Arundel Society

THE LIFE OF

FRA ANGELICO

1849—50

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GIOVANNI ANGELICO DA FIESOLE.

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GIOVANNI ANGELICO

DA FIESOLE,

Tranſlated from the Italian of Vaſari

BY

GIOVANNI AUBREY BEZZI,

With Notes and Illuſtrations.

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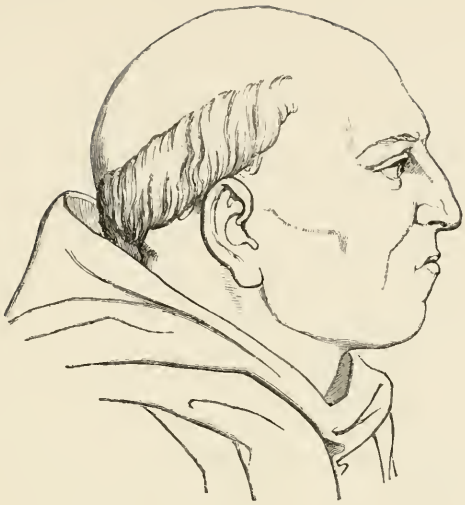
1850.



Fra Giovanni da Fieſole.

FRATE* GIOVANNI ANGELICO Da Fieſole, whoſe ſecular name was Guido, (1) having been not leſs excellent as a Painter and Illuminator, than as an Eccleſiaſtic, on both accounts well deſerves that his life ſhould be honourably recorded. He might have lived an eaſy life in the world, and, in addition to what he had, might have gained whatever he wiſhed by the exerciſe of

* Fra or Frate, that is, Brother.

that Art, in which he excelled from his very youth; nevertheleſs, being good and gentle by nature, he determined for his own ſatisfaction and peace of mind, and in order to attend above all things to the ſaving of his ſoul, to enter the religious Order of the Dominicans. (2) For although it is poſſible to ſerve God in all conditions of life, ſtill there are ſome to whom their own ſalvation appears more ſecure in monaſteries than in the world; which indeed as it ſucceeds fortunately for the good, ſo, on the contrary, is the reſult truly miſerable and ſad to him who makes himſelf an Eccleſiaſtic for other ends.

There are by the hand of Fra Giovanni in his Convent of St. Mark at Florence, illuminated choir-books inexpreſſibly beautiful, and of a like perfection are thoſe which he executed with incredible diligence, and left in S. Domenico at Fieſole. (3) It muſt be ſaid, however, that in theſe he was helped by an elder brother of his, (4) who was alſo an Illuminator, as well as ſufficiently practiſed in the art of Painting. One of the earlieſt works of this good Father is that which he painted on panel in the Certoſa of Florence; and which is there placed in the principal Chapel of the Cardinal Acciaiuoli; it repreſents our Lady, with the infant Jeſus in her arms; at their feet are ſome very beautiful angels ſinging and playing upon inſtruments of muſic, and at their ſides St. Lawrence, St. Mary Magdalene, St. Zanobius, and St. Benedict. The Predella contains illuſtrations of the lives of theſe ſaints in ſmall figures done with the utmoſt care. In the Tranſept of that ſame Chapel are two other paintings on panel by the ſame hand, one repreſenting the Coronation of our Lady, with

two Saints, painted with the most beautiful ultramarines. (5) He afterwards painted in fresco on the screen* of S. Maria Novella, next to the door facing the Choir, St. Dominic, St. Catharine of Sienna, and St. Peter the Martyr, and some small subjects in the Chapel of the Coronation of our Lady. (6) On the doors of the old organ he painted on cloth an Annunciation, which is now in the Convent, opposite to the entrance of the lower dormitory, between the two cloisters. This good Father was for his deserts so beloved by Cosimo de Medici, that having built a wall around the Church and the Convent of St. Mark, Cosimo took care to have the whole Passion of Jesus Christ [*see Pl.* 1] painted by Giovanni on one of the walls of the Chapter house,(7) with all the Saints on one side, who had been heads or founders of any religious Order, sorrowing and weeping at the foot of the Cross, and on the other the Evangelist St. Mark attending upon the Mother of the Son of God, who has fainted at the spectacle of the Saviour of the world crucified; ministering unto and supporting her are the other Marys, all sorrowful, and together with them Sts. Cosimo and Damiano. It is said that the head of St. Cosimo is the portrait, taken from life, of his friend the Sculptor Nanni d'Antonio di Banco. Under this work he painted, upon the frieze over the dado, a Tree with St.

* "Screen" is an imperfect translation of the word "tramezzo," which indicates a structure attached to the sides of the High Altar, for the use of the Choral performers. These Altar-Screens, which have now disappeared, were to be seen in several Churches of Florence, such as S^a^. Maria Nuova, S^a^. Maria Novella, S^a^. Croce, S. Marco and others. Vasari, in his own Life, says that Cosimo I. commissioned him to remove the Altar-Screen of S^a^. Maria Novella, and that the Church was very much improved by the removal.

Dominic at the root of it, and, within round ſhields about the branches, all the Popes, Cardinals, Biſhops, Saints, and theological teachers, who had belonged to his Order,—that of the Dominicans,—down to his own time. In this work, and with the aſſiſtance of the Brethren, who collected information from different places, he was enabled to paint ſeveral portraits. They were theſe: St. Dominic in the middle, who holds the trunk of the tree; Pope Innocent V, a Frenchman; the Beato Ugoni, firſt Cardinal of that order; the Beato Paolo of Florence; the Patriarch, St. Antonino, (8) Archbiſhop of Florence; Giordano Tedeſco, ſecond General of that order; of Beato Niccolò; and the Beato Remigio, and Boninſegno the Martyr, both Florentines; all theſe are on the right ſide. On the left he placed Benedict XI. of Treviſo; Giandomenico, a Florentine Cardinal; Pietro, da Palude, Patriarch of Jeruſalem; Albertus Magnus, the German; Raimondo the Catalan, third General of the Order; the Beato Chiaro of Florence, Father Provincial at Rome; St. Vincent of Valence, and the Beato Bernardo of Florence; all theſe heads are full of grace and beauty. (9) Within ſome lunettes under the outer cloiſter he painted alſo many beautiful figures in freſco, and a Saviour on the Croſs with St. Dominic at the foot of it, which is very much praiſed, (10) and, beſides many other things about the cells [*ſee Pl.* 2] and on the walls, he painted in the dormitory a ſubject from the New Teſtament beautiful beyond all praiſe. (11) But moſt wonderful of all is the principal altar-piece [*ſee Pl.* 3] on panel in the ſame Church, for the Virgin in it by her ſweet ſimplicity inſpires devotion in the hearts of all beholders, and the Saints who

ſurround her breathe a like influence. (12) In the Predella are repreſented ſome ſubjects from the martyrdom of Sts. Coſimo and Damiano, and of others, ſo beautifully, that it is impoſſible to conceive ſmall figures more delicate, or better conceived, or more carefully finiſhed. (13) He executed likewiſe the principal altar-piece of S. Domenico at Fieſole, which, having probably ſhown ſigns of decay, has been retouched by other painters, and ſomewhat injured, but the Predella, and the Ciborium of the Holy Sacrament are better preſerved, and an infinite number of ſmall figures, ſeen in the celeſtial glory, are ſo beautiful that they really appear to belong to Heaven, and no one is ever ſated with beholding them. (14) In a chapel of the ſame Church there is alſo a panel painted by him, repreſenting the Annunciation, in which the Angel Gabriel's (15) profile is ſo devout, delicate, and well drawn, that it looks not like the work of a mortal hand, but as if it had been painted in Paradiſe. In the landſcape in the background are ſeen Adam and Eve, who were the cauſe of the Incarnation of our Redeemer through the Virgin. The Predella contains alſo ſome beautiful ſmall ſubjects; but of all his works, that in which Fra Giovanni ſurpaſſed himſelf, and manifeſted his greateſt powers and knowledge of his Art, is a picture in that ſame Church, at the left of the door of entrance, repreſenting Chriſt crowning the Virgin-mother [*ſee Pl.* 4] in the midſt of a choir of Angels, and ſurrounded by hoſts of Saints, both men and women, (16) ſo innumerable, and ſtill ſo well brought out in their various attitudes and in their individual expreſſion, that an indeſcribable pleaſure and ſweetneſs is felt in con-

templating them, and it ſeems, that the bleſſed Spirits cannot be in Heaven otherwiſe than they are here repreſented, or rather, to ſpeak more correctly, that they could not be different, if they were there in the body; for not only the Saints are living, and have a delicate and ſweet expreſſion of countenance, but the entire colouring of the picture appears to be the handiwork of a Saint or Angel, which indeed it is; hence moſt rightly was this good Monk ever called Frate Giovanni Angelico. The ſubjects of the Virgin and St. Dominic, which he painted on the Predella, are divine in their kind, and I for my part can aſſert in all truth, that I never look upon that work without diſcovering new beauties, and never leave it without regret. In the Chapel of the Annunziata at Florence, built by Piero, ſon of Coſimo de Medici, he painted on the doors of the ambry, in which ſtand the ſilver veſſels, ſome ſmall figures worked out moſt carefully [*ſee Pl.* 5, 6, 7, 8, 9, 10, 11]. (17) This Father painted ſo many pictures, which are diſperſed through the houſes of the Florentines, that ſometimes I am loſt in wonder when I think how works ſo good and ſo many could, though in the courſe of many years, have been brought to perfection by one man alone. The Very Reverend Don Vincenzio Borghini, Superintendent of the Hoſpital of the Innocents, has a moſt beautiful little picture repreſenting the Virgin: and Bartolomeo Gondi, as great a lover of the Arts as any gentleman can be, poſſeſſes a large picture, a ſmall one, and a Crucifixion, all by his hand. The pictures on the arch above the gate of San Domenico are his alſo, as well as the Depoſition from the Croſs, painted on wood for the Sacriſty of Santa Trinità, [*ſee Pl.* 12] (18) upon which he beſtowed ſo much care,

that it may be reckoned one of his completeſt works. In San Franceſco, beyond the Porta a San Miniato, there is an Annunciation, and in S. Maria Novella, beſides the works already mentioned, he painted ſmall ſubjects on the Paſcal candle, and on the Reliquaries, [*ſee Pl.* 18] which are expoſed upon the Altar on the great ſolemnities of the Church. In the Abbey of the ſame City, over the door of the cloiſter, he painted a St. Benedict in the act of enjoining ſilence. (19) For the Flax-merchant's Guild he painted a picture, [*ſee Pl.* 13] (20) which is in their Guild-hall, and at Cortona a little lunette over the door of the church (21) of his own Order, as well as the principal Altar-piece; theſe are on panel. In the Duomo of Orvieto he began ſome Prophets [*ſee Pl.* 14 *and* 15] (which were afterwards completed by Luca da Cortona), on the ceiling of the Chapel dedicated to the Virgin. For the Confraternity of the Tempio of Florence, he painted a Dead Chriſt on panel, (22) and, in the Church of the Friars of the Angeli, a Paradiſe and a Hell in ſmall figures,* [*ſee Pl.* 16] in which with great propriety he repreſented the Bleſſed in glorified beauty, and full of joy and heavenly delight, and the Damned made ready for the pains of Hell, in all the various ſhapes of ſorrow, and bearing ſtamped upon their faces their ſins and their ſhame. The Bleſſed are ſeen in celeſtial dance, entering the gates of Paradiſe, and the wicked dragged down by Devils into the eternal puniſhment of Hell. This work is in the ſame church towards the great Altar at the right hand, where the prieſt ſits when Maſs is ſung. (23) For the Nuns of San Piero Martire

* Or rather the "Quatuor Noviſſima."

(now transferred to the Monaſtery of S. Felice in Piazza, this Saint being likewiſe of the Order of Camaldoli) he painted on panel our Lady, St. John the Baptiſt, St. Dominic, St. Thomas, and St. Peter Martyr, with many ſmall figures (24), and there is alſo a panel by his hand on the Screen of S. Maria Nuova (25).

The fame of Fra Giovanni having ſpread throughout the whole of Italy on account of theſe his many works, Pope Nicholas V. ſent for him (26), and ordered him to paint in the Chapel of the Palace in Rome, where the Pope uſually hears Maſs, a Depoſition from the Croſs, and ſome beautiful ſubjects illuſtrating the Life of S. Lorenzo (27), as well as to illuminate ſome books, which are moſt beautiful. In the Minerva * he painted the principal Altar-piece, and an Annunciation, which is now againſt a wall near the great Chapel (28); and he ornamented with paintings, for the ſame Pontiff, the Chapel of the Sacrament in the Palace, which was ſubſequently deſtroyed by Paul III. in order to ſtraighten the ſtaircaſe. This great work of Fra Giovanni was a freſco in his beſt manner, and it repreſented ſome portion of the Life of Jeſus Chriſt; he introduced in it ſeveral portraits from life of remarkable contemporary perſons, which in all probability would all have been loſt, if Jovius had not ſaved, and placed in his own Muſeum, thoſe of Nicholas V., of the Emperor Frederick, (who at that time had come to Italy,) of the Monk Antonino, afterwards Archbiſhop of Florence (29), of Biondo of Forli, and of Ferrante of Aragon.

* This title is commonly given in Rome to the Church of S. Maria, built upon the ſite of an ancient temple of Minerva.

Seeing that Fra Giovanni was a moſt holy, peaceful, and humble minded man (as in very deed he was) the Pontiff thought this ſimple Monk worthy to fill the archiepiſcopal chair of Florence, which happened at that time to be vacant; but upon its being offered to him, Fra Giovanni intreated his Holineſs that this dignity might be beſtowed upon ſome other perſon, in as much as he did not conſider himſelf fit to hold rule over men; and he pointed out a Monk of his Order, who loved the poor, was moſt learned, and capable of governing, and upon whom that high office might be conferred much more fitly than upon himſelf. Hearing this, and being aware of its truth, the Pope moſt freely granted the requeſt, and it was thus that the Dominican monk Antonino came to be Archbiſhop of Florence, a man famous for his ſanctity and his learning, and, in a word, ſuch as to deſerve to be canonized by Adrian VI. now in our own times. Great was the goodneſs of Fra Giovanni (indeed moſt rare in theſe days) to yield ſo great a dignity and honour, offered to him by the Pontiff, to another man, whom with gladneſs and ſingleneſs of heart he thought more fit for them than himſelf. Let the Eccleſiaſtics of our times learn from this holy man not to ſeek greedily thoſe honours which they cannot worthily ſuſtain, but rather to yield them to the more deſerving. But to return to Fra Giovanni; would to God that every Eccleſiaſtic (and the Faithful ought to take this in good part) ſpent his time, as did this truly angelic Monk, in the ſervice of God, and to the good of his neighbour and of the world! What more can any one deſire, what more ought any one to deſire, than by holy living to gain the Heavenly Kingdom,

and by virtuous labours to leave in this world a laſting fame? In truth it cannot be, nor muſt we think it poſſible, that ſuch high and extraordinary gifts as were in Fra Giovanni ſhould deſcend from on high upon any but a man of the holieſt life, for thoſe, the working of whoſe art is in religious things, ought themſelves to be devoted to the Church and holy men, ſeeing that when ſuch things come from the hand of men of little faith and little reverence for Religion, they often ſuggeſt to the mind ſinful deſires and wanton thoughts; whence ariſe both blame and praiſe, blame for the impure intent, praiſe for the power and ſkilfulneſs of the working. But I ſhould be ſorry to lead any one to the wrong concluſion, that weakneſs and awkwardneſs are devotional, or that beauty and excellence muſt be ſenſual, as ſome think, who, when they ſee a repreſentation of a woman or a youth more than commonly fair and gracious, call it at once wanton, not perceiving how unjuſtly they condemn the judgement of the Painter, who holds that the Saints in Heaven are as much more beautiful than mere mortal beings, as Heaven is more beautiful than our Earth and all our works; and what is worſe, they diſcover their own groſs and corrupt mind, when they draw out of theſe things evil deſires. If they loved purity as much as they wiſh to ſhow by their fooliſh zeal, theſe repreſentations would turn their thoughts to Heaven, and foſter the deſire of making themſelves acceptable to the Creator of all things, from whom, as from their fountain, all beauty and perfection do flow. How muſt we ſuppoſe ſuch men to be moved, how muſt we believe that they demean themſelves, when they are in the preſence of living beauty, accompanied by laſcivious blandiſhments, by

honeyed words, by graceful movements, by glances that raviſh all but the ſtouteſt hearts, if the image, the ſhadow, ſo to ſpeak, of beauty, awakens in them ſuch emotions? But on the other ſide, I would not let it be believed that I approve of thoſe figures almoſt wholly unclothed, that are ſeen in churches; becauſe in them it is evident that the artiſt has not properly conſidered what was due to the place; for even to make a ſhow of the knowledge of his Art, the Painter ſhould do it with all due conſideration of circumſtances, perſons, times, and places.

Fra Giovanni was in his manner of life ſimple and moſt holy; and the following may be taken as an indication of his ſcrupulous ſubjection to duty. One day Nicholas V. having invited him to dinner, he refuſed to eat meat, becauſe he had not previouſly obtained the required permiſſion of his Superior, forgetting, in his unqueſtioning obedience, the authority of the Pope to releaſe him from it. He avoided all worldly buſineſs, and living in purity and holineſs, he ſo loved the poor, as, I believe, his ſoul now loves Heaven; he worked continually in his Art; nor would he ever paint other things than thoſe which concerned the Saints. He might have been rich, but he cared not for riches; nay, he was wont to ſay, that true riches conſiſt entirely in being content with little. He might have had command over many, and would not; ſaying, that to obey others was leſs troubleſome and leſs liable to error. It was in his choice to have honours and dignities in his Convent and beyond it; but they were valueleſs to him, who affirmed that the only dignity he ſought was to avoid Hell, and to reach Paradiſe: and what dignity is to be compared to that, which all Eccleſiaſtics, and indeed all men, ought to ſeek,

and which is found only in God and in a virtuous life? He was moſt kind, and living ſoberly and chaſtely, he freed himſelf from the ſnares of the world, frequently repeating that the Painter had need of quiet, and of a life undiſturbed by cares, and that he who does the things of Chriſt ſhould always be with Chriſt. That which appears to me a very wondrous and almoſt an incredible thing is, that among his brethren he never was ſeen in anger: and it was his wont, when he admoniſhed his friends, to do ſo with a ſweet and ſmiling gentleneſs. To thoſe who aſked for his works he invariably anſwered with incredible benignity, that they had only to obtain the conſent of the Prior, and then he would not fail to do their pleaſure. In fine, this Monk, whom it is impoſſible to praiſe over much, was in his works and words moſt humble and modeſt, and in his pictures of ready ſkill, and devout; and the Saints which he painted have a more ſaint-like air and ſemblance than thoſe of any other Painter whatever. It was his rule not to retouch or alter any of his works, but to leave them juſt as they had ſhaped themſelves at firſt; for he believed, and he uſed to ſay, that ſuch was the will of God. It is ſuppoſed that Fra Giovanni never took up a bruſh without a previous prayer. He never painted a Crucifix without bathing his own cheeks with tears; and therefore it is that the expreſſions and attitudes of his figures clearly demonſtrate the ſincerity of his great ſoul for the Chriſtian Religion. He died in 1455, in the ſixty-eighth year of his age, (30) and left ſurviving him his ſcholars, Benozzo (31) Fiorentino, a cloſe imitator of his ſtyle, and Zanobi Strozzi, (32) who painted many works both on canvaſs and on wood, that are diſperſed

through the houſes of the Florentines. One of his pictures, on panel, is now on the Screen of S. Maria Novella, by the ſide of the work of Fra Giovanni, and another in the now ruined Convent of S. Benedetto of the Order of Camaldoli, beyond the Porta a Pinti. It was, however, transferred to the Convent of the Angeli, in the ſmall Church of S. Michele (ſituated before the principal Church), and placed againſt the wall at the right hand ſide, going towards the Altar. (33) A third, on panel, is in the Chapel of the Naſi in S. Lucia; and a fourth in S. Romeo. (34) In the cloſet of the Ducal Palace there is alſo, by the ſame hand, the portrait of Giovanni de Medici ſon of Bicci, and that of Bartolommeo Valori, both in one picture. Gentile da Fabriano (35) and Domenico ſon of Michelino were two other ſcholars of Fra Giovanni; and Domenico painted, among many other things, the picture for the Altar of S. Zanobi in the Church of S. Apollinare at Florence.

Fra Giovanni was buried by his brethren in the Church of the Minerva at Rome, by the ſide entrance near the Sacriſty, in a round tomb, (36) upon which was placed his portrait, of the natural ſize. This epitaph was carved on the marble: (37)

> "Non mihi ſit laudi, quod eram velut alter Apelles;
> Sed quod lucra tuis omnia, Chriſte, dabam:
> Altera nam terris opera extant; altera cælo.
> Urbs me Joannem flos tulit Etruriæ." *

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* Not that in me a new Apelles lived,
But that Thy poor, O Chriſt, my gains received,
This be my praiſe; Deeds done for fame on Earth
Live not in Heaven. Fair Florence gave me birth.

In S. Maria del Fiore there are two very large books, divinely illuminated, (38) by Fra Giovanni; they are very richly ornamented, held in great veneration, and ſeen only on the days of the great Feſtivals of the Church.

NOTES.‡

(1).*

IN [the later editions of] Lanzi's "Storia Pittorica," and in the "Giornata d'iſtruzione a Fieſole" of Giuſeppe del Roſſo, the ſecular name of Fra Giovanni is ſtated to have been Santi Toſini. This, however, is a miſtake, which has its origin in the Lettere Fieſolane, where, (in the fourth Letter), Fra Giovanni is confounded with another monk of the ſame Order and Convent. Baldinucci found in ſome ancient Florentine records an alluſion to "Frate Guido vocato frate Giovanni." In the Chronicles of the Dominican Fathers he is mentioned as "Frater Johannes Petri de Mugello," and his brother, alſo a Dominican, is entitled "Frater Benedictus Petri de Mugello." Again, in an inſtrument cited by Della Valle [Storia del Duomo d'Orvieto, p. 368] mention is made of "Frater Johannes Petri." From theſe documents we learn the name of the painter's father, and conſequently his own ſurname. The adjunct of Fieſole is derived not from his birthplace, but from his convent. [Fra Giovanni was born, according to Padre L. V. Marcheſe (Memorie dei più inſigni pittori, ſcultori, e architetti Dominicani, Firenze, 1845) in the neighbourhood of Vicchio, a fortreſs ſituate between Dicomano and

‡ The Notes diſtinguiſhed by a * are tranſlated from thoſe of the Florentine edition of Vaſari, publiſhed in 1832-8; thoſe marked with a † are from the German tranſlation of Ludwig Schorn (Stuttg. und Tüb. 1837.) The Notes included within brackets are added by the preſent Tranſlator.

Borgo a S. Lorenzo, near the Sieve, in the beautiful province of Mugello, and but a few miles from Vefpignano, the birthplace of Giotto. The fame writer reprefents the titles of "Beato" and "Angelico" as epithets by which the painter was popularly diftinguifhed, in teftimony both of the purity of his life, and the devotional fpirit of his works. And this account feems in accordance with an allufion in Vafari's text (p. 10). Other authorities, however, confider thefe as defignations proper to the fpiritual rank which was folemnly conferred on Fra Giovanni by the Church.]

(2). † He entered holy Orders in 1409, when he was twenty years of age. Vafari, in his Life of Mafaccio, fays that the ftudy of that artift's works was the fource of Fra Giovanni's excellence in painting. Fra Giovanni, however, was born in 1387, Mafaccio in 1402; Bottari therefore thinks it probable, that the former may have been a fcholar of Gherardo Starnina, though he may fubfequently have profited from feeing the works of Mafaccio, whom he furvived twelve years. In the paintings of Fra Giovanni no indication is feen of that ftudy and purfuit of the Real which characterifes Mafaccio: animated, indeed, by a fpirit at once pious and independent, it is hardly to be fuppofed that he would have fettered himfelf by the more material aims of his contemporary. Von Rumohr attributes to Fra Giovanni the great merit of having been the firft to exprefs the mental emotions and their moft fubtle modifications in the human countenance; "not that we mean," fays Rumohr, "to point him out as a phyfiognomift, for in feizing "the varieties of the human countenance, Mafaccio has unquef-"tionably a power greater than Giovanni's, in whofe hands there "is no doubt a certain uniformity of expreffion; but yet Giovanni "obtained a very decided influence on his times by the clearnefs "with which, within thofe limits, he impreffed upon the countenance "the tendereft emotions of the foul."

(3). * Moft of thefe miniatures were effaced by the conftant ufe of the books, which were difperfed after the fuppreffion of the convents by the French; fome, however, are ftill preferved in S. Marco.

(4). * Very probably the ſame "Frater Benedictus Petri de Mugello" mentioned in note (1).

(5). [Of theſe three paintings on panel, one, according to Padre Marcheſe, is the ſame which is now in the Gallery of the Uffizii: the other two appear to be loſt.]

(6). * Three beautiful little paintings, probably thoſe here named, are now in the ſacriſty of Sa. Maria Novella.

(7). * This painting is ſtill in very good preſervation, except the red mantle of the Magdalene, which has been infelicitouſly retouched. [Although the deſcription of it is introduced by Vaſari whilſt referring to the earlier works of Fra Giovanni, it appears from Marcheſe, p. 279, that it could not have been executed before 1441, when the painter was about fifty-four years of age.]

(8). * Frate Giovanni did not paint S. Antonino, who was then living, but ſome other perſon, whoſe portrait, as Baldinucci ſhews, was ſubſequently turned into a repreſentation of that ſaint, by altering the old inſcription, adding the glory and the diadem on the head, and giving him the archiepiſcopal pallium.

(9). † The whole of this large painting is ſtill well preſerved, and full of beauty. [Marcheſe, however, ſays (p. 292) that during the French occupation of Florence ſome troops quartered in the convent eraſed the pupils from the eyes of all the figures.]

(10). * The Crucifixion and the lunettes are ſtill in good preſervation.

(11). * In the cells are ſtill preſerved ſome ſubjects from the New Teſtament, and from the life of S. Domenico; but the painting in the dormitory is no longer to be ſeen: there is however a Madonna, ſurrounded by Saints, not mentioned by Vaſari.

(12). * This is now in the Accademia delle Belle Arti, ruined by cleanings and retouchings from inexperienced hands.

(13). * The predella is now on the principal altar of the Cappella dei Pittori, near the large cloiſter of the Ss. Nunziata. The lateral ſubjects are in tolerable preſervation, but the central piece is ſpoiled by retouching.

(14). * The picture is yet in the Church, but the predella, ſo

much praiſed by Vaſari, paſſed into the hands of ſtrangers; and a copy is now ſubſtituted for the original.

(15). † This picture of the Annunciation was ſold about the middle of the laſt century to the Duke Maria Farneſe.

(16). † This excellent picture has been, ſince 1812, in the Gallery of the Louvre. Outlines of it have been publiſhed by Ternite, with an introductory eſſay by A. W. Schlegel on the Coronation of the Virgin, and the Miracle of S. Dominic (Paris, 1817). A panel, repreſenting the Death and Aſcenſion of the Virgin, was in the poſſeſſion of the late W. Y. Ottley, Eſq.

(17). † They are upon eight panels, divided into thirty-ſix compartments, repreſenting the life of Chriſt, and paſſed from the library of the monks of the order of *Serviti* to the gallery of the Florentine Academy. Outlines of them have been publiſhed by G. B. Nocchi and by Metzger.‡

(18). † Now in the gallery of the Academy of Florence. At the top of the picture, on three ſmaller panels, are the three Marys at the grave, the Reſurrection, and Chriſt appearing to Mary Magdalene; and at the ſides, three ſaints. One head alone in this picture has ſuffered from unſkilful reſtoration. It contains the portrait of Michelozzo Michelozzi, [mentioned by Vaſari in his Life of that artiſt].

(19). * It is there ſtill, though ſpoiled by duſt and damp, over a walled up door in the ſmall cloiſter containing the well.

(20). † This is a large tabernacle. In the centre the Madonna is ſitting with the divine infant on her lap, and at the ſides are twelve angels. The doors have two ſaints on the inner ſide, and two on the outer. This tabernacle is now in the Gallery of the Uffizii, at the entrance of the eaſtern corridor, and bears the date of 1433.

‡ Prefixed to the outlines of G. B. Nocchi is the profile portrait of the painter given, on a reduced ſcale, in the firſt page of the preſent tranſlation. Fra Bartolommeo, a monk of the ſame religious houſe with Fra Giovanni, though not a contemporary, introduced his figure amongſt the Beati in the freſco of the Laſt Judgment, painted, about 1499, in a chapel belonging to the Hoſpital of S. Maria Nuova at Florence. (See Vaſari, Vita di Fra Bartolommeo.) From this freſco the head of Nocchi was traced.

(21). * † The painting over the door has ſuffered much, and the altar-piece has been removed to the choir. Formerly there were three other pictures of Beato Angelico in the ſacriſty of the Church of S. Domenico, viz. an Annunciation with large figures, and two panels with ſmall, repreſenting the life of the Virgin, and that of S. Domenico. Theſe three pictures are now in the church of the Geſù.

(22). * After the ſuppreſſion of this confraternity, in 1786, the picture paſſed into the Accademia delle Belle Arti. Beſides the dead Chriſt, the Marys, &c. the painter has introduced into this compoſition S. Domenico and the Beata Villana, becauſe the confraternity of the Tempio had ſome ancient claims to the relics of the latter ſaint, which were preſerved in the Dominican Church of Sa. Maria Novella.

(23). † This moſt beautiful picture is alſo at preſent in the Accademia.

Another celebrated work of Fra Giovanni, repreſenting the Laſt Judgment, was in the collection of Cardinal Feſch at Rome; [and is now in that of Lord Ward at London.] A third Laſt Judgment, of large ſize, in good preſervation, and (according to Lanzi) one of the beſt works of Fra Angelico, is ſtill in the Church of Sa. Maria de' Pazzi at Florence.

[Herr L. Schorn gives the following account of ſome other works of the Beato Angelico.] "Three ſmall panels, repreſenting the "hiſtory of five Martyrs, two others with theological diſputants, "the above mentioned Madonna with the four Saints, and an "excellent dead Chriſt at the foot of the Croſs, with various Saints, "are in the Florentine Gallery. The Gallery of the Uffizii poſſeſſes "five panels by the ſame hand, viz. the Preaching of a Saint, the "Marriage of the Virgin, the Adoration of the Magi, the Death "of St. Mary, and the Birth of John the Baptiſt. Three of theſe are "engraved in the 'Galleria di Firenze.' In the ſacriſty of the "Dominicans at Perugia, is a Madonna. In the Corſini Gallery "at Rome an Aſcenſion of Chriſt, a Deſcent of the Holy Ghoſt, "and a Laſt Judgment. In the collection of paintings in the

" Vatican there are two ſmall pictures from the life of S. Niccolò " di Bari. In the Gallery of the Royal Muſeum at Berlin, a " Virgin enthroned, a St. Francis, a St. Francis and St. Dominic " greeting each other, and the Laſt Judgment, in which Coſimo " Roſelli is ſaid to have helped him, (ſee Waagen's Verzeichniſs.) A " myſtical picture repreſenting the Aſcenſion of the believing Soul " to Heaven, is now in the collection of Meſſrs. Weuddſtadt at " Frankfort."

(24). * This picture is in the Grand-Ducal Gallery, hanging near the tabernacle mentioned in note (20).

(25). * This is alſo in the Gallery in the firſt room of the Tuſcan School.

(26). [In the opinion of Padre Marcheſe (ſee pp. 320-331) Vaſari has, in this and the ſucceeding paragraph, confounded Nicholas V. with his predeceſſor Eugenius IV. According to this critic, Bartolommeo Zabarella, Archbiſhop of Florence, died in 1445, and Eugenius, who then occupied the papal chair, beſtowed that ſee on St. Antonino on the 1ſt of March, 1446. In ſupport of theſe ſtatements Marcheſe cites Padre Guglielmo Bartoli (Vita di S. Antonino e de' ſuoi Diſcepoli, and Vita di Fra Giovanni Angelico), and alſo a letter of Franceſco Caſtiglione, the friend of Antonino, preſerved in the " Acta Sanctorum." Conſequently, if the ſee of Florence was ever offered to Fra Angelico, it muſt have been by Eugenius, and by him alſo the Painter muſt have been firſt invited to Rome, ſome time before March, 1446. Eugenius died in February, 1447, and on the fifth of March following, Tommaſo da Sarzana was elected to the papal chair, with the title of Nicholas V. Within two months of this event, on the firſt of May, 1447, Fra Giovanni wrote from Rome to the Chapter of Orvieto, offering his ſervices for the decoration of their Cathedral; which, in the opinion of Marcheſe, is inconſiſtent with the ſuppoſition that he was brought for the firſt time to Rome by Nicholas, for the purpoſe of painting in the Vatican. On the other hand, it is very ſurpriſing that Vaſari, beſides aſſigning theſe incidents to the wrong Pontiff, ſhould at the ſame time miſtake the portrait preſerved in the

muſeum of Paulus Jovius. For ſince the freſco which contained this portrait contained alſo, as he tells us, that of "the Monk Antonino, afterwards Archbiſhop of Florence," it is clear that the Pope there introduced muſt be he whoſe pontificate commenced before the appointment of Antonino. However this queſtion may be reſolved, it is certain that Nicholas, a liberal patron both of learning and art, continued, if he did not initiate, the favour ſhewed to the painter. He is at leaſt entitled to the credit of having commiſſioned the freſcoes of the Chapel which bears his name; for on one of them is the following inſcription placed in the enſuing century by Gregory XIII.—"Greg. XIII. Pont. Max. egregiam hanc picturam a F. Joanne Angelico Feſulano ord. Præd. Nicolai Papæ V. juſſu elaboratam ac vetuſtate pœne conſumptam inſtaurari mandavit." See Seroux d'Agincourt, Hiſt. de l'Art, Pl. CXLV. where an outline is given of all the paintings in the chapel.]

(27). [Theſe, and the ſubjects from the Life of S. Stefano, are in the Chapel of Nicholas V. near the Stanze di Raffaelle, and approached through the Sala di Coſtantino. They are for the moſt part in good preſervation.]

Of this Chapel Herr L. Schorn ſays, "It was reſtored under "Gregory XIII. and reopened, but it became ſo totally neglected "after his time, that Taja learned its exiſtence by reading the "inſcription of Gregory XIII., and Bottari could only get admit-"tance to it through the window. In the middle of the laſt "century maſs was again performed in it; but the Chapel was "again forgotten, and it was a German, Herr Wolfez Hirt, "who directed to it the attention of the lovers of art. The paint-"ings of Fra Giovanni appear to have ſuffered much from reſto-"rations. They repreſent in two rows, one above the other, the "life of the two deacons, St. Lawrence and St. Stephen, whoſe bones "were preſerved in S. Lorenzo fuori le mura. The higher row "contains,

"1. The ordination of St. Stephen as Deacon.

"2. The Saint diſtributing alms.

"3. His preaching to the people.

" 4. His appearance before the Council at Jeruſalem.

" 5 and 6. The leading forth and ſtoning of the Saint.

" The lower row contains,

" 1. The ordination of St. Lawrence as Deacon.

" 2. The Pope giving to St. Lawrence the riches of the Church to be beſtowed upon the poor.

" 3. The Saint diſtributing theſe riches among the poor.

" 4. The Saint in bonds before the judgment ſeat of the Emperor.

" 5. His martyrdom.

" On the arches of the windows and of the doors are the four " fathers of the Greek, and the four of the Latin, Church, and on " the ceiling the four Evangeliſts. A Deſcent from the Croſs, " which was over the altar, is concealed by whitewaſh. The " Evangeliſt St. John has been beautifully etched by Stolzel; the " preaching of St. Stephen, and the diſtribution of alms by St. " Lawrence, have been etched by Ottley." ‡

(28). * Theſe two panels are ſtill in the Church of the Minerva, one over the altar of the Caraffa Chapel, dedicated to St. Thomas Aquinas, the other over the altar of the Chapel of the Roſario.

† In the tranſept of the Church there are now ſome paintings which are attributed to Fra Giovanni. Wood cuts from them are to be ſeen in a rare work entitled " Meditationes Reverendiſſimi patris Domini Johannis de Turrecremata."

(29). * He was ſubſequently canonized: here he is repreſented by Fra Giovanni merely as a monk. [For the ſuppoſed portrait of him in S. Marco ſee note (8).]

(30). † In the firſt edition Vaſari ſays in his ſixty-ninth year. Fra Giovanni died at Rome on the 18th of February, 1455. See Baldinucci, vol. 3, p. 99.

(31). † Benozzo Gozzoli's life is written by Vaſari.

(32). † This Zanobi di Benedetto was of the noble family of

‡ The copper-plate engraving now publiſhed by the Society is from the third ſubject in the lower ſeries.

Strozzi. Baldinucci gives a lengthened notice of him (vol. 3). He painted, not merely pictures for churches, but trays resembling our tea-boards, which it was the custom to present to women, as a gift after their confinement, and which were ornamented with sacred subjects.

(33). † This picture is no longer to be found. [The panel pictures mentioned by Vasari are now difficult to trace, having been dispersed at the suppression of the religious orders by the French.]

(34). † Richa ("Notizie delle Chiese Fiorentine," part i. p. 258) was not able to find this picture.

(35). † Lanzi doubts this, because, in 1417, Gentile was already employed on the Duomo of Orvieto as Magister Magistrorum, and Fra Giovanni at this time was only thirty years old; but according to Della Valle, (Storia del Duomo d' Orvieto), Gentile's residence in that city dates from 1423. His first master was Allegretto da Fabriano.

(36). * The tomb is not round, but oblong.

(37). [An inscription is added, above these lines, which is given in the Vignette following the Plates. The date (1455) is adduced by the Italian and German Editors, in proof of the inaccuracy of Della Valle, who, in the Catalogue of Artists employed at Orvieto, which is appended to the "Storia del Duomo," enters Fra Giovanni under the year 1457. In fact, however, this is simply a misprint for 1447, as may be seen by reference to the narrative portion of the same work.]

(38). * Some of the illuminated books of Sa. Maria del Fiore have been transferred to the Laurentian Library, but of these mentioned by Vasari we have no accurate information.

The following CATALOGUE of the Paintings now remaining from the hand of Fra Giovanni Angelico, is given by Padre Marchese in his "Memorie" already quoted. Its pretensions to completeness must be limited to the specimens left in Italy.

Perugia.

Church of S. Domenico. In the small Choir of the Monks, the Blessed Virgin on a throne with the Infant in her arms; at the sides two panels (now separated), one with S. John the Baptist, and St. Catherine the Virgin and Martyr, the other with S. Domenico and S. Niccolò di Bari. In the Sacristy, twelve small panels with twelve Saints; a picture on wood with two subjects from the life and death of S. Niccolò di Bari; two small panels with the Virgin receiving the Annunciation, and the angel Gabriel.

Cortona.

Church of S. Domenico. On the façade of the Church, over the entrance door, in Fresco, the Blessed Virgin with the Infant in her arms, and at the sides two Domenican Saints. On the Canopy of the Porch, the four Evangelists. Within the Church, in the lateral Chapel near the High Altar, the Virgin enthroned, surrounded by Angels and Saints.

In the *Chiesa del Gesù*, an Annunciation and two predellas, one with the history of S. Domenico, and the other with that of the Virgin. [All these works were painted about 1414. See "Memorie," vol. i, p. 248.]

Fiesole.

Convent of S. Domenico. In the Choir of the Church, a picture on wood, with the Blessed Virgin in a throne surrounded by Angels and Saints. In the Refectory, a fresco of the Crucifixion, with St.

John and the Virgin beſide the Croſs. In the old Chapter Houſe, alſo in freſco, the Bleſſed Virgin with the Infant in her arms, between S. Domenico and S. Thomas Aquinas, figures of the ſize of life.

Church of St. Jerome. The Bleſſed Virgin with the "*Seraphic Doctor*" and other Saints.

FLORENCE.

Convent of St. Mark. In freſco—the Crucifixion in the firſt cloiſter, and five lunettes, with half-length figures. In the Chapter Houſe, the Crucifixion, and the portraits of illuſtrious Dominicans. In the Convent, all the cells but two of the upper Dormitory, amounting to thirty-two, and three ſubjects on the external walls. Some Crucifixes in the Dormitory called "Il Giovanato."

S. Maria Novella. Three Reliquaries.

The Academy. The Depoſition from the Croſs. Two ſmall panels repreſenting the Beato Albertus Magnus, and S. Thomas Aquinas diſcourſing from the Pulpit. The Bleſſed Virgin with the Infant in her arms. S. Coſimo healing a ſick man. Another Depoſition from the Croſs. The Final Judgment. The entombment of the five Martyrs, Sts. Coſimo and Damiano, and their three brothers. A Pietà, with the inſtruments of the Paſſion. Eight panels, which formed the doors of the Ambry in the Church of the Annunziata, with thirty-five ſubjects from the life of Chriſt. The Bleſſed Virgin in the midſt of ſeveral Saints. Another ſimilar panel. The Bleſſed Virgin, with two Angels and ſome Saints.

Gallery of the Uffizii. A large tabernacle with the Bleſſed Virgin on a throne, and ſeveral Saints. The Coronation of the Virgin. Six ſmall panels repreſenting the Adoration of the Magi, two ſubjects from the life of S. Mark, the Marriage and the Death of the Bleſſed Virgin, and the Birth of S. John the Baptiſt.

Gallery of the Pitti Palace. A picture on wood, formerly in the Church of S. Peter the Martyr, and afterwards in the Gallery of the Uffizii; it repreſents the Bleſſed Virgin, and ſeveral Saints.

Rome.

Vatican. Chapel of Nicholas V. painted in frefco with fubjects from the lives of the Martyrs St. Stephen and St. Lawrence. Gallery. Two fmall panels with fubjects relating to S. Niccolò di Bari.

Valentini Gallery. Part of a predella, probably belonging to the picture in the Choir of the Church of S. Domenico at Fiefole.

Corfini Gallery. Laft Judgment.

Gallery of Cardinal Fefch. A Final Judgment. [Now in Lord Ward's Collection in London].

Orvieto.

Cathedral. A large frefco on the roof of the Chapel of the Bleffed Virgin, reprefenting the upper portion of a Laft Judgment, left unfinifhed by Fra Angelico, and completed by Luca Signorelli.

Montefalco.

The Church of the Franciftan Monks, according to Rofini, has fome works of Fra Giovanni; the fubjects, however, he does not mention.

Paris.

Louvre. A large picture on wood, reprefenting the Coronation of the Virgin, and a predella, with fubjects from the life of S. Domenico.

Berlin.

Royal Mufeum. S. Domenico and S. Francifco embracing each other, and a Final Judgment.

LIST OF PLATES.

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HIC JACET VENE PICTOS FR IODEL FLOR ORDIS PRICATO R 14LV
NON MIHI SIT LAVDI QVOD ERAM VELVT ALTER APELLES M
SED QVOD LVCRA TVIS OMNIA CHRISTIE DABAM CCCC
ALTERA NAM TERRIS OPERA EXTANT ALTERA CAELO L
VRBS ME IOANNEM FLOS TVLIT ETRVRIAE L

Plate 3

Madonna & Saints [illegible]

Angelico da Fiesole — F. Lewis Eng. — Mary Ada Lizy

The Flight into Egypt

From the time of the Italian Renaissance [illegible]

are in the Convent of San Marco at Florence [illegible]

Giotto ad fresco — E. J. Poynter pinx. — G. Zihart lith. scal.

Copy of the fresh at the Arena Chapel in the Arena at Padua in the Academia delle Belle Arti at Florence.

Angelus da Fiesole — E. Forster imp. — Chromolitho

[illegible]

Angelico da Fiesole.

A. Jenico lith. Siena. E. Formica imp. J. Scharf lith. imp.

[illegible]

Plate [illegible].

Angelo da Fiesole — S. Marco pinx — Thomas Vick sc.

The Burial of Christ

One of the panels in the [illegible] in the Sacristy of the Convent of San Marco at Florence

Page [illegible]

Angelico da Fiesole.

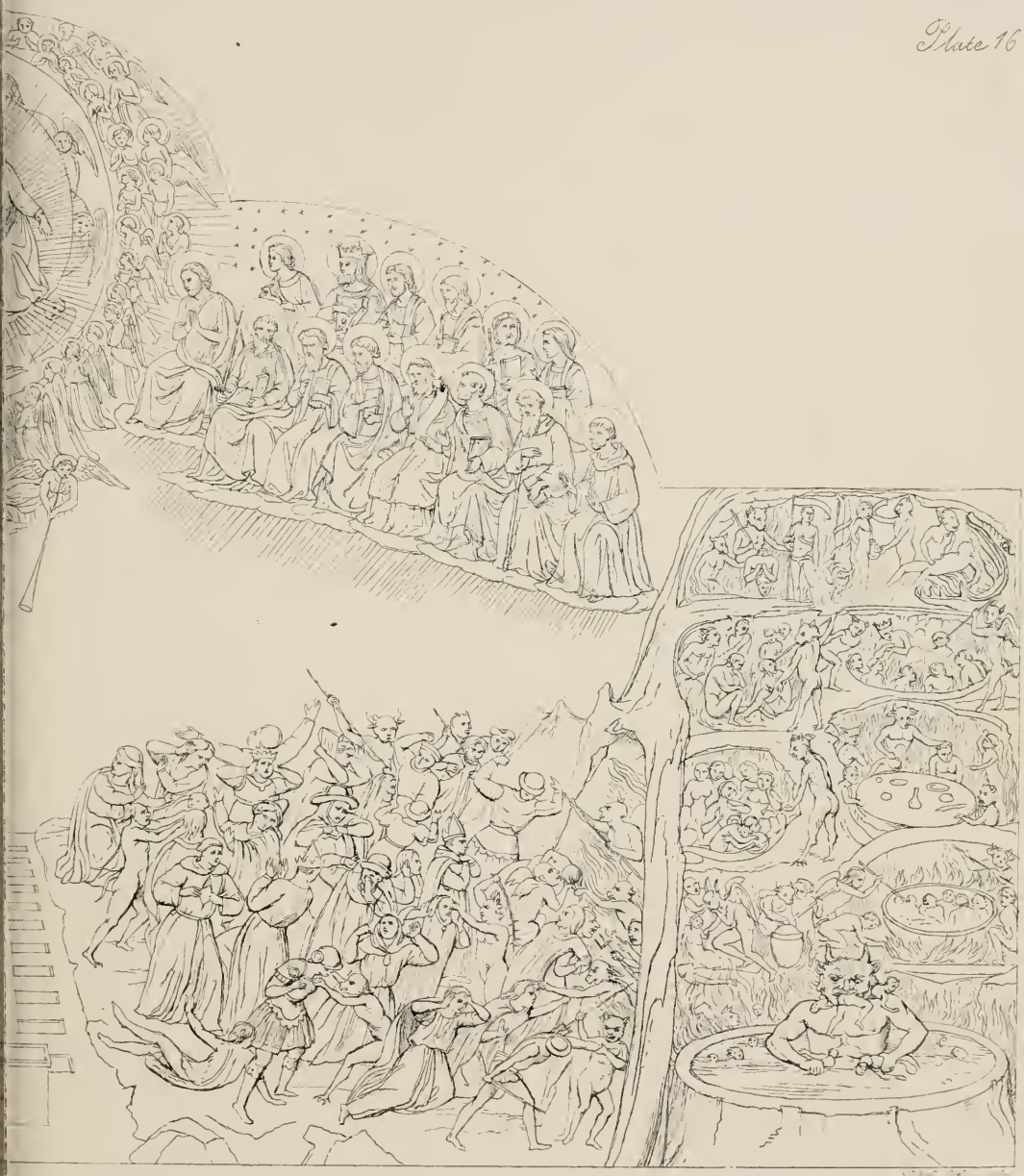
Tabernacle painted in 1433, for the Flax-

Merchants guild, now in the Uffizj at Florence.

[illegible] Duomo d'Orvieto

Page 4

Plate 16



Anuccio da Fiesole

A. n. ce du Fre e. E. Pistrucci imp. G. Schorf lith. sculp.

[illegible] taking [illegible]

...um inv. ... the sculp.

...d, a picture on the gallery of the Uffizi at Florence

Adoration of the Kings, a picture

Fresco of the Offering of Gifts