà. FR.

(2nd Lunette.) POCSETTI. S. Antonino as a  
Child praying before the Crucifix of Or S.  
Michele. FR.

Showing the Shrine of Orcagna, and the Crucifix  
before which S. Antonino used to pray, which is still  
over the Altar in the right aisle.



DOMINICANS RECEIVING CHRIST AS A  
PILGRIM  
*Fra Angelico.*

(West Wall  
Over Door  
of Ospizio.)  
FRA AN-  
GELICO.  
Two Domi-  
nicans receiv-  
ing Christ as  
a Pilgrim.  
FR.

(2nd Lunette.) POCSETTI. S. Antonino taking  
possession of S. Maria del Fiore. FR.

In this painting is seen the old *façade* of the Duomo  
as it existed in the XVII century.

(Over Door near Entrance.) FRA ANGELICO.

S. Thomas Aquinas. FR.

Much repainted.

### OSPIZIO

The room has been recently hung with paintings of the XIV and XV centuries. Most of them are in a state of great dilapidation and badly repainted.

1 SCH. OF BICCI DI LORENZO. S. Benedict and Donor. T.W.

Fragment of altar-piece.

2 SCH. OF GIOTTO. The Crucifixion. T.W.

3 FLOR. SCH. XIV CENT. S. Jerome. T.W.

4, 6, and 7 FLOR. SCH. XIV CENT. Madonna and Saints. T.W.

Parts of large altar-piece.

5 FLOR. SCH. XIV CENT. The Annunciation.  
T.W.

Completely repainted.

8 FLOR. SCH. XIV CENT. Madonna. T.W.

- 9 FLOR. SCH. XIV CENT. Madonna and Saints, with Predella. T.W.

Large Polyptych, much damaged and blackened by time.

- 10 FLOR. SCH. XIV CENT. Five Saints.  
T.W.

Attributed to Neri di Bicci, but seeming of earlier date.

- 12 LORENZO MONACO. The Crucifixion.  
T.W.

- 11 and 13 LORENZO MONACO. The Virgin and Evangelist. T.W.

These three panels, the two last in frames of the XVIII century, have been much repainted, and the background smeared over with cheap gold, which gives them a meretricious look.

- 14 FLOR. SCH. XIV CENT. The Coronation of the Virgin and Four Saints. T.W.

- 15 NICCOLÒ DI PIERO GERINI. Madonna with SS. Stephen and Reparata. T.W.

Entirely repainted.

- 16 FLOR. SCH. END OF XIV CENT.  
The Coronation of the Virgin. T.W.

- 17 SCH. OF LORENZO MONACO. The Crucifixion, with S. Francesco and Donor.  
T.W.
- 18 FLOR. SCH. XIV CENT. The Crucifixion. T.W.
- 19 FLOR. SCH. XIV CENT. Madonna Enthroned. T.W.
- 20 FLOR. SCH. XIV CENT. Madonna and Four Saints. T.W.
- \*21 JACOPO DEL SELLAIO (?). The Annunciation. T.W.

A beautiful painting, much damaged and badly repainted. It is labelled a free copy from Fra Filippo, and is almost worthy of his own hand. It resembles the Annunciation by him in the Munich Gallery, No. 1005, which was painted for S. Maria Primerana, Fiesole. The Virgin, a stately and beautiful figure, stands reverently beneath a portico, beyond which is a conventional garden. The Angel kneels before her, and another stands in the doorway on the left. Another fine painting by the same hand is in S. Giovanni dei Cavalieri, also an Annunciation.

- 22 FLOR. SCH. XIV CENT. Predella, with Pietà and Scenes from the Life of Peter Martyr. T.W.

23 GIUSTO DI ANDREA MANZINI.  
Madonna Enthroned with Six Saints. T.W.

24 FLOR. SCH. XV CENT. Predella, with  
the Meeting of Joachim and Anna and two  
Kneeling Donors. T.W.

A painting of much charm.

25 FLOR. SCH. XV CENT. S. Lorenzo. T.W.

In Predella, the Martyrdom of the Saint.

26 FLOR. SCH. XV CENT. S. Vincenzo  
Ferreri, with Predella. T.W.

27 ATT. SCH. OF BOTTICINI. S. Vincenzo  
Ferreri, with Kneeling Donor. T.W.

28 SCH. OF BOTTICELLI. Madonna. T.W.

29 NERI DI BICCI. The Coronation of the  
Virgin. T.W.

Much damaged and badly repainted.

30 NERI DI BICCI. Predella to the above.  
T.W.

31 GIUSTO DI ANDREA. S. Bernardino  
with Angels. T.W.



32 FLOR. SCH. XV CENT. Madonna and  
Four Saints. T.W.

Much damaged and repainted.

LARGE REFECTORY

In the Sala del Lavabo, preceding the Large Refectory, are some uninteresting paintings of the XVI and XVII centuries. In the Refectory itself are several altar-pieces of the same date, and on the right wall the splendid marble frame formerly enclosing the Madonna and Saints by Fra Angelico, now in the Uffizi, No. 17. It still retains traces of gold and colour. It was executed by Jacopo di Bartolommeo da Settignano and Simone Ferruci da Fiesole in 1433.

\*(West Wall.) FRA BARTOLOMMEO AND  
GIOVANNI ANTONIO SOGLIANI.  
Cenacolo, called "La Provvidenza." 1536.

FR.

"Giovanni Antonio, being called by the frati of S. Marco of Florence to paint at the end of their Refectory a work in fresco at the cost of one of the serving friars of the Molletti, painted where S. Dominic, being in the Refectory with his frati and having no bread, prayed to God, and the table was miraculously covered with loaves brought by two Angels in human form. In which work he portrayed many frati who were then in the Convent, who seem most living, and specially that serving friar of the Moletti who waits at table."  
(Vas. v. 129.)

Vasari attributes to Sogliani also the beautiful Crucifixion above, really by Fra Bartolommeo himself.

"He painted then in the lunette over the table S. Dominic at the foot of a Crucifix, Our Lady and S. John the Evangelist, who weeps, and at the sides



"LA PROVVIDENZA"

*Fra Bartolommeo and Sogliani. S. Marco.*

*S. Catherine of Siena and S. Antonino, Archbishop of Florence, and of that order." (Vas. v. 130.)*

These figures are among Fra Bartolommeo's best works. The landscape behind the Crucifixion, with the view of S. Marco, is of great beauty.

## CAPITOLO

\*FRA ANGELICO. *The Crucifixion, with Saints.*

1441 (?). FR.

One of his largest and most important works, but much repainted.

“The Father was much loved for his virtues by Cosimo de’ Medici, who, having caused the Church and Convent of S. Marco to be rebuilt, ordered him to paint on the wall of the Chapter all the Passion of Jesus Christ; and on one of the sides the Saints, who have been the chiefs and founders of religious orders, assembled together and weeping at the foot of the Cross, and on the other S. Mark the Evangelist near to the Mother of the Son of God swooning to behold the Saviour of the



#### THE CRUCIFIXION

*Fra Angelico.*

world crucified; around whom are the Maries who sorrowfully support her; and the Saints Cosimo and Damiano. It is said that in the face of S. Cosimo Fra Giovanni portrayed from life Nanni di Antonio di Banco, the sculptor, his friend. Beneath this work he painted in a frieze a tree with S. Dominic at its foot, and in certain tondi which the branches surround, all the popes, cardinals, bishops, saints, and masters in theology, who up to that time his order of the Preaching Friars had produced. In which work, aided by the

*Frati, who sent for them to different parts, he painted many portraits, which are these: S. Dominic in the midst, who holds the branches of the tree; Pope Innocent V., a Frenchman; the Beato Ugone, first cardinal of that order; the Beato Paulo, a Florentine, Patriarch; S. Antonino, Archbishop of Florence; the Beato Giordano, a German, second General of that Order; the Beato Niccolò; the Beato Remigio, a Florentine; Boninsegno, a Florentine, Martyr. All these are on the right hand. Then on the left are Benedict XI. of Treviso; Giandomenico, Florentine, Cardinal; Pietro da Palude, Patriarch of Jerusalem; Alberto Magno, a German; the Beato Raimondo of Catalonia, third General of the Order; the Beato Chiaro of Florence, Provincial of Rome; S. Vincenzio of Valentia, and the Beato Bernardo of Florence; all which heads are very graceful and beautiful.” (Vas. ii. 507, &c.)*

The fresco was commissioned by Cosimo il Vecchio about 1441.

The door beyond the Capitolo leads to the upper floor. In the passage are several altar-pieces of the XVI and XVII centuries, among them a copy by Antonio Franchi of the colossal figure of S. Mark, now in the Pitti, No. 125, which was painted by Fra Bartolommeo for the church.

#### SMALL REFECTORY

\*DOMENICO GHIRLANDAIO. Cenacolo.

FR.

One of his best works. It is mentioned by Vasari, without comment. (Vas. iii. 258.) In composition it resembles his *Cenacolo* in the Ognissanti, but is a finer work and in a better state of preservation. The existing architecture has been skilfully utilised, the painted vaultings of the hall branching out from the real arch in a most deceptive way. Several birds

and animals are introduced, painted with great realism ;



CENACOLO

*Ghirlandaio. S. Marco.*

on the window sill a peacock, birds fly across the sky, and in the foreground is seated a cat.

CORRIDOR OF THE FORESTERIA

A door on the right of the Refectory gives access to the corridor of the Foresteria, which is filled with fragments of architecture and sculpture. Over the doors of the cells, now converted into museums, are busts of Saints by Fra Bartolommeo.

FRA BARTOLOMMEO. *Four Busts of Saints.*

FR.

Over Sala III., S. Vincenzo Ferreri; over Sala IV., S. Thomas Aquinas; over Sala V., S. Peter Martyr; over Sala VI., S. Dominic.

At the end of the corridor are a few paintings, of which the most important are—

- 48 ATT. ANDREA DEL SARTO. The Annunciation. FR.

Completely ruined.

- 49 FLOR. SCH. XV CENT. Madonna and Saints. FR.

UPPER FLOOR. CELLS OF THE MONKS

The cells were painted by Fra Angelico, assisted by his brother, Fra Benedetto,<sup>1</sup> between the years 1436 and 1445, in which year he was summoned to Rome to paint the Chapel of S. Stephen for Nicholas V. in the Vatican.

*“In the Dormitory he painted, besides other things for the cells and on the façade of the walls, a scene of the New Testament, more beautiful than can be told.”* (Vas. ii. 508.)



THE ANNUNCIATION  
*Fra Angelico.*

\*(Opposite Entrance.)  
FRA ANGELICO.  
The Annunciation.

One of his best works, treated with great charm. Under a loggia the Virgin

<sup>1</sup> Fra Benedetto took the Dominican habit in 1407, at the same time as Fra Angelico. He was much praised for his

is seated on a low stool, the Angel bending in adoration before her. Beyond is a garden. Below is inscribed: VIRGINIS INTACTE CVM VENERIS ANTE FIGVRAM PRETEREVNDO CAVE NE SILEATVR AVE. ("When thou shalt have come before the image of the pure Virgin, beware lest by negligence the Ave be silent.")

(Wall opposite.) FRA ANGELICO. The Crucifixion, with S. Dominic at the foot of the Cross.

A varied replica of the fresco in the first cloister.

(Cell I.) FRA ANGELICO. "Noli me Tangere."

In a garden at the door of the sepulchre kneels the Magdalen, whom Christ as a gardener, with a hoe over his shoulder, passes swiftly. The drawing is not impeccable, but the rapid movement is well rendered.

(Cell II.) FRA BENEDETTO. The Entombment.

On the left, as in most of these scenes, stands S. Dominic as spectator.

(Cell III.) FRA ANGELICO. The Annunciation, with S. Dominic.

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piety, and was one of the great friends of S. Antonino, who, while Prior of the convent, elected him Sub-Prior. He was made Prior of S. Domenico a Fiesole, and died in 1448 of the plague.

(Cell IV.) FRA ANGELICO. The Crucifixion.

Left are the Virgin and Evangelist; right, SS. Dominic and Jerome. The fresco is much damaged.

(Cell V.) FRA BENEDETTO (?) The Nativity,  
with SS. Dominic and Catherine of Siena.\*(Cell VI.) FRA  
ANGELICO.  
The Transfigu-  
ration.

One of the best of the frescoes. Christ in white robes in a mandorla of light stands on a rock, SS. Peter, James, and John kneeling below. Right, SS. Dominic and Catherine of Siena, and above, two heads of Prophets.



THE TRANSMUTATION  
*Fra Angelico.*

(Cell VII.) FRA ANGELICO. "Ecce Homo."

Christ in white draperies is enthroned, with the head of a man spitting and a pair of buffeting hands on either side. Below are seated SS. Domenico and Catherine of Siena.



(Cell VIII.) FRA ANGELICO. The Resurrection, with S. Catherine of Siena.

\*(Cell IX.) FRA ANGELICO. The Coronation of the Virgin.

One of the best of the frescoes. Above, Christ in white crowns the Virgin, also in white. Below, kneel, left, SS. Dominic, Benedict, and Thomas; right, SS. Francis, Peter Martyr, and Paul.

(Cell X.) FRA ANGELICO. The Presentation in the Temple.

This fresco is much damaged and repainted.

(Cell XI.) FRA ANGELICO. The Madonna Enthroned between a Bishop and S. Dominic.

Much repainted.

(Cell XII. This and the two following were the cells of Savonarola.) FRA BARTOLOMMEO. Christ and the Two Disciples at Emmaus. FR.

Painted for the Hospice of the convent on the Mugnone. It was brought to S. Marco in 1867, and placed in the Refectory. Removed here in 1872.

“He painted in fresco in an arch over the Foresteria of S. Marco, Christ with Cleophas and Luke; in which he portrayed Fra Niccolò della Magna when he was young, who was after Archbishop of Capua and finally Cardinal.” (Vas. iv. 197.)

FRA BARTOLOMMEO. Madonna. FR.

FRA BARTOLOMMEO. Madonna. FR.

Both these frescoes are much repainted and very uninteresting.

FLOR. SCH. XV CENT. Execution of Savonarola in the Piazza Signoria. O.W.

The larger of these two paintings is a copy of the original in the Palazzo Corsini.



PORTRAIT OF SAVONAROLA  
*Fra Bartolommeo.*

\*(Cell XIII.) FRA  
BARTOLOM-  
MEO. Portrait of  
Savonarola. O.W.

(Cell XIV.) ATT.  
FRA ANGELI-  
CO. The Cruci-  
fixion. Small  
Standard.

Thinly painted on linen. It was carried by Savonarola in his procession through the city. It is little more than an outline.

The eight cells following were occupied by the Giovanati—the young monks who had just passed

their novitiate. In each is a varied *replica* of Fra Angelico's Crucifixion in the first *cortile*. Some are by the master himself, but most by his assistant.

(Cell XV.) FRA ANGELICO. Crucifixion  
with S. Dominic.

(Cell XVI.) FRA BENEDETTO. Crucifixion  
with S. Dominic.

(Cell XVII.) FRA ANGELICO. Crucifixion  
with S. Dominic.

These two are much damaged.

(Cell XVIII.) FRA ANGELICO. Crucifixion  
with S. Dominic.

(Cell XIX.) FRA ANGELICO (?) Crucifixion  
with S. Dominic.

(Cell XX.) FRA BENEDETTO. Crucifixion  
with S. Dominic.

Here the Saint has cast off his robes, and is seen half-naked with an iron scourge.

(Cell XXI.) FRA BENEDETTO. Crucifixion  
with S. Dominic.

(Cell XXII.) FRA BENEDETTO. Crucifixion  
with S. Catherine of Siena.

Much damaged.

(Cell XXIII.) FRA BENEDETTO. Crucifixion  
with SS. Dominic and Catherine of Siena.

(Cell XXIV.) FRA BENEDETTO. The  
Baptism with SS. Dominic and Catherine  
of Siena.

Much repainted.

(Cell XXV.) FRA BENEDETTO. Crucifixion  
with the Magdalen, SS. Dominic and Catherine  
of Siena.

\*(On Wall between Cells XXV. and XXVI.)  
FRA ANGELICO. Madonna Enthroned  
with Saints.

A fine fresco. The Virgin is seated on a marble throne with the Child, grave and hieratic, on her knee. Right are SS. Paul, Thomas Aquinas, Lorenzo, and Peter Martyr; left, SS. Mark, Domenico, Cosimo, and Damiano.

(Cell XXVI.) FRA ANGELICO. Pietà with  
SS. Dominic and Catherine of Siena.

Much damaged.

(Cell XXVII.) FRA BENEDETTO. The  
Flagellation.

In the foreground is seated S. Catherine of Siena, and S. Domenico, stripped for flagellation, kneels.

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(Cell XXVIII.) FRA BENEDETTO. The  
Way to Calvary with SS. Dominic and  
Catherine of Siena.

(Cell XXIX.) FRA BENEDETTO. The  
Crucifixion with SS. Dominic and Catherine  
of Siena.

(Cell XXX.) FRA BENEDETTO. The  
Crucifixion with SS. Dominic and Catherine  
of Siena.

(Cell XXXI. Cell of S. Antonino.) FRA  
BENEDETTO. Limbo. FR.

FRA BARTOLOMMEO. Head of S. Antonino.  
Chalk.

FLOR. SCH. XVII CENT. Portrait of the  
Beato Lorenzo di Ripafratta, Master of  
S. Antonino.

(Cell XXXII.) FRA BENEDETTO. The  
Sermon on the Mount.

(Inner Cell.) FRA BENEDETTO. The  
Temptation.

Much ruined.

(Cell XXXIII.) FRA BENEDETTO. The  
Betrayal. FR.

\*FRA ANGELICO. "Madonna della Stella."  
T.W.

A small miniature-like painting of great beauty. The Virgin stands holding the Child, and, above, the Almighty bends down to her. Right and left are three Angels, and seated below are two others, charming figures dressed in green, who play organs on either side of a vase. On the *gradino*, SS. Domenico, Thomas Aquinas, and Peter Martyr. The name is derived from the star on the head of the Virgin. It was formerly in the Sacristy of S. Maria Novella.

Inner Cell.) FRA BENEDETTO. The Entry  
of Christ into Jerusalem. FR.

The other part of this fresco was destroyed in constructing the window.

\*FRA BENEDETTO (?) The Coronation of the  
Virgin. T.W.

A fine miniature-like painting, but hardly delicate enough to be by Fra Angelico's own hand. At the top of some steps Christ crowns the Virgin, surrounded by Angels making music. Below are Prophets and Saints, and S. Domenico in the foreground. On the *gradino* the Nativity with Angels. If this be by Fra Benedetto, it is his masterpiece. It was formerly in the Sacristy of S. Maria Novella.

(Cell XXXIV.) FRA BENEDETTO. The  
Agony in the Garden. FR.

\*FRA ANGELICO. The Annunciation and the  
Adoration of the Magi. T.W.

Very delicately finished and decorative, with much stamped gold-work. Below, in the *gradino*, is the Madonna surrounded by ten female Saints. This and the two Tabernacles in Cell XXXIII. were painted at the commission of Fra Giovanni Masi, monk of the convent, for S. Maria Novella, and were removed here from the Sacristy. (Vas. ii. 513.)

(Cell XXXV.) FRA BENEDETTO. The  
Last Supper.

In front, watching the scene, kneel S. Catherine of Siena and four male Saints.

(Cell XXXVI.) FRA ANGELICO. The  
Crucifixion.

(Cell XXXVII.) FRA BENEDETTO. The  
Crucifixion.

(Cell XXXVIII. Cell of Cosimo il Vecchio.)  
FRA ANGELICO. The Crucifixion.

(Inner Cell.) FRA ANGELICO. The Adora-  
tion of the Magi. FR.

Below in a recess a Pietà, and in the thickness of the walls the symbols of the Passion.

\*PONTORMO. Portrait of Cosimo il Vecchio.

O.W.

"He painted for Messer Goro da Pistoja, at that time secretary of the Medici, the head of the Magnifico Cosimo il Vecchio de' Medici from the knees upward, which is certainly admirable. It is now in the house of Messer Ottaviano de' Medici in the possession of Messer Alessandro his son. . . ." (Vas. vi. 264.)

He is seated in red velvet robe and cap, his hands clasped together, before a bay tree, on which an inscribed scroll is entwined. The portrait was formerly in the Uffizi.

(Cell XLII.) FRA BENEDETTO. The  
Crucifixion.

(Cell XLIII.) FRA BENEDETTO. The  
Crucifixion.

## S. MARIA DEGLI ANGELI

(35 Via Alfani)

The Convent of S. Maria degli Angeli was founded in the XIII century by the Knights of the Order of the Virgin, and was one of the most important in Florence. It was enlarged and restored in the XV century by the Camaldolese monks, and again in 1700. In 1378 it was sacked during the Ciompi riots. In the early part of the XV century it was the meeting ground of the humanists. The convent is suppressed, and the building now forms part of the Hospital of S. Maria Nuova, with which it communicates.



\*Small Cloister.) ANDREA DAL CASTAGNO.

Crucifixion. FR.

“*Within the city, in the Convent of the Monaci degli Angeli, in the first cloister opposite the principal entrance, he painted the Crucified Christ, Our Lady, S. Giovanni, S. Benedetto, and S. Romualdo. And at the top of the cloister that is over the garden he painted another like it, varying only the heads and little else.*”  
(Vas. ii. 669.)

The Christ, with foreshortened head and grave concentrated expression, is a very characteristic and noble figure. The Magdalen, the Evangelist, and Virgin are entirely and badly repainted. The S. Benedict holding the scourge, in spite of over-daubing, still retains its dignity. The other fresco mentioned by Vasari is now in the Uffizi, No. 12. It was formerly in the collection of S. Maria Nuova.

Vasari mentions other frescoes painted in the cloisters, among which the most important were a series of scenes from the life of S. Benedict by Paolo Uccello, in terra verde, which he minutely describes. (Vas. ii. 213.)

For the Altar of the church, Lorenzo Monaco painted in 1413 the colossal altar-piece representing the Coronation of the Virgin, now in the Uffizi, No. 1309. It was removed to make way for one by Alessandro Allori, and was taken to the Badia of S. Pietro a Cerreto near Certaldo, which belonged to the convent. (Vas. ii. 18.)

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## S. MARIA MAGGIORE

The Gothic Church of S. Maria Maggiore was already in existence in the XI century. It was restored in 1311 by Arnolfo. In 1521 it was ceded to the Reformed Carmelites, who built in 1588 the convent

now suppressed. In 1814 the church was completely modernised, and the Bell Tower, which stood on the side facing Via Cerretani, was destroyed. In 1849 it was again restored, and several of the old frescoes were uncovered from the whitewash. Recently a further restoration has brought others to light in the choir.

On several of the pilasters and columns are remains of Giottesque frescoes. On the pilaster right of entrance a female Saint and S. John the Evangelist. On the column beyond, Faith, the Baptist, the Magdalen, and S. Stephen. On the second, S. Sebastian and Jonah with the Whale. On the third, S. Niccolò da Bari and S. Peter.

In the choir are fragments of frescoes, one of which represents the Murder of the Innocents. All are much repainted. Vasari states this chapel to have been painted by Spinello (Vas. i. 678); but the frescoes are really the work of his son Filippo, executed at the commission of Messer Barone Cappelli.

On the Altar is a Polyptych of the XIV century, representing the Madonna and Saints. The original altar-piece was, according to Vasari, by Agnolo Gaddi, and represented the Coronation of the Virgin. (Vas. i. 639.) Of other paintings executed for the church he gives the following records. Paolo Uccello painted "*in a Chapel near the door on the side that goes to S. Giovanni, where is the picture of Masaccio, an Annunciation in fresco.*" (Vas. ii. 206.) He praises at length the wonderful perspective of this scene. The painting by Masaccio he describes as an altar-piece with the Madonna, SS. Catherine and Giuliano, with a Predella representing the Nativity and scenes from the lives of those Saints. (Vas. ii. 292.) Lippo painted in 1383 the Chapel of the Beccati, left of the choir, with scenes from the life of S. John the Evangelist, and in the next six scenes from the life of the same Saint, described and praised by Vasari. (Vas. ii. 12.)

Pesellino painted for the Chapel of the Orlandini a Madonna and Saints. For the Chapel of the Panciaticchi was painted the Entombment, now in the Munich Gallery, No. 1010, attributed by Vasari to Botticelli, and by Morelli to Raffaellino del Garbo. (Vas. iii. 312.) In Richa's time it was in the Sacristy. It was sold to Ludwig I. of Bavaria. The S. Sebastian of Botticelli, now in the Berlin Gallery, was painted in 1473 for this church.

## S. MARIA MADDALENA DE' PAZZI

(Via de' Pinti)

The Church and Convent of S. Maria Maddalena de' Pazzi were named after Caterina, daughter of Camillo de' Pazzi, a nun of the Carmelite Order, who was born 1566, entered the Convent of S. Maria degli Angeli in 1582, and died 1607. Its original name was Il Cestello. The convent was formerly outside the circuit of the city walls, and belonged to the Benedictine nuns till the XIII century, when it was ceded to the Cistercian monks of S. Salvatore, under whom it was completely restored in 1479. It was presented by Ferdinando II. to the Carmelites, and the monks transferred to the Convent of S. Frediano. It is now used as schools, and the nuns have built a church and convent in the Piazza Savonarola, to which they have transferred the relics of their patron Saint.

### CHAPTER-HOUSE

(Entrance in Via della Colonna)

\*PERUGINO. The Crucifixion. 1493-1496.

FR.

Mentioned by Vasari without comment. (Vas. iii. 584.)

The fresco occupies the entire wall of the chapter-house. It is divided into three parts, filling the arches of the wall. In the centre is Christ on the Cross, with the Magdalen at the foot. Right, the Evangelist



THE CRUCIFIXION

*Perugino. S. Maria Maddalena dei Pazzi.*

with S. Benedict ; left, the Virgin with S. Bernard. The figures are life-size, and are set in a spacious landscape. The fresco is much repainted. It was begun in 1493 at the commission of Dionisio Pucci, and was finished 1496.

SCH. OF PERUGINO. *The Vision of S. Benedict.*

FR.

An interesting work. The Saint, kneeling at the foot of the Cross, receives in his arms the body of Christ, which bows towards him.

## CHURCH. RIGHT AISLE

(5th Chapel.) FLOR. SCH. XVI CENT.

The Annunciation. 1513. o.c.

Much damaged and blackened by smoke. In fine original frame, which is dated MDXIII. Above is an interesting stained-glass window of the XV century, representing S. Francis receiving the stigmata.

## LEFT AISLE

(2nd Chapel. Cappella de' Gigli.) COSIMO

ROSSELLI. The Coronation of the Virgin.

1505. T.W.

Mentioned by Vasari. (Vas. iii. 185.) By Richa and others attributed to Fra Angelico. An uninteresting painting. Against a blue background Christ crowns the Virgin surrounded by red cherubs. Right and left and below are Angels and Saints, in the foreground S. Benedict and the Magdalen. The colour is heavy and disagreeable. In fine original frame.

(3rd Chapel.)

The stained-glass window representing S. Lorenzo is designed by Alesso Baldovinetti; a characteristic and charming figure.

(4th Chapel. Cappella di S. Sebastiano.) RAF-

FAELLINO DEL GARBO. SS. Ignatiusand Rock. T.W.

Mentioned by Vasari. (Vas. iv. 239.) On either side of the wooden statue of S. Sebastian.

For this church Botticelli designed the beautiful Annunciation now in the Uffizi, No. 1316, which appears to have been painted by another hand. (Vas. iii. 314.)

## S. MARIA NOVELLA

The Church of S. Maria Novella was begun in 1278. The lower part of the *façade* dates from 1350, but was left unfinished, and was completed in 1470 by Leon Battista Alberti at the cost of the Rucellai family. The church underwent complete restoration in 1565 by Vasari at the order of Cosimo I.

### ENTRANCE WALL

(Over Chief Door.) GIOTTO. Crucifixion.

T.W.

“*He painted in tempera a Crucifix in wood larger than life upon a gold ground . . . in S. Maria Novella, on which Puccio Capanna his assistant worked in company with him; and this is still over the chief door entering the Church to the right over the Tomb of the Gaddi.*” (Vas. i. 394.)

In the Testament of Riccuccio di Puccio, dated 1312, mention is made of this crucifix as having been painted by Giotto. It is one of the finest of such works.

\*(Right of Entrance.) MASACCIO. The Trinity  
with the Virgin, the Evangelist, and two  
Donors. FR.

“*In S. Maria Novella he painted in fresco below the tramezzo of the Church, a Trinity, which is placed*

over the Altar of S. Ignazio, and Our Lady and S. John the Evangelist on either side contemplating Christ crucified. At the sides kneel two figures, which as far as can be judged, are portraits of those who gave the commission, but little can be seen of them, being covered by a gold decoration. But what is very beautiful besides the figures, is a vaulted roof drawn in perspective and divided into squares filled with rosettes, which are diminished and foreshortened so well that it seems as though the wall was actually pierced." (Vas. ii. 291.)

As portraiture the faces of the donors are very fine, and the forms have Masaccio's characteristic solid modelling. The fresco seems to have been removed to the left aisle when the *tramezzo* was destroyed, for it was found beneath an altar-piece by Vasari himself in the Cappella del Rosario, second from the entrance, whence it was removed to its present place. It is much damaged and repainted.

(Left of Entrance.) AGNOLO GADDI (?) The Annunciation. Below, The Nativity, The Adoration of the Magi, and The Baptism.

FR.

Entirely repainted. It was formerly over the Tomb of the Gaddi which was on the *tramezzo* destroyed in 1565, where Taddeo Gaddi had also painted a S. Girolamo, "he having a devotion for that Saint and having chosen him protector of his house." (Vas. i. 583.) In the place to which the Annunciation has been transferred was formerly the Adoration of the Magi by Botticelli, now in the Uffizi, No. 1286.

## RIGHT TRANSEPT

(Tomb of the Patriarch of Constantinople.)  
 FLOR. SCH. XV CENT. The Patriarch  
of Constantinople. FR.

Much ruined and so repainted as to seem rather of the XVII than the XV century. The Patriarch of Constantinople died in Florence in 1440, where he had come to assist at the Ecumenical Council convoked by Eugenius IV.

\*\* (Rucellai Chapel.) DUCCIO DI BUONIN-  
 SEGNA. Madonna Enthroned. 1285.  
 T.W.

Formerly attributed to Cimabue on the authority of Vasari.

“He painted for the Church of S. Maria Novella the picture of Our Lady, which is placed high up between the Chapel of the Rucellai and that of the Bardi da Vernio; which work was of a larger size than had been painted up to that time; and some Angels around show that, although he had the Greek style, he was approaching partly to the drawing and manner of the moderns; wherefore this work so astonished the people of that time, nothing better having been seen up to that date, that from the house of Cimabue it was brought in most solemn procession to the Church, with much joy and with the sound of trumpets, and he was greatly rewarded and praised. It is said, and in certain records of old painters can be read, that while Cimabue was painting the said picture in certain gardens near the Porta S. Piero, King Charles the Elder of Anjou passed through Florence, and that among the many welcomes made him by the citizens, they con-



ducted him to see the picture of Cimabue; and since it had hitherto been seen by no one, when it was shown to the King all the men and women of Florence assembled there with very great joy and the greatest thronging in the world. Wherefore for the joy that the neighbors had, the place was called Borgo Allegro, which, later enclosed within the walls of the city, has ever since retained the same name." (Vas. i. 255.)

The story is legendary, for Charles of Anjou passed through Florence in 1267, and the picture was not painted till 1285. The document of commission to Duccio exists in the Archivio di Stato, dated 1285. The Madonna resembles almost exactly that in the altar-piece painted by Duccio in 1310 for the High Altar of the Duomo, Siena, now in the Opera del Duomo. The Virgin, a colossal figure of hieratic dignity, is adored by six Angels. The gorgeous gold work gives it great decorative value. The figure of the Child shows an observation of nature almost Giottesque.

BENEDETTO GHIRLANDAIO (?) S. Lucia.

T.W.

An interesting work, painted for Fra Tommaso Cortesi, who is represented kneeling at the feet of the Saint.

\*BUGIARDINI. The Martyrdom of S. Catherine.

O.W.

A large painting, of which Vasari relates that it was ordered by Palla Rucellai for the Altar of the chapel, and that Bugiardini left it unfinished for twelve years, because he had neither invention nor draughtsmanship enough to represent the scene as it should be, altering one day what he had done the day before, until Rucellai, growing impatient, he begged the aid of

Michelangelo, his chief difficulty being to put in perspective the soldiers ranged on either side. Michelangelo, laughing but pitiful, sketched for him on the panel "a row of marvellous figures . . . and some dead and wounded." But this was useless because, being only outlined, Bugiardini knew not how to place the light and shade, and again appealing to his friend Tribolo, that sculptor modelled for him the figures in clay, which, being too rough to please him, he smoothed them down with a brush and finished the work in such a manner that no one would have thought Michelangelo had ever had a hand in it. (Vas. vi. 204 and 207.) This severe criticism must be due to some personal dislike of Vasari, for the picture has much merit. The Saint is surrounded by the instruments of torture elaborately and realistically presented. The lightning has destroyed the wheels, and the executioners falling to the ground and flying terrified away are drawn with dramatic force.

NERI DI BICCI. The Annunciation. T.W.

\*SIENESE SCH. XV CENT. Tobias and the Archangel, with SS. Vincenzo Ferrero and Catherine of Siena. T.W.

An interesting work of beautiful colour, chiefly black and gold. It was until lately in the Chiostrò Verde and was attributed to Spinello.

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### Chapel of the Sacrament

SCH. OF GIOTTO. Frescoes.

These frescoes, illustrating scenes in the life of some Saint, have been recently uncovered and restored.

They are much damaged and repainted. There are three scenes on each wall. Right, at the top, a Bishop enthroned, so much damaged as to be nearly indistinguishable. Below, are two Bishops enthroned with three others on either side. Lastly, two monks praying outside the walls of a city mocked by a group of people. Left, at the top a Bishop enthroned. Below, a Cardinal dying in his bed, his pulse being felt by a physician, and two nuns standing by in deep grief. Lastly, a mounted knight riding forward followed by armed soldiers, who turns to a monk barring his passage. The scenes on either side of the Altar are too much damaged to be distinguishable. In the frieze below are medallions with half-figures of Prophets and Saints.

(On Altar.) FLOR. SCH. XV CENT. Ma-  
donna Enthroned with two Saints. T.W.

### Cappella Strozzi

\*FILIPPINO LIPPI. Scenes from the Lives of S.  
John the Evangelist and S. Philip. 1487-  
1502. FR.

Vasari states that, having undertaken to paint the Chapel of Filippo Strozzi, Filippino began it, but after completing only the vaulting he returned to Rome to work for Cardinal Caraffa, which work finished he again continued the frescoes and completed them.

“They are so well executed and with so much art and draughtsmanship that they astonish every one who sees them for the novelty and variety of the strange fancies therein; armed men, temples, vases, helmets, armour, trophies, lances, standards, costumes, boots,

*head-dresses, sacerdotal vestments, and other things, being painted in a way that merits greatest praise.*" (Vas. iii. 471.)

The frescoes are among his latest works and show strongly the influence of his Roman visit in the architecture and archæological details. In the vaulting are four Patriarchs. On the right wall, scenes from the life of S. Philip.

\* "*On the other wall is S. Philip in the Temple of Mars, who makes issue from beneath the Altar the serpent which kills with its smell the son of the king, where in some steps the painter imitates the hole from which the serpent issues below the Altar, and painted the fissure of a step so well that one evening one of Filippo's assistants, wishing to hide something so that it should not be seen by one who demanded admittance, ran to the hole hastily to secrete it within and found out his mistake. Filippo showed also so much art in the serpent that the poison, the stink, and the fire seem rather natural than painted.*" (Vas. iii. 472.)

Above is the Martyrdom of S. Philip, crucified by the outraged priests of Mars.

"*Much praised also is the invention of the scene where the Saint is crucified, because he conceived it thus—that he was extended on the Cross while it was on the ground, and all together was raised and drawn up by means of ropes and levers,*" &c. (Vas. iii. 473.)

\* On the left wall, S. John resuscitates Drusiana, in which the clothes and accessories show much archæological study.

"*In the Resurrection of Drusiana by S. John the Evangelist is admirably shown the marvel of the on-lookers at seeing a man give life to a corpse with a single sign of the Cross; and more astonished than the rest is a priest or philosopher, who has a vase in his hand, clad in antique fashion. Likewise in the same scene among several women variously clad, is seen a*

*child which, frightened by a little Spanish dog spotted red, who has taken his frock in its teeth, turns to his mother and hiding his face in her draperies seems no less fearful of being bitten by the dog than is the mother frightened and filled with awe at the resurrection of Drusiana."* (Vas. iii. 472.)

Above is the Martyrdom of S. John. The window representing the Madonna with SS. Philip and John



RESUSCITATION OF DRUSIANA  
*Filippino Lippi. S. Maria Novella.*

is also designed by Filippino. Round it are ornamental decorations in *grisaille* and gold. On either side of the tomb of Benedetto da Maiano are painted Faith and Charity, and in the angles of the arches Angels of Death holding skulls and bones.

The frescoes were commissioned to Filippino in 1487, but were not finished till 1502. This date is inscribed on the pilasters of the Triumph Arch in the Resuscitation of Drusiana. A · S · MCCCCCII PHILIPPINVS DE LIPPIS FACIEBAT. Both chapel and frescoes were restored in 1753, but they are in a good state of pre-

ervation. Technically they are among his best works, but the restlessness, the hysterical sentiment, and flaccidity of the figures show a moral decadence.

### Choir Chapel

\*DOMENICO GHIRLANDAIO. *Scenes from the Lives of the Virgin and Baptist.* 1486-1490. FR.

This chapel formerly belonged to the Ricci family, and was frescoed by Orcagna with similar subjects. But the roof being broken the paintings were much injured by damp, and the Ricci, unable to pay for the restoration, sold their right in the chapel to Giovanni Tornabuoni, chief of the Medici bank in Rome, in 1485. Giovanni had lost his wife, Francesca Pitti, in childbirth in 1477, and on his return he desired to decorate the chapel in her honour. Ghirlandaio had previously frescoed his chapel in S. Maria sopra Minerva, Rome, with scenes from the lives of the Virgin and Baptist, and he was commissioned to repeat them on a larger scale. He therefore demolished the frescoes of Orcagna, and assisted by his brothers David and Benedetto and his pupil Mainardi, began his work in 1486, and completed it four years later. The frescoes have been unjustly condemned by some critics. For what they aim at they are most admirable. Ghirlandaio cared chiefly to reproduce the life of his own day, and to portray individuals. For portraiture and scenes of everyday contemporary life they are unrivalled. They were painted shortly after those in the Sasseti Chapel of S. Trinità.

In the vaulting are the four Evangelists. On the right wall, seven scenes from the life of the Baptist; on the left, seven from the life of the Virgin.

\*I (Right Wall.) The Annunciation to Zaccharia  
of the Birth of a Son. 1490.

*“In the first is where Zaccheria, sacrificing in the Temple, an Angel appears to him and strikes him dumb for his incredulity; in which scene . . . he portrayed*



ANNUNCIATION TO ZACCHARIA  
 Ghirlandaio. S. Maria Novella.

*a number of Florentine citizens who then governed the State, and specially all those of the Tornabuoni house, young and old. Besides which . . . he painted in a group four half figures talking together . . . the most learned men that could be found in Florence at that time; and they are first Messer Marsilio Ficino, who wears a canon's vest; the second with a red mantle and black neck ribbon is Cristofano Landini, and Demetrio Greco, who turns to him, and in the midst of them, he who has his hand slightly raised, is Messer Angelo*

*Poliziano; which figures are most living and animated."*  
(Vas. iii. 265.)

These four are in the left corner. The last is not Demetrio, but Gentile de' Becchi, Bishop of Arezzo. All the faces have the individuality of portraits. On the arch is the date 1490, showing it to be the last executed.

\*2 The Visitation.

*"The second which follows is the Visitation of Our Lady and S. Elizabeth, in which are many women*



THE VISITATION

*Ghirlandaio. S. Maria Novella.*

*who accompany her, with portraits of that date, and among them is portrayed Ginevra de' Benci, then a very beautiful girl."* (Vas. iii. 266.)

Genevra de' Benci, who was married to a Niccolini in 1472, had died before the frescoes were begun, so that it is improbable she was portrayed among the



figures. Only one can be identified—the lady in gold brocade to the right—who, from the resemblance to the medal of Ghirlandaio, seems to be Giovanna degli Albizzi, wife of Lorenzo Tornabuoni, Giovanni's son. In the background is a view of S. Maria Novella.

\*3 *The Birth of the Baptist.*

One of the best of the series. The figure of the Virgin, obviously a portrait, is of the greatest beauty.



THE BIRTH OF THE BAPTIST  
*Ghirlandaio. S. Maria Novella.*

The composition recalls that of Antonio Pollaiuolo in his relief of the Silver Altar.

4 *The Naming of the Child.*

These four scenes are by Domenico himself. Those above are chiefly the work of assistants.

5 The Preaching of the Baptist.

6 The Baptism of Christ.

7 The Feast of Herod.

All are described by Vasari. (Vas. iii. 267-268.)



DETAIL FROM THE BIRTH OF THE BAPTIST  
Ghirlandaio. S. Maria Novella.

\*I (Left Wall.) The Expulsion of Joachim from the Temple.

“In this scene are four men portrayed from life in the part towards the window; one—he who is old and shaven and wears a red hood—is Alesso Baldovinetti, Domenico’s master in painting and mosaic.” (More probably Tommaso Ghirlandaio, Domenico’s father.)

“The other without a cap, with his hand on his hip, wearing a red mantle and blue doublet, is Domenico himself, master of that work, drawn in a mirror by his

own hand. He who has a mass of black hair with thick lips, is Bastiano da S. Gemignano, his disciple and brother-in-law" (Bastiano Mainardi, who assisted



THE EXPULSION OF JOACHIM FROM THE TEMPLE  
*Ghirlandaio. S. Maria Novella.*

him in the frescoes), "and the other turning his back, with a cap on his head, is his brother, David Ghirlandaio, the painter. All of which those who knew them say to be most like and true to nature." (Vas. iii. 263.)

## \*2 The Birth of the Virgin.

One of the best of the series.

"In the second scene is the Birth of Our Lady, painted with great care; and among other noteworthy things there is a window in perspective giving light to the room which deceives the observer. Besides this, while S. Anna is in bed and certain ladies visit her, some women wash the Madonna with great care, some

*pouring water, some preparing the bandages, some doing one service, some another; and while each attends to his own, a woman holds that child in her arms and*



THE BIRTH OF THE VIRGIN  
Ghirlandaio. S. Maria Novella.

*smiling makes it laugh, with a womanly grace worthy of such a work.” (Vas. iii. 263.)*

In the Uffizi is a study of the servant pouring water into the bath. Inscribed on the wall at the back: BIGORDI GRILLANDAI.

- 3 *The Presentation in the Temple.*
- 4 *The Marriage of the Virgin.*
- 5 *The Adoration of the Magi.*
- 6 *The Murder of the Innocents.*

7 *The Death of the Virgin.*

All these five are by assistants, two of them much damaged by damp.

(Window Wall.) In the arch above is the Coronation of the Virgin. Below, on the right, the Death of Peter Martyr and the Departure of the Baptist for the Desert. Below, kneeling beneath a portico in a landscape, is \* the kneeling figure of Francesca Pitti, wife of Giovanni Tornabuoni, an interesting portrait, but not painted from life, as she died eight years before. Left is S. Francis before the Sultan, the Annunciation, and \* the kneeling figure of the donor, Giovanni Tornabuoni. The designs of the windows have been attributed to Filippino Lippi, but seem to be by Ghirlandaio himself. The whole series of frescoes is at present undergoing restoration.

The original altar-piece was also by Domenico, but it was left incomplete at his death and was finished by his brothers David and Benedetto, and Granacci. It was a Triptych painted on both sides, and represented on the front the Assumption of the Virgin, with S. Dominic, the Magdalen, the Archangel Michael, and the Baptist in the centre, and on the wings SS. Lorenzo and Catherine of Siena. These paintings were sold to Ludwig of Bavaria in 1804, and are now in the Munich Gallery (Nos. 1011, 1012, and 1013). On the back was the Resurrection, with SS. Antonio and Vincenzo Ferreri, the two Saints being the work of Granacci. This was sold in 1809, and is now in the Berlin Gallery.

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### Strozzi Chapel

(Inside Vault, below.) SCH. OF GIOTTO.  
The Entombment, with Saints on either side.  
 FR.

ANDREA AND LEONARDO ORCAGNA.  
The Last Judgment. Finished 1357. FR.

“He painted in fresco the Chapel of the Strozzi, which is near the door of the Sacristy and of the bell tower, in company with Bernardo his brother;” (Vasari mistook the abbreviation Nardo, really Leonardo) “in which chapel . . . he painted on one wall the Glory of Paradise with all the Saints and with various costumes and decorations of the time. On the other he painted the Inferno with the bolgie, circles, and other things described by Dante, of whose works Andrea was most studious.” (Vas. i. 595.)

The chapel is dedicated to S. Thomas Aquinas. The frescoes were finished 1357.

\*(Altar Wall.) The Last Judgment.

Above is the Almighty with the Angels sounding the trumpets. Left, kneels the Virgin with the Apostles and Saints, and below an Angel assists the dead to rise from the tombs. Right, a devil drags away the damned.

\*(Left Wall.) Paradise.

At the top Christ crowns the Virgin, surrounded by a crowd of Saints and Angels, and below stand the Blest, whose faces have mostly the individuality of

portraits. A figure in red to the right seems intended for Dante. The innovation and progress made by



## PARADISE

*Orcagna. S. Maria Novella.*

Orcagna in space-filling, on the divided scenes of the Giottesques, is remarkable. Some of the figures have great beauty. All are, however, much repainted.

(Right Wall.) The Inferno.

The composition follows closely the Dantesque conception. It is the work of Leonardo Orcagna, and is much inferior to the Paradise.

The frescoes were entirely repainted in the XVIII century, and probably little but composition and outlines remain of the original work.

\*(On Altar.) ANDREA ORCAGNA. Christ Enthroned with Saints. 1357. T.W.

This and the frescoes are the only surviving painted work of Orcagna. In the centre Christ, with Saints on either side, gives the Keys to S. Peter, who kneels in the foreground, and a Book to S. Thomas Aquinas, whom the Virgin presents. These two figures, solidly modelled and true to life, break up the conventional line of isolated figures usual in such works. In the Predella are three scenes. A Saint in ecstasy, the Apostles on the Sea of Nazareth, and the death of a Saint. On the frame is inscribed: ANNI DOMINI MCCCLVII ANDREAS CIONIS DE FLORENTIA ME PINXIT.

(Over Door leading to Campanile.) SCH. OF GIOTTO. The Coronation of the Virgin.

FR.

It is attributed to Buffalmacco, but is so completely repainted that any attribution is impossible.

Of other paintings formerly in the Church, Vasari gives the following notice: Fra Angelico "painted in fresco on the tramezzo, near the door opposite the Choir of S. Domenico, S. Catherine of Siena, and S. Peter Martyr, and some small scenes in the Chapel of the Coronation of Our Lady in the said tramezzo." (Vas ii. 507.)



In the right aisle Giotto frescoed the Chapel of S. Lorenzo with pictures of SS. Cosimo and Damiano. (Vas. i. 625.) Stefano del Ponte painted a chapel with the scene of Lucifer cast out of Heaven. He left it unfinished, and in Vasari's time it was already much damaged. (Vas. i. 449.)

In the Sacristy is an interesting painting of the XV century, representing Christ and the Virgin with Dominican monks below, part of a Triptych.

### OLD CLOISTER

(Entrance to the Right of the Strozzi Chapel)

The old cloister and burial-ground has been frescoed entirely by pupils of Giotto, but few of the paintings remain, and such as are visible are much repainted. At the end is a fragment of a Crucifixion, and on the wall at the foot of the steps are the frescoes attributed by Ruskin to Giotto with exaggerated praise. But though not by Giotto himself, and lacking his fine composition and solid modelling, they have much charm. They represent scenes in the life of the Virgin: The Annunciation to Joachim of the Birth of a Child, the Meeting of Joachim and Anna, the Birth of the Virgin, and the Presentation in the Temple. On the pilasters are figures of Saints. In the chapel beyond are scenes from the life of Christ nearly obliterated, the Crucifixion only being distinguishable.

In a small chapel to the right are some good and interesting frescoes. Over the Altar the Crucifixion, by the painter of the Spanish chapel. On the left wall the Nativity, of the school of Giotto, painted with much originality. The Virgin is leaning over the manger, and to the left are the Shepherds, with dogs jumping on the manger, very true to life. In the vaulting four Prophets.

## Chiostro Verde

The Chiostro Verde, so-called because the frescoes are executed in terra-verde, is painted with scenes from the Old Testament, those on the north and east wall by Dello, those on the south by Paolo Uccello and his assistants. Two only, or at the most three, are by his own hand. Each arch is divided horizontally, and has two scenes in each division. Beginning on the side near the old cloister the first is the Creation of Beasts and of Adam, and below, the Creation of Eve and the Fall of Adam. The first is by an assistant, but the second, though in too damaged a state to admit of definite judgment, may be by Paolo himself. The head of Lilith has much resemblance to his style, and is well modelled. All are attributed by Vasari to Paolo himself.

*“The first shows the creation of the animals, with various and infinite number of water beasts, animals, and birds. And because he was very fanciful and greatly delighted to draw animals well, he showed in some lions which would bite each other, the arrogance that is in them, and in some stags and does their swiftness and timidity; besides which there are birds and fish with most natural feathers and scales. He painted there the Creation of Man and of Woman and their sin, in beautiful fashion, and in this he delighted to paint the trees in colour.”* (Vas. ii. 209.)

### 2 The Expulsion from Eden and Adam and Eve toiling. Below, the Sacrifice of Abel and his Death.

The first is by an assistant, the second is too damaged to allow of attribution, being nearly effaced.

3 *The Building of the Ark. Below, the Beasts entering the Ark.*

Much damaged, but enough remains to show that it is not by Paolo himself.

\*\*4 *The Flood. Below, the Covenant with Noah and the Drunkenness of Noah.*

These are both by Paolo himself. In the first on either side is seen the Ark in admirable perspective, stretching away into the distance like some great city wall. To it cling drowning figures. In the foreground others are trying to save themselves by various devices treated with a touch of humour. One stands in a kind of tub, another has put round his neck, like a modern life-preserver, the head-dress of a lady. To the right stands a stately old man.

“*In the same cloister he painted the Flood with the ark of Noah, and in it with much patience, art, and diligence he painted the dead, the tempest, the fury of the winds, the lightning, the breaking of the trees, and the fear of the people, so that no more could be said. And in perspective he painted a dead man foreshortened, from whom a raven pecks the eyes, and a drowned child whose body filled with water makes a great curve. He showed there also different human emotions, as the disregard of the flood in two fighting on horseback, and the extreme fear of death in a woman and man who bestride a buffalo. . . .*” (Vas. ii. 210.)

Most of these details can no longer be distinguished, but the swollen body of the child is seen to the right beneath the Ark, and is admirably drawn. The fresco has recently been detached from the wall and entirely repainted, in such a manner that the indications of distant scenery which could formerly be traced have vanished,

the repainter having filled in the background in one uniform tone.

The Covenant of God with Noah and the Drunkenness are both nearly effaced in the lower part. On the left the Almighty, curiously foreshortened, hurls himself towards the assembled family of Noah with the force of a thunderbolt. The rainbow of the covenant surrounds him. Right is the foreshortened figure of the prostrate Noah, hardly distinguishable, over whom Shem and Japhet spread a mantle. Beneath a *pergola* stands Ham, a superb figure, pointing with a noble gesture to the body.

*“He painted also the drunkenness of Noah, with the contempt of Ham his son, in whom he portrayed his friend Dello, Florentine painter and sculptor, and Shem and Japhet, his other sons, who cover him. . . . He painted also in perspective a cask which turns each way, held to be very fine, and a pergola covered with grapes whose planks of planed wood diminish to a point. . . . He painted besides the sacrifice of the opened ark drawn in perspective, . . . where the birds rest comfortably, which are seen to issue forth flying, finely foreshortened; and in the air is seen God the Father, who appears above the sacrifice offered by Noah and his sons, and this, of all the figures painted by Paulo in this work, is the most difficult, because he flies with his head foreshortened towards the wall with so much force that it seems as though the substance of that figure pierces and breaks it through. And besides Noah has around him an infinite number of most beautiful animals. In fine he gave to the whole work so much mellowness and grace that it is without comparison superior to all his other works.”* (Vas. ii. 210.)

The other frescoes on this wall are almost totally effaced. Those on the other side of the cloister are by another hand, one of them being attributed by Vasari to Dello. They represent the history of Jacob.

“Dello painted in fresco in an angle of the cloister in terra-verde the story of Isaac where he gives his blessing to Esau.” (Vas. ii. 150.)

They have all been recently completely repainted.

(Over Entrance to large Cloister.) STEFANO DEL PONTE (?) The Crucifixion. FR.

“He painted in the first cloister of S. Maria Novella . . . a Crucifixion which has since been badly restored by other painters.” (Vas. i. 449.)

Since Vasari's time it has been again repainted, and has almost lost its *trecento* character. At the present time it is again being repainted.

(On Altar near.) FLOR. SCH. XIV CENT. Madonna Enthroned with Saints. T.W.

Polyptych of Gothic form set in a square frame of later date, the angles being filled in with paintings of the XVI century.

(Above Altar.) SCH. OF GIOTTO. Madonna. FR.

Much repainted and surrounded by work of the XVII century.

(Near Entrance to Church.) STEFANO DEL PONTE (?) S. Thomas Aquinas and the Genealogical Tree of the Dominicans. FR.

“He painted in the first cloister of S. Maria Novella a S. Thomas Aquinas near a door.” (Vas. i. 449.)

Only a fragment remains.

## Spanish Chapel

The Spanish Chapel, formerly the Chapter-house, was presented by Cosimo I. in 1566 to the Spanish followers of Eleonora of Toledo, from whom it took its name. It was begun in 1350, and the frescoes probably date from a little later. Vasari attributes that on the right wall to Simone Martini and the rest to Taddeo Gaddi. The authorship is much disputed. They have been given to Antonio Veneziano and to Andrea da Firenze. All that can be said with certainty is that they show the influence of the Siense and Florentine schools. They are completely repainted, but retain much beauty of colour.

\*(Left Wall.) *The Triumph of S. Thomas Aquinas.*

Given by Vasari to Taddeo Gaddi.



THE TRIUMPH OF S. THOMAS AQUINAS

(Detail of Fresco, Spanish Chapel) *S. Maria Novella.*

“On the wall below are the seven Sciences with their names, and with figures beneath suitable to each.

*Grammar, in the dress of a woman with a portal teaching a child, has seated beneath her the writer Donato. After Grammar follows Rhetoric, and at her feet a figure holding a book with two hands, and a third hand he draws from beneath his mantle and holds near his mouth. Logic has the serpent in her hand beneath a veil, and at her feet Zeno who reads. Arithmetic holds the tables of the alphabet, and beneath her is seated the*



THE TRIUMPH OF S. THOMAS AQUINAS  
(Detail of Fresco, Spanish Chapel) *S. Maria Novella.*

*inventor Abraham. Music has musical instruments, and beneath her is seated Tubal Cain, who strikes with two hammers on an anvil and listens attentively to the sound. Geometry has the square and compasses, and below Euclid. Astrology has the heavenly globe in her hand, and beneath her feet Atlantis. On the other side are seated seven Theological Sciences, and each has beneath her that state and condition of man suitable to her, pope, emperor, kings, cardinals, dukes, bishops, marquises, and others; and the face of the Pope is the portrait of Clement V. In the centre higher up is*

*S. Thomas Aquinas, who was adorned with all the said Sciences, treading beneath his feet some heretics, Arius, Sabellias, and Avverrhoes, and around him are Moses, Paul, John the Evangelist, and other figures, and above them the four Cardinal and three Theological Virtues."* (Vas. i. 581.)

As will be seen, Vasari's description is not quite correct. The identity of the fourteen female figures and those below is disputed, but the names most generally accepted are as follows. Beginning on the right, Grammar with Donatus, Rhetoric with Cicero, Logic with Aristotle, Music with Tubal Cain, Astronomy with Zoroaster or Ptolemy, Geometry with Euclid, Arithmetic with Pythagoras, Dogmatic Theology with S. Augustine, Mystic Theology with S. Basil, Moral Philosophy with John of Damascus, Contemplative Theology with S. Jerome, Theology with Pietro Lombardi, Canonical Law with Innocent III., Civil Law with Justinian. In the pinnacle of each throne is a medallion with other appropriate figures.

\*(Right Wall.) *The Triumph of the Church Militant.*

Given by Vasari to Simone Martini.

"*He painted the Religion and Order of S. Domenico fighting against the heretics, symbolised by wolves, which assail some sheep, which are defended by dogs spotted with white and black, and the wolves repulsed and killed.*" (The dogs symbolise the Dominicans—a play on the name.) "*There are besides some heretics, who, convinced in the dispute, tear their books, and, repentant, confess themselves; and thus the souls pass to the gates of Paradise, where are many small figures doing different things. In Heaven is seen the glory of the Saints and Jesus Christ, and in the world below*



are the pleasures and vain delights, in human figures, chiefly of women seated, among which is Madonna Laura of Petrarca, portrayed from life, clad in green, with a little flame of fire between her breast and throat." (Milanesi considers this figure to represent sensual pleasure.) "There is besides the Church of Christ, and guarding it, the Pope, the Emperor, Kings, Cardinals, Bishops, and all the Christian Princes; and among



#### TRIUMPH OF THE CHURCH MILITANT

(Detail of Fresco, Spanish Chapel) *S. Maria Novella.*

them, near a knight of Rhodes, Messer Francesco Petrarca, also portrayed from life. . . . For the Church Universal he painted the Church of S. Maria del Fiore, not as it is to-day but as it was in the model and design left by the architect Arnolfo in the Opera, as a guide to those who had to continue the building after him, of which model, through the carelessness of the Operai of S. Maria del Fiore, no memory would exist if Simone had not left it painted in this work." (Vas. i. 550.) "He painted also besides Petrarch and Madonna Laura,

*Cimabue, the architect Lapo, Arnolfo his son, and Simone himself, and in the person of the Pope, Benedict XI. of Treviso, preaching friar, . . . and near to him Cardinal Niccola of Prato.*" (Vas. i. 559.)

These names cannot be accepted, and only two of the figures may, with any semblance of probability, be identified—the Bishop to the left of the Pope in the foreground, possibly Agnolo Acciaiuolo, Bishop of Florence, and the Knight in the short tunic on the other side, who may be, judging by his French costume, Walter de Brienne, Duke of Athens.

\*(Altar Wall.) *The Way to Calvary, the Crucifixion, and the Descent into Limbo.*

Given by Vasari to Simone Martini.

"On the third wall he painted the Passion of Christ, who issuing from Jerusalem with the Cross on his shoulder, goes up to Mount Calvary, followed by a great crowd; where arrived, he is seen raised on the Cross between the thieves. . . . I will not mention the numerous horses which are there, the throwing of the dice for the garment of Christ, the release from Limbo of the Holy Fathers, and all the other well-considered inventions, which seem to be, not by a master of that date but by a most excellent modern; seeing that, taking the walls as one, he has painted, each with most careful observation, various scenes upon a mountain, and has not divided them with decorations between scene and scene, as used to do the old and many modern masters, placing the earth upon the sky four or five times." (Vas. i. 551.)

This criticism of Vasari is much to the point. The space-filling is admirable, and a great advance on the divided scenes of the early Giottesques.

(Entrance Wall.) *The Martyrdom of Peter Martyr.*  
*Pietà. The Resuscitation of a Woman, and*  
*Fragments of other Frescoes.*

The frescoes on this wall are in a state of great dilapidation.

PLAUTILLA NELLI. *Cenacolo.* o.w.

This picture was painted by Plautilla Nelli, Prioress of the Convent of S. Catherine of Siena, Florence, for the Refectory of her convent. (Vas. v. 79.)

(Vaulting.) *S. Peter walking on the Sea. The*  
*Resurrection. Pentecost. The Ascension.*

Given by Vasari to Taddeo Gaddi, and described by him at great length. (Vas. i. 581.)

#### FARMACIA

(Entrance in 12 Via della Scala.)

(Chapel.) SPINELLO (?) *Scenes from the Passion*  
*of Christ.* FR.

On first wall, "Noli me Tangere," the Entombment, and the Crucifixion.

On second wall, the Way to Calvary, the Flagellation, and "Ecce Homo."

On third wall, cut through by the window, Christ before Caiaphas, and S. Peter cutting off the Soldier's Ear.

On the fourth wall, Christ washing the Disciples' Feet, the Last Supper, and Christ with the Apostles.

In the rooms beyond are some paintings of the XV and XVI centuries.

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## S. MINIATO AL MONTE

The Church of S. Miniato is one of the oldest in Tuscany. It is said that S. Miniato, King of Armenia, founded a hermitage on the spot and lived there till his martyrdom by Decius outside the Porta alla Croce, and that a church already existed in the days of Charlemagne. The present basilica is said to have been begun in 1013 by Bishop Alibrando, aided by the Emperor S. Henry and Cunegonda his wife. It belonged to the Benedictines, and was ceded to the Olivetans by Gregory XI. in 1373. During the siege of Florence it was the citadel of the besieging forces, and was fortified by Michelangelo. The monastery was suppressed by Cosimo I., who turned it into a barrack for his Spanish troops. The church is one of the best examples of Tuscan-Romanesque architecture in existence. It has been repeatedly restored, and was thoroughly renovated in 1860. Recently it has undergone fresh restoration, when the frescoes in the aisle were completely repainted. Over the entrance is a mosaic representing the Virgin between two Angels, originally of the XIII century. It was restored in 1388 by a certain Zaccheria d'Andrea, and again in 1402 by Filippo di Corso, then by Alesso Baldovinetti in 1455, and again in 1481. It is now again being restored.

### RIGHT AISLE

The wall is covered with fragments of frescoes of the XIV century, which have been completely repainted.

The first represents the Virgin enthroned with six Saints, and is attributed to Paolo di Stefano, but in its present state is entirely modern. Beyond are single figures of Saints in architectural setting, more or less dilapidated and repainted.

## LEFT AISLE

FLOR. SCH. XIV CENT. Madonna in Glory  
with Saints. FR.

FLOR. SCH. XIV CENT. The Crucifixion  
with Saints. FR.

Both frescoes are detached from the wall.

### Chapel of the Cardinal of Portugal

This chapel was commissioned by Bishop Alvaro in 1461 to commemorate the death of Prince Jacopo, nephew of Alfonso, King of Portugal, Cardinal of S. Eustachio, Archbishop of Lisbon, who, passing through Florence on a papal mission from Rome, died there in 1459, at the age of twenty-six. It was built from designs by Antonio Rossellino, by whom is also the tomb of the Cardinal. The roof is covered with glazed terra-cotta decorations by Luca and Andrea della Robbia. The commission for the frescoes must have been given to Alesso Baldovinetti, by whom are the entire paintings, with the exception of the Altar wall. They are in a state of great dilapidation, due to the unfortunate method of fresco employed by Alesso, a mixture of tempera and oil, painted on the dry plaster—strictly speaking not fresco at all.

The colour has in great part flaked off, but fortunately the paintings have not been subjected to the same injudicious restoration as the other frescoes in the church.

On the angles of the arch outside, beneath the *stemma* of the Cardinal, are two Prophets holding scrolls, and inside, on either side of the windows, are seated Evangelists and Fathers of the Church, two



#### THE ANNUNCIATION

*Alesso Baldovinetti. S. Miniato.*

in each arch. Below the architrave is a frieze composed of the different *stemmi* of the Cardinal, and in the angles of the arches below are Prophets holding scrolls. On the left wall, above the throne of coloured marbles, carrying out the architecture in the marble bench, is \*\* a beautiful Annunciation by Alesso Baldovinetti, one of his finest works. It is better preserved than the rest, being painted on a panel fixed to the wall. At one end of a low bench is seated the Virgin, with a brocade curtain behind her, a noble figure of great beauty; at the other extremity kneels

the Archangel in brocade robes, with fair hair arranged in symmetrical curls. Over the marble parapet are cypresses seen against the sky. The effect is somewhat spoiled by the gold framework added later. The fresco is erroneously attributed by Vasari to Piero Pollaiuolo, as also are the prophets in the arches. (Vas. iii. 291.)

\*\* (Over Altar.) · ANTONIO POLLAIUOLO.  
*Two Angels withdrawing Curtains.* FR.

Upon the Altar was originally the painting by Antonio and Piero Pollaiuolo representing the patron Saints of the Cardinal, SS. James, Vincent, and Eustace, now in the Uffizi, No. 1301. The altar-piece has been replaced by a worthless painting of the XVII century, but the original frame remains, and above it are frescoed two superb Angels by Antonio Pollaiuolo, one of his best and most characteristic works. Unfortunately they are painted with the same medium as Baldovinetti's, so that they are much damaged, and in parts nearly effaced. They are represented as standing upon the frame withdrawing curtains to expose the picture, and are painted with a realism so deceptive that their bodies seem actually to project beyond the wall into the chapel, as though in free relief. They wear short tunics, which leave their muscular limbs bare, and, except for their wings, have nothing in common with the traditional angel, resembling rather young athletes.

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### Chapel of the Crucifix

The Chapel of the Crucifix in the centre of the church was built by Michelozzo in 1448 at the commission of Piero de' Medici, to enshrine the famous

Crucifix of S. Giovanni Gualberto, removed in 1671 to S. Trinità. The roof is decorated with glazed terra-cotta by Luca della Robbia. The Tabernacle, which contained the Crucifix, is still behind the Altar. It is painted with small scenes in compartments said to be by Spinello. They are too much repainted to make attribution easy. At the top is the Ascension, with the Archangel and Virgin of the Annunciation on either side, and below, the Flagellation and the Resurrection. Beneath are two large figures of S. Miniato and S. Giovanni Gualberto, and four other scenes—"Ecce Homo," the Way to Calvary, Pentecost, and Christ washing the Disciples' Feet.

#### CRYPT

The crypt was formerly covered with frescoes, walls as well as vaulting, but of these only fragments remain. Near the window to the right is a life-sized figure of Tobias and the Archangel of the XV century. In the vaulting are traces of fresco, but those within the railings of the Altar have been entirely repainted.

#### CHOIR

(Altar right of Apse.) FLOR. SCH. XIV  
CENT. S. Giovanni Gualberto. T.W.

The Saint stands in monk's robes, with the crutch of the Vallombrosan Order and the Crucifix, a small donor kneeling at his feet. In the pinnacle, a medallion with the Almighty. In the Predella, three scenes from his life.

In the apse is a mosaic, much restored. In the centre a colossal figure of Christ, with the Virgin and S. Miniato on either side, and below, the Evangelists in their symbolic forms. Beneath is the date ANNO



DNI MCCXCVII. It was restored by Alesso Baldovinetti in 1491, and again in recent times.

(Over Door of Campanile.) FLOR. SCH. XIV  
CENT. Pietà. FR.

(At Top of Stairs.) SCH. OF ANDREA DAL  
CASTAGNO. S. Jerome. FR.

Entirely repainted.

### SACRISTY

The Sacristy was built at the cost of Benedetto di Nerozzo Alberti in 1387. The frescoes are said to be the masterpiece of Spinello, but have been so completely overpainted as to be practically modern. Nothing but the composition remains of the original work. In the vaulting are four full-length figures of the Evangelists with their symbols, and on each of the four walls are four scenes from the life of S. Benedict.

“Called to Florence by Don Jacopo of Arezzo, Abbot of S. Miniato in Monte, of the order of Monte Oliveto, Spinello painted in the roof and on the four walls of the Sacristy of that monastery, besides the Altarpiece in tempera, many scenes from the life of S. Benedict in fresco, with great facility and vivacity of colouring.” (Vas. i. 683.)

The frescoes were really commissioned by Benedetto degli Alberti, who, when sent into exile, added a codicil to his testament in 1387 ordering their completion.

(1st Wall.) 1. S. Benedict takes the monastic habit. 2. S. Benedict at table with his monks. 3. He resuscitates a monk crushed by the devil,

who threw down the wall of the church he was building. 4. He exorcises the devil from a monk tempted to renounce the monastic life.

(2nd Wall.) 1. S. Benedict bids farewell to his family. 2. He miraculously mends a dish which has been broken. 3. Totila, King of the Goths, kneels before him. 4. The death of the Saint.

(3rd Wall.) 1. S. Benedict quits the convent. 2. He receives the neophytes Placidus and Mauro. 3. He exorcises the devil seated on a stone to prevent the building of the church. 4. He recognises the groom sent by Totila in his own dress to prove his power.

(4th Wall.) 1. S. Benedict, tempted by the flesh, throws himself among thorns. 2. He is created Abbot, and discovers miraculously the attempt of his enemies to poison him. 3. He recovers a hatchet dropped in the water he had miraculously caused to flow. 4. He shows a monk where to find the body of Placidus fallen into the river.

In the tympanum of the door on the left is a Pietà of the XV century, entirely repainted.

Vasari records that in the cloister, which no longer exists, Paolo Uccello painted, partly in *terra-verde*, partly in colour, scenes from the lives of some Saints, and relates at length how he left the work half finished because the monks gave him nothing to eat but cheese, and would only return on condition that he received better fare. (Vas. ii. 207.)

The convent adjoining was built in 1234 by Andrea de' Mozzi, Bishop of Florence, as his palace, but was converted by the Benedictines into a convent. During the siege of Florence it was used as a barrack, and later during the plague as a *lazaretto*.

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## MONTE OLIVETO

The Convent of Monte Oliveto was founded by the Olivetan monks in 1334. The church, dedicated to S. Bartolommeo, was built in 1472, but underwent complete restoration in the early part of the XVIII century. The convent was suppressed in 1867 and converted to a military hospital for convalescents.

In the bedroom of the priest, formerly part of the Refectory, was discovered in 1890, beneath the whitewash, a fragment of \* an important fresco by Sodoma, representing the Last Supper. Of this work Vasari wrote:—

*“ Arrived in Florence he was commissioned to paint, by a monk of the Brandolini family, abbot of the Monastery of Monte Oliveto outside the Porta S. Friano ”* (S. Frediano) *“ some pictures in fresco on the walls of the refectory. But because through carelessness he did them without study, they turned out so that he was bantered and mocked for his folly by those who expected of him some extraordinary work.”* (Vas. vi. 589.)

This criticism of a work so impressive and noble is most unjust. Part of it only remains, but this ranks among his best works. Christ is seated at a long table with S. John leaning on his shoulder, the two heads, half effaced, retaining their fine outline and beauty of expression. Left is S. Peter in a state of good preservation, and to the right fragments of three other Apostles. The noblest figure is, however, that of Judas, seated alone on the near side of the table, half turning to the spectator. It is in better condition than the rest; the head is finely modelled and of great beauty and dignity. The draperies are broadly and plastically treated, and the whole work shows a technical excellence that proves it to date from his best time. R. H. Cust in his work on Sodoma dates it between 1535 and 1540 (see *Giov.*

*Ant. Bazzi*, London, 1906, p. 123). The left part of the fresco is entirely destroyed.



HEAD OF JUDAS

*Sodoma. Monte Oliveto.*

For the church, Verrocchio painted the Annunciation attributed to Leonardo, now in the Uffizi, No. 1288.

In the subterranean church was formerly the Resurrection by Raffaellino del Garbo, now in the Accademia, No. 90, the frame of which is still on the Altar. It was commissioned by the Capponi family, and Vasari tells how this frame was struck

by lightning and all the gold destroyed, the painting escaping unhurt. (Vas. iv. 236.) In the same subterranean church was the Triptych with the Madonna and Saints, painted by Lorenzo Monaco in 1410, now in the Uffizi, No. 41.

## S. NICCOLO SOPR' ARNO

The Church of S. Niccolò was founded about 1000, and belonged to the monks of S. Miniato. It was later reconstructed, and in 1374 was included in the diocese of Florence.

### CHOIR

SCH. OF GENTILE DA FABRIANO. *Christ and the Virgin adoring the Almighty.* T.W.

An interesting small Polyptych, so much damaged and blackened that the subjects are almost indis-

tinguishable. In the centre the Virgin and Christ kneel on a rainbow and adore the Almighty above. Right are SS. Cosimo and Damiano and S. George. Left a scene, the subject of which is indistinguishable, and a Bishop.

SCH. OF BOTTICELLI. Madonna adoring the Christ Child. T.W.

SCH. OF GENTILE DA FABRIANO. Madonna. T.W.

A good painting much ruined. Part of an altar-piece.

#### SACRISTY

\* (Over Altar.) ANTONIO POLLAIUOLO. Madonna giving her Girdle to S. Thomas. FR.

A fine work. The Virgin, surrounded by Angels, hovers over the tomb—a marble sarcophagus bound at the corners with metal acanthus leaves. To the left kneels S. Thomas, and to the right lies a fawn, very true to life. In the background stretches the Arno Valley, a beautiful and characteristic landscape, seen from above Florence with the city on the right. The tomb is dated MCCCCL, but this is obviously spurious, having been daubed in by some modern restorer. It is, however, probably an early work of the Master.

(On Altar.) FLOR. SCH. XIV CENT. Madonna and Saints. T.W.

A poor painting, attributed by Milanese to Neri di Bicci. It bears the arms of the Quaratesi family, for whom it was painted.

NERI DI BICCI. Madonna and Six Saints.  
1488. T.W.

A fine work on a gold background, painted for the High Altar of the church.

NERI DI BICCI. The Trinity. T.W.

On either side are SS. Stephen and Lorenzo, and kneeling in the foreground S. Francis and the Baptist.

For this church Masaccio painted on the *tramezzo*, now destroyed, an Annunciation in tempera on wood, praised by Vasari for its fine perspective. Gentile da Fabriano painted for the High Altar, at the commission of the Quaratesi family, the picture representing the Madonna and four Saints, the side panels of which are now in the Uffizi, No. 1310, the central panel with the Madonna in the collection of the King at Windsor. (Vas. iii. 7.)

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## OGNISSANTI

The Church of Ognissanti was originally dedicated to S. Salvatore. It belonged to the Padri Umiliati, a Milanese fraternity which settled in Florence in 1251. After the siege they were expelled from Florence and the convent made over to the Franciscans of the Minori Osservanti, by whom it was almost entirely rebuilt in 1627. The *façade* is modern, copied from a XVII century design. The interior is decorated in *baroque* style, and little of the original building remains but the Cappella Gondi, now dismantled, and the Sacristy. A few frescoes have been recently uncovered.

(Left of Entrance.) SCH. OF GIOTTO. The Annunciation. FR.

Part of the original decoration discovered beneath a XVII century altar-piece. Below the two figures is the donor.

## RIGHT AISLE

(2nd Altar.) DOMENICO GHIRLANDAIO.  
The Deposition. Above, the Madonna of Mercy protecting the Vespucci family. FR.

Discovered behind an altar-piece by Matteo Rosselli in 1898. Mentioned by Vasari as being among his earliest works.

“His first paintings were in the Chapel of the Vespucci in Ognissanti, where is a dead Christ and some Saints, and in the arch above a Misericordia, in which is the portrait of Amerigo Vespucci, who made the navigation of the Indies.” (Vas. iii. 255.)

Bottari records that in modernising the Chapel of the Vespucci, ceded to the Baldovinetti in 1616, the fresco was whitewashed, but it was really only covered by the altar-piece. The Deposition is very much repainted. At the foot of the Cross, set against a distant landscape, Joseph of Arimathea, the Virgin, and Magdalen support the body of Christ, which is awkwardly posed. Six other Saints stand round. On either side are fragments of two other figures in feigned niches. Above in the arch the Madonna of Mercy spreads her mantle over the family of the Vespucci. This painting is better executed. The portraits which may be identified are the following:—Amerigo Vespucci, the discoverer of America, is the youth with dark hair whose head is seen next the Madonna on the left. The old man in the foreground is probably his father Anastasio, donor of the

painting. The half-effaced monk behind may be his brother, Fra Antonio, a friend and follower of Savonarola; and the young man between him and the Bishop, Guidantonio Vespucci, Ambassador to the Court of France, to whom Amerigo acted at one time as secretary. The lady kneeling below the Virgin's hand to the right may possibly be Simonetta Cattaneo, known as "La Bella Simonetta," married to a Vespucci, mistress of Giuliano de' Medici, since her features bear some resemblance to Pier di Cosimo's portrait of her as Cleopatra in the Museum of Chantilly.

\*\* BOTTICELLI. S. Augustine. FR.

*"In Ognissanti he painted for the Vespucci in fresco, near the door of the tramezzo which leads to the Choir, a S. Agostino, in which he strove his utmost to surpass all his contemporaries, and particularly Domenico Ghirlandai who had painted a S. Girolamo on the other side; which work was very highly praised, he having shown in the head of the Saint that profound meditation and most keen subtlety which exist only in thoughtful people absorbed constantly in the investigation of sublime and difficult things. This painting was, in this year 1654, removed from*



S. AUGUSTINE  
*Botticelli. Ognissanti.*

*its place safe and whole."* (Vas. iii. 311.)



The Saint is represented in his cope seated at a table, inkpot in hand, meditating his work on the Trinity. The strenuous energy of his character is admirably rendered in the intellectual face and bony hands. In style it resembles most the "Fortezza" of the Uffizi painted in 1470, though Vasari places it later than the S. Jerome by Ghirlandaio opposite, which is dated 1480.

## LEFT AISLE

(2nd Altar.) RIDOLFO GHIRLANDAIO (?)  
The Coronation of the Virgin with below the  
Trinity. FR.

Found beneath an altar-piece of the XVII century in 1898.

DOMENICO GHIRLANDAIO. S. Jerome.  
 1480. FR.

"In the Church of the Ognissanti, in competition with Sandro di Botticello, he painted in fresco a S. Girolamo, which is now near the door leading to the choir; around whom he painted an infinite number of instruments and books suitable to studious persons. This painting, together with that of Sandro di Botticello, the frati having to remove the choir from its place, was bound with irons and transported to the middle of the Church without damage, in these very days of the second printing of the 'Lives.'" (Vas. iii. 258.)

It is dated 1480, and seems much repainted. It is not one of his best works, and offers a sharp contrast in the commonplace conception to the Saint of Botticelli opposite.

The cupola is painted by Giovanni da S. Giovanni, and is considered one of his best works.

## SACRISTY

SCH. OF TADDEO GADDI. *The Crucifixion  
with the Virgin, the Evangelists and Saints.*

FR.

Completely repainted.

SCH. OF GIOTTO. *Crucifix.* T.W.

Removed here from the Cappella Gondi. It is attributed by Vasari to Giotto himself.

“He painted for the Frati Umiliati of Ognissanti in Florence a large wooden Crucifix, from which Puccio Capanna, taking the design, painted many others for all over Italy, having much experience in the style of Giotto.” (Vas. i. 396.)

Vasari records several frescoes and altar-pieces painted for the Church by masters of the XIV century. Giotto frescoed a chapel and painted four altar-pieces. Of these all that survives is the large Madonna Enthroned, now in the Accademia, No. 259. He mentions a small panel by Giotto on the *tramezzo*, representing the Death of the Virgin, “surrounded by the Apostles, and a Christ who receives her soul in his arms” (Vas. i. 397). This panel having attracted notice by reason of the high praise given to it by Michelangelo, was stolen from the church. Giotto frescoed “a S. Cristofano and S. George, which from the damage of time had been spoiled, and through the ignorance of a Provost repainted by those who little understood their business. In the same church remains safe by the hand of Tommaso, the lunette that is over the door of the Sacristy, on which is a fresco of Our Lady with the Child in her arms” (Vas. i. 625). No trace remains of any of these paintings.

For the Sacristy Bernardo Daddi painted the altar-piece with the Madonna, SS. Matthew and Niccolò, now in the Uffizi, No. 26. According to Vasari, Taddeo Gaddi painted the altar-piece for the choir, which has been identified with the "Saints, Prophets, Patriarchs, Apostles, Virgins, and Martyrs" now in the Uffizi, No. 32, attributed to Giovanni da Milano (Vas. i. 584). It was discovered in fragments in the Cappella Gondi. Neri di Bicci painted in the chapel of the Lenzi scenes from the life of the Virgin, with portraits of himself and his father Bicci di Lorenzo in medallions. He painted also the altar-piece for the same chapel (Vas. ii. 38).

### THE CLOISTER AND CENACOLO

The cloister is said to have been built from a design of Michelozzo, and is frescoed with scenes from the life of S. Francis by Giovanni da S. Giovanni, Ligozzo, and other XVII century painters. By Giovanni da S. Giovanni are the first four lunettes on the wall left of the refectory.

### REFECTORY

DOMENICO GHIRLANDAIO. The Last Supper. 1480. FR.

Mentioned without comment by Vasari (Vas. iii. 255). A fine composition resembling his Cenacolo in S. Marco. Over the table are arches open to the sky, with palms and lemon trees and wild ducks flying. On either side of the window-sill are perched a peacock and a dove. It is dated 1480. The figures are much and badly repainted, and little but the composition remain of the original work.

On the walls are several fragments of fresco, &c., collected from the church and convent, but all are so repainted as to have lost their original character. Those most worthy of attention are on the left wall.

FLOR. SCH. XV CENT. Madonna with SS.  
Antonio and Catherine of Siena.

FLOR. SCH. XV CENT. The Magdalen at the  
foot of the Cross.

FLOR. SCH. XIV CENT. S. Thomas Aquinas  
and another Saint.

FLOR. SCH. XV CENT. Madonna Enthroned,  
with a Saint.

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## MUSEO DELL' OPERA DEL DUOMO

The building was already occupied by the Operai del Duomo in the latter part of the XV century. In 1822 many fragments of sculpture from the Duomo were deposited here, which were later removed to the Bargello and Uffizi. In 1885 the present large hall was built to contain the reconstructed Cantorie of Donatello and Luca della Robbia, and was opened to the public in 1891. Besides the Museum the building contains the offices of the architects of the Duomo, the archives of the Cathedral and Baptistery, &c. In the Hall of the Cantorie are several paintings taken from suppressed churches and convents.

(At the top of the Stairs.) BICCI DI LOR-  
ENZO. Two Heads of Apostles. 1440.  
FR.

Parts of fresco executed for the Duomo, and removed during the restoration of 1842.

HALL OF THE CANTORIE

73 (Over Door.) FLOR. SCH. XV CENT.  
The Decollation of the Baptist. T.W.

Entirely repainted.

74 MONTE DI GIOVANNI DI MINIATO.  
Head of S. Zanobi. 1504. Mosaic.

Executed in 1504 for the Chapel of S. Zanobi, Duomo, in competition with David Ghirlandaio.

79 FLOR. SCH. XIV CENT. The Baptist,  
S. Zanobi, and S. Reparata. T.W.

Much repainted.

80 FLOR. SCH. XV CENT. Santa Re-  
parata. T.W.

Surrounded by four scenes from her Martyrdom. 1. Decius orders melted lead to be poured on her head. 2. She is burnt in the breasts. 3. She is placed in a furnace. 4. The decapitation of the Saint. Below are the Baptist and S. Zanobi. A poor work, entirely repainted.

83 FLOR. SCH. XV CENT. S. Ivo rendering  
Justice to a Youth and a Maiden. T.W.

- 84 and 85 FLOR. SCH. XIV CENT. Four  
Scenes from the Life of S. Sebastian. T.W.

Side panels of Triptych, of which No. 86 was the centre.

- 86 FLOR. SCH. XIV CENT. S. Sebastian.  
T.W.

Centre panel of the foregoing.

- 87 and 88 BYZANTINE WORK XII CENT.  
Two Pictures in Mosaic.

Presented to the Church of S. Giovanni by Niccoletta de' Grioni, a Venetian, in 1394. She was the widow of a chamberlain of John Cantacuzeno, Emperor of Constantinople, and the mosaics were taken from the Chapel of the Imperial Palace when he was dethroned by Paleologus in 1354.

- 89 ATT. TADDEO GADDI. Madonna, with  
SS. Catherine and Zanobi. 1334. T.W.

An interesting work. The Virgin, in a square frame like a window, holds her hand to the kneeling donor, a nun. On the left is another small donor. Inscribed: ANNO DNI MCCCXXXIII DIE XXV FEBRUARII.

- 90 FLOR. SCH. XIV CENT. S. Catherine of  
Alexandria. T.W.

She is enthroned with the three donors, Nofero Bischeri and his sons, at her feet, and around are

eight small scenes from her life. Above, SS. Bartholomew and John the Evangelist. Inscribed: QUESTI SONO NO (Noferi) BISCHERI MESSER B (Bartolommeo) E GI (Giovanni) SVOI FIGLIVOLI. One of the donors wears the dress of a knight of Malta.

91 BYZANTINE SCH. XIII CENT. AND  
FLOR. SCH. XIV CENT. Church  
Standard, with S. Agatha.

Painted on both sides with the same figure, that of the XIV century evidently copied from the older work.

\*\* On either side of the hall are arranged in frames the embroideries executed from designs of Antonio Pollaiuolo from 1466 to 1480. There are twenty-seven scenes from the life of the Baptist, most of them in a good state of preservation. Not all are designed by himself. The best are marked with an asterisk. Beginning opposite the entrance:—

\*1 Zaccharia chased  
from the Temple.

2 The Visitation.

\*3 The Birth of the  
Baptist.

\*4 The Naming of the  
Child.

5 The Baptist preaching  
to the Multitude.



THE BIRTH OF THE BAPTIST  
(Embroidery)  
Antonio Pollaiuolo.

- 6 *The Capture of the Baptist.*
- 7 *The Baptist led to Prison.*
- 8 *The Baptist in Prison.*
- \*9 *The Decollation of the Baptist.*
- \*10 *Salome presenting the Head of the Baptist to Herodias.*
- 11 *The Procession to the Tomb.*
- 12 *The Entombment.*

On the opposite side :—

- \*1 *The Feast of Herod.*
- \*2 *The Baptist preaching before Herod.*
- \*3 *The Baptist baptizing the Multitude.*
- \*4 *The Annunciation to Zaccharia of the Birth of a Son.*
- 5 *The Baptist announcing the Advent of Christ.*
- \*6 *The Dance of Salome.*
- 7 *The Descent into Limbo.*



- 8 Christ baptizing the Baptist.
- 9 The Meeting of Christ and the Baptist.
- \*10 The Meeting of the Baptist with Herod.
- 11 The Baptist questioned by the Messengers of the High Priest.
- 12 The Baptist Preaching.
- 13 The Baptist rebuking Herod and Herodias.
- 14 The Institution of Baptism.
- \*15 The Presentation of the Baptist in the Temple.

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### OR S. MICHELE

The Church of S. Michele in Orte was built on the site of a corn market which was originally only a *loggia* of brick covered by a wooden roof. This was nearly entirely destroyed by fire in 1304. In 1336 the Signoria ordered the *loggia* to be rebuilt on a grander scale, and had rooms erected over it for the storage of grain. The work was under the charge of the Arte della Seta. The design is attributed to Taddeo Gaddi, but is more probably the work of Francesco Talenti, chief architect of the Duomo. It was continued by his son Simone. (See Milanese, Vas. i. 590, &c.) Villani narrates that in 1292

“*great and open miracles began to be performed by a figure of Santa Maria painted on a pilaster in the Loggia of Or S. Michele.*” During the plague of 1348 this painting grew so popular by reason of its supposed healing power, and received so many rich gifts, that the Signoria ordered the *loggia* to be filled in, and the corn market was converted into a church. The architects were Neri Fioravanti and Benci di Cione. The church was entirely covered with frescoes of the XIV century, many of which still remain, and on the pilasters are especially well preserved. They represent chiefly isolated figures of Saints, which, though much restored, retain great beauty of form and colour. They are attributed by Vasari to Jacopo dal Casentino, pupil of Taddeo Gaddi.

“*Meantime, the roof of Or S. Michele being almost complete . . . the commission was given to Jacopo di Casentino as a person of much experience, to paint the vaultings . . . with the Patriarchs, Prophets, and Chiefs of the Tribes, which were in all, not counting the other decorations, sixteen figures on a blue ground of ultramarine, now half ruined. He painted afterwards on the walls below and on the pilasters many miracles of the Madonna and other things. . . .*” (Vas. i. 670.)

The frescoes are much damaged, but show good draughtsmanship. On each side of the square pillars are figures of saints, and below each some small scene from their lives.

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### Shrine of Orcagna

Orcagna received the commission for the Tabernacle to enclose the sacred painting and finished it in 1359. The authorship of the painting is much disputed, some even supposing it to be a copy of the original, so well is it preserved. It is attributed to Ugolino da Siena by Vasari.

“He painted Our Lady on a pilaster of brick in the Loggia that Lapo had built on the Piazza of Or S. Michele, which not many years after performed so many miracles that the loggia was for a long time filled with images,<sup>1</sup> and is still held in the highest veneration.” (Vas. i. 455.)

In a book of accounts called *Il Biadaiuolo*, now in the Biblioteca Laurenziana, dating from 1300 to 1335, is a miniature painting showing the picture within a marble tabernacle. It represents the Madonna enthroned holding the Child seated on her knee, with three Angels on either side. In the actual painting the position of the Child is different, and the angels are four on either side. Milanesi, basing his theory on documents of payment to Bernardo Daddi, dated 1347, assumes that he is the painter,



MADONNA  
*Or S. Michele.*

but that he worked over one of earlier date. Cavalcaselle considered it to be by Lorenzo Monaco. It seems, however, of earlier date, and shows the influence of Giotto rather than of the Sienese. The Tabernacle of Orcagna, which enshrines it, is described by Vasari at great length. (Vas. i. 605.) It is a superb work, a mass of rich sculptures, gold mosaic, twisted pillars, and pinnacles. Around are carved

<sup>1</sup> These images were large figures of wax, clad in the costumes of the donors, portraits of those who had been healed. In 1401, so encumbered was the church with them, that a decree was issued forbidding any further addition except of very important personages.

scenes from the life of the Virgin, and at the back a large pictorial relief of the Virgin giving her girdle to S. Thomas. Below this is inscribed: ANDREAS CIONIS PICTOR FLORENTINVS ORATORII ARCHIMAGISTER EXTITIT HVIVS MCCCLIX.

(On Pilaster right of 2nd Chapel, Right Aisle.)  
 LORENZO DI CREDI. S. Martin ;  
below, the Annunciation. T.W.

A fine figure, dressed in green and red. Mentioned by Vasari, who confuses the Saint with that of Sogliani opposite, calling it S. Bartholomew.

“Lorenzo, then a youth, painted on a pilaster of Or S. Michele a S. Bartholomew.” (Vas. iv. 567.)

SOGLIANI. S. Bartholomew. O.W.

“He painted in the Church of S. Michele in Orte for the Guild of Vintners a S. Martin in oil in the habit of a bishop, which brought him fame as a good master.” (Vas. v. 124.)

Of other works painted for the church, Vasari gives the following records: Agnolo Gaddi painted in tempera Christ disputing with the Doctors in the Temple (Vas. i. 640). In Bottari's time this was still in good preservation, but was destroyed when the room beneath the organ was constructed to serve as a Sacristy. Antonio and Piero Pollaiuolo painted “on a pilaster on canvas in oil an Archangel Raffaele with Tobias” (Vas. iii. 291). This picture was taken to the room above the church, formerly used as a granary, later as the council room of the *Capitani* of the church, and was sold to the Tolomei of Siena, and by them to the Turin Gallery, where it now is. It was probably attached to one of the side pilasters, like the paintings of Lorenzo di Credi and Sogliani.

Botticelli painted the Baldacchino "covered with Our Ladies, all different and beautiful." (Vas. iii. 323.)

## PALAZZO DELL' ARTE DELLA LANA

The Palace of the Guild of Woolworkers opposite the church is connected with the upper room by a passage over the street. It has been recently restored, and several important frescoes uncovered from the whitewash. In the chapel outside has been placed an altar-piece attributed to Jacopo dal Casentino, representing the Madonna enthroned with Saints, and, above, the Coronation. It is much repainted, especially the lower part. It was formerly in the Church of S. Tommaso, which was destroyed with the Mercato Vecchio.

Inside, on the ground floor, are some ruined frescoes of the XIV century; on the left, the Investment of a Bishop; on the right, a Tournament. They are so much damaged that even the subjects are difficult to distinguish. In a small inner room in a recess is a Madonna and Angels of the school of Giotto, and in the thickness of the wall, two Saints; in the roof, an old fresco, much restored, of the Lamb with the Flag—the *stemma* of the Guild. In the large hall above are some fine frescoes of the XIV century; opposite the entrance, the Madonna Enthroned, with three medallions of Christ and two Saints above. On the right wall is seated a Judge with four Virtues before him, and, right and left, two figures supposed to be Petrarch and Dante. The fresco is much repainted. On the left are four grand figures of Saints, in niches, of the XIV century; in the vaulting, medallions with Saints and Prophets.

## S. PANCRAZIO AND CAPPELLA RUCELLAI

The Church of S. Pancrazio was already existing in the XI century, and gave its name to one of the *quartieri* of the city. It was rebuilt in 1480 at the cost of the Rucellai and Federighi families, and was again restored in the XVI and XVIII centuries. In 1808 the convent was suppressed and converted into a Public Lottery. The church is now used as a tobacco factory, with the exception of the Rucellai Chapel, which still belongs to the family.

### CLOISTER

\*NERI DI BICCI. S. Giovanni Gualberto Enthroned with Saints. 1454. FR.

A fine work, the masterpiece of the painter. It was commissioned in 1454, and is mentioned by Neri in his *Ricordi*.

*"I record that on the above mentioned day" (March 1, 1454), "I undertook to paint for the said Benedetto, Abbot of San Brancazio of Florence, an arch in the cloister of the said house, where I have to paint a San Giovanni Gualberto with ten of the Saints and Beati of their order, and at his feet a kneeling Abbot. The which figures must be in an imitated chapel, round, the sky blue and with stars and the windows carved; and all well decorated and executed as well as I am able,"* &c. (*"Libro di Ricordi, Arch. di Stato di Firenze,"* fol. 11.)

S. Giovanni Gualberto is enthroned against a brocade curtain, with five Saints on either side and the Abbot kneeling before him. In medallions two

Prophets lean out as though from windows. Much repainted.

### Cappella Rucellai

The Cappella Rucellai formed part of the church, but the communication has been closed. It was built at the commission of Giovanni di Paolo Rucellai by Leon Battista Alberti in 1467 (Vas. ii. 543). The chapel is of beautiful architecture, with barrel roof, and in the centre is the exquisite little chapel said to be built in imitation of the Holy Sepulchre. It is of white marble inlaid with green Prato marble, and among the decorations the Medici ring and feathers and the Rucellai sail are conspicuous. Round the cornice runs the inscription: IHESVM QVERITIS NAZARENVM CRVCIFIXVM SVRREXIT NON EST HIC ECCE LOCVS VBI POSERVNT EVM. On the *façade* is inscribed: IOHANNES RUCELLARIVS PAVLI F. VTINDE SALVTEM SVAM PRECARETVR VNDE OMNIVM CVM CHRISTO FACTA EST RESVRECTIO SACELLVM HOC. ADISTAR IHEROSOLIMITANI SEPVLCHRI FACIVNDVM CVRAVIT. MCCCCLXVII.

Inside is \* a fresco by Alesso Baldovinetti representing Christ rising from the Tomb, an Angel kneeling on either side. The interior is quite dark and the paintings can be seen only by artificial light. They are much damaged and blackened by smoke, and the Christ is hardly perceptible, but the angels in brocade robes are unrepainted and of great beauty; a fine and characteristic work of the master.

### PALAZZO PITTI

The Pitti Palace was begun about 1440 by order of Luca Pitti on the design of Brunellesco and under the direction of Luca Fancelli. The original plans were much smaller than the actual building. The main part

was completed in 1466, but the Pitti had not sufficient money to continue the work, and in 1549 Buonaccorso Pitti sold it to Eleonora of Toledo, wife of Cosimo I. The Medici then sold their palace in Via Larga to the Marchese Riccardi and took up their abode here. It has since been the residence of the Austrian grand-dukes and of the House of Savoy. The wings were added in 1630 when the gallery was arranged.

BED-CHAMBER OF THE KING

ANDREA DEL SARTO. Madonna and Child  
Baptist. o.w.

A good work.

ANTE-ROOM OF THE APARTMENTS OF THE QUEEN

ATT. GIOVANNI BELLINI. Head of Man.  
o.w.

A poor painting badly restored. Not by the master.

PAOLO VERONESE. Portrait of Francesco I.  
o.c.

A fine portrait. He is seated against a red curtain, dressed in black doublet and fur-trimmed mantle, on which is the cross of S. Stephen.

RUBENS. Portrait of his Wife.

An interesting sketch of fine colour, painted in oil over a letter written to her by the painter before marriage, the words of which can be seen beneath. The sheet is inserted in a canvas on which the bust has been continued later, but only the head is by Rubens.



\*TITIAN. Portrait of Giulia Varana. o.c.

Called erroneously Catherine de Médicis and attributed to Tintoretto. The attribution to Titian is Dr. Gronau's. A fine unfinished work of splendid colour. She is dressed in brilliant red velvet with pearls in her hair, and behind a building to the right is a landscape with a night effect.

ATT. JACOPO BASSANO. Portrait of a Knight of Malta. o.c.

A fine portrait.

ATT. PALMA VECCHIO. Portrait of Old Man. o.w.

HOLBEIN. Portrait of Young Girl.

A fine and interesting portrait of a girl in a chestnut-coloured dress trimmed with black velvet and a black cap.

#### BEDROOM OF THE QUEEN

CARLO DOLCI. Heads of the Archangel and Virgin of the Annunciation.

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#### Private Chapel of the Medici

\*LUCAS KRANACH. Portrait of a Lady.  
o.w.

A charming little portrait of brilliant colour. The lady wears a red head-dress with ostrich feathers and a dress trimmed with seed pearls.

\*BOTTICELLI. *Pallas and the Centaur*. 1480 (?)

T.C.

Discovered by the late Mr. William Spence in 1894 in a dark corner of the palace. The scene is allegorical, and probably alludes to the triumphant return of



PALLAS AND CENTAUR  
*Botticelli.*

Lorenzo from Naples in 1480, and may be dated somewhere about that time. The centaur symbolises discord, and Pallas wearing the olive branches the peace gained by the wisdom of Lorenzo. Her dress is embroidered with his device, the diamond rings, and the Medici diamond is again set in her halberd. The view of the sea in the background alludes probably to the position of Naples. Notwithstanding a certain heaviness in the form and gesture of

Pallas, it is one of Botticelli's finest works, and of harmonious beautiful colour. Vasari mentions a similar work executed for Lorenzo.

*"In Casa Medici for Lorenzo the Elder he painted many things, and chiefly a Pallas on a device of branches that dart flames; which he painted the size of life."* (Vas. iii. 312.)

It is just possible that it may have been painted as a standard to be borne in some triumphal procession or

tournament, and that the device of flaming branches may have been on the reverse or around it.

CARLO DOLCI. Madonna. o.c.

SCH. OF BOTTICELLI. Madonna adoring the Christ Child. T.W.

A poor work by one of Botticelli's weakest followers. It is surprising that with the fine "Pallas" opposite, this painting should be seriously ascribed to himself. The Virgin kneels before the Child, which lies on her mantle against a background of roses. Right and left are two Angels. The expression of the faces is ignoble and the drawing poor.

ATT. HOLBEIN. Portrait of Lady. o.w.

So much repainted as to be almost modern.

ATT. AMBROGIO DI PREDIS. "La Vierge aux Rochers." o.w.

An old but poor copy of Leonardo's painting on a reduced scale.

ATT. FILIPPINO LIPPI. Madonna adoring the Christ Child. T.W.

A poor work, certainly not by the master.

#### WAITING-ROOM

FRENCH SCH. Portrait of Marie Louise, daughter of Charles III.

\*NATTIER. Portrait of Marie Louise, daughter of Louis XV., as Flora.

\*NATTIER. Portrait of Marie Anne, daughter of Louis XV., as Diana.

Two fine portraits of great charm.

NATTIER. Portrait of a Child Princess.

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## S. REMIGIO

The Church of S. Remigio, or S. Romeo, was built on the site of an old hospice for French pilgrims passing through Florence on their way to Rome. It was converted to a church about the XI century. It was rebuilt about 1428 at the cost of the Pepi, Bagnesi, and Alberti families. Over the door, where now is a modern painting, was formerly a fresco by Agnolo Gaddi. (Vas. i. 640.)

BYZANTINE SCH. XIV CENT. Madonna of Mercy. T.W.

So entirely repainted as to seem modern.

(Atrium leading to Canonica.) FLOR. SCH. XIV CENT. The Annunciation. T.W.

Removed here from the Loggia del Grano, now Teatro Salvini. Vasari records several altar-pieces painted for the church, among which the most important is the Pietà by Maso di Banco, attributed by him to Giotto,

now in the Uffizi, No. 27. (Vas. i. 627.) It was removed from the church in 1842. Orcagna painted for an Altar near the side door an altar-piece now lost. (Vas. i. 595.)

## PALAZZO RICCARDI

The Palazzo Riccardi, formerly Palazzo Medici, was built in 1430 at the commission of Cosimo il Vecchio



DETAIL OF FRESCO (1)

*Benozzo Gozzoli. Palazzo Riccardi.*

from the design of Michelozzo. It was the residence of the Medici until the time of Cosimo I., who transferred his court to the Palazzo Vecchio, and later to the Pitti. It was sold by Ferdinando II. to the Marchese Gabriello Riccardi, who made many addi-

tions and alterations. In 1814 it was bought by the Government, and was used for public offices. It is



DETAIL OF FRESCO. (2)

*Benozzo Gozzoli. Palazzo Riccardi.*

now occupied by the Prefecture. The first door to the right of entrance leads to the upper floor, where are the large hall and the chapel. The hall on the

first floor has the ceiling painted by Luca Giordano in 1683. It represents the apotheosis of Cosimo III. and Cardinal Leopoldo de' Medici, who figure as deities among many allegorical scenes.

\* On the floor above is the small chapel frescoed by Benozzo Gozzoli in 1459 at the commission of Piero de' Medici. On the Altar was formerly the painting of the Nativity by Fra Filippo, now in the Berlin Gallery, of which a varied replica exists in the Accademia, No. 79. The scheme of decoration takes this Nativity as the central point. On either side Angels bow before it and the Shepherds adore the Child, while the Procession of the Kings winds round the three walls towards it. Beginning with the right wall the procession is seen winding down a rocky mountain headed by the youngest of the kings—a portrait of Lorenzo, then eleven years old. He is gorgeously clad and mounted on a white horse blazing with gold harness. Behind rides Cosimo il Vecchio, among a group of horsemen, all of whom seem to be portraits. Among these, far back, Benozzo has painted his own portrait, his cap inscribed, *OPVS BENOTII*. The castle on the hill is said to be Vincigliata, as it was in the XV century. On the wall opposite the Altar rides the second King in brilliant costume, covered with gold, surrounded by pages. He is said to be a portrait of the Greek Emperor John Paleologus, who had come to Florence in 1439 for the Council. This fresco has been much damaged by alterations made by the doorway.

On the left wall rides the old King, a portrait of the Patriarch of Constantinople—the hinder part of his mule, damaged by the doorway, remains on the other wall. The youth, on whose horse's back is seated a panther, is said to be a portrait of Castruccio Castracani. Winding up the hill are the camels laden with gifts.

On the walls before the Altar are the Shepherds—those to the left with the ox, those to the right with



DETAIL OF FRESCO (3)

*Benozzo Gozzoli. Palazzo Riccardi.*

the ass; the latter is admirably foreshortened in a way that recalls Pisanello. In the embrasure of the window angels stand and kneel in a spacious landscape, some





DETAIL OF FRESCO (4)  
*Benozzo Gozzoli. Palazzo Riccardi.*

of great charm. In all the frescoes the landscape has great beauty, a faithful portrait, with its rocks and cypresses, of the hills round Florence. They are the masterpiece of the painter, not only for their decorative splendour, but for the fine draughtsmanship and composition. They represent the apotheosis of the Medici family, which, however, with characteristic ostentation



DETAIL OF FRESCO (5)  
*Benozzo Gozzoli. Palazzo  
Riccardi.*

of humility, has included only one of its members among the kings, Piero, who commissioned them, not being even portrayed. As wall decorations they are unrivalled, for the grandeur and unity of the large composition, the skilful painting of the landscape, which actually seems to stretch back on either side, and the gorgeous blaze of gold and colour. Vasari mentions them without comment. (Vas. ii. 46.) The chapel is beautifully decorated. The roof is carved with deep cofferings glowing with gold and ultramarine. The paintings have suffered much damage. The wall on either side of the door was moved forward and the frescoes repainted and some parts freshly added. The window was enlarged in 1837 to give more light to the paintings, at which date they were completely restored. At the same time the altar-piece was removed.

## S. SALVI

The suppressed convent of S. Salvi belonged to the Vallombrosan monks, and was in existence in 1084. The church was much damaged during the siege of Florence, and was restored in the last century. It contains nothing worthy of attention.

The entrance to the Refectory, in which is the



CENACOLO

*Andrea del Sarto. S. Salvi.*

famous Cenacolo of Andrea del Sarto, is in the Via S. Salvi to the right of the church. The fresco was commissioned by Don Ilario Panichi, Abbot of the Convent, in 1519. In the arch above are five medallions with three heads of Christ, symbolising the Trinity, in the centre, and on either side half figures of SS. Salvi and Benedict in episcopal dress, and below SS. Giovanni Gualberto and Bernardo degli Uberti. These were painted earlier than the Cena-

colo, but are so much restored as to show little of his work.

“*Andrea was commissioned by the monks of Vallombrosa to paint for the Monastery of S. Salvi outside the Porta alla Croce, in the Refectory, the arch of a roof, and the side of the wall with a Cenacolo ; in which roof he painted in four tondi four figures, S. Benedict, S. Giovanni Gualberto, S. Salvi, Bishop, and S. Bernardo degli Uberti, Cardinal and frate of the order. And in the midst he painted a tondo in which are three faces united in one, signifying the Trinity.*” (Vas. v. 14.)

Later he continued the \*Cenacolo. “*The monks of S. Salvi for many years had not thought of having their Cenacolo begun, which they had commissioned to Andrea after he had painted the arch with the four figures ; but an abbot—galantuomo and of good judgment—proposed that he should finish the work ; wherefore Andrea, who had already pledged himself to do it, made no resistance but set hand to it in a few months, and working at his pleasure, a piece at a time, completed the work in such a manner that it was held and certainly is the most facile, most animated in colour and drawing, that he ever or that ever could be painted, he having given breadth, majesty, and infinite grace to all the figures, so that I know not what to say of this Cenacolo that is not below its merits, being such that whoever sees it is amazed. Hence it is not surprising that its excellence was the cause that in the destruction of the siege of Florence in the year 1529, it was spared, while the soldiers and destroyers, by order of those in authority, ruined all the outlying suburbs of the city—monasteries, hospitals, and all other buildings. These, I say, having ruined the Church and Campanile of S. Salvi and beginning to demolish part of the Convent, when they reached the Refectory where is the Cenacolo, their leader, seeing and perhaps having heard speak of this marvellous painting, abandoned the undertaking,*

*and allowed nothing more to be destroyed in that place, reserving it to the last when other resources failed."* (Vas. v. 47.)

Vasari's praise is not exaggerated, for the Cenacolo is the masterpiece of Andrea. Composition, grouping, and perspective are admirable. The scene is treated with a simplicity and directness and an absence of superfluous detail which give it great dignity.

On the walls of the Refectory and in the adjoining room are several paintings of the school of Andrea and Vasari, among them a S. Catherine, dated 1512, attributed to Franciabigio.

## CHIOSTRO DELLO SCALZO

This small cloister is the only remaining part of the Convent of the Confraternity of S. Giovanni Battista, an Order instituted in 1376, and called dello Scalzo, because the monks went barefoot. It was suppressed in 1785 by Pietro Leopoldo, and the cloister attached to the Accademia. The commission for the frescoes was given to Andrea del Sarto in 1515, and in the years following he painted several of the scenes, but being summoned to France by Francis I. he left them unfinished. The monks, not knowing he would so soon return, ordered Franciabigio to finish them, and he painted two scenes during Andrea's absence. Andrea, returning in 1519, continued the work, completing it in 1526.

*"The men of the Compagnia called dello Scalzo dedicated to S. John the Baptist, were wont to assemble in Florence at the top of the Via Larga in the house of the Magnifico Ottaviano de' Medici, opposite the gardens of S. Marco, which was built at that time by many Florentine artificers, who among other things had*

had a cortile constructed, which rested on small pillars. Therefore some of them, seeing that Andrea had reached the first rank as a painter, deliberated, being richer in spirit than in money, that he should paint round the said cloister in twelve pictures in chiaroscuro in fresco, twelve scenes from the life of S. John the Baptist." (Vas. v. 9.)

The frescoes are much damaged and repainted, having been several times restored and cleaned, but they rank among the best and most important of Andrea's works. They were painted in the following order:—

1517 Justice.

The Baptist preaching to the Multitude.

The Baptist Baptizing.

The Baptist before Herod.

The Baptism of Christ.

1518 The Departure of the Baptist for the Desert ;  
The Meeting of Christ and the Baptist.

—FRANCIABIGIO.

1520 Faith.

Charity.

1524 The Angel announces to Zaccharia the Birth  
of a Son.

The Visitation.

1526 Hope.The Birth of the Baptist.

Beginning on the right of entrance, taking the frescoes in detail:—

I Faith. 1520.

Painted after Andrea's return from France. The face is a portrait of his wife.

\*2 The Announcement to Zaccharia of the Birth of a Son. 1524.

Of this and the following Vasari writes:—

“*Andrea painted in the before mentioned Cortile dello Scalzo two other scenes, in one of which he represented Zacharia offering sacrifice, struck dumb at the apparition of the Angel; in the other the Visitation, marvelously beautiful.*” (Vas. v. 41.)

The Announcement to Zaccharia is one of the best of the series, the perspective and composition being admirable.

3 The Visitation. 1524.

The figure of the servant to the right carrying a sack is exceedingly fine. The fresco is much damaged.

4 The Birth of the Baptist. 1526.

Painted the last of the series. “*There remained in the Cortile dello Scalzo only one scene to complete. Wherefore Andrea, whose style had grown broader from having studied the figures that Michelangelo had begun and in part finished for the Sacristy of S. Lorenzo, set*

to work to finish the last scene, and in it he painted the birth of S. John the Baptist with most beautiful figures, much better and more solidly modelled than the others he had painted in the same place. Of special beauty are a woman who carries the child to the bed where is S. Elizabeth—also a very beautiful figure, and Zacharias who writes on a paper placed on his knee," &c. (Vas. v. 45.)

The fresco is much damaged.

## 5 The Departure of the Baptist for the Desert.

1518.

Painted by Franciabigio after the departure of Andrea for France.

"Not long after, Andrea del Sarto departing to France, who had begun to paint for the Compagnia dello Scalzo of Florence a cortile in chiaroscuro with scenes from the life of S. John the Baptist, the frati, wishing to have the work finished, commissioned Francia as the imitator of Andrea's style to continue the painting begun by him. Wherefore Francia painted the decorations round one part and finished two scenes with diligence, which are where S. John the Baptist takes leave of his father Zacheria to go to the desert, and the other the meeting which took place by the way between Christ and S. John, with Joseph and Mary, who may be seen there embracing. More than these he did not do because of Andrea's return, who continued and completed the rest of the work." (Vas. v. 194.)

The documents of payment prove that the two frescoes were begun 1518 and finished 1519. Zaccharia is seen in the centre blessing the kneeling child, while his mother sits near in deep dejection. Left, the child is seen departing to the desert.



6 *The Meeting of the Baptist and Christ.* 1519.

In both his scenes Franciabigio has well imitated the style of Andrea.

7 *The Baptism of Christ.* 1517.

Probably the first of the series. The figures are on a smaller scale than the foregoing.

8 *Charity.* 1520.

One of the most damaged and repainted of the series. In the Uffizi are two studies for the figure.

9 *Justice.* 1517.

Also much ruined.

“He painted for the decoration of the door that leads to the Compagnia, a *Charity* and a *Justice*, very beautiful.” (Vas. v. 21.)

On the pedestal is inscribed : *DILIGITE IVSTITIAM QVI INDICATIS TERRAM.*

10 *The Baptist preaching to the Multitude.* 1517.

One of the earliest.

“In one of the scenes he painted S. John preaching to the crowd with animated gesture, his parched form accordant with the life he led, and with an expression of face which shows soul and reflection. Likewise the variety and vivacity of the listeners is marvellous, some standing with admiration, and all astonished to hear fresh words and such rare and original doctrine.” (Vas. v. 21.)

A fine, accurately balanced composition, but Vasari exaggerates the dramatic effect. To the right is an

old man in a long mantle copied directly from Dürer's engraving "Ecce Homo" in his copperplate "Passion." The woman seated on the left with a child is also copied from Dürer's woodcut of the Birth of the Virgin.

"I will not deny that while Andrea was engaged on this and other paintings, certain prints engraved in copper by Alberto Duro were published and that he made use of them and copied certain figures, adapting them to his own style, which has made some think, not that there is harm in making clever use of others good things, but that Andrea had not much invention." (Vas. v. 22.)

There is a red chalk drawing for this fresco in the Uffizi, No. 158.

11 S. John baptizing the Multitude. 1517.

Much praised by Vasari. (Vas. v. 21.) The drawing of the figure of the Baptist is not so faultless as is usual with Andrea, the leg being badly foreshortened from the knee downward. To the right are a finely drawn half nude youth and a naked child astride on a rock in Andrea's characteristic attitude.

12 The Baptist brought before Herod. 1517.

"Andrea, after his return to Florence, painted four scenes all near each other. In the first is S. John brought before Herod. In the next is the supper and the dance of Herodias, with figures very suitable. In the third is the decollation of S. John, in which the half nude judge is a very well-drawn figure, as indeed are all the others. In the fourth Herodias presents the head, and in this are some figures astonished, executed with most admirable thought. The which scenes were

at one time the studio and school of many youths, who are now excellent artists." (Vas. v. 32.)

A study for the executioner is in the Uffizi.

\*13 The Banquet of Herod.

One of the best of the series. The scene lacks



THE BANQUET OF HEROD  
*Andrea del Sarto. Lo Scalso.*

dramatic quality, but is admirable for its grouping and fine perspective.

14 The Decollation of the Baptist.

15 Salome presenting the Head to Herodias.

The scene is the same as No. 13.

16 Hope. 1526.

Much damaged and repainted.

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## S SIMONE

The Church of SS. Simone e Giuda was originally a small oratory built in a vineyard outside the city walls which belonged to the monks of the Badia. It was enlarged to a church in 1293, and was restored and altered in 1630 at the cost of the Galilei family, chiefly of Fra Bartolommeo Galilei, who was a knight of Malta. Hence the Maltese cross plays a large part in the decoration.

\*(Right Aisle. 1st Altar.) BYZANTINE SCH.  
XIV CENT. S. Peter Enthroned with  
Angels. 1308. T.W.

A colossal figure of the Saint enthroned with an Angel on either side against a gold background. Inscribed below: ISTAM TABVLAM FECIT SOCIETAS BEATI PETRI APOSTOLI DE MENSE IVNII SVB ANNIS DOMINI MCCCVIII. It was painted for the Church of S. Pier Maggiore, destroyed by fire in 1783. It was formerly in the Sacristy.

(Left of Entrance.) SCH. OF GIOTTO. The  
Birth of the Baptist. FR.

Part of the original decoration of the church. The child stands upright in the bath praying.

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## S. SPIRITO

The Church of S. Spirito was built on the site of a small oratory, built by the Augustinian monks in the XIII century. In 1397 the families living in the Oltr'arno had the church enlarged, and in 1433 it was entirely rebuilt on the designs of Brunellesco, who died before it was completed. In 1480, during a *festa* held in honour of Galeazzo Sforza, the church took fire, and was almost completely destroyed. It was rebuilt in 1487 on the original plans, which were, however, much altered. Vasari mentions several frescoes of the XIV century in the cloister and convent, but in the church he mentions only one, by Giotto.

“*He painted in fresco a chapel in the old San Spirito which was destroyed in the fire of that temple, and in fresco, over the principal door of the church, the story of the sending of the Holy Spirit.*” (Vas. i. 623.)

Many important altar-pieces of the XV century still remain in the chapels of the Transept and Tribuna in their original frames and on the original Altars, painted by artists of the same date. There are thirty-eight chapels in the church, those in the aisles containing nothing of importance.

## RIGHT TRANSEPT

(1st. Chapel. Altar Front.) FLOR. SCH. XV  
CENT. The Baptist. o.w.

\*(2nd Chapel. Cappella Capponi—the Capponi possessed three chapels in the church.)  
FRANCESCO BOTTICINI. S. Monica  
giving the Rules of her Order to her Nuns.

T.W.

A very fine painting, showing the influence of Antonio

Pollaiuolo. S. Monica in the dress of an Abbess is seated on a marble throne, above which are seen cypresses and palms in the manner of Alesso Baldovinetti. She is surrounded by twelve nuns, and in front kneel two young children, one turning to the spectator, a charming figure recalling Fra Filippo. All the faces have the individuality of portraits. In the Predella are five scenes. In the centre the Pietà with SS. Monica and Augustine, and on either side two scenes from their lives, so much blackened by smoke as to be nearly indistinguishable. The painting has been attributed to Antonio Pollaiuolo and to Fra Filippo, and has much in common with both, like all Botticini's work. It is in so dark a corner and so blackened by smoke that its great merit cannot be properly appreciated.

\*(5th Chapel. Cappella de' Nerli.) FILIPPINO  
LIPPI. Madonna Enthroned with Saints.

T.W.

"In San Spirito he painted a picture with our Lady, S. Martin, S. Niccolò, and S. Catherine, for Tanai de' Nerli." (Vas. iii. 464.)

One of his finest works. The Virgin is enthroned against a landscape, and holds the Child, who plays with the cross held up to Him by the infant Baptist. Left, S. Martin presents the donor, Tanai de' Nerli; right, S. Catherine presents his wife. Beyond the portico, on the right, is seen the Palace of the Nerli, with Tanai kissing his child, his war-horse standing by. Beyond is the Porta S. Frediano with the hill of Monte Oliveto. It is in its original frame. Below, according to Vasari, was formerly a predella by Raffaellino del Garbo representing a Pietà. (Vas. iv. 236.)

(6th Chapel.) For the Altar of this chapel Peru-

gino painted his Vision of S. Bernard, now in the Munich Gallery, No. 1034. It was sold to Ludwig I. in 1829 by the Capponi family, to whom it belonged, and is replaced by a copy by Felice Ficherelli.

(7th Chapel. Cappella Capponi.) This chapel was formerly frescoed by Berna with scenes from the life of S. James. (Vas. i. 649.) For the Altar Pier di Cosimo painted a Visitation with SS. Niccolò and Antonio. (Vas. iv. 133.) It was removed to the Villa Capponi at Legnaja, and later sold.

### TRIBUNA

(1st Chapel. Cappella Mancini.) SCH. OF  
GIOTTO. Madonna and Saints. T.W.

Fragments of an altar-piece, much repainted, and set in an ugly modern frame.

(2nd Chapel.) LORENZO DI CREDI (?).  
Madonna Enthroned between SS. John the  
Evangelist and Jerome. O.W.

A good painting, in a fine old frame.

(Altar Front.) FLOR. SCH. XV CENT.  
S. Bartholomew. T.W.

(3rd Chapel. Altar Front.) NERI DI BICCI.  
S. Luke. T.W.

The Saint is seated on the ground with the ox by his side, and two Angels withdrawing brocade curtains. An interesting painting.

(4th Chapel.) GIOVANNI DA S. GIOVANNI (?). Predella. o.w.

Below an altar-piece by Alessandro Allori is a charming Predella representing the family of the donor adoring the Crucifix. In a spacious landscape they advance on either side; on the right, two ladies and three nuns; on the left, an old man with his son by his side and two boys near. Between these a Saint in Dominican habit blesses them.

(5th Chapel. Cappella de' Bardi. Altar Front.)  
FLOR. SCH. XV CENT. S. Francis.  
T.W.

For this Altar Botticelli painted the Madonna of the Olives, now in the Berlin Gallery.

"In S. Spirito of Florence he painted a picture for the Chapel of the Bardi which is carefully executed and well finished, where are some olives and palms painted with great love." (Vas. iii. 310.)

The picture was sold in 1825.

(6th Chapel. Cappella de' Frescobaldi.) FLOR.  
SCH. XV CENT. The Annunciation. T.W.

A poor work, formerly attributed to Botticelli.

(7th Chapel.) FLOR. SCH. XV CENT. The  
Nativity. T.W.

A charming painting, formerly attributed to Botticelli. In the Predella, S. Francis receiving the Stigmata, a Pietà, and Tobias and the Archangel.



## LEFT TRANSEPT

\*(1st Chapel. Cappella Baldelli.) SCH. OF  
BOTTICELLI. Madonna with SS. Bar-  
tholomew and John the Evangelist. T.W.

A fine work. In the Predella is a Pietà with Saints.

(2nd Chapel. Altar Front.) NERI DI BICCI.  
Two Donors adoring the Trinity. T.W.

A charming scene. In the sky are the Almighty, Christ, and the Virgin, and below, kneeling in a field of flowers, a youth and a young woman, the donors. Around are birds representing the Holy Dove, but resembling geese.

(3rd Chapel.) COSIMO ROSSELLI. Madonna  
Enthroned between SS. Thomas and Peter.  
1482. T.W.

A fine work. It is dated on the pedestal of the throne: MCCCCLXXXII. In the Predella, the Agony in the Garden, the Annunciation, and a scene of nuns kneeling before a Bishop.

(Altar Front.) NERI DI BICCI. The Incredulity  
of S. Thomas. T.W.

Around are the same geese-like doves as on the Altar of the preceding chapel.

\*(5th Chapel. Cappella Minucci.) ATT. RAFFAELLINO DEL GARBO. The Trinity with S. Mary of Egypt and S. Catherine.

T.W.

A fine work, in good condition, attributed by some critics to Cosimo Rosselli. In the Predella, the Communion of S. Mary of Egypt, the Martyrdom of S. Catherine; and right and left, the two kneeling donors with *putti* supporting their *stemma*.

(Altar Front.) FLOR. SCH. XV CENT. The Magdalen. T.W.

\*(6th Chapel.) SCH. OF BOTTICELLI. Madonna Enthroned between SS. Bartholomew and Niccolò da Bari. T.W.

A fine work, sometimes attributed to Cosimo Rosselli. Below, the donors—two monks—adore the Virgin. In the Predella, a Pietà.

(Altar Front.) FLOR. SCH. XV CENT. S. Bartholomew. T.W.

\*(7th Chapel.) RAFFAELLO DI CARLO. Madonna Enthroned with Saints. O.W.

A fine work. The Virgin is seated between SS. Lorenzo and Stephen, and below, SS. Bernard and John the Evangelist, all seated. In the Predella are five scenes: a Pietà, the Martyrdoms of S. John the Evangelist, S. Lorenzo, and S. Stephen, and the

Vision of S. Bernard. This last scene is imitated almost exactly from the painting of Filippino Lippi in the Badia. The large figure of the Saint also shows the influence of Filippino.

(Altar Front.) FLOR. SCH. XV CENT.  
S. Lorenzo. T.W.

On either side of the Saint kneel a young noble and a crippled beggar, and Angels withdraw curtains.

(8th Chapel. Cappella Antinori.) MICHELE  
GHIRLANDAIO. The Way to Calvary.  
O.W.

For the Cappella de' Dei in the left aisle Raffaele began the Madonna del Baldacchino, now in the Pitti, No. 165. He left it unfinished, and the Dei commissioned Rosso to paint the altar-piece, now also in the Pitti, No. 237. It was replaced by a copy by Francesco Petrucci.

Of paintings in the cloisters and convent Vasari gives several records, but nothing of the work remains. The large cloister was repainted by artists of the XVII century, and the rest of the convent is used as a barrack.

Agnolo Gaddi painted "*within the door which leads into the convent from the Piazza, over another door, our Lady with the Child in her arms and S. Agostino and S. Niccolò, so well done in fresco that the figures seem as though painted yesterday.*" (Vas. i. 638.)

Taddeo Gaddi painted in the cloister "*two scenes in the arches near the Chapter House, in one of which he painted where Judas sells Christ, and in the other*

*the last supper that he ate with the Apostles. And in the same convent over the door of the Refectory he painted a Crucifixion and some Saints."* (Vas. i. 574.)

Giovanni Gaddi, his son, "*painted in the Cloister of S. Spirito, where are the arches by Gaddo and Taddeo, the Dispute of Christ in the Temple with the Doctors, the Purification of the Virgin, the Temptation of Christ in the Desert, and the Baptism of John.*" (Vas. i. 643.)

Cimabue "*painted in the cloister of San Spirito where is painted in the Greek manner by other Masters all the side towards the Church, three arches with the life of Christ.*" (Vas. i. 254.)

Vasari mentions these earlier Byzantine paintings in his preface to the "Lives." (Vas. i. 242.)

Simone Martini painted the Chapter-house with scenes from the Passion. The Crucifixion is described by Vasari at great length. These frescoes were much damaged in his time by damp, and in 1560 were totally destroyed in restoring the Chapter-house. (Vas. i. 549.)

Stefano Fiorentino, pupil of Giotto, painted three of the arches of the cloister with the Transfiguration, Limbo, and S. Peter walking on the Sea, all described at great length by Vasari. In the Limbo was a flight of steps so well designed that they were copied by Giuliano da S. Gallo at the order of Lorenzo de' Medici for the Villa of Poggio a Caiano. (Vas. i. 448.)

Finally, Antonio Veneziano painted also in the arches of the cloisters the Calling of Zebedee's Sons, and under the three arches painted by Stefano, the Miracle of the Loaves and Fishes, described at great length by Vasari. On the *façade* outside he painted the Gathering of the Manna (Vas. i. 663). Of all these frescoes, which from the detailed description of Vasari must have been well preserved in his time, not a trace now remains.

### Chapel of S. Jacopo

On the north of the small cloister built by Ammanati, now used as a barrack, is the Chapel of S. Jacopo, recently restored by the Corsini family, to whom it belongs. Within are two fine Gothic Tombs, very badly restored. To the left, that of Neri Corsini, Bishop of Fiesole, founder of the chapel, who died in 1377. Over the sarcophagus is a Resurrection, of the school of Giotto, and in the arches of the brackets below three half figures of Saints. They are entirely and badly repainted, but are still impressive.

The other Tomb is of Tommaso Corsini, who died 1366. It was transferred here from S. Gaggio. The large arch above the sarcophagus was formerly frescoed, but not a trace now remains.

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### S. TRINITÀ

The Church of S. Trinità was built on the site of a small oratory called S. Maria dello Spasimo. According to Villani it was rebuilt about 1250 from a design by Niccolò Pisano. The *façade* is the work of Buontalenti in 1593, who replaced the earlier one, which may be seen in the fresco of Ghirlandaio in the Cappella Sassetti. To Buontalenti is also due the destruction of the frescoes in the interior of the church. In 1891 it was completely restored, and some of the old frescoes recovered from the whitewash.

#### ENTRANCE WALL

(Right of Chief Door.) FLOR. SCH. XIV  
CENT. *The Trinity.* FR.

The Trinity is symbolised by three half figures of

Christ exactly alike. They are entirely repainted. Discovered behind the Altar of Benedetto da Rovezzano in 1888, when it was removed to the Cappella Ardinghelli.

RIGHT AISLE

(1st Chapel. Cappella Gianfigliuzzi, now Lotteringhi della Stufa. Outside.) FLOR. SCH. XIV CENT. Fresco.

Representing a monk and sleeping Saint with an architectural background. Entirely repainted.

(In Recess, right.) SCH. OF GIOTTO. The Communion of S. Mary of Egypt. FR.

Entirely repainted.

(3rd Chapel.) NERI DI BICCI. Madonna and Saints. T.W.

A good picture. In front two Angels adore the head of Christ. In the Predella, on the sea shore kneel the Virgin and the Evangelist adoring a Pietà, and behind them on rocks SS. Francis and Sebastian, the Magdalen, and Tobias and the Archangel; a charming scene.

\*(4th Chapel. Cappella Bartolini - Salimbeni.) LORENZO MONACO. Scenes from the Life of the Virgin. FR.

Mentioned by Vasari without comment. (Vas. ii. 21.) They are much ruined, but judiciously restored. On the arch outside is the Assumption of the Virgin

entirely repainted. In the vaulting four Prophets. On the Altar wall the Presentation in the Temple and the Birth of the Virgin. In the arch above an almost effaced scene. On the right wall, the Marriage of the Virgin—the figure of the Virgin of great charm. Above, in the arch, the Burial of the Virgin. On the left wall, the Meeting of Joachim and Anna, and above, in the arch, the Departure of Joachim for the Desert.

\*(On Altar.) LORENZO MONACO. The Annunciation. T.W.

His best surviving work. It is painted in imitation of the altar-piece of his master, Simone Martini, now in the Uffizi, No. 23, which it resembles strongly. In the Predella are four scenes minutely painted, the Visitation, the Nativity, the Adoration of the Magi, and the Flight into Egypt.

(5th Chapel. Cappella Ardinghelli. Outside.)  
SCH. OF GIOTTO. S. Niccolò in Glory with two Angels. FR.

(In Recess.) GIOVANNI TOSCANI. Pietà with the Virgin and Evangelist. FR.

The Ardinghelli Chapel, dedicated to S. Niccolò, is now the property of the monks of Vallombrosa, at whose expense it was recently restored. They had the marble Altar by Benedetto da Rovezzano removed here from the right of entrance, and uncovered from the whitewash the only fresco which survives. The chapel was entirely covered with paintings, which were begun by a Frate Domenico, who completed only the vaulting. The walls were continued by Giovanni

Toscani at the commission of Neri and Piero degli Ardinghelli. Vasari wrongly attributed them to Lorenzo Monaco. (Vas. ii. 19.)

## LEFT AISLE

(1st Chapel. Cappella Strozzi.)

This chapel was frescoed by Puccio Capanna, but no fragment remains, as it was painted over by Poccetti.

“*In the Church of S. Trinità he painted near the side door towards the river, the Chapel of the Strozzi, where in fresco is the Coronation of the Madonna with a choir of Angels which much resemble the manner of Giotto, and on the walls are stories of S. Lucia.*” (Vas. i. 403.)

(2nd Chapel. Cappella di S. Jacopo, formerly Bombeni. Outside.) FLOR SCH. XIV CENT. Christ in Glory with Angels. FR.

Completely repainted. In the vaulting of the chapel are some fragments of fresco.

(3rd Chapel. Cappella Davanzati.) FLOR SCH. XIV CENT. Fragments of Fresco.

In the vaulting the four Evangelists. Over the sarcophagus of Giuliano Davanzati, the Annunciation; in the arch opposite, Christ teaching in the Temple, and other fragments entirely repainted.

(On Altar.) NERI DI BICCI. The An-  
nunciation. T.W.

Completely repainted. Behind in the landscape, are seen Adam and Eve chased from Eden by the Angel.



## (4th Chapel. Cappella Compagni.)

This chapel was formerly frescoed by Lorenzo di Bicci, with scenes from the life of S. Giovanni Gualberto. (Vas. ii. 54.) A much restored fragment only remains, representing the death of the Saint.

(Outside.) FLOR. SCH. XIV. CENT. The Annunciation. FR.

(On Altar.) FLOR. SCH. EARLY XV CENT. The Coronation of the Virgin.  
T.W.

Against a gold background Christ crowns the Virgin surrounded by Saints. In front kneel the donors. In the Predella, the Birth of the Virgin, the Presentation, the Marriage, the Annunciation, and the Death.

## (5th Chapel. Cappella Spini.)

This chapel was formerly frescoed by Neri di Bicci with scenes from the life of S. Giovanni Gualberto at the commission of Giovanni and Silvestro Spini in 1453. Neri mentions them in his *Ricordi*. He mentions also painting the altar-piece for the chapel in 1454, with the Assumption of the Virgin, the Predella being decorated with the *stemma* of the Spini. Of this no trace exists, and none of the frescoes remain except a fragment of a Bishop in a recess, most of which is entirely modern. In 1888 the wooden statue of the Magdalen by Desiderio was removed here from the entrance wall.

### Transept Chapels

\*(1st Chapel. Cappella Sassetti.) DOMENICO  
GHIRLANDAIO. Scenes from the Life of  
S. Francesco. 1485. FR.

(Outside.) Sibyl showing the Glory of Christ to  
Octavius. FR.

“He painted outside the chapel on the wall over the arch, a scene where the Sibyl Tiburtina makes Octaviano the Emperor adore Christ,” &c. (Vas. iii. 257.)

Uncovered during the recent restoration. It is connected with the fresco over the next chapel by a painted pillar crowned by a statue of Octavius. On the base is a figure of S. Catherine.

\*(Altar Wall.) Resuscitation by S. Francis of a  
Child of the Spini Family.

“He painted for Francesco Sassetti in S. Trinità a chapel with stories of S. Francesco, which work is admirably executed by him with much delicacy and love. In it he imitated and portrayed the bridge of S. Trinità with the Palace of the Spini, painting on the first wall the scene where S. Francis appears in the sky and resuscitates that child, where is seen in the women who watch the resurrection, their grief for its death in bearing it to the sepulchre, and their joy and wonder at its resuscitation. He painted there with great truth to nature the frati who issue from the church with the gravediggers behind the cross, to bury him. . . . There are portrayed Maso degli Albizzi, Messer Agnolo Acciaiuoli, Messer Palla Strozzi, notable citizens and very renowned in the history of the city.” (Vas. iii. 255.)

The painting is of great beauty, and has the special interest of showing the original *façade* of the church before its destruction by Buontalenti, and the Palazzo Spini, now Ferroni, opposite, with the old Ponte della



RESUSCITATION OF A CHILD BY S. FRANCIS  
*Ghirlandaio. S. Trinità.*

Trinità built by Taddeo Gaddi. The perspective is admirable. The figures seem mostly portraits; the man in red mantle and cap to the extreme right, with his hand on his hip, is the painter himself.

\*(Above.) The Pope confirming the Rules of the Order of S. Francis.

“He painted on the middle wall where S. Francesco goes to Rome to the Pope Onorio and has the rules of his order confirmed, presenting to that pontiff roses in January. In which scene he painted the Hall of the Consistory with Cardinals seated around, and some steps which ascend to it, indicating some half figures painted from life . . . among them the Magnifico Lorenzo de’ Medici the elder.” (Vas. iii. 256.)

\*(On either Side of Altar.) Francesco Sassetti and his wife, Nera Cosi.

"He portrayed on one side of the altar-piece Francesco Sassetti kneeling, and on the other Madonna Nera his wife, and their children (but these are in the scene above where the child is resuscitated), with certain fair youths of the same family whose names I have not been able to discover, all in costumes of that date. . . ." (Vas. iii. 256.)

Below these fine portraits is inscribed: A.D. MCCCCLXXXVI XV DECEMBRIS.

(Left Wall.) S. Francis receiving the Stigmata.

Chiefly the work of assistants.

(Above.) S. Francis renouncing the Worldly Life.

The work of assistants.

\*(Right Wall.) The Death of S. Francis.

"And in the last he painted where he is dead and the frati bewail him, where is seen a frate who kisses his hand, which could not be better expressed in painting, and a Bishop robed, with spectacles on his nose, who chants the Vigil, so real that only not hearing shows it to be painted." (Vas. iii. 256.)

One of the finest of the series. The composition follows closely that of Giotto in S. Croce. All the faces have the individuality of portraits.

(Above.) The Ordeal of Fire before the Sultan.

In part the work of assistants.

On the Altar was originally the Nativity now in the Accademia, No. 195, now replaced by a copy.

“ *He accompanied the work by an altar-piece painted in tempera with a Nativity of Christ, which makes*



DEATH OF S. FRANCIS  
*Ghirlandaio. S. Trinità.*

*every intelligent person marvel, in which he portrayed himself and painted some heads of shepherds held to be divine.” (Vas. iii. 255.)*

(In Vaulting.) *Four Figures of Prophets.*

The frescoes in this chapel are the masterpiece of Ghirlandaio. They were painted only a year before those in S. Maria Novella.

(2nd Chapel. Outside.) FLOR. SCH. XIV  
CENT. “*Salvator Mundi.*” FR.

Christ is enthroned upon the globe, surrounded by

Prophets, Saints, and Angels. In the angles of the arch are two Prophets.

(Over Altar.) FLOR. SCH. XIV CENT.

Crucifix of S. Giovanni Gualberto. T.W.

This famous Crucifix is never exposed except on Good Friday. It was formerly in a tabernacle on the road near the Via Crucis leading to S. Miniato. The legend runs that the Saint, in ambush beneath it to waylay and assassinate the murderer of his brother, saw the head of Christ bow towards him and weep; whereupon, filled with remorse, he renounced his vengeance and the worldly life, and founded the Vallombrosan Order. The Crucifix was taken to the Church of S. Miniato, and at the order of Piero il Gottoso the chapel in the centre was built by Michelozzo and decorated by Luca della Robbia to enshrine it. During the siege it was brought for safety to S. Miniato, where it has since remained. The figure is so completely repainted as to seem modern, and gold rays have been added round the Cross, which give it a meretricious look.

\*(Choir Chapel, formerly Cappella Gianfigliuzzi.)

ALESSO BALDOVINETTI. Four

Patriarchs and Fragments of Frescoes. 1471-

1497. FR.

“He painted in tempera the picture for the High Altar and frescoed the Chapel of S. Trinità for Messer Gherardo and Messer Bongianni Gianfigliuzzi, most honourable and wealthy Florentine gentlemen, painting there some stories of the Old Testament, which Alesso sketched in fresco and then finished a secco, tempering the colours with yolk of egg mixed with a liquid varnish

heated at the fire. . . . He often painted from life, and in the said chapel, where he executed the story of the Queen of Sheba who goes to hear the wisdom of Solomon, he portrayed the Magnifico Lorenzo de' Medici . . . and Lorenzo della Volpaia, most excellent clockmaker and astrologer. . . . In the other scene which is opposite, Alesso painted Luigi Guiccardini the elder, Luca Pitti, Diotisalvi Neroni, Giuliano de' Medici, father of Pope Clement VII., and near the stone pilaster Gherardo Gianfigliuzzi the elder and Messer Bonghianni, Knight, clad in a blue doublet with a collar round his neck, and Jacopo and Giovanni of the same family. Near them is Filippo Strozzi the elder, and Messer Paolo the astrologer of Pozzo Toscanelli. In the roof are four Patriarchs, and on the altar-piece a Trinity and S. Giovanni Gualberto kneeling with another Saint. . . . Alesso put much time into the work, because he was most patient and wished to execute it at his ease and convenience." (Vas. ii. 592.)

The frescoes were commissioned in 1471, but not finished till 1497. They were destroyed in 1760, during the restoration of the choir. In his *Ricordi*, preserved in the archives of S. Maria Nuova, and published in Lucca in 1868 by Pierotti, Alesso states that he received the commission for the altar-piece in 1470, and finished it in 1472. It is now in the Accademia, No. 159. It replaced an earlier one—the Madonna attributed to Cimabue, also in the Accademia, No. 102. (Vas. i. 250.) The four Patriarchs in the vaulting are very noble figures. Besides these only a few fragments of landscape in the arches remain.

(5th Chapel. Cappella degli Scali, now Chapel of the Sacrament.)

This chapel and the preceding were frescoed by

Giovanni del Ponte and Smeraldo di Giovanni in 1434. (Vas. i. 632.) The fragments that remain were uncovered from the whitewash during the recent restoration. They consist of the Martyrdoms of Saints on either side, parts of larger compositions which covered the wall, entirely repainted, and four Evangelists in the vaulting nearly effaced. Outside a Saint in Glory with Angels and Christ receiving a Saint, with Saints in the angles. To this chapel was removed recently from the Church of S. Francesco di Paola at the foot of Bellosguardo, the Tomb of Bishop Federighi by Luca della Robbia.

(Cappella della Spasimo). FLOR. SCH. XV. CENT. The Way to Calvary. T.W.

#### SACRISTY

The Sacristy of beautiful Gothic architecture was decorated in 1421 at the cost of Palla Strozzi in fulfilment of the wish of his father Onofrio, whose Tomb is within, a fine monument of the school of Donatello. On the Altar was originally the Adoration of the Magi painted by Gentile da Fabriano at the commission of Palla Strozzi in 1423, now in the Accademia, No. 165. (Vas. iii. 6.)

(Right of Altar). FLOR. SCH. XV. CENT. Crucifixion. T.W.

(Inner Room). FLOR. SCH. XV. CENT. Madonna. T.W.



## PALAZZO VECCHIO

The Palazzo Vecchio, formerly Palazzo dei Priori, was constructed in 1298 by Arnolfo. It was intended for the residence of the Chief Magistrates hitherto housed in the Bargello, the Badia, and some houses of the Cerchi family. It was formerly surrounded by the Ringhiera or Rostrum, from which the Priori harangued the people, and where state ceremonies took place. This was demolished in 1812. The first *cortile* was built by Michelozzo in 1434, but the decoration dates only from 1565, when it was repainted and decorated in honour of the marriage of Francesco, son of Cosimo I., with Giovanna of Austria. In her honour the lunettes were frescoed with views of German cities, now nearly effaced. Cosimo I. made the Palace his headquarters from 1540 to 1550, when he transferred his court to the Palazzo Pitti. It is connected by a covered passage over the street with the Uffizi.

On the first floor is the large Sala del Cinquecento or del Gran Consiglio, built by Cronaca in 1495. For these walls Leonardo and Michelangelo executed the famous cartoons of battles of which no vestige now survives. Leonardo began to paint on the wall itself the "Battle of the Standards," the cartoon of which is minutely described by Vasari. (Vas. iv. 41.) According to him he abandoned the work because, having painted it in oil instead of fresco, he saw it begin to perish before his eyes. Documents prove that he spent nearly the whole of the years 1504 and 1505 in executing the cartoon, and that a large part of the wall itself was completed. It is probable that the destruction was due to the alterations made in the hall when it was divided into barracks for the Spanish troops.

In 1504 Michelangelo also began his cartoon of the "Battle of Pisa" for the opposite wall, which he completed in 1505. He never began to paint on the wall itself, being called to Rome by the Pope. Not a fragment of his cartoon exists, but a copy in monochrome of a part—soldiers surprised while bathing in the Arno—is now in the collection of the Earl of Leicester at Holkham Hall. The existing frescoes are by Vasari, Ligozzi, Passignano, and Cigoli, and illustrate the principal battles in the history of the Medici. They represent the lowest decadence of Florentine painting, as do the marble groups around that of sculpture.



S. ZANOBI ENTHRONED  
*Ghirlandaio.*  
*Palazzo Vecchio.*

Beyond are the Sale de' Medici, formerly of Leo X., also decorated by Vasari and his pupils, now used as public offices.

On the second floor is the Sala dell' Orologio or dei Gigli, one entire wall of which is frescoed by Domenico Ghirlandaio,\* one of his finest works, executed between 1481 and 1485.

"He painted in the Palazzo della Signoria, in the hall where is the marvellous clock of Lorenzo della Volpaia, some figures of Florentine Saints, with most beautiful decorations." (Vas. iii. 269.)

It is divided into three parts. In the centre is enthroned the colossal figure of S. Zanobi beneath a portico, between two deacons, one of which has been almost destroyed in constructing the doorway. Above, in a lunette, is painted a relief of the Madonna and

two Angels, and below on either side is a colossal lion holding a standard, on the one side with the Lily, on the other with the Cross of the Republic, a superb decoration. To the left beyond the portico are seen the Duomo, the Baptistery, and the Campanile. This has the interest of showing the *façade* of the Duomo as it existed in the XV century. The wall on either side is painted with Roman Triumph arches, on which stand six fine and well-posed figures of illustrious Romans—on the right, Decius, Scipio, and Cicero; on the left Brutus, Scævola, and Camillus. In the angles are medallions with the heads of the Roman Emperors.

Beyond, on the same floor, is the Cappella di S. Bernardo or dei Priori, later used by Eleonora of Toledo. The roof is painted by Ridolfo Ghirlandaio in imitation of mosaic.

*“In the Palace of the Duke he painted the chapel where the Signori heard mass; executing in the centre of the roof the most holy Trinity, and in the other compartments some putti who hold the mysteries of the Passion, and some heads of the twelve Apostles; in the four corners he painted entire figures of the Evangelists, and at the top the Angel Gabriel who announces the Virgin, painting in certain landscapes the Piazza of the Annunziata of Florence as far as the Church of S. Marco.”* (Vas. vi. 539.)

The frescoes were finished 1514.

The rooms following were the private apartments of Eleonora of Toledo, wife of Cosimo I. In the last are hung some paintings, of little importance with the exception of the following:—

SCH. OF BOTTICELLI. Madonna and Infant Baptist. T.W.

A charming school work, but much damaged.

SCH. OF PERUGINO. Madonna and Saints.  
O.W.

\* SCH. OF GIOTTO. Two Heads of Saints.  
FR.

Fragments of wall decoration from the suppressed Church of S. Biagio of much dignity.

INDEX OF PAINTERS WHOSE WORKS  
ARE MENTIONÈD

- ALBERTINELLI, MARIOTTO.—B. 1474, d. 1515.  
ALLORI, CRISTOFANO.—B. 1577, d. 1621.  
“AMICO DI SANDRO.”—B. (?), d. c. 1485.  
ANDREA DAL CASTAGNO.—B. 1410, d. 1457.  
ANDREA DEL SARTO.—B. 1486, d. 1531.  
ANGELICO, FRA [GIOVANNI DA FIESOLE].—B. 1387, d.  
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ANTONELLO DA MESSINA.—B. 1444 (?), d. 1493 (?).  
ANTONIO VENEZIANO.—Act. second half of 14th cent.
- BACCHIACCA.—B. 1494, d. 1557.  
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BERNA.—B. (?), d. 1381 (?).  
BICCI DI LORENZO.—B. 1373, d. 1452.  
BICCI, LORENZO DI.—B. 1350 (?), d. 1427.  
BICCI, NERI DI.—B. 1419, d. 1491.  
BONSIGNORI.—B. 1453 (?), d. 1519.  
BORGOGNONE [JACQUES COURTOIS].—B. 1628, d. 1676.  
BOTTICELLI.—B. 1446, d. 1510.  
BOTTICINI, FRANCESCO.—B. 1446, d. 1498.  
BRONZINO.—B. 1502 (?), d. 1572.  
BUFFALMACCO.—B. (?), d. after 1351.  
BUGIARDINI.—B. 1475, d. 1554.

- CARLO DOLCI.—B. 1616, d. 1686.  
 CAVALLINI, PIETRO.—B. 1260, d. 1364.  
 CIGOLI [LODOVICO CARDI].—B. 1559, d. 1613.  
 CIMABUE.—B. 1240, d. c. 1302.
- DADDI, BERNARDO —Act. 1320–1348.  
 DELLO.—B. 1404, d. (?).  
 DOMENICO DI MICHELINO.—B. 1417, d. 1491.  
 DOMENICO VENEZIANO.—B. c. 1400, d. 1461.  
 DUCCIO.—Act. 1282–1339.
- FRANCIABIGIO.—B. 1482, d. 1525.
- GADDI, AGNOLO.—B. c. 1333, d. 1396.  
 GADDI, GADDO.—B. 1259 (?), d. after 1333.  
 GADDI, GIOVANNI.—B. (?), d. 1383.  
 GADDI, TADDEO.—B. 1300, d. 1366.  
 GENTILE DA FABRIANO.—B. c. 1360, d. 1428.  
 GHIRLANDAIO, BENEDETTO.—B. 1458, d. 1497.  
 GHIRLANDAIO, DAVID.—B. 1451, d. 1525.  
 GHIRLANDAIO, DOMENICO.—B. 1449, d. 1494.  
 GHIRLANDAIO, MICHELE.—Act. middle of 16th cent.  
 GHIRLANDAIO, RIDOLFO.—B. 1483, d. 1561.  
 GIORDANI, LUCA.—B. c. 1632, d. 1705.  
 GIOTTINO [GIOTTO DI MAESTRO STEFANO].—Act. middle of 14th cent.  
 GIOTTO.—B. 1276, d. 1336.  
 GIOVANNI DA S. GIOVANNI [GIOV. MANOZZI].—B. 1590, d. 1636.  
 GIOVANNI DA MILANO.—Act. middle of 14th cent.  
 GIOVANNI DI PAOLO.—B. 1403, d. 1482.  
 GIOVANNI DEL PONTE.—B. 1385, d. 1437.  
 GIULIO ROMANO.—B. 1492 (?), d. 1546.  
 GIUSTO DI ANDREA MANZINI.—B. 1440, d. 1496.  
 GRAFFIONE, IL [GIOVANNI SCHEGGINI].—B. 1455, d. 1527.  
 GRANACCI, FRANCESCO.—B. 1477, d. 1543.

GRIEN, HANS BALDUNG.—B. 1476 (?), d. 1545.  
GUIDO RENI.—B. 1575, d. 1642.

HOLBEIN.—B. 1497, d. 1543.

JACOPO DAL CASENTINO.—Act. middle of 14th cent.  
JACOPO DEL SELLAIO.—B. 1442, d. 1495.

KRANACH, LUCAS.—B. 1472, d. 1553.

LEONARDO DA VINCI.—B. 1452, d. 1519.

LIPPI, FILIPPINO.—B. 1457, d. 1504.

LIPPI, FRA FILIPPO.—B. 1406, d. 1469.

LIPPO.—B. 1357, d. after 1430.

LIPPO MEMMI.—B. (?), d. 1357 (?).

LORENZETTI, AMBROGIO.—Act. 1233–1348.

LORENZETTI, PIETRO.—Act. 1305–1348.

LORENZO DI CREDI.—B. 1459, d. 1537.

LORENZO MONACO.—Act. 1370–1425.

LORENZO DI NICCOLO.—Act. beginning of 15th cent.

LORENZO DA VITERBO.—B. 1446 (?), d. 1470.

MAINARDI, SEBASTIANO.—B. (?), d. 1513.

MARGARITONE.—B. 1216 (?), d. 1293 (?).

MARINUS VAN ROYMERSWALE.—Act. 1520–1560.

MASACCIO.—B. 1401, d. 1428.

MASO DI BANCO.—Act. 1343.

MASOLINO.—B. 1384, d. after 1435.

MEMLING.—B. before 1430, d. 1495.

MICHELANGELO.—B. 1475, d. 1564.

MOR, ANTONIUS.—B. 1512, d. 1576 (?).

MORTO DA FELTRE [LORENZO LUZZO].—B. 1485, d.  
1519.

NICCOLO DI PIETRO GERINI.—Act. 1368–1415.

NICCOLO DI PIERO.—B. (?), d. after 1444.

- ORCAGNA, ANDREA.—B. 1308 (?), d. 1368.  
 ORCAGNA, LEONARDO.—B. (?), d. 1365.  
  
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 PAOLO VERONESE.—B. 1528, d. 1588.  
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 PIER DI COSIMO.—B. 1462, d. 1521.  
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 PUCCIO CAPANNA.—Act. 1349.  
  
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 STEFANO DI ANTONIO DI VANNI.—B. 1407, d. 1483.  
 STEFANO FIORENTINO.—B. 1301 (?), d. 1350 (?).



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UGOLINO DA SIENA.—B. 1260, d. 1339.

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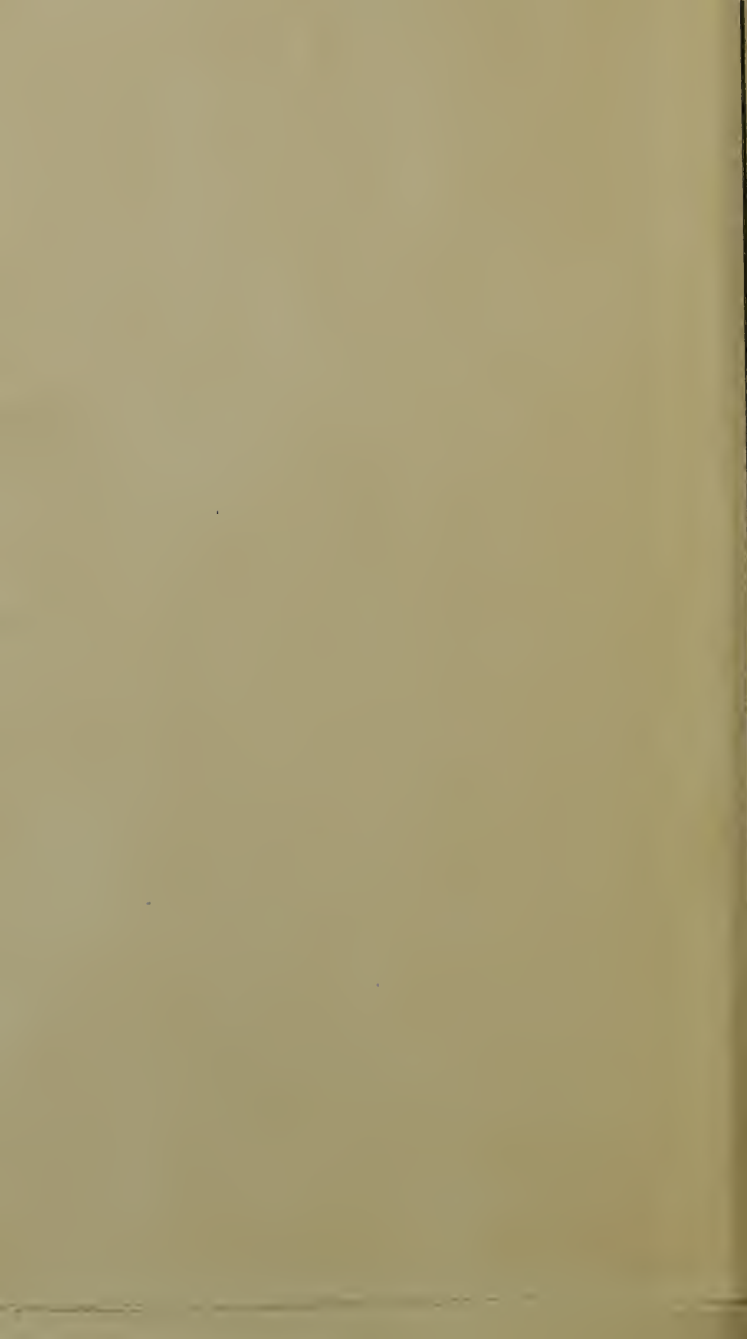
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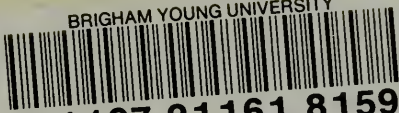








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