

8b

ND

623

. G4

A4

1906



Digitized by the Internet Archive
in 2016

<https://archive.org/details/ghirlandajo00unse>

757
6

Masters in Art

A Series of Illustrated Monographs

The remaining artists to be considered during the current 1906, Volume are Goya and Francia. The numbers of 'Masters in Art' which have already appeared in 1906 are:

- | | |
|------------------------------|-------------|
| PART 73, JANUARY | STUART |
| PART 74, FEBRUARY | DAVID |
| PART 75, MARCH | BÖCKLIN |
| PART 76, APRIL | SODOMA |
| PART 77, MAY | CONSTABLE |
| PART 78, JUNE | METSU |
| PART 79, JULY | INGRES |
| PART 80, AUGUST | WILKIE |
| PART 81, SEPTEMBER | GHIRLANDAJO |

PART 82, THE ISSUE FOR

October

WILL TREAT OF

Bouguereau

NUMBERS ISSUED IN PREVIOUS VOLUMES OF 'MASTERS IN ART'

VOL. 1.

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

* Sculpture

VOL. 2.

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

† Painting

VOL. 3.

- PART 25, PHIDIAS
- PART 26, PERUGINO
- PART 27, HOLBEIN 2
- PART 28, TINTORETTO
- PART 29, P. DEHOOGH
- PART 30, NATTIER
- PART 31, PAUL POTTER
- PART 32, GIOTTO
- PART 33, PRAXITELES
- PART 34, HOGARTH
- PART 35, TURNER
- PART 36, LUINI

2 Drawings

VOL. 4.

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

* Frescos

VOL. 5.

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

* Engravings

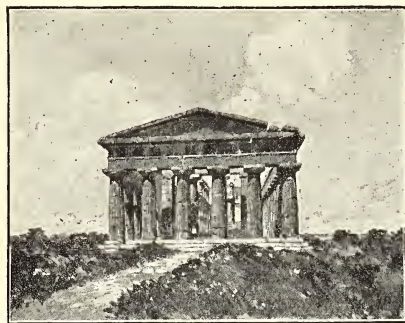
VOL. 6.

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

ALL THE ABOVE NAMED ISSUES ARE CONSTANTLY KEPT IN STOCK

Prices on and after January 1, 1906: Single numbers of back volumes, 20 cents each. Single numbers of the current 1906 volume, 15 cents each. Bound volumes 1, 2, 3, 4, 5, and 6, containing the parts listed above, bound in brown buckram, with gilt stamps and gilt top, \$3.75 each; in green half-morocco, gilt stamps and gilt top, \$4.25 each.

The Temple at Pæstum



THIS FACSIMILE REPRODUCTION of the water-color by Hubert G. Ripley was made for a special feature of *The Architectural Review*. It is 7 1/4 x 9 3/4, and will be appreciated by every one interested in Greek architecture. We had one hundred extra reproductions made and offer them to MASTERS IN ART subscribers for 50 cents each, post-paid. The above illustration gives no idea of the fine color effect of the print, which the artist has approved as being a perfect reproduction of the original painting. We cannot too strongly recommend our readers to secure a print for framing.

BATES & GUILD CO.

Publishers

42 CHAUNCY STREET, BOSTON, MASS.

RED CEDAR CHESTS

Protect your furs and fine clothing during the early Spring and Summer from moths and insects. Use a **Piedmont Red Cedar Chest**—dust and moth proof. A beautiful Wedding or Birthday present. Shipped from factory to your home on approval, freight prepaid. Write for booklet and factory prices. **PIEDMONT FURNITURE CO.** Dept. 5, Statesville N. C.

Special Notice

To Readers of Masters in Art

AFTER long experimenting we have perfected a process for making large size reproductions of paintings, possessing all the qualities of the finest carbon photographs. We desire to introduce this process by reproducing at large scale, suitable for framing, ten of the greatest masterpieces of painting. Of the process we now have complete command, but the selection of subjects is a difficult problem. We have, therefore, decided to ask our readers to help us, by sending a list of what, to their minds, are the ten greatest paintings. From several thousand lists made out by intelligent students of art it should not be difficult to select the ten pictures which, from consensus of opinion, are the greatest. To add to the interest in making such selection, we have decided to present sets of the pictures to the one hundred readers whose judgment has been the best, and whose lists come the nearest to the final selection. Please fill out the blank form below, not forgetting your name and address, and mail at your very earliest convenience.

BATES & GUILD COMPANY, Publishers
 42 CHAUNCY ST., BOSTON, MASS.

.....Cut out and mail to us with your selection.....

Publishers of

MASTERS IN ART

42 Chauncy St., Boston, Mass.

My selection of the ten greatest masterpieces of painting in order of importance is as follows:

	<i>Artist</i>	
1	<i>Title</i>	
2	<i>Artist</i>	
3	<i>Title</i>	
4	<i>Artist</i>	
5	<i>Title</i>	
6	<i>Artist</i>	
7	<i>Title</i>	
8	<i>Artist</i>	
9	<i>Title</i>	
10	<i>Artist</i>	
	<i>Title</i>	
	<i>Name</i>	
	<i>Address</i>	

MASTERS IN ART

Ghirlandajo

FLORENTINE SCHOOL

ND
623
B1M52

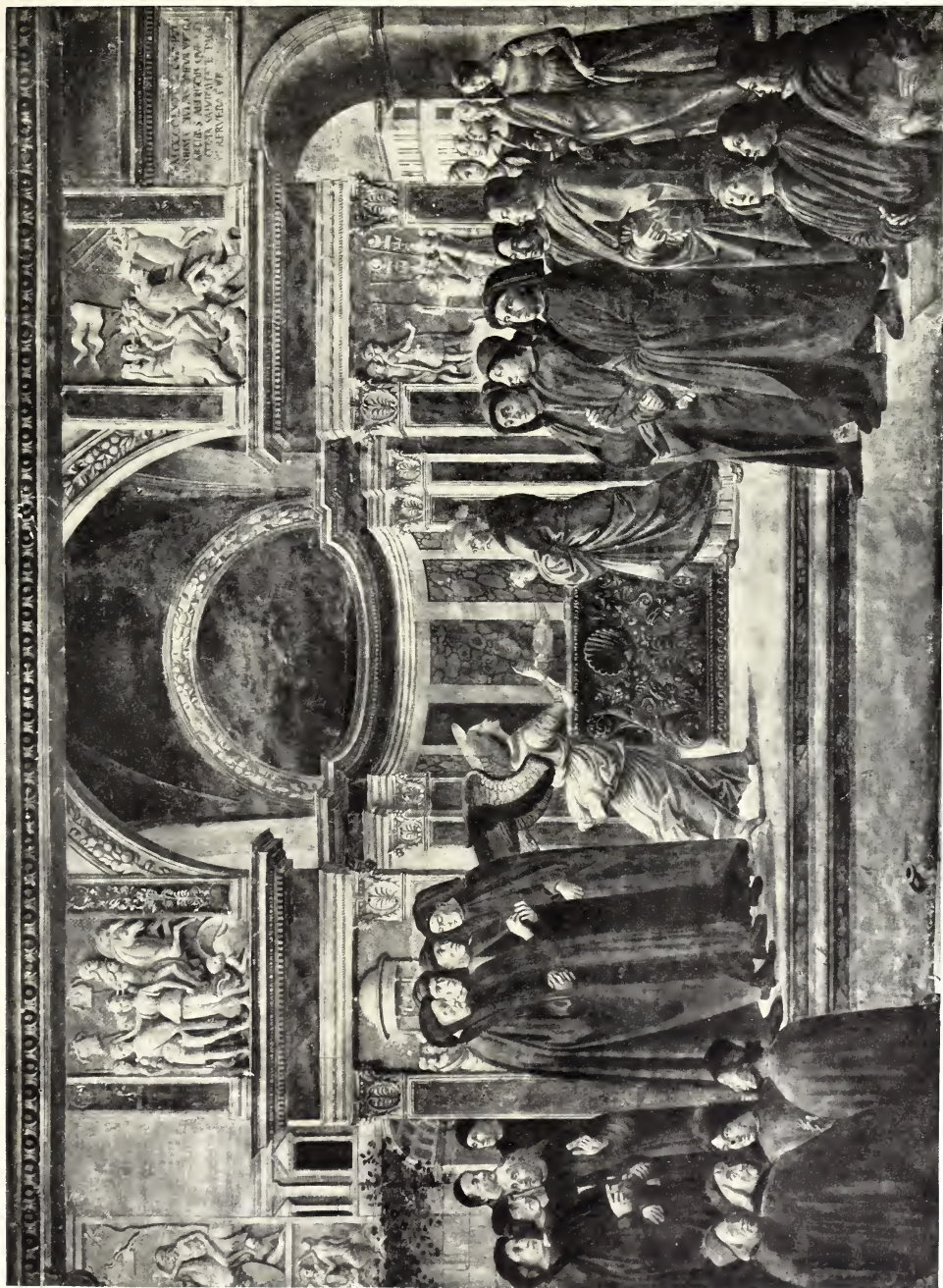






GHIRLANDAJO
BIRTH OF THE VIRGIN
CHURCH OF SANTA MARIA NOVELLA, FLORENCE





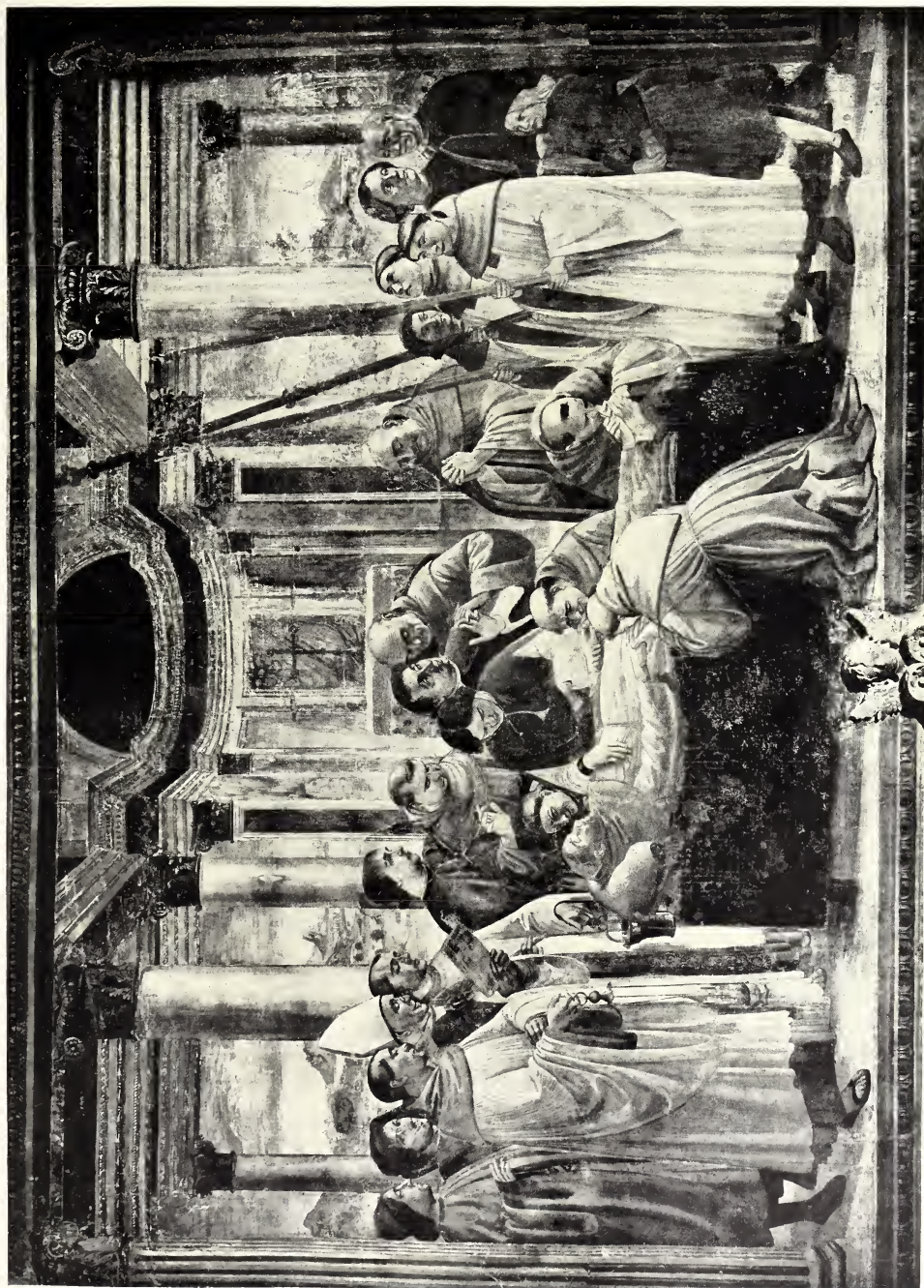
























MASTERS IN ART PLATE X
PHOTOGRAPH BY ANDERSON
[357]

GHIRLANDAJO
CALLING OF PETER AND ANDREW
SISTINE CHAPEL, VATICAN, ROME



PORTRAIT OF GHIRLANDAJO BY HIMSELF
CHURCH OF SANTA MARIA NOVELLA, FLORENCE

Ghirlandajo introduced the portrait of himself into many of his pictures. The one here reproduced is taken from the 'Expulsion of St. Joachim from the Temple,' where he is shown as one of the four men standing near the window watching the scene. He is clad in a red mantle with a blue vestment beneath, his face is clean-shaven, and his bushy hair worn in the fashion of the day. Cracked and damaged by time, the painting still shows the large dark eyes, the full, firm mouth, and the rather heavy nose of the Florentine painter.

Domenico di Tommaso di Currado Bigordi

CALLED

Ghirlandajo

BORN 1449 : DIED 1494
FLORENTINE SCHOOL

LIKE so many of the famous artists of the Renaissance, Domenico di Tommaso di Currado Bigordi is best known to posterity by a sobriquet. Exactly why he was called Ghirlandajo (pronounced Gheer-lan-dye-yo) has been the subject of considerable controversy. Vasari states that Domenico was apprenticed to his father, who was a goldsmith, and that this father, "Tommaso, was the first who invented and made those ornaments worn on the head by the young girls of Florence and called garlands (*ghirlande*), whence Tommaso acquired the name of Ghirlandajo." Though the truth or error of this statement is not a matter of great importance, it is perhaps worth noticing that in it Vasari has undoubtedly made one and probably two mistakes. To begin with, it is an ascertained fact that the young women of Florence wore these gold and silver wreaths long before this date. Secondly, Signor Milanese found a document in the Florentine archives signed by Domenico's father in which he calls himself a silk-broker instead of a goldsmith. He says, however, in this same paper, that his two sons, David and Domenico, are working with a jeweler and goldsmith. It seems probable, then, that it was while he was in this man's workshop that the future painter of fresco learned to make the beautiful garlands which earned him the name by which he was thenceforth known.

Ghirlandajo was born in 1449, two years after the birth of Botticelli, only three years before that of Leonardo da Vinci. Both of these, as well as Mantegna, Signorelli, and Perugino, who were all older than he, outlived him by a number of years, some of them working well into the first quarter of the sixteenth century, while Ghirlandajo died six years before its opening. The period of his greatest activity, therefore, lies in what may be termed the early middle part of the Renaissance. The freshness, the spontaneity, and the ingenuousness of the Primitives had not yet been displaced by the knowledge, the science, the surety, and the opulence of the men of the later Golden Age.

There is some doubt whether Cosimo Rosselli or Alesso Baldovinetti was Ghirlandajo's first teacher. Whichever it may have been, while he was still apprenticed to the goldsmith, so Vasari tells us, he was perpetually drawing, obtaining "extraordinary facility in design by continual practice, and was so quick as well as clever, that he is said to have drawn the likenesses of all who passed by his workshop, producing the most accurate resemblance." Undoubtedly the training acquired in the careful, delicate manipulation of the goldsmith's tools stood him in good stead throughout his career as painter. The jeweler's workshop, indeed, was the preliminary school for many of the great artists of the Renaissance. Ghiberti, Brunelleschi, Verrocchio, Luca della Robbia, Orcagna, Andrea del Sarto, Cellini, Antonio del Pollajuolo, and Botticelli all began as goldsmiths.

Little is known of Ghirlandajo's youth. In 1475, when he was twenty-six years old, he painted certain frescos in the Vatican library at Rome. One of these is evidently the small fragment called 'The Doctors of the Church' which was found comparatively lately by Herr Schmarsow. Recently discovered documents also prove that he executed for Francesco Tornabuoni a fresco over the tomb of his wife in Santa Maria Minerva in Rome. It is evident that he must already have achieved considerable reputation in Florence or he could not have been commanded to join that band of famous men beginning to turn the palace of the pope into the marvelous museum of art it afterward became. Vasari states that his frescos for the Vespucci family in the church of Ognisanti in Florence were his first pictures. They must then have been executed before his Roman journey in 1475. As early as 1616 these frescos, the 'Descent from the Cross' with the 'Misericordia' over it, were covered with white-wash. Vasari's claim that one of the kneeling suppliants about the Virgin was a portrait of Amerigo Vespucci went uncontested till 1898, when, the white-wash finally removed, the work was once more brought to light. Since then critics have accepted his attribution only provisionally, and Herr Brockhaus in a recent monograph has asserted with excellent, and apparently uncontroversial, proof, that though the penitents kneeling on each side of the Madonna are undoubtedly members of the Vespucci family, Amerigo himself is not one of them.

M. Müntz and other modern critics are inclined to place these paintings in the Vespucci Chapel as late as 1480, while on the other hand they believe that it was before 1475 that Ghirlandajo finished the frescos in the chapel of Santa Fina in the collegiate church (the cathedral) of San Gimignano. And, indeed, the fame brought by these charming scenes may well have been the cause of his first invitation to Rome.

On this trip Ghirlandajo took as assistant his brother David, who, like the more famous Domenico, was also at first a goldsmith. In fact, from the very beginning of his career as artist Ghirlandajo seems to have worked in company, first with David, and later with both him and Sebastiano Mainardi, the latter a painter of San Gimignano, who afterwards married Ghirlandajo's sister. This confraternity style of working has often made it difficult to separate Domenico's part of the resulting achievements from that of the others.

After his return from Rome, in 1476, Domenico, David, and Sebastiano painted a 'Last Supper' in a Vallombrosan monastery at Passignano. No trace of this painting exists to-day. This brotherhood was the richest in all Tuscany, but according to Vasari's amusing story the painters might have fared better with the poorest. Domenico's two assistants reached the abbey first, where they were so badly fed and lodged that finally they complained to the abbot, asking for better treatment. This the abbot readily agreed to, but after Domenico arrived things were no better. Again David went to the abbot, apologizing for his insistence, but saying that he did it entirely on account of his brother, "whose merits and abilities deserved consideration." Once more they sat down to supper to find that all David's pleas had been entirely disregarded—there was nothing fit to eat. "Wherefore," says the Florentine biographer, "David rose in a rage, threw the soup over the friar, and seizing the great loaf from the board he fell upon him therewith, and belabored him in such a fashion that he was carried to his cell more dead than alive. The abbot, who had already gone to bed, arose on hearing the clamor, believing the monastery to be falling down, and finding the monk in a bad condition, began to reproach David. But the latter replied in a fury, bidding him begone from his sight, and declaring the talents of Domenico to be worth more than all the hogs of abbots of his sort that had ever inhabited the monastery. The abbot being thus brought to his senses, did his best from that moment to treat them like honorable men as they were."

Domenico was far from having the poetic, dreamy nature whose practical needs must always be guarded and supplied by others. But he hated anything that interfered with his own work, and Vasari says that he gave the entire charge of expenditures and household matters to David, telling him to "leave me to work, and do thou provide, for now that I have begun to get into the spirit and comprehend the matter of this art, I grudge that they do not commission me to paint the whole circuit of all the walls of Florence with stories." And it is evident that throughout Ghirlandajo's life David gladly relieved his brother from every possible mundane care.

Soon after his return from Rome Ghirlandajo married a girl of nineteen, named Costanza. As he continued to live at home with his father, it seems probable that he was not yet in possession of any considerable or settled income.

In 1480 he painted a 'Last Supper' in the convent of Ognissanti and a 'St. Jerome' in the church itself, where they can be seen to-day. Somewhat later he practically duplicated the former picture, on a somewhat smaller scale, in the refectory of St. Mark. During the year following he was commissioned to execute a fresco in the Palazzo Vecchio, where Botticelli, Perugino, and Filippino Lippi had also been engaged to help decorate the same hall. Apparently Ghirlandajo's 'Triumph of St. Zenobius,' which is in the Sala dei Gigli, was the only fresco actually accomplished. Before he finished this, however, he was called to Rome by Sixtus IV. There, in company with Rosselli, Botticelli, and Perugino, he helped decorate the walls of the Sistine Chapel. Of the two frescos which he painted, 'The Resurrection' and 'The Calling of Peter and Andrew' (plate x), only the latter remains to-day.

Ghirlandajo's success in the papal city must have added greatly to his reputation, and from now on the list of his works in his native city grows rapidly larger. By 1485 he had finished one of his most important orders—the decoration of the Sassetti Chapel in Santa Trinità with six frescos representing scenes from the life of St. Francis. The altar-piece was a picture of the 'Nativity,' now in the Academy at Florence, on one side of which was painted the kneeling figure of Francesco Sassetti himself, the wealthy and influential banker, on the other, that of his wife, Nera. Though some of these frescos show Ghirlandajo's talent almost at its highest expression, portions are so inferior that it is evident that he must have confided a considerable part of their execution to pupils and assistants.

No sooner was this series finished than he accepted Giovanni Tornabuoni's commission to decorate the walls of the choir of Santa Maria Novella. This had originally been painted by Orcagna, but rain and dampness had largely ruined the early frescos. Although the chapel belonged to the Ricci family, Giovanni Tornabuoni persuaded them to let him have the honor of restoring it, promising in a signed contract that their arms should be "emblazoned on the most conspicuous and most honorable place to be found in the chapel." Ghirlandajo was to use Orcagna's subjects, scenes from the lives of the Madonna and St. John, and he was to receive for his work 1100 gold ducats. If, however, the frescos greatly pleased him, Giovanni agreed to give 200 ducats more. The work took Ghirlandajo the larger part of four years, being finished in 1490. It was while he was painting here that Michelangelo entered his *bottega* as a pupil, and it is said that some of the youths in the panel representing the appearance of the angel to Zacharias (plate III) are by his hand. When the decorations were completed Giovanni acknowledged them well worth the extra 200 ducats, but he begged the painter not to press him for that sum. "Ghirlandajo," applauds Vasari, "who valued glory and honor much more than riches, immediately remitted all the remainder, declaring that he had it much more at heart to give Giovanni satisfaction than to secure the additional payment for himself." Meanwhile Giovanni's promise to the Ricci family was even more questionably kept. The arms of the Tornabuoni, the Tornaquinci, and various branches of the two families were cut in stone and placed most prominently on the pilasters and lunette at the entrance to the chapel. To the disgust of the Ricci, theirs was put on a shield in the pediment of the tabernacle built to hold the sacrament at the altar. So small and unobtrusive were these arms of the owners of the chapel that no ordinary observer would notice them at all. To the complaints of the Ricci the Tornabuoni declared that as the arms were on the receptacle of the Holy Sacrament itself they ought to be satisfied. The magistrates ruled the same, and they are still there, showing, moralizes Vasari, how "poverty becomes the prey of riches, and how riches when accompanied by prudence may attain without censure to the end desired by those who possess them."

So greatly delighted were the Tornabuoni with this tremendous cycle of frescos that when it was finished they straightway employed Ghirlandajo to paint the chapel of their villa near Fiesole. This work no longer remains, the whole chapel having been destroyed by floods in the following century.

During the four years that the painter was at work in Santa Maria Novella he executed some of his best-known tempera pictures. The 'Coronation at Narni' and the round 'Adoration' in the Uffizi, the portrait of Francesco Sassetti with his son, the profile portrait of Giovanna Tornabuoni, were all begun or finished before 1490, and in 1489 he designed the mosaic representing the 'Annunciation' over the side door of the cathedral of Florence. It is said that the master was always greatly pleased to work in mosaic, claiming that in that material one was "painting for eternity." The 'Visitation,' now at the Louvre (plate VIII), and the large picture of 'Christ in Glory,' which he began for a convent of Volterra, now in the Municipio in that city, were both unfinished at his death. Of the many other frescos and altar-pieces which Vasari mentions, the larger number have disappeared.

Early in 1494 Ghirlandajo was stricken with what was probably the plague. Hearing of his illness, Giovanni Tornabuoni at last regretted his niggardly treatment of the painter three years earlier, and sent him 100 ducats. It was too late to do any good. On January 11, 1494, Domenico died, not yet having reached his forty-fifth birthday. He was buried in Santa Maria Novella, where his own works make his most beautiful monument.

Almost all of his paintings which time has left for our inspection were executed within the last ten or twelve years of his life. The prodigious industry of the man needs no other confirmation. He was not only indefatigable, but he was both extraordinarily rapid and extraordinarily sure. It is said that he never needed rule or compass even in painting his most elaborate architectural surroundings, and Vasari notes that he even drew the Colosseum by eye, "placing a figure standing upright in the drawing, by measuring which the proportions of all the building will be found; this was tried by the masters after Domenico's death and found to be rigidly correct."

As a man Domenico Ghirlandajo seems to have been earnest, honest, industrious, wholly absorbed in his work, an estimable citizen, a kind-hearted, generous brother, friend, and husband. His first wife, Costanza, died in 1485; his second, who was a widow, Antonia di Ser Paolo of San Gimignano, survived him, with nine children. Ridolfo, one of the sons, became a painter of some note and was an intimate friend of Raphael.

The Art of Ghirlandajo

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

IN the trio of great Florentine painters whose works filled the last quarter of the fifteenth century Ghirlandajo is less original than Botticelli, less tender than Filippino Lippi, but more powerful than either of them, and far more direct. The note which he strikes is less thrilling, but deeper; the types he presents are less fascinating, but more human. The Florentine citizen, standing grave and dignified in his long gown, the Florentine woman, at once simple and stately in her stiff brocades or flowing mantle, are what he loved best to

paint in all nature. He was a portrait-painter by instinct; it was as natural to him to make his painted personage like the model as it was to Sandro to see that model through the medium of his own artistic personality. In Ghirlandajo's work there is none of the mannerism of Botticelli, only a trace of the classicism of Filippino, and not a sign of the exaggerated movement of Signorelli. Domenico's figures do not mince or swagger; they take the poses of well-bred people sitting for their portraits, and stand naturally and quietly on either side of his compositions looking out at the spectator or at each other, not paying much attention to the drama or the miracle, in which Ghirlandajo himself takes but little interest. Costume and background are treated in the same sober spirit. Goldsmith as he was, he did not fill his pictures with dainty details like Botticelli, who devised strange settings for jewels and patterns for brocades and curiously intricate headgear; with Ghirlandajo costume and background are accessories, and are subordinated to the general effect. He does not lack invention, and can introduce charming episodes when he pleases, like the graceful girls, real Renaissance *Canephora*, who pour water or carry baskets of fruit in the choir frescos, or the group of grave, sweet boy choristers in the Santa Fina series at San Gimignano. But often the ideal figures are the weakest point in his pictures, just as the contemporary Florentines, standing with hand on hip or folded arms, are apt to form the strongest portion of the composition. His drawing is very firm and frank, and he was the best all-round draftsman that had appeared up to his time; the color in his frescos tends to brick reds and ochres, in his tempera to strong and brilliant tones, which are occasionally even gaudy. Woltmann and Woermann say well that in his school he represents the highest development of realism, "a realism kept in check by dignity of style." This robust naturalism is the complement in Tuscan art of Botticelli's subtle and somewhat morbid idealism. Where Sandro or Filippino are subtle, ardent, introspective, seeing human nature through their own artistic temperaments, Ghirlandajo, a true painter, shows his subtlety in characterization, in differentiation of feature, in seizing the personality of each model, in sympathetic comprehension of widely differing types of men. He occupies himself, like Masaccio, with the external appearance of things, and, like Masaccio, orders his groups simply in balanced masses, sacrificing the episode to the general effect, and his grave and virile style becomes the link between Masaccio in the beginning and Raphael at the culmination of the art of painting. To the student of the Renaissance, of Florentine history, or of the "human document," Ghirlandajo's portraits of the contemporaries of the magnificent Lorenzo and of Savonarola are invaluable; the old town still lives in these frescos, and though the master was not given "the walls of Florence to paint," as he desired, he portrayed the world within those walls.

DOMENICO GHIRLANDAJO was a painter whose energy and creative power contemned the mere practice of painting altar-pieces, and whose grasp of the essential qualities of art enabled him to conceive and carry out greater creations. Unequal to Masaccio or even to Fra Filippo in the power

of charming by brightness or richness of tone, he first claimed attention by his intelligence of grand and decorous laws of composition. His strongly tempered mind, braced with a nerve equal to that of Michelangelo, was above the artifices of color, which he doubtless considered second to the science of distribution and of form, and calculated to fetter his inclination for expressing on large surfaces and with great speed the grand conceptions of his genius. In these conceptions, fruits of long study and careful thought, he aimed at embodying all the essential elements conducive to a perfect unity. That unity he found in Giotto, and strove with such success to emulate that he may be said to have completed the body of the edifice whose first stone had been laid almost two centuries before by that successful artist. Yet he might have struggled to the goal in vain had he not taken for a guide in his pictorial manhood the works of one who had given proof, during a career too short for his contemporaries but long enough for his fame, that he possessed the noblest faculties. Ghirlandajo studied attentively and fruitfully the masterpieces of Masaccio at the Carmine, taking from them the grand qualities of decorum, dignity, and truth. . . . He gathered and harvested for subordinate use the experience of architects, of students of perspective, of form, of proportion, and of light and shade, and learned to apply the laws of chiaroscuro to the human frame and to the still life that surrounds it. Without adding anything specially to the total amount of experience acquired by the efforts of successive searchers, he garnered the whole of it within himself and combined it in support and illustration of the great maxims which he had already treasured up, and he thus conduced to the perfection of the masculine art of Florence, which culminated at last in the joint energy and genius of himself, Fra Bartolommeo, Raphael, and Michelangelo.

The same breadth of spirit and greatness of aim which led Ghirlandajo to prefer dealing with large spaces to painting altar-pieces induced him to neglect the innovations which had already been carried out by the Peselli, Baldovinetti, the Pollajuoli, and Verrocchio. He therefore remained true to the old system of tempera practised in his time, following with unwavering fidelity a method which may be described as resembling that of Benozzo Gozzoli mingled with that of Fra Filippo, but carried out in obedience to the peculiar bent of his mind and with a stamp of original character. The new method introduced by the innovators, perfected later by Fra Bartolommeo, Leonardo, and Andrea del Sarto, thus owed nothing to Ghirlandajo, who contributed in no way to the development of that division in the Florentine school whose chief as regards technique was Leonardo da Vinci. Yet it would be an error to assume that Domenico was untaught in the methods of this class of men. We may presume, indeed, that the practice of the various *ateliers* was generally known to all the men who followed the profession of a painter, and to Ghirlandajo amongst the rest; but that he considered that of tempera subject to less serious inconvenience than any other, and capable of yielding fairer results than a new system promising much for the future perhaps, but still surrounded with difficulties and disadvantages of no ordinary kind.

TO the agitation of Botticelli, to his delicacy, which too easily degenerated into silliness, the Florentine school can oppose the seriousness and the firmness of Ghirlandajo, talent as virile and robust as that of his rival was tender and effeminate. The one replaced imagination by excess of sentiment; the other joined to a clear mind a sustained inspiration; the one, outliving himself, as it were, repeats indefinitely the same formulæ; the other, after rising from height to height, is taken away in the very bloom of his years, before he has begun to reach the limit of his capabilities. — EUGÈNE MÜNTZ

JOHN ADDINGTON SYMONDS

‘RENAISSANCE IN ITALY’

IT is almost with reluctance that a critic feels obliged to name Ghirlandajo, this powerful but prosaic painter, as the Giotto of the fifteenth century in Florence, the tutelary angel of an age inaugurated by Masaccio. He was a consummate master of the science collected by his predecessors. No one surpassed him in the use of fresco. His orderly composition, in the distribution of figures and the use of architectural accessories, is worthy of all praise; his portraiture is dignified and powerful; his choice of form and treatment of drapery noble. Yet we cannot help noting his deficiency in the finer sense of beauty, the absence of poetic inspiration or feeling in his work, the commonplaceness of his color, and his wearisome reiteration of calculated effects. He never arrests attention by sallies of originality, or charms us by the delicacies of suggestive fancy. He is always at the level of his own achievement, so that in the end we are as tired with able Ghirlandajo as the men of Athens with just Aristides. Who, however, but Ghirlandajo could have composed the frescos of Santa Fina at San Gimignano, the fresco of the ‘Death of St. Francis’ in Santa Trinità at Florence, or that again of the ‘Birth of the Virgin’ in Santa Maria Novella? There is something irritating in pure common sense imported into art, and Ghirlandajo’s masterpieces are the apotheosis of that quality. How correct, how judicious, how sagacious, how mathematically ordered! we exclaim; but we gaze without emotion, and we turn away without regret. It does not vex us to read how Ghirlandajo used to scold his prentices for neglecting trivial orders that would fill his purse with money. Similar traits of character pain us with a sense of impropriety in Perugino. They harmonize with all we feel about the work of Ghirlandajo. It is bitter mortification to know that Michelangelo never found space or time sufficient for his vast designs in sculpture. It is a positive relief to think that Ghirlandajo sighed in vain to have the circuit of the walls of Florence given him to paint. How he would have covered them with compositions, stately, flowing, easy, sober, and incapable of stirring any feeling in the soul!

Though Ghirlandajo lacked almost every other true poetic quality, he combined the art of distributing figures in a given space, with perspective, fair knowledge of the nude, and truth to nature, in greater perfection than any other single painter of the age he represents; and since these were precisely the gifts of that age to the great Renaissance masters, we accord to him the place of historical honor. It should be added that, like almost all the artists of this epoch, he handled sacred and profane, ancient and modern, subjects in the

same style, introducing contemporary customs and costumes. His pictures are therefore valuable for their portraits and their illustration of Florentine life. Fresco was his favorite vehicle; and in this preference he showed himself a true master of the school of Florence; but he is said to have maintained that mosaic, as more durable, was superior to wall-painting. This saying, if it be authentic, justifies our criticism of his cold achievement as a painter.

W. M. ROSSETTI

‘ENCYCLOPÆDIA BRITANNICA’

IN general artistic attainment Ghirlandajo may fairly be regarded as exceeding all his precursors or competitors, though the names of a few, particularly Giotto, Masaccio, Lippo Lippi, and Botticelli, stand higher for originating power. His scheme of composition is grand and decorous; his chiaroscuro is excellent; and especially excellent are his perspectives, which he would design on a very elaborate scale by the eye alone; his color is more open to criticism, but this remark applies much less to the frescos than the tempera pictures, which are sometimes too broadly and crudely bright. He worked in these two methods alone—never in oils; and his frescos are what the Italians term “*buon fresco*,” without any finishing in tempera. A certain hardness of outline, not unlike the character of bronze sculpture, may attest his early training in metal work. He first introduced into Florentine art that mixture of the sacred and the profane which had already been practised in Siena. His types in figures of Christ, the Virgin, and angels are not of the highest order; and a defect of drawing, which has been often pointed out, is the meagerness of his hands and feet. . . .

GHIRLANDAJO is essentially the painter of feminine grace. He gives to his models a delicacy which is not without strength; he bestows upon them an alluring lightness of movement. The women of Ghirlandajo seem to have concealed wings; their motions have a compelling cadence, harmonious and full.—PAUL MANTZ

F. T. KUGLER

‘ITALIAN SCHOOLS OF PAINTING’

THE *portrait*, in the largest signification of the word, is the prominent characteristic in the productions of Ghirlandajo. Thus, above all, we find the motive—which in earlier masters appeared more the result of accidental observation—in him completely and consistently followed out. He introduced portraits of contemporaries into his historical representations, thus raising to them an honorable memorial; not, however, portraying them as the holy personages themselves, as was the practice among the painters of the Netherlands and in Germany. Simple and tranquil, in the costume of their time, they stand by, as spectators, or rather witnesses, of the holy incident represented, and frequently occupy the principal places in the picture. They are generally arranged somewhat symmetrically in detached groups, thus giving to the whole a peculiarly solemn effect. In their relation to the actual subject of

the picture they may be compared with the chorus of the Greek tragedy. Ghirlandajo, again, usually places the scene of the sacred event in the domestic and citizen life of the time, and introduces, with the real costume of the spectators, the architecture of Florence in the richest display and in complete perspective, without degenerating into those fantastic combinations which we find in Benozzo Gozzoli. The saints also retain their well-known ideal drapery, not without reminiscences of the style of the fourteenth century. A third element is, moreover, apparent in Ghirlandajo's works, derived from a particular study of antique motives of a light and animated kind, and especially of antique drapery. This study is to be traced in accessory female figures. In the execution of the details a certain degree of severity is still observable, especially in the outlines; it can scarcely, however, be called a defect. The forms are perfectly well imitated, and the peculiarities of nature successfully caught. In the technical management of fresco Ghirlandajo exhibits an unsurpassed finish, and worked in it with extraordinary facility.

BERNHARD BERENSON 'THE FLORENTINE PAINTERS OF THE RENAISSANCE'

GHIRLANDAJO was born to far more science and cunning in painting than was current in Benozzo's early years, and all that industry, all that love of his occupation, all that talent even, can do for a man, they did for him; but unfortunately he had not a spark of genius. He appreciated Masaccio's tactile values, Pollajuolo's movement, Verrocchio's effects of light, and succeeded in so sugaring down what he adopted from these great masters that the superior philistine of Florence could say: "There now is a man who knows as much as any of the great men, but can give me something that I can really enjoy!" Bright color, pretty faces, good likenesses, and the obvious everywhere—attractive and delightful, it must be granted, but, except in certain single figures, never significant.

GEORGES LAFENESTRE

'LA PEINTURE ITALIENNE'

DOWERED with a sane and robust temperament, with a clear and serious mind, with a noble and well-poised imagination, Ghirlandajo, "made by nature to be a painter," carried into monumental art a sustained virility of conception and a resolute grandeur of execution. At the same time he does not rise to the heights occasionally reached by Botticelli and Filippino, natures more passionate, more subtle, more tender, though with minds less balanced, and producing results of less even excellence.

To his early training in the goldsmith's art, which taught him modeling, Ghirlandajo owed, perhaps, his sense of form. An indefatigable draftsman, he was gifted with a surety of eye and hand that astonished his contemporaries.

As a youth he could make speaking likenesses of the people whom he merely saw passing his windows, while later on, for the elaborate architecture of his compositions with all the complex perspective of line and mass, he needed neither rule nor compass. He had as keen inventive faculties as Benozzo Gozzoli, and knew better how to use and display them. The amazing fertility

of his ideas was always tempting him to fill his pictures ever fuller and fuller with heroic figures of striking lifelike expression. But always, too, he kept them within compositional bounds, making them seem to take a natural part in the principal action of the scene, sometimes as actual participants, sometimes as spectators, without ever weakening or compromising them as individuals. . . . In his country Ghirlandajo closed the fifteenth century with much of the *éclat* with which Masaccio opened it. He stands on the last rung of the ladder which rises from Giotto towards the great geniuses of the Renaissance, only some feet below Leonardo, his competitor, and Michelangelo, his pupil.—

FROM THE FRENCH

The Works of Ghirlandajo

DESCRIPTIONS OF THE PLATES

'CHORISTERS' [DETAIL FROM 'DEATH OF SANTA FINA']

PLATE I

ACCORDING to modern authorities, Ghirlandajo's frescos in the Chapel of Santa Fina of the Collegiate Church (the cathedral) of San Gimignano, are among his earliest productions, probably being painted before 1475. Vasari places them at a much later date, but both he and the critics of to-day agree that he was assisted in the work by Sebastiano Mainardi.

Santa Fina, whose 'Vision' and 'Death' are the subjects of the frescos, died at the age of fifteen, the victim of an incurable malady which had racked and tortured her little frame for years. On the day when her body was carried to the grave she was seen, it is said, to raise her arm as if blessing her nurse, who from that time was cured of her paralysis. To her prayers, so the townsfolk of San Gimignano believed, were due many of the blessings which heaven bestowed upon the native village of the girlish saint.

Both of the frescos have a delicate charm that Ghirlandajo has seldom surpassed, the one depicting the 'Death of Santa Fina' being considered especially lovely. In this she is portrayed lying peacefully as if she were only asleep, while her dead hand is raised to restore to vitality the paralyzed arm of her old nurse, who is leaning over her. One small boy chorister kisses her feet, and an angel tolls the bell that sounds the death of the gentle girl. The priest who is reading the prayers, the acolytes who bear the heavy cross and candles, the boy choristers,—all are portrayed with unflinching accuracy and truth, and with, besides, a simple pathos that makes the whole scene wonderfully appealing. Critics have especially united in praising the group of choir-boys standing with the bishop, here reproduced. The individuality expressed in the youthful faces, the charming pose of heads and shoulders, the massing of them into one balanced group,—all are splendidly worthy of the pencil that photographed, as almost no other, the citizens of the Florence of the Renaissance.

GHIRLANDAJO'S decorations in the choir of Santa Maria Novella of Florence cover the ceiling and all three walls. Parts of the frescos are badly damaged by the ravages of time, but they still deserve to be called his "masterpiece and one of the important and remarkable works of the Renaissance."

The ceiling with its four colossal figures of the Evangelists, the window wall with the 'Coronation of the Virgin,' the 'Annunciation,' and scenes from the lives of St. Dominic, St. Peter Martyr, and St. John, the figures of the patron saints of Florence, and those of Giovanni Tornabuoni and his wife,—these are all in a more deplorable condition than the frescos which fill the two side walls. On the right are the scenes illustrating the life of the Virgin; on the left, those depicting incidents from the life of John the Baptist.

Each set is composed of seven pictures, six placed two by two in three tiers, surmounted by the seventh, which, as wide at the base as the two immediately below, curves at the top into the vaulting of the ceiling. Both series therefore make long, rather narrow panels with arched tops.

The story of Mary begins with 'Joachim's Expulsion from the Temple.' Next to this comes the 'Birth of the Virgin.' Above is the 'Presentation in the Temple,' and alongside the 'Marriage of Mary.' Over these are the 'Adoration of the Magi' and the 'Massacre of the Innocents,' and in the arched division on top the 'Death and Assumption of the Madonna.'

'The Birth of the Virgin' here reproduced is considered one of the finest. It shows the interior of a room of stately architecture with richly carved pilasters and panels, and with a frieze in simulated relief of charming dancing-boys of the Della Robbia type. At the left, on the upper landing of a short flight of stairs, Joachim and Anna are seen embracing—an incident considerably separated in time, of course, from the main story told in the fresco. The figures keep their proper perspective, however, and therefore do not detract from the unity of the principal theme of the composition.

At the right, Anna, the mother of Mary, in the Florentine costume of Ghirlandajo's day, is half sitting, half lying in bed, watching the group of three women in front of her, who are intent upon the new-born infant. The child lies in the lap of one, while another kneels beside her, and the third is pouring water into the bowl for the baby's bath. This last figure, with the draperies flying and twisting as if tossed by rampant breezes, is one of Ghirlandajo's most characteristic creations. Close beside women standing straight and still with robes falling in long quiet folds, he not infrequently introduces a maiden such as this, whose draperies seem fairly alive, vibrating and answering, as it were, to the caresses of winds which they alone can feel. He has been censured, probably justly, for the unreasonableness as well as the triviality of such arrangement. Nevertheless, it is perhaps not too much to claim that these flying ends of skirts and veils help to give life and movement to the whole scene.

Opposite this serving-maid stands a gorgeously dressed young Florentine woman, said to be the sister of Lorenzo Tornabuoni, accompanied by four attendants, all of whom stand gazing in calm attention at the scene before them.

THE first of the seven scenes illustrating the life of St. John on the wall of the choir of Santa Maria Novella is the 'Appearance of the Angel to Zacharias.' Next comes the 'Visitation.' Over these are the 'Birth of St. John' and the dumb 'Zacharias writing the Name of his Son.' In the two scenes of the tier above John is portrayed preaching to the multitude and baptizing Jesus, and the feast of Herod follows in the seventh lunette-shaped division.

The 'Appearance of the Angel to Zacharias' (plate III) illustrates the moment when the father of the future Baptist listens unbelievably to the announcement of the angel that at last heaven is about to bless him with a son. Ghirlandajo here shows himself in his customary double rôle of interpreter of Biblical and contemporaneous history.

The scene is represented as taking place in a temple whose lines and decorations are all of the richest Renaissance order of architecture. Zacharias stands before an altar in a domed chapel at the back, his act of sacrifice interrupted by the sudden appearance of the angelic visitant, who, with wind-swept draperies and extended wings, advances rapidly towards him from the left. Though there are some twenty-six other figures in the picture, these two are the only ones that have any actual connection with the sacred scene which gives the title to the panel.

All the rest of those young, middle-aged, and elderly men grouped on both sides so sedately, yet each figure so full of the most intense, individual life and character, are merely spectators, introduced partly for balance and compositional dignity, but principally for the purpose of portraying the noted Florentines of Ghirlandajo's day. They are all portraits of members of the Tornabuoni, the Ridolfi, the Medici, and other celebrated Florentine families, among them, says Vasari, "the most learned men then to be found in Florence." Though they are placed in somewhat angular and artificially planned groups there is no effect of unreality or even of *posing* about any of them. They are all alive, vividly and sharply characterized.

Against these acutely individualized portraits of fifteenth-century Italians, the graceful figure of the angel and the venerable, impressive one of the doubting Zacharias stand out in strong relief. More lovely than the angelic visitor are the four Florentine maidens at the right under the arch through which is seen a glimpse of sky and city buildings.

SCARCELY less interesting than the 'Appearance of the Angel to Zacharias' in the St. John frescos in Santa Maria Novella is the scene immediately above, depicting the 'Birth of the Baptist.' In treatment and style it is similar to the 'Birth of the Virgin' (plate II) on the opposite wall.

At the left, half raised in bed, is Elizabeth, looking towards a group who have just entered from a door at the right. The first of this group is the young woman whose head is here reproduced. Following her are two older

women attendants, and back of them comes a serving-maid bearing a basket of fruit on her head and a flagon of wine in her hand. On the left, seated below the bed, are the nurse, holding the new little St. John, and another woman, who extends her arms as if to take the child. Behind the bed a young maid-servant brings a waiter spread with glasses and decanters of wine.

The chief interest of the picture centers about the visitors, and critics have greatly praised both the beautiful young Florentine lady and the servant behind her for their exquisiteness of line and contour, and grace and rhythm of carriage. The Duchess, as M. Müntz calls the young woman, whose air of high distinction easily merits the title, is dressed in a rich brocaded robe that falls about her in straight, deep folds, the bodice cut low, showing a gold chain with a jeweled pendant on her breast. Her hands are crossed at her waist and she carries a fan and a handkerchief. From beneath her hair, which is parted severely and brought about her head almost like a cap, drop down over her ears entrancing curls that emphasize the delicate curves of her cheek and neck. Her eyes are turned to the right, looking out of the picture, her regard is quiet, observant, and her whole appearance is one of sweet, dreamy contemplation. In spite of her fifteenth-century costume, she might easily be a maiden of to-day, and indeed the whole picture, as Mr. Hoppin has said, "strikes one like a modern painting, interesting in any age, life-full, its complex features clearly differentiated, broad in composition, and preserving in its groupings a balance of pleasing and harmonious lines."

‘ADORATION OF THE KINGS’

PLATE V

“GHIRLANDAJO’S altar-picture in the Church of the Innocenti,” writes Herr Steinmann, “is one of the wonders of the art of painting over which fateful time himself has forborne to lay his hand. Four hundred years have not changed its color, and, from fatal restoration almost free, it still smiles at us to-day from above the high altar of the church for which it was designed.”

Painted in 1488, this ‘Adoration of the Kings’ represents Ghirlandajo’s highest attainment in panel picture. Vasari’s praise of it scarcely seems excessive when, after remarking the number of “very beautiful heads, both old and young, the attitude and expression fairly varied,” he continues, “in the countenance of Our Lady, more particularly, there is the manifestation of all modesty, grace, and beauty that can be imparted to the mother of the Son of God by the painter’s art.”

The picture is crowded with figures of all ages and all conditions. Ghirlandajo might almost have painted it to show how his brush could depict old men or young, delicate women or tender children or even the very angels of heaven, with equal facility. Mary, clothed in the conventional red and blue, is seated on some marble steps before an elaborately carved Renaissance “pent-house,” which serves as the Biblical stable. Behind her the heads of ox and ass look out, and back of them, peering over the lower side wall of the structure, two shepherds are seen. At the right of Mary, Joseph rests leaning on his staff, his blue tunic and yellow mantle making vivid contrast with the

Virgin's robes. The Child on his mother's knee is lifting his little hand blessing the gray bearded king whose gorgeous red mantle with the brocaded blue lining covers his kneeling figure in full rich folds. Beside this king, who is kissing the Baby's feet, kneels the second magi bearing his vase of perfumes; he is a middle-aged man, in a blue tunic and red mantle lined with yellow. Opposite stands the third royal gift-bearer, young and light-haired, dressed in a violet tunic and green mantle. "No more beautiful youth," says Herr Steinmann, "has Ghirlandajo ever painted." In the foreground at the left kneels John the Baptist, presenting to the Holy Child one of the little "Innocents," and at the right another is under the care of John the Evangelist. These two exquisite baby figures with their halos and their bleeding scars are supposed to typify the martyred children of Herod's massacre. On each side of this principal group are attendants and spectators, one of the young men standing immediately back of the youthful king being a portrait of Ghirlandajo himself. Over the roof of the "pent-house" four graceful angels bear a scroll on which is written "Gloria in excelsis."

The distance represents a wide curving river with high banks, on the left of which, before a fortified town, is seen the 'Massacre of the Innocents,' and on the right the 'Annunciation to the Shepherds.'

‘PORTRAIT OF AN OLD MAN AND HIS GRANDSON’

PLATE VI

THE 'Portrait of an Old Man and His Grandson' at the Louvre is one of the world-famous portraits. In it Ghirlandajo demonstrates both his uncompromising realism and his not less vivid feeling for beauty. Though he is noted above all else for his striking portraits of the men of the Florence of his day, in more than one of his great frescos he has shown his ability to portray gentle maid and dignified matron as well. Occasionally, too, in altar-piece or wall panel, he has drawn dainty, exquisite angel forms that are as delicate and lovely as his men are forceful and actual. In this portrait of child and man the two sides of his art are at their highest expression. The old man in his red robe bordered with fur is delineated with an unsparing brush—not one ugly, awkward blemish omitted—and yet the face does not repel. One forgets coarse lines and heavy masses of bulging flesh and feature because of the tenderness with which he gazes at the small boy. As for the child, Ghirlandajo seldom painted a lovelier, fairer face than this golden-haired boy with the red cap on his curls who is looking up at his grandfather as if that ugly face meant all the world to him. The whole picture is a remarkable bit of character-painting.

It measures two feet high by one foot six inches wide.

‘DEATH OF ST. FRANCIS’

PLATE VII

ST. FRANCIS, whose life Ghirlandajo commemorated in his six frescos in the Sassetti Chapel of Santa Trinità in Florence, was the son of a rich merchant of Assisi, who resigned his inheritance to take up the life of poverty, preaching, and prayer. He was the founder of the Franciscan order of monks, and lived in the early part of the thirteenth century.

The death of the saint, universally considered the finest of the series, shows St. Francis stretched out on his bier surrounded by his mourning monks, with the bishop chanting the prayers for the dead at the left.

Crowe and Cavalcaselle say of this picture that it "is admirable for technical skill, for modeling, for precision and truth. The noblest realism supplies the place of ideal elevation, and if the religious calm of Giotto may be sought in vain, the scene in its completeness is the grandest display of the art of its time. . . . Were it not for a certain staid nature in the figures, we should say not Ghirlandajo but Raphael is the painter. But this scene as a composition invites comparison with a similar one executed by Giotto, the great founder of the Florentine school, in whom noble feeling, propriety, significance, and judgment in the distribution of space were combined. . . . Taking Giotto's 'Death of St. Francis' in the Bardi Chapel (see *Masters in Art*, Part 32, Vol. 3), contrasting it with this, we shall note that Giotto takes the saint in a glory to heaven, and that one of the monks at the bedside looks up and tempers his grief at the departure of Francis by the knowledge that he is already on the way to heaven. Were this incident withdrawn from Giotto's fresco, its significance would be lost. Ghirlandajo neglected this episode. He increased the number of spectators about the death-bed. The scene assumes a more real appearance but is less true to the spirit of the time of St. Francis than that of Giotto. Abandoning prescription, he sacrificed the simplicity of the olden time to the pomp of a more modern epoch, a useless and disadvantageous luxury and surrender of the severe simplicity of the earlier."

'THE VISITATION'

PLATE VIII

'THE VISITATION,' a panel picture begun by Ghirlandajo in 1491 and finished by his assistants, principally, perhaps, by Mainardi, after the master's death, was ordered by Lorenzo Tornabuoni for his chapel in the Church of Cestello. Now in the Louvre, it was one of the treasures which Napoleon sent home from Italy, and unlike most of the art-spoils of the conquering Frenchman, was never returned to its native land.

In front of an arched opening giving a distant view of sea and fortified town, Mary stands leaning over Elizabeth, her hands on the elder woman's shoulders, whose full orange-colored robe with its red sleeves and white head-dress leave little more than her profile exposed to view. Mary's dark blue mantle is caught together at the breast by an enormous brooch, but her gauzy head-dress of ruffled muslin does not hide the soft hair, which is drawn down over her ears. Mary Cleophas is at the left of the two, her green-gowned figure with its crimson cloak half cut by the line of the panel. Salome advances from the right, her gray draperies blowing out from her spirited figure as if the wind and she had had a tussle. The four figures have much dignity, and are effectively balanced against one another. The three younger women especially are remarkable for the beauty of their poses and the sweetness and intelligence of their expressions. There is a gentle wondering melancholy on the face of Mary that suggests the Botticelli type, though without the strain and stress so generally felt in that master's Madonnas.

The panel measures five feet four inches high by five feet three inches wide.

'THE MADONNA ENTHRONED'

PLATE IX

THE 'Madonna Enthroned,' which is now in the Uffizi, was originally painted for the Church of S. Giusto, near Florence. When this church was demolished during the siege of 1530 it was transported to the Church of the Calza, where it remained till 1857, when the authorities removed it to the Uffizi. It is one of Ghirlandajo's most famous panel pictures, and Vasari praises it highly, saying that "nothing better could be executed in tempera."

The Virgin is seated on a throne raised on an open portico with decorated colored marble tiling, a richly carved colonnade behind her spreading into a semi-domed niche over her head. She is dressed in rose and blue toned robes with a soft white transparent veil that falls over her forehead down each side of her face on her neck and shoulders. The baby Jesus sits upright on her knee, his right hand lifted, blessing the two saints Zenobius and Justus, who kneel before him at the foot of the throne. At the left of the Madonna stands the angel Michael in full armor, carrying his sword, and at the right Gabriel, in a yellow tunic and red mantle lined with green. Close against each side of the throne-chair are two little angels, the two in front bearing sprays of lilies. Stretched over the marble steps below the Madonna's feet is an oriental rug, the texture and design painted with all the care for detail and exactness so inseparable a part of Ghirlandajo's talent. On the lowest step, between the two kneeling saints, is a vase of white ascension lilies.

The Madonna has a sweet, placid beauty, and is not without a certain dignity and impressiveness in her pose and in the fall of her voluminous draperies, while the Child has a round babyish figure, with an earnest, intent little face. But in the angels and the two saints Ghirlandajo is seen at his best. St. Zenobius, one time Bishop of Florence, and St. Justus, Bishop of Volterra, are living and actual, painted with the portrait-like fidelity to truth and nature so characteristic of the Florentine artist, the hands alone betraying the want of exact anatomical construction—a not unusual failing with him. Balancing these two, giving light and brightness and charm to the whole picture, are the four little angels and the two archangels, the flower-like faces of the former not unworthy of the brush of Raphael himself.

The picture measures about five feet seven inches high by six feet wide.

'CALLING OF PETER AND ANDREW'

PLATE X

IN October, 1481, Ghirlandajo was called to Rome to help decorate the Sistine Chapel. He is said to have painted some few of the twenty-eight portraits of the popes in the niches above the frescos of the side walls, but his two principal works were the 'Resurrection' and the 'Calling of Peter and Andrew.' All the authorities unite in praising this latter fresco, and in declaring it one of the very best of the entire series. Were it not so completely overshadowed by Michelangelo's stupendous ceiling above, even the ordinary sightseer could not fail to recognize its own intrinsic strength and beauty.

The scene is represented as taking place on the shores of Lake Gennesaret at the beginning of Christ's ministry. The central figure is Jesus himself, who,

robed in a blue mantle, stands with uplifted hand blessing Peter and Andrew, whom he has just called as followers. The two newly made disciples, one dressed in yellow, the other in dark green, kneel before the Master, their attitudes and expressions full of a deep humility and reverence. On both sides of this central group Ghirlandajo has introduced a crowd of spectators, all, as was his custom, in the Florentine dress of his day. These are well placed, well massed, and in their quiet observant poses detract nothing from the impressiveness of the scene which they are watching.

Among those at the left can be recognized some of the best known of the Florentine colony then living in Rome. The man in a violet cloak is the Archbishop Rainoldo Orsini, the Greek Argyropolos is somewhat nearer the front, as is also Giovanni Tornabuoni.

Back of these figures, which completely fill the foreground, stretches the lake with precipitous cliff-like shores showing in the distance fortified castles and turreted city walls. In the middle distance two subsidiary scenes are portrayed. At the left, Jesus, again surrounded with a crowd of observers, is depicted in the act of calling Peter and Andrew, who are lifting their nets from the boat not far from shore. The Master is once more seen on the right bank, this time with Peter and Andrew close behind. He is now summoning James and John, the sons of Zebedee, whose fishing-boat is just about touching the shore.

Though Ghirlandajo has here followed the custom so general with the early Renaissance painters of introducing various incidents within the boundaries of one picture, he has not thereby made an incoherent or badly massed composition. The two minor scenes in the middle distance are treated as simple and unobtrusive subsidiaries, in no wise limiting the power and importance of the scene which fills the foreground. Everything seems but to add to the calm majesty and benignant might of the figure of Jesus himself, a figure almost as nobly conceived as Masaccio's Christ in the 'Tribute Money.' Indeed, critics have remarked upon a certain similarity in the attitudes of these two noble examples of the fifteenth-century ideal of the Man of Sorrows.

A LIST OF THE PRINCIPAL PAINTINGS BY GHIRLANDAJO
WITH THEIR PRESENT LOCATIONS

ENGLAND. LONDON, NATIONAL GALLERY: Portrait of Youth—LONDON, MR. ROBERT BENSON'S COLLECTION: Francesco Sassetti and His Son—LONDON, DR. LUDWIG MOND'S COLLECTION: Madonna and Child—LONDON, MR. SALTING'S COLLECTION: Madonna and Child with St. John—FRANCE. PARIS, LOUVRE: The Visitation (in part) (Plate VIII); Portrait of Old Man and His Grandson (Plate VI)—PARIS, MR. RUDOLPH KANN'S COLLECTION: Portrait of Giovanna Tornabuoni—GERMANY. MUNICH GALLERY: Madonna in Glory; St. Catherine of Siena; St. Laurence as a Deacon—ITALY. FLORENCE, ACADEMY: Madonna and Child with Saints; Adoration of the Shepherds—FLORENCE, UFFIZI GALLERY: Adoration of the Magi; The Madonna Enthroned (Plate IX)—FLORENCE, MUSEUM OF SAN MARCO, SMALL REFECTORY: Last Supper (fresco)—FLORENCE, CHURCH OF THE INNOCENTI: Adoration of the Kings (Plate V)—FLORENCE, CHURCH OF SANTA MARIA NOVELLA, CHOIR: Seven Scenes illustrating Life of the Virgin

(frescos), including Birth of the Virgin¹ (Plate II); Seven Scenes illustrating Life of St. John the Baptist¹ (frescos), including Appearance of Angel to Zacharias (Plate III); Birth of St. John (see Plate IV); Four Evangelists (frescos); Coronation of Virgin (fresco); Annunciation (fresco); Patron Saints of Florence (fresco); Scenes illustrating incidents from Lives of St. Dominic, St. Peter Martyr, and St. John (frescos); Portraits of Giovanni Tornabuoni and His Wife (frescos)—FLORENCE, CHURCH OF THE OGNISSANTI: St. Jerome (fresco); Madonna della Misericordia and Pietà (fresco)—FLORENCE, CONVENT OF THE OGNISSANTI, REFECTORY: Last Supper (fresco)—FLORENCE, PALAZZO VECCHIO, SALA DEI GIGLI: Triumph of St. Zenobius (fresco); Roman Warriors (fresco)—FLORENCE, CATHEDRAL: Annunciation (mosaic over side entrance)—FLORENCE, CHURCH OF SANTA TRINITÀ, SASSETTI CHAPEL: [ON THE WALLS] St. Francis banished from Home; Pope Honorius confirms Rules of Order; St. Francis before the Sultan; St. Francis receiving the Stigmata; Restoring Child to Life; Death of St. Francis (Plate VII); Portraits of Francesco Sassetti and His Wife (frescos); [CEILING] Four Sibyls (frescos); [OUTER WALL] God the Father in Glory (fresco); Sibyl Propheying (fresco)—SAN GIMIGNANO, CATHEDRAL: [CHAPEL OF SANTA FINA] Vision of Santa Fina (fresco); Death of Santa Fina (fresco) (Plate I); [CHAPEL OF S. GIOVANNI] Annunciation (fresco)—LUCCA, CATHEDRAL, SACRISTY: Madonna and Child with Saints—LUCCA, CHURCH OF SAN MARTINO, SACRISTY: St. Peter and St. Paul—NARNI, MUNICIPAL MUSEUM: Coronation of the Virgin—PISA GALLERY: SS. Sebastian and Roch—PISA, CHURCH OF ST. ANNA: Madonna and Child with Saints—PISA, RIMINI GALLERY: Three Saints and God the Father—ROME, VATICAN [SISTINE CHAPEL]: Calling of Peter and Andrew (fresco) (Plate X); Portraits of Popes (frescos)—VOLTERRA, MUNICIPAL MUSEUM: Christ in Glory adored by Two Saints—VOLTERRA, LO SPEDALETTO: Story of Vulcan (fresco).

Ghirlandajo Bibliography

A LIST OF THE PRINCIPAL BOOKS AND MAGAZINE ARTICLES
DEALING WITH GHIRLANDAJO

ALEXANDRE, A. *Histoire populaire de la peinture: école italienne*. Paris [1894]—ALLEN, G. *Florence*. Boston, 1902—BERENSON, B. *Florentine Painters of the Renaissance*. London, 1900—BLASHFIELD, E. H. AND E. W. *Italian Cities*. New York, 1900—BOCK, E. *Florentinische und venezianische Bilderrahmen aus der Zeit der Gotik und Renaissance*. Munich, 1902—BRINTON, S. *The Renaissance in Italian Art*. London, 1903—BROCKHAUS, H. E. *Forschungen über florentiner Kunstwerke*. Leipsic, 1902—BRYAN'S DICTIONARY OF PAINTERS AND ENGRAVERS. London, 1903-05—BURCKHARDT, J. *Der Cicerone*. Leipsic, 1898—CARTWRIGHT, J. *Christ and His Mother in Italian Art*. London, 1897—CASTELLAZZI, G. *La basilica di S. Trinità i suoi tempi ed il progetto del suo restuaro*. Florence, 1887—CROWE, J. A., AND CAVALCASELLE, G. B. *A New History of Painting in Italy*. London, 1864—FÖRSTER, E. *Geschichte der italienischen Kunst*. Leipsic, 1872—HARWOOD, E. *Notable Pictures in Florence*. London, 1905—HOPPIN, J. M. *Great Epochs in Art History*. Boston, 1901—HORNER, S. AND J. *Walks in Florence*. London, 1873—JAMESON, A. B. *Memoirs of Early Italian Painters*. Boston, 1896—KÁROLY, K. *Guide to the Paintings of Florence*. London, 1893—KNACKFUSS, H., AND ZIMMERMANN, M. G. *Allgemeine Kunstgeschichte*. Leipsic, 1900—KUGLER, F. T. *Italian Schools of Painting*. Revised by A. H. Layard. London, 1900—LAFENESTRE, G. *La peinture italienne*. Paris [1885]—LAFENESTRE, G., AND RICHTEBERGER, E. *La peinture en Europe: Florence* [1894]—LAFENESTRE, G. *Grands Maîtres de la Renaissance*. London, 1888—LANZI, L. *His-*

¹These fourteen frescos are named in the descriptions of Plate II and Plate III.

tory of Painting in Italy. Trans. by Thomas Roscoe. London, 1847 — LAYARD, A. H. Domenico Ghirlandajo. London, 1860 — LÜBKE, W. Geschichte der italienischen Malerei. Stuttgart, 1878 — LÜBKE, W. Outlines of the History of Art. New York, 1904 — MANTZ, P. Les chefs-d'œuvre de la peinture italienne. Paris, 1870 — MANTZ, P. Ghirlandajo (in Blanc's Histoire des Peintres). Paris, 1876 — MARTELLI, D. La Pittura del 400 a Firenze (in La Vita italiana nel Rinascimento). Milan, 1899 — MÜNTZ, E. Histoire de l'art pendant la Renaissance. L'âge d'or. Paris, 1891 — MÜNTZ, E. L'arte italiana nel quattrocento. Milan, 1894 — MÜNTZ, E. Florence et la Toscane. Paris, 1897 — PHILLIMORE, C. M. Fra Angelico. London, 1881 — PHILIPPI, A. Die Kunst der Renaissance in Italien. Leipsic, 1897 — RIO, A. F. De l'art chrétien. Paris, 1861 — ROSSETTI, W. M. (in Encyclopædia Britannica). Ghirlandajo. Edinburgh, 1883 — RUMOHR, C. F. VON. Italienische Forschungen. Berlin, 1827 — RUSKIN, J. Mornings in Florence. Orpington, 1875 — SCHUBRING, P. Moderne Cicerone. Stuttgart [1902-03] — SCOTT, L. The Renaissance in Italy. London, 1883 — STEINMANN, E. Ghirlandajo. Leipsic, 1897 — STILLMAN, W. J. Old Italian Masters. New York, 1892 — SYMONDS, J. A. Renaissance in Italy. Fine Arts. London, 1897 — TAINE, H. Italy. Florence and Venice. Trans. by J. Durand. New York, 1869 — VASARI, G. Lives of the Painters. New York, 1897 — WHERRY, A. Stories of the Tuscan Artists. New York, 1901 — WOERMANN, K. Domenico Ghirlandajo (in Dohme's Kunst und Künstler, etc.). Leipsic, 1878 — WOLTMANN, A., AND WOERMANN, K. History of Painting. Trans. by Clara Bell. London, 1887 — YRIARTE, C. E. Florence. Paris, 1881.

MAGAZINE ARTICLES

ARCHIVIO STORICO DELL' ARTE, 1891: N. Baldoria; Monumenti artistici in San Gimignano. 1890: E. Ridolfi; Giovanna Tornabuoni e Ginevra dei Benci sul coro di Santa Maria Novella in Firenze — ART JOURNAL, 1889: F. Sitwell; Types of Beauty in Renaissance and Modern Painting. 1898: M. Cruttwell; Newly Found Portrait by Ghirlandajo of Amerigo Vespucci — ATHENÆUM, 1898: E. Levi; Notes from Florence. 1902: On One of Ghirlandajo's Frescos in the Sassetti Chapel — GAZETTE DES BEAUX-ARTS, 1874: R. Ménard; Domenico Ghirlandajo. 1888: W. Bode; La Renaissance au Musée de Berlin. 1898: M. Paleologue; Le portrait de Giovanna Tornabuoni par Domenico Ghirlandajo. 1898: M. L.; Une nouvelle fresque de Ghirlandajo à Florence — JAHRBUCH DER PREUSSISCHEN KUNSTSAMMLUNGEN, 1904: E. Jacobsen; Studien zu einem Gemälde aus der Ghirlandajo-Werkstatt in der Berliner Galerie — MAGAZINE OF ART, 1897: L. Scott; Art and Romance of Renaissance Girlhood. 1898: L. Scott; Discovery of Ghirlandajo's Vespucci Fresco — SATURDAY REVIEW, 1898: H. P. Horne; The Newly Discovered Portrait of Amerigo Vespucci by Ghirlandajo — SCRIBNER'S MAGAZINE, 1893: E. H. and E. W. Blashfield; The Florentine Artist — ZEITSCHRIFT FÜR BILDENDE KUNST, 1897: W. Thieme; Ein Porträt der Giovanna Tornabuoni von Domenico Ghirlandajo.

SLIGHTLY DAMAGED COPIES OF

Masters in Art

AT HALF PRICE

THESE COPIES were exposed to smoke from a fire occurring in our building. They were packed in bins, evenly piled, and the damage is principally discoloration of the overhanging edges of the covers. The insides are in perfect condition. We have made the stock up into yearly volumes and sets as follows:

SPECIAL PRICES: Yearly volumes delivered, \$1 20. Regular price, \$2.40. We have in stock yearly volumes for 1904 and 1905, and also sets of ten as listed below (order by letter), \$1.00. Regular price, \$2.00

SET A	SET B	SET C
Phidias	Mantegna	Della Robbia
Tintoretto	Chardin	Del Sarto
Greuze	Benozzo Gozzoli	Ter Borch
Lotto	Jan Steen	Praxiteles
Landseer	Memlinc	Nattier
Vermeer of Delft	Dürer (Engrav.)	Giorgione
Pintoricchio	Pieter de Hooch	De Chavannes
Copley	Luini	Donatello
Vigée Le Brun	Claude Lorrain	Veronese
Palma Vecchio	Barye	Watts

We also have extra single numbers of Raphael's Frescos, Hogarth, Praxiteles, Nattier, Donatello, Giorgione, Lotto, Landseer, Copley, Vermeer of Delft, Watts, Palma Vecchio, Madame Vigée Le Brun, Mantegna, Chardin, Benozzo Gozzoli, Jan Steen, and Memlinc, which we will send postpaid at 10 cents each.

ONLY A LIMITED NUMBER OF VOLUMES AND SETS TO BE HAD

Bates & Guild Co., 42 Chauncy St., Boston



SISTINE MADONNA.

EVERY HOME SHOULD KNOW
THE BEAUTIFUL

Perry Pictures

ONE CENT EACH

In lots of 25 or more; 120 for \$1.00. There are more than 2,000 pictures from which to select.

Each picture on paper, 5 1-2 x 8.

Send two two-cent stamps for Illustrated Catalogue of 1,000 small pictures, two Regular Size pictures, and a picture in three colors, or send

25c. for { 25 Art Subjects, *or*
 { 25 on the Life of Christ, *or*

\$1.00 for { a beautiful set of 120 Art Subjects,
 { no two alike, *or* send

50c. for { 11 Extra Size Pictures, each on
 { paper, 10 x 12.

THE PERRY PICTURES COMPANY

*Mention
Masters in Art.*

Box 121, MALDEN, MASS.

FAELTEN PIANOFORTE SCHOOL

CARL FAELTEN, DIRECTOR

COURSES FOR PIANISTS AND MUSIC TEACHERS
SPECIAL DEPARTMENT FOR CHILDREN

TENTH SCHOOL YEAR BEGINS MONDAY, SEPTEMBER 17, 1906

SEND FOR CALENDAR

30 HUNTINGTON AVENUE, BOSTON

GETTY CENTER LIBRARY



3 3125 00796 8742

