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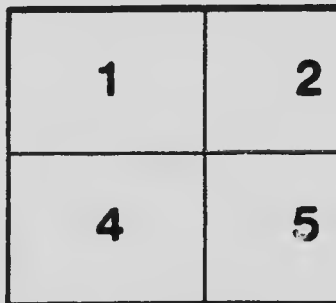
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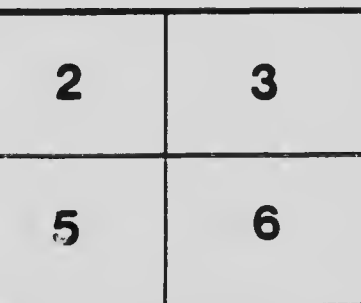
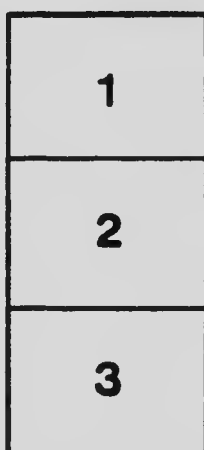
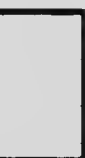
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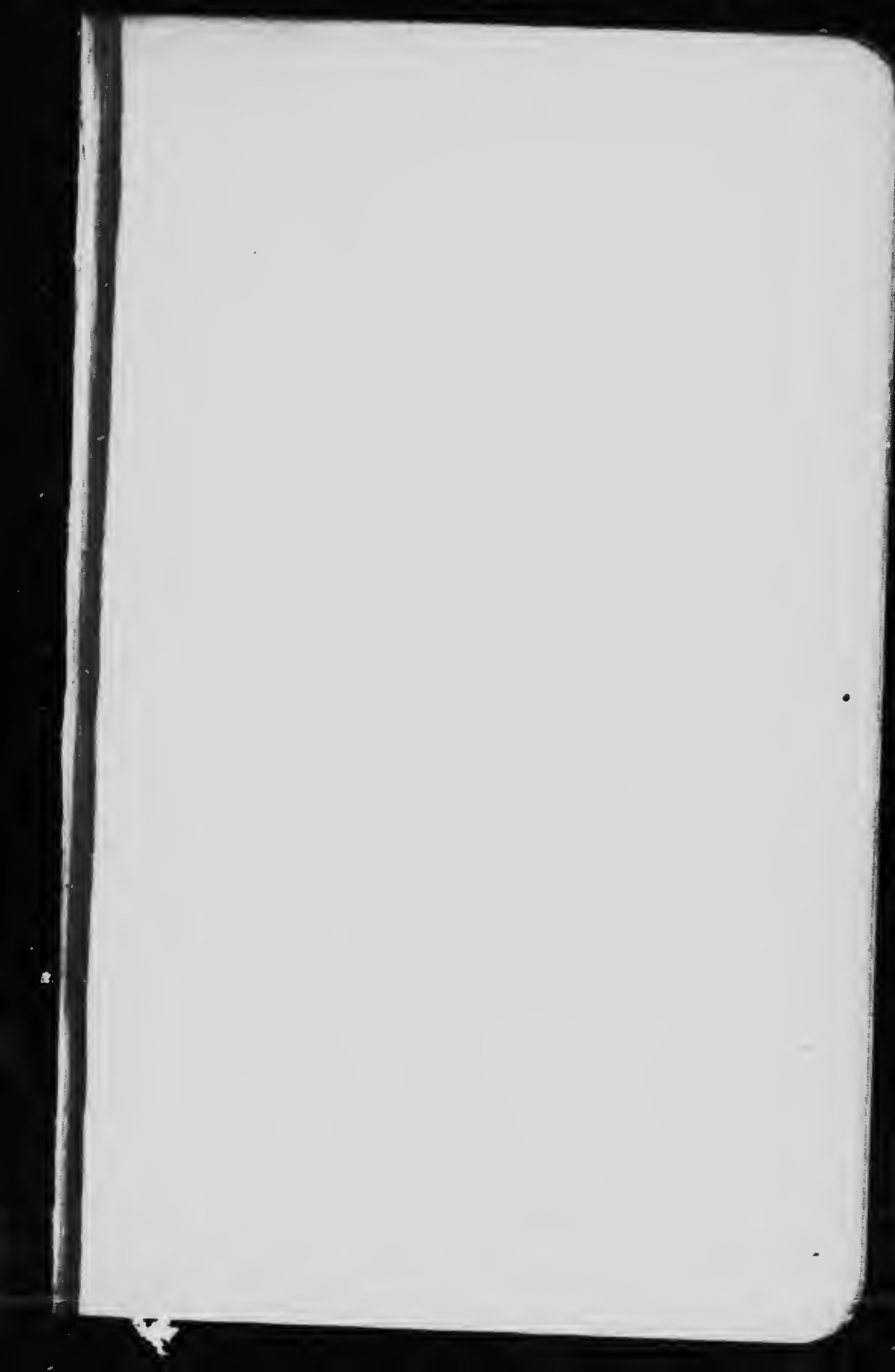
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INTRODUCTION

THE object and plan of these Historical Handbooks is somewhat different from that of any other guides at present before the public. They do not compete or clash with such existing works; they are rather intended to supplement than to supplant them. My purpose is not to direct the stranger through the streets and squares of an unknown town towards the buildings or sights which he may desire to visit; still less is it my design to give him practical information about hotels, cab fares, omnibuses, tramways, and other every-day material conveniences. For such details, the traveller must still have recourse to the trusty pages of his Baedeker, his Joanne, or his Murray. I desire rather to supply the tourist who wishes to use his travel as a means of culture with such historical and antiquarian information as will enable him to understand, and therefore to enjoy, the architecture, sculpture, painting, and minor arts of the towns he visits. In one word, it is my object to give the reader in a very compendious form the result of all those inquiries which have naturally suggested themselves to my own mind during thirty-five years of foreign travel, the solution of which has cost myself a good deal of research, thought, and labour, beyond the facts which I could find in the ordinary handbooks.

For several years past I have devoted myself to collecting and arranging material for a set of books to embody the idea I had thus entertained. I earnestly hope they may meet a want on the part of tourists, especially Americans,

who, so far as my experience goes, usually come to Europe with an honest and reverent desire to learn from the Old World whatever of value it has to teach them, and who are prepared to take an amount of pains in turning their trip to good account which is both rare and praiseworthy. For such readers I shall call attention at times to other sources of information.

These guide-books will deal more particularly with the Great Towns where objects of art and antiquity are numerous. In every one of them, the general plan pursued will be somewhat as follows. First will come the inquiry why a town ever gathered together at all at that particular spot—what induced the aggregation of human beings rather there than elsewhere. Next, we shall consider why that town grew to social or political importance and what were the stages by which it assumed its present shape. Thirdly, we shall ask why it gave rise to that higher form of handicraft which we know as Art, and towards what particular arts it especially gravitated. After that, we shall take in detail the various strata of its growth or development, examining the buildings and works of art which they contain in historical order, and, as far as possible, tracing the causes which led to their evolution. In particular, we shall lay stress upon the origin and meaning of each structure as an organic whole, and upon the allusions or symbols which its fabric embodies.

A single instance will show the method upon which I intend to proceed better than any amount of general description. A church, as a rule, is built over the body or relics of a particular saint, in whose special honour it was originally erected. That saint was usually one of great local importance at the moment of its erection, or was peculiarly implored against plague, foreign enemies, or some other pressing and dreaded misfortune. In dealing with such a church, then, I endeavour to show what were

the circumstances which led to its erection, and what memorials of these circumstances it still retains. In other cases it may derive its origin from some special monastic body—Benedictine, Dominican, Franciscan—and may therefore be full of the peculiar symbolism and historical allusion of the order who founded it. Wherever I have to deal with such a church, I try as far as possible to exhibit the effect which its origin had upon its architecture and decoration; to trace the image of the patron saint in sculpture or stained glass throughout the fabric; and to set forth the connexion of the whole design with time and place, with order and purpose. In short, instead of looking upon monuments of the sort mainly as the product of this or that architect, I look upon them rather as material embodiments of the spirit of the age—crystallizations, as it were, in stone and bronze, in form and colour, of great popular enthusiasms.

By thus concentrating attention on what is essential and important in a town, I hope to give in a comparatively short space, though with inevitable conciseness, a fuller account than is usually given of the chief architectural and monumental works of the principal art-cities. In dealing with Paris, for example, I shall have little to say about such modern constructions as the Champs Élysées or the Eiffel Tower; still less, of course, about the Morgue, the Catacombs, the waxworks of the Musée Grévin, and the celebrated Excursion in the Paris Sewers. The space thus saved from vulgar wonders I shall hope to devote to fuller explanation of Notre-Dame and the Sainte Chapelle, of the mediæval carvings or tapestries of Cluny, and of the pictures or sculptures in the galleries of the Louvre. Similarly in Florence, whatever I save from description of the Cascine and even of the beautiful Viale dei Colli (where explanation is needless and word-painting superfluous), I shall give up to the Bargello, the Uffizi, and the Pitti Palace. The passing life of the moment does not enter into my plan; I regard

each town I endeavour to illustrate mainly as a museum of its own history.

For this reason, too, I shall devote most attention in every case to what is locally illustrative, and less to what is merely adventitious and foreign. In Paris, for instance, I shall have more to say about truly Parisian art and history, as embodied in St. Denis, the Île de la Cité, and the shrine of Ste. Geneviève, than about the Egyptian and Assyrian collections of the Louvre. In Florence, again, I shall deal rather with the Etruscan remains, with Giotto and Fra Angelico, with the Duomo and the Campanile, than with the admirable Memlincks and Rubenses of the Uffizi and the Pitti, or with the beautiful Van der Goes of the Hospital of Santa Maria. In Bruges and Brussels, once more, I shall be especially Flemish; in the Rhine towns, Rhenish; in Venice, Venetian. I shall assign a due amount of space, indeed, to the foreign collections, but I shall call attention chiefly to those monuments or objects which are of entirely local and typical value.

As regards the character of the information given, it will be mainly historical, antiquarian, and, above all, explanatory. I am not a connoisseur—an adept in the difficult modern science of distinguishing the handicraft of various masters, in painting or sculpture, by minute signs and delicate inferential processes. In such matters I shall be well content to follow the lead of the most authoritative experts. Nor am I an art-critic—a student versed in the technique of the studios or the dialect of the modelling-room. In such matters, again, I shall attempt little more than to accept the general opinion of the most discriminative judges. What I aim at rather is to expound the history and meaning of each work—to put the intelligent reader in such a position that he may judge for himself of the æsthetic beauty and success of the object before him. To recognize the fact that this is a Perseus and Andromeda, that a St. Barbara enthroned,

the other an obscure episode in the legend of St. Philip, is not art-criticism, but it is often an almost indispensable prelude to the formation of a right and sound judgment. We must know what the artist was trying to represent before we can feel sure what measure of success he has attained in his representation.

For the general study of Christian art, alike in architecture, sculpture, and painting, no treatises are more useful for the tourist to carry with him for constant reference than Mrs. Jameson's *Sacred and Legendary Art*, and *Legends of the Madonna* (London, Longmans). For works of Italian art, both in Italy and elsewhere, Kugler's *Italian Schools of Painting* is an invaluable *vade-mecum*. These books should be carried about by everybody everywhere. Other works of special and local importance will occasionally be noticed under each particular city, church, or museum.

I cannot venture to hope that handbooks containing such a mass of facts as these will be wholly free from errors and misstatements, above all in early editions. I can only beg those who may detect any such to point them out, without unnecessary harshness, to the author, care of the publisher, and if possible to assign reasons for any dissentient opinion.

REVISERS' NOTE

THE many alterations made in the Museums of Florence during late years have rendered it necessary to rearrange the descriptions as they were originally written. The opportunity has been taken to extend the notes on a few of the monuments, but the intention has been to leave the book substantially as it was designed by the late Mr. Grant Allen.

J. W. AND A. M. C.

HOTEL MINERVA, FLORENCE.

Since the above note was written, so many changes have been made, particularly in the gallery of the Uffizi, that another revision has become necessary. This edition represents as nearly as possible the state of the various collections in January, 1906.

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HOW TO USE THESE GUIDE-BOOKS

THE portions of this book intended to be read at leisure **at home**, before proceeding to explore each town or monument, are enclosed in brackets [thus]. The portion relating to each **principal object** should be quietly read and digested **before** a visit, and referred to again afterwards. The portion to be read **on the spot** is made as brief as possible, and is printed in large legible type, so as to be easily read in the dim light of churches, chapels, and galleries. The **keynote words** are printed in **bold type**, to catch the eye. Where objects are numbered, the numbers used are always those of the latest official catalogues.

Baedeker's Guides are so printed that each principal portion can be detached entire from the volume. The traveller who uses Baedeker is advised to carry in his pocket one such portion, referring to the place he is then visiting, together with the plan of the town, while carrying this book in his hand. These guides do **not** profess to supply practical information.

Individual works of merit are distinguished by an asterisk (*); those of very exceptional interest and merit have two asterisks. **Nothing** is noticed in this book which does not seem to the writer worthy of attention.

See little at a time, and see it thoroughly. **Never** attempt to "do" any place or any monument. By following strictly the order in which objects are noticed in this book, you will gain a conception of the **historical evolution** of the town which you cannot obtain if you go about looking at churches and palaces haphazard. The order is arranged, not quite chronologically, but on a definite **plan**, which greatly facilitates comprehension of the subject.

TIME-TABLE

Archæological Museum—		
Etruscan and Egyptian collections, and on third floor, Tapestries. (In the Via della Colonna)	10-4	1 lira
Bargello (Museo Nazionale). Sculptures in Ivory, Bronze, Marble, Terra-cotta, etc. (Via Proconsolo)	10-4	1 lira
Biblioteca Laurenziana	10-4	Gratuity
Buonarroti Museum. (Via Ghibellina)	10-4	50 cts.
Boboli Gardens. Afternoons of Sunday, Tuesday, and Thursday
Cenacolo di S. Apollonia, by Andrea Castagno. (Via 27 Aprile)	10-4	25 cts.
Cenacolo di Fuligno. (Via Faenza)	10-4	50 cts.
Cenacolo by Dom. Ghirlandajo. (Ognis- santi)	10-4	25 cts.
Cenacolo by Andrea del Sarto, at S. Salvi	10-4	25 cts.
Chapel of the Princes. (New Sacristy of S. Lorenzo)	10-4	1 lira
Chiostro dello Scalzo. Frescoes in mono- chrome, by Andrea del Sarto. (69 Via Cavour)	10-4	25 cts.
Galleries—		
Belle Arti. (Galleria Antica, Moderna)	10-4	1 lira
Pitti	10-4	1 lira
Uffizi	10-4	1 lira

S. Maria Maddalena dei Pazzi. Fresco by Perugino. (Via della Colonna)	10-4	25 cts.
Opera of S. Maria del Fiore. (Opposite the Apse of the Duomo)	10-4	50 cts.
Opera of S. Croce, and Chapel of the Pazzi. Ring the custodian's bell.		
Riccardi Palace—		
Frescoes by Benozzo Gozzoli	10-4	Gratuity
Spezeria di S. M. Novella—		
Frescoes by Spinello Aretino. By re- quest at 12 Via della Scala.		

Churches are generally closed from noon till 2 p.m. or
3 p.m.

The Collections belonging to the Government are open
on Sundays from 10 to 2 without payment.

Collections are closed on festas recognized by the Govern-
ment. Inquiry should be made.

ORIGINS OF FLORENCE

ONLY two considerable rivers flow from the Apennines westward into the Mediterranean. The Tiber makes Rome ; **the Arno makes Florence.**

In prehistoric and early historic times, the mountainous region which forms the basin of these two rivers was occupied by a gifted military race, the Etruscans, who possessed a singular assimilative power for Oriental and Hellenic culture. Intellectually and artistically, they were the pick of Italy. Their blood still runs in the veins of the people of Tuscany. Almost every great thing done in the Peninsula, in ancient or modern times, has been done by Etruscan hands or brains. The poets and painters, in particular, with few exceptions, have been, in the wide ethnical sense, Tuscans.

The towns of ancient Etruria were hill-top strongholds. Florence was not one of these ; even its neighbour, Fiesole (Faesulae), did not rank among the twelve great cities of the Etruscan league. But with the Roman conquest and the Roman peace, the towns began to descend from their mountain peaks into the river valleys ; roads grew important, through internal trade ; and bridges over rivers assumed a fresh commercial value. Florence (Florentia), probably founded under Sulla as a Roman municipium, upon a Roman road, guarded **the bridge across the Arno**, and gradually absorbed the population of Fiesole. Under the later empire, it was the official residence of the "Corrector" of Tuscany and Umbria. During the Middle Ages, it became for all practical purposes the intellectual and artistic **capital of Tuscany**, inheriting in full the remarkable mental and æsthetic excellences of the Etruscan race.

The valley of the Arno is rich and fertile, bordered by cultivable hills, which produce the famous Chianti wine. It was thus predestined by nature as the seat of the second city on the west slope of Italy. Florence, however, was not always that city. The seaport of Pisa (now silted up and superseded by Leghorn) first rose into importance; possessed a powerful fleet; made foreign conquests; and erected the magnificent group of buildings just outside the town which still form its chief claim upon the attention of tourists. But Florence with its bridge commanded the inland trade, and the road to Rome from Germany. After the destruction of Fiesole in 1125, it grew rapidly in importance; and, Pisa having sustained severe defeats from Genoa, the inland town soon rose to supremacy in the Arno basin. Nominally subject to the Emperor, it became practically an independent republic, much agitated by internal quarrels, but capable of holding its own against neighbouring cities. Its chief buildings are thus an age or two later than those of Pisa; it did not begin to produce splendid churches and palaces, in emulation of those of Pisa and Siena, till about the close of the 13th century. To the same period belongs the rise of its literature under Dante, and its painting under Giotto. This epoch of rapid commercial, military, and artistic development forms the main glory of early Florence.

The 14th century is chiefly interesting at Florence as the period of Giottesque art, finding its final crown in Fra Angelico. With the beginning of the 15th, we get the dawn of the Renaissance—the age when art set out once more to recover the lost perfection of antique workmanship. In literature, this movement took the form of humanism; in architecture and sculpture, it exhibited itself in the persons of Alberti, Ghiberti, Della Robbia, and Donatello; in painting, it showed itself in Lippi, Botticelli, Ghirlandajo, and Verrocchio. I shall not attempt to set forth here the gradual stages by which these arts advanced to the height at length attained by Leonardo, Michael Angelo, and Raphael; I shall take it for granted that my readers will read up such questions for themselves in Kugler and Layard

or other high-class authorities. Nor shall I endeavour to trace the rise of the dynasty of the Medici, whose influence was so great upon the artistic expression of their country; the limits of space which I have imposed upon myself here render such treatment impossible. I will rather proceed at once to my detailed examination of the chief existing monuments of Florence in roughly chronological order, leaving these other facts to exhibit themselves piecemeal in their proper place, in connexion with the buildings or pictures of the city. For in Florence more than elsewhere I must beg the reader to excuse the needful brevity which the enormous mass of noble works to be explained in this richest of art-cities inevitably entails upon me.

We start, then, with the fact that up to nearly the close of the 13th century (1278) Florence was a comparatively small and uninteresting town. Without any buildings of importance, save the relatively insignificant Baptistery; without any great cathedral, like Pisa and Siena; without any splendid artistic achievement of any kind. It consisted at that period of a labyrinth of narrow streets, enclosing huddled houses and tall towers of the nobles, like the two to be seen to this day at Bologna. In general aspect, it could not greatly have differed from Albenga or San Gimignano in our own time. But commerce was active; wealth was increasing; and the population was seething with the intellectual and artistic spirit of its Etruscan ancestry. During the lifetime of Dante, the town began to transform itself and to prepare for becoming the glorious Florence of the Renaissance artists. It then set about building two immense and beautiful churches—Santa Croce and Santa Maria Novella—while, shortly after, it grew to be ashamed of its tiny San Giovanni (the existing Baptistery), and girded itself up to raise a superb Cathedral, which should cast into the shade both the one long since finished at maritime Pisa and the one then still rising to completion on the height of Siena.

Florence at that time extended no further than the area known as **Old Florence**, extending from the Ponte Vecchio to the Cathedral in one direction, and from the Ponte alla

Carraja to the Grazie in the other. Outside the wall lay a belt of fields and gardens, in which one or two monasteries had already sprung up. But Italy at that moment was filled with religious enthusiasm by the advent of **the Friars**, both great orders of whom, the Franciscans and the Dominicans, had already established themselves in the rising commercial city of Florence. Both orders had acquired sites for monastic buildings in the space outside the walls, and soon began to erect enormous churches. The Dominicans came first, with Santa Maria Novella, the commencement of which dates from 1278; the Franciscans were a little later in the field, with Santa Croce, the first stone not being placed till 1294. Nevertheless, though the Dominican church is thus a few years the earlier of the two, I propose to begin my survey of the town with its Franciscan rival, because the paintings and works of art of Santa Croce are older on the whole than those of Santa Maria, and because the tourist is thus better introduced to the origins and evolution of Florentine art.

Remember, in conclusion, that Florence in Dante's day was a **small town**, with little beauty, and no good building save the (since much embellished) Baptistery; but that during Dante's lifetime the foundations were laid of Santa Maria, Santa Croce, and the great Cathedral. We shall have to trace the subsequent development of the town from these small beginnings.

The Roman name Florentia passed into Fiorenza in mediæval times, and is now Firenze.

From a very early date, **St. John Baptist** (to whom the original Cathedral was dedicated) has been **the patron saint of Florence**. Whenever you meet him in Florentine art, he stands for the city, as St. Mark does for Venice, or the figure of Britannia for our own island.

St. Cosmo and **St. Damian**, the holy doctors, and therefore **patron saints of the Medici family**, and especially of Cosimo de' Medici, also meet us at every turn. They represent the ruling family, and may be recognized by their robes and caps, and their surgical instruments.

Saint Lawrence is also a great Medici Saint: in early works he represents Lorenzo de' Medici the elder, the brother of Cosimo (1395-1440), in later ones he stands for Lorenzo the Magnificent (1449-92.) Observe for yourself which of the two the dates in each case show to be intended.

Santa Reparata, the old patroness of the city, and San Zanobi, its sainted bishop, are also frequent objects in early painting and sculpture in Florence.

If you visit the various objects in the **order** here enumerated, you will get a better idea of the **development** of Florence and of Florentine art than you could possibly do by haphazard sight-seeing. Also, you will find the earlier steps **explain** the later. But there can be no harm in examining the picture-galleries side by side with the churches, especially if dark or wet days confine you; provided always you **begin with the Belle Arti**, which contains the A B C of Tuscan and Umbrian panel-painting. From it you can go on to the Uffizi and the Pitti.

I

SANTA CROCE

AND THE FRANCISCAN QUARTER

[**S**T. FRANCIS of Assisi, the Apostle of the Poor, died in 1226, and was promptly canonized in 1228. His followers spread at once over every part of Italy, choosing in each town the poorest quarters, and ministering to the spiritual and temporal needs of the lowest classes. They were representatives of Works, as the Dominicans of Faith. In 1294 (some 16 years later than the Dominicans at Santa Maria Novella) they began to erect a church at Florence, outside the walls, on the poorer side of the city, close by their monastery. It was dedicated under the name of SANTA CROCE, and shortly adorned by Giotto and his pupils with beautiful frescoes, the finest works of art yet seen in Italy. Two things must thus be specially borne in mind about this church: (1) it is a church of the **Holy Cross**, whose image and history meet one in it at every turn; (2) it is a **Franciscan church**, and therefore it is largely occupied with the glorification of St. Francis and of the order he founded. Their coarse **brown robes** appear in many of the pictures. Look out for their great saints, Bernardino of Siena, Louis of Toulouse, Antony of Padua, etc.

The Franciscans were a body of popular preachers. Hence, in their church, the immense nave, which includes the pulpit, was especially important. It was designed to accommodate large numbers of hearers. But its width and empty spaces also gave free room for many burials; whence Santa Croce became one of the principal churches in Florence for interments. In time it grew to be the recognized **Pantheon** or "Westminster Abbey" of the town,

where men of literary, scientific, or political importance were laid to rest: and its numerous monuments have thus a sentimental interest for those who care for such memorials. But it would be a great mistake to regard Santa Croce entirely or even mainly from the point of view of a national Walhalla, as is too often done by tourists. Its real interest lies rather in the two points noted above, and in the admirable works of art with which it is so abundantly supplied, especially in the chapels of the various great families who favoured the order.

The general design is by Arnolfo di Cambio, who at the same time was employed in designing the Cathedral. Began, 1294; finished, 1442. It is the best museum for the Florentine art of the 14th century.

See it by **morning light**. Choose a **bright morning**. Take your opera-glasses.]

Go past the Cathedral and the Signoria, and then live down the narrow Borgo de' Greci, through the tangled streets of the Old Town (which note as characteristic), till you arrive at the **Piazza Santa Croce**. In the centre of the square stands a modern statue of Dante, turning his back on the church which he never really saw. Its walls were only rising a few feet high when the poet was banished from Florence.

Proceed first to the **north side** of the church, to view the exterior of the mediæval building, now much obscured by the later Renaissance loggia. Little of the primitive design is at present visible. Notice the bare brick architecture, intended to be later incased in marble. Observe also the smallness, infrequency, and height from the ground of the windows, and the extreme difference in this respect from the vast stained-glass-containing arches of Northern Gothic. Here, the walls themselves support most of the weight, instead of leaving it to buttresses as in France and England. This wealth of wall, however, with the smallness of the windows, permits of the large development of **fresco-painting** within, which is characteristic of Italian buildings: it also allows

room for the numerous monuments. Note at the same time the short transept and small rose window.

Now, go round again to the front. The **facade**, long left unfinished, was encrusted with marble in 1857, by the munificence of Mr. Sloane, an Englishman, after a Renaissance design, said to be by Cronaca, modified by the modern architect N. Matas. The nave and aisles have separate gables. Notice, throughout, the frequent occurrence of the **Holy Cross**, sustained over the main gable by two angels; flanked, on the two lesser gables, by the Alpha and Omega; and reappearing many times elsewhere in the general decoration. The modern **reliefs** over the doors represent L, the Discovery of the True Cross (Sarrocchi); centre, the Adoration of the Cross (Dupré); R, the Cross appearing in Heaven to Constantine, and so imposing itself as the symbol of the official religion of the Roman Empire (Zucchi). Observe the fine Renaissance work of the doorways, with the Alpha and Omega again displayed. High up on the front, over the rose window, is the monogram IHS, introduced by the great Franciscan saint, San Bernardino di Siena. His original example is preserved within. The right side of the church is enclosed by the former buildings of the monastery.

Now, enter the church. The **interior** is at first sight bare and simple to the degree of positive disappointment. The Franciscans, vowed to poverty, were not a wealthy body. Begin by walking up the centre of the nave, to observe the simple aisles (with *no* side chapels), the short transepts, the impressive but by no means large Gothic choir (of Arnolfo's period), and the ten chapels, built out from the transept, as in continuation or doubling of the choir, all of which are characteristic features of this age of Italian Gothic. Each of these chapels was the property of some great mediæval family, such as the Bardi or the Peruzzi. Observe also the plain barn-like wooden roof, so different from the beautiful stone vaulting of Northern cathedrals. Architecturally, this very simple interior is severe but interesting.

Now, go down again to the door by which you entered, and proceed along the R aisle, to observe the various objects it contains in detail.

I will dwell upon the **monuments** very briefly, as mere excrescences upon the original building.

Michael Angelo Buonarotti, R, buried below. Died at Rome, 1564. General design by Vasari; bust by Battista Lorenzi; figure of Architecture by Giovanni dell' Opera; painting by Lorenzi; sculpture by Cioli. Pretentious and feeble.

Pillar L, *Madonna and Child (**Madonna del Latte**), part of the monument of Francesco Nori, by Antonio Rossellino, 15th century; extremely beautiful.

R, **Dante's cenotaph**. The poet is buried at Ravenna.

L, on a column, the famous ***pulpit**, by Benedetto da Majano, said to be the most beautiful in Italy, though far inferior in effect to that of Niccolò Pisano at Pisa. Its supports are of delicate Renaissance work. The subjects of the **reliefs** (Franciscan, of course) are, the Confirmation of the Franciscan order, St. Francis before the Soldan, St. Francis receiving the Stigmata, Verification of the Stigmata, and Martyrdom of Franciscan saints. Notice the hand holding out the Holy Cross from the pulpit, here more appropriate than elsewhere. The statuettes beneath represent Faith, Hope, Charity, Courage, and Justice.

R, opposite it, monument of **Alfieri**, erected for his mistress, the Countess of Albany, by Canova.

Macchiavelli, died 1527: monument erected in 1787.

Lanzi, the historian of art.

A **fresco**, by Andrea del Castagno, with St. John Baptist, as patron saint of Florence, and St. Francis, as representing the present church and order. This alone now remains of all the frescoes of the nave, cleared away by the Goths of the 17th century.

Near it, exquisite ****Annunciation** by Donatello, of *pietra serena*, gilt, in a charming Renaissance frame; perhaps the most beautiful object in the whole church. Notice the speaking positions of the angel and Our Lady,

the usual book and *prie-dieu*, and the exquisite shrinking timidity of the Madonna's attitude. Worth all the tombs put together.

Over the door, the Meeting of St. Francis and St. Dominic. Compare with the Della Robbia at the Hospital of San Paolo, near Santa Maria Novella.

Beautiful Renaissance tomb of **Leonardo Bruni**, by Bernardo Rossellino—a model afterwards much imitated, especially at Venice.

Turn the corner into the **R transept**. The first chapel on your R, that of the **Holy Sacrament**, is covered with much-defaced frescoes by Agnolo Gaddi. (Recollect that this church is the great place for studying the early Giottesque fresco-painters: first, Giotto; then, his pupil, Taddeo Gaddi; next, Taddeo's pupils, Agnolo Gaddi and Giovanni da Milano. See Kugler.) R wall, lives of St. Nicolas (first bay) and St. John Baptist (second bay). The most distinct of these are (1st) St. Nicolas appearing in a storm at sea (or, restoring the nobleman his drowned son); and (2nd) the Baptism of Christ; but some of the others can be faintly recognized, as at the top, the figure of St. Nicolas throwing the three purses of gold as dowries into the window of the poor nobleman with three starving daughters. (See Mrs. Jameson.) The walls here show well the way in which these frescoes were defaced by later additions. L wall, lives of St. John the Evangelist and St. Antony, also by Agnolo Gaddi. The scene of the Temptation of St. Antony is the best preserved of these. Against the pilasters, life-size terra-cotta statues of our Franciscan lights, St. Francis and St. Bernardino, by the Della Robbia. L wall, monument of the Countess of Albany.

End wall of the **R transept**, good Gothic monument of the 14th century with reliefs of Christ, the Madonna and St. John, and a Madonna and Child in fresco above, and exquisite little *sculptured angels of the school of F. sa. The Chapel of the R transept, known as the **Cappella Baroncelli**, contains admirable ** frescoes from the life of the Virgin, by Taddeo Gaddi. These should all be carefully studied. L

wall, beginning from above (as always here), *1st tier*, Joachim is expelled by the High Priest from the Temple, his offering being rejected because he is childless: watching his flocks, he perceives the angel who foretells the birth of the Virgin. Notice the conventional symbolical open temple. (Read the legend later in Mrs. Jameson.) *2nd tier*, L, the meeting of Joachim and Anna at the Golden Gate; the servant behind carries, as usual, the rejected offering: R, the Birth of the Virgin, the child, as always, being washed in the foreground. Observe closely the conventional arrangement, which will reappear in later pictures. *3rd tier*, L, Presentation of the Virgin in the Temple by St. Joachim and St. Anna; the young Madonna stands on a single flight of steps (wrongly restored above). Carefully study all the details of this fresco, with its Romanesque or early Gothic architecture and round arches, for comparison with the Giovanni da Milano of the same subject, which we will see later. (At three years old, the Virgin was consecrated to the service of God by Joachim and Anna.) R, the Marriage of the Virgin; the High Priest joining her hand to Joseph's, whose staff has budded, in accordance with the legend. (All were placed in the Holy of Holies, as in the case of Aaron; and he whose staff budded was to wed the Virgin.) Observe the disappointed suitors breaking their staffs, etc. All the incidents are stereotyped. This picture should be carefully noted for comparison both with the Giovanni da Milano here, and with other representations of the Sposalizio elsewhere (*e.g.* the Raphael at Milan). I strongly advise very long and close study of these frescoes, (some of which are imitated directly from Giotto's in the Madonna dell' Arena at Padua,) for comparison both with those originals and with the later imitations by Giovanni da Milano. They cast a flood of light upon the history and evolution of art. Each figure and detail will help you to understand other pictures you will see hereafter. It is a good plan to get photographs of the series, published by Alinari in the Via Nazionale, and look at the one series (Gaddi's) with the photographs of

the other (Giovanni's) in your hands. You cannot over-estimate the importance of such comparison. In the two Presentations, for example, almost every group is reproduced exactly.

Window wall: *above*, L, Annunciation; R, Visitation: notice the loggia in the background. These are also most illustrative compositions. *2nd tier*, L, the angel appears to the shepherds; R, Nativity. *3rd tier*, L, the Star appears to the Wise Men; R, the Adoration of the Magi. Notice the ages of the Three Kings, representing, as always, the three ages of man, and also the three old continents—Europe, Asia, Africa. Observe the very Giottesque Madonna and Child. This fresco should be compared with the Giotto at Padua.

R wall, fresco by Mainardi: the Madonna ascending in a mandorla, escorted by angels from her tomb, which is filled with roses, drops the Sacred Girdle (*Sacra Cintola*), now preserved at Prato, to St. Thomas below. (Go to Prato to see it, in order to understand the numerous *Sacra Cintola* pictures in Florence; and read in Mrs. Jameson, under head, St. Thomas.)

L of this chapel is the door leading to the **Sacristy**. At the end of the **corridor** is the **Cappella Medici**, erected by Michelozzo for Cosimo de' Medici. It contains many beautiful objects. **R wall**, *marble **ciborium**, by Mino da Fiesole, with charming angels and an inscription: "This is the living bread which came down from heaven." Giottesque Coronation of the Virgin with four saints—conspicuous among them, Peter and Lawrence. Over the tomb of Lombardi, beautiful *Madonna and angels of the school of Donatello. **End wall**, over the altar, exquisite **t. rra-cotta Madonna, of the school of Della Robbia (attributed to Luca), being crowned by angels, and attended by, L, St. John Baptist as representing Florence, R, St. Lawrence (Lorenzo de' Medici), St. Francis (for this Franciscan church), and St. Louis of Toulouse, the great Franciscan bishop. **L wall**, a famous Coronation of the Virgin, by Giotto, tender in execution, but in his stiffest panel style.

It is regarded as a touchstone for his critics. Very graceful faces: crowded composition. Beyond it, Madonna and Child, by the Della Robbia, and over the doorway, Pietà, by the same, in a frame of fruit. Notice these lovely late 15th-century majolica objects, frequent in Florence. All the works in this very Franciscan chapel of the Medici, indeed, deserve close inspection. Notice their coat of arms (the pills) over the arch of the altar and elsewhere. It will meet you often in Florence. Returning along the corridor, to the R, you come to the **Sacristy**, containing many early works, all of which should be noted.

To L of the entrance, a picture attributed to *Orcagna*, with scenes relating to St. Giovanni Gualberto and his order. (1) The crucifix bows to S. Giovanni, when he comes to pray after having forgiven his brother's murderer. (2) A Vallambrosan monk offers to pass through the fire, if the B'shop of Florence, who has been accused of simony, will pass through the same ordeal. (3) A miraculous supply of food is provided for the monks. (4) The angel of death appears to St. Giovanni Gualberto.

On the side wall, altar-piece attributed to *Giotto*; Crucifix attributed to *Margaritone*, of Arezzo, a much more accomplished example than the picture by this master in the National Gallery in London. On the wall opposite, an immense fresco by *Niccolo di Pietro Gerini*, Bearing of the Cross, Crucifixion, Resurrection, and above, the Ascension. Note the small pictures in the borders, "Hope" and "Temperance," above and below the "Bearing of the Cross." Round the Crucifixion, the "Pelican" at the top, the "Sacrifice of Isaac" below. To the spectator's L the "Church" baptizes and holds a chalice; to the R the "Synagogue" circumcizes before an altar. "Charity" and "Faith" are at the top and bottom of the "Resurrection," and "Fortitude" to the R.

Some fine choral books and vestments are shown to visitors.

A beautiful **iron railing** of 1371 separates the Sacristy from the **Capella Rinuccini**, containing, on the L wall,

*frescoes of the life of the Madonna by Giovanni da Milano the close similarity of which to those by his master, Taddeo Gaddi, already observed, should be carefully noticed. The subjects are the same: the treatment is very slightly varied: but pointed arches replace the round ones. *Summit*, Joachim expelled from the Temple. *2nd tier*, L, the angel appears to Joachim, and the Meeting of Joachim and Anna at the Golden Gate; R, the Birth of the Virgin; study the attitudes and note the servant bringing in the roast chicken, St. Arne washing her hands, etc., of all which motives (older by centuries) imitations occur in such later representations of the same scene as Ghirlandajo's at Santa Maria Novello. *3rd tier*, L, the Presentation in the Temple, with Gothic instead of Romanesque arcade and the steps indicating how those in the Taddeo Gaddi originally ran. (Do not omit to compare these two by means of photographs.) R, Marriage of the Virgin. These two last are specially favourable examples for observing the close way in which Giottesque painters reproduced one another's motives. I advise you to spend some hours at least in studying and comparing the frescoes of this chapel and the Baroncelli.

On the R wall, scenes from the life of Mary Magdalen (to whom this chapel is dedicated). *Summit*, she washes the feet of Christ; notice the seven devils escaping from the roof. *2nd tier*, L, Christ in the house of Mary and Martha; observe Martha's quaintly speaking attitude; R, the Resurrection of Lazarus. *3rd tier*, L, Christ and the Magdalen in the garden, with the women and angels at the tomb; R, a miracle of the Magdalen in Provence (see Mrs. Jameson): she restores to life the wife of a nobleman of Marseilles—a very long story; this fresco is to my mind obviously by another hand: it lacks the simplicity and force of Giovanni. Observe also the fine altar-piece, with the Madonna and Child, and saints. Round the head of the Madonna are gathered the four cardinal and the three theological Virtues, with an eighth figure representing perhaps the mendicant virtue of Humility. On either side of the Madonna are the

saints. John Baptist and St. Francis, as representing Florence and the Franciscan order: then, St. John the Evangelist, and Mary Magdalen, patroness of the chapel: and in the predella, scenes from their lives.

Leaving the Sacristy, return through the Corridor to the Church.

The first chapel contains faded frescoes by some follower of *Giotto*. On the R wall there is a picture of the war in heaven between Michael and the Dragon (Rev. xii. 7, 8). On the L wall the legend of the appearance of the Archangel Michael is painted. A bull had strayed from the herd which pastured on the mountain side. When the bull was found its angry owner ordered a servant to shoot at it, but the arrow returned and slew the man who shot. The terrified people went to their Bishop, and after he had fasted and prayed, Michael appeared to him, saying that the place was holy ground. Three altars were found in a cave, and the stream which flowed from the rock healed the sick. Thus Monte Gargano became a place of pilgrimage.

Second chapel: uninteresting.

Third chapel, of the Bonaparte family, tawdry.

****Fourth chapel,** the Cappella Peruzzi (called, like the others, after the family of the owners), contains the famous frescoes by Giotto, from the lives of the two St. Johns. L wall, St. John Baptist (patron of Florence). *Upper tier*, the angel appears to Zacharias. *2nd tier*, R, the Birth of the Baptist; L, he is presented to Zacharias, who writes down, "His name is John." *3rd tier*, Herodias's daughter receives his head, and presents it to her mother. The attitude of the player, and the arrangement of the king's table re-appear in many later compositions. Look out for them hereafter. R wall, St. John the Evangelist. *Summit*, he has the vision of the Apocalypse in a quaintly symbolical isle of Patmos. *2nd tier*, he raises Drusiana; an admirable opportunity for the study of Giotto's style of drapery. The St. John in this fresco already contains premonitions of Masaccio and even of Raphael. *3rd tier*, he is taken up into heaven by

Christ in clouds, accompanied by the Patriarchs: a magnificent dramatic composition. These frescoes, which represent the maturest work of Giotto's manhood, should be closely studied in every detail. Spend many hours over them. Though far less attractive than his naïve earlier work in the Madonna dell' Arena at Padua, they yet display greater mastery of drawing and freedom of movement. Do not let one visit suffice for them. Compare them again and again with photographs from the Arena, and look out for imitations by later painters. Do not overlook the **Altar-piece**, by Andrea del Sarto. It represents the two great plague-saints—San Rocco and St. Sebastian. The Franciscans were great nursers of the plague-stricken, and this altar was one where vows were offered for recovery.

Fifth chapel, the Cappella Bardi, contains other frescoes, also by Giotto (unfortunately over-restored), of the life of St. Francis. These were once the chief ornament of this Franciscan church. L wall: *summit*, he divests himself of his clothing and worldly goods, and leaves his father's house to be the spouse of Poverty. *2nd tier*, he appears suddenly at Arles, to Sant' Antonio of Padua, while preaching. (Read up all these subjects in Mrs. Jameson's Monastic Orders.) *3rd tier*, the Death of St. Francis; his soul is seen conveyed by angels to Heaven. This picture, which formed the model for many subsequent saintly obsequies, should be compared at once with the Ghirlandajo of the same theme in the Santa Trinità in Florence. R wall: *summit*, St. Francis receives the confirmation of the rules of his order from Pope Innocent III. *2nd tier*, his trial of faith before the Sultan. *3rd tier*, death-bed of St. Francis; to the R, the Bishop of Assisi, who was travelling in a foreign country at the time, sees the soul of St. Francis carried up to heaven.

Consult parts I and III of Ruskin's *Mornings in Florence*, on the subject of these frescoes, but do not be led away by his too positive manner. On the ceiling, St. Francis in Glory, and his three great virtues, Poverty, Chastity, Obedience. Note also the figures of the chief Franciscan luminaries, St. Louis of Toulouse, St. Louis of France, St. Elizabeth

of Hungary, and St. Clara (foundress of the Franciscan female order of Poor Clares) round the windows. The whole is thus an epic of Franciscanism. Study it fully. The curious ancient altar-piece of this chapel deserves attention.

On the **archway**, above this chapel, outside, St. Francis receiving the Stigmata, by Giotto—resembling the altar-piece of the same subject in the Louvre, painted by Giotto for San Francesco at Pisa. I recommend long observation of all these Giotto's. Go later to Assisi, the town of St. Francis, and compare them with the Giotto's in the parent monastery. The **Choir**, which is, of course, the central point of the whole church, usually bears reference to the name and dedication: here, it is naturally adorned by the History of the Holy Cross, depicted in fresco on its walls by Agnolo Gaddi. These frescoes, however, are so ill seen, owing to the railing, and the obstacles placed in the way of entering, that I will merely give a brief outline of their wild legend as here represented.

R wall.

1. Seth receives from an angel a branch from the Tree of Knowledge. He is told to plant it in Adam's heart, with an admonition that when it bears fruit, Adam will be restored to life again.

2. The Tree, cut down by Solomon for use in the Temple, and found unsuitable, is seen in passing by the Queen of Sheba, who beholds a vision of the crucified Saviour, and falls down to worship it.

3. The Tree is found floating in the Pool of Bethesda, and is taken out to be used as the Cross of the Saviour.

4. The Holy Cross, buried for three hundred years, is discovered by the Empress Helena, who distinguishes it by its powers in healing sickness.

L wall.

5. Helena carries the Holy Cross in procession amid public rejoicing.

6. Chosroes, King of Persia, takes Jerusalem, and carries off a part of the Holy Cross which was still preserved there.

7. Heraclius, Emperor of the East, conquers and beheads Chosroes, and rescues the Holy Cross from the heathen.

8. Heraclius brings the Holy Cross in triumph to Jerusalem, and carries it barefoot on his shoulders into the city. Heraclius is first seen presenting himself at the gate on horseback attended by his followers. The gate is miraculously closed against him, and an angel reminds him of the humble fashion in which Christ came into Jerusalem. The king perceives that it is the pride and pomp of his appearance that has barred his way. He strips off his robes, and barefooted, with nothing on but his shirt, he carries the Cross into the city.

First chapel, beyond the Choir. Interesting altar-piece.

Second and third chapels. Nothing noteworthy.

Fourth chapel, of St. Stephen and St. Lawrence. Frescoes by Bernardo Daddi, an early Giottesque. L, the Trial and Martyrdom of St. Stephen. R, the Martyrdom of St. Lawrence, with the usual boy blowing the bellows. The scene is caught at the famous moment when the saint is saying, "Turn me over; this side is done." (Jam versa: assatus est.) L and R of the windows, St. Stephen and St. Lawrence, with their palms of martyrdom. (These two deacon saints are usually painted in couples. They similarly share Fra Angelico's chapel in the Vatican.) Over the altar, a somewhat vulgarly coloured relief of the Madonna and Child, with angels; St. John the Evangelist, holding his symbol, the cup and serpent, and St. Mary Magdalen, with the alabaster box of ointment. Notice the Annunciation and the little saints in the predella of this work. Their order from L to R is: St. Dominic with his star; St. Lucy with her eyes in a dish; St. Catherine of Alexandria with her wheel; and St. Thomas Aquinas with his open book. A Dominican work in this Franciscan church, placed here, no doubt, by some Dominican sympathiser.

Fifth chapel, of St. Sylvester, contains frescoes by Giotto or Maso di Banco. L, over the tomb of Uberto de' Bardi, the Last Judgment, with the dead man rising solitary. Over the next tomb, (this is more probably by

Taddeo Gaddi,) the Entombment, all the attitudes in which are characteristically Ciottesque, and should be carefully noted.

R wall, the story of Constantine and St. Sylvester. *Upper tier*: Constantine refuses to be cured of his leprosy by the blood of sacrificed infants. In a vision SS. Peter and Paul direct the Emperor to St. Sylvester, and he is cleansed by Christian baptism. *Middle tier*: Helena, mother of Constantine, has been converted to Judaism. She assembles a crowd of doctors to convince the Emperor of his error in becoming a Christian. Zambri, one of the doctors, kills a bull by whispering the name of God into the animal's ear. Sylvester replies that any demon can kill, but only God can bring to life again, and he raises the bull. *Lower tier*: Sylvester shows his power by binding a dragon whose breath has killed many people. He raises two magi, victims of the dragon, to life.

End chapel of the L Transept, no work of importance. Observe from its steps the general view of the building.

Chapel beyond Transept, modern monuments and paintings.

Return by the **L aisle**. Monument of Raphael Morghen.

**Monument of Carlo Marsuppini, by Desiderio da Settignano, an exquisite specimen of Renaissance work, with lovely decorative framework and charming boy-angels, holding the coat-of-arms of the deceased. Every portion of the decoration of this exquisite tomb should be examined in detail. It is a masterpiece of its period.

Many of the late altar-pieces in this aisle are worth passing attention, as specimens of the later baroque painting.

Tomb of Galileo Galilei, died 1642.

Around the altar the plaster on the wall has been cleared, showing a fourteenth-century Crucifixion and other frescoes.

Over the **holy water stoup**, St. Francis with the Stigmata.

Entrance wall of the Nave, in the rose window, Descent from the Cross, thus completing the series of the Holy Cross, from a design by Ghiberti. Beneath it, the original

IHS, from the design of St. Bernardine of Siena, the holy Franciscan, who placed it with his own hands on the old façade. Over the central door, Statue of St. Louis of Toulouse, the other great Franciscan saint, by Donatello: beneath his feet, the crown which he refused in order to accept the monastic profession. Study well all these Franciscan memorials, and observe their frequent allusiveness to the Holy Cross.

The reader must not suppose that in this brief enumeration I have done anything more than hastily touch upon *a point of view* for the chief objects of interest in this most important church. He must come here over and over again, and study the various chapels and their frescoes in order. I have passed over endless minor works whose meaning and interest will become more and more apparent on further examination. Regard Santa Croce as a **museum of the early Giottesque fresco-painters**: and recollect that only in Florence, with Assisi and Padua, can you adequately study these great artists. If the study attracts you, read up in Layard's Kugler the portion relating to Giotto, Taddeo Gaddi, and Giovanni da Milano; and also in Mrs. Jameson the legends of the chief saints here commemorated. Then return, to correct and enlarge your first impressions. Afterwards, go on to Assisi and Padua. It is impossible to estimate the Giottesques outside Italy.

The Opera of Santa Croce.

To the right of the façade of the church, a door gives entrance to a garden, through which the Cappella de' Pazzi, and the old Refectory (now called the Opera) are reached.

Over the entrance door of the Opera is a Crucifix of the fourteenth century. At the sides of the door within: two angels by Luca della Robbia. Turn to the left: 7 and 8, altar-pieces of the fourteenth century; 2, St. Eustachio, by Andrea del Castagno; 49, fresco of the Crucifixion attributed to *Ghirlandajo*; 46, Crucifix of the thirteenth century; 44, fresco of Madonna and Child, thirteenth century; 41, small tabernacle with fresco attributed to *Agnolo Gaddi*; 33,

Madonna and Child by *Taddeo Gaddi*. On the end wall, as in most refectories, is painted in fresco the **Last Supper**, attributed to Giotto, more probably by Taddeo Gaddi. This Cenacolo should be carefully studied, as the one from which most later representations are gradually derived. Notice the position of Judas in the foreground, long maintained in subsequent paintings. I advise you to get photographs of this work for comparison with the Ghirlandajo at San Marco, the Cenacolo di Fuligno, etc. The Crucifixion, above, has near it a Genealogical Tree of the Franciscan order: close by, St. Francis receiving the Stigmata, History of St. Louis of Toulouse, and the Magdalen at the feet of Christ in the house of the Pharisee. All these, again, should be noted for comparison: they are probably the work of a pupil of Taddeo's. Do not omit to observe the Franciscan character here, too, nor the frequency of the outcast figure of the Magdalen. The Franciscans—the Salvation Army of their day—ministered especially to the poor and sinful. 30, *Taddeo Gaddi*, fresco of Cardinal Alberti; 27, fresco, Madonna and Child, attributed to *Giotto*; 23, St. Martin dividing his cloak with the beggar, from S. Croce, attributed to the early part of the fourteenth century; 21, a fourteenth-century panel, Madonna and Child; 18, Madonna and Child, a panel of the fourteenth century; 16, the Marys at the tomb, from S. Croce, early part of fourteenth century.

Pass from the Opera through the cloister garden to the **Cappella de' Pazzi**, founded by the family whose name became famous in connexion with the conspiracy to murder Lorenzo and Giuliano dei Medici. The chapel is one of the most characteristic works of *Brunelleschi*, the architect who was appointed to carry out the plans for the dome of the Cathedral. The beautiful frieze of angels on the entrance porch is the work of *Donatello* on the R, and of *Desiderio da Settignano* on the L. Over the entrance is a figure of St. Andrew, in glazed earthenware. Note also the decorated coffers of the roof of the porch. Within there are figures of the twelve Apostles in blue and white, and above a frieze with alternate designs of Seraphim and

Cherubim and the Lamb on the book with seven seals by *Luca della Robbia*. On the pendentives of the dome the four Evangelists appear in coloured glaze, each with his symbol. It has been usual to attribute them to Luca della Robbia, but the difference in style between them and the figures of the Apostles beneath has given rise to controversy.

THE HOUSE OF MICHAEL ANGELO

In the Via Ghibellina, a few minutes' walk from the Piazza Santa Croce, is the house of Michael Angelo, which has been turned into a little museum of objects connected with the artist. The principal interest lies in the collection of drawings.

Room 1. Predella, by *Pesellino*, with miracles of St. Nicholas of Bari. Portraits of Michael Angelo as a youth and as an old man. "Cupid," by *Andrea Ferucci*. On the end wall, "Battles of Lapiths and Centaurs," by *Michael Angelo*.

Room 2 contains some interesting drawings, architectural plans and sketches. A Study for the Last Judgment in the Sistine shows Madonna as the intercessor, according to tradition, and not as she appears in the picture. Note also a sketch for the façade of St. Lorenzo in Florence, and drawings for St. Peter's in Rome.

Room 3. Seated statue of *Michael Angelo*.

Room 5. Marble relief of Madonna and Child, by *Michael Angelo*.

II

SANTA MARIA NOVELLA

AND THE FIRST DOMINICAN QUARTER

[**S**T. DOMINIC of Castile, the great contemporary and friendly rival of St. Francis, died in 1221. The order which he founded (distinguishable in art as in life by its **black-and-white robes**), soon spread over Italy. The Dominicans constituted themselves the guardians of Faith, as the Franciscans were the apostles of Works; they protected the faithful against heresy, and extirpated heretics. They were also, incidentally, the leading teachers of **scholastic philosophy**; they posed as the Learned Order. As preachers, they chiefly expounded the Doctrines of the Church, and preserved its purity.

Before examining Santa Maria Novella, however, I strongly advise the visitor to begin by inspecting the **Strozzi Palace**, in the Via Tornabuoni. This massive Tuscan residence forms a typical example of the solid and gloomy Florentine palaces—half fortress, half mansion. It was built, as a whole, in 1489 (long after Santa Maria), by Benedetto da Majano, for his patron, Filippo Strozzi, the chief rival of the Medici in the later 15th century. The beautiful cornice which tops its exterior on the side next the Via Strozzi was added later by Cronaca. But it is well to inspect (from without) this magnificent house before visiting Santa Maria, because both Filippo Strozzi and Benedetto da Majano will meet us again more than once in the church we are about to consider. Observe that the solid Tuscan palaces of which this is the type are designed like fortresses, for defence against civic foes, with barricaded

windows high up on the ground floor, and a castle-like front; while they are only accessible by a huge gate (readily closed) into a central courtyard, lighter and airier, on which the principal living-apartments open. (These palaces incidentally give you the clue to the Cour du Louvre.) Note the immense blocks of stone of which the wall is composed, and the way they are worked; observe also the windows, doorways, corner-lanterns, and rings or link-holders of the exterior; then walk into the Court, whose front was added somewhat later by Cronaca. Contrast these fortress town-houses of the turbulent Florentine nobles with the relatively free and open mansions of the mercantile Venetians, among whom (under the strong rule of the Doges and the oligarchy) internal peace was so much earlier secured. Remember finally that the Strozzi were among the chief patrons of Santa Maria Novella.

From the Strozzi Palace, again, walk just round the corner into the Via della Vigna Nuova, and inspect the exterior of the slightly earlier **Rucellai Palace**. The family who built it were the pillars of Santa Maria and of the Dominican order. It was designed by Leon Battista Alberti, the first of the famous Renaissance architects; it is remarkable for the pilasters which here first intervene between the so-called *rustica* work of the masonry. These two palaces give you a good idea of the Tuscan houses. If you wish to learn more of Alberti's style inspect also the dainty little (blocked-up) arcade or loggia opposite; as also the **Rucellai Chapel** in the Via della Spada, which encloses an imitation by Alberti of the Holy Sepulchre at Jerusalem. And now you are in a position to understand Santa Maria, the façade of which this same Alberti designed.

Recollect then (1) that it is a **Dominican church**, full of the glory of the Dominicans, and of their teaching function, as well as of their great philosophic saints, in particular, St. Thomas Aquinas; look out for their black-and-white robes: and (2) that it is **the church of the Rucellai, the Strozzi, the Tornabuoni**, and other wealthy and noble Florentine families. Earlier in date than Santa Croce as to

its fabric, I place it later in the order of our tour, because its contained works of art are of later date, and its style less uniform.

Choose a **very sunny day**. Take your opera-glasses.]

Go into the Piazza Santa Maria Novella. The church occupies the site of an eleventh-century building. In the year 1221 the Dominicans were settled in this church and in the convent attached to it by Cardinal Ugolino, afterwards Pope Gregory IX, the friend of S. Francis. His object was to use the zeal of this new Order against the Paterenes. The struggle which was thus begun ended in the victory of the Dominicans in 1245. This was at once followed by the building of a new church, which occupied, roughly, the area of the present transepts. In 1279 the existing church was begun from the designs of two Dominican monks, Fra Sisto and Fra Ristori, who left its execution to their successors.

Walk round the **R** corner of the church into the Piazza dell' Unità Italiana, where stand by the obelisk to examine the exterior of the **mediæval portion** of the building, with its almost windowless Nave and Aisles, and its Transept with small rose window. Afterwards, proceed towards the Railway Station, so as to observe the architecture of the end of the church, and the interesting *campanile*.

Now, return to the much later Renaissance **façade**, erected by Leon Battista Alberti in 1456 for Giovanni Rucellai. This façade is well worth close notice as a specimen of early Renaissance architecture. Observe first the earlier Gothic arcades (*avelli*), in black-and-white marble, which surround the corner; these were used as burial vaults; and contain, below, the coats-of-arms of the various noble families interred there. Those to the **R** have been over-restored; but on the lower tier of the façade itself, and to the **L** by the monastery buildings they still remain in their original condition. The two lateral doorways are also early and Gothic. The central doorway, however, and the rest of the façade (in black-and-white marble, and serpentine)—at least, the part above the first cornice—belongs to the later

Renaissance design added by Alberti. (If you go round to the front of the neighbouring church of San Lorenzo, you will see the way in which such façades were often left incomplete for ages in Italy.) Notice the contrast between the later and earlier portions: also the handsome green pilasters. At Santa Croce, the nave and aisles have separate gables: here, only the nave has a visible gable-end, while the apparently flat top of the aisles is connected with it by a curl or volute, which does not answer to the interior architecture. Beneath the pediment runs the inscription: "IOHANNES ORICELLARIUS, PAV[LI] FIL[IVS] AN[NO] SAL[VATIONIS] MCCCCLXX"; that is to say, "Giovanni Rucellai, son of Paolo, in the Year of Salvation, 1470." Look out within for more than one memorial of these same Rucellai, the great joint patrons of Santa Maria Novella.

Enter the church. The **interior**, a fine specimen of Tuscan Gothic, consists of a Nave and Aisles, with vaulted roof (about 1350), and a Transept somewhat longer than is usual in Italian churches.

Walk up the centre of the **Nave** to the junction of the Transepts (mind the two steps half-way) in order to observe the internal architecture in general, and the position of the choir and chapels, much resembling that of Santa Croce: only, the Transepts end here in **raised chapels**.

Then, return to the **R** aisle, noticing, on the **entrance wall**, **R** of the main door, a beautiful little Annunciation of the 15th century, where the position of the Madonna and angel, the dividing wall, prie-dieu, bed in the background, etc., are all highly characteristic of this interesting subject. Beneath it, three little episodes, Baptism, Adoration of the Magi, and Nativity, closely imitated after Giotto. **L** of the doorway, a Holy Trinity, with saints and donors much injured, but still a fine work by Masaccio. The altar-pieces in the **R** aisle are of the 17th century, and mostly uninteresting. One is dedicated to St. Thomas à Becket.

R Transept. Bust of St. Antonino, the Dominican Bishop of Florence. (The Dominicans make the most of their saints here, as the Franciscans did at Santa Croce.)

Beyond the doorway, Tomb of Joseph, Patriarch of Constantinople, who came to the Council of Ferrara (afterwards at Florence) in order to arrange a basis of reunion for the Eastern and Western Churches, and then died here, 1440. (The beautiful fresco of the Journey of the Magi by Benozzo Gozzoli at the Riccardi Palace, which you will visit later, contains his portrait as the Eldest King.)

Above this, early Gothic Tomb of Aldobrandino (1279), with Madonna and Child added by Nino Pisano. To the R, another tomb (Bishop Aliotti of Fiesole, d. 1336) with recumbent figure, *Ecce Homo*, etc., best viewed from the steps to the end chapel: this is probably by Tino da Camaino. Note these as specimens of early Tuscan sculpture.

Ascend the steps to the **Rucellai Chapel**. Over the altar is the famous Madonna and Angels, formerly attributed to *Cimabue*, but now supposed to be the work of *Duccio*. This celebrated picture, the first which diverged from the Byzantine (or rather barbaric Italian) style is best seen in a very bright light. It forms the starting-point for the art of Tuscany. A replica, with slight variations, can be studied with greater ease in the Belle Arti. This famous work is the one which is said to have been borne in triumph from the painter's studio to the church by the whole population. Note the greater freedom in the treatment of the angels, where the artist was less bound by rigid custom than in *Our Lady and the Divine Child*. On the **R wall**, characteristic Giottesque Annunciation, where the loggia and the position of the angel should be noted. On the **L wall**, near the entrance, *St. Lucy*, with her eyes in a dish, by Ridolfo Ghirlandajo. The tomb of the Beata Villana (with angels, as often, drawing the curtains) is by Bernardo Rossellino. The *Martyrdom of St. Catherine* is by Bugiardini. Come again to this chapel to study the Duccio after you have seen the copy in the Belle Arti.

Notice **outside** the chapel, as you descend the stairs, the Rucellai inscriptions, including the Tomb of Paolo, father of Giovanni, who erected the façade.

Now, turn to the **Choir Chapels**, extending in a line to the L as you descend. And observe here that, just as the exterior belongs to two distinct ages, Mediæval and Renaissance, so also do the frescoes. The Orcagnas and the paintings of the Spanish Chapel are Giottesque and mediæval: the Filippino Lippi and the Ghirlandajos are Renaissance. We come first upon the later series.

First chapel, uninteresting, but notice against the wall to the R of entrance a quaint bas-relief, representing the donor, Messer Riccardo Bardi, kneeling before St. Gregory, in whose name the chapel is dedicated.

Second chapel, of the **Strozzi** family, the other great patrons of Santa Maria Novella. This was formerly, as the Latin inscriptions relate, dedicated to St. John the Evangelist, but was afterwards made over by Filippo Strozzi (builder of the Strozzi Palace) to his family patrons, St. Philip and St. James. The same powerful nobleman employed *Filippino Lippi* to decorate it with ****frescoes**. Here you come for the first time upon a famous Florentine painter of the 15th century. Contrast his frescoes with the Giottesque types at Santa Croce, and observe the advance they mark in skill and knowledge, and also the loss of bright clear colour and the change in the decorative effect. The **L wall** contains Scenes from the Life of the (dispossessed) St. John the Evangelist, as compensation for disturbance. Below, St. John raises Drusiana, a legendary subject which we saw at Santa Croce. Observe, here, however, the Roman architecture, the attempts at classical restoration, and the admirable dramatic character of the scene, especially visible in the strange look of wonder on the face of the resuscitated woman herself, and the action of the two bier-bearers. The group of women, mourners, and children to the R should be carefully studied as typical of Filippino Lippi's handiwork (about 1502). Above, St. John in the caldron of boiling oil. Observe again the classical tone in the lictors with fasces and other Roman insignia. The **R wall** is devoted to the legendary history of St. Philip, the namesake of both patron and painter. Below, St. Philip

exorcises a dragon which haunted a temple at Hierapolis in Phrygia, and killed by its breath the king's son. Here again the dramatic action is very marked both in the statue of Mars, the priest, the mourning worshippers, and the dragon to the L, and the dying prince in the arms of his countiers to the R of the picture. Above, the Martyrdom of St. Philip, who is crucified by the outraged priests of the dragon. These frescoes, though marred by restoration, deserve attentive study. Their exaggerated decorative work is full of feeling for the antique. They are characteristic but florid examples of the Renaissance spirit before the age of Raphael. Note, however, that while excellent as art they are wholly devoid of spiritual meaning—mere pleasant stories. On the **window wall**, Tomb of Filippo Strozzi by Benedetto da Majano, the architect of the Strozzi palace. (Notice throughout this constant connexion of certain painters and sculptors with families of particular patrons, and also with churches of special orders.) The Madonna and Child, flying angels, and framework, are all exquisite examples of their artist's fine feeling. The bust of Filippo Strozzi, from this tomb, is now in the Louvre. The **window** above, with Our Lady, and St. Philip and St. James, is also after a design by Filippino Lippi. Observe likewise the allegorical figures of the window wall. Not a detail of this Renaissance work should be left unnoticed. Do not forget the Patriarchs on the ceiling, each named on a cartolino or little slip of paper. Return more than once to a chapel like this, reading up the subjects and painters meanwhile, till you feel you understand it.

Enter the **Choir**, noticing, as you pass, the marble high altar, which covers the remains of the Dominican founder, the Beato Giovanni di Salerno.

The ** **frescoes** on the walls were originally by Orcagna, but in 1490 Giovanni Tornabuoni commissioned Domenico Ghirlandajo to paint them over with the two existing series, representing, on the R wall, the Life of St. John Baptist, the patron saint of the city, and, on the L wall, the history of the Virgin, the patron saint of Santa Maria Novella.

(Here, therefore, as usual, the Choir contains direct reference to the dedication.)

The upper scenes on either side are much damaged. They can be best seen from the opposite Choir stalls with an opera-glass.

L wall. *Lowest tier:* L, Joachim is expelled from the Temple because he is childless. The spectators (introduced as if viewing the facts), are contemporary Florentine portraits of the painter and his brother and the family and friends of the Tornabuoni. R, the Birth of the Virgin, with St. Anne in bed, the Washing of the Infant, and a group of Florentine ladies as spectators: conspicuous among them is a fair young woman, Ludovica, daughter of Giovanni Tornabuoni, in a marvellous gown of gold brocade. In the background, the Meeting of Joachim and Anna at the Golden Gate. In all these pictures, the survivals and modifications of traditional scenes should both be noted; also, the character of the architecture and the decorative detail in which Ghirlandajo delighted. He had been trained as a goldsmith and retained through life his love of goldsmith-like handicraft. The introduction of portraits of contemporaries as spectators is highly characteristic both of age and artist.

Second Tier: L, the Presentation of the Virgin in the Temple, which should be compared with similar scenes by earlier Giottesque painters, in Santa Croce. R, the Marriage of the Virgin; observe again the positions of Joseph, Mary, the High Priest, the attendant Virgins of the Lord, and the disappointed suitors, breaking their staffs, etc. (Recall or compare with photograph of Raphael's Sposalizio at Milan.)

Third tier: L, Adoration of the Magi. R, the Massacre of the Innocents. In the lunette: Death and Assumption of the Virgin.

R wall. *Lowest tier:* L, the Visitation; Mary and Elizabeth meet in the streets of a mediæval town. Notice the groups of loiterers on the walls, and the distant views of the country, which are full of interest. Here, also,

notice the contemporary portraits. The lady, standing very erect, in a stiff yellow gown, is Giovanni Tornabuoni's step-daughter Giovanni Albizi, the same person of whom a portrait by Ghirlandajo (a study for this picture) exists in the National Gallery in London. R, the Angel appears to Zacharias, with a group of portraits of Florentine merchants, artists, and scholars.

Second tier: L, Zacharias writes, "His name is John." R, the Birth of the Baptist. Here again the portraits of contemporary Florentines are introduced. A beautiful young girl stands in a prominent position.

Third tier: L, the Baptism of Christ. R, the preaching of John the Baptist.

Lunette, Salome dances at the banquet of Herod.

Window wall, ill seen and defaced frescoes, also by Ghirlandajo, of St. Francis before the Sultan, and St. Peter Martyr killed by assassins: the Annunciation, and St. John Baptist in the desert: and, below all, Giovanni Tornabuoni and his wife, the donors of these frescoes. Observe here in the Choir, which is, as it were, the focus of the church, that almost everything refers to the Blessed Virgin, the patroness of this building, or to St. John Baptist, the patron of the town in which it is situated.

I cannot too strongly recommend close study of these late Renaissance pictures of the age immediately preceding that of Raphael. Do not be satisfied with noting the few points I mention: look over them carefully as specimens of an epoch. Specially characteristic, for example, is the figure of the nude beggar in the scene of the Presentation of the Virgin, on the L wall, showing the growing Renaissance love for nude anatomy. On the other hand, you will find in the same picture the positions of St. Jerome and St. Anna, of the two children, and of the two men in the foreground, as well as that of the Madonna pausing half-way up the steps, exactly equivalent to those in the Taddeo Gaddi and the Giovanni da Milano. Photographs of all these should be compared with one another, and also with the famous Titian at Venice. I have tried to give some hints on this subject in

an article on the Presentation in the Temple contributed to the *Pall Mall Magazine* in 1895.

1st chapel beyond the choir: uninteresting. It contains, however, a famous crucifix by Brunelleschi, which would seem to show that a crucifix, by whomsoever designed, is still a crucifix.

2nd chapel, of the Gaddi, good bas-reliefs by Bandini.

Under the steps which lead to the elevated Strozzi chapel (the second belonging to the family in this church), is a **tomb** with Gothic figures and a Giottesque Entombment.

Ascend the steps to the **Strozzi Chapel**, the altar of which covers the remains of a "Blessed" member of the family, the Beato Alessio dei Strozzi. This chapel contains some famous Giottesque **frescoes** by the brothers Orcagna.

Window wall, the Last Judgment, by Andrea Orcagna, with Angels of the Last Trump, the twelve apostles, the rising dead, and other conventional elements. Conspicuous just below the figure of the Saviour are, L, Our Lady, patroness of this church, and R, St. John Baptist, patron of this city. Right of the Saviour, the elect: left of Him, the damned. Every one of the figures of the rising dead, saints, and apostles, with the angels bearing the instruments of the Passion, deserve close attention. Most of them will recur in many later pictures. Compare the similar scene in the Campo Santo at Pisa.

L wall, the Paradise, also by Andrea, a famous and most beautiful picture, with Christ and the Madonna enthroned, and an immense company of adoring saints and angels. As many as possible of these should be identified by their symbols. Return from time to time and add to your identifications. The tiers represent successively Seraphim and Cherubim, Apostles, Prophets, Patriarchs, Doctors of the Church, Martyrs, Virgins, Saints, and Angels.

Orcagna's Paradise reflects more accurately than any other Florentine painting the spiritual aspiration of the thirteenth and fourteenth centuries. It explains contemporary religious characteristics with marvellous insight. Life was a discipline that should wean the soul from every-

thing transitory; instead of looking for worldly prosperity the Christian must be prepared to suffer. We see how the terrestrial struggle still casts its shadow, even in paradise, over the grim features of those who have not realized that they belong no more to the Church militant. The central theme of the picture is the mystical union of the human and the divine. This is accomplished and completed in the Madonna who sits beside her Son crowned as Queen of Heaven. Above the throne the angels celebrate the gathering together in the New Jerusalem of those who enjoy the "Great Sabbath which has no Evening." Orcagna was the last great master who was moved alike by the transcendental ideals of the Byzantines and by the new ideals which inspired the life of St. Francis, the poetry of Dante, and the painting of Giotto. There is an air of Byzantine rigidity in the serried ranks of these saints, the expression of many is wanting in that charity which could alone give them their place in such a company, the hierarchical spirit clings to the tokens of earthly rank. On the other hand, the gracious mildness of Christ, the sweetness and submission of the Madonna, and the human tenderness of the numerous women, shine with the flame of that love which St. Bernard preached and St. Francis practised.

R wall, a very ugly Inferno, attributed to Orcagna's brother, Bernardo, and divided into set divisions, in accordance with the orthodox mediæval conception, which is similarly crystallized in Dante's poem. The various spheres are easily followed by students of the *Divina Commedia*.

Do not omit to observe the very beautiful **altar-piece**, also by Orcagna. Its chief subject is Christ giving the keys, on the one hand, to Peter, and the book, on the other hand, to the great Dominican saint and philosophical teacher, St. Thomas Aquinas. The allegorical meaning is further accentuated by the presence of the Madonna and St. John, patrons of this church and city. We have thus St. Thomas placed almost on a plane of equality with the Papacy. The other figures are St. Michael the Archangel, St. Catherine with her wheel, St. Lawrence with his gridiron, and St. Paul

with his sword. In the predella beneath are subjects taken from the stories of the same saints. The most interesting is the struggle for the soul of the Emperor Henry II. (See Mrs. Jameson.) The Emperor is seen dying: then, devils go to seize his soul: a hermit sees them: St. Michael holds the scales to weigh the souls: the devils nearly win, when suddenly St. Lawrence descends, and places in the scale a gold casket which the Emperor had presented to him (once at Bâle, now in the goldsmiths' room at the Musée de Cluny): the scale bends down, and the devils in a rage try to seize St. Lawrence. A quaint story, with an obvious moral, well told in this predella with spirit and vigour.

This chapel as a whole is one of the best smaller examples now remaining of a completely decorated Giottesque interior. Not a single element of its frescoes and Dominican symbolism should pass without notice. Observe, before you leave, St. Thomas Aquinas on the roof, accompanied by Prudence, Justice, Courage, and Temperance. The Strozzi Chapel again is one to which you must pay frequent visits.

Descend the steps. The door in front leads to the **Sacristy**. The most interesting object in it is a lavatory in marble and terra-cotta of the school of Della Robbia. The pictures of Dominican saints with which it is adorned have little more than symbolic interest.

The L aisle contains no object of special interest.

This completes a first circuit of the church itself; but you have still to see the most interesting object within its walls—the **Spanish Chapel**. Do not attempt, however, to do it all in one day. Return a second **bright** morning, between 10 and 12, and pay a visit to this gem of early architecture and painting.

A door to the R of the **raised Strozzi chapel**, in the L Transept, leads into the **cloisters**. It is locked. You must get the Sacristan to open it. He is usually to be found in the Sacristy.

From the stairs, leading to the first cloister, there is seen across the little courtyard in front, a vulgarly coloured terra-cotta relief of Christ and the Magdalen in the garden.

The first cloister which you enter, known as the **Sepolcreto**, and containing numerous mediæval or modern tombs, has faded Giottesque **frescoes**, two of which, in the bay to the R as you descend the steps, pretty enough in their way, have been made famous (somewhat beyond their merits) by Mr. Ruskin. That on the L, in a curiously shaped lunette, represents, with charming naïveté, the Meeting of Joachim and Anna at the Golden Gate. Observe the conventional types of face and dress in the two saints, and the angel putting the heads of the husband and wife together; also, the servant carrying the rejected offering, all of which are stereotyped elements in the delineation of this subject. The fresco to the R represents the Birth of the Virgin, and may be instructively compared with the Ghirlandajo upstairs, and also with the Taddeo Gaddi and the Giovanni da Milano at Santa Croce. The simplicity of the treatment is indeed reminiscent of Giotto's manner, but few critics, I fancy, will agree with Mr. Ruskin in attributing these works to the actual hand of the master. Remember, too, that Giotto is always simple; later times continually elaborated and enriched his motives. On the side walls, L, the angel appears to Joachim and Anna simultaneously; R, the Presentation of the Virgin in the Temple. Compare these naïve works with the frescoes in the Madonna dell' Arena at Padua, and other examples.

I will not further particularize, but several hours may be spent in examining the objects in this single courtyard alone, many of which are extremely interesting. From the base of the oratory containing this relief is also obtained one of the best views of the church and campanile.

The second cloister, known as the **Chiostro Verde**, is decorated with very faded frescoes, in shades of green, representing the history of Genesis. Good general view of the church and campanile from the further end of this cloister.

[The **green frescoes**, I fear, will scarcely interest you at first, and may be passed over with a few glances on a preliminary visit. But you must return to them later on, because,

defaced and destroyed as they are (more so within my own memory), they are yet important links in the history of Renaissance art, and especially in the development of perspective, anatomical knowledge, and the drawing of the nude human body. (See Layard's Kugler, under Paolo Uccello.) They represent the incidents of Genesis, by various hands; but the best are the Sacrifice of Noah, and the Deluge, by Paolo Uccello, not in the least sacred, and full of admirable naturalistic incidents. They help to bridge over the gap in this church between Giottesques like Orcagna and late 15th century Renaissance painters like Filippino Lippi and Ghirlandajo. I advise you, at some future time, when your conceptions of the evolution of art in Tuscany have become clearer, to return to them for some hours at least of patient study.]

A door to the R. of the entrance gate leads into the famous Cappella degli Spagnuoli, or **Spanish Chapel**. Note the beautiful external architecture, with twisted columns. The chapel was intended for the celebration of the Festival of Corpus Domini, and it also served as a chapter house. It was built between the years 1350 and 1355, by the architect *Fra Jacopo Talenti*, at the expense of a rich Florentine citizen, who left money at his death for the cost of the frescoes on the walls.

This chapel is the finest existing example (save the Arena at Padua) of a completely decorated Giottesque interior. The frescoes are by uncertain artists, but rank among the noblest productions of that period. It will require many days adequately to examine all the beautiful objects which this building contains. I will therefore call attention in detail to a few only. Those first mentioned are peculiarly appropriate to a Chapel of the Corpus Christi.

On the **altar wall**, facing you as you enter, is the History of the Passion, in consecutive sections, after the early fashion: probably by an artist of the School of Siena. L, the Way to Calvary. Above it, the Crucifixion, every detail of which should be closely studied. Notice in particular St. Longinus, the centurion who pierced the side of Christ, and

who was afterwards converted, distinguished by his halo. On the R, Christ descending to Hades, and liberating the souls, with the crushed and baffled demons. First among the dead are Adam, Abel with his lamb, and the various Patriarchs. Every detail in these three works will give a key to other compositions.

The compartment of the **ceiling** above this fresco represents the Resurrection, with Christ in a mandorla; the Three Women at the Tomb; and Christ and the Magdalen in the Garden. Observe once more every detail of this beautiful composition: it is probably the work of Antonio Veneziano. (But do not trouble much at this stage about these artists: confine your attention to the details of the action.)

The **R wall** contains a very famous **fresco, commonly attributed to Taddeo Gaddi (Cavalcaselle attributes it to Andrea di Firenze). It represents the Way to Paradise, especially as shown by the Dominican Fathers. Study this noble allegorical work in full detail. Below, on the L, is the Church Militant, represented by the original design of the Cathedral at Florence, as sketched by Arnolfo, with Giotto's façade, and the Campanile beside it. Below this, as in the Dantesque ideal—that splendid embodiment of mediæval Christian theory—sit enthroned the spiritual and temporal authorities, the Pope, with his pastoral staff, and the Emperor, with his sword and skull; at whose feet lie the Faithful, represented as a flock of sheep, and guarded by black-and-white dogs, the *domini canes*, or Dominicans. To the L of the Pope are the various Church dignitaries, —cardinal, archbishop, bishop, priest, monks and nuns of the various orders, each in the garb of their profession or monastic body. Foremost among them observe the black-and-white robes of the Dominicans, closely allied with their Franciscan brethren. To the R of the Emperor, again, stand the various temporal authorities—kings, princes, marquises, dukes, lawyers, burghers, gentlefolk, pilgrims, artisans, beggars, and women. (Most of these are said to be contemporary portraits—the Pope, Benedict XI; the Emperor, Henry VII; the King, Philippe le Bel of France;

the Bishop of Florence of the period, and so forth: while others are considered on merely traditional authority to be Cimabue, Arnolfo, Giotto, Petrarch, Laura, etc. I advise you, however, to pay little attention at first to such real or supposed portraits, the identification of which merely distracts you from the underlying import and beauty of the picture. In any case, the poets and painters at least seem to be wrongly named. Thus, the cavalier in the curious white hood, usually pointed out by the guides as Cimabue, is much more probably Walter de Brienne, Duke of Athens, who also appears on a white horse in the Crucifixion.) The whole assemblage thus represents the mediæval world, temporal and spiritual. Beyond these to the R, the Way to Paradise, Dominican Fathers pointing the road, and arguing and expostulating with heretics, whom St. Thomas Aquinas, on the extreme R, is confuting, so that some of them tear up their heretical books, while others stop their ears and refuse to listen. Oriental costumes (representing eastern sectaries) may be detected among them. In the foreground, the Dominicans, as black-and-white dogs, are worrying the heretical teachers under the guise of wolves, thus symbolizing the terrible functions of the Inquisition. In the **second tier**, winding round about to the R, are seen the pleasures and vanities of this wicked world, with dancing figures; while a Dominican Father is showing souls the way to heaven, and another is giving absolution to sinners. These figures thus represent Sin, Penitence, Confession, and Absolution. Further to the L, again, the Souls of the Righteous, a joyous company, are being welcomed and crowned by delicious little angels at the Gate of Heaven, where St. Peter with the keys stands to open the door for them. Within is a vista of the Heavenly City, with adoring saints, among whom St. Lawrence and St. Paul are specially conspicuous. Over the dome of the church, too, is seen the half-figure of the great Dominican nun, St. Catherine of Siena. Thus this part of the picture symbolically represents the Church Triumphant, as that below represents the Church Militant. The whole composition is crowned by

Christ in Glory, with adoring angels. At His feet is the Lamb on the Altar, surrounded by the four symbolical animals.

The compartment of the **ceiling** above this fresco represents the Ship of the Church, under the guise of the Apostles on the Sea of Galilee, with Christ and Peter walking on the water. It is partly copied from Giotto's famous mosaic, now built into the newer St. Peter's at Rome. The quaint fisherman to the left is common to both of them.

The **entrance wall** has a Last Supper, and frescoes of the History of St. Dominic and St. Peter Martyr, the founder and the holy man of the Dominican Order.

The compartment of the **ceiling** above these has an Ascension, with Christ in a mandorla, the Apostles and Madonna, and the messenger angels (by Taddeo Gaddi?).

The **L wall** contains a highly allegorical and architectural picture, doubtless correctly ascribed to Taddeo Gaddi, and representing the Glory of St. Thomas Aquinas. Above, the saint is seated, enthroned, with the open book, as the Doctor of the Church, and the great Dominican teacher. Beneath his feet are the discomfited heretics, Arius, Sabellius, and Averrhoes. (See the similar scene by Benozzo Gozzoli in the Louvre.) By his side are the great teachers among the Prophets and Apostles, their names inscribed beneath them. On the R, St. Matthew and St. Luke the Evangelists, Moses with his conventional horns, Isaiah, and King Solomon. On the L, St. John and St. Mark the Evangelists, St. Paul, the great organizer of Christian teaching, David as the Psalmist, and Job as the dialectician of the Old Testament. Thus these figures represent Doctrine and Dogma under both dispensations.

Above the figure of St. Thomas are the three Theological, and the four Cardinal virtues. At the top, Charity with a flaming heart; to the L, Faith with cross and shield; to the R, Hope in green with an olive branch. Lower, on the L, Temperance with a palm treads on a boar; Prudence holds a book: on the R, Justice with sword and crown; Fortitude with tower and spear.

The lower tier consists of symbolical figures of the Arts

and Sciences, with various personages at their feet distinguished for proficiency in them. The following is their order from L to R.—*Civil Law*, with Justinian: *Canon Law*, with Pope Clement V (a portrait): *Practical Theology*, with Pietro Lombardo, "magister sententiarum": *Speculative Theology*, with Boethius: *Dogmatic Theology*, with St. Dionysius: *Contemplative Theology*, with St. John of Damascus: *Polemic Theology*, with St. Augustine: *Arithmetic*, with Pythagoras: *Geometry*, with Euclid: *Astronomy*, with Ptolemy: *Music*, with Tubalcain: *Dialectic*, with Aristotle: *Rhetoric*, with Cicero: and *Grammar*, with Priscian. The whole thus represents the philosophical and teaching faculty of the Dominicans, as the opposite side represents their pastoral activity in saving souls. The two great frescoes may indeed be distinguished as the **spiritual** and **temporal** mission of the Order.

The compartment of the **ceiling** above this fresco represents the Descent of the Holy Ghost on the Day of Pentecost (by Taddeo Gaddi?). The Spirit, as a dove, is descending from heaven, while tongues of fire alight on the heads of the Madonna and Apostles, chief among whom is St. Peter with the keys. Below, by the closed doors, are the various nations, who hear the Apostles speak with tongues, each understanding that of his own country. Observe the Moors and the Oriental costume of some of the characters.

Come often to this chapel until you have learned to understand its architectural plan, and have puzzled out such of its infinite details as cannot here be adequately explained to you. It is not well, indeed, to be told *everything*. I shall be quite satisfied if I put you on the track, leaving you to find out many points for yourself. But sit long and observe, remembering that everything in this chapter-house of Dominicanism is full of meaning. In my judgment, too, these pictures are as beautiful as works of art as they are important as a body of Dominican theology. The little group of the Souls as they enter Heaven is one of the most charming and attractive conceptions of all Giottesque painting.

It is impossible to overestimate the value of **photographs** for the study of frescoes, especially when the originals are either defaced or faded. Every one knows how fatiguing it is to stand long in a church and look up at the walls: the photograph you can inspect at your leisure at home, and so familiarise yourself at least with the composition and the story of the subject. After you have thus got to know the picture in black-and-white, return to the church to examine it again: you will then find that the colour and the size, as well as the artist's touch, vivify and brighten what in the photograph was often dead and meaningless. Also, the photograph, besides giving you the composition in a measurable space which the eye can grasp, so generalises the figures as often to supply in effect missing lines and obscure portions. Of course you must not rely on the photograph alone: but, when used in conjunction with, and as supplementary to, the frescoes themselves, these secondary aids are simply invaluable. I advise you to apply them here in particular to the Ghirlandajos of the choir (especially for comparison with the two Lives of the Virgin by Taddeo Gaddi and Giovanni da Milano in Santa Croce), and also to the frescoes of the Spanish Chapel. If you wish to specialise, I would suggest as the best theme the subject of the Presentation of the Virgin in the Temple, which is treated by all three of these successive artists, as well as by several panel-painters at the Belle Arti.

Above all, seek to learn the **legends**. Religious symbolism is the language of early art: you cannot expect to understand the art if you will not take the trouble to acquire the language.

If you read French, and wish to go deeper into the paintings in this church and elsewhere in Florence, get Lafenestre's *Florence*, in the series of *La Peinture en Europe*—a capital book which gives a full account of every noteworthy picture in the city.

SPEZERIA OF S. MARIA NOVELLA.

Enter by the door 12A Via della Scala. This chapel, formerly connected with the convent, contains a series of Passion scenes painted by *Spinello Aretino* (1333?-1410).

If the visitor stands under the window, there is in the lunette to the right (1) Judas receiving the thirty pieces of silver. Below, (2) the Last Supper; (3) the Washing of the feet. On the wall of the window: (4) the Agony in the Garden; (5) the Kiss of Judas; (6) Christ before the Judgment Seat; (7) Pilate washing his Hands.

In the lunette to the left: (8) the Buffeting; below: (9) the Flagellation; (10) the Bearing of the Cross.

In the lunette opposite the window: (11) the Crucifixion; (12) the Entombment; (13) the Marys at the Tomb and the "Noli me tangere." On the roof, the four Evangelists. In the Crucifixion, St. Mary Magdalen and St. Bonaventura (?), in a mendicant frock and with a cardinal's hat beside him, kneel at the foot of the cross. Behind the monk sits a lion treated as the Florentine Marzocco, and to the extreme right lots are drawn for the seamless robe.

III

THE CATHEDRAL GROUP

[AFTER the Dominicans and the Franciscans, the town began to bestir itself.

In Dante's time, we saw, the only church of any importance which Florence yet possessed was the old octagonal **Baptistry**, then the Cathedral of San Giovanni Battista. This building (praised by Dante beyond its merits, because the town had then none better) is a small and not wholly successful specimen of that beautiful **Tuscan-Romanesque architecture**, which reaches so splendid and typical a development in the Cathedral of Pisa and its surrounding edifices. If you have not been to Pisa, however, you can only compare San Giovanni with the church of San Miniato on the hill south of Florence (which go up to see after inspecting the Baptistry). But San Giovanni was, in its original condition, a much more insignificant building than at present, its chief existing external ornaments being the great bronze doors, and the bronze or marble statues, which were added later.

At the end of the 13th century, once more, when Santa Croce and Santa Maria Novella were rapidly rising in the garden belt outside Florence, the city began to be not unnaturally ashamed of this mean little Cathedral. Pisa had already her magnificent group of buildings fully completed; Siena, stirred to rivalry, had begun and nearly finished her noble and beautiful **Duomo**. Florence, now risen to the first position in Tuscany, felt it incumbent upon her to produce a building which should outdo both of them. In this design, indeed, she was not wholly successful: her **Duomo**,

though larger than either, fails to come up to its elder rivals in many important points of beauty. Fully to understand the Cathedral of Florence, therefore, you should have seen first both Pisa and Siena, on which it is based, with enormous differences. At Pisa, the actual dome, above the intersection of nave and transept, is relatively insignificant. At Siena, it assumes somewhat larger proportions. At Florence, even as originally designed by Arnolfo, it was to be very much bigger, and, as completed by Brunelleschi, it far outdid all previous efforts.

The Baptistery had of course been dedicated, like all other baptisteries, to St. John Baptist, who was therefore the patron saint of Florence. But the increasing importance of the Holy Virgin in the 13th century (see my *Paris*, under Notre-Dame) made the Florentines desire to dedicate this their new **Cathedral to Our Lady**. It was therefore erected in honour of **Santa Maria del Fiore**, that is to say, Our Lady of the Florentine Lily, which appears in the city arms, and pervades all Florence. You will see it everywhere. The Duomo was begun in 1294, on the site occupied by the earlier church of Santa Reparata, who also ranked as one of the chief patron saints of old Florence. As usual in such cases, many memorials of the saint of the original dedication survive to this day in the existing building. The first architect was **Arnolfo di Cambio**, a pupil of Niccolò Pisano, who executed the beautiful pulpit in the Baptistery at Pisa, where antique work is first imitated. (Recollect too that Giovanni Pisano, who worked on the cathedral of Siena, was himself a son of Niccolò.) Thus, in order to fully understand the sequence and meaning of these three cathedrals, with their sculpture and architecture, you should (if possible) pay visits to them in the order of Pisa, Siena, Florence, with Bologna thrown in on your way homeward. This alone will enable you to understand the marvellous influence of the Pisani, and especially of that singular and original artist, Niccolò, the first mediæval craftsman who aimed at imitation of and rivalry with the antique.

Arnolfo's work was afterwards carried on by **Glotto**, who,

like most men of his century, was architect and sculptor as well as painter. It was Giotto who added to the original design the beautiful marble-crusted Campanile, the noblest work of its sort in Italy. The fresco of the Church Militant and Triumphant in the Spanish Chapel shows the original form intended for the cathedral by Arnolfo, with the additions made by Giotto and Taddeo Gaddi. The exterior was gradually incrustated during successive ages with its beautiful polychromatic marble coating, with the exception of the façade, the lower part of which alone was so adorned, as may be seen in Poccetti's lunette in the cloisters of San Marco, to be hereafter mentioned. This façade was afterwards pulled down, and the front of the Cathedral remained a shapeless mass of rubble, like that of San Lorenzo, till 1875. The dome, with its beautiful ribs, which make it so much lovelier than any other, was designed by Brunelleschi, and constructed in 1420-34. The façade, which is quite modern, was added by De Fabris in 1875.

A full study of the Cathedral of Florence with its group of subsidiary buildings can only be attempted with the aid of a thorough architectural description. You must arrive at it gradually. I will content myself with pointing out a few of the more salient elements likely to interest the general reader. If you wish to know more, run down to Pisa, and up to Siena, and study carefully the work of the Pisani. Recollect that while in painting Florence was fairly original, in architecture and sculpture she did but follow the much earlier lead of the two other great Tuscan cities.

Remember then (1) that the **Baptistery** is practically the **oldest building** in Florence, and is the original Cathedral, but that most of its external decorations are of later date. (2) That it is dedicated to **St. John Baptist**, and that all its parts have reference to its purpose and dedication. (3) That the **Cathedral** is dedicated to **Our Lady**, and that it replaces an older church of **Santa Reparata**. (4) That it owes its existing form to the successive efforts of many great architects.

A few more points must be noted. The Cathedral, when

completed, was the **largest church** then existing in Italy. St. Peter's at Rome was designed to outdo it. Its dome was the biggest ever yet erected: view it from the Piazzale Michael Angelo on the way to San Miniato, and observe how its ribs make it much more beautiful and effective than any other dome. In addition to its original and secondary patrons, the Cathedral also contained the remains of the local **holy bishop, St. Zenobius** (San Zanobi), who was of great importance in early times as an object of cult in Florence. The Duomo, again, was confessedly erected (in the document which decrees it) as a monument worthy in size, dignity, and beauty, *not* of its sacred use, but of *the Florentine people*. Few churches are on the whole so much a national monument, and so little a place of divine worship. Everything here is sacrificed to the beauty and size of the **exterior**, which is vast and impressive. The **interior**, on the other hand, being destitute of vistas and long rows of columns, looks very much smaller than it really is, and contrasts most unfavourably in this respect with the immense apparent size of Pisa. The architects fell into the mistake of thinking that by making all the parts large, you would gain an idea of vastness—which is quite untrue. You can only take it all in, for as big as it is, by visiting it again and again. There is little or nothing, however, to explain or understand. You must dwell upon it, and it grows upon you. I do not enlarge upon the history of the Church, because that you must read up in Miss Horner, Mrs. Oliphant, Fergusson, and elsewhere. See also Perkins's *Tuscan Sculptors*.]

Visit first the **oldest Cathedral**.

Go along the Via Cerretani as far as the Piazza which contains the **Baptistry**. The **column** of speckled marble which faces you to the R, just N. of the Baptistry, was erected to commemorate a miracle which took place on the Translation of the Remains of St. Zenobius from San Lorenzo. A tree which grew on this spot burst suddenly into leaf, out of due season, as the body of the saint was being carried

by. You will find many pictures of this curious miracle in Florentine galleries. Remember it.

To your **R** stands the **Baptistry** itself, the original Cathedral. It is an octagonal building, perhaps enclosing portions of an early Roman temple, but entirely rebuilt and encased in marble in the 12th century. Notice the three different stories of which it is composed: its Tuscan-Romanesque style, its round arches, its flat pilasters, its windows (later in their present form), and its octagonal cupola (best observed from neighbouring heights, such as the Piazzale on the Viale dei Colli). Walk right round the church and note the square apse or tribune on the **w**.

Being a Baptistry, this building is mainly decorated with (late) works referring to the Life of the Baptist. The groups above the doors, externally, consist each of three figures. Over the **door to the N** is the Preaching of St. John Baptist, a trio in bronze by Francesco Rustici (1511), said to have been designed by Leonardo da Vinci. The hearers represent a Pharisee and a Sadducee. Over the **door to the E** (facing the Cathedral), is the Baptism of Christ by John, a work of Andrea Sansovino, 1502). The angel is later. This set is of marble. Over the **door to the S** is the Beheading of John the Baptist, in bronze, by Vincenzo Danti (1571), where the third figure is ingeniously made up by Herodias's daughter waiting for the head with a charger. These three groups thus represent in this order the principal events in the life of the patron.

The **bronze doors** beneath are celebrated. The **first** and oldest of these is on the **S side**, below the Beheading of John the Baptist. It was completed by Andrea Pisano, the pupil of Giovanni (perhaps a grandson of Niccolò), in 1336, and is the oldest work of art of its sort of any importance in Florence. It marks, in fact, the beginning of the desire for the plastic embellishment of the city. This gate should be compared with that of Bonannus in the Cathedral at Pisa, a rude 12th-century work on which it is evidently based. Contrasted with its original, it exhibits the great improvement in style effected by the Pisani: but at

the same time, if compared with Niccold's reliefs on the pulpit at Pisa, it shows the sad falling off in the Pisan school after the death of that great and original artist, who, even more than Giotto, inaugurated the revival of art in Italy. The **reliefs** represent scenes from the Life of the Patron Saint, John the Baptist. They run as follows :

L door, top (1) the angel appears to Zacharias in the Temple: notice the great simplicity of the treatment, as in Giotto. (2) Zacharias is struck dumb. (3) The Visitation of Mary to Elizabeth (all these scenes are conventional, and based upon earlier treatments: compare the arch in the background here, as well as the relative positions of the Madonna and St. Elizabeth, with those you will find in contemporary painting. This arch is most persistent). (4) The Birth of the Baptist. (5) Zacharias writes, "His name is John." (6) The young John departs to the wilderness (this delicious scene strikes the keynote for many subsequent Florentine treatments of the boy Baptist, who becomes with the Renaissance a most typical Florentine figure). (7) The preaching of John. (8) Jesus comes to Jordan. (9) John baptizes (the gates were once richly gilded; traces of the gilding appear best on this relief). (10) The Baptism of Christ, where the positions of St. John and the angel are strictly conventional, as is also the symbolical Jordan. Note all the figures and attitudes carefully. Omit the lower panels for the present.

R door, beginning again at the top. (11) John the Baptist before Herod. (12) John is sent to prison. (13) He is visited by his disciples: this scene also recurs very frequently. (14) Christ declares, "There hath not risen a greater than John the Baptist." (15) Herodias's daughter dancing (the fiddler in this scene is conventional: look out for reappearances). (16) The Decollation of St. John. (17) The head brought to Herodias's daughter. (18) She gives it to her mother: again a scene closely followed later. (19) The disciples carry the body down to burial. (20) The Entombment of John. Notice the conventional representation of an interior by a canopy or symbolical roof.

All these reliefs should be most carefully studied, both as scenes in the history of John which occur abundantly elsewhere (see the silver altar from this very church in the Opera del Duomo), and also as specimens of that Gothic art which replaced the earlier attempted classical revival by Niccolò Pisano. The fact is, Niccolò was a man in front of his age, whose direct influence died out at once, subsequent sculptors preferring a treatment more consonant with the architecture and painting of the moment.

The eight **lower panels** contain admirable allegorical figures of the Cardinal Virtues. Each is named legibly beside it. Note them as examples of the embodied allegories so popular during the Gothic period. The Renaissance adornment at the sides of the doors was added in 1452 by Vittorio Ghiberti, son of the great Lorenzo whose main work you have next to examine.

Now, go round to the second or **N door**, which comes next in chronological order—a hundred years later. Florence was by this time no longer dependant upon Pisa for her artists. At the beginning of the 15th century it was decided to make another pair of bronze doors, and, after a competition for the choice of an artist, in which Jacopo della Quercia and others took part, the Signoria decided upon commissioning **Lorenzo Ghiberti** to execute them. His original panel for the competition, together with that of his chief rival Brunelleschi, may still be seen at the Bargello. This beautiful door, in fact, represents the first beginnings of Renaissance sculpture. (See Perkins's *Tuscan Sculptors*, a book which you should assiduously read up in the evenings.) Compared with Andrea Pisano, the composition is richer, the relief higher, the treatment more naturalistic. (Orcagna's reliefs at Or San Michele bridge over the gap between the two in the history of Florentine sculpture.) These gates are devoted to the Life of Christ, to whom John testified.

The subjects begin on the L, third panel from the bottom, and (unlike the last) run right across, from door to door, being continued **upward**. (1) Annunciation, with the usual loggia and lily, and God the Father discharging the Holy

Spirit: note the greater complexity and power of composition as compared with Andrea. (2) Nativity. (3) Adoration of the Magi. (4) Finding of Christ in the Temple. Observe in all the conventional treatment. Above, (5) Baptism of Christ. Compare with the (simpler) similar subject on Andrea Pisano's gate; also with the contemporary pictures. (6) The Temptation, a fine conception, much above any previous one. (7) Chasing the Money-changers from the Temple. (8) Christ and Peter on the Water. (9) The Transfiguration. (10) The Raising of Lazarus: note the bystanders. (11) The Entry into Jerusalem. (12) The Last Supper. A difficult composition. (13) The Agony in the Garden: all the attitudes are conventional. (14) The Kiss of Judas. (15) Flagellation. (16) Christ before Pilate. (17) The Bearing of the Cross (Way to Calvary). (18) The Crucifixion. (19) The Resurrection: very conventional. (20) The Ascension.

All these reliefs should be carefully studied, as realizations in plastic art of scenes which will be found in very similar forms among painted Lives of Christ elsewhere. (See, for example, the same moments in the Fra Angelicos in the Belle Arti.) The advance upon Andrea Pisano in composition, anatomy, and treatment of nature should also be noted. Specially admirable in this way is the spirited scene of the Entry into Jerusalem.

The eight **panels below** represent: 1st tier, the Four Evangelists, with their symbolical animals (irregular order): Matthew (angel), Mark (lion), Luke (bull), John (eagle). Beneath them are the Four Doctors of the Church, in the order of: Ambrose, Jerome translating the Vulgate, Gregory with dove at ear, Augustine holding the *De Civitate Dei*. (Each Doctor accompanies the cognate Evangelist.) Traces of gilding are here also abundantly apparent. Ghiberti was occupied upon this great work from 1403 to 1424.

Now, go round to the third or **Eastern door**, which occupied Ghiberti for the remainder of his lifetime (1425-1452). In this marvellous task Ghiberti abandoned the simplicity of his earlier style, and endeavoured to produce, not so

much reliefs as pictures in bronze, with effects of perspective not proper to plastic art. The result is nevertheless most beautiful and striking. (Intermediate works between his two styles may be found in the font at Siena.) These are the doors which Michael Angelo declared fit for the gates of Paradise. See them about 10 a.m. on a bright morning, when the sun strikes them. The subjects are taken from the Old Testament history.

Begin your examination at the **top L panel**, and proceed from R to L, alternately. Each panel contains **several successive moments** in the same subject. I will mention the most important, but several others may be discovered on close inspection. (1) The Creation of Adam; of Eve; God's Communion with Adam; and the Expulsion from Paradise (note the fig-leaves). (2) Adam tilling the Soil; Cain and Abel at their different vocations; their sacrifices; the Murder of Abel. (3) The Exit from the Ark; Noah's Sacrifice; his Drunkenness, with Shem, Ham, and Japhet. (4) Abraham entertains the Three Angels; Sarah at the Door of the Tent; Hagar in the Desert; the Sacrifice of Isaac. Observe the beautiful stone-pines. (5) Esau with his dogs comes to Isaac; Rachael and Jacob; Isaac blessing Jacob, etc. (6) Joseph and his Brethren in Egypt, several successive moments, including the Finding of the Cup in the Sack. (7) The Giving of the Law on Mount Sinai. (8) The Ark carried round the Walls of Jericho, with the blowing of the trumpets. (9) The Battle against the Amorites. (10) Solomon receives the Queen of Sheba. You cannot too thoroughly examine these marvellous bronze pictures.

Notice also the exquisite decorative heads, and the figures of biblical personages, the most beautiful of whom is perhaps Miriam with the timbrel to the L. I strongly advise you to get photographs of all these subjects, study them carefully at home, and then return to compare and re-examine the originals. Only thus can you gain some idea of Ghiberti's life-work. Linger long over such exquisite groups as Abraham and the Angels, or Esau and Isaac.

Now, enter the Baptistery.

The **interior**, with its beautiful Tuscan-Romanesque arcade on the second story, resembling a triforium, is much handsomer and larger than the plain exterior would lead one to suppose. (Outside, the Cathedral dwarfs it.) Parts of it are adorned with admirable early mosaics. The rest has fine inlaid marble-work. It would be impossible to describe all these in full; they can only be adequately seen on a **very bright morning**, when it is practicable to identify most of the figures by the aid of their inscriptions. The general architecture will remind you of Pisa. The **arch of the tribune**, which occupies the place of an apse, perhaps belongs in part to an early Roman building,—local tradition says, a temple of Mars. Notice that the reliefs outside the tribune bear reference to the history of St. John Baptist, as does almost everything else in this building. L, the Profession of the boy Baptist; R, his preaching by the Jordan, with the approach of Christ; further R, he baptizes the Saviour.

Mount the steps to the **High Altar**, an ugly modern work, replacing the beautiful mediæval silver shrine, now in the Opera del Duomo. It is supported by the eagles of St. John, which you will find everywhere on this edifice (as elsewhere in Florence), and surmounted by a bad rococo group of John the Baptist and angels. The relief beneath the altar represents the daughter of Herodias receiving the head of the Baptist.

The fine early mosaic of the **Apse** (1225) should be closely observed on a bright morning. It represents, R, the Madonna and Child; L, St. John Baptist enthroned; centre, the Lamb with adoring patriarchs and prophets. Note that the figure of the Lamb is specially appropriate in a church of the Baptist, who first uses the word "Behold the Lamb of God," always placed on a scroll round the reed cross he carries. If you will search for yourself, you will find that the whole building is full of similar baptismal symbolism.

Immediately to the L of the enclosure of the tribune is

the **Font** (of 1371), the only one in Florence, all children born in the city being baptized here. (The ceremony takes place on Sunday afternoons, and is worth a visit.) The Font is adorned with good early reliefs of the Life of the Baptist, whose statue stands in a niche behind it.

Now, go **round the church** from this point to the L, noticing the beautiful early inlaid pavement, much defaced by time, and representing, opposite the High Altar, the Signs of the Zodiac.

Over the first altar, that of St. Mary Magdalen (who is often associated with St. John Baptist as the female penitent in the desert of Provence), stands her statue by Donatello. She is represented nude and haggard, clad entirely with her own long hair. These lean and hungry penitent Magdalens will be more fully explained, with reference to their legend, when we visit the Belle Arti. Compare there the very similar picture, attributed to Andrea del Castagno or Filippino Lippi, and balanced by a Baptist. Notice the inscriptions and eagle.

Just to the R of the High Altar is the beautiful **tomb of John XXIII**, "formerly Pope"—an anti-Pope deposed by the Council of Constance. It was erected by his friend and adherent, Cosimo de' Medici, who declined to alter the inscription to please the successful rival. The recumbent figure of the deceased in gilt bronze on the tomb is by Donatello, but still not beautiful. Beneath are Faith, Hope, and Charity, the first by Michelozzo. The Madonna and Child above are very pleasing.

The **Dome** has early mosaics of our Lord in the centre, surrounded by adoring angels. The other subjects (best identified by photograph beforehand, and then studied on the spot) are the Last Judgment, Life of the Baptist, Life of Christ, Story of Joseph, Creation, and Flood.

From the old, proceed to the **new Cathedral**: contrast its Gothic architecture with the Tuscan-Romanesque of the Baptistery.

The modern **façade**, by De Fabris, is a fine though florid

piece of recent Italian Gothic workmanship, and is full of symbolism, both of the Blessed Virgin and of the Florentine saints (Reparata, Zanobi, etc.) especially commemorated in this Cathedral. To describe it in full, however, would be alien from the historical character of these Guide-books. I will therefore only call attention to the (patroness) Madonna and Child, enthroned, in the great niche under the Rose Window (Sarrocci). The saints to R and L have their names inscribed, and the words can be read by the aid of an opera-glass. Also, note the Assumption of the Madonna in a mandorla, in the pediment, just beneath, and the figures of Santa Reparata and San Zanobi on either side of the doorway. Those who desire to follow the subject further can do so by the aid of the large designs in the Museum of the Opera del Duomo. I cannot unreservedly share in the frequent English utter condemnation of this florid and somewhat gaudy work, which, in spite of much over-elaboration and a few gewgaws, seems to me not wholly unworthy of the place it occupies.

Proceed round to the **S side** to view the earlier part of the building. Under the **first window**, interesting old inscription, which should be read by those who know Latin. Just beyond it, charmingly infantile mediæval relief of the Annunciation, where the division between the Madonna and the angel is even more marked than usual. Stand by the doorway of the Campanile, to examine the general effect of the South Side. Observe the exquisite double windows, with twisted columns, and the infinite variety of the inlaid marble-work. (I cannot describe all this, but go through it slowly.) Over the **first door**, said to be by Giotto, good statue of the Madonna and Child, of the 14th century. Above it, Christ blessing. Higher still, Annunciation, in two separate niches. Do not omit to note the architecture of all these niches, and of the columns which support them. Observe that as this is a church of Our Lady, almost all the decorations have reference to her history.

Second S door, called the Canons' Entrance, by Lorenzo di Giovanni (1397). In the tympanum, relief of the

Madonna and Child, with two adoring angels, very dainty. Above it, a Pietà. Observe the decorative work and statues on this beautiful doorway, foreshadowing the Renaissance. Close by, near the door, is one of the best points of view for Giotto's Campanile.

Here the **S transept**, with its round (or rather obtuse-angled) apse, projects into the Piazza. Stand on the steps opposite, between the statues of the two principal architects, Arnolfo and Brunelleschi (the latter gazing up at his great work), in order to take in the arrangement of this Transept, with its cupola, etc., and the dome behind it, as well as the fine angular view of the Campanile. Do not hurry over the exterior of the Cathedral. Look at it slowly. It cost many lives to build, and is worth an hour or two of your time to examine.

Now, go round the South Transept, and stand near the door of the Opera di Santa Maria del Fiore to look up at the **Dome**, whose cornice and arcade are finished on this side only. Elsewhere are seen the empty places where a similar arcade and cornice were to have been carried round it. Observe also the minor clustered cupolas below the dome. If you will carefully note the exterior architecture from this point of view, it will help you better to understand the interior. The portion facing you, which would elsewhere be the choir, is here devoted to the **Tribune of San Zanobi**, the great early bishop and patron.

Pass hence round the **N transept** and proceed to inspect the exterior of the **N aisle**.

First door by Giovanni d' Ambrogio: in the tympanum, Annunciation in mosaic by Domenico and Davide Ghirlandajo, a beautiful Renaissance work, a little out of keeping with the Gothic exterior. Above it, a very fine relief by Nanni di Banco, Assumption of the Madonna in a mandorla (adapted from, or almost modelled on, a relief by Orcagna at the back of the great shrine in Or San Michele: compare the two by means of photographs: allowing of course for Renaissance progress). Our Lady is represented as just about to drop the Sacra Cintola or sacred girdle to St. Thomas,

who kneels, a beautiful youthful figure, to the L below. [This is a subject which we have seen already in fresco at Santa Croce, and which will meet us frequently elsewhere in Florence (as, for example, in the Orcagna at Or San Michele), from the local importance of the Holy Girdle preserved at Prato.] Donatello is said to have completed this lovely work. The figures are almost identical with Orcagna's, but the tree and bear to the R here replace two trees at Or San Michele. The statuettes on the pillars close by are by Donatello.

The **second N door**, attributed to Piero di Giovanni Tedesco, and Niccolò d'Arezzo, has pillars resting on a lion to the R, and a lioness with her cubs to the L. In the tympanum, the Madonna and Child, again, with adoring angels. Stand on the pavement opposite to take in the effect of this side of the Cathedral. I have only noted the chief points. But every saint in niche or on pinnacle can be identified by some sign, if you take the trouble to do so.

Now, enter the **interior**, which is vast and very bare. Stand first by the **central door**, to observe the huge unimpressive Nave, supported on either side by only four great arches, whose immense size and sparsity seem to dwarf the entire building. (Rows of columns like Pisa are much more effective.) Then, before you begin to examine in any detail, walk straight up the Nave, to its junction with the Transepts, in order to understand the nature of the architectural arrangement. The **octagonal space**, railed off with a low marble screen beneath the dome, is here, by a very exceptional plan, the **Choir**. To R and L extend the ApSES of the Transepts, looking incredibly small from within when compared with the vastness of their exterior. Note that all three ends in this direction have similar ApSES. Then, walk round to the **back of the Choir**, where what would usually be the chancel is known as the **Tribuna di San Zanobi**. Its High Altar contains the head and ashes of the sainted bishop, which are (or were) the chief object of local cult in this Church. From this point of view, the general proportions of the interior can best be grasped.

After thus gaining a general conception of the whole, return to the **W end** of the Nave. The objects in the interior worth notice are not numerous. Over the Central Door, Coronation of the Virgin by Christ, with adoring angels, in mosaic, by Gaddo Gaddi. To **R** and **L**, over the lateral doors, fresco-monuments in grisaille of Florentine generals, that to the **R** being the monument of the English partisan leader Sir John Hawkwood (Giovanni Acuto), who served the Republic as a Captain of Free Companies for many years: that to the **L** is Niccolò Manucci di Tolentino. The Rose Window contains an Assumption of the Madonna. As the visitor faces the Choir, there is to the **R** of the central door a statue of Pope Boniface VIII, and to the **L** the monument of Archbishop Orso by Tino da Camaino.

Proceed up the **R aisle**. Monument of Filippo Brunelleschi, who designed the Dome, with his bust by his pupil, Buggiano. Monument of Giotto, by *Benedetto da Majano*. Statue of Joshua or Daniel, by *Donatello*, said to be a portrait of the Florentine scholar Manetti. **L**, holy water basin, with an angel pouring out the water. This is a copy: the original figure is preserved in the ground-floor room of the Opera del Duomo. Statue of King Hezekiah, by *Nanni di Banco*. Monument of Marsilio Ficino, who did much to introduce the study of Greek into Renaissance Florence.

To the **L** the statue of St. Matthew, one of the eight figures which surround the octagonal choir.

S transept. **R** and **L**, statues of St. Philip and St. James, by Giovanni dell' Opera—part of a group of eight ranging round the octagon. Beyond the statue of St. James is the door of the southern **Sacristy**. It was here that Lorenzo dei Medici took refuge from the Pazzi conspirators when his brother Giuliano was slain. Over the door is an Ascension in glazed earthenware by Luca della Robbia. In the Sacristy is a Lavatorio by Buggiano; a number of single figures painted in the style of the fourteenth century; and two candle-bearers by Luca della Robbia.

In the Tribune of **San Zanobi** (occupying the place

usually assigned to the Choir) to R and L statues of St. John (by Benedetto da Rovezzano) and St. Peter (by the futile Baccio Bandinelli). Under the High Altar of the Tribune, the **Arco or shrine of San Zanobi, containing his head and ashes. The exquisite relief in front of the altar, by Lorenzo Ghiberti, is in the same style as his later gates. It represents San Zanobi restoring to life the son of the Gallic lady. The child is seen doubly represented (as often in early works of the sort), first as dead, and then as restored to life again. The groups of bystanders are exquisitely rendered. When there is sufficient light to observe this relief, it should be closely studied; but it is usually very dark and observed with difficulty. (See the legend in Mrs. Jameson. Many other representations of this the most famous miracle of San Zanobi are to be found in Florence.) There is a good plaster cast of the Arca in the Opera del Duomo: see it there, examine the reliefs, and then return to view the original.

Above the door of the northern Sacristy is a Resurrection, by Luca della Robbia, corresponding to the Ascension on the opposite side. In the Sacristy there is another Lavatorio by Buggiano, and intarsia work by Banedetto da Majano. The figures of Putti in the frieze carrying garlands are by Donatello.

To the R and L of the entrance to the N transept are statues of SS. Andrew and Thomas. A brass plate in this transept marks the spot on which the sun strikes under given conditions on the 24th June, St. John's Day.

The great central space under the dome forms the Choir. This part of the church is lighted by circular windows. They are filled with coloured glass representing the Nativity, the Entombment, the Resurrection, the Coronation of the Virgin (designed by Donatello), the Ascension, the Agony in the Garden, and the Presentation in the Temple (designed by Ghiberti). The Choir is octagonal in form and is surrounded by a screen.

Behind the High Altar is a Pletà, the last work in sculpture done by *Michael Angelo*, and said to have been intended for

his own monument. The group is arranged in the pyramidal form which was so frequently chosen by the artists of the cinque-cento. The central interest of the work is the body of Christ, a lifeless weight supported by Madonna on one side and by the Magdalen on the other; while Joseph forms the apex of the pyramid and draws the two women together with his arms. This unfamiliar and somewhat strange-looking figure wears a large hood partly shrouding his rugged features, which are said to resemble those of the sculptor himself. The attitude of the mourners is full of tender and pathetic feeling, but there is also the expression of a devotional sentiment which is the subject above the range of an ordinary scene of human sorrow.

Passing down the **N aisle**, on the first pillar, statue of St. James the Great, which completes the series of eight. Further on is a picture on the wall, near the first door, Dante explaining the *Divina Commedia*, which he holds in his hands; painted on wood by Domenico di Michelino, in 1465, by order of the Republic. To the **R** the town of Florence, with its walls, its Cathedral dome, tower of the Palazzo Vecchio, etc.; in the background, the spiral mount of Purgatory: on its summit, the Tree of Life: above, in the air, the Celestial City or Paradise, represented by various vague circles. To the **L** the mouth of the Inferno. Above, as part of heaven, are seen the heavenly bodies. On a bright day (when this picture is seen to advantage about 10 a.m.) students of Dante will find in it many familiar elements of the great poem. Against the wall, as the visitor passes towards the western door, there is a statue of David, by *Ciuffagni*, and busts of Antonio Squarcialupi, by *Benedetto da Majano*, of Arnolfo del Cambio (the first architect of the Duomo), and of De Fabris (the designer of the modern façade). Between the two last-named busts there is a statue by *Donatello*, said to have been so like the famous humanist, Poggio Bracciolini, that it has passed under his name.

The **first pillar** has a fine picture of San Zanobi between San Crescenzo and Sant' Eugenio, by Orcagna.

THE CAMPANILE.

[In the year 1334 the Signoria ordered Giotto to design a bell-tower for the Duomo; he died shortly after, and Andrea Pisano carried out the plans which Giotto had made. The panels on the western, southern, and eastern faces are usually ascribed to Andrea Pisano, those on the north to Luca della Robbia. The upper part of the building was executed by Francesco Talenti, the original design being faithfully carried out except that the spire, which was to have been constructed on the top of the tower, was never added.

The Duomo at Siena, the Duomo at Orvieto, and the tower in Florence are the three finest examples of Italian Gothic, and of the three the tower is by far the most beautiful. Giotto has used all the advantages of material and climate with superb effect. No building in Europe can equal it in the delicacy of its marvellous colouring, while in the adaptation of northern Gothic there is just the difference in refinement of form and fancifulness in detail that seems natural under a southern sun. The tower is no less remarkable for its sculpture than for its general design, and for the lovely marbles in which it is carried out. The panels on its lower story are among the most important works executed by the Pisan School of Sculpture, after the death of Giovanni Pisano.

The tradition which Giovanni Pisano received in part from his father Niccolò was handed on to Andrea; and although the latter was not the equal of Giovanni, he had for the panels of the tower the guiding spirit of Giotto. The sculpture of the Campanile takes a high place in the history of the hundred years that begins with the pulpits of Pisa and Siena, and ends with the four piers of the Duomo at Orvieto.

The subject of the sculptures is one of those largely conceived schemes which are frequently found in the decoration of mediæval buildings. (The Spanish chapel in Santa Maria Novella provides another example in Florence.) The theme is the life of man in its practical, moral, and religious aspects. It is a "mirror of life" (in the language of mediæval litera-

ture), presented in the form of an epitomized history of the development of the human race.]

Beginning on the **W. side** (facing the Baptistery). Lowest series. (1) Creation of man. (2) Creation of woman. (3) The beginning of labour: Adam delves and Eve spins. (4) The first shepherd, Jabal, the eldest of the three sons of Lamech. (5) The first musician, Jubal, inventor of the harp and organ. (6) The first smith, Tubalcain, who blows the bellows with one arm and hammers on the anvil. (7) The inventor of the vine, Noah, who lies asleep, with a hogshead beside him.

S side. Here the progress of the race reaches a second stage. (1) Astrology, the first science. An old man uses a sextant. Above, in a semicircle, God appears with the nine choirs of angels who preside over the different heavens. (2) House-building. There may be an intention to allude to the Tower of Babel. (3) The invention of pottery, or according to others, the science of medicine. (4) The taming of the horse. (5) The invention of weaving. (6) The first law-giver. (7) Dædalus, who was the inventor of the fine arts. He is represented in his flying machine which he devised as a means of escape from Minos, King of Crete.

E side. (1) The art of navigation. (2) Hercules, standing over the dead Antæus. A symbol probably of man's conquest over the forces of nature. (3) Ploughing. (4) Driving. (5) Above the doorway: the Agnus Dei, the Lamb with the cross. (6) Architecture. A man working with a pair of compasses; here begins the series of the fine arts.

N side. (1) Sculpture. A man carves a statue. (2) Painting. An artist at his easel; behind him is a Gothic frame for an altar-piece. (3) Teaching of the young; perhaps more specifically "grammar," the first division of the Trivium. The teacher would then be intended for Donatus. (4) The higher branches of the Trivium, dialectic and rhetoric, or perhaps a figure of Philosophy generally. (5) Orpheus taming the wild beasts, a symbol of poetry and of the power of song. (6) The teaching of the Quadrivium or exact sciences—arithmetic, geometry, astronomy. (7) Harmony or

Music, an old man striking a bar of iron. (The same idea is illustrated in the Spanish chapel.)

For the **upper series** of reliefs, go round to the western face, and begin above the scenes of creation. The seven reliefs on this side represent the different occupations and aspects of human life. (1) The agricultural life, expressed by a figure holding a wheel and a small naked man. (2) The religious life, a priest holding a chalice and cross. (3) The military life, a knight on horseback. (4) Government, a queen on a throne with a sceptre. (5) A woman holds two small figures, a man and woman, who embrace. The meaning of the subject is disputed. Perhaps the domestic life, or the unity and alliance of nations. (6) Education, a teacher and scholars. (7) Commerce, a woman seated on a throne which is placed on the sea, and holding the model of a port with its lighthouse.

On the southern face are the seven theological and cardinal virtues, which can be easily identified: Faith, Charity, Hope, Prudence, Justice, Temperance, Fortitude.

On the eastern face the seven liberal arts: Astronomy, Music, Arithmetic, Grammar, Rhetoric, Geometry, Dialectics.

On the northern face the seven sacrament: Baptism, Penance, Marriage, Ordination, Confirmation, the Eucharist, Extreme Unction.

These upper reliefs are evidently intended to supplement the subject of the lower ones. The history of man's progress in history, art, and knowledge is thus completed by emblems of the moral life and of the religious life.

The Statues in the niches above are sixteen in number. The four on the northern face opposite to the wall of the Duomo belong to a less accomplished school than the twelve on the three other sides; the latter are the work of Donatello, Il Rosso, and others who were under the influence of the new ideas that made themselves so powerfully felt in the beginning of the fifteenth century.

The figures as far as they can be identified are: **West**, John the Baptist; an unusual type of the Forerunner. A

prophet with a bald head called *Il Zuccone*; an ugly but impressive figure. Jeremiah, a middle-aged man with a stern mouth and melancholy eyes. Obadiah; a work attributed to *Il Rosso*. The four prophets on the **southern** side are not recognizable except the first, who may represent Moses with the tables of the Law. On the **east**, the first prophet is the work of *Il Rosso*. The second, Habbakuk, is a fine figure by *Donatello*. Abraham preparing to sacrifice Isaac is also by *Donatello*, assisted by *Il Rosso*, and the prophet beyond is by *Il Rosso*. On the **northern** side: The Erythrean sybil, King David, King Solomon, the Tiburtine sibyl. The statues in the niches of the Campanile, (together with those on the walls of Or San Michele, and a few still in the interior of the Duomo,) represent the endeavour of Donatello and some of his fellow-artists to make sculpture in the round and on a large scale, in contradistinction to the common method of Florentine sculptors in the fourteenth and fifteenth centuries, of working in relief.

Proceed one day in this connexion to visit the **Opera del Duomo**, whose Museum is housed in a courtyard just opposite the Tribune of San Zanobi. Note the Roman remains in the courtyard; the quaint lions; and the lamb of St. John, with Florentine lilies, over the doorway. (Lambs, eagles, and lilies pervade Florence.) The lamb and flag is the arms of the wool-weavers, an important guild.

The **Museum** contains a few fragments from the old fabric of the Cathedral, and numerous pieces of many demolished works within it, as well as pictures from the Duomo or Baptistery, which (to say the truth) can be studied here to much greater advantage than in the gloom of their original situation. If you want to study closely, buy the official catalogue. Otherwise, use the hand-cards provided in each room. Among the chief objects within, too numerous to mention in detail, are

Ground floor, opposite to the entrance: 40, a fine Madonna by Niccolò di Piero Lamberti (1396). Against the wall a great many fragments. Near the window, a holy water basin with a pretty little angel pouring water from

a vase. On the wall (near to the staircase) a relief in Della Robbia ware of San Zanobi between angels.

Stairs, Reliefs of Saints and Prophets, by Baccio Bandinelli and Giovanni dell' Opera. On the landing, (58) Architrave and Lunette in the style of the Cosmati, thirteenth century.

First floor, the beautiful **Singing-Lofts (Cantorie), with groups of singing and dancing children, by Donatello and Luca della Robbia, once in the Cathedral. Examine these in detail.

The one on the wall *nearest* the door by which you enter is by Luca della Robbia, and is his loveliest work. Nowhere else has childhood been so sympathetically and naturally depicted. Luca always succeeds best with children: he must have loved them. Observe the exquisite brackets supporting the Loft, which compare most favourably with Donatello's more ornate examples opposite. All the Renaissance decoration on this Loft is lovely. The four most visible reliefs illustrate the verse in the psalm, "Praise the Lord (1) with the sound of trumpets, (2) with psalteries, (3) with harps, (4) with timbrels"; the words of the psalm being inscribed beneath them. Those below illustrate the remainder of the text: "With dancing, and with chords and the organ, and with cymbals." The figures, however, though intended to be seen at this height, are not altogether well designed for the purpose: they are best examined with an opera-glass, and the two detached panels on the wall to the L are more effective as now hung than those still left in the original framework.

Donatello's Loft, on the further wall, is also a beautiful work; yet here, if one dare say it, even Donatello suffers by comparison with Luca. His work is not like the other, all of pure marble: it has a sort of inlaid mosaic background, while pillars, relieved with mosaic, unpleasantly interrupt its action—features which to me, in spite of the great intrinsic beauty of the decoration, somewhat mar the total harmony of the structure. Donatello's faces, on the other hand, though less sweet when closely examined, are better de-

signed to be seen at this height than Luca's; but the separate figures, exquisite as they are, seem a trifle boisterous, and do not quite attain the same childish grace and ease of movement as his friendly rival's. Donatello's children are winged, Luca's are human. Sit long before each, and compare them attentively: there is nothing more lovely in their kind in Florence.

To the left on entering the room: 74, a mosaic of San Zanobi (1505), with the Florentine lily on his morse or buckle, and the city in the background; 75, design for the façade, by Prof. Em. de Fabris; 77, Virgin and Child surrounded by angels, by Agostino di Duccio. A charming piece of work. The waving lines of the draperies and the flowing hair of the angels recall this sculptor's work on St. Bernardino at Perugia.

Below: 80, Santa Reparata, holding the red and white flag, with scenes from her life and martyrdom (many times attempted in vain), flanked by the other two patron saints, St. John Baptist and San Zanobi, much smaller. The same local trio are also excellently seen in 79, close by. I advise an attentive study of all these works, which give you types of the Florentine patrons, followed by a second study, *after* you have visited the Belle Arti, when their meaning and sequence will become much clearer to you. I do not propose to treat them here at full; but if you look round for yourself you will light upon many interesting local traces. 83, on the next wall, an interesting panel picture of St. Ives distributing justice (fifteenth century); 84 and 85—Florentine (Sec. XIV), scenes from life of St. Sebastian; 86, Martyrdom of St. Sebastian.

Below, on a table: 110, a series of embroidered scenes from the gospels, and at each end remarkable Byzantine enamels. On the right, the first series include the Annunciation, Nativity, etc.; on the left, Entry into Jerusalem, Crucifixion, Descent into Hades, Ascension, Pentecost, Death of the Virgin. The Transfiguration of the first series, the Descent into Hades, and the Death of the Virgin of the second are especially characteristic.

I recommend to all who really wish to understand the evolution of art a close examination of these Byzantine compositions.

Besides this: 91, a painted banner for carrying in procession, with the figure of St. Agatha on either side, of different dates. In front is the 14th-century representation, on the back is the 12th-century conception of the saint in a rude native manner. 89, Madonna with St. Catherine and San Zanobi.

Below: 108, a small relief in marble of the Creation of Eve (Sec. XV). Compare the awkward attitudes with the panel on the Campanile and Ghiberti's treatment of the subject on the gates of the Baptistery. Here Eve clings to the Creator as though for physical support; 86, St. Catherine of Alexandria receives homage from three members of the Bischieri family; at the sides, scenes from the life of the saint.

Note two beautiful statuettes, 92 and 93, Santa Reparata and Christ, by *Andrea Pisano*. Between them a fine Virgin and Child, by *Pagno di Lapo Portigiani* (1406-70).

Much of the early sculpture is also most beautiful: 95, the Angel, and 96, a most unusual type of Madonna in Annunciation, are attributed with some doubt to *Jacopo di Piero Guidi* at the end of the 14th century.

The exquisite **High Altar in silver (97) comes from the Baptistery; it represents, in the centre, St. John Baptist, the patron saint, and on either side, as well as at the end, scenes from his life, resembling in subjects those on the gates of the Baptistery.

This noble work is of different dates: the main front is of 1366-1402, while the statue of the Baptist, more Renaissance in tone, is by *Michelozzo*, 1451. The side-reliefs are still later: Birth of the Baptist, by *Antonio Pollaiolo*; his Death, by *Verrocchio*, about 1477-80. Compare the dainty little scene of the boy Baptist starting for the desert with that on *Andrea Pisano's* door at the Baptistery.

Above the altar is an elaborate Cross in silver by *Miliano Dei* and *Antonio del Pollaiolo*, the upper part by *Beott Betti*, 1457-9.

Higher, on the wall is a cartoon for the Lunette over the Cathedral door.

Notice also particularly, close by, 100, 101, the charming **groups of Singing Boys by Luca della Robbia, not included in the *Cantoria* (where they are replaced by casts), but the finest of the series.

Near by 103 is a well-preserved Cosmati candelabrum with the characteristic twisted column. 102, fine Paliotto. Venetian work of the 16th century.

Under Luca's gallery, 108, intarsia by *Giuliano da Majano*, San Zanobi and two deacons.

110, embroidered scenes from the life of St. John the Baptist, from designs by *Antonio Pollaiolo*; 110, Florentine panel, (Sec. XV,) San Zanobi with Annunciation above. In the short passage between the first and second rooms there are mementoes of the laying of the foundation stone of the façade of the Duomo in 1860.

The **Second Room** contains the designs for the façade of the Cathedral by De Fabris and others. Those who desire to study the symbolism of the façade can do so here to the greatest advantage. The sequence of the various designs affords a perfect history of architectural art in Tuscany. Notice also the cast of the Arca of San Zanobi in the centre.

IV

THE SECOND DOMINICAN AND MEDICEAN QUARTER, SAN MARCO

[W]HATEVER else you see or leave unseen in Florence you cannot afford to ignore the **Monastery of San Marco**. This famous convent, a perfect museum of the works of Fra Angelico, the saintliest and sweetest of the early 15th-century painters, was originally built for Silvestrine monks, but was transferred by Cosimo de' Medici to the **Dominicans**. In 1436 the existing buildings were erected by Michelozzo, whose handicraft we have already seen in the chapel of the Medici at Santa Croce. Shortly afterwards, Fra Angelico of Fiesole, a Dominican monk and inmate of this monastery, decorated the cells, cloisters, and chapter-house with famous frescoes, which represent the most exquisite work of the later Giottesque period, as yet wholly untouched by the Renaissance spirit. Fra Angelico is above all things an ecstatic and mystical religious painter. His panel-works, it is true, may be seen in the north, but his infinitely greater skill as a fresco-painter can only be adequately estimated at San Marco, where he was painting for his own brethren, and for the glorification of the Dominican Order. Even his exquisite and saintly work in the Cappella Niccolina at the Vatican fails to attain the same spiritual level as his delicate imaginings on the cells of his own monastery. The influence of Popes and Cardinals seems to have had a chilling effect upon his humble and devout spirit. It spoiled Raphael: it merely damped the saintly Dominican.

iv] *THE SECOND DOMINICAN QUARTER* 83

At the end of the 15th century San Marco was also the home of the great prior and preacher, Girolamo Savonarola, the fiery reformer who was martyred in 1498. His cells and many memorials of him still exist at San Marco. Fra Bartolommeo, also a monk at this monastery, was deeply influenced by Savonarola; so also were Botticelli and many other contemporary painters. Their work is full of the religious revival he inaugurated. Read up the whole of this period in Villari's *Savonarola*, at your leisure in the evenings.

The convent was secularised after the unification of Italy, and is now preserved as a public museum. Admission daily, 1 lira: free on Sundays.

Remember, then, these things about San Marco: (1) It is a **Dominican monastery**, and everything about it has reference to the glory, or the doctrine and discipline of the Dominicans. In this respect it may be regarded as a later and more spiritual edition of the Spanish Chapel. But simple piety is its note, rather than dogmatic theology. (2) It was founded as a Dominican house by the bounty of the **Medici**, whose patron saints (Cosmo, Damian, Lawrence) reappear over and over again in many parts of it. (3) It was, in the early 15th century, the home of **Fra Angelico**, and of the holy Archbishop **St. Antonine**, the later saint of Florence. (4) It was, later still, the home of **Savonarola**, and of Fra Bartolommeo, many memorials of whom exist within it.

But, more than all else, expect in San Marco the **Glorification of St. Dominic and Dominicanism.**]

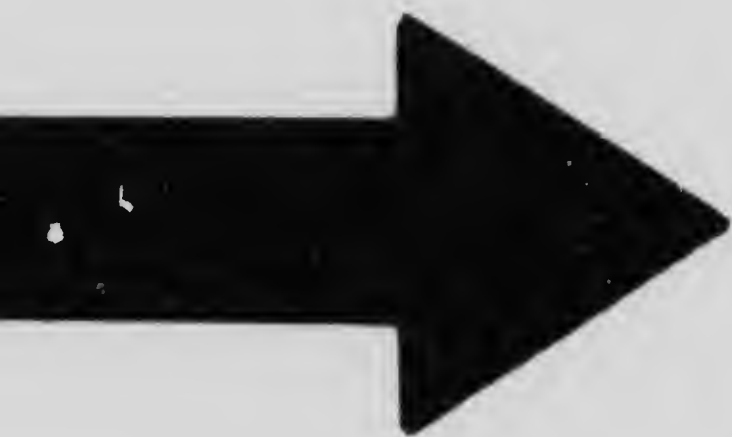
Go past the Cathedral, and take the Via Cavour to the left, passing (L) the Riccardi (Medici) Palace, the original home of the Medici family: notice its proximity to the Medici monastery. You will soon arrive at the Piazza of San Marco. In front of you is the church, which omit for the present. The door to the right of it gives access to the monastery.

The **exterior** is unattractive. The **outer cloister**, which we first enter, is surrounded by a fine colonnade or loggia (Michelozzo), and encloses a pretty little garden. The

lunettes are filled with 17th-century frescoes (by Poccetti and others), mainly relating to the life of St. Antonine, the famous Dominican Archbishop of Florence, and prior of this monastery. They are sufficiently explained by the inscriptions below them. But the chief objects of real interest in this court are the few *frescoes by Fra Angelico, all bearing reference to the characteristics of the Dominican Order. Facing you as you enter is the figure of St. Dominic embracing the Cross, representing the Devotion of the Dominican Order. The founder saint may usually be recognised by the little red star (here almost obliterated, but still just traceable) over his forehead. Immediately to the L of it, over the door of the Sacristy, St. Peter Martyr, with his wounded head and palm of martyrdom, placing his finger to his lips, in order to enforce the Dominican rule of silence. This fresco thus represents the Sanctity of the Dominican Order. Notice here and elsewhere the Medici pills displayed everywhere. Midway, to the R, near the entrance to the chapter-house (which pass for the moment), St. Dominic with his red star and open book, bearing the scourge of rods, and representing the Discipline of the Dominican Order. On the end wall, over the door of the refectory, a Pietà. At the opposite end, over the door of the *foresteria*, or rooms reserved for the entertainment of strangers,** two Dominican monks welcome Christ, in the garb of a pilgrim—"Inasmuch as ye have done it unto the least of these little ones ye have done it unto Me." This fresco therefore represents the Hospitality of the Dominican Order. For tenderness and beauty it is unsurpassed by any work in this monastery. The next lunette has one of Poccetti's frescoes, interesting as showing Sant' Antonino in a procession, with a view of the Cathedral as it then existed, giving the details of Giotto's unfinished façade, afterwards demolished. Conspicuous among the spectators on the R may be noted Savonarola, in his black-and-white Dominican robes, as prior of this monastery. Near the entrance door, St. Thomas Aquinas with his book, standing for the Learning of the Dominican Order: also by Fra Angelico.

Now return to the **Chapter-House**, on the opposite side, which contains the so-called ****Great Crucifixion**,—in reality the Adoration of the Cross by the Monastic Orders, and more particularly by the Dominicans in this Monastery of San Marco in the Town of Florence. This is one of Fra Angelico's noblest paintings. Those who have only seen his small panels in the north will hardly be prepared for the freedom and vigour of this splendid picture. At the foot of the Cross stands a most touching group, with the essential figures of the fainting Madonna sustained by St. John, St. Mary Magdalen, with her long fair hair, and the other Mary. These are simply part of the conventional Calvary. The group to the R, however, for whose sake the fresco was really painted, represents the Founders of all the various Monastic Orders. Nearest the foot of the Cross, and in ardent adoration, as is right in a Dominican house, kneels St. Dominic himself, with his little red star, a most powerful figure. Behind him, also kneeling, is St. Jerome, the father of all monks, and founder of monasticism, with his cardinal's hat on the ground beside him. The two standing figures in the background represent St. Albert of Vercelli, in green and white, the founder of the Order of the Carmelites, habited as bishop (a compliment to the great Florentine monastery of the Carmine): and St. Augustine, with his pen and book, as the founder of the Augustinian or Austin Friars, and author of the *De Civitate Dei*. (It was believed that the Carmelites were originally founded by Elijah, and only "revived" by St. Albert: hence his nearness to the Cross, and perhaps also the attitude in which he seems to be calling St. Jerome's attention, as if the Old Dispensation pointed the way to the New.) Next, again, in brown Franciscan robes, comes St. Francis with the Stigmata, bearing his usual crucifix. Note how well the difference is marked between the intellectual St. Dominic, the ascetic St. Jerome, and the ecstatic piety of St. Francis. Behind the last, standing, is St. Benedict, with the scourge, representing the Benedictines: in front of whom kneels St. Bernard with his book. Next, standing and holding a crutch, is St. Romualdo, the founder of the





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Camaldolese, in his white robe. Close by kneels San Giovanni Gualberto, founder of the Vallombrosans; these two being important monastic bodies in the neighbourhood of Florence, towards whom such politeness was only natural. Last of all, next the arch, the series is completed by the two most distinguished Dominican saints, St. Thomas Aquinas, standing, and St. Peter Martyr, kneeling, with his wounded head. These two represent respectively the Learning and the Sanctity of the Dominican Order. Note that each saint is habited in the garb of the monastic body which he founded, while only the Dominicans themselves are permitted to show any minor members. Every face is characteristic of the Order it represents: every detail has its meaning. Look out for these: they will dawn upon you.

The group to the L represents rather the Town of Florence and this Monastery of San Marco situated within it. At the foot of the cross of the Penitent Thief (distinguished by a halo from his reviling companion) stands St. John Baptist, patron saint of the town, as embodying Florence. Beside him sits St. Mark, the patron of the monastery, writing, in order that you may see he is an evangelist. To the extreme L again, we have St. Lawrence with his gridiron, in rich deacon's robes, as representing Lorenzo de' Medici (the elder—Cosimo's brother): while behind him stand the two patron saints of the Medici family, Cosmo and Damian. Of these, St. Cosmo, standing for Cosimo de' Medici, then the ruling power in Florence, looks up towards the Cross in adoration; while St. Damian, who is here merely because his presence is needed to complete the pair, turns away and hides his face, weeping—a very courtly touch for this saintly painter. The whole composition thus indicates the Devotion to the Cross of the Monastic Bodies, and especially of the Dominicans, more particularly as embodied in this Dominican house of San Marco, in this town of Florence, founded and protected by the ruling Medici family, and especially by the brothers Cosimo and Lorenzo. We can now understand why the Crucifixion is so relatively unimportant in the picture, and why all the painter's art has

rather been lavished on the three exquisite groups in the foreground. Study it all long. The longer you look at it, the more will you see in it. [The ugly red of the background was once covered by blue, but the pigment has peeled off or (ultramarine being expensive) been removed on purpose.]

Do not fail also to notice the framework of sibyls, prophets, and patriarchs, nor the genealogical tree of Dominican saints and distinguished personages who form a string-course beneath the picture with St. Dominic as their centre-piece, flanked by two popes of his Order, and various cardinals, bishops, etc., whose names are all inscribed beside them. Look at each separately, observing that the saints have each a halo, while the Beati or "Blessed" have only rays round their head. (Read up in this connection the subject of canonization.)

After sitting about an hour before this picture (for a first impression) proceed into the **Great Refectory**, at the end of the same corridor. A good later fresco here, by Antonio Sogliani, represents St. Dominic and the brethren at St. Sabina in Rome being fed by angels. This appropriate subject for a refectory is called the *Providenza*; its obvious meaning is, "The Dominican Order receives its sustenance from the Divine Bounty." In the background is a Calvary, by Fra Bartolommeo, with St. John and Our Lady, while St. Catherine of Siena, kneeling with her lily to the R, signifies the participation of the female branch of the Dominicans in the same divine protection. (The figure to the L I take for St. Antonine.) Observe always the meaning and relevancy of refectory frescoes: the most frequent subjects are the Last Supper and the Feast of Levi.

The **central door** gives access to the corridor which leads to the upper story. On the L of this corridor is the entrance to the **Smaller Refectory**, which contains a fine fresco by Ghirlandajo of the Last Supper. In this work Judas is represented after the earlier fashion (as at Santa Croce) seated opposite to Christ in the foreground. (Another cenacolo by Ghirlandajo, so closely similar to this as to be

almost a replica, exists in the refectory of the monastery of Ognissanti in this town. The two should be visited and compared together. Those who feel an interest in this frequent and appropriate refectory subject, should also compare the Giotto at Santa Croce and the Cenacolo di Fuligno in the Via Faenza.) Observe in this work the characteristic decorative background, the border of the table-cloth, the decanters and dishes, and other dainty prettinesses so frequent with Ghirlandajo, who delights in ornament.

From this room enter an inner corridor, and thence the larger cloisters, in both of which many fragments of sculpture, coats-of-arms, capitals, etc., are preserved. Return through the cloisters and mount the stairs to the **First Floor**.

Opposite you, at the summit, is a beautiful ****Annunciation**, all the details of which should be closely studied. This is essentially a *monastic* treatment of the subject, severe and stern in architecture and furniture,—in which respect it may well be contrasted with such earlier treatments as Filippo Lippi's for the Medici Palace, now in the National Gallery at London. The loggia in which the scene takes place is that of the Church of the Annunziata, here in Florence. By a rare exception at San Marco, this picture has no distinctive touch of Dominicanism. On the other hand, you will notice in almost all the cells the figure of St. Dominic, often accompanied by the Medici saints, as a constant factor. Opposite this Annunciation is another version of St. Dominic embracing the Cross. His red star will always distinguish him.

Continue down the **corridor** to the R, opposite this last picture, leading through the dormitory of the monastery, and visit the **cells** from R to L alternately. Each has its own fresco. I give them as they come, retaining the official numbers.

(1) "Noli me tangere." Christ as the gardener, and the Magdalen.

(30) Crucifixion, with Mater Dolorosa, and an adoring Dominican.

(2) The Deposition in the Tomb, with St. John and the mourning women, partly suggested by the Giotto at Padua. Behind, St. Dominic with his lily, in adoring wonder.

(29) Another Crucifixion, with a Dominican worshipper (St. Peter Martyr).

(3) Another *Annunciation, with St. Peter Martyr adoring. The flame on the archangel's head is conventional. Notice the exquisite adoring figure of the Madonna, who here kneels to the angel, while in later treatments the angel kneels to her. This is again a very monastic picture; the architecture is suggested by this very monastery.

(28) The Bearing of the Cross, with an adoring Dominican (St. Thomas Aquinas?).

(4) Crucifixion, with Madonna and St. John, St. Dominic, and St. Jerome. Observe the cardinal's hat in the corner, which is St. Jerome's emblem. As before, the figures represent Monasticism as a whole and the Dominicans in particular.

(27) Christ bound to the pillar to be scourged, accompanied by a Dominican, similarly stripped for penance and flagellation. A mystical subject.

(5) Nativity, with the ox and ass and other habitual features. St. Peter Martyr with his wounded head adoring. The figure to the L is St. Catherine of Alexandria.

(26) A Pietà; Peter and the maid, Kiss of Judas, Scourging (with only hands visible), Judas receiving the bribe, and other symbolical scenes in background. In the foreground, St. Thomas Aquinas with his book in adoration.

On the **wall**, between this and the next cell, Madonna and Child, with Dominican and Medici saints,—a symbolical composition, similar to that in the chapter-house. Extreme L, St. Dominic; near him, SS. Cosmo and Damian in their red doctors' robes, representing the family of the founder; beside them, St. Mark as patron of this convent; on the opposite side, St. John the Evangelist, St. Thomas Aquinas, St. Lawrence with his gridiron, representing (the elder) Lorenzo de' Medici, and St. Peter Martyr (for Piero de' Medici). All the martyrs bear their palms of martyrdom:

once more the Learning and Sanctity of the Dominican Order, and this convent of St. Mark, with its Medici founder and the saints of his son and brother. Note, by the way, the draped child, the red cross behind the head of Christ, and the star which always almost appears on the Madonna's shoulder. The more you observe these symbolical points, the more will you understand Florentine pictures. I recommend the development and variation of the halo of Christ as a subject for study. (The book which Dominic holds has this inscription: "Exercise charity; serve humility; embrace voluntary poverty. The curse of God and mine on those who bring possessions into this Order.")

(6) **The Transfiguration. Christ in a mandorla, with Moses and Elias; His extended hands prefigure the crucifixion. Below, the three saints whom He took up into the mountain; L, the Madonna; R, St. Dominic observing the mystery.

(25) Crucifixion; Madonna, Magdalen, an adoring St. Dominic.

(7) Scourging and Buffeting; the Crown of Thorns. Only the hands and heads are seen: Fra Angelico could not bring himself to paint in full this painful scene. Below St. Dominic reverently looking away from it.

(24) Baptism of Christ; the positions, and the angels on the bank, are conventional. Observe them elsewhere. To the R, two saints, adoring.

(8) Resurrection, with the Marys at the sepulchre. Their attitudes are admirable. On the L, St. Dominic adoring.

(23) Crucifixion, a symbolical treatment with angels and the usual St. Dominic.

(9) **Coronation of the Virgin, a most lovely subject, in celestial colouring. Below, adoring saints, conspicuous among whom are not only St. Dominic, St. Thomas Aquinas, St. Peter Martyr, and St. Mark, but also by a rare concession, St. Francis with the Stigmata. This is a compliment to our Franciscan brethren. Perhaps the cell was lent to Franciscans.

(22) Crucifixion, in this case with no Dominican symbolism.

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(10) *Presentation in the Temple, with a charming girlish Madonna. The St. Joseph behind is a marked type with Fra Angelico. Observe him elsewhere. On either side, St. Peter the Martyr and St. Catherine of Siena—the male and female representatives of Dominican piety.

(11) Madonna and Child, with St. Thomas Aquinas, and (I think) St. Zenobius, Bishop of Florence. He often appears in works in this city.

The cells to the R, along the next corridor, all contain repetitions of a single subject,—the Crucifixion, with St. Dominic in adoration, but in varied attitudes, all of them significant. They need not be particularized. These frescoes are said to have been executed by Fra Angelico's brother, Fra Benedetto, who also assisted him in some of the preceding. At any rate they are the work of a pupil and imitator. The cells were those inhabited by the novices.

(12, 13, 14) The last three cells in this corridor were those inhabited by Savonarola, as the little Latin inscription testifies. The first contains his bust, with a modern relief of his preaching at Florence (by Dupré). The walls have frescoes by Fra Bartolommeo, contrasting ill with his mediæval predecessor: Christ as a pilgrim received by two Dominicans, etc. There is a curious picture of the scene of Savonarola's martyrdom in the Piazza della Signoria, interesting also as a view of the Florence of the period. (See Villari and George Eliot's *Romola*.) The second cell contains a portrait of the great prior by Fra Bartolommeo, and Savonarola relics. The third cell has the cross carried by Savonarola when preaching.

Now, return to the **head of the staircase** by which you entered, and proceed to examine the cells in the corridor beyond the great Annunciation.

(31) The first to the L contains a quaint genealogical tree of the Dominican Order, and several relics, sufficiently described on their frames. These are the rooms of St. Antonine, and contain the bier on which his body used to be carried in procession. It now rests in the adjoining church. The fresco represents Christ delivering the souls of the pious

dead from Hades. Notice the personal Hades crushed under the doors of Hell, [as described in the Apocryphal Gospel of Nicodemus. The white robe, and the banner with the red cross, always mark Christ after the Crucifixion till the Ascension. Observe the lurking devils in the crannies. Conspicuous among the dead is the figure of St. John Baptist, patron of Florence, who, having pre-deceased the Saviour, was then in Hades. Study this picture closely.

(32) Christ and the Twelve; the Sermon on the Mount. In the small cell adjoining, two scenes of the Temptation, with ministering angels.

Beyond this cell, the door to the R gives access to the **Library**, whose architecture has coloured several of Fra Angelico's pictures in the dormitory. The cases contain beautiful illuminated manuscripts, chiefly by Fra Benedetto, all of which should be inspected, though description is impossible.

(33) The Kiss of Judas, unusually spirited, with Roman soldiers, and Peter cutting off the ear of Malchus (a constant concomitant). This picture has perhaps more action than any other by Fra Angelico. Also, in a frame, *Madonna della Stella, one of Fra Angelico's most famous smaller works.

In the adjacent cell, an exquisite little *tabernacle of the Coronation of the Virgin, closely resembling the well-known picture in the Louvre. The saints below are worth the trouble of identifying. Fragment of a fresco of the Entry into Jerusalem.

(34) Next, the Agony in the Garden, with Mary and Martha. An exquisite little Tabernacle of the Annunciation and the Adoration of the Magi. Contrast Fra Angelico's style in fresco and panel. Below, a row of *named* saints: identify their types.

(35) Then, the Last Supper, an unusual and symbolical treatment with wafers and patina: say rather, a mystic Institution of the Eucharist. Four Apostles have risen from their seats and kneel: on the other side, a kneeling

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saint in white—not, I think, Our Lady. Notice the quaint device of the windows, in order to suggest the upper chamber.

(36 and 37) Last cells on L, Christ being nailed to the Cross (with Nicodemus, Joseph of Arimathæa, and Longinus), and a Crucifixion, with St. Dominic spreading his arms in adoration, and St. Thomas with his book, philosophically contemplating the mystery of redemption. Observe such frequent touches of characterization. Note, too, the halo on the penitent thief, whose anatomy is unusually good for Fra Angelico.

On the end wall, tapestry with the arms of the Medici.

(38 and 39) The cells to the R are those which were occupied by Cosimo, Pater Patriæ, when he retired to the convent, in retreat, for prayer and meditation. The first therefore contains a Crucifixion, with St. Cosmo, St. John, and St. Peter Martyr (the last two as patrons of Giovanni and Piero de' Medici). Cosimo could thus pay his devotions to the Saviour before his own patron and those of his sons. The upper cell, where Cosimo slept, contains a Pietà, above which is the Adoration of the Magi, doubtless as representing worldly authority submitting to the Church, and therefore most appropriate for the retreat of the powerful founder. Notice the characteristic figure of Joseph. The attitudes of the Three Kings also occur exactly alike in many other pictures. The train of attendants with horses and camels to the R (most fearsome monsters) are also characteristic. The riders are supposed to be observing the Star in the East. Notice the attempt to introduce types of Orientals, some of whom have truly Asiatic features. This cell also contains a good terra-cotta bust of St. Antonine, and a portrait of Cosimo (in the dress of his patron saint) by Pontormo, of the 16th century (not of course contemporary, but reconstructed from earlier materials). St. Antonine used here to converse with Cosimo, who also received Fra Angelico.

On the same side of the corridor.

(42) Crucifixion, with St. Longinus piercing the side of Christ, and an adoring Dominican. St. Martha, exception-

ally represented in this picture, has her name inscribed. She occurs elsewhere here.

After visiting the Monastery of San Marco, I advise you to pay a brief visit to the **Church of San Marco** by its side,—originally, of course, the chapel of the monastery. The façade is of the 18th century, and ugly, but contains interesting symbolism of St. Mark, St. Dominic, St. Antonine, etc., which you will now be in a position to understand for yourself. In the porch, on the holy water stoup, and elsewhere, the balls of the Medici.

The **interior**, though ancient, was so painfully altered in the 16th century as to preserve little or nothing of its original architecture. It contains, however, a few old works, the most interesting of which are a Christ on a gold ground over the central door, said to be by Giotto. (Compare with several old crucifixes in the Uffizi.) The Madonna over the second altar is by Fra Bartolommeo, a monk of the monastery. Over the third altar (St. Dominic's) is an early Christian mosaic of the Madonna, from Rome, so greatly modernized, with new saints added, as to be of little or no value. But the most interesting object in the church is the **Chapel of St. Antonine**, prior of the monastery, and Archbishop of Florence, whose cells you have already seen in the adjoining dormitory. It still contains the actual body of the Archbishop. The architecture is by Giovanni da Bologna, who also executed the statue of the saint. The other statues (poor) are by Francavilla. The frescoes by the entrance represent the Burial and Translation of St. Antonine. This chapel, ugly enough in itself, helps one to understand the late frescoes in the monastery. The church also contains the tombs of the two distinguished humanists and friends of the Medici, Pico della Mirandola and Poliziano. You will not fail to observe, throughout, the Dominican character of the church, nor its close relation to the adjoining monastery and its inmates.

San Lorenzo and the Medici Tombs

A visit to these should be undertaken together. Go first to the church, and afterwards to the sacristy.

Set out by the Cathedral and the Via Cavour. Turn L, by the Medici (Riccardi) Palace, down the Via Gori. Diagonally opposite it, in the little Piazza, is the church of **San Lorenzo**, the façade unfinished. Recollect (1) this is the **Medici Church**, close to the Medici Palace; (2) it is dedicated to the **Medici saint, Lorenzo**, or Lawrence, patron of the Magnificent. In origin, this is one of the oldest churches in Florence (founded 390, consecrated by St. Ambrose 393): but it was burned down in 1423, and re-erected by Lorenzo the elder after designs by Brunelleschi. In form, it is a basilica with flat-covered nave and vaulted aisles, ended by a transept. Note the architrave over the columns, supporting the arches. The inner façade is by Michael Angelo.

Walk straight up the nave to the two **pulpits**, R and L, by Donatello and his pupils. R pulpit, reliefs representing Christ in Hades, Resurrection, Ascension: at the back St. Luke, the Buffeting, and the Descent of the Holy Spirit. At the end the Marys at the Tomb.

L pulpit, Crucifixion and Deposition: at the back St. John, between, the Scourging and the Agony in the Garden: at the ends, Entombment, Christ before Pilate, Christ before Caiaphas. R transept, altar with fine *marble tabernacle by Desiderio da Settignano. Near the steps of the **Choir**, plain tomb of Cosimo Pater Patriæ.

In the left transept a door leads to the **Sacristy**, by Brunelleschi: note its fine architecture and proportions. Everything in it refers either to St. Lawrence or to the Medici family. Above L door, statues of St. Stephen and St. Lawrence (buried in the same grave), with their symbols, by Donatello. Above R door, statues of the Medici patrons, Cosmo and Damian, with their symbols, also by Donatello. On the L wall, beautiful terra-cotta bust of St. Lawrence the same; above it, coloured relief of Cosimo Pater

On the ceiling, in the arches, the four Evangelists with their beasts; on the spandrels, scenes from the life of John the Evangelist, all in stucco, by Donatello. Round the room, pretty frieze of cherubs. Among the interesting pictures, notice, a Nativity, by Raffaellino del Garbo. On the bronze doors (by Donatello) are saints in pairs, too numerous to specify, but now easily identifiable. In the **little room** to which this door gives access is a Fountain, by Verrocchio, with the Medici balls; also, a modern relief of the Martyrdom of St. Lawrence. In the centre of the **Sacristy** itself, as you return, hidden by a table, is the marble monument of Giovanni de' Medici and his wife, the parents of Cosimo Pater Patriæ, by Donatello. To the L of the entrance is the monument of Piero de' Medici, son of Cosimo and father of Lorenzo, with his brother Giovanni, by Verrocchio.

Return to church. On your R, in the **L transept**, as you emerge, is an *Annunciation, by Filippo Lippi, with characteristic angels. In the **L aisle** is a large and ugly fresco of the Martyrdom of St. Lawrence, by Bronzino, who uses it mainly as an excuse for some more of his very unpleasant nudes, wholly unsuited to a sacred building. Near it is a *singing-loft, by Donatello and his pupils, recalling the architectural portion of his singing-loft in the Opera del Duomo. The church contains many other interesting pictures; among them, Rossco, Marriage of the Virgin (second chapel, R), and a modern altar-piece with St. Lawrence, marked by the gridiron embroidered on his vestments.

The **Cloisters** and the adjoining **Library** are also worth notice.

But the main object of artistic interest at San Lorenzo is of course the **New Sacristy**, with the famous Tombs of the Medici, by Michael Angelo.

To reach them, **quit** the church, and turn to the L in the little Piazza Madonna. (The sacristy has been secularized, and is a National Monument.) An inscription over the door tells you where to enter. Admission, one lira.

The steps to the sacristy are to the L, unnoticeable.

Mount them to the **Cappella dei Principi**, well-proportioned, but vulgarly decorated in the usual gaudy taste of reigning families for mere preciousness of material. It was designed by Giovanni de' Medici, and built in 1604. Granite sarcophagi contain the bodies of the Grand Ducal family. The mosaics of the wall are costly and ugly.

A door to the L leads along a passage to the **New Sacristy**, containing the ****Medici Tombs**, probably the finest work of Michael Angelo, who also designed the building. R, monument of Giuliano de' Medici, Duc de Nemours, representing him as a commander; on the sarcophagus, famous figures of *Day and **Night, very noble pieces of sculpture. L, monument of Lorenzo de' Medici, Duke of Urbino, represented in profound thought; on the sarcophagus, figures of *Evening and **Dawn, equally beautiful. There is nothing, however, to explain in these splendid (unfinished) works, which I therefore leave to your own consideration. The other monuments which were to have filled the sacristy were never executed.

The following extract from a modern poem dealing with Savonarola expresses the feeling which many have supposed that Michael Angelo signified by these sculptures:—

“ Dawn, Day, and Dusk, and Night one vasty tomb.
 Dawn hath said, ‘Wake me not’; Day, tired of toil;
 Dusk glad because of sleep; and Night—ah Night!
 When shalt thou rise, my Italy, my land?
 Grateful is slumber; happiest he, God wot,
 Who sleeps in stone, while shame and woe endure!”

Visit some other day the Riccardi, formerly the **Medici Palace**, close by, the original home of the great family, before it migrated to the Pitti. The chapel is very dark; therefore read all that follows *before* starting. This palace was built in 1430 for Cosimo Pater Patriæ by Michelozzo, the Medici architect, who also built the Monastery of San Marco and the Medici Chapel at Santa Croce, as well as Piero de' Medici's pretty little baldacchino or shrine at San Miniato. Compare all these, in order to understand Michelozzo's place in the evolution of Renaissance archi-

ecture. Note, too, how the politic Medici favoured *both* the important monastic bodies. This was the palace of Lorenzo de' Medici, and it continued to be the family home till the Medici migrated about 1549 to the Pitti. It was sold ten years later to the Riccardi family, whose name it still bears; and it is now the Prefecture.

The exterior of the palace is very handsome: the *rustica* work here for the first time is made to taper upward. Admirable cornice. The Court is imposing: it contains a curious jumble of tombs, busts, sarcophagi, antique inscriptions, and mediæval fragments. The medallions above the arcades are by Donatello, after antique gems. The total effect is too mixed to be pleasing.

But the great reason for visiting the Medici Palace is the Chapel (ask the porter; fee, half a franc). This dark little building is entirely covered with one gorgeous **fresco by Benozzo Gozzoli, painted by means of artificial light, about 1460—his greatest work,—and one of the loveliest things to be seen in Florence. It represents the journey of the Three Kings to Bethlehem, represented as a stately mediæval processional pageant through a delicious and varied landscape background. Benozzo was a pupil of Fra Angelico, and he took much from his master, as well as some hints from Gentile da Fabriano's Adoration of the Magi, now in the Belle Arti (but then at Santa Trinità), which you will see hereafter; the two should be carefully compared together. Therefore, on this account also, you should bear in mind the double connection between San Marco and the Medici Palace. Note, however, that Benozzo has a sense of landscape and pretty fantastic adjuncts denied to Fra Angelico's ascetic art, and only shared in part by Gentile da Fabriano. At San Marco all is monastic sternness; at the Medici Chapel all is regal and joyous, all glitters with gold and glows with colour.

On the L wall, the Eldest King, mounted on a white mule (cruelly mutilated to make a door) rides towards Bethlehem. The venerable face and figure are those of the Patriarch Joseph of Constantinople, who was then in Florence attend-

ing the abortive council already mentioned for the reunion of the Eastern and Western Churches. A troop of camels bearing his present zigzags along the mountain route in front of him. Notice also the hunting leopard, already introduced into a similar scene by Gentile da Fabriano, whose influence on Benozzo is everywhere apparent.

On the **end wall** comes the Second or Middle-aged King, in a rich green robe, daintily flowered with gold. To mark his Eastern origin, he wears a turban, surmounted by a crown. The face and figure are those of John Palæologus, Emperor of Constantinople, then in Florence for the same purpose as the Patriarch Joseph. His suite accompany him. Observe to the far L three charming youths, wearing caps with the Medici feathers.

On the **R wall**, the Young King, on a white horse like the others, and wearing a crown which recalls Gentile, moves on with stately march in the same direction. This king is a portrait of Lorenzo the Magnificent. In front of him, two pages bear his sword and his gift. Behind him, various members of the Medici family follow as part of the procession: among them you may notice Cosimo Pater Patriæ, with a page leading his horse. Further back, some other less important personages of the escort, among them Benozzo himself, with his name very frankly inscribed on his headgear.

On the **Choir wall**, groups of most exquisite and most sympathetic angels stand or kneel in adoration. These charming figures originally uttered their sonorous glories to the Madonna and Child in the central altar-piece, which has been removed to make way for the existing window. This altar-piece was by Benozzo himself, and represented the Adoration of the Child; it is now in the Old Pinakothek at Munich. I do not know at what time the original Adoration was removed, but in 1837 Filippo Lippi's Nativity, now in the Belle Arti, filled the vacancy.

I have very briefly described the main idea of these ineffably beautiful frescoes. You must note for yourself the rich caparisons of the horses, the shepherds and their flocks,

the pomp of the escort, the charming episodes in the background, the delicious and fairy-like mediæval landscape, the castles and rocks, the trees and bright birds, the hawks and rabbits, the endless detail of the fanciful accessories. Pomegranate and vine, stone-fir and cypress, farmyard and trellis, all is dainty and orderly. In these works for the first time the joy in the beauty of external nature, just foreshadowed in Gentile da Fabriano, makes itself distinctly and consciously felt. If the naïve charm of Benozzo's rich and varied work attracts you, you can follow up their artist's later handicraft in the Campo Santo at Pisa, and in the little mountain town of San Gimignano, near Siena.

V

THE BELLE ARTI
AND THE NORTH-EASTERN QUARTER
OF THE CITY

[BY far the most important gallery in Florence, for the study of Florentine art at least, is the **Accademia delle Belle Arti** in the Via Ricasoli. This gallery contains a splendid collection of the works of the **Tuscan and Umbrian Schools**, from the earliest period to the High Renaissance, mostly brought from suppressed churches and convents. It is destitute, indeed, of any works by Raphael, Michael Angelo, Leonardo, Titian, and the other chief painters of the early 16th century. But it possesses a magnificent series of the great artists of the 14th and 15th centuries. Art was feeling its way then, and the works of that time are therefore of great interest to the student of the evolution of painting. It begins with a collection of **Grotesque altar-pieces**, and then leads gradually on, through the slowly improving art of the **early 15th century**, to the great group of glorious Florentines, Filippo Lippi, Filippino Lippi, Botticelli, Verrocchio, who immediately preceded the early 16th-century movement in art which culminated in the Decadence. It is also the **first gallery** which you should visit, because its historical range is on the whole less varied, its continuity greater, its stages of development more marked, than in other instances. Being confined to the early painters of Florence and of the upland country behind it, it enables you more readily to grasp the evolution of art in a single province, up to the date of Raphael, than you can do elsewhere. I advise you, therefore, to spend many days in this gallery before proceeding to the Uffizi and the

Pitti. Or, if this sounds too hard a saying, then look through the two last-named casually first, but begin your definite study in detail with the Belle Arti.]

Go to the Cathedral square, and then take the Via Ricasoli to your L. A little before you arrive at the Piazza of San Marco, you will see on your R a door which gives access to the gallery,—officially known as the Reale Galleria Antica e Moderna. Open daily at 10, 1 lira. Free on Sundays.

The Entrance Hall is decorated with tapestries depicting scenes from the Creation in a realistic and amusing fashion.

This hall and the corridors which lead to the galleries form a museum of the works of *Michael Angelo*. The casts from his sculpture include the Holy Family and the Brutus of the Bargello; the Cupid from South Kensington; Madonna and Child from Bruges; the monuments of the Medici princes from St. Lorenzo, and under the Cupola the original **David transferred to this place from the door of the Palazzo Vecchio. This famous statue, an early work of the artist, was modelled out of a block of marble which had been spoiled and abandoned. In this youthful effort Michael Angelo shows more poetry, and less of his rugged massiveness, than in his later work. Both in painting and in sculpture he is more attractive, indeed, in his treatment of the youthful nude male form than in his women or his elder men and draped figures. Remember that this is a great masterpiece. Arranged about this statue and to the right are casts from the Prisoners, now in the Louvre and originally intended to form part of the tomb of Julius II; the Moses, part of the existing monument of Julius in S. Pietro in Vincoli; the Christ with the Cross, from S. Maria Sopra Minerva, and the Pietà from St. Peter's. In the corridor leading to the Tuscan galleries there is a fine collection of photographs illustrating the painting of Michael Angelo in the Sistine Chapel. I recommend long and attentive scrutiny of all, with the aid of such critical remarks as are to be

found in the various valuable books on the subject of Michael Angelo by English and German critics (Springer, Symonds, Holroyd, etc.). Do not study the sculpture at the same visit with the pictures. Go to San Lorenzo on a separate day, and then come back here more than once for comparison.

FIRST TUSCAN HALL.

[The fourteenth-century **altar-pieces** collected in this room represent that peculiar form of mediæval life which was roused into full activity by the preaching of St. Bernard and by the subsequent rise of the mendicant orders under the influence of SS. Francis and Dominic. Francis taught that men should live in imitation of Christ: a less onerous example was found in the lives of the saints. Hence an altar-piece, while demonstrating the central facts of Christianity, was intended to stimulate the faithful by the example of the lives and sufferings of Apostles, Martyrs, and Confessors. The revival of the twelfth and thirteenth centuries substituted for an unregulated and material view of life an ideal more pure and more spiritual. This new outlook is reflected in these pictures. The gold backgrounds, the brilliant and delicate colours, the refinement of form, the simplicity of design, the calm which has settled down over these magnificent panels, symbolize the intensity and individuality which was the motive power of Florentine life at the time of its greatest prosperity.

Dante says that excellence and beauty are separate qualities—the one lies in the meaning, the other in the adornment; the special charm of these altar-pieces lies in the exact correspondence between the two aspects. It has often happened that wider and truer views of life have been held; it is equally true that higher artistic gifts have been developed. It would be difficult to point to a time in which the “excellence” and the “beauty” have been more subtly interwoven one with the other.]

On entering turn to the left.

101. Curious barbaric picture of Madonna and Saints, with scenes from the life of Christ: brought from the Fran-

ciscan convent of Santa Chiara at Lucca. The saints can be sufficiently identified by their inscriptions. Compare the quaint St. Michael with Fra Angelico's and the St. Anthony and St. Francis with those later types with which we are already familiar. Never forget that these rude early works form the basis of all later representations. Notice Santa Chiara, to whom the work is dedicated (see Baedeker, Assisi).

100. Similar early figure of St. John in the desert, with his own head in a charger before him: ill described as Byzantine.

99. High up, a curious "Byzantine" (say rather, barbaric) figure of St. Mary Magdalen, as the Penitent in Provence (see Mrs. Jameson). As always in this subject, she is clad entirely in her own hair, which the modesty of the early Christian artist has represented as covering her from head to foot like a robe. It is here rather red than golden. She holds a scroll with the rhyming Latin inscription,—

*Ne desperetis, vos qui peccare soletis,
Exemploque meo vos reparate Deo:*

that is to say: "Despair not ye who are wont to sin, and by my example make your peace with God." At its sides are eight small stories from the life of the saint, biblical and legendary. Beginning at the top, L, the Magdalen washing the feet of Christ; the canopy represents a house; the tower shows that it takes place in a city; R, the Resurrection of Lazarus, represented (as in all early pictures) as a mummy; note the tower, and the by-standers holding their noses. Second tier: L, Christ and the Magdalen in the garden; R, she goes to Marseilles, with Martha and St. Maximin, and converts the people of that city, which observe in the background. Third tier: L, she takes refuge as a Penitent, now clad only in her luxuriant hair, in the Sainte Baume (a holy cave in Provence), where she is daily raised to see the Beatific Vision by four angels. (Look out for later representations of this subject, often improperly described as the Assumption of the Magdalen.) R, the Magdalen, at the mouth of the cave, has the holy wafer brought her by an

angel. Fourth tier: L, St. Maximin, warned by an angel that the Magdalen is dying, brings her the Holy Sacrament to her cave: R, he buries the Magdalen at Marseilles; canopy and tower again representing church and city.

102. *Cimabue*, Madonna and angels, resembling the picture in Santa Maria Novella, but with a considerable variation in the angelic figures, here rather less successful. It is, I think, an earlier picture. Beneath it, four prophets in an arcade, holding scrolls with inscriptions from their own writings, interpreted by mediæval theologians as prophecies of the Holy Virgin.

Next it, 103. A similar altar-piece by *Giotto*, with same central subject, where the difference of treatment and the advance in art made by the great painter are tolerably conspicuous. At the same time, Giotto is never by any means so interesting or free in altar-pieces as in fresco. The best figures here are the angels in the foreground. The details of both these pictures deserve attentive study and comparison.

Then 116, *Taddeo Gaddi*, The Entombment, with the risen Christ in a mandorla above, and angels exhibiting the instruments of the Passion. The attendant St. John and other figures in this fine work should be compared with the corresponding personages in Fra Angelico's Descent from the Cross. They serve to show how much the Friar of San Marco borrowed from his predecessors, and how far he transformed the conceptions he took from them. This is one of the best altar-pieces of the school of Giotto. Do not hurry away from it. The OSM stand for Or San Michele, from which church the picture comes.

127. *Agnolo Gaddi*, Madonna and Child, with six Florentine saints. Note the date and succession in time of all these painters. Compare the central panel with the Giotto close by to show its ancestry. The other saints are St. Pancratius (from whose church and high altar it comes); St. Nereus; and St. John the Evangelist: St. John the Baptist; St. Achileus; and Santa Reparata of Florence. For these very old Roman saints, little known in Florence

save at this ancient church, consult Mrs. Jameson. Omit the predella for the moment.

Beneath these pictures are a **set of panels**, attributed to *Giotto*, and representing scenes in the life of Christ. They originally formed part of a chest or cupboard in the sacristy of the church of Santa Croce in Florence, as the very similar series by Duccio still do at Siena (if you go to Siena, you should compare the two.) Though not important works, they deserve study from the point of view of development. Note, for example, in the first of the series, the Visitation, the relative positions of the Madonna and St. Elizabeth, and the arch in the background—an accessory which afterwards becomes of such importance in the Pacchiarotto in an adjacent room, and in the Mariotto Albertinelli in the Uffizi. Observe, similarly, the quaint Giottesque shepherds in the second of the series: their head-dress is characteristic: you will meet it in many Giottos. The Magi, with their one horse each, may be well compared with the accession of wealth in Gentile da Fabriano; while the position of the elder king and the crown of the second are worth notice for comparison. Observe how almost invariably the eldest king has removed his crown and presented his gift at the moment of the action. Earlier works are always simpler in their motives: never forget this principle. Not less characteristic is the Presentation in the Temple, with fire in the altar, where the figures of St. Joseph, R, and St. Simeon, L, are extremely typical. The Baptism has the unusual feature of the Baptist and the angels on the *same* bank, while a second figure waits beyond with the towel. The Transfiguration prepares you for Fra Angelico's in St. Marco. The Last Supper, with Judas leaving the table, is an interesting variant. The Resurrection shows most of the conventional features. The Doubting Thomas also sheds light on subsequent treatments.

Compare these works with those in the predella of the *Agnolo Gaddi*, where the story of Joachim and Anna, with which you are now, I hope, familiar, is similarly related. Joachim expelled from the Temple, with the angel an-

nouncing to him the future birth of the Virgin, ought by this time to be a transparent scene. In the Meeting at the Golden Gate you will recognize the angel who brings together the heads of wife and husband, as in the lunette at Santa Maria Novella. The Birth of the Virgin has, in a very simple form, all the characteristic elements of this picture. So has the Presentation in the Temple, with its flight of steps and its symbolical building. Most interesting of all is the Annunciation, which should be closely compared with similar representations.

Beneath this Agnolo Gaddi, again, are a small series, also attributed to Giotto, of the life of St. Francis. The scenes are the conventional ones: compare with Santa Croce: St. Francis divesting himself of his clothes and worldly goods to become the spouse of poverty: St. Peter shows Innocent III. in a dream the falling church (St. John Lateran at Rome) sustained by St. Francis: The Confirmation of the Rules of the Order. St. Francis appears in a chariot of fire (121). He descends to be present at the martyrdom of Franciscan brothers at Ceuta, etc. The scene of St. Francis receiving the Stigmata is closely similar (with its six-winged seraph and its two little churches) to the great altar-piece from San Francesco at Pisa, now preserved in the Louvre. Note its arrangement. Next it, L, St. Francis appearing at Arles while St. Anthony of Padua is preaching, recalls the fresco in Santa Croce. In deed, all the members of this little series may be very well collated with the frescoes of similar scenes in the Bardi Chapel. (Go also to Santa Trinità for the Ghirlandajos.)

128. *Spinello Aretino*, Madonna and Child, with angels. To the spectator's left SS. John Baptist and Paul; to the right SS. Andrew and Matthew.

End wall, 129, altar-piece of the Coronation of the Virgin, with attendant saints. All are named on the frame: so are the painters. Observe the saints and their symbols—especially Santa Felicità, for whose convent it was painted. Notice also the usual group of angels playing musical instruments, who develop later into such beautiful accessories. It may

be worth while to note that these early altar-pieces give types for the faces of the Apostles and saints which can afterwards be employed to elucidate works of the Renaissance, especially Last Suppers. Left panel, Spinello: centre, Lorenzo: right, Niccolò.

132. *Ambrogio Lorenzetti*, Stories from the life of St. Nicholas of Bari. In the upper one, he appears in the sky to resuscitate a dead child, where the double figure, dead and living, is characteristic. For the legends in full you must see Mrs. Jameson.

134. *Ambrogio Lorenzetti* (one of the best of the early School of Siena), the Presentation in the Temple. Note the positions of St. John and the Madonna, St. Simeon and St. Anne, whose names are legibly inscribed on their haloes. Observe also the architecture of the temple, and note that in early pictures churches and other buildings are represented as interiors by the simple device of removing one side, exactly as in a doll's house.

133. S. Umiltà di Faenza, with scenes from her life, attributed to the School of Lorenzetti.

136. *Ambrogio Lorenzetti*, Scenes from the life of St. Nicholas of Bari. Note how the saint throws three purses, as a dowry, into the window of the poor nobleman's starving daughters. One is already thrown and being presented: the saint is holding the other two. St. Nicholas was the patron saint of pawnbrokers (they "freely lend to all the poor who leave a pledge behind"), hence his three golden balls are the badge of that trade.

137. The Annunciation, with saints, among whom St. John of Florence and St. Dominic are conspicuous. All are named on the frame, and should be separately identified. The wall behind the Madonna and angel, the curtain, and the bedroom in the background, are all conventional. Notice the frequent peacocks' wings given to Gabriel. Observe, in the predella, Pope Gregory the Great, with the dove whispering at his ear as always. I do not particularize in these altar-pieces, because, as a rule, the names of the saints are marked, and all you require is the time to study them. The

longer you look, the better will you understand Italian art in general.

The next picture, 139, shows itself doubly to be a Franciscan and a Florentine picture. It has the Medici saint, St. Lawrence, beside the Florentine St. John Baptist: while on the other side stand St. Francis and St. Stephen, the latter, as often, with the stones of his martyrdom on his head, and in the rich dress of a deacon. The donor was probably a Catherine, because (though it was painted for a Franciscan convent of Santa Chiara, as the inscription states) at the Madonna's side stand St. Catherine of Siena the Dominican nun, and St. Catherine of Alexandria, the princess, with her wheel. In the predella, observe the Adoration of the Magi, where attitudes, camels, and other details lead up in many ways to later treatments.

138. Unknown (Sec. XIV). Madonna appearing to Bernard, who kneels as he writes. To the spectator's left, SS. John the Evangelist and Benedict; to the right SS. Galgano and Quintino.

140 is a characteristic Holy Trinity, with St. Romuald the Abbot and St. Andrew the Apostle. The chief subject of the predella is the Temptation of St. Anthony. In another (141) predella, below it, notice the Presentation of the Virgin in the Temple and the Marriage of the Virgin, all the elements in which should be closely compared with the frescoes at Santa Croce.

142. An immense altar-piece of the fourteenth century, Coronation of the Virgin. Cherubim in glowing red colour above. To the spectator's right Gabriel with the inscription of the Annunciation, and Raphael with the fish. To the left Michael with sword and globe surmounted by the Cross. In the foreground a chorus of angels.

147 introduces us to a different world. It was usual in mediæval Florence to give a bride a chest to hold her trousseau, and the fronts of such chests were often painted. This example represents a marriage between the Adimari and Ricasoli families, and it is interesting from the point of view of costume and fashion. The loggia is that of the Adimari family.

143 is an Annunciation, by *Don Lorenzo Monaco*, where the floating angel, just alighting on his errand, and the shrinking Madonna, represent an alternative treatment of the subject from that in *Neri di Bicci*. Look out in future for these floating Gabriels. Note that while no marked division here exists between Gabriel and Our Lady, the two figures are yet isolated in separate compartments of the tabernacle. The saints are named. St. Proculus shows this work to have been probably painted for a citizen of Bologna, of which town he is patron, though it comes here direct from the Badia in Florence.

149. The *Neri di Bicci*, uninteresting as art, has curious types of St. Mary Magdalen, St. Margaret, St. Agnes, and St. Catherine, each with her symbol. These insipid saints have little but their symbolical significance to recommend them; yet they deserve attention as leading up to later representations.

161, Salome with the head of St. John the Baptist, and 162, St. Augustine and the child on the sea beach, are attributed to the School of Botticelli. 154, Archangel Raphael and Tobias, attributed to *Botticelli*.

Near the door, 164, *Luca Signorelli*. Not a pleasing example of the great master. The Archangel St. Michael, weighing souls, and Gabriel bearing the lily of the Annunciation, are the best elements. The Child is also well painted, and the faces of St. Ambrose and St. Athanasius below are full of character. On easels in the middle are two of the noblest and most beautiful pictures of the early 15th century. That to the L is ****Gentile da Fabriano's Adoration of the Magi**, the most gorgeous altar-piece of the **Early Umbrian School**, still enclosed in its original setting of three arches. This great work, which comes from the sacristy of Santa Trinità in Florence, should be closely studied in all its details. Contrary to custom, the Madonna occupies the L field. The ruined temple and shed to the L, the attendants examining the Elder King's gift, the group of the Madonna and Child, with Joseph in his conventional yellow robe, and the Star which stands "over the place

where the young Child was," should all be observed and compared with other pictures. (I may mention parenthetically that the Star of Bethlehem in Adorations is in itself worth study, being sometimes inscribed with the human face, and sometimes developed in curious fashions.) Examine also the group of the Three Kings, the eldest of whom, as usual, is kneeling, having presented his gift and removed his crown; while the second is in the act of offering, and the third and youngest, just dismounted from his horse, is having his spurs removed by an obsequious attendant. The exquisite decorative work of their robes, the finest product of the Early Umbrian School, deserves close attention. Note, next, the cavern of the Apocryphal Gospels in the background, with the inevitable ox and ass of the Nativity. The two or three servants who formed the sole train of the Magi in earlier works have here developed into a great company of attendants, mounted on horses and camels, to mark their oriental origin, and dressed in what Gentile took to be the correct costumes of Asia and Africa. Note the excellent drawing (for that date) of some of the horses, and the tolerably successful attempts at foreshortening. Observe likewise the monkeys, the hunting leopard, the falcons, and the other strange animals in the train of the Kings, to suggest orientalism. All this part of the picture should be closely compared with the inexpressibly lovely Benozzo Gozzoli of the Procession of the Kings in the Riccardi Palace. The face of the Young King is repeated in one of the suite to the extreme R. Examine all these faces separately, and observe their characterization. Do not overlook the fact that the principal ornaments in this splendid picture are raised in plaster or gesso-work, and then gilt and painted.

The background of the main picture also contains three separate scenes of the same history. In the L arch, the Three Kings, in their own country, behold the Star from the summit of a mountain. In the centre arch, they ride in procession to enter Jerusalem and inquire the way of Herod. In the R arch they are seen returning to their own country.

Do not be satisfied, however, with merely identifying these points to which I call attention; if you look for yourself, you will find others in abundance well worth your notice.

Two subjects remain in the predella, the third is missing here (now in the Louvre, Presentation in the Temple). To the L is the Nativity, with the angels appearing to the shepherds. In the centre is the Flight into Egypt.

The gable ends or *cuspidi* also contain figures, which do not seem to me by the same hand. R and L, the Annunciation, in two separate lozenges; centre, the Eternal Father, blessing. The scrolls with names will enable you to identify the recumbent kings and prophets.

This picture, dated 1423, strikes the keynote for early Umbrian art. Observe how its Madonna leads gradually up to Perugino and Raphael. Softness, ecstatic piety, and elaborate decoration are Umbrian notes. You cannot study this work too long or too carefully.

The second of these great pictures is **Fra Angelico's** Descent from the Cross,—his finest work outside the realm of fresco. This also deserves the closest study. Observe that, in spite of its large size, it is essentially miniature. To the L is the group of the Mater Dolorosa and the mourning Marys. Hard by the Magdalen, recognizable (as always) by her long golden hair, is passionately kissing the feet of the dead Saviour. St. Nicodemus and St. Joseph of Arimathea—the latter a lovely face,—distinguished by their haloes, are letting down the sacred body from the Cross, which St. John and another believer receive below. To the extreme R is a group of minor disciples, one of whom (distinguished by rays, but I cannot identify him) exhibits the crown of thorns and the three nails to the others. The figure in red in the foreground is possibly intended for St. Longinus. Above, in the arches, are sympathizing angels. This is a glorious work, full of profound feeling. The towers and wall of the city, recalling those of Florence, should also be noticed. The trees and landscape are still purely conventional.

On the frame are figures of saints: L, St. Michael the

Archangel, a glorious realization; St. Francis with the Stigmata; St. Andrew; and St. Bernardino of Siena; R, St. Peter with the keys; St. Peter Martyr with his wounded head; St. Paul with his sword (observe the type); and a bearded St. Dominic with his red star and lily. In the gable ends or *cuspidi* are three saints by Don Lorenzo Monaco, who can usually be recognized by the extreme length and curious bend of his figures. (See him better at the Uffizi.) L, Christ and the Magdalen in the garden; centre, the Resurrection; R, the three Marys at the tomb.

SECOND TUSCAN HALL.

On an easel, 195, ***Ghirlandajo's* magnificent Adoration of the Shepherds. In its wealth of detail and allusiveness, its classical touches and architecture, its triumphal arch, its sarcophagus, etc., this is a typical Renaissance work. As commonly happens with Ghirlandajo, the shepherds are clearly portraits, and admirable portraits, of contemporary Florentines. Notice the beautiful iris on the R, representing the Florentine lily. Also the goldfinch, close to the Divine Child, and Joseph's saddle to the L. The distance represents the Approach of the Magi, and may be well compared with the Gentile da Fabriano. Note how the oriental character of the head-dress survives. The landscape, though a little hard, is fine and realistic. The contrast between the ruined temple and the rough shed built over it is very graphic. Not a detail of the *technique* should be left unnoticed. Observe, for example, the exquisite painting of the kneeling shepherd's woollen cap, and the straws and thatch throughout the picture. The Madonna is characteristic of the Florentine ideal of Ghirlandajo's period. The ox and ass, on the other hand, are a little unworthy of so great an artist.

Turn to the left. On the walls of this room are pictures, mostly of secondary interest, belonging to the age of the High Renaissance. L of the door are a series (168) of good heads by *Fra Bartolommeo*, the best of which is that of

St. Dominic, with his finger to his lips, to enforce the Dominican rule of silence.

Above, 159, *Alessio Baldovinetti*, Holy Trinity.

169. Mariotto's Annunciation; the addition of the heavenly choir above is a novel feature. The shrinking position of the Madonna may well be compared with the earlier specimens, and with the beautiful Andrea del Sarto in the Uffizi.

Beyond, 171 and 173, two Madonnas by *Fra Bartolommeo*, which may be taken as typical specimens of his style in fresco. Compare with the heads to the L in order to form your conception of this great but ill-advised painter, who led the way to so much of the decadence.

Between them, 172, also by Fra Bartolommeo: Savonarola in the character of St. Peter Martyr; a forcible but singularly unpleasant portrait.

Above it, 170, *Fra Paolino*, Madonna and Child with saints. Interesting as showing the grouping that came in with the High Renaissance, and the transformation effected in the character of the symbols. These canopied thrones belong to the age of Fra Bartolommeo. The Magdalen can only be known by her box of ointment. St. Catherine of Siena, to whom the infant Christ extends a hand, seems to be painted just for the sake of her drapery. St. Dominic with his lily becomes an insipid monk, and even the ascetic face of St. Bernardino of Siena almost loses its distinctive beauty. The attitude of St. Antony of Padua, pointing with his hand in order to call St. Catherine's attention to what is happening, as though she were likely to overlook it, is in the vilest taste. Altogether, a sad falling off from the purity and spirituality of the three great rooms of Botticelli and Perugino. This picture comes from the convent of Santa Caterina in Florence.

174, the Madonna letting drop the *Sacra Cintola* to St. Thomas, is a far more pleasing specimen of *Fra Paolino*. The kneeling Thomas has dignity and beauty, and is not entirely painted for the sake of his feet. St. Francis is a sufficiently commonplace monk, but St. John the Baptist

has not wholly lost his earlier beauty. The tomb full of lilies is pleasingly rendered, and the figures of St. Elizabeth of Hungary (or is it St. Rose?) and St. Ursula with her arrow behind have simplicity and dignity. This is of course a Franciscan picture: it comes from the convent of St. Ursula in Florence. The little frieze of saints by Michele Ghirlandajo, beneath it, is worthy of notice. The second of the series is Santa Reparata.

176. Pietà; designed by *Fra Bartolommeo* and finished by Fra Paolina.

167, under 174. A fine Madonna and Child by *Mariotto Albertinelli*, where the figures of St. Dominic with his lily, St. Nicolas of Bari with his three golden balls, and the ascetic St. Jerome with his cardinal's hat and lion, will now be familiar. But the finest figure is that with a sword, to the L, representing St. Julian, the patron saint of Rimini. The fly-away little angels and the unhappy canopy foreshadow the decadence.

178. *Sogliani*, St. Thomas receives the girdle.

The late Renaissance pictures on the rest of the wall need little comment.

THE THIRD TUSCAN HALL

contains works of the 16th and 17th centuries, mostly as unpleasant as theatrical gesture and false taste can make them.

198. *Alessandro Allori's* Annunciation, while preserving many of the traditional features, is yet a noble and valuable monument of absolute vulgarity. The fly-away Gabriel, with coarsely painted lily, the cloud on which he rests in defiance of gravitation, the cherubs behind, the third-rate actress who represents Our Lady, the roses on the floor, and the attitudes of the hands in both the chief characters, are as vile as Allori could make them. But the crowning point of bad taste in this picture is surely the eldest of the boy-angels, just out of school, and apparently sprawling in ambush on a cloud to play some practical joke on an unseen person. Comparison of this hateful Annunciation with

the purity and simplicity of Fra Angelico's at San Marco will give you a measure of the degradation of sacred art under the later Medici.

203, *Carlo Dolce's* Eternal Father may be taken as in another way a splendid specimen of false sentiment and bad colouring.

205, *Cigoli's* St. Francis, admirably illustrates the attempt on the part of an artist who does not feel to express feeling.

Other painters represented in this room are Sano di Tito, born 1603, Poccetti (1542-1612), Matteo Rosselli (1578-1650), Lomi (1566-1622), Chimenti (1550-1640), Cresti (1560-1638), etc.

Most of these pictures deserve some notice because, as foils to the earlier works, they excellently exhibit the chief faults to be avoided in painting. Sit in front of them and then look through the open door at the great Ghirlandajo, if you wish to measure the distance that separates the 15th from the later 16th and 17th centuries. Cigoli's Martyrdom of Stephen, however, has rather more merit both in drawing and colouring: and one or two of the other pictures in the room just serve to redeem it from utter nothingness. Such as they are, the reader will now be able to understand them for himself without further description.

HALLS OF PERUGINO AND BOTTICELLI.

[We have seen how the spirit of mendicancy inspired the noble altar-pieces of the 14th century. In the rooms we now enter there is no evidence of sympathy with the baser side of the Renaissance. Here, the record of the contemporary civilization stands in marked contrast to that of the courts of Innocent VIII and Alexander VI.

Fra Angelico has nothing in common with such men as the papal secretaries Poggio and Valla; Botticelli and Fra Bartolommeo were sympathizers with Savonarola's protest against current evils, and Perugino, under the influence of his employers, if not from personal inclination, was the most perfect exponent of the religious sentiment which characterized Umbrian life. The greater Tuscans of the

15th century (with the exception of Fra Angelico) substituted for the discipline of abstinence and humility, an ideal of measure and simplicity.

None the less they were in full sympathy with their own times. The world was full of a new grace, and they rejoiced in symbolizing its beauty in festoons of roses, and in strewing the meadows of the Earthly Paradise with brilliant flowers. They gloried in great deeds, and instead of the contemplative piety of the 14th century they painted St. George destroying the Dragon, David slaying Goliath, Judith killing Holofernes, or Perseus releasing Andromeda. They shared the love of fame which had such an extraordinary hold over the imagination of the time; and they painted portraits of their contemporaries, their patrons and themselves, so that we know the famous faces of the 15th century as well as if they were of our own time.

They represented youth in all its gaiety and dainty freshness. The scenes of the Nativity, the Adoration, and the Coronation were treated with charming simplicity, but the painters pleased themselves most with the joyous angels who sing the "Gloria in excelsis," or who circle round the courts of heaven. They felt the subtle beauty of Greek tradition, and they made it live again in the mystery of the recurring seasons and in the power of love. The variety that sprang from so many complex currents acting on simple natures is piquant in its surprises. The world is at once purely ideal and intensely real; it is a gay pageant and a homely idyl. The verses of court poets and the simple story of the Nativity alike stimulate the imagination, so that even the somewhat formal artist Lorenzo di Credi paints the Child as lying on his mother's veil and having a bundle of straw for his pillow, just as Bonaventura describes it. The temperament of the 15th century lacked something of the spiritual elevation of the 14th; it certainly had little of the grandiose solemnity and formal dignity of the 16th: perhaps it is for these reasons that it is always so charming.]

Hall of Perugino.

Enter from the corridor, where the photographs of Michael Angelo's pictures are shown.

To the L of the doorway is **57, a very noble *Perugino*, representing the Assumption of the Virgin, in a mandorla, surrounded by a group of cherubs in the same shape. Her attitude, features, and expression of ecstatic adoration, as well as the somewhat affected pose of her neck and hands, are all extremely characteristic of Perugino. So are the surrounding groups of standing and flying angels; the angel immediately to the spectator's L of the Madonna has also the characteristic poise of the head. Above is the Eternal Father, in a circle, with adoring angels. Below stand four Vallombrosan saints, as spectators of the mystery: (the picture comes from the great suppressed monastery of Vallombrosa). You will grow familiar with this group in many other parts of the gallery, as most of the pictures were brought here at the suppression. The saints are, San Bernardo degli Uberti (in cardinal's robes): San Giovanni Gualberto (the founder): St. Benedict (in brown): and the Archangel Michael. Note their features. The figure of St. Michael, in particular, may be well compared with the other exquisite St. Michael, also by Perugino, from the great altar-piece in the Certosa of Pavia, now in the National Gallery in London. This Assumption is one of Perugino's finest and most characteristic works. It deserves long and attentive study. Such compositions, with a heavenly and earthly scene combined, are great favourites with Umbrian painters. (See them at Perugia, and in Raphael's *Disputà* in the Vatican.) Do not fail to notice the beautiful landscape background of the country about Perugia. Study this work as a model of Perugino at his best.

56. **Perugino*, the Descent from the Cross; a beautiful composition. The scene takes place in characteristic Renaissance architecture. The anatomy and painting of the dead nude are worthy of notice. Observe the way in which the Madonna's face and head stand out against the arch

in the background, as well as the somewhat affected pietism of all the actors. R, the Magdalen and Joseph of Arimathea; L, St. John and Nicodemus. Notice their types.

Above, on this wall, *55, *Fra Filippo Lippi*, a very characteristic Madonna and Child enthroned. The Medici saints, Cosmo and Damian, in their red robes, and two holy Franciscans, St. Francis and St. Antony of Padua, stand by. The faces and dresses of the Medici saints are typical. The Madonna belongs to the human and somewhat round-faced type introduced into Tuscan art by Filippo Lippi. Note, in the arcaded niches at the back, a faint reminiscence of the older method of painting the saints in separate compartments. This is a lovely picture; do not hurry away from it. It comes, you might guess, from a Franciscan monastery—namely, Santa Croce. I took you first to that church and Santa Maria in order that such facts might be the more significant to you.

Over the door, 54, *Fra Filippo Lippi*, St. Jerome in the desert, with his lion in the background, and his cardinal's hat and crucifix. The impossible rocks smack of the period. This is a traditional subject which you will often meet with. Don't overlook the books and pen which constantly mark the translator of the Vulgate.

Beyond the door, 53, *Perugino*, the Agony in the Garden. The attitudes of the Saviour and the three sleeping Apostles are traditional. Look out for them elsewhere. The groups of soldiers in the background are highly redolent of Perugino's manner. So is the charming landscape. Compare this angel with those in the Vallombrosan picture first noted in this room. Observe Perugino's quaint taste in head-dresses. Also, throughout, here and in the Assumption, the Umbrian isolation and abstractness of his figures.

52. *Cosimo Rosselli*, St. Barbara. A curious but characteristic example of this harsh though very powerful painter. In the centre stands St. Barbara herself, with her tower and palm of martyrdom, as if just rising from the throne on which she had been sitting. Beneath her feet is a fallen armed figure, sometimes interpreted as her father, sometimes

as the heathen proconsul, Marcian, who ordered her execution. The picture, however, as the Latin elegiac beneath it relates, was painted for the German Guild of Florence. Now, St. Barbara was the patroness of artillery (the beautiful Palma Vecchio of St. Barbara at Venice was painted for the Venetian Guild of Bombardiers): I take the figure on whom she tramples, therefore, though undoubtedly an emperor in arms, to be mainly symbolical of the fallen enemy. In short, the picture is a Triumph of Artillery. To the L stands the St. John of Florence; to the R, St. Matthias the Apostle, with his sword of martyrdom. Two charming angels draw aside the curtains: a frequent feature. Study this as a typical example of Cosimo Rosselli. It comes from the Florentine Church of the Annunziata.

*66. *Ghirlandajo*, a Madonna and Child enthroned: in reality a Giorification of the Angels. (It must have come, I think, from some church degli Angeli.) To the L stands St. Dionysius the Areopagite, who was said to have written a treatise (still existing) on the angelic hierarchy (drawn from Hebrew sources). Kneeling at the feet is his spiritual father, St. Clement the Pope, as a secondary personage. To the R, St. Thomas Aquinas, in his Dominican robes and with his open book, as the great vindicator of the position of the angels. Kneeling at the feet is his spiritual father, St. Dominic. The picture was clearly painted for the Dominicans: but the figures are placed in diagonal order, I believe by some misconception of the donor's wishes. Observe that the angels in whose honour this fine picture is painted are here, quite exceptionally, provided with starry haloes. Beneath the main picture, a series of little works in a predella, containing stories from the lives of these saints—decapitation of St. Denis (identified with Dionysius the Areopagite): he carries his head: St. Dominic restores the young man Napoleon to life, doubly represented, etc.

65, above. *Luca Signorelli*, the Magdalen embracing the Cross. A good sample of this able and powerful Renaissance painter.

67. *Ghirlandajo*, a predella with stories from the lives of

St. Dionysius, St. Dominic, St. Clement, and St. Thomas Aquinas.

Beyond the door, 62, ***Filippo Lippi's* Coronation of the Virgin, the finest altar-piece by this great master. It is well to compare it with the earlier treatments of the same subject in the first Tuscan room, from which it is, oh! how much, developed and beautified. I will not attempt any description of this noble and beautiful work, one of the masterpieces of early Italian painting. I will merely call attention to a few formal points in it. Notice first, in the centre, the extremely human Virgin, no longer the Queen of Heaven, but a Florentine lady, whose features reappear again in the touching figure in blue in the R foreground, with the two children (said to represent Lucrezia Buti, the painter's wife, and their two little ones, including Filippino. Read up the romantic story of their elopement in any good history). On either side of the throne, adoring angels with sweet childish faces. The rest looks confused at first, but will gradually unravel itself into a celestial and terrestrial scene, with saintly mediators. To the extreme R, St. John of Florence, preserving his traditional features, but transformed and transfigured by spiritual art. He introduces and patronizes the kneeling figure of Filippo Lippi beside him, whom a scroll in Latin ("This man composed the work") designates as the painter. To the L, St. Zenobius and other saints, amongst whom the patriarch Job is specially identified by the very inartistic device of writing his name on his shoulder. Do not overlook the frequent obtrusion of the Florentine lily. This picture can only be adequately appreciated after many visits. It is one of the most exquisite things to be seen in Florence. Very human in its models, it is divine and spiritual in its inner essence.

Above it, 63, a Trinity, in the conventional form, by Mariotto Albertinelli: good, but uninteresting.

The other pictures in this room, including the fragment (61) of two charming little angels by *Andrea del Sarto* (from Vallombrosa), though deserving attention, do not stand

in need of interpretation. Examine every one of them, especially that attributed to Francia.

First Hall of Botticelli.

Enter from the hall of Perugino and turn to the L. 68, *Granacci*, the Assumption of the Virgin; an unusually fine specimen of this comparatively late painter. On the ground below, St. Bernardo delgi Uberti, St. Michael the Archangel, San Giovanni Gualberto, and St. Catherine of Alexandria with her spiked wheel. You will now have little difficulty in discovering for yourself that this is essentially a Vallombrosan picture. It comes from the monastery of Santo Spirito.

82. *Fra Filippo Lippi*, a Nativity; good and characteristic. Note the ruined temple, ox and ass, etc., as well as Lippi's nascent endeavour to overcome the difficulty of placing the attendant saints, well shown in the figure of the Magdalen, to the R of Our Lady. He is striving hard after naturalistic positions. The infant is very characteristic of Lippi. Beneath the St. Jerome, observe the figure of the kneeling St. Nilarion, doubtless the name saint of the donor. The whole of this quaint work is highly interesting as exhibiting the conscious effort after greater freedom, not yet wholly successful.

Above, *81, *Pacchiarotto*, Visitation. The central part of the picture should be compared with the Mariotto Albertinelli in the Uffizi. The arrangement of the figures and the way they are silhouetted against the arch is almost identical. It should also be compared with the Ghirlandajo in the Louvre (where the first use of the arch in this way occurs) and other examples, such as the Giotto at Padua. This, however, is not a Visitation simple, but a Visitation with attendant saints, amongst whom to the L stands St. John Baptist. He, of course, could not possibly have been present at the moment, as he was still unborn—thus well showing the nature of these representative gatherings. Kneeling in the foreground to the R is St. Vincent, the patron saint of prisoners, holding handcuffs, whence it is

probable that the picture was a votive offering for a release from Barbary pirates or some form of captivity. Behind is St. Nicolas of Bari, with his three golden balls. The other saints are the two St. Antonys—the Abbot, and the Paduan: note their symbols. Most probably the donor was an Antonio who wished to stand well with both his patrons. The architecture of the triumphal arch shows study of the antique. The bronze horses are suggested by those over the doorway of St. Mark's at Venice. Note the dove brooding above the picture. The technique of this somewhat hard and dry but admirable and well-painted work deserves close attention. I have entered at length into the evolution of Visitations in one of my papers in the *Pall Mall Magazine*.

**80. *Botticelli's Primavera*, perhaps the most beautiful picture in the world. This exquisite allegory has been variously explained. I give my own interpretation. It is probably one of four panels representing the seasons. In the centre stands the figure of Spring, who is therefore significantly painted as pregnant. To the extreme L, Mercury, the god of change, with his caduceus, dispels the clouds of winter. (Perhaps rather Favonius, the west wind, in the guise of Mercury.) Beside him, an unspeakably beautiful group of the Three Graces, lightly clad in transparent raiment, represent the joy and freshness of spring-time: on whom a winged and blindfolded Love, above the head of Primavera, is discharging a fiery arrow—since spring is the period of courtship and mating. The figures to the R represent the three spring months. Extreme R, March, cold and blue, blowing wind from his mouth (notice the rays), lightly clad, and swaying the trees as he passes through them. Next to him, as if half escaping from his grasp, April, somewhat more fully draped in a blue and white sky. On the hem of her robe green things are just sprouting. She seems as if precipitating herself into the lap of May, who, erect and sedate, fully clad in a flowery robe, scatters blossoms as she goes from a fold of her garment. March blows on April's mouth, from which

flowers fall into the lap of May. The obvious meaning is "March winds and April showers bring forth May flowers,"—a Tuscan equivalent for which proverb still exists in Italy. The action of March's hands probably represents the old idea that he borrows three days from April. I will not attempt to say anything about the æsthetic beauty of this exquisitely spiritual and delicate work. It is one of those profound pictures which must be visited again and again, and which gain in intensity every time you look at them. As to place, it was painted for Lorenzo de' Medici's villa at Castello: notice it as one of the first purely secular paintings, with Renaissance love of the nude, which we have yet come across.

79. *Fra Filippo Lippi*, the Virgin adoring the Child. It should be closely compared with No. 82. The hands of God appearing through the clouds, discharging the Holy Spirit, are an interesting feature. Note again the attempt to introduce the youthful St. John Baptist of Florence in a more natural manner. Compare with the great Coronation of the Virgin. From about this time, too, Renaissance feeling makes the young St. John (more or less nude) tend to supersede the adult representation. Study these two pictures carefully. The saint in white is St. Romuald, the founder of the Camaldolese: this altar-piece comes from Camaldoli.

78. *Perugino*, Crucifixion, with the Madonna and St. Jerome, the latter attended (as usual) by his lion. Our Lady is a good figure, but the rest of the picture is unworthy of Perugino. It comes from the monastery of St. Jerome in Florence—whence the saint.

76. *Andrea del Sarto*, four Vallombrosan saints, originally painted on either side of an adored Virgin, much older. To the L St. Michael: observe the exquisite painting of his robe and armour. The other saints are San Giovanni Gualberto (the founder); San Bernardo degli Uberti; and St. John Baptist. Compare them with the group of similar saints in Perugino's Assumption. Both for character and technique such comparison is most luminous.

73. *Botticelli*, Coronation of the Virgin (from the monas-

tery of San Marco). The main subject of this vehement work should be compared (or rather contrasted) with the early Giottesque examples. The beautiful and rapturous flying angels are highly characteristic of Botticelli's ecstatic conception. Observe the papal tiara worn by the Father. In the earthly scene below are four miscellaneous saints observing the mystery: I do not understand the principle of their selection. They are, St. John the Evangelist, St. Augustine, St. Jerome, and St. Eloy (Eligius), the holy blacksmith. Look for the last, again, on Or San Michele, where one of his miracles is recorded in bas-relief under his statue, where he is similarly represented in his blacksmith's forge in the predella. See Mrs. Jameson.

71. **Verrocchio's* Baptism, perhaps the most famous example of this well-known subject. Somewhat hard and dry, with peasant-like ascetic features, the St. John is yet a noble figure, very well painted, with excellent anatomical knowledge. His position, as well as the cup which he raises and the cross which he holds, are strictly conventional: they may be seen in many earlier examples. So also is the course of the narrow and symbolical Jordan. The angels on the bank, replacing the earlier river-god of the Ravenna mosaics, and holding the conventional towel, are extremely beautiful. The softer and more delicately touched of the pair, to the L, is said to have been painted in by Leonardo (a pupil of Verrocchio): and indeed it seems to bear the impress of that great painter's youthful manner. Do not overlook the hands discharging the dove. I have treated more fully the evolution of this subject in an article on The Painter's Jordan in the *English Illustrated Magazine*.

Above, 70, *Masaccio*; a very inadequate specimen of this great painter. The Madonna and Child sit on the lap of St. Anne, a conventional position charmingly transformed by Leonardo in his well-known picture in the Louvre.

On the base of this wall are several small stories of saints, which should be studied in detail. Among those by Botticelli (already referred to), notice particularly St. Eloy (St. Eligius), the holy blacksmith, cutting off the leg of a refractory horse,

in order to shoe it, and afterwards miraculously restoring it: compare with the same subject at St. San Michele. Close by are a very charming series by Pesellino, the best of which is the Martyrdom of the Medici's saints, Cosmo and Damian. Observe them for comparison with Fra Angelico in an adjoining room: read up in Mrs. Jameson.

69. *Michele Ghirlandajo* (do not confound him with his great namesake), Marriage of St. Catherine of Siena (not Alexandria). Distinguish these two subjects. This is an unusual treatment, the Christ being represented as adult (He is usually an infant in this scene) and the Madonna as an elderly woman. Not a good picture, but interesting for comparison with others of this subject. The assistant saints are St. Paul, King David, St. John, and St. Dominic. The insipid St. Catherine contrasts most markedly with the inimitably beautiful figure by Borgognone in the National Gallery. The picture comes from the Dominican convent of Santa Caterina at Florence, which explains all the characters.

Second Hall of Botticelli.

Recross the Perugino room and turn to the left on entering. Beyond the doorway, 97, *Fra Bartolommeo*, the Madonna appearing to St. Bernard. A characteristic example of this, to my mind, overrated painter. The crowded arrangement of the attendant angels is very typical. Compare with the infinitely nobler treatment of the same subject by Filippino Lippi in the church of the Badia. I advise you to go straight there from this picture to visit it.

Above it, 96, a good *Andrea del Sarto*, charmingly delicate in colouring. A Vallombrosan picture: the saints are again San Giovanni Gualberto and San Bernardo degli Uberti.

94. *Lorenzo di Credi*, Nativity, with adoring angels. Compare this with 92 beside it, Adoration of the Magi, where the Child is almost identical. This exquisite painter is somewhat less successful in works on this larger scale than in the smaller examples of his art which we shall see at the Uffizi. Nevertheless, in 92, the shepherd to the L is

a most charming figure. The smoothness and clearness of the style is conspicuous. Note throughout the conventional accessories. Nothing is more interesting than to see the way in which these and the landscape are transformed and improved from earlier usage. St. Joseph's feet are deserving of study.

90. *Raffaellino del Garbo*, Resurrection, with sleeping Roman soldiers. Worthy of attention for its conventional detail.

High on the wall are three pictures by *Filippino Lippi*. 93, St. John the Baptist; 91, St. Jerome; 89, St. Mary Magdalen; they represent an emotional and ascetic type which foreshadows the exaggerated sentimentalism of Guido Reni.

88. *Botticelli*, Madonna and saints. A Franciscan Medici picture. To the extreme L, St. Mary Magdalen with the alabaster box of ointment. Next her, St. John of Florence. Then, the kneeling figures of SS. Cosmo and Damian, the former significantly placed on the Madonna's R. Beyond, again, St. Francis with the Stigmata, and St. Catherine of Alexandria with her wheel. The two female saints and the face of St. Damian are very characteristic of Botticelli's manner. A beautiful but not wholly satisfactory example.

85. **Botticelli*, Enthroned Madonna, with adoring saints. Our Lady and the Child are highly characteristic. The angels drawing the curtains and holding the crown of thorns and three nails appear to be portraits of Medici children. They are very lovely. To the spectator's L stand St. Bernardo dei Tolomei, St. Ambrose, and St. Catherine; to the R, St. John the Baptist, St. Barnabas? and St. Michael the Archangel. The female saint to the L, whom I take to be St. Catherine, is the familiar model reappearing in the Three Graces of the Primavera. St. John of Florence, in the foreground, admirably represents Botticelli's ideal. The St. Michael beside him, in refulgent armour, is also a beautiful embodiment. The other saints are St. Ambrose and St. Barnabas—the latter because the altar-piece was painted for the altar of his church in Florence. A picture not to be lightly passed over.

84. *Botticelli* (the ascription is doubted, I think unduly. Comparison of these two St. Michaels ought surely to satisfy the most sceptical), the Three Archangels conducting Tobias, who holds the fish which is to cure his father Tobit. Such pictures are often votive offerings for escape from blindness. (Read the story in the Apocrypha.) The springy step of all the characters is essentially Botticellian. Notice the contrasted faces of the elder St. Michael; the affable Archangel Raphael, who holds the boy's hand; and the spiritual Gabriel, with the Annunciation lily. Study these three archangels closely. I advise you to compare all these Botticellis, noticing particularly the peculiar sense of movement, the tripping grace and lightness of his figures, as well as the spiritual and elusive tone of his somewhat morbid faces. Botticelli paints souls, where Ghirlandajo paints bodies.

Entrance wall, to the L, 98, a *Descent from the Cross, the upper portion by *Filippino Lippi*, with whose style you will already have become familiar at Santa Maria Novella. Filippino died, leaving it unfinished; and the lower part, with the fainting Madonna and saints, was added by *Perugino*. This is an excellent opportunity for comparing the styles of the two painters. The Mary to the R, supporting the Madonna, is extremely Peruginesque in face and attitude. Note the three nails in the foreground, which recur elsewhere. Compare also the kneeling Magdalen with *Fra Angelico* at San Marco. Observe how differently hands and feet are by this time painted. In both parts of this picture we have good examples of the increased knowledge of anatomy, of the nude, of perspective, and of light and shade in the later Renaissance. Filippino's somewhat fly-away style is also well contrasted with *Perugino's* affectation and pietistic simplicity.

On a screen, 241 and 242, two good portraits of Vallombrosan monks by *Perugino*, who was largely employed in commissions for that monastery, and who painted for it his magnificent Assumption. The figures are those of the General of the Order and of the Abbot of the monastery;

and they stood originally at the side of the Assumption, looking up at the Virgin—whence their attitudes.

FRA ANGELICO ROOMS.

The rooms named after Fra Angelico open to the R of the entrance hall.

[In the paintings at St. Marco and in the panels at the Belle Arti, Fra Angelico gives expression to the devotion and mysticism characteristic of one aspect of monastic life, as the sensuous and mundane painting of Fra Filippo Lippi marks another. Angelico accepts the discipline of humility rather than that of measure; he is neither scientific, nor historical, nor dogmatic, and he is frequently wanting in masculine vigour. His figures of Christ, for instance, often lack distinction and virile force. His nature was indeed genuinely emotional. Occasionally he rises to the height of mystical ecstasy, as in the Transfiguration; more often he paints with simplicity and childlike sincerity. He is vivacious, and he has a keen sense of the value of human relationships. His refined feeling for beauty, the purity of his colour, and a certain delicate air of abstraction enable him to render tender sentiment as no other artist has done. The limitations of his structural sense, his neglect of the effects of light and shade, and his comparative lack of dramatic power proved but slight drawbacks to the realization of his peculiar genius.]

Turn to the R on entering. 243, *Fra Angelico*, contains a graphic account of the **history of St. Cosmo and St. Damian, the holy physicians who despised money, and who in the lower L hand compartment are represented as declining the heavy fees proffered by a wealthy woman. (Or rather, St. Cosmo refuses and St. Damian accepts, because the lady asks him to take it in the name of the Lord.) The other subjects relate the trial of the two saints, with their three younger brethren, and the attempts successively made to drown them, from which death they are saved by angels; to burn them alive, when the flames seize upon their persecutors; to crucify and stone them,

when the stones recoil on the heads of the senders and the arrows bend round to strike the assailants; and finally the last successful effort to behead them—a punishment which no saint except St. Denis ever survives. This is a very miraculous story, delineated with perfect faith and naïveté in a series of exquisite miniatures, far superior in execution to the Life of Christ. They formed a *gradino* at the Annunziata. Observe the complete mediævalism of the details, untouched as yet by the slightest Renaissance tendency. The Roman official who condemns them is dressed like a Florentine gentleman of the period; there is no archæology.

Above this, 246, a fine Deposition, with a few adoring saints who do not belong to the subject. Amongst them, to the L, is conspicuous St. Dominic. This picture belonged to a religious body which accompanied condemned criminals to the scaffold.

Above, 231, *Fra Angelico*—the School of Albertus Magnus. Above the door on the wall opposite, in a companion picture, 247, *Fra Angelico* has represented the School of the great Dominican teacher, St. Thomas Aquinas, with the three discomfited heretics (Averrhoes, Sabellius, and Arius) at his feet as usual. Compare the Benozzo Gozzoli in the Louvre and the Spanish Chapel.

L of these works begins a series by *Fra Angelico* of the Life of Christ, small panel pictures (from the doors of a press in the Annunziata), some of them of comparatively little artistic merit, but all interesting from the point of view of development. (The first three, as they stand, do not seem to me to be *Fra Angelico*'s at all.) Notice particularly the scene of the Baptism, for comparison with the Verrocchio in an adjoining room. The position of the Baptist and the small symbolical Jordan are highly typical. Verses from the Vulgate beneath explain the subjects. Above are prophecies from the Old Testament, supposed to foreshadow the events here pictured. In 234, an Annunciation, with its loggia and garden background, is very noteworthy. Here, only a doorway separates the Madonna from the announcing angel.

The Adoration of the Magi in the same set may be well compared with Gentile da Fabriano. The Massacre of the Innocents, on the other hand, shows Fra Angelico's marked inability to deal with dramatic action, and especially with scenes of cruelty. In the Sacred Wheel, in 235, observe the curious figures of the four Evangelists, at the cardinal points of the centre, each with human body, but with the head of his beast as a symbol. The whole of this mystic wheel, explained by its inscriptions, deserves close attention. The Circumcision and the *Flight into Egypt below are entirely conventional. Note the inefficient drawing of the ass. Compare the St. Joseph with that in the upper panel of 236, the Nativity, where the type of this saint continually repeated by Fra Angelico will become apparent.

In 237, **Judas receiving the money is especially spirited: the dramatic element is rare in *Fra Angelico*. The Last Supper, close by, is noteworthy as a historical delineation, for comparison with the mystical one on the walls of San Marco. The scenes of the Buffeting and the Flagellation again exhibit Fra Angelico's limitations. I advise attentive study of all these little works, many of which are of high merit: make careful comparisons with the same subjects in the Giotto's and elsewhere.

Above, 227, *Fra Angelico*, Madonna and Child enthroned, under a niche, with Franciscan and Medici saints on either side. This work is interesting for the transitional stage it shows in the development of these Madonna pictures. The saints are now grouped in a comparatively natural manner, but the arches behind them show reminiscences of the earlier tabernacle and altar-piece arrangement. L of the throne, on a raised marble dais, a step below the level of Our Lady, stand the Medici saints, Cosmo and Damian, in their red deacons' robes, with their boxes of ointment and palms of martyrdom (note here as always that the most important saints for the purpose of the picture are to the Madonna's R and the spectator's L). On the opposite side, balancing them, and equally raised on the dais, are St. John the Evangelist and St. Lawrence with his deacon's robe and

palm of martyrdom. Below, on the ground, stand the Dominican St. Peter Martyr, with his wounded head, and the Franciscan St. Francis, with the Stigmata, in the robes of their Orders. Observe that the later historical saints stand on a lower level than their legendary predecessors. The face and dress of the Madonna, the stiff draped Giottesque child, the star on Our Lady's shoulder, and many other accessories deserve close study. The picture is one which *marks time* in the progress of painting. Compare the arrangement of saints here with the Giottesque altarpieces just outside, and then with the quite naturalistic arrangements in the three rooms of the great 15th-century painters.

228. Madonna and Child, by an unknown painter of the 14th century.

258. *Fra Angelico*, Martyrdom of SS. Cosmo and Damian; their burial with their three brethren: in the background, a somewhat imaginative camel, denoting foreignness and orientalism.

257. Two stories from the lives of St. Cosmo and St. Damian by *Fra Angelico*. They fix the leg of a dead Moor to a sick white man, on whom they have practised amputation.

256. The dainty little Annunciation by *Ghirlandajo* should be noticed.

Above, 240, *Fra Angelico*, Madonna and Child.

Enclosed in a case.—250, *Fra Angelico*, Crucifixion.

251, *Fra Angelico*, Coronation of the Virgin. 249, *Fra Angelico*, Adoration of the Magi, and Pietà.

252. *Fra Angelico*, the Resurrection of Lazarus and the earlier scenes in the series of the Passion.

253. *Fra Angelico*, scenes of the Passion and Judgment; note the scorpion tabards of the soldiers on the Way to Calvary, and the parting of the raiment. Beneath it, Christ in Limbo delivers Adam and Eve and the holy dead, amongst whom King David is conspicuous. Observe the red cross of the banner, universal in this subject, the usual demon crushed under the gate, and the others baffled in the L background.

The Last Judgment beneath it, is interesting for comparison with the larger tabernacle on the end wall of this room. Observe the attitude of Christ, displaying His wounded hands in mercy, as in most representations of this subject, from the frescoes in the Campo Santo at Pisa onward. (A study of this subject, beginning at Pisa and culminating in the Sistine Chapel, is most interesting.) Note the Madonna, apostles, and patriarchs, surrounding the Christ, and the sweet little angels below embracing the just, among whom a Dominican figure is conspicuous. The damned, to the L of the Saviour, display Fra Angelico's usual inability to deal with what is not ecstatic and beautiful.

254. *Fra Angelico*. Series of the Crucifixion, Ascension, Descent of the Spirit, Coronation of Virgin, and a symbolical representation of the law of love. The series is interesting (amongst other things) for its Descent of the Holy Ghost, with the various nations below hearing the apostles speak with tongues, which may be well compared with the fresco in the Spanish Chapel: Not one of these little scenes is without interest from the point of view of comparative treatment with others elsewhere. Go through them carefully, and note the prophetic verses.

265. Madonna and Child, with saints, by *Fra Angelico*. Compare the cupola and niches, from the point of view of evolution, with those of the large picture almost opposite. To the L, a group of Franciscan saints, Antony of Padua, Louis of Toulouse, and Francis. (It comes from a Franciscan retreat at Mugello.) To the R, the Medici saints, Cosmo and Damian, and St. Peter Martyr. The Child is here nude, a rare case with Fra Angelico. Note always this point, and observe its early occurrences.

239. School of Giotto. Coronation of the Virgin.

290. *Simone Bolognese*. An extremely rude but interesting picture of the Nativity, where the star, the attitude of the ass, the shepherd hearing the angels, and the very unreal sheep in the foreground should all be noted. The wattles and saddle are characteristic of the subject. (Now removed to the Uffizi.)

Above it, a charming early tabernacle, 259, 14th century, with the Madonna and Child, which may be well compared both with Giotto and Fra Angelico. On the wings above, an Annunciation, with the Madonna and angel separated as usual: notice this arrangement, which often recurs. Beneath is a Crucifixion, with St. John Baptist, St. Catherine, and other saints. This is one of the most beautiful tabernacles of its period: its fine work should be observed.

263. *Filippo Lippi*, the Annunciation (curiously divided) and St. John Baptist of Florence. This is a single shutter, with the other half in 264, where St. Anthony balances the Baptist.

266. **Fra Angelico's* celebrated Last Judgment; a picture which may be well compared with the Orcagna in Santa Maria Novella. In the centre, above, Christ in a mandorla, surrounded by adoring angels, whose symbolical colours and various hierarchies you will find explained by Mrs. Jameson. Beneath, the angels of the last trump. R and L of the Saviour, the Madonna and St. John Baptist. Then, the apostles and patriarchs, with their symbols, among whom may be noted also St. Dominic on the extreme L and St. Francis on the extreme R, with other monastic founders, especially of Florentine or neighbouring bodies (Vallombrosans, Camaldolesi). The terrestrial scene has for its centre a vault or cemetery, with open empty tombs from which the dead have risen. (See also at Pisa.) To the L (the Saviour's R as usual) are the blessed risen, welcomed and embraced by charming little angels, who lead them onward as in a mazy dance to the Heavenly City. The robes and orders of the monks should be observed, as also the various grades of popes, bishops, and other ecclesiastical functionaries. Note that this is essentially a *representative assemblage* of the Church Triumphant, in which, it must be admitted, the lay element figures but sparingly. To the R, the damned are being hurried away to hell by demons. Among them are not only the great and mighty of the earth,—kings, queens, etc.,—but also false monks who loved money better than their profession, as typified by the bag round the neck of one in the

foreground. Every one of these lost souls is also representative. Note the bats' faces and wings of the demons. To the extreme R is Hell, divided into the usual mediæval regions, and best explained by reference to Dante. (See also the Orcagna at Santa Maria Novella.) The personal devil devouring souls below recalls the figure in the Campo Santo at Pisa. Do not overlook the jaws of Death.

Every detail of this interesting picture should be noted and carefully studied. Nothing can be lovelier than the scene of angelic peace on the R; few things uglier than the opposite torments, attributed, as usual, to another hand. The picture comes from the monastery degli Angeli in Florence, whence the large and charming part assigned in it to angels.

273. School of Giotto. Crucifixion; above, 245, Madonna and Child, with saints, by an unknown artist.

291. A Trinity of the 15th century. Notice, in the predella, the arrangement of the arcade in the Annunciation, with the garden in the background. R and L, angelic subjects; St. Michael and the Dragon, St. Raphael and Tobias. The delicious naïveté of the last is worthy of attention.

248. Madonna and Child, with saints, by an unknown Florentine painter.

22. *Neri di Bicci*, Annunciation. St. Jerome to the spectator's L; St. Francis to the R; Isaiah and David above.

Second Fra Angelico Room.

Turn to the R on entering.

274. Florentine, Sec. XV., Coronation of the Virgin.

17. Florentine, Sec. XV., St. Catherine.

281. *Fra Angelico*, another Madonna and Child, with characteristic angels. In the foreground, with its singular early Romanesque mosaic, (which should be carefully noted,) the Medici saints kneeling. To the R, the two great Dominicans, St. Dominic and Peter Martyr, with St. Francis. To the L, St. Mark, St. John Evangelist, and St. Stephen.

This is a fine altar-piece, though greatly damaged. Note

always whether the Christ holds a globe, a goldfinch, or a pomegranate.

15. Florentine, 14th century: Caius, Pope and Martyr.

271. *Bernardo Daddi*, Madonna and Child, with SS. Peter and Paul.

272. An interesting St. Elizabeth of Hungary, sheltering under her mantle her votaries. The arrangement of the mantle and the angels who sustain it should be noted as characteristic of similar subjects, common elsewhere.

283. *Fra Angelico*, a predella.

12. Life of the Virgin. Interesting to compare with *Fra Angelico's* scenes in the adjoining room, and with the little series of histories by Giotto to be noticed later. Contrast particularly with other treatments the Flight into Egypt and the Adoration of the Magi. The way in which Joseph examines the Elder King's gift is highly characteristic. The development of these subjects from those (in fresco) by Giotto in the Arena at Padua is very instructive. Do not omit the Madonna ascending above in a mandorla, with the kneeling donor, nor the little Annunciation in the lozenges of the gables.

51. Florentine. Sec. XV., Christ in Ascension, with SS. Lorenzo and John the Baptist, and SS. Benedict and Mark.

Third *Fra Angelico* Room.

This room receives its name from its position. None of the pictures are known to be by *Fra Angelico*.

Turn to the R on entering.

9 is interesting for its inscription, and its group of saints, who are excellent types of their personages—Nicholas of Bari, Bartholomew, San Firenze (a local bishop), and St. Luke. It comes from the church of San Firenze in Florence, which is why that saint is so prominent.

7. Florentine, Sec. XIV. Madonna and Child, with saints. You will have no difficulty in distinguishing SS. Lawrence, Sebastian, James, and John. The predella has subjects from the legend of Joachim and Madonna, her birth, presentation in the Temple, etc.

22 bis. *Neri di Bicci*, Coronation of the Virgin. The St. Michael to the L, weighing naked souls, and trampling on a highly Giottesque dragon, strikes a common keynote. To the R, St. Stephen, with the stones on his head, is equally typical. Note the circle of angels above, and the trio playing musical instruments below, who develop later into the exquisite child-cherubs of Raphael or Bellini. Every detail here is worth study, not as art, but as type or symbol. Go from one picture of a subject to others like it.

4 is a somewhat unusual type of Presentation, with a good characteristic figure of St. Benedict. If you can read Latin make out the inscription on this and other pictures. They often help you.

6 contains a version of the frequent subject of the Virgin ascending to heaven and dropping her girdle, the *Sacra Cintola*, to St. Thomas, many variants upon which will occur in other rooms in this gallery. As the girdle was preserved at Prato, this was a common theme in this district.

11. Florentine, Sec. XIV., Madonna and Child. The St. Peter and St. Paul in the lozenges above are also typical. Note their features. You will by this time be familiar with the characteristic faces assigned to St. Anthony with his crutch, and to St. John Baptist. Observe in later art that the somewhat infantile innocence of St. Lawrence is preserved but modified.

Three Florentine pictures of the 14th century ascribed to the School of Giotto: 39, probably an Evangelist; 45, St. John Baptist; 44, a Bishop.

28. *Neri di Bicci*, Annunciation.

16. Florentine, Sec. XV.: Michael, Gabriel, Raphael, and Tobias.

2. Tree of the Holy Cross. The succession of scenes in this picture appear to have been founded on the Meditations of St. Bonaventura.

10. A Crucifixion. Note the scorpion banner, frequent with the soldiers who kill the Redeemer, and identify all the personages.

1. Florentine, Sec. XIV., a Bishop.

By the window wall, several early panel pieces, the most interesting of which is 277, with St. Francis receiving the Stigmata, where the seraph, saint, Brother Leo, and attendant buildings are all characteristic. Compare the Giotto in another room in this building. The St. Paul on the way to Damascus is a less usual subject, interestingly treated. Note that the sword has not been forgotten.

Above, 276. Unknown painter, Sec. XV. King David and Noah.

275. Unknown painter, Sec. XV. Moses and Abraham.

238. Unknown painter, Sec. XV. Madonna and Child, with saints.

It is impossible to enter in detail into all the works in these small rooms with their rich collection of early panel pictures. The visitor should return to them again and again, spelling out their further meaning for himself by the light of the hints here given, or the official catalogue. But the more you make out for yourself, the better. Remember that every figure is identifiable, and that each in every case has then and there its special meaning. Fully to understand these, you should afterwards consult either the catalogue, or, still better, the description of the principal pictures in Lafenestre's *Florence*. Also, I cannot too strongly recommend that you should go from one picture of a subject to another of the same in this collection, observing the chronology of the works, and the evidences which they show of progress in art-evolution. As a single example of what I mean, take the Annunciations in this gallery, and follow them out carefully. Or again, look at the group of saints on either side of the Saviour in 266. Note here on the L the white starry robe of the Madonna, as Queen of Heaven. Next her, St. Peter with his conventional features, and his two keys of gold and iron. Then, beside him, Moses, distinguishable by his horns of light and by the Hebrew inscription on the tablets he carries. In the opposite group, observe similarly, in the place of honour, St. Paul with his sword, close beside the Baptist, behind whom stands St. Agnes with her lamb, and next to her, King David. Above St. Dominic, once

more, to the extreme L of the group, the dove whispering at his ear marks the figure of St. Gregory; close by whom the deacon with the palm of martyrdom and the bleeding head is seen to be St. Stephen. I will not go through the whole of this interesting group, but attentive study of the symbols will enable you to identify every one of them. Do not be satisfied with your study of the picture until you are sure that you have understood all its details. If it was worth Fra Angelico's while to discriminate them by signs, it is surely worth your while to spend a few seconds each over them. A useful little book for identifying saints, which also gives you an account of the robes of the various monastic Orders, is Miss Greene's *Saints and their Symbols*. You can get it at any bookseller's in Florence.

Again, in 254, the Entombment, notice the positions of the crown of thorns and the nails in the foreground, upon which equal stress is laid in the great Descent from the Cross by the same painter, which stands on the easel beside Gentile da Fabriano's Adoration of the Magi. Recollect in this connection the importance given to these relics from the 13th century onward, by their purchase from the Emperor of the East by St. Louis of France, who had erected the Sainte Chapelle on purpose to contain them. The legend of their preservation had therefore great prominence in the 13th, 14th, and early 15th centuries, and it was important that illustrations of the subject should contain some reference to the mode in which these much-revered relics were saved for the adoration of posterity. I offer this hint merely to show the way in which legend and doctrine reacted upon art in the Middle Ages. Look similarly for the nails in the Descent from the Cross by Filippino Lippi and Perugino in the 2nd Botticelli room, and in Botticelli's Madonna, 88, in the same room, where an angel holds them as well as the crown of thorns. You will find in like manner that the series of the Life of Christ by Fra Angelico in this room has in each case above the picture a prophecy from the Old Testament, and below, a verse supposed to be its fulfilment from the New. The more you observe these facts for your-

self, the better will you understand both the details introduced into the pictures themselves and the reason for their selection. Mediæval art embodies a **dogmatic theology** and a theory of life and practice. It can never be fully comprehended without some attention to these facts which condition it.

Visit the Belle Arti often: it contains, on the whole, the finest pictures in Florence. When you have got beyond these notes, go on with Lafenestre; or else buy the official catalogue, which is in very easy Italian; it gives you always the original place for which the pictures were painted. Do not be satisfied till you understand them all. And compare, as you go, with the frescoes in churches and the works in the Uffizi. The way to comprehend early art is by comparison.

NORTH-EASTERN QUARTER.

An interesting comparison may be made between the various pictures of the **Last Supper** in Florence.

The Cenacolo of S. Appollonia, (in the Via 27 Aprile). This picture of the Last Supper by *Andrea del Castagno*, was painted for the refectory of the monastery of S. Appollonia; it is now treated as a public monument.

Enter **Room 1**, in which there is an unimportant collection of fifteenth-century paintings. Turn to the L. Assumption of Madonna; St. Ivo, patron of widows; Coronation of Madonna, School of Neri di Bicci; Justice, School of Pollaiuolo; Deposition, School of Ghirlandajo; Nativity, Neri di Bicci; Adoration of the Magi, School of Ghirlandajo; Crucifixion, School of Castagno; Entombment, School of Angelico.

Room 2. On the walls are large pictures representing Farinata, Dante, Petrarch, Boccaccio, and other Florentines, with the Cumean Sibyl, etc., and on the R wall, Queen Esther.

The Cenacolo by Andrea del Castagno stretches across the room. Judas sits opposite to Christ, the table divides

him from the other disciples, and unlike them he has no nimbus; his countenance is that of a very commonplace villain. Christ is but slightly distinguished from the apostles, who have nothing of the world-dominating quality of the apostles painted by Masaccio at the Carmine. In the case of Thomas alone, there is a special character of detachment and philosophic doubt. The rest of the figures are rude and harsh; the realism is crude, and although there is a sense of rough power, the picture is unlovely. Notice how the line of heads cuts the panelling, which Andrea has painted as a decoration of the room, in a most unpleasant manner. Above the picture of the Supper, there are damaged frescoes of the Crucifixion, the Entombment, and the Resurrection.

THE CENACOLO DI FULIGNO.

IN THE VIA FAENZA.

The first room contains the Galleria Feroni, a miscellaneous collection of pictures which need not detain the visitor.

The picture of the Last Supper painted on the wall of the refectory of the monastery of St. Onofrio was once attributed to Raphael; it is now assigned to *Gerino da Pistoja* or some other painter working under Umbrian influence. The scene is not treated dramatically. The disciples do not express either by movement or gesture their consciousness of the momentous event that is taking place. The clear open landscape, with feathery trees relieved against the sky, as well as the devotional sentiment expressed by the figures, are characteristic of the school of Perugino.

The prosaic treatment of the furniture, of the table and its accessories, even of the nimbus given to each apostle, somewhat mars the effect of an otherwise beautiful picture.

A series of engravings and photographs of various representations of the Last Supper dating from the fourteenth to the sixteenth centuries are hung round the walls of the room.

LO SCALZO.

At No. 69, Via Cavour, there is a small cloister, with frescoes in monochrome of the sixteenth century. Turn to the R on entering. 1. Allegorical figure of Faith. 2. Angel appears to Zachariah. 3. Visitation. 4. Nativity of John. Zacharias writes the child's name. 5. John blessed by his parents before he sets out for the wilderness. 6. Christ and John meet in the wilderness. 7. Baptism of Christ. 8. Allegorical figure of Charity. 9. Allegorical figure of Justice. 10. John preaches to the people. Christ appears in the background. 11. John baptizes the people. 12. Herod sends John to prison. 13. Dancing of Salome. 14. Beheading of John. 15. Herod's banquet, the head is presented. 16. Allegorical figure of Hope.

These monochrome frescoes were painted (most of them by *Andrea del Sarto*) at various times between 1509 and 1526. They are extremely decorative in general effect, and they are particularly interesting, as they enable us to distinguish with great clearness the difference between the art of the fifteenth century and that of the early sixteenth. Fluttering draperies become stately robes, light youthful figures become decorously middle-aged, unrestrained gaiety turns into studied gesture, life has lost its freshness, it has become ceremonious and restrained. Design is spacious and balanced, all is carefully planned so that everything stands out clearly and definitely, there are no pointless crowds of spectators, motion is rhythmical and calculated, there is no spontaneity. This imposing and grandiose conception left no room for intricacies of feeling such as Botticelli painted, nor for the commonplace realism of Ghirlandajo. Already the stately gloom of the Spanish Court was imposing itself on the pageant-loving Italian.

The Tuscan tradition of the early sixteenth century took to the full all the gains and suffered all the losses which come to those for whom the action done, and the emotion felt, is no longer of any moment.

THE ANNUNZIATA.

The Via dei Servi leads directly from the Duomo to this church.

In order fully to understand **Andrea del Sarto**, and to know what height can be reached by fresco, you must go to the Annunziata.

The Church of the **Santissima Annunziata**, in the Piazza called after it, was originally founded in 1250, at the period when the cult of the Blessed Virgin was rapidly growing in depth and intensity throughout all Christendom. As it stands, however, it is mainly of the 15th to the 17th century. Over the **central door** of the three in the portico is a mosaic by Davide Ghirlandajo, with the appropriate subject of the Annunciation. The church belonged to an adjacent **Servite Monastery**, to which the door on the left gives access.

The central door leads to an **atrium**, after the early fashion, with a loggia doubtless intended to represent that in which the Annunciation took place, as seen in all early pictures. It is covered with frescoes, whose unsymmetrical modern glazed arrangement sadly obscures their original order. L of the main entrance, facing you as you enter, is the Nativit;, with the Madonna adoring the Child (ruined), by Baldovinetti, 1460. (It was painted on a dry wall, and has crumbled away.) R, the arrival of the Magi, by Andrea del Sarto, a very fine work, but with less refined colour than is usual with that master. The loggia to the R has frescoes of the History of the Virgin (patroness of the church) by Andrea del Sarto and his pupils. The series begins on the *inner* angle, next to the Arrival of the Magi: (1) **Birth of the Virgin, by Andrea del Sarto, 1514; a noble work, with all the conventional features retained, St. Anne in bed, the basin, etc. (2) The Presentation in the Temple, never painted. (3) The Marriage of the Virgin, by Franciabigio, 1513; sadly damaged, but with the figures recalling the motives in the Fra Angelico. The angry suitor, rejected by Perugino and Raphael, here raises his hand to strike

Joseph, as in earlier treatments. (4) The Visitation, by Pontormo, 1516, with the principal figures arranged as in Mariotto Albertinelli, but with *no* arch in the background, its place being taken by a scallop-shell niche of Renaissance architecture. (5) The Assumption of Our Lady, by Rosso Fiorentino, 1517; inferior in colour and execution to the others.

The series to the L, which also begins near the inner doorway, represents incidents in the life of San Filippo Benizzi, the great saint of the Servites. (1) *San Filippo is converted, divests himself of his worldly goods and clothing, and assumes the habit of the Order, by Cosimo Rosselli; less harsh than is his wont and with a fine treatment of the nude: compare with similar episodes in the life of St. Francis. (2) *San Filippo, going to Viterbo, divides his cloak with a leper, whom he cures, by Andrea del Sarto: the Servite robes (really black, but treated as blue) lend themselves admirably to the painter's graceful colouring. (3) **Gamblers who insult San Filippo are struck by lightning: Andrea. (4) *A woman possessed of a devil is exorcised by San Filippo. Also by Andrea. (5) *A dead child is resuscitated on touching the saint's bier, by the same. This is a late instance of the dead and living figure being represented simultaneously in the same picture. (6) Children are healed of diseases by kissing his robes or relics; again by Andrea, but less pleasing in colour.

The interior of the church, with its double series of intercommunicating chapels, has been so entirely modernized and covered with gewgaws as to be uninteresting. To the L, as you enter, is the vulgarized Chapel of the Vergine Annunziata, covered with a baldacchino erected in 1448, from a design by Michelozzo, and full of ugly late silver-work. It contains, behind the altar, a miraculous thirteenth-century picture of the Madonna. In the fifth chapel, on the left of the nave, there is a good Assumption of the Madonna in a mandorla, by Perugino; below are the Apostles, looking upward: the one in the centre is probably St. Thomas, but there is *no* Sacra Cintola. The angels are noteworthy. In

the third chapel, to the left in the choir, there is another Perugino, Madonna and Saints.

The door to the L, in the portico, *outside* the church, gives access to the cloisters of the Servite Monastery, with many tombs of the Order and others. In a lunette opposite you as you enter, under glass, is a **fresco of the Holy Family, by Andrea del Sarto, known as the Madonna del Sacco, and very charming. It represents the Repose on the Flight into Egypt, and takes its name from the sack of hay on which St. Joseph is seated.

The **Spedale degli Innocenti**, or Foundling Hospital, near the Annunziata, should be visited both for its charming babies, by Andrea della Robbia, and for its beautiful **altar-piece of the Adoration of the Magi, with St. John Baptist of Florence presenting two of the massacred Innocents, by *Dom. Ghirlandajo*. This is a lovely and appropriate picture, the full meaning of which you will now be in a position to understand. (The church is dedicated to the Holy Innocents). The lovely landscape and accessories need no bush. In the background, the Massacre of the Innocents, the Announcement to the Shepherds, etc. A masterpiece to study.

The picture is shown to visitors between the hours of 3 and 6 in the afternoon.

The Via della Colonna leads directly from the Piazza in front of the Church of the Annunziata to the chapter-house of the Convent of **Santa Maria Maddalena dei Pazzi** (a local saint, belonging to the Pazzi family; see Santa Croce). It contains a noble **Crucifixion by *Perugino*, one of the finest single pictures in Florence. (Admission, daily, 25c.; free on Sunday.) It is in three compartments. Centre, Crucifixion, with Mary Magdalen, kneeling: L and R, the Madonna and St. John, standing; and St. Bernard and St. Benedict kneeling. The remarkable abstractness and isolation of Perugino's figures is nowhere more observable; it comes out even in the three trees of the L background.

In the Via della Colonna and near to the chapter-house

of Santa Maria Maddalena dei Pazzi, is the Museo Archæologico, containing, amongst other important things, the Etruscan Museum and a fine collection of tapestries.

THE MUSEO ARCHÆOLOGICO, CONTAINING THE
ETRUSCAN MUSEUM.

[Every great thing that has ever been done in Italy, late or early, has been done by **Etruscans**. Rome herself was a half-Tuscan outpost, divided between Latin and Etruscan blood. Her arts and ceremonies, nay, some even of her kings, were supplied to her by Etruria. In later days, her empire was organized by the Etruscan Mæcenas, and the Etruscan Sejanus. From the earliest date, the Etruscans alone among Italian races showed themselves capable of fruitfully assimilating Assyrian, Egyptian, and Hellenic culture. When the Roman Empire began to break up, Florence became the chief inheritor of Etruscan greatness; art awoke there, as it also did in equally Etruscan Pisa, Siena, and Perugia. Nowhere in Italy outside the wider Etruscan area were great things done; all the famous poets, painters, sculptors, architects, philosophers, scholars, and men of science were of Tuscan blood, or came from regions that had once been Etruscan. For besides Tuscany proper, with its outliers in Rome (I am speaking ethnically) and Capua, Bologna was Etruscan, as all Lombardy, with Mantua and Ravenna, had been of old: while Venice itself was founded by refugees from Etruscan or half-Etruscan and half-Illyrian cities. It behoves you, therefore, while you are here in the capital of modern Etruria, to learn something of the arts and history of the ancient Tuscans. But in order to gain a foretaste of what early Etruria was like, I advise you to begin with a brief visit to the **Etruscan Museum** of Florence, in the Via della Colonna. Open daily from 10 to 4, one franc; free on Sundays.

I will give but the briefest generalized account, leaving you to pursue the subject further at your leisure if you find it attracts you.]

On the **Ground Floor** is a series of rooms described as the "Museo topografico Etruria." The rooms contain: (1) The contents of tombs from the Maremma towns of Vetulonia, Populonia and Talamone; also from Volsinium, Cortona, Arezzo, Chiusi, Luni, and Tarquinium. (2) The results of discoveries made in Florence during the recent destruction of the old parts of the city. (3) Etruscan and Roman remains from Fiesole.

In the first rooms are the contents of several tombs of an early date known as well-tombs (*Tombe a pozzi*). They indicate a very elementary civilization, a semi-savage people living in rustic wooden huts and supplying their needs with the help of a few rude tools.

It was believed that the spirit after death inhabited the tomb, as a man his house, and whether the bodies were burned or buried, all that the dead had used while alive, weapons and armour, clothing, ornaments, toilet furnishings, vessels for food and drink, were placed in the grave for the use of the spirit. The pottery found in the earliest tombs is of coarse form with rude geometrical patterns. The black ware known as *Bucchero*, the national pottery of the Etruscans, was manufactured at Chiusi at a very early date. It is generally ornamented with rows of animals in relief more or less Oriental in character, and the vases frequently had a symbolical form such as that of a boat, or some animal.

First Room contains very early hut-shaped urns, from the Necropolis of Vetulonia. These huts were placed in the well tombs and contained the ashes after cremation.

Second Room has tombs from Vetulonia of a somewhat later date, and a quantity of bronze work and gold ornaments.

In the case in the centre of the room is a bronze *arca* with chiselled designs, and a lamp of bronze in the form of a boat. A number of fibulae of bronze and gold. These pins, the equivalent of the modern safety-pin, were used in the dress both of men and women. As many as twenty have been found in one tomb. There are also some graceful candelabra of bronze.

The **Third Room** contains objects from Vetulonia and

Populonia, including stiff archaic stone mortuary figures of about the seventh century. These exhibit Egyptian affinities. In a glass case in the centre are the contents of a tomb, from Vetulonia, with some fine ornaments of gold filagree.

Note two interesting collections of the coins of Vetulonia and Populonia.

In **Room Four** is a case of Bucchero ware from Volturnum (near Orvieto), and another case with Greek amphorae of the fourth and fifth centuries, with black figures upon a red ground. The Etruscans showed their appreciation of Greek art by importing an enormous quantity of pottery from Greece. In course of time imitations were made by the native artists, distinguishable not only by the introductions of lasas and charuns (the equivalent of the Christian angels and devils), but also by the tendency of these people of Etruria towards commonplace realism as opposed to the imaginative work of the Hellenes.

Room Five. The contents of this room are from Cortona and Arezzo; they include a remarkable collection of bronze candelabra, braziers, etc. In the cases against the wall are a number of bronze stands for playing cottabos, a game much in favour among the Etruscans. People are represented playing with these stands on the sarcophagi and on the walls of the painted tombs. The object was to throw the contents of a wine cup against the bronze plate of the cottabos so as to produce a ringing sound.

Room Six has urns, vases, etc., from Chiusi. In this room we may trace the development of the portrait figure on the lid of the sarcophagus.

At first the ashes of the dead, after cremation, were placed in a bronze or earthenware vase, and sometimes a mask, probably taken from the face of the dead, was hung round the neck of the vase. In the glass case, nearest to the window, we see a primitive vase of the seventh century, with the fragments of a mask. Gradually an attempt was made to represent the face on the vase itself. On the right of the entrance door is an archaic vase of this kind technically known as a canopus. On the shelves near by

are other examples, showing how attempts were made bit by bit to make the vase as like a human being as possible. Arms were added, the ears were pierced for earrings, and the vase was placed on a chair. To the right of the door are two roughly blocked out figures of women plaiting their locks of hair. Close to them is the seated figure of a woman holding a child. The trunk of the body and the limbs are not realized, but the head is rather fine. Opposite to the window and against the wall are two large sarcophagi with portrait figures fully realized. The tomb to the right from Città della Pieve, dates from the fifth or fourth century B.C. The husband lies on his couch and the wife is seated beside him. The efforts of the artist are entirely concentrated upon the production of life-like images, of "speaking likenesses." The second tomb has a man lying on a couch and at his feet is a quaint female figure holding a scroll. This is probably the *lasa*, or guardian-genius of the man, who comes to announce to him that his life is at an end. A more developed group of the same kind is to be seen in the museum of Perugia.

Room Seven contains some fine specimens of the *Bucchero* ware. On the lowest shelf are a number of stands with little pots. They are commonly called *Focolari*, and seem to have been used for scents and unguents and other toilet necessities.

There are a few urns in terra-cotta in this room, with sleeping figures on the lid, of which there are many examples upstairs.

Return to Room Five and enter a long corridor with terra-cotta fragments from the temple of Juno and Apollo at Luni. The corridor leads into a **garden**, where a number of Etruscan **tombs** from different districts and of varying dates have been reconstructed.

The earliest tombs are probably some little well tombs against the wall on the right. Inside the tombs are vases or small huts, and above on the wall are the stones in the shape of shields which closed the mouth of the tomb.

Close by is a low building of huge stones placed one upon

the other without mortar, dating from the seventh century B.C., and brought from Vetulonia.

Another stone tomb from Volsinium (Bolsena) has a vaulted roof made in primitive fashion by laying one stone so that it projects beyond the one below. Another circular tomb of fine masonry has a roof made of small square-edged projecting stones. This tomb has a central pillar, and at the entrance is a chamber, such as were used by the relatives, as a sleeping-place when they wished to discover the will of the dead.

Besides these, there is a tomb of the third century from Volterra, containing urns. Also a reconstruction of the painted tombs of Sette Camini, near Orvieto, which date from about the year 400 B.C. In the first chamber is the preparation of a funeral feast. In the second part the dead person, a young man, arrives in the underworld, where the King and Queen of Hades are seated at a banquet.

Outside of this tomb is a great stone lion found at Valle Vidone, said to date from the fourth century B.C.

A large tomb with a rubble roof has been built in imitation of the Inghirammi tomb near Volterra, and the original urns have been transported here. These chests, forty in number, are mostly of alabaster, and date from the fourth century B.C.

Returning to the corridor of Luna, we pass into two rooms with collections from **Tarquinius**. In the centre of the room is an immense sarcophagus of dark grey stone with a stiff figure of a woman on the lid. At her feet and at her head are two birds. On the side of the tomb facing the window is a bas-relief of a man and woman playing at cottabos. At the sides are winged dragons, perhaps to signify that the place is the underworld. On the end is a winged lasa, with a dagger and the scroll of fate.

Notice against the wall a number of interesting sculptures from the doors of tombs. The subjects of the designs and the style of ornament strongly resemble Italo-Byzantine work of the sixth and seventh centuries A.D. The figures of winged animals and of birds framed in borders of

geometrical lines, also of two birds or two griffins supporting a tree or a vase, are designs which occur repeatedly not only among the Italo-Byzantine carvings, but also in later Romanesque.

Notice also a relief with the scene of Turnus, the Etruscan Mercury, consigning a soul to Charun. He weighs the soul (in the form of a bird), while the dead man stands behind. The sculpture suggests the mediæval representations of the weighing of the soul by the Archangel Michael. In the next room, also from Tarquinium, is a fine capital of the fourth or third century. Another sculpture of a lion with its paw on a man's head recalls the Romanesque lions at the doors of churches, as in Pistoia, Verona, and elsewhere.

Against the wall is a portion of a terra-cotta frieze and decorative panels from the building at the Necropolis of Vulci of the third or second century B.C.

From this room we pass into a **courtyard**, where the results of excavations made during the reconstruction of the old part of the city of Florence have been placed. These fragments of ancient buildings are of interest mainly to archæologists, and the visitor may pass directly to an adjoining room, where there is an Etruscan collection from **Fiesole**. The room contains one or two stele, pieces of mosaic pavement, a cippus of the fifth century B.C., vases, bronze coins, and lamps.

Returning again to the corridor we turn to the right, and following a small passage we reach two rooms with collections from **Telamone**. Against the wall are fragments in terra-cotta from the pediment of a temple. A fine archaic statue of Artemis should be noticed with stiff, rigid drapery.

Return again to the first room on the ground floor, and mount the staircase to the first floor. To the L lies the Egyptian Museum, interesting mainly to Egyptologists. As it is inferior to those of the great European capitals, especially London and Paris, I will not enumerate its objects. To the R lies

The Etruscan Museum, one of the finest in the world. Approach it by passing through the Egyptian Rooms, so as to take the various halls in the most instructive order.

In **Hall VIII** begin the Etruscan collections, containing splendid specimens of **black Etruscan pottery**, of early date, with a few red specimens. It is not necessary to enumerate these, but particular attention should be paid to the beautiful group in and on **case B**, opposite to the windows, with decorative figures bearing special relation to the Cult of the Dead.

In **cases 8 and 9** against the wall opposite to the windows we can trace the development of the black ware of Chiusi during the sixth and fifth centuries B.C. The designs are evidently imitated from metal work.

A number of vases placed on the top of the cases have a symbolical bird on the lid. Some of the cases contain good collections of domestic implements, placed with the bodies or ashes of the dead for the use of the spirit. All come from sepulchral monuments.

Hall IX contains early coloured works: those in **case I**, mainly of native manufacture and design; **case II**, made in Etruria, in imitation of oriental models; **case III**, imported from Corinth. The figures and designs on all of these deserve close attention.

In the centre is a piece of chiselled bronze of the fourth century B.C., with an inscription indicating that it is an offering to the shades of the dead. There are also two fine vases with red figures on black ground of Sec. IV from Populonia.

Hall X contains cases of bronze weapons and decorative objects, many of them of high artistic value. Notice in **case I** two winged Genii with the body of a wounded warrior, closely resembling certain Egyptian pictures. The same case contains exquisite candelabra and other metal-work. In the **centre**, magnificent fragments from Chianiano. In **cases V to VII**, weapons, mace, etc. In **case VIII**, notice exquisite jars and mirror-frames from Telamone.

Hall XI contains the best bronzes of the collection. In the **centre**, great bronze ***Chimæra** of the fifth century, from Arezzo, considered by some experts to be of Greek workmanship. R of the door, noble statue of ****Minerva**, lower portion restored, also from Arezzo. To balance it, fine statue of an ****Orator**, admitted to be of native handicraft, and found near the Trasimene lake. Along the wall beside him, bronze figures, some of them of stiff archaic workmanship, representing Tuscan chieftains and their wives, while others, later, exhibit the gradual increase of Greek influence. On the same wall, above case V, animal figures, similarly progressing from archaic stiffness to the comparative freedom shown in the small bronze of a he-goat. In the case below, beautiful Etruscan mirrors, the most charming of which is one in silver with the Etruscan deities Aplu, Turms, and Tinia. Beside it, dice and other works in ivory. The small cases contain bronzes of various dates, similarly varying from the most marked archaic stiffness to perfect Greek freedom. Among the most beautiful is No. 1, head of a young man, of native workmanship, belonging to the Roman period. Nos. 9, 10, 11, and 13 are also most interesting. The labels give the origin and age of the various figures. On the wall, smaller bronzes, many of them of great beauty. Case I, which is arranged in approximately chronological order, admirably exhibits the gradual change from stiff early figures, with arms closely affixed to the sides, through those where the arms and legs are partially separated, to later forms in which unsymmetrical arrangement, variety of movement, and at last grace and freedom are more and more conspicuous.

Retraverse Halls XI, X, and IX.

Hall XII, a long corridor, contains **painter vases**, of Greek origin, imported into Etruria to be buried with the dead. The study of these can only be attempted by the aid of specialist works, such as Miss Jane Harrison's *Greek Vases*. The earlier specimens have mostly black figures on a red ground; the later have the figures in red on black. The labels sufficiently indicate their dates and origin for the

casual visitor. In the central case is the famous **François vase**, so called from its first possessor, one of the finest specimens of Greek fictile art. The subjects on its decorations are explained on the label. Near it, in the case to the R, are exquisite tazzas of fine Attic workmanship. Beyond them, we come upon vases with more pictorial and less decorative treatment, showing red figures on a black ground.

Hall XIII contains black Etruscan pottery, in imitation of metal-work, of the third and second centuries B.C. In the opposite case, decorative terra-cotta works, many of them originally gilt or silvered.

The **First Room on the L** contains the smaller Greek and Roman bronzes, removed from the Uffizi. Only close personal study of these will be of any value. The **Second Room** contains the large bronzes, busts, etc.

Return through Hall XIII and the Long Corridor into **Hall XVIII**, containing Cypriote collections from Paphos. On a stand near the window are gold filagree necklaces and chains.

In **Hall XIX** is a fine numismatic collection, a large number of signet rings, also casts of all the principal engraved "aes" or Latin moneys to be found in the museums of the kingdom. Near the windows are some beautiful little Phœnician glass bottles and cups of exquisite colour; a case of cameos; a number of gold ornaments, rings, pins, etc.; also a collection of agate and glass vessels found near Orvieto.

Hall XX contains gems and coins.

The next door to the L gives access to **Hall XXI**, with large sarcophagi which were used when the bodies were not burned, and smaller chests for the ashes after cremation. In most of these, the deceased reclines, half raised, on the lid of the sarcophagus, many of the portraits exhibiting well the able and vigorous Etruscan features. The dead are represented on their tombs as if at a banquet, and often hold in their hands dishes or drinking-vessels.

Turning to the L on entering, against the wall are a number of cinerary urns with the design of two griffins sup-

porting a vase, and of shields with a star between. On a shelf above are various marine deities, composite figures with human heads and whales' bodies, which are often shown in the act of destroying mortals.

On the shelves close by are various scenes of the last journey of the dead, either in a chariot or on horseback, or on a hippocampus, a sea monster.

Then follow a number of urns with the subject of the last farewell between the dead and the living. Sometimes a winged lasa, the attendant genius, waits beside the dead person. On the top row of the wall opposite to the entrance we see the last journey made in a covered cart drawn by horses with bowed heads. Note also a death-bed scene where the winged lasa presides, as the Archangel Michael does in Christian sculptures.

In the centre, under curtains (which draw), *fine coloured terra-cotta tomb of Larthia Seiantia, from the cemetery of Clusium, now Chiusi. In this example the dress, jewelry, cushions, and accessories are highly characteristic. The figure represents an Etruscan lady, in her habit as she lived, in the second century B.C.

Hall XXII contains sepulchral monuments of the latest and most civilized period, with subjects taken from Greek mythology sculptured on the sides. These are in most cases indicated on the labels. (Compare those in the Uffizi.) The portrait figures on the lid are represented just as they appeared in life, young or old, fat or thin, neither idealized nor ennobled. They are represented either as feasting or sleeping, and it is noticeable that the latter state is not the rigid sleep of death, but the comfortable repose in an easy attitude of the living. The mythological scenes on the sides of the urn, with few exceptions, illustrate the tragedy of death. Scenes of massacre, murder, sacrifice, and combat are the most frequent; and if the actual moment of death is not chosen, a Fury, or a messenger from the lower world, is introduced to show that sooner or later the fatal destiny will be accomplished. On entering from Hall XXI, turn to the R. On the second shelf are scenes of the killing

of the Kalydonian boar; also of the death of Œmomaüs. Against the wall opposite to the entrance numerous examples of the death of Eteokles and Polyneikes, the Theban brothers who engaged in single combat during the siege of Thebes, and were both slain. A Fate or Fury frequently appears beside the combatants.

Other subjects are (67) the death of Erifile; (78) the sacrifice of Iphigenia; (80) the death of Troilus; (85) and of Patroclus; Nos. 103-5 represent Ulysses bound to the mast of the ship and tempted by the Sirens, three women with musical instruments. This subject has been found among the Christian sculptures of the Catacombs. Near the middle of the room, *beautiful alabaster monument from Corneto, with combat of Greeks and Gauls, exquisitely rendered. All the tombs in this room deserve close inspection. In the centre, under curtains, **splendid sarcophagus, with painted figures of a combat of Greeks and Amazons. This is one of the finest remaining specimens of ancient painting, but is said by Dennis to be the work of a Greek artist. It comes, however, from Corneto, and is of local alabaster: the colours in parts are most fresh and vivid.

If this rapid survey of the Etruscan Museum has interested you in the history and art of the ancestral Florentines and Tuscans, pursue the subject further by reading Martha's *L'Art Étrusque* and Dennis's *Cities and Cemeteries of Etruria*. A personal visit to one or two of the **Etruscan Tombs** will, however, teach you more than much reading. The most accessible of these is the Tomb of the Volumnii, between Perugia and Assisi. It can be easily visited in the course of a drive from one of these towns to the other. The tombs at Orvieto and Chiusi include early stone sepulchres, and later cave tombs covered with paintings. (See guide to the Umbrian Towns of this series.)

The town walls and other remains of Volterra (*Volaterræ*) and Populonia are in some ways more important but less

easy of access. From Rome the extremely interesting cemetery of Corneto (the ancient Tarquinii) can be easily visited. It contains a number of highly instructive painted grottoes. Good Etruscan collections exist at Cortona, Perugia, Chiusi, and Orvieto, and there are large and important collections in the Vatican, the Louvre, and the British Museum.

TAPESTRIES.

In a fine suite of rooms above the Etruscan and Egyptian Museums there is a collection of tapestries. On reaching the top of the stairs, enter a small ante-chamber with a collection of ecclesiastical vestments: two small rooms to the L are similarly occupied.

Turning to the R from the ante-chamber—

Room i, samples of embroideries and tissues. In the centre, a case with eighteenth-century garments.

Room ii, seventeenth and eighteenth century Florentine tapestries.

Room iii, sixteenth-century Flemish tapestries.

Turn to the R and enter Room iv, with reproductions of pictures, seventeenth and eighteenth century Florentine manufacture.

Room v, reproductions of pictures, Flemish manufacture of sixteenth and seventeenth centuries.

Room vi, story of David and Bathsheba, German manufacture of the fifteenth century. Also three scenes from the history of the Passion, of Florentine work.

Return to Room iii, and pass on to

Room vii, eighteenth-century Gobelins tapestry.

Room viii, story of Esther, eighteenth-century Gobelins tapestry.

Room ix, story of Esther and Mordecai, eighteenth-century Gobelins.

Room x, sixteenth-century Flemish tapestry.

Room xi, sixteenth-century Flemish.

Room xii, a cross corridor, Florentine seventeenth and eighteenth century, Gobelins eighteenth-century (Coypel and

Le Brun), Creation scenes of sixteenth-century Flemish manufacture.

Room xiii, *The Seasons, Day, Night, etc.*, Florentine seventeenth-century.

Room xiv, *Passion scenes*, Florentine seventeenth-century.

Room xv, continuation of the *Passion scenes*.

Room xvi, *The Months*, Florentine sixteenth-century.

Room xvii, Florentine sixteenth-century; note the beautiful yellow ground.

VI

THE UFFIZI, ETC.

[THE centre of modern Florence is occupied by the **Piazza della Signoria**, which contains the **Palazzo Vecchio** and the **Loggia del Lanzi**. This square was once the Forum of the Republic, and round it revolved the political and social life of early Florence.

In the 13th century the Bargello (to be visited later) was the seat of the Florentine Government. But in 1298, about the time when Santa Croce and the Cathedral were rising above their foundations, the city began to feel the want of a second stronghold for its new democratic (or oligarchic) authorities, and of a fitting hall for its deliberative assemblies. In that year, therefore, the Signoria commissioned the great Arnolfo di Cambio, who was already engaged in building the Duomo, to begin the erection of a vast castle, now known as the **Palazzo Vecchio**. It was evidently based in idea upon the Palazzo Pubblico in the rival town of Siena, the foundations of which appear to have been laid some nine years earlier. The greater part of the building as it now stands represents Arnolfo's original work, though the upper portion of the slender tower is of the 15th century, while the façade towards the Via del Leone at the back was added by Vasari in 1540. The courtyard and porch have also suffered great alterations.

The Palazzo Vecchio in its original form was strictly the **Castle of the Guilds of Florence**, which had imposed their rule in the 13th century over the whole city. It was, in short, the stronghold of the commercial oligarchy. The early government of Florence had been mainly aristocratic, and all its functions were performed by the nobles: but by

1282 the *Arts* or Guilds, among which the Wool-Weavers and Silk-Workers were the most important members, had gained possession of the executive power, which they entrusted to their own **Priori** or Guild-Masters. The body thus installed in the Palazzo Vecchio was known as the **Signoria**: it retained power in Florence until the gradual rise of the democratic despotism of the Medici, a wealthy commercial family who favoured the people, and finally made themselves in the 16th century Grand Dukes of Tuscany. (See Villari.) The fortress-like appearance of the Palace is due to the fact that the commercial oligarchy had to hold its own by force *within* the city against the 'great nobles on the one hand, and popular rising on the other. All Florence, in fact, is clearly built with a constant eye to internal warfare.

In 1376 the Piazza della Signoria was further decorated by the erection of the **Loggia del Lanzi**, a magnificent vaulted arcade for the performance of public functions before the eyes of the citizens. This noble building was perhaps designed by Orcagna, but was certainly carried out by Benci di Cione and Simone di Francesco Talenti. It exhibits the same curious combination of round arches with Gothic detail which is also seen in the neighbouring church of Or San Michele—the chapel of the Guilds. The arcade was known at first as the **Loggia de' Priori** or **della Signoria**; it gained its present name under Cosimo I., who stationed here his German lance-men.

I do not advise a visit to the interior of the Palazzo Vecchio until *after* you have seen everything else of importance in Florence, when Baedeker's account will be amply sufficient. But a cursory inspection of the exterior, and of the general features of the Piazza, is necessary to an understanding of Florentine history. As you will already have seen in the picture at San Marco, Savonarola was hanged in this square, and his body was afterwards burnt beneath the gallows, near the spot now occupied by the Fountain of Neptune.]

I. THE SIGNORIA.

Go along any street, as far as the Duomo, then turn down the Via Calzaioli. On your R, as you turn the corner, is the beautiful little Loggia of the * **Bigallo**, probably designed by Orcagna, and built in 1352. Notice here the peculiar Florentine combination of round arches with Gothic architecture. The statues over the front, towards the Piazza, by Filippo di Cristoforo, represent a Madonna and Child, flanked by St. Dominic and St. Mary Magdalen.

Continue down the Via Calzaioli till you come to the **Piazza della Signoria**. Observe the façade of the **Palazzo Vecchio**. Then enter the **Outer Court**, built by *Michelozzo* (whose hand you will now recognize), in the Renaissance style, in 1432. The elaborate decorations were added in 1565: though very florid, they have a certain picturesqueness which is not displeasing. The centre is occupied by a charming little * **fountain**, by *Verocchio*, representing a boy on a dolphin. The surrounding **Sculptures**, as well as those at the door, are by inferior Renaissance artists, and quite uninteresting. So is Bartolommeo Ammanati's **Great Fountain**, in the square, with Neptune and Tritons. The equestrian * **statue** (in bronze) of Cosmo I, by *Giovanni da Bologna*, is scarcely more interesting. It has high technical merit, but lacks grace or beauty.

(Michael Angelo's David stood till recently at the door of the Palazzo Vecchio. So did the Marzocco, at present in the Bargello.)

Now turn to the **Loggia dei Lanzi**. Note the noble sweep of the large round arches, and the character of the decorations. Observe its resemblance (on a larger scale) to the Bigallo. The figures on the frieze above are after designs by Agnolo Gaddi, and are fine examples of the characteristic Gothic allegorical personages, with incipient Renaissance leanings. They represent Faith, Hope, Charity, Temperance, and Fortitude. Identify the symbols with an opera-glass.

Of the pieces of *Sculpture within* the Loggia, by far the most important are the two bronzes.

The one facing the Piazza, to the L of the steps, is ** **Benvenuto Cellini's Perseus**,—one of the most perfect works of its kind ever cast in metal. The lightness and delicacy of the workmanship, the airy coquettish grace of the young hero, as he holds aloft the head of the slaughtered Medusa, have never been equalled in their own peculiar *bravura* manner. The work, however, is rather that of a glorified artistic silversmith than of a sculptor properly so called. You can see in every line and limb that the effects aimed at,—and supremely attained,—are those of decorative metal-work, not those of greater bronzes and marbles. Cellini has here transcended the proper limits of his peculiar art; and he has done so triumphantly. The result justifies him. Stand and look, long and often, at this perfect marvel of technical excellence. When you have exhausted the central figure, turn to the *reliefs* and *statuettes* at the base, also by Cellini. (The relief in front, *Perseus rescuing Andromeda, is a copy; the original you will see when you visit the Bargello.) The *four admirable figures in the niches represent respectively, Jupiter (Zeus), the father of Perseus; Danaë, his mother; Minerva (Athenè); and Mercury (Hermes), both of whom befriended him. (Read up the story in a Classical Dictionary, if you do not already know it.) The Latin verses on the base are neat and appropriate.

The second bronze, round the corner towards the Uffizi, is * **Donatello's Judith**, with the head of Holofernes, erected in front of the Palazzo Vecchio after the expulsion of the Medici. It bears the inscription, "Salutis Publicæ Exemplum." The work, however, is heavy and confused, and shows that Donatello had not yet wholly mastered the art of modelling for bronze-casting. The reliefs below are better, especially that of * Cupid and Psyche.

The other sculpture in the Loggia is of less importance. By the *steps*, two lions; to the R, antique; to the L, by Flaminio Vacca. Under the arch, R, marble group of the

* Rape of the Sabines, by Giovanni da Bologna, with good * relief beneath it. **Within, L**, modern group of the Rape of Polyxena, by Fedi, not wholly unworthy of the company in which it finds itself. **Centre**, the * Dying Ajax (or perhaps, Menelaus with the body of Patroclus), a good antique, probably a Greek original; another example of the same exists at Rome, where it is known as Pasquino. This replica has been greatly restored. **R**, Hercules slaying the Centaur Nessus, by *Giovanni da Bologna*: frigid. **By the back wall**, five antique portrait-statues of Vestals or Priestesses: together with a * heroic barbarian female figure, known as the Thusnelda (3rd on the L), and remarkable for its powerful expression of grief on a fine half-savage countenance.

2. THE UFFIZI.

In visiting the **Uffizi**, you proceed round the corner from the Loggia dei Lanzi, and enter a spacious quadrangle, a narrow oblong in shape, and open at the side towards the Palazzo Vecchio. The **Palazzo degli Uffizi**, which girdles this quadrangle, was erected as public offices (whence the name) by Vasari, in 1560, and completed by Alfonso Parigi, in 1580. Round the lower floor runs a continuous arcade, the Portico degli Uffizi, the niches of which, after remaining long empty, have been adorned in our own time with a series of marble statues of distinguished Tuscans, all named below, which it is well worth while one day to go round and inspect or identify. The building contains, in its lower portion, the Post Office, the Central Archives of Tuscany, and the National Library; but of course to the visitor its chief importance is derived from the **Picture Gallery** and **Sculpture** on the Upper Floor.

[The **Collections** in the Uffizi are, on the whole, the most important and valuable in Florence. In painting, it is true, the Gallery contains fewer fine works of the great Early Renaissance artists than does the Belle Arti; but on the other hand, it is rich in paintings by Raphael, it has some

noble designs by Leonardo and Fra Bartolommeo, and it represents more fully than the rival gallery the pictorial art of the High Renaissance. Moreover, it is *not* confined to Tuscan and Umbrian works (to which nevertheless I advise you in Florence mainly to address yourself), but has some admirable North Italian and Venetian specimens, by Mantegna, Titian, Giorgione, and others. Outside Italy altogether, it also embraces some noble Flemish, German, and Dutch works, which it will be impossible for you to pass by wholly unnoticed. Then, finally, it has in addition its collection of Sculpture, including several persons who have been unduly over-praised, as well as many who have been celebrated in their way, but often more deserving of serious attention. I have endeavoured to note in passing the most important of all these various treasures, giving most attention, it is true, to Tuscan and Umbrian handicraft, but not neglecting the products of other schools, nor the antique sculpture.

As everywhere, my aim here has been purely explanatory. If at times I have diverged into an occasional expression of æsthetic approbation or the opposite, I hope the reader will bear in mind that I never pretend to do so with authority, and that my likes and dislikes are merely those of the average man, not of the professed critic.

Do not attempt to see *all* the Uffizi at one visit, or even any large part of it. Begin with a little bit, and examine that thoroughly. Do not try to combine the paintings and sculpture in any one room; observe them separately on different occasions. Follow for each class the general order here given; you will then find the subject unfold itself naturally. Study Baedeker's excellent Plan of the rooms before you go in. Recollect that the galleries extend, in three arms, right round the top floor of the entire building, as seen from outside; this will help you to understand the ground-plan of the rooms, as well as the charming glimpses and views from the windows.

A passage, built quaintly over houses and shops, and distinguishable outside, crosses the Ponte Vecchio from the

Uffizi to the Pitti. It was designed by the Medici as a means of intercommunication, and also as a place of possible escape in case of risings or other danger. You can cross by means of it from one gallery to the other; but you must pay an extra franc for entrance in the middle.]

A. PAINTINGS.

Approach from the Piazza della Signoria. The entrance is by the second door under the portico on the left-hand side of the Uffizi Palace. Umbrellas and sticks are left below; tickets (one franc each, free on Sundays) are taken half-way up the stairs, which are numerous and tedious. (Lift, 50 c. each person.) Admission daily, from 10 to 4. (The statues and busts on the staircase and in the vestibule, etc., will be treated separately, with the other sculptures.)

Half-way up the stairs leading to the galleries four rooms have been filled with **portraits of painters**, for the most part painted by themselves. The first room is furthest from the entrance.

Prima Sala.—Passing the window, and beginning on the wall opposite the entrance door: 282, Sodoma; 286, Filippino Lippi; 288, Raphael; 292, Leonardo da Vinci; 290, Michael Angelo; 1176, Andrea del Sarto; 384, Titian; 354, Giovanni Bellini; 378, Tintoretto; 397, Ludovico Caracci; 405, Guido Reni; 374, Annibale Caracci; 402, Domenichino.

Seconda Sala.—Turn to left on leaving the first room: 4, Albert Dürer; 223, Van Dyck; 233, Rubens; 451 and 452, Rembrandt; 462, Anton Mor; 473, Largillière; 217, Velasquez; 474, Rigaud; 485, Charles Lebrun.

Sala Terza.—540, Sir Joshua Reynolds; 471, Angelica Kaufmann; 262, Carlo Dolci; 533, Giovanna Fratellini; and 363, Rosalba Carriera the pastellist.

Sala Quarta.—Turn to left on entering from the third room: 722, Alma Tadema; 724, H. Herkomer; 585, G. F. Watts; 715, W. Q. Orchardson; 588, Sir J. Millais; 60, Lord Leighton; 682, Corot; Benjamin Constant; 375, Jules Breton; 718, H. Fantin Latour; 752, George Romney.

Climb two further flights of stairs and enter the **Long Corridor**.

The gallery of the Uffizi is in course of reconstruction. Until this is completed, it is useless to attempt to arrange the description with reference to periods or schools.

The pictures have therefore been described in the order in which the rooms follow one another.

Turn to the R, and begin at the end of the corridor, with the oldest pictures.

1 is a Græco-Byzantine Madonna (10th century) interesting as representative of the starting-point of Italian art. It should be compared with 2, an Italian picture aiming at the same style (12th century), which again leads up (at a distance, to the *Duccio* in Santa Maria Novella. Observe the superior technique of the Byzantine. These early Madonnas deserve close attention.

3 is a Crucifix, where the position of the Madonna and St. John on the ends of the arms is highly characteristic: the type survives till quite a late period. By its sides are small scenes from the Passion, the types in which should be carefully noted. The face of the St. Peter, for example, in the upper L compartment, already strikes a keynote; while the Christ in Limbo, delivering Adam and Eve from the jaws of death, contains all the salient elements which you will find, improved and transformed, in later versions. Note in crucifixes the point where the two separate nails in the feet, seen in this example and the next, are replaced by the single nail, a later representation. Observe also whether the eyes are opened or closed.

4 has the same devices of towers and canopies, to mark towns and interiors, to which I have already called attention in the barbaric Magdalen at the Beile Arti.

6, a Crucifix with the single nail, has the position of St. John and the Virgin well marked on the cross-pieces. The pelican feeding her young above is symbolical. It recurs often. I do not dwell upon these very early works, as they lack artistic interest: but the visitor who takes the trouble to examine them in detail, as well as the Madonnas in their

neighbourhood, will be repaid for his trouble. For example, 5, by *Guido da Siena*, an important early Siennese master, marks decided advance upon 2, and leads the way to the later Siennese manner, which is already present in embryo in this picture.

8. A fine altar-piece, attributed to Lorenzo Monaco, of the Agony in the Garden, where the angel with the literal cup and the three sleeping Apostles are highly characteristic of the type. You have seen them elsewhere in later examples. Note the little figure of the donor at the side. The Kiss of Judas and the Parting of the Raiment in the predella must not be omitted.

9. A Florentine altar-piece, where the Madonna and Child are flanked by the patron of the city (St. John Baptist), and the local bishop, San Zanobi, identifiable by the Florentine lily on his morse or buckle.

10. St. Bartholomew enthroned, with his usual knife, and angels recalling the manner of Cimabue, was of course painted for an altar dedicated to the saint. Note these saints enthroned, in the same way as Our Lady, often with other saints forming a court around them.

12. and 13. Beside it, two Giottesque Crucifixions, in the first of which, 13, the position of the Madonna, the Magdalen, and St. John, and the angel catching the sacred blood, will by this time be familiar. In the second, 12 (a Crucifix), note the gradual approximation to reality in the altered positions of Our Lady and St. John as contrasted with those in earlier Crucifixions.

11 is, again, a Florentine Madonna, with the two local saints (John Baptist, Zanobi), a mandorla of cherubs, and angels holding the Florentine lily. Note that this is sometimes represented by the white lily and sometimes by the iris.

14. An altar-piece of the school of *Orcagna*. St. John the Evangelist, enthroned, with his eagle by his side, trampling on the vices, in a fashion which is characteristic of Dominican painting. They bear their names: Pride, Avarice, Vainglory. Notice, above, the characteristic Christ, holding

the Alpha and Omega. You will do well to spend a whole morning (if you can spare the time) in attentive study of these first fourteen numbers. They cast floods of light on subsequent painting.

Beyond the door, 17, Ascension of St. John the Evangelist. An altar-piece closely suggested by Giotto's fresco in Santa Croce. Compare with photographs.

Above it, 15, *Pietro Lorenzetti*, a characteristic and gentle Sieneſe Madonna. Compare it with Guido's No. 5. Obſerve the placid Sieneſe angels, with their ſomewhat ill-humoured mouths, drawn fretfully downward, a ſurvival from the moroſe Byzantine ſeverity. The inſcription is curious, becauſe in it, as in moſt pictures of the ſchool of Siena, the panel itſelf ſpeaks in the firſt perſon—So-and-ſo painted me.

16, the ſtory of the Anchorites in the Deſert, by *Pietro Lorenzetti*, is partly reminiſcent of the great freſco in the Campo Santo at Piſa. Moſt of its many epiſodes you will find explained in Mrs. Jameson. It takes much ſtudy.

20. Tuſcan, Sec. XIV. Sta. Cecilia, patronneſs of muſic, once wrongly attributed to Cimabue. This is a good and ſtately Giottesque figure, for her altar in her old church at Florence, now deſtroyed. Round it are eight (habitual) ſto-ries of her life. L ſide, (1) her wedding feaſt (note the muſic); (2) ſhe reaſons with her huſband, Valerian, in favour of virginity; (3) an angel crowns Cecilia and Valerian; (4) Cecilia converts her huſband's brother, Tibur-tius. R ſide, (5) the baptiſm of Tiburtius; (6) her preach-ing; (7) her trial before a Roman Court; and (8) her martyrdom in flames in her bath. All are quaintly and intereſtingly treated. See Mrs. Jameson.

23. ***Simone Martini* and *Lippo Memmi*, the Annuncia-tion, one of the lovelieſt altar-pieces of the early ſchool of Siena. The exquisite angel to the L bears a branch of olive (beautifully treated) inſtead of the more uſual lily, which, however, ſtands in a vaſe to ſeparate him from the Madonna. Note the words of the *Salutation* (raiſed in gold) iſſuing from his mouth, and the inſcriptions on his

charming flowing ribbons. Do not omit the exquisite work of his robe. Our Lady herself, seated in a dainty inlaid chair, representative of the finest ecclesiastical furniture of this period, shrinks away as often. The book and curtain are habitual. The Madonna's almond-shaped eyes and somewhat fretful drawn-down mouth still faintly recall Byzantine precedents. But the mild Sieneese spirit and fine painting of the piece are admirable. Do not overlook the dove escorted in the centre in a mandorla of cherubs, and the three arches isolating the personages. Linger long over this masterpiece. R and L are two patron saints of Siena, Sant' Ansano and Saint Juliet, with their palms of martyrdom. Here, again, in the inscription, the picture speaks. Compare this exquisite altar-piece in all its details with previous works of the school of Siena. It is one of the loveliest things in this gallery.

22. Tuscan school, Sec. XIV. Annunciation, above, in two compartments; the coat of arms; and the singular inscription ("Hear the other side"), probably betokening it as a votive offering from a party to a quarrel in opposition to some other already dedicated. (The official catalogue refers it to some court of justice.)

27. Tuscan, Sec. XIV, attributed to (the doubtful painter) *Giottino*. A very fine Deposition from the Cross, reminiscent in its principal features of the Giotto at Padua. The saints to the R, showing the nails, may be well compared as to attitude with the great Fra Angelico at the Belle Arti. To the L are two donors, with their patrons placing their hands on their heads. The one in white is St. Benedict: the other I take to be (not San Zanobi, but) St. Remi (Remigio), from whose church the picture comes.

28. *Agnolo Gaddi*, Annunciation, where the loggia, book, dove, vase with lilies, and other particulars should all be noted. This is an unusually good specimen of its artist. The little scenes in the predella will by this time explain themselves. Note that an interior is still represented by taking out one side of the building. Compare the Adoration and the Presentation with others seen previously. (A

Presentation, by the way, can always be distinguished from a Circumcision by the presence of Simeon and Anna, the former of whom usually holds the Divine Infant.)

29. *Niccolò di Piero Gerini*, Coronation of the Madonna, with attendant group of Florentine patron saints. From the Mint of Florence. You will recognize the Baptist, Santa Reparata (with her red cross flag); San Zanobi; St. Anne holding the town of Florence; St. Catherine with her spiked wheel; St. Joseph with the budded staff; St. John the Evangelist (R) holding his Gospel; St. Matthew (L) holding his, with the first word inscribed, etc.

30. School of *Agnolo Gaddi*. The Doubting Thomas: a characteristic treatment.

31. *Giovanni dal Ponte*, Coronation of the Virgin. The saints are named. Note their characteristics. The one you may fail to recognize is St. Ivo, who is in Florence the patron of orphans. Observe the combination of Francis and Dominic. In the *cuspidi*, Annunciation, in two portions.

36. Another Annunciation, of the school of Orcagna. Here the division, such as it is, is made by means of the arches. Unless I mistake, two separate panels have here been united. This often happens in Annunciations.

35. St. Martin dividing his cloak with the beggar: a common French subject, rarer in Italy.

32. *Giovanni da Milano*, altar-piece, with group of named saints. Below, choruses of Virgins, Martyrs, Patriarchs, etc. All have their names. Note their characteristics. The picture was painted for the church of Ognissanti (All Saints), whence the assemblage. Catherine and Lucy often go together. The latter has two symbols, both significant of her name: a flame, or her eyes in a dish. Originally only emblems to suggest the name, these marks have later legends attached to them. The two holy martyrs, St. Stephen and St. Lawrence, buried in the same grave, also go together. See in Mrs. Jameson the quaint story of how Laurence, "the courteous Spaniard," turned over on his side to give the best place to the earlier martyr. In the

last of the group, the scallop-shell of St. James marks him as the saint to whose great shrine (Santiago de Compostella) pilgrims made religious journeys. The dove at St. Gregory's ear we have often before noted. I cannot too strongly recommend study of such named saints and choruses for identification afterwards. Notice among those below: *Reparata* with her flag, Agnes with her lamb, and Margaret with her dragon, among the Virgins; Noah with his ark, among the Patriarchs, and so forth. The Prophets hold distinctive verses in the Vulgate from their own writings. Above, in small circles, the Lord creating heaven and earth.

40. *Pietà*, by *Lorenzo Monaco*; with symbolical figures in the background of Pilate washing his hands; the sacred coat; Judas receiving the money; the knife that cut Malchus's ear; Peter and the servant; the sun and moon darkened; the pelican and its young; the crowing cock; the lance of St. Longinus; and many other symbols, the rest of which I leave to the reader. Puzzle it out in detail.

37. *Spinello Aretino* (1333-1410), historical representation of the Crucifixion. Note the detail, such as the fainting Madonna, the centurion confessing the faith, Magdalen embracing the Cross. The thieves' knees are broken, and a devil seizes the soul of the unrepentant thief; the soldiers draw lots for the seamless garment.

41. *Don Lorenzo Monaco*, fine Tabernacle, in its original frame, with Madonna and Child, named saints, and Annunciation. Observe, in almost all these early Madonnas, the draped infant, and note the point where the nude commences.

43. *Zanobi Strozzi*, Giovanni de' Medici. Interesting chiefly as an early portrait of the shrewd old founder of that great family.

Such pictures as 44, by *Zanobi Strozzi*; 45, by *Bicci di Lorenzo*; 46, Tuscan, Sec. XV; 48, Tuscan, Sec. XV; 51, Tuscan, Sec. XV; and 53, by *Neri di Bicci*, show how a number of artists worked on during most of the 15th century, copying in a vague way the tradition of the inanimate

schools of the end of the 14th century, which in themselves were faint echoes of the teaching and practice of Giotto and his best scholars.

45. **Bicci di Lorenzo*, Cosmo and Damian, the two Medici saints, with their medical instruments and boxes of drugs. The attitudes, I think, are partly suggested by a Byzantine original, though the technique and treatment are of course Florentine of the period. Below, in the predella, two quaint little stories—the miracle of the Moor's leg, and the decapitation of the holy doctors.

44. *Zanobi Strossi*, St. Lawrence enthroned on his grid-iron. Below, episodes of his legend. To the R, he releases souls from Purgatory—a hint to pray to him for friends in torment.

46. Madonna Enthroned, with St. Philip and St. John Baptist.

48. Madonna and Child, with L, St. John Baptist of Florence and St. Francis with the Stigmata; R, the Magdalen and St. John the Evangelist. In the *cuspidi*, St. Peter and St. Paul.

Close by, 49 and 50: interesting little panels of St. Catherine standing on her wheel, and St. Francis on a symbolical desert.

51. Florentine Madonna, with St. John Baptist, Antony Abbot, Peter, Lawrence. Note, on the frame, the usual symbols of the Magdalen and St. Catherine.

Here is the door to the **First Tuscan Room**, which pass for the present, and continue on along the Long Corridor.

52. *Paolo Uccello*, Cavalry battle. Interesting as showing his early attempts at movement of horses, foreshortening, etc. His picture in the National Gallery shows an immense advance on this early effort. Observe particularly the hard task he has had in trying to foreshorten the dead horses in the foreground.

39. **Don Lorenzo Monaco*, Adoration of the Magi. A fine picture, with the usual long and sinuous bodies and drapery of that peculiar painter. Observe to the R, the attendants seeing the star and struck with wonder. Also, the

Moors in the suite, and the very imaginative camels. I have treated of this picture at much greater length in an article in the *Pall Mall Magazine* on Adorations in general. The scenes above are by a later hand : observe the very graceful Annunciation.

54. *Neri di Bicci*, wooden Madonna, with angels drawing the curtain, and Child opening a pomegranate.

53. *Neri di Bicci*, characteristic Annunciation, on the same model as those in the Belle Arti. Garden, bed-chamber, and all details are conventional. This is better painting, however, than is usual with Neri.

63. *Cosimo Rosselli's* Coronation of the Virgin. The utter want of sacredness in the angels' faces is conspicuous. The technique, though hard, has this painter's merits. Note the triple crowns on the two chief personages.

69, 70, 71, 72, 73. Five somewhat insipid figures of Virtues by Pollaiuolo, much injured. The Renaissance frieze and decorations are noteworthy.

75. Charming unknown Tuscan Madonna. Observe in the Madonnas, etc., of this group the increasing nudity of the infant.

84. *Piero di Cosimo*. One of that painter's favourite mythological scenes,—the Marriage of Perseus. Observe the composition and treatment. We here get a new note struck by the Renaissance, both in painting and architecture.

74 and 3418, by *Luca Signorelli*. Two fine pictures, noticeable for their study of the nude and their anatomical knowledge. Luca is in this respect, as in many others, the precursor of Michael Angelo. Art for art's sake is his theory. The shepherds in the background are there only because Luca likes to paint them.

3438. School of *Botticelli*. Madonna and Saints.

81 and 83. *Piero di Cosimo*, in two very different moods. The Andromeda is most characteristic. Piero delighted in these grotesque and incongruous monsters. In the Madonna picture the eagle marks St. John the Evangelist; the lily, St. Antony of Padua; the keys, St. Peter; the cross, San

Filippo Benizzi (?); then St. Catherine and St. Margaret, kneeling in the foreground.

90. The beginning of the Decadence. Peruginesque Madonna, in a mandoria, adored by saints who foreshadow the 17th century. The St. Francis in front leads on to the insipid Church pictures of the Baroque period. The others are the Baptist, Jerome, and Anthony Abbot.

91. *Gerino da Pistoia*, Madonna and Saints. I call attention to this picture mainly in order that you may judge for yourself whether the exquisite *Cenacolo di Fuligno* in the Via Faenza can really be attributed to this insipid and jejune artist. The San Rocco to the R showing the wound in his leg is a characteristic figure of the painter. The other saints can easily be recognized.

In this Long Corridor you have just been able to trace the gradual development of Tuscan art (for the most part as seen in its second or third rate representatives) from the earliest date down to the High Renaissance. We will now proceed into the rooms which contain the worthier representatives of the great age of the early Renaissance. Do not, however, neglect the early works; without them you can never intelligently understand the later ones.

SCUOLA VENETA, SALA PRIMA.

This room is full of good works (chiefly bought by Cardinal Leopoldo de' Medici from a Florentine merchant at Venice), which excellently exhibit the splendid Venetian colouring. They are not, however, of the first importance, nor does the Uffizi contain a sufficient number of examples to enable you to form a conception of the Venetian school, especially if you have not yet visited Venice. (The Pitti supplements it.)

Turn to the L on entering.

595. Group of the painter's family, by *Jacopo Bassano*; also very typical of the later Venetian feeling.

**605 and *599, Portraits by *Titian* of the Duke and

Duchess of Urbino, admirable as works of art; the painting of the armour and robes most noteworthy, but the Duchess's face extremely unpleasing. The Duke's is finely and boldly rendered.

Above, 596, *Paolo Veronese*, Esther brought before Ahasuerus. The central figures, the architecture, the accessories, and the spectators of this good work are all extremely characteristic of Veronese's manner. The whole is envisaged as a Venetian pageant of his time, with high-born Venetian ladies and great signiors of the period. Note the man in armour on the extreme L, with the more commonplace figure who balances him on the R. Colour and composition are well worth study as typical of the painter.

594, a murky *Domenico Tintoretto* of an apparition of St. Augustine. Below it, 593, a characteristic *Jacopo Bassano*, Moses and the Burning Bush: both good examples of the late Venetian manner.

607, 587, 577, portraits by *Paris Bordone*.

604. *Carletto Veronese* (son of Paolo), the Madonna in clouds of glory, with St. Mary Magdalen, St. Giustina, San Frediano of Lucca, with his rake, etc., a picture very characteristic of the later debased taste of Venice. The Magdalen has the face and costume of a courtesan.

585. School of Tintoretto. Fine portrait of a Venetian gentleman, well thrown up against a screen of wall, with admirable colour and accessories.

645. Transfiguration by *Savoldo*, with the curious modern touch and tendency of that very original Lombard painter. Note transformation of earlier conceptions.

590. In the manner of Titian. Holy Family, in a mandorla of cherubs. A good picture in a transitional manner.

616. *Pordenone*, Conversion of St. Paul.

618. *Titian*, Madonna and Child (unfinished). A copy of his famous Pesaro Madonna at Venice.

619. *Palma Vecchio*, Judith with head of Holofernes.

Titian, portrait of Sixtus IV.

636. *P. Veronese*, Crucifixion, well exhibiting the later non-sacred conception of this subject.

3389. *P. Veronese*. Finding the child Moses.

614. *Titian*, portrait of Giovanni delle Bande Nere, father of Duke Cosimo I.

642. *Moroni* portrait of Giov. Ant. Pantera.

Above 642, is 589, *P. Veronese*, Martyrdom of S. Giustina. A Venetian lady, pallid from fear, with Moors and negroes as bystanders or executioners, and portraits of Venetian gentlemen as Roman officials, afraid of getting their fine robes spoiled by the spurting blood of the martyr. A most frank instance of a sacred subject distorted from its purpose, but pleasing in colour and large in treatment. Nice architecture.

579. Annunciation, of the school of Paolo Veronese (Morelli attributes it to Zelotti). The Madonna is one of Veronese's Venetian models. The action takes place in a vast loggia, of the school of Sansovino, where only the formal arrangement reminds one of the empty central colonnade in Neri di Bicci's pictures. The Announcing Angel, with his annunciation lily in his hand, just descended from the sky, and raising his hand with a theatrical gesture, contrasts in every respect with earlier and more sacred treatments. He is just a plump Venetian figure, ostentatiously posing himself in what he considers a telling attitude. It is interesting to note here the retention of all the formal features (such as the garden in the background, the priedieu, etc.) side by side with the utter and lamentable transformation in the spirit of the scene. Note the Holy Ghost, descending in the midst in a vague glory of cherubs. You cannot properly understand such pictures as these unless you have first studied earlier representations of the same subjects.

Above 579 is 628, *Bonifazio's* Last Supper.

No. 625 exhibits *Titian's* most mundane style of Madonna, with a well-made Venetian young lady in the character of St. Catherine. The infant Christ has here attained the furthest height of Renaissance treatment, while Our Lady's

face is frankly human and lady-like. Trace its evolution by the aid of the Palma above it, the Bellini, the Cima, etc.

613. *Paris Bordone*, portrait.

329. *Tintoretto*, one of the finest portraits, full of character and dignity, and admirable in colour.

Above 3390, 623, a fine Holy Family with St. Mary Magdalen, by *Palma Vecchio* (perhaps a copy), in which the face and head-dress of the Madonna and the face and hair of the Magdalen should be carefully compared with Cima and Titian. Rich and well-harmonized colour.

638. *Tintoretto*, portrait of Jacopo Sansovino.

Above 638 is 639, fine portrait of a Man with a Guitar, by an unknown artist (Moretto?).

1524. *Titian*, Madonna in adoration.

Above 1524, 572, *Paolo Veronese's* St. Catherine, the exact analogue of the Annunciation just noticed.

574. *Bernardino Licino*, the Madonna and Child with St. Francis, where the composition and the landscape background are in the style initiated by Titian.

Above 574 is 575. *Lorenzo Lotto's* Holy Family, with St. Anne and the Madonna in a familiar attitude (we have seen it before), and St. James and St. Jerome introduced in the background. It should be compared with the pair by Cima close by, to show the development in Venetian treatments of this subject.

**622. *Giorgione*, splendid portrait of a Knight of Malta: a noble and authentic work, very much repainted.

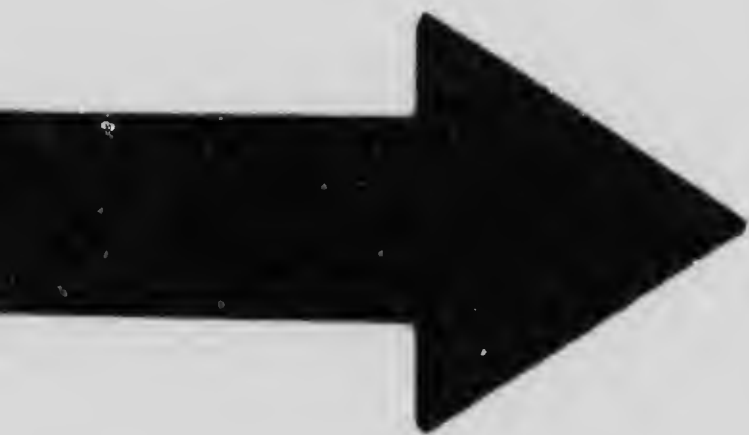
582. *Maroni*, a portrait.

630. School of *Giorgione*. Judgment of Solomon, with fine landscape background and striking figures. This and its companion piece are among the very few works attributed to this great master which Morelli allows to be authentic. They were probably painted in his 17th or 18th year. The deep colour, the sparkling touch, the feeling for nature, and the fine drawing of the figure are there already.

583. *Catena*, Pietà in monochrome.

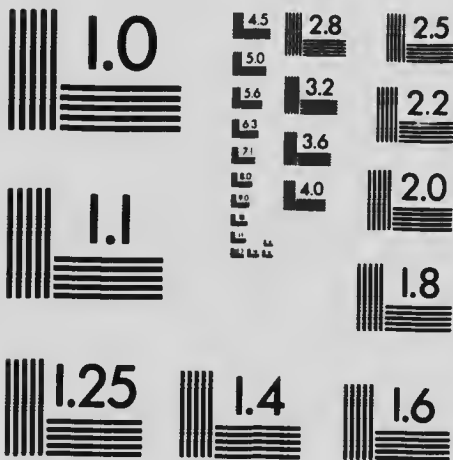
621. School of *Giorgione* (1478-1511). The child Moses





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undergoing the ordeal of fire—a legendary subject. Compare with the companion piece.

Above, 592, *Seb. del Piombo*, Death of Adonis.

R wall, 631. *Giovanni Bellini*, the Madonna by the Lake. A curious and unusual mystic attempt on this great painter's part to introduce novelty and variety into the groups of saints attendant on Our Lady. To the extreme L is the Madonna enthroned, *without* the infant Saviour. Beside her kneels St. Catherine of Alexandria, crowned; to the L, a most unconventional Catherine of Siena (?). Behind the parapet stand St. Peter and St. Paul, the former only recognizable by the type of his features. Below, children are playing with fruit, and with a symbolical tree, perhaps that of the future Cross. As the figures have no haloes it is impossible to decide which is intended for the infant Saviour, but I take him to be the one playing with the tree, a natural symbol. To the extreme R are the two great plague-saints, St. Job the patriarch (almost peculiar to the Adriatic, and well seen in Bellini's great plague-picture from San Giobbe, now in the Academy at Venice) and St. Sebastian, pierced with arrows, proving this work to be most likely a votive plague-picture. In the background are other curious episodes, St. Anthony the Hermit with the Satyr, etc. The landscape, with its artificial rocks, is peculiar and poetical: it should be compared with Mantegna, Bellini's fellow-pupil and brother-in-law. But I half doubt the ascription. This strangely mystic picture is, if authentic, unique among Bellini's works; whoever painted it, it represents an abortive attempt at that freer style of *Sacra Conversazione* which was later achieved in another form by Titian and his successors. (Some authorities attribute this work to Basaiti.)

*583 *bis*. Fragment by *Carpaccio*, of some Old Testament subject (or of a Way to Calvary), where all the figures are most typical of their painter.

Above it, *584 and *584 *bis*, two good pictures by Bissolo and Cima da Conegliano, exhibiting well the Bellinesque type of Venetian Madonna, with her serene and queenly

features, her strong column-like neck, and her peculiar head-dress. Notice the naked children, and the painting of the hands. The St. Peter with the keys is highly characteristic of Venetian treatment. This type of Madonna, best seen in Bellini at Venice, develops at last into Titian's ideal. Its evolution is interesting. The round-faced, strong-necked, matronly Venetian Madonna, extremely unlike any other Italian representation of Our Lady, seems to be ultimately derived from the school of Cologne, through Giovanni da Allemagna, a Rhenish artist who settled at Venice and founded the school of the Vivarini. His type, altered and beautified by Bellini, was further modified by Titian and his successors, but always retained at Venice its matronly roundness and its fine neck. Elsewhere in Italy the Madonna, derived directly from the thin-faced, fretful Byzantine type, is slight and girlish, no matter how varied in other particulars.

Above 584 *bis*.

601. Good characteristic portrait by *Tintoretto* of a Venetian admiral, where the artist's peculiar tone of red is well marked.

**1111. A marvellous triptych by *Mantegna*. One of the minutest and finest works of the great master's early period. Its finish is exquisite. Note the influence of northern art in it. The central panel, slightly curved, consists of an Adoration of the Magi, where the face of the Madonna and the treatment of the Child are highly typical of Mantegna's manner. The tall bent St. Joseph, the realistic portrait-like faces of the Three Kings (almost German or Flemish in tone), the camels and cortège in the background, the cave behind, and the still half conventional rocks, should all be noted. Observe, too, how in North Italian art intercourse with the East (through Venice) makes the cavalcade of the Kings really Oriental in costume and features. All the faces in the background are fine studies of Asiatic or African types. This is a picture to look into and dwell upon. To the L is the Resurrection, where the straining upward faces and necks show Mantegna's love of setting himself diffi-

culties to conquer. Each of these attitudes and faces deserves close study. To the R, the Circumcision, where the shrinking boy in the Madonna's arms, and the aged figures close by, are thoroughly Mantegnesque. Observe the typical Paduan enrichment of the architectural background, and the Venetian touch in the bystander child sucking his finger. Every part of this magnificent work demands close attention. I have treated of it more fully in one of my articles in the *Pall Mall Magazine*.

Above, 3388, *Tintoretto's* Leda, a last product of the type initiated by Giorgione, and handed on by Titian. A graceful enough treatment of the nude, exquisite in its blended colour, less voluptuous and more ideal than Titian's models. The light and shade are marvellous. Notice the hands and feet, and the curtain in the background. The attendant by the chest is painted in one of Tintoretto's peculiar attitudes.

571. *Caroto*, a noble *portrait, said to be Gattamelata, where face, hair, armour, and everything are exquisitely painted.

586. *Moroni*, portrait of an unknown person: fine in attitude, expression, and detachment from its background.

*648. *Titian*, pretty portrait of Caterina Cornaro, Queen of Cyprus, in the character of St. Catherine, whose spiked wheel just appears in the background. There is nothing else saintly about this attractive portrait of a lovely and richly dressed Venetian woman. The purple satin of her sleeves, the rich green brocade, the jewellery and gewgaws, and the regal head-dress, are admirably painted. Notice especially the pearls, each produced by a few consummate touches. Note how art has become conscious and triumphant: it does things now with a twist of the hand which earlier it elaborated with endless minuteness.

On screens, 626, *Titian*, Flora.

633. *Palma Vecchio*, Madonna and Child, with SS. John and Anthony the Abbot.

629. *Moroni*, portrait of an unknown person with a book.

I do not enlarge upon many of these pictures, because the Venetian school is so much better studied in Venice than at

Florence, where the series is but fragmentary. Those who have visited Venice will be able to put most of these works into their proper order in the evolution of Venetian painting. For those who have not, they must remain unplaced till another visit.

FOURTH TUSCAN ROOM.

On entering from the Corridor turn to the left.

60. *Baldovinetti*; interesting as a specimen of this rare painter, who aimed at certain effects unusual in his period. Madonna and Child, with Florentine and Medici saints. Cosmo and Damian may be compared with the previous picture in this gallery by Bicci di Lorenzo. Then, St. John Baptist, now growing youthful: he is generally young for the High Renaissance. Beyond, St. Lawrence with his grid-iron embroidered on his deacon's robe as a symbol: he represents Lorenzo de' Medici. Behind him, St. Julian for Giuliano de' Medici. Next, St. Peter Martyr and St. Anthony Abbot, joint patrons of Piero de' Medici. To balance, St. Peter Martyr, St. Francis, kneeling. A very family picture, with Franciscan and Dominican suggestions. The cypresses in the background, common elements in such scenes, may be compared with many other adjacent pictures of the period or earlier. This was once a good hard picture, but it has been badly treated. Compare with 56 for technical method.

20. *Andrea and Jacopo Orcagna*, altar-piece, with figure of St. Matthew and scenes from his life. Predella by Lorenzo di Niccolo di Pietro Gerini.

56. *Alessio Baldovinetti*, Annunciation, with the angel just entering. This somewhat unusual point should be noted. Also the attitude of the Madonna, reminiscent of Donatello's treatment. The porphyry arcade is also interesting. The cypresses recur. Never pass by an Annunciation unnoticed.

65. *Cosimo Rosselli* (over the door leading into the Venetian room).

1541. *Granacci*, Madonna and Child, SS. Francis and Zanobi.

63. *Sogliani*, Assumption of Madonna and Meeting of the Doctors below.

63. *Lorenzo di Pietro* ("Il Vecchietta"), Madonna and Child, with saints. Painted in 1457. A Siense picture showing but little trace of the influences which had already transformed Florentine art.

57. School of *Ghirlandajo*. Crucifixion.

12. *Andrea del Castagno* (fresco), Crucifixion.

22. *Raffaellino del Garbo*, Madonna and Child, SS. Francis and Zanobi present the donors.

72. *Sogliani* (above No. 22), Annunciation.

24. *Lorenzo di Credi*, Adoration of the Child. The infant exquisite. Compare the stiff and conventional landscape with that of the contemporary Umbrian painters.

71. *Fra Bartolommeo* and Albertinelli (fresco), Last Judgment.

1528. *Lorenzo di Credi*, Madonna and Child, with angels.

On a screen in this room there is a triptych Madonna and Child, with SS. Peter and Paul, and on the other side of the wings, St. Anthony the Abbot and St. Sebastian, attributed to the Umbrian *Fiorenzo di Lorenzo*.

Sala di Lorenzo Monaco.

This room contains some of the finest and most interesting work of the **Early Florentine** period. On entering turn to the left.

*1310. *Gentile da Fabriano*, four isolated saints, portions of an altar-piece, with the Madonna (who once was there) omitted. L, St. Mary Magdalen, with her alabaster box of ointment. Next to her, St. Nicolas of Bari, with his golden balls: on his robes are embroidered the Nativity, the Adoration of the Magi, the Flight into Egypt, the Massacre of the Innocents, the Presentation in the Temple, and the Baptism of Christ. Note such subjects hereafter, embroidered on the robes of other bishops. They often throw light on the personages represented. Then, St. John Baptist of Florence, as the ascetic saint, and St. George, with the red cross on his lance and shield, a striking figure. In the

cuspidi above, other saints and angels. This picture comes from the church of St. Nicolas in Florence, and the Nicolas stood on the R hand of Our Lady.

1302, beneath, *Len. 1320 Gozzoli*, Predella: (1) Marriage of St. Catherine of Alexandria, a charming girlish figure: (2) Pietà with St. John and the Magdalen: (3) St. Anthony with his crutch and book, and St. Benedict holding a book and arrow. From Santa Croce.

17. **Fra Angelico's* famous tabernacle of the Madonna and Child, with St. John Baptist and St. Mark the Evangelist, patrons of Florence and of the Convent of San Marco. This is an early picture (1433), the drawing still very crude and rigid. It has a draped and somewhat vapid infant, Giottesque in type: and its Madonna disappoints: but round its frame are charming angels, continually copied. On the outside of the flaps, St. Peter and St. Mark again (or is it St. Jerome?) with the lion. Beneath it, 1294, its predella, relating to these same saints. In the L compartment St. Peter preaches at Rome, while St. Mark the Evangelist takes down his words to write his gospel. Centre, Adoration of the Magi, where the action of one of the Kings and Joseph is very unusual. In the R compartment, Martyrdom of St. Mark, who is dragged by a rope at Alexandria, with the overthrow of his assailants by hail and lightning: in the background, Christ appearing to him in prison. (Painted for the Guild of Linen Merchants, whose patron was St. Mark.)

1545. Florentine altar-piece, Sec. XIV. Coronation of the Virgin, with ranks of attendant saints.

1533. *Lorenzo di Bicci*, altar-piece.

64. School of *Fra Angelico*. Virgin and Child, with four angels.

**1309. *Don Lorenzo Monaco*, great altar-piece of the Coronation of the Virgin, in a magnificent tabernacle of three arches. Adequately to describe this noble picture, the only important work now remaining by Fra Angelico's master, would require many pages. I note a few points. Below, the circles of heaven, with stars and angels. Centre,

once a reliquary, now gone, about which angels swing censers.

In the group of saints under the L arch: nearest the throne, St. John Baptist of Florence; then, St. Peter (keys) and St. Benedict (scourge) (this being a Camaldolese-Benedictine picture, painted for Don Lorenzo's own monastery of the Angeli at Florence); above him, St. Stephen, with the stones on his head; beside whom stands St. Paul, holding his sword and his Epistle to the Romans; then, St. James the Greater (with a staff), St. Anthony Abbot (crutch), and other saints less discernible, among whom, I believe, I detect St. Louis of France and St. Louis of Toulouse. In the opposite arch: on the extreme R (to balance St. Benedict), in white robes, St. Romuald, founder of the Camaldolese Order (a branch of the Benedictines); next him St. Andrew and St. John the Evangelist; behind the last, St. Lawrence, with his gridiron (Lorenzo's name saint); St. Bartholomew with his knife; and St. Francis with his Franciscan robes and crucifix. Between the last two, a bishop, probably San Zanobi, as his mitre bears the Florentine lily. Between him and St. Francis is, I think, St. Vincent. The rest I cannot decipher. Observe the numerous angels, representing the monastery. In the *cuspidi*, an Annunciation, and Christ blessing. Many of the figures on the frame may also be identified. L, King David, Noah with the ark, and other Old Testament characters. R, Daniel, Moses with the stone tables, and various prophets. The predella contains Bible scenes, and stories from the life of St. Benedict. (1) His death, where his disciple St. Maurus sees his soul ascending to heaven; (2) his teaching in his monastery, with St. Maurus and the young monk who was tempted by the devil. (See the same subject in the very different St. Benedict series by Francesco di Giorgio Martini in the Scuola Toscana, Terza Sala); (3) Nativity and (4) Adoration of the Magi; (5) St. Benedict in his cell with Benedictine saints, male and female: he sends out St. Maurus to rescue St. Placidus from drowning; (6) resuscitation of a novice, killed by a falling house at the Convent of

Monte-Cassino. (The same scenes occur, with others, in Spinello Aretino's frescoes in the sacristy at San Miniato.) Taking it all round, a noble work for its date, worth close study.

1541. Madonna and Child, with angels, by the Umbrian painter, *Bartolommeo Caporali*.

1551. Large altar-piece by the Sienese painter, *Giovanni di Paolo*.

1304. Scenes from the life of St. Benedict, the figures painted by the Sienese *Neroccio*. Note the architectural detail in the central panel attributed to Francesco di Giorgio. On screens in this room,

1290. ***Fra Angelico's* Coronation of the Virgin, an often copied picture, with exquisite groups of adoring saints. After our study of this painter at the Belle Arti, however, its characteristics will sufficiently reveal themselves by inspection. It deserves long notice as one of the most beautiful of the master's easel pictures. It comes from the church of Santa Maria Nuova. A couple of dozen saints may be recognized.

1288. Recently attributed to *Leonardo*; if so, an early work. Beautiful Annunciation. Note here again how the traditional features are all retained, including even the garden and the cypresses in the background (so frequent in early works), while the whole spirit of the scene is transformed and transfused with the developed artistic ideas of the Renaissance. Observe the exquisite sculpture of the priedieu. Our Lady's hands are not Leonardesque. They recall rather the school of Botticelli. This debatable picture may be by Ridolfo Ghirlandajo; but, whoever painted it, it is very beautiful.

Hall of the Birth of Venus.

On entering turn to the left.

1549. *Filippino Lippi* (?), Madonna and Child set in a beautiful landscape. Madonna, in an ample robe of blue-grey, kneels rapt in devotion. The infant, painted with great simplicity, lies in a field of flowers. The strain of

gentle feeling, tender but not strong, justifies the attribution of this charming panel to Filippino.

1547. Crucifixion, with Saints Jerome, Francis, John the Baptist, and Mary Magdalene; attributed to Perugino and Signorelli.

76. Attributed to Botticelli, Madonna and Child.

1297. **Ghirlandajo's* beautiful Madonna and Child, with adoring angels; a work of his early manner. All the details of this picture are marvellous. Observe the architecture and decoration of the canopy, and the trees in the background. Also, the carpet on the steps, and the vase of flowers, including Florentine lilies. One stage below the Madonna stand the two archangels, Michael with his sword, and the half-womanish Raphael with the box of ointment he carried to Tobit—both exquisite figures in Ghirlandajo's most attractive manner. A step lower down kneel two sainted bishops; to the R, San Zanobi (with the lily on his morse), to the L, another, who is probably St. Just, because the picture comes from the church of San Giusto, near Florence. Note the figures on their robes. This is one of Ghirlandajo's best and most carefully painted panels.

1286. ***Botticelli's* Adoration of the Magi. One of the painter's finest sacred works, where all the conventional elements are retained, while a totally new meaning is given to the merest detail, such as the great ruined classical temple, and far more to the group of attendants on the Three Kings, all of whom are contemporary Florentine portraits. Notice in the figure of the young King, to the R, in white (a portrait of Lorenzo de' Medici), how completely Botticelli has transformed and spiritualized the earlier conception. The portrait faces of all the Three Kings, indeed, are exquisitely beautiful: the eldest, seen in profile, is Cosimo Pater Patriæ. Equally fine is the group of men of letters and statesmen to the R. Do not overlook the poetical Botticellian touch in the light gauze veil thrown over the second King's gift, nor the fur on his dress, nor the dainty painting of the peacock on the ruin, nor the thoughtful face of the draped figure in yellow to the extreme R, nor the

haughty aristocratic mouths of the Medici to the L, nor indeed anything about this wonderful picture. Every face is significant, every fold of the drapery is beautiful and flowing. (From Santa Maria Novella.)

Above, 1224, *Ridolfo Ghirlandajo*, Madonna and Child.

1305. **Domenico Veneziano*, Madonna and Child enthroned under a peculiar canopy, with St. John Baptist, St. Francis (Bernard?), St. Nicholas, and St. Lucy. The picture was painted for Santa Lucia de Magnoli. A hard picture, in very peculiar colouring, but with fine drawing and good characterization. It is, in point of fact, an early attempt at **oil-painting**, the secret of which Domenico had learnt, and which he imparted to Andrea del Castagno, who murdered him in order that he alone might possess it. The colouring is clear and bright, but lacks harmony: it is anything but melting. The drawing and composition remind one of Andrea del Castagno.

39. ***Botticelli's* exquisite Birth of Venus; one of the most lovely embodiments of Renaissance feeling. It was painted, like the Primavera, which it closely resembles in tone and feeling, for Lorenzo de' Medici's villa at Castello. In the centre, Venus rises nude from a foaming sea, throned on a scallop shell. Her figure has a strange elusive beauty. Her long fair hair, her wistful face, her lithe ideal form, are wholly Botticellian. The picture, though pagan, is anything but classical; it has modern pessimism in it. As a Tuscan embodiment of the nude, again, compare this unspeakably graceful form with Lorenzo di Credi's merely human Venus in the Sala Seconda Toscana. The paleness of the flesh-tints only enhances the ideal feeling of the work. To the L, figures resembling the March and April of the Primavera scatter flowers around the goddess. To the R, a draped form, like the May of the Primavera, prepares to throw a brocaded mantle over Venus's shoulders. All the figures and draperies are instinct with Botticelli's peculiar flowing movement. This is a picture to linger before for hours. It embodies better than any other the pagan side of this earnest painter's nature. Yet its paganism is superficial:

the ascetic ideal, the profound moral yearning, are everywhere apparent.

1315. *Mainardi*, beautiful figures of three saints, of whom the chief, St. Stephen, enthroned, is an exquisite modification of the traditional type. Beside him, James and Peter.

Above 1295. **Ghirlandajo's* round Adoration of the Magi, one of this great painter's masterpieces: admirably balanced and richly coloured. The Madonna and Child, the Three Kings in the foreground, and the Joseph should all be closely noted. Observe the attitudes and actions of the Kings. Their faces are clearly portraits. So are the shepherds with clear-cut features (as of Florentine scholars and humanists) in the group to the R, and the delicate lads with Medici faces near the sheep and horses in the background. Notice the beautiful ruined temple, with its conventional shed or stable, and the ox and ass close by, as well as the admirable painting and foreshortening of the horses. The composition, though full, is admirable: the colour most harmonious. Every detail of this picture, one of the finest specimens of Renaissance art, should be carefully studied, both for comparison with others and as a specimen of its artist's consummate skill.

I have dealt with this also at greater length in the *Pall Mall Magazine*, on the subject of Adorations.

1301. *Antonio Pollaiolo*, St. James, with his pilgrim's hat and staff, flanked by St. Vincent and St. Eustace. The central saint in such groups is of course the important one. Fine characteristic figures by this good but not very sympathetic painter. He thinks more of anatomy and portraiture than of soul or sacredness. The colour is splendid. The St. Vincent here may well be compared with his brother deacon, St. Stephen, in the *Mainardi* opposite. Painted for the monument of the Cardinal James of Portugal at San Miniato.

On a screen, 23. *Botticelli*, Madonna and Child.

Return to the corridor and enter the

SECOND TUSCAN ROOM.

Pass along the wall to the left.

This room contains for the most part works of the High Renaissance, tending towards the Decadence. Some are of the first order of merit, but many are quite inferior in interest to those in the hall we have just quitted.

1265. Design in bistre by *Fra Bartolommeo* for a Madonna and Child, with St. Anne behind. The position of the St. Anne is conventional: see the Leonardo in the Louvre: in other pictures in Florence the Madonna sits on her mother's lap. On either side stand the patron saints of Florence. A work left unfinished at the artist's death. The springs of Michael Angelo's art can be distinctly seen. As technique, this picture is of great interest. Observe the masterly treatment of the drapery. It is interesting to contrast the type of colouring of this work, in the Lorenzo, and in the supposed Leonardo, which last, whoever painted it, is a glorious piece of colouring.

1252. **Leonardo's* unfinished Adoration of the Magi, in bistre. Compare with the Filippino. A fine work, full of Leonardesque power, but without sufficient detail to render it attractive to the general observer.

Above 1252 are portraits (1267 and 1270) of Cosimo Padre della Patria and Duke Cosimo, by *Pontormo*.

1271. *Bronzino*, Christ releasing the Souls from Hades. In this tasteless and empty work, only the formal elements belong to the early conception; the whole spirit and sacredness of the scene has disappeared; the composition is vapid. The Christ, still bearing His traditional white flag with the red cross, is treated merely as an excuse for painting the nude, as are most of the other figures round Him: and very ugly nude Bronzino makes of them. The Saviour seizes by the hand a brown bald-headed Adam, whom one recognizes only by the aid of earlier pictures. The semi-nude women and boys of the foreground are painted entirely for their naked limbs, with the empty art of Bronzino, and with his usual pallid, unnatural flesh-colours. The colouring of all

the draperies is also as bad and crude as it can be. It is curious, in this typical High Renaissance picture, with its false and affected art, to catch glimpses here and there of the earlier saints and patriarchs, with reminiscences of their conventional symbols. The work is mainly interesting as a study in the springs of the Decadence. Compare it with the great and noble Christ in Limbo of the Spanish Chapel.

1272 and 1273. Portraits by *Bronzino* of two Medici children over the entrance to the third Tuscan room.

1112. ***Andrea del Sarto's* beautiful Madonna and Child, raised on a pedestal, supported by two charming baby angels, and flanked on either side by St. Francis and St. John the Evangelist. They are almost devoid of symbols. Compare the exquisitely soft and blended colour of this noble and touching work with the crudity and vulgarity of the contrasted pigments in *Bronzino's* Hades. These saints represent perhaps the highest development of the ancient type of altar-piece in which Our Lady is attended by two saints, one on either hand, in formal attitudes. The evolution of the composition in this set of subjects is a most interesting study. Our Lady's face, the Child, the draperies, the St. John, and his red cloak are always as lovely as art can make them. In the St. Francis, just a note obtrudes itself of the coming degeneracy.

1268. *Filippino Lippi*, an exquisite but somewhat sad-faced Madonna, crowned by angels. The clear and luminous colour strikes the eye at once. In the foreground is a fine ascetic figure of St. John Baptist of Florence, balanced by San Zanobi, distinguishable by the Florentine lily on his morse. In the background, St. Augustine (the authorities say, St. Victor) and St. Bernard. Observe the beautiful Renaissance architecture and the charming faces of the angels. The flowers also are lovely. Above, the arms of the Florentine people. This great work was painted for a hall in the Palace of the Signoria: hence the grouping, and the Florentine arms at the summit.

1257. ***Filippino Lippi's* exquisite Adoration of the

Magi, a work instinct with Renaissance feeling. The old King has already presented the gift, which is held by an attendant on the R. The middle-aged King, close-shaven, kneels behind him. The young King, as often, is just taking his gift in his hand, while his crown is being removed by a servant, as in earlier pictures. But the movement and characterization of the scene are entirely Filippino's. All the figures are portraits, some of them are Medici. The group of the Madonna and Child, with the yellow-robed St. Joseph bearing his staff, has been entirely transformed from earlier models by the painter's genius. The attendants to the R are particularly noteworthy. Even the conventional accessories of the ruined temple, the shed, the ox and ass, and the cavalcade in the distance, are all transfused with Filippino's own sympathetic temperament. This is one of the culminating pictures of the best age of the Renaissance: stand long before it. Observe the hands and feet, and the management of the drapery.

1283. Entombment. A good hard work by the little-known late Renaissance painter, *Raffaello di Franco* (Botticini), conspicuous for its extraordinary want of emotion. The figures look as if an entombment were an everyday occurrence with them. The Florentine St. John Baptist marks the country of the painter. In the background, the Way to Calvary.

1280 bis. *Cosimo Rosselli*, Madonna and Child, with the infant St. John. Even harder and drier than is the painter's wont. To the R and L of her, St. James as pilgrim, and St. Peter with his keys. The hands and feet are the best part of the picture. Compare the solid angels holding the crown with the charmingly living and flowing figures in the Filippino to the L of it. Good drapery.

1280. Over the door, **Granacci*, the Madonna letting fall the Sacra Cintola to St. Thomas. The charmingly youthful figure of the saint was evidently suggested by Nanni di Banco's admirable relief on the N door of the Cathedral, itself suggested by the Orcagna at Or San Michele. To the R, St. Michael the Archangel kneels to balance St.

Thomas. In the empty sarcophagus, flowers as usual—this time roses, not lilies. This is Granacci's masterpiece, and it is an astonishingly fine example of this painter.

1261. *Jacopo da Empoli*, St. Ivo as protector of orphans. A good late picture painted for the magistracy of the orphans, of which the saint was patron. You will find a rude early picture of the same subject in the Opera del Duomo, interesting for comparison : St. Ivo wears a similar dress in both.

3436. An Adoration of the Magi, drawn by *Botticelli*, but coloured, and spoiled in the colouring, in the 17th century. Little of the master remains, except the sense of movement and the character in some of the faces. The distinctive Botticellian feeling has almost gone out of it.

Above 3346 is 1269. *Vasari*, portrait of Lorenzo the Magnificent, a good picture of its sort, but chiefly interesting as a portrait illustrating the mean and petty character of the man it represents.

1278 bis. School of *Verrocchio*. Good Madonna, with St. John of Florence, San Zanobi holding a model of the town and cathedral, St. Francis with the Stigmata, and St. Nicholas of Bari with his three balls. The architecture and decoration are noteworthy. Observe also the palms and cypresses in the background, which often appear in similar pictures.

1277 and 1275. Two miracles of San Zanobi, by *Ridolfo Ghirlandajo*, son of Domenico ; from the church of the Fraternity of San Zanobi. These two pictures, like Granacci's Sacra Cintola, indicate the extraordinary way in which, during the great age of Florentine art, even secondary painters often produced works of the highest merit. Nothing can be better in its way than their drawing, composition, and colouring. The first represents the miracle of the tree which burst into leaf when the body of San Zanobi was being carried past it. (See the cathedral.) Observe the naked boughs, and the leaves just draping them. Note the Baptistery on the R (without the later sculpture) and the tower of the Palazzo Vecchio : to the L, the Campanile and

part of the old façade of the Cathedral. The second picture shows the miracle of the restoration of the French (or Gallic) lady's son, which is also the subject of Ghiberti's relief on the Arca of San Zanobi in the Cathedral. Observe the Florentine lily on San Zanobi's morse. Good portraits of bystanders. The colour here is beautiful; the grouping fine; and the air of returning life on the child's pallid face very well rendered.

1259. **Mariotto Albertinelli's* Visitation. Another splendid example of the way in which comparatively minor artists produced noble works, in the full flush of the High Renaissance. In composition this picture resembles somewhat the Ghirlandajo of the same subject in the Louvre, and far more closely the central part of the Pacchiarotto in the Belle Arti. Compare these two, and note the way the figures are silhouetted against the sky in the background. The design is said to be by Fra Bartolommeo. I have traced the evolution of the arch in the background in one of my papers in the *Pall Mall Magazine*. Observe the survival of the traditional hoods in both St. Elizabeth and Our Lady. This picture, however, shows the way in which the beautiful brocades and other carefully wrought stuffs of early painting, well discriminated and reproduced, give place with the High Renaissance to what is known in the abstract as "drapery"—mere colour and folds, without distinctive texture. Observe this trait in this room, progressively, in the *Filippinos*, the *Andrea del Sartos*, the *Albertinelli*, and the *Pontormo*.

Next the door, *1254, *Andrea del Sarto*, St. James, with his pilgrim's staff, as protector of children; a processional work, carried as a banner by the Confraternity of St. James, which protected orphans, and thus much injured. It now displays comparatively little of Andrea's delicate colouring.

On easels in the centre, *3452, *Lorenzo di Credi's* Venus, a fine treatment of the nude, not in colour quite equal to this artist's general level.

THIRD TUSCAN ROOM.

Pass along the wall to the left.

1292. *Giovanni dal Ponte*, Scenes from the life of St. Peter. Above 1292 is 1296, *Bacchiacca*, Scenes from the life of S. Acasio.

Above 1296 is 65, *Cosimo Roselli*, Adoration of the Magi.

1298. *Luca Signorelli*, the Annunciation, Nativity, and Adoration of the Magi.

1311. **Lorenzo di Credi*, "Touch me Not": Christ and the Magdalen in the Garden. A beautiful specimen of the tender and finished painting of this exquisite artist, who always succeeds best in small subjects. Observe the delicate and clear-cut landscape in the background, which should be compared with the mistier and more poetical effect of the mountains in Leonardo's Annunciation beside it. Contrast also the painting of the robe of Christ with the Madonna's bosom and the angel's sleeve in the (doubtful) Leonardo, which last are as well done as it is possible to do them. Lorenzo's painting has always the distinctness of a bas-relief.

1300. *Piero della Francesca*, good hard portraits (named) in the dry and formal profile manner of this excellent Umbrian painter. At the back (swung by a hinge) an allegorical triumph of the same personages: the duchess drawn by unicorns, the symbol of chastity. Where sufficient information is given on the frames I do not repeat it.

1313. *Lorenzo di Credi*, Christ and the Woman of Samaria; good, but not quite so satisfactory as its companion picture. Beneath this, a fine predella by Luca Signorelli, admirable as indicating the aims of the artist.

1299. *Botticelli*, "Fortitude." One of the same series as the allegorical figures of Pollaiuolo, in the Long Corridor.

1267 bis. *Botticelli*, an inexpressibly lovely Coronation of the Virgin, where the attendant angels represent Medici children. About this picture I have nothing to say. It can only be left to the silent admiration and gratitude of the spectator.

1316. *Botticelli*, *Annunciation. There is not a detail in this liquid-flowing drapery that is not instinct with Botticellian feeling. The attitudes of the hands should be compared with the Three Graces in the Primavera. The landscape background may be contrasted with Lorenzo. The coincidences and differences in these pictures will help you towards a conception of the painter's manner.

1289. *Botticelli*, *a Madonna enthroned, with the Child bearing a pomegranate. The adoring angels also suggest Medici portraits. The atmosphere and feeling of the whole picture are exquisite.

1306. *Antonio Pollaiuolo*, "Prudence"; one of the same set as the panels in the Long Corridor.

1291. **Luca Signorelli*, Holy Family, in which the springs of Michael Angelo's art can be distinctly seen. As technique, this picture is of great interest. Observe the masterly treatment of the drapery. It is interesting to contrast the type of colouring in this work, in the Lorenzo di Credi, and in the supposed Leonardo,—which last, whoever painted it, is a glorious piece of colouring.

1303. ***Botticelli*, exquisitely beautiful Madonna and Child, enthroned in a niche. In this picture again there is nothing to explain, but much to admire and wonder at. The type of Our Lady is one of Botticelli's most spiritual conceptions.

1307. ***Filippo Lippi*, Madonna and Child, the infant supported by two merry boy-angels. Note the folds of the transparent stuff in Our Lady's head-dress. This is an exquisite picture, presenting the same general types as the Coronation of the Virgin in the Belle Arti. It is perhaps Filippo's most charming panel work. There is little to understand in it, but worlds to look at. Return to it again and again till it has burnt itself into your memory. It was painted for Cosimo Pater Patriæ, and stood originally as an altar-piece in a room in the Medici (Riccardi) Palace. The Madonna is the most perfect embodiment of Lippi's ideal. The angels are delicious. Even the chair-arm is a poem. As for the colour, it is exquisite.

**1160. *Lorenzo di Credi*, Annunciation. A most beautiful Renaissance revivification of somewhat the same early type as that often reproduced by Neri di Bicci (see the Long Gallery). Observe the admirable way in which the traditional motives are here retained and beautified. There is nothing new, but everything is altered with subtle charm. The attitude and expression of the angel and the little start of the Madonna, all copied from the Giottoesque, are most admirable in their wholly different treatment. Note at the same time how much more closely Lorenzo has followed the traditional ideas than Leonardo (if it be Leonardo) has done. Even the little round windows you will frequently find in earlier treatments; but the clear drawing, the dainty colour, the fairy-like scene, the exquisite delicacy of the technique, are all Lorenzo's own. So is the beautiful landscape seen through the windows. There are four Annunciations in this room, two of them by Lorenzo. Compare them carefully, in order to mark coincidences and differences. Also, compare the other Lorenzos here. Nowhere else in the world will you see him all at once to equal advantage. You cannot linger too long over this delicious picture.

Above it, 1287, round Madonna and Child, by *Lorenzo di Credi*. This is a type of subject commonly known as the Madonna adoring the Child: you will meet it often. Observe the infant St. John of Florence, sustained by an angel. (See how the Renaissance alters St. John.) The ruined temple and Joseph sleeping in the background (to suggest night) are all conventional. As usual, Lorenzo is less successful on this larger scale than in his smaller pictures: he loses by expansion. Only the Child here is quite worthy of his genius. Compare carefully with the infinitely more beautiful Annunciation beneath it. Yet, if any one else had painted it, it would have been a masterpiece. We judge Lorenzo by Lorenzo's standard.

On a screen, 1279, **Sodoma's* celebrated St. Sebastian, shot with arrows. This is one of the most beautiful representations of the subject, in a very low tone of colour, and is perhaps Sodoma's masterpiece. The angel descending in

a glory behind with a crown of martyrdom is peculiarly full of Sodoma's spirit. Fully to appreciate it, however, you must know the master's other works at Siena. This panel, painted for a Sienese society, was carried in procession as a plague-picture by the Confraternity to which it belonged. On the back is a Holy Family, with St. Sigismund, and the other great plague-saint, San Rocco.

Return through the second Tuscan room and enter the

FIRST TUSCAN ROOM.

This room contains an immense number of small works of various ages, many of which are of the first importance. Enter from the Tribuna and turn to the left.

On the end wall, 1168, *Lorenzo di Credi*, Madonna and St. John, with charming landscape background; a beautiful work, not quite, however, attaining the level of the two Annunciations. This Mater Dolorosa is of course represented *after* the Crucifixion. Lorenzo succeeds best with isolated figures, as in this room, and the Louvre altar-piece: where he attempts composition, he loses in beauty.

1312. *Piero di C simo*, Perseus and Andromeda.

1180. *Cristofano Allori*, Judith with the head of Holofernes.

1162, by *Fra Angelico*, is one of a series of the life of John the Baptist, and represents Zacharias writing, "His name is John."

1153. *Antonio del Pollaiuolo*, Hercules and Antæus, and Hercules slaying the Hydra.

1184. **Fra Angelico*, Death of the Madonna, attended, as usual, by the Apostles and angels, with Christ in a mandorla receiving her glorified spirit. The Apostles have their names inscribed on their haloes. Identify them. The little angels at the side are in *Fra Angelico's* most charming manner.

1182. **Botticelli's* Calumny, one of this great painter's finest though less pleasing works. It is painted after the description of a picture by Apelles. The fine nude figure to the l. recalls the Primavera. So does the beautiful form

scattering roses over the nude man in the centre. The admirable Renaissance enrichment of the architecture, and the reliefs of the tribune must not be overlooked. This is a work which requires long study. The drapery of the woman in the foreground, to the extreme R, is a marvel of colouring.

30. *Piero Pollaiolo*, portraits of Galeazzo Maria Sforza.

*1178. *Fra Angelico*, Marriage of the Virgin. A beautiful little work, highly typical in its arrangement. In the background the temple; in front, the High Priest, clad in his robe and ephod. To the R, the youthful figure of Our Lady, timid and girlish, accompanied by St. Anne and the Virgins of the Lord, with the usual group of children in the distance. To the L, St. Joseph with his budded staff, on which sits the dove of the Holy Spirit. Behind him, as always, the angry suitors, striking, and the impatient suitors breaking their staffs. To the extreme L, the golden and silver trumpets. Even the garden wall at the back, with its palms and cypresses, is a conventional feature. You will find it in several earlier pictures. Compare the Taddeo Gaddi in Santa Croce, where almost every figure occurs in the self-same order. I have treated this subject at length in one of my articles in the *Pall Mall Magazine*.

1163 and 34. *Two admirable portraits by *Lorenzo di Credi*. Notice in the first the hands of a born sculptor, and the sense of form about the eyes and forehead. The second is that of a high-born and unscrupulous Florentine gentleman, a dangerous rival in a love-affair.

1158. **Botticelli*, Holofernes discovered headless under his tent.

1156. ***Botticelli's* Judith, with the head of Holofernes; a marvellous work, deserving long study. No other painter ever put so much life and emotion into his figures.

1217. *Perugino*, bust of a young man.

1169. *Andrea del Sarto*, portrait of an unknown person.

280. *Andrea del Sarto*, portrait of himself.

1167. Ascribed to *Masaccio*, portrait of an old man.

3450. *Piero della Francesca*, portrait of a young woman.

1217. *Perugino*, portrait of a youth.

3461. *Lorenzo di Credi*, portrait of himself.

1161. Exquisite little Circumcision and Nativity by *Fra Bartolommeo*. On the back of the flaps, Annunciation, in two separate pieces.

1159. Head of Medusa, unaccountably attributed to Leonardo.

1157. Portrait attributed to Leonardo da Vinci.

1154. *Botticelli*, portrait of Piero di Lorenzo de' Medici.

1179. *Botticelli*, St. Augustine.

1314. ***Lorenzo di Credi*, another beautiful little Annunciation, with the motives considerably varied on the preceding one, but scarcely less beautiful. You will observe by this time that Annunciations fall into different types, and that works in each type are suggested by predecessors. In this delicious and clear little picture, observe the attitude and hand of the kneeling angel; the adoring wonder and joy of the Madonna; and the beautiful landscape in the background, dainty and pure as always with Lorenzo. But observe, also, the constant survival of the loggia, the dividing pillar, and the bed in the background. This is a simple treatment, but exquisitely effective.

I have passed lightly over the small works in this room because they are so numerous; but many of them deserve the closest attention. Do not think because a picture is little it is unimportant. Some of the loveliest gems of the collection are in this small apartment.

The Tribuna

contains what are generally considered the gems of the collection, though the selection by the authorities is in accordance with the taste of the beginning of the last century rather than with that of the present generation. Start at the door, entering from the main corridor. L of the entrance: Holy Family by *Alfani*; a trivial work, chiefly interesting as showing the mixed school of Perugino and Raphael.

1129. ***Raphael's* Madonna del Cardellino, one of the

most beautiful pictures of his Florentine period (1507). It should be compared with the Belle Jardinière in the Louvre. The subject is one originally peculiar to Florentine painters, the Madonna and Child with the infant St. John of Florence, the latter here holding the symbolical goldfinch. Note how the earlier abstractness here gives way to a touch of naturalness. The exquisite sweetness and Florentine cast of the Madonna's countenance, and the charming painting of the nude boys should be carefully noted. This, however, is one of those pictures which must be mainly left to the perceptive powers of the reader. Do not overlook the charming contrast of the baby foot with the mother's in the foreground.

1127. *Raphael* (or more probably from a design by Raphael), the Young St. John in the desert. Here the Renaissance love for the healthy youthful nude male form has triumphed over the asceticism of earlier conceptions. This is just a beautiful boy, with the traditional attributes of the penitent in the desert. The Florentine St. John is often thus used as a mere excuse for earthly painting or sculpture. You will meet him again in many shapes at the Bargello.

1125. *Franciabigio*, the Madonna of the Well. Subject the same as the Raphael which balances it, but with the later Roman treatment, the spirituality all going out, and more naturalistic prettinesses substituted for the careful painting and more spiritual ideals of the earlier epoch. A good work of its sort, but oh, how fallen!

On the upper part of the wall :

1130 and 1126. *Fra Bartolommeo*, Job and Isaiah. Grand, or shall I say rather grandiose, figures which reveal the spiritual parentage of the Raphael cartoons; these are typical specimens of this great but unpleasing High Renaissance painter. Art, not spirit : and the art itself chilly.

On the line :

1122. Probably *Sebastiano del Piombo*, the so-called Fornarina, attributed to Raphael. By whomsoever produced, this is a splendidly drawn and well-painted but ugly and vulgar picture. Compare it with

1120. **Raphael*, a beautiful portrait of an unknown lady, in his earlier and better manner. The attribution is doubtful: it has been ascribed to Leonardo.

197. *Rubens*, portrait of his first wife.

1124. *Francia*, portrait of Evangelista Scappi.

287. *Perugino*, portrait of Francesco delle Opere

1121. *Mantegna*? At one time supposed to be a portrait of Elizabeth, Duchess of Urbino.

3458. *Sebastiano del Piombo*, "L'uomo ammalato"—the Sick Man.

Above the Perugino portrait is 1135, *Bernardino Luini*, Salome receiving the head of St. John the Baptist.

On the upper part of the wall:

1117. **Titian's Venus*. A beautiful voluptuous nude, of a type suggested by the *Giorgione* now at Dresden. Compare with photographs.

On the line.

1131. One of the replicas of *Raphael's* II. (some say the original). There is a better one in the and a third in the National Gallery.

1139. ***Michael Angelo's Holy Family*. A magnificent work, on an uncongenial subject. Our Lady is a fine vigorous woman of the lower orders, with an unpleasing face, and splendid arms and hands, excellently painted. The pose of her neck is wonderful. The Child is not a divine figure, but a fine study in anatomy and foreshortening. The baby St. John of Florence in the background is a charming young Bacchus. The graceful nude figures behind, disposed in glorious attitudes, show what Michael Angelo really cared for. This is a triumphant work of art. Note the draperies.

1115. **Fine Vandyck*.

On the upper part of the wall:

1122. **Perugino*, beautiful Madonna and Child, with the St. John Baptist of Florence, and the wounded St. Sebastian; therefore a plague-picture. There is a fine replica of the last pathetic figure in the Louvre. This and Sodoma's are the most beautiful St. Sebastians ever painted.

Perugino's is pure Umbrian in clearness and pietism: Sodoma's has the somewhat affected softness and glowing light of that Sienese Lombard.

On the line:

154 and 159. Portraits by *Bronzino*.

1109. *Domenichino*. Portrait of Cardinal Agucchia.

On the upper part of the wall:

1108. A second recumbent Venus by *Titian*. More simply voluptuous and more resembling Palma Vecchio's type than the former one. Good, but fleshly—it foreshadows Veronese.

Above the door:

1137. *Guercino*. Endymion sleeping.

On the line:

1143. Crown of Thorns, by *Lucas Van Leyden*.

1116. *Portrait of Beccadelli, by *Titian*. Admirable, but not pleasing. The flesh and hands splendidly painted.

1141. ***Dürer's* Adoration of the Magi. Here in Florence I will not dwell in detail on this noble German work, which may however be compared in all its details, for likenesses and differences, with Italian representations. The face of the Madonna and of the middle-aged King are essentially and typically German. The whole work, indeed, is redolent of German as opposed to Italian feeling: yet Dürer largely influenced contemporary Italians. In Northern art, by the way, and as a rule in Lombardy and Venice, the young King is a Moor. Note how in this picture almost all the traditional elements remain the same, yet how totally they are varied by the divergent spirit of the Northern artist. Study of this picture and the Filippino in a neighbouring room is a fine lesson in the differences between German and Italian methods.

1118. *Correggio's* Repose on the Flight into Egypt, with St. Francis adoring. Not a pleasing specimen of the great master.

Far more interesting and typical is his 1134, *the Madonna adoring the Child, a pretty Parman woman, charmed with her baby. It has all that mastery of light and shade, and

that graceful delicacy of workmanship, which is peculiar to Correggio. But the simper is affected, and the sacredness is of course a negative quantity. A pretty domestic scene, masquerading as a Nativity.

Above, a fine *Vandyck* and two *Cranachs* (Adam and Eve), interesting as showing the crude Northern conception of the unidealized nude, very well rendered. Compare this Eve, in its faithful likeness to a commonplace undraped model, with Lorenzo di Credi's graceful Venus in an adjacent hall, or with the two voluptuous Venetian Titians in this very room. Compare the Adam, again, with Perugino's St. Sebastian. They mark the difference between the literal simplicity of the North and the idealism and daintiness of the South.

Over the door leading into the corridor:

1136. *Veronese*. Very Venetian Holy Family, with voluptuous fair-haired Venetian lady as St. Catherine. You can only know her for a saint because she carries a palm of martyrdom. Characteristic of the later lordly school of Venice.

Maestri Diversi Italiani

contains small pictures of the later period, mostly of diminished interest. Amongst them, however, are some fine works.

1165. A rather pretty infant Christ lying on the Cross, by *Allori*, has a certain sentimental interest.

1557. Characteristic painting of S. Dominic, by *Cosimo Tura*.

3417. *Boltraffio*. Head of a youth.

1025. A beautiful and delicately finished little *Mantegna* should be closely noticed. Its background is glorious.

1002. Attributed to Correggio; a very small picture of Madonna and Child, with angels

An Annunciation, by *Garofalo*, 1138, may be instructively compared with earlier and better treatments. Most of these pictures, indeed, are chiefly interesting as showing how later painters did ill what earlier artists had done much better. They are studies in decadence.

On a screen in this room, 1559, *Lorenzo Costa*, bust of St. Sebastian.

The Dutch School.

These works have no natural organic connexion with Florence, and though in many cases extremely beautiful and wonderfully finished, they seldom require any explanation. They do not therefore fall within the scope of this work, and I will leave them to the reader's native appreciation.

Enter from the Miscellaneous Italian Room and turn to the left.

906. Crucifixion, by an unknown 16th-century painter.

918. *Gabriel Matzu*. Woman with lute.

860. *F. Van Mieris*, portrait of his son.

On end wall :

888. *Peter van Stingelandt*. Blowing soap bubbles.

981. *F. Van Mieris*, portraits of his family.

On the wall opposite the door of entrance :

870, *Heemskirk*, and 857, *Heemskirk*, portraits of an old man and an old woman.

854. *F. van Mieris*, the Charlatan. Passing the door of exit.

985. *Van der Werf*, Adoration of the Shepherds.

978. *Van Ostade*. Man with a lantern.

976. *Van Mieris*, portrait of himself.

On end wall :

960. *Horace Paulyn*. The miser.

958. *F. van Mieris*. The beer drinker.

979. *Rembrandt*, Landscape.

895. *Lucas van Leyden*, portrait of Ferdinand of Spain.

Flemish and German Schools.

FIRST ROOM.

Turn to the left on passing out of the Dutch room.

788. *Christopher Amberger*, portrait of Camillus Gross.

765. *Holbein*, portrait of Sir Richard Southwell; too frank to be flattering, immensely superior to the one in the Louvre.

- Above 799. *Holbein*, portrait of Sir Thomas Moore.
 812. *Rubens*, Adonis and Venus.
 784. *Nicholas Neuchatel*, portrait of Viglius Zuichem.
 851. *Albert Dürer*, Madonna and Child.
 768. *Albert Dürer*, St. James the Great.
 706. *Teniers*. An ancient couple.
 777. *Albert Dürer*, St. Philip.
 766. *Albert Dürer*, portrait of his father ; marvellous in its fidelity.
 839. *Holbein*, portrait of a lady.
 838. *Cranach*, a rather coarse portrait of Luther.
 847. *Cranach*, portraits of Luther and Melancthon.
 845. *Cranach*, portraits of John and Frederick, Electors of Saxony.
 822. *Cranach*, portrait of Luther's wife.
 821. *Holbein*, portrait of a man.

SECOND ROOM.

Turning to the left :

731. Unknown. Fifteenth-century triptych, attributed to Jan van Eyck (I think erroneously ; it is probably Dutch), *Adoration of the Magi. Very interesting for comparison both with the Italians and the Dürer. Notice the Moorish King, the architecture of the background, and the shepherds on the R flap. The old King seems almost worthy of the great master : perhaps copied.

705. *Teniers the elder*. A doctor.

811. *Martin de Vos*. Crucifixion.

Above 706. *Teniers the younger*, St. Peter weeping.

704. Flemish school, sixteenth century. Christ on the Cross.

The end wall has a curious triptych by *Nicolas Froment*, the painter, patronized by King René of Anjou (and the Meister Korn of the Germans). In the centre is the Resurrection of Lazarus, with the ghastly expression of returning life on a dead man's face rendered with painful truth and weird imagination. The bystanders holding their noses are conventional : see the old picture in the Belle Arti. The

painting of their robes is very characteristic. L panel: "Lord, if Thou hadst been here, our brother had not died." R panel: the Magdalen anointing the feet of Christ. The Pharisee in this and the central picture seems to me most typically German; but there are also undeniably Old French touches. Lafenestre claims it as French. Observe all the details. On the flaps outside, in grisaille, L, Madonna and Child; R, the donors kneeling. Dated 1461. Other good pictures on this wall I cannot particularize.

French School.

Turn to the L on entering from the Flemish room.

667. *Francis Clouet*, portrait of Francis I.

656. *Boucher*, Child Jesus and St. John.

671. *Watteau*. The flute-player.

695. *Philippe de Champagne*, portrait of the Marchese di Belle Isle.

689. *Fabre*. The Countess of Albany.

682. *Francis Clouet*. A small portrait.

679. *Fabre*, Vittorio Alfieri.

674. *Largillière*, portrait of Rousseau.

684. *Rigaud*, portrait of Bossuet.

Now pass out of this suite of rooms into the **End Corridor**. The door to the L leads to a room containing the **Gems**, many of which are worth close inspection. The **corridor** is chiefly occupied with sculpture, though it has also a few tolerable pictures. Cross it to the R, observing as you go the charming **views** out of all the windows, especially the end one, looking *down* the Arno. Then turn along the **Second Long Corridor**, on the west side, and enter the **first door** to your L, which gives access to the

Hall of Hugo van der Goes.

Turn to the left on entering from the corridor.

698. *Henry de Bles*, Madonna and Child, with St. Catharinae.

237. *Quintin Matsys*, portrait of the painter and his wife.

762. *Joost van Cleef*, Madonna in Adoration.

761. Crucifixion : on one side, drawing by Albert Dürer ; on the other the painting by Breughel.

703. ***Memling's* exquisite enthroned Madonna, where Our Lady's face is (as usual with Flemish art) somewhat vague and wooden—a convention too sacred for art to tamper with :—while the two angels, especially the one with the apple to the L, are absolutely charming. The exquisite finish of everything in this triumph of Flemish painting should be carefully noted :—the architecture of the arches, the children holding festoons of fruit and flowers (themselves most daintily and delicately finished), the delicious clear-cut landscape background, the richly wrought brocade behind Our Lady's back, her hair and robe, the carpet at her feet, the draperies of the angels, and the lovely ecclesiastical vestments worn by the apple-bearer, all deserve the closest study. The glorious picture glows like a jewel. Only the fact that it is *not* Italian hurries me away from it. But did not Mantegna take occasional hints from such festoons as these in contemporary Flemish painters?

749. *Petrus Christus*, portrait of a man and woman.

708. *Gerard David*, Adoration of Magi.

906. Crucifixion, by an unknown artist.

801 bis. School of Memling. Portrait of a youth.

846. *Gerard David*, a small picture of the deposition from the Cross.

1525. **Triptych by *Hugo van der Goes*, the Flemish painter, produced for Tommaso Portinari, agent of the Medici at Bruges, and brought by him to Florence ; it is doubtless the finest Flemish work in the city. Centre, the Nativity, with St. Joseph (?) and adoring shepherds, as well as charming angels, and some exquisite irises. Every straw, every columbine, every vase in this admirable work should be minutely noticed. L wing : the donor's wife and daughter, presented by their patron saints, St. Mary Magdalen with her alabaster box, and St. Margaret with her dragon. R wing : the donor and his two sons, presented by St. Matthew (?) and St. Anthony Abbot. It deserves long and attentive study.

778. **Hans Memling*, St. Benedict ; a lovely portrait of a Benedictine monk in the character of St. Benedict.

So1. *Hans Memling*, portrait of a youth.

795. *Roger van der Weyden's* wonderful Deposition, where the characteristics of Northern art may be well contrasted with Italian treatments of the same subject. The two elder saints are Joseph of Arimathea and Nicodemus.

780. *Hans Memling*, portrait of a youth.

769. *Hans Memling*, portrait of a man praying.

Hall of Rubens.

Turn to the left on entering.

763. *Sustermans*, Claudia dei Medici.

3415. *Porbus*, portrait of Louis XIII. as a youth.

140. *Rubens*, Henry IV. at the battle of Ivry.

1523. *Van Dyck*, Lords John and Bernard Stuart.

210. School of Rubens. King Philip of Spain.

216. *Rubens*, The Bacchanal.

147. *Rubens*, Entry of Henry IV. into Paris after the battle of Ivry.

3424. *Sustermans*, portrait of Vittoria della Rovere.

3426. *Sustermans*, portrait of Ferdinand II. of Tuscany.

On screens in this room :

1536. Flemish School. Portrait of a lady dressed as a widow.

238. *Giacomo Jordaens*, portrait of a youth.

The **Hall of Baroccio**, beyond, contains numerous good pictures of the 17th and 18th centuries, among which you may note fine works by Bronzino, Rubens, Guido, Velasquez.

Turn to the left on entering.

220. *Snyders*, Boar Hunt.

167. *Bronzino*, portrait of a lady.

1119. *Baroccio*, portrait of Francesco Maria II of Urbino.

1521. *Tiepolo*, a large symbolical canvas.

188. *Andrea del Sarto*, portrait of a lady.

3399. *Guido Reni*, Susannah and the Elders.
 3451. *Bugiardini*, Madonna and Child, with young St. John.
 196. *Van Dyck*, portrait of Margaret of Lorraine.
 191. *Sassoferrato*, Madonna in Adoration.
 190. *Gerard Honthorst*, Adoration of the Shepherds.
 186. *Carlo Dolci*, Magdalen.
 180. *Rubens*, portrait of his second wife.
 162. *Guido Reni*, Cumean Sibyl.
 1114. *Guercino*, Samian Sibyl.
 169. *Baroccio*, La Madonna del Popolo.
 172. *Bronzino*, Eleanor of Toledo and her son.
 1520. *Tiepolo*, portrait.
 164. *Porbus*, portrait of Francavilla.
 163. *Sustermans*, portrait of Galileo Galilei.
 213. *Bugiardini*, Madonna and Child.
 157. *Gerard Honthorst*, Holy Family.
 158. *Bronzino*, Pietà.
 1144. *Giulio Romana*, Madonna and Child.
 211. *Andrea Salai*, St. Anne, Madonna and Child.

The Hall of Giovanni di San Giovanni.

Turn to the left on entering from the corridor.

Four portraits by *Lely*.

3542. *Angelica Kauffmann*, portrait.
 277. *Rigaud*, portrait of Philip V of Spain.
 878. *Rigaud*, portrait of the Dauphine, son of Louis XV.
 3462. *Angelica Kauffmann*, portrait of a king of Poland.
 1554. *Guido Reni*, Dominican saint.

Pastels and Miniatures.

In the third corridor beyond there are two rooms (one opening out of the other) with designs for pictures, pastels, and miniatures. Pass through the outer room and enter the second, in which there is a small collection of pastels by Nanteuil, Giovanna Garzoni, Giovanna Fratellini, Rosalba Carriera, and others. There is also on the end wall a small portrait of Giulio Clovio (3385) by himself, and a series of Medici portraits by Bronzino.

Drawings.

The Uffizi contains an enormous collection of drawings by many of the most famous masters. It is among these that critics and scholars have found solutions for some of the problems in the history of Italian art. Apart, however, from the purposes of the specialist, there are a great many beautiful examples that will interest all.

In the first Long Corridor, cases are arranged along the window wall containing drawings, but a sample of the principal collection is best seen in three rooms at the farther end of the third corridor.

Pass through the first two rooms to the Prima Sala (turn to the right), in which are drawings by Taddeo Gaddi, Paolo Uccello, Masolino, Masaccio, Baldovinetti, Verrocchio, Botticelli, Ghirlandajo, Filippino Lippi, Lorenzo di Credi, Leonardo da Vinci, and Fra Bartolommeo. In the centre examples by Michael Angelo and Andrea del Sarto.

In the Sala Seconda, there are examples of Titian, Carpaccio, Perugino, Pinturicchio, Mantegna, Bellini, Raphael, and masters of the Ferrarese school.

In the Sala Terza (the one nearest the corridor), drawings by Francia, Dürer, Schongauer, Altdorfer, Holbein, Lucas van Leyden, and Correggio are exhibited.

B. SCULPTURE.

[The **Sculpture** in the Uffizi, being almost entirely classical in origin, forms a subject of special study, outside the author's sphere, and scarcely possible of treatment within the narrow limits which can be given to it in this Guide. Those who wish to pursue it seriously should read the different questions up in Gardner's *Handbook* or Murray's *History of Sculpture*, or else in Lübke or Fürtwangler. Moreover, most of the antiques in the Uffizi were freely restored and even rudely modernized during the sixteenth and seventeenth centuries, before the sanctity of an ancient work was thoroughly recognized. Many of them have

therefore, modern heads and arms. Others are provided with antique heads, which, however, do not always belong to them, violence having been done to neck and torso in order to effect an apparently natural junction. In origin, most of the statues and busts are Roman, or were found at Rome: they were brought here from the Villa Medici on the Pincian Hill by Leopoldo de' Medici in 1779. They have thus no organic connexion with Florence. Nevertheless, I give a brief and quite unauthoritative account here of the most important works, leaving the reader to follow up the subject if he will in more specialist treatises. A good little book on plastic art in general is Marquand and Frothingham's *History of Sculpture.*]

Staircase, last landing: L, Silenus with the infant Bacchus, in bronze, a Renaissance copy of the antique original at the Villa Pinciani at Rome. The same subject in marble exists in the Louvre. R, bronze statue of Mars.

On the landing at the top of the stairs are a number of portrait busts of the Medici, beginning to the R with Lorenzo. Note the change in the series from the strong and irregular but highly intellectual features of Lorenzo, through the more conventional types ending in the ninth representative Giovanni Gastone, the type of pompous and self-satisfied vanity.

Vestibule. 18, Horse rearing, supposed to belong to the group of Niobe (see later). 24, 25, Two Molossian dogs. 19, a celebrated *Boar, of Greek workmanship, one of the finest specimens of antique animal sculpture. There is a good bronze copy by Pietro Tacca in the Mercato Nuovo. Behind it, and opposite, triumphal pillars. In the niches, Hadrian, Trajan, Augustus, and other Roman portrait statues.

Enter the

Long Corridor, and turn to the R. At the end, 38, Hercules and the Centaur Nessus. Almost the entire figure of the Hercules is of Renaissance workmanship. So are the head and arms of the Centaur (restored by Giovanni da

Bologna). The antique portion, however, is of very fine workmanship.

L wall: 39, *Fine Roman **sarcophagus**, representing the life of the person whose body it contained, from infancy to old age. I give some account of the reliefs, as a specimen. (If the subject interests you, follow up the other sarcophagi with the official guide.) **R end**, L portion, Birth of the Subject, represented as a child, with his mother and nurse, R portion, his Education; he reads a book with his tutor, while above are the Muses,—the tragic muse, as representing poetry; another, holding a scroll, for history; and a third, Urania, with globe and compasses, for mathematics and astronomy. (The official catalogue refers the last, I think less justly, to the tracing of the Subject's horoscope.) **Face** of the sarcophagus: R, his Marriage, Hymen holding the torch, and Juno bringing husband and wife together. (The features of the bride would lead one to suppose that he married his grandmother, unless this figure is rather to be recognized as the bride's mother, with the bride to the R behind her, which the veil makes improbable.) The arrangement highly foreshadows the mediæval Sposalizio. Centre, the Hero, whose features have now the character of a portrait, offers a sacrifice before setting out on a warlike expedition; he is throwing incense on an altar, while an attendant smites a bull, and a boy plays a double flute beside him. In the background, a temple. L, as Conqueror, in a military cloak, attended by Victory with a palm, he shows mercy to the women and children of the vanquished. **L end**, he is represented Hunting, and, further to the L, as in Retirement in Old Age, now a bearded man, seated on a magisterial chair, while attendants remove his greaves and the rest of his armour, signifying a return from military to civic life. The whole design is very spirited. The running together of the separate scenes, without formal dividing lines, is highly characteristic of antique reliefs.

R wall, opposite, busts of, 45, Julius and, *47, Augustus: several others about. Compare them for age and evolution of features.

L wall, R and L. of door, two more busts of Augustus. Note the features.

R wall, 44, statue of Attis, erroneously restored as a barbaric king. Head modern. 37, Pompeius.

L wall, R and L of door, 46, *Fine bust of Livia, wife of Tiberius. 48, **Marcus Agrippa, builder of the Pantheon, with powerful reserved Etruscan features. 52, Athlete. 51, Pan and Olympus, the latter modern. Then, R and L, busts, of which 60 is a charming boy, *Britannicus. 56, sarcophagus with, L, Phædra and Hippolytus: L, Hippolytus hunting the boar; in two compartments. L, 59, Athlete, with vase. R, 58, A wingless Victory, with palm and wreath. L, 62, Sarcophagus, with the Rape of the Leucippidæ by Castor and Pollux.

The **busts** which succeed are sufficiently named on the pedestals for the passing visitor. L, 67, Athlete: note the numerous variants. R, 66, Faun, wrongly restored as a Bacchus. Beyond it, 68, sarcophagus with the labours of Hercules on the face, the Nemean lion, hydr., boar, stag, Augean stables, etc. Notice R, 77, the foppish head of *Otho, with his frizzed wig, a fine piece of handicraft. L, good busts of Nero, Caligula. R and L, 74, and 75, Pomona and an athlete. (Notice replicas.) L, 78, Sarcophagus with Tritons and Nereids, accompanied by Cupids. In 85 and others, curious Roman head-dresses. No. 71 is a charming baby Nero. 81 and 82, Urania and Ariadne. Note as we pass here from the Julian and Claudian Cæsars to the later emperors the sudden loss of aristocratic dignity, now replaced by the coarse and vulgar features of Vitellius, or the mere bourgeois capacity of *Vespasian. Even Titus, though better, has not the fine type of the patrician emperors.

R, 88, Ganymede with the eagle: contrast later at the Bargello with Cellini. 90, Vestal, in the act of throwing incense: a nobly modest figure. 95, Sarcophagus representing a Calydonian boar, with the huntress Atalanta: heads mostly modern. This boar should be compared with the one on the staircase. The story is confused: read up in

any book of reference under head, Meleager. Near the door of the Tribuna, much restored Muse, and good Hercules resting on his club. R and L of the door, two stages in the evolution of *Trajan.

Enter the **Tribuna**, which contains **five celebrated statues**, originally selected as the finest of the collection. As with the pictures, however, the choice reflects rather the taste of the beginning of last century than that of its end. These works are not in themselves of the first æsthetic importance, and many of them have been restored out of all recognition. Their vogue belonged to a day before the discovery of the finest Greek originals. (1) *Satyr playing on the cymbal, and pressing the *krupexion* with his feet. Only the torso is antique. The clever head and face, the arms, and part of the feet were restored by a Renaissance sculptor, probably Michael Angelo. The expression is entirely that of Renaissance Italy, not of classical sculpture. The original has been doubtfully referred to the school of Praxiteles. (2) *The Wrestlers, believed to be a work of the school of Polycleitus. The heads, though probably antique, belong to other statues (of the school of Scopas), and resemble those of the Children of Niobe. They are without expression, and their placidity is wholly out of accord with the action of the vigorous struggling bodies. Many parts of the limbs are modern, and have not been correctly restored in every instance. (3) *The famous and overrated Medici Venus, found in Hadrian's Villa at Tivoli in 1680. The unpleasing pose of the L hand and of the R arm is due to the restorer. An inscription on the base (modern, but said to reproduce the original one) gives the authorship to one Cleomenes, of Athens. A sculptor of that name worked at Rome in the age of Augustus. (4) *The so-called Arrotino, a Scythian grinding his knife to flay Marsyas. The subject has been discovered by means of bas-reliefs and medals. (5) *The young Apollo, said to be wholly antique. It is probably a copy from an original by Praxiteles, and is supposed to be the handicraft of the same sculptor as the Medici Venus.

Return to the **Long Corridor**. L, Another sarcophagus with the labours of Hercules. Compare with the previous one. R and L, Polyhymnia and a Mercury. Beside the latter, two stages in the evolution of Hadrian. R, 103, Pleasing bust of Plotina, wife of Trajan. L, 110, Bacchanalian scene (Triumph of Bacchus). The god, to the L, is drawn by a male and female centaur. In front, Ariadne is similarly drawn by panthers. Chained slaves precede them: Mœnads and Fauns accompany. R, 112, Venus and Cupid. L, 113, Venus; compare in attitude with the Medici. Beyond it, sarcophagus with Cupids, and another with Tritons and Nereids. At the end, R and L, two Apollos.

Short Corridor. Charming little Cupids, of which 123 is very pleasing. L, Bacchante, with a panther. Centre, *36, seated Roman portrait statue. Beyond, R and L, portrait busts of the Antonine period, betraying the faint beginnings of the Decadence. 133, Minerva, somewhat rigid in attitude: archaic or archaistic. L, 138, The famous *Thorn-extractor, a graceful statue of a boy athlete: one of many copies.

In 136, etc., the various stages of Marcus Aurelius, the philosopher emperor, are interestingly indicated.

141, Beautiful candelabrum. 129, Sarcophagus with Phæthon falling into the Eridanus, represented by a river-god: close by, his sisters metamorphosed into poplars. 145, Venus stooping at the bath, a graceful small statue, like the famous one in the Vatican. The head is modern. L, 2, Mars, in basalt. Opposite, 134, Venus with the sword. 35, **Magnificent seated portrait statue of a Roman lady, known as Agrippina. The pose and draperies are admirable.

Second Long Corridor. Busts of emperors of the Decadence, continuously losing both in character and craftsmanship. 155 and 156, Marsyas, the first restored by Donatello. R, 162, Nereid on a sea-horse. R, 169, Discobolus, probably a copy of the famous work of Myron.

A door on the L leads to the **Hall of the Inscriptions**, with numerous works of sculpture, many of them of inferior interest, but containing some masterpieces. R of the door

is a pleasing *Venus Genetrix, covered with a light Coan robe. L, *A priestess, with exquisite drapery. On altars to R and L, Venus Urania and *Mercury, the last very fine. In the centre, on an Egyptian base, *Bacchus and Ampelus, a beautiful group. Round the walls, inscriptions and reliefs, interesting mostly to the scholar. Near the entrance into the next room, 283, figure with Oriental tinge, perhaps an Attis.

The room beyond, **Hall of the Hermaphrodite**, has, 318, a colossal head known as the *Dying Alexander,—in reality, a giant of the Pergamenian school. Round the walls are a series of **fine reliefs of the Augustan period, from the altar of the Augustan Peace, erected by the great emperor in A.D. 12, on his final pacification of the Empire. They are sufficiently explained by their labels. These noble and graceful works exhibit the simple idealism of the age of Augustus. The one which represents the members of the Claudian family is particularly beautiful. In the centre of the room, 306, repetition of the favourite statue of the Hermaphrodite, the lower portion modern. 290, Seated statue of Ceres. 316, An Antinous, not one of the most pleasing representations of the subject. 308, Ganymede, so restored by Benvenuto Cellini as to be practically his own work. It would be beside my purpose to enter more fully into the contents of these rooms, but many of the sculptures (such as the superb head of Seneca or the colossal torso of a Faun) deserve thorough examination at the hands of those who desire to understand classical sculpture.

Long Corridor again. 186, Wounded soldier, of the Pergamenian school.

The Hall of Niobe. In the centre of the room is a fine antique marble vase of Greek workmanship, known as the Medici vase, and with admirable reliefs of the Sacrifice of Iphigenia, who may be seen prostrate below the statue of Artemis on the side next the windows.

This Hall contains seventeen groups or single figures of **Niobe and her children, struck by the arrows of Artemis (some of them duplicates). These are believed to be good

Roman copies from the Greek originals of the school of Scopas. The faces and figures of all should be compared with those of the Melian Aphrodite (Venus of Milo), in the Louvre. They seem to have originally occupied the pediment of a temple, with the large standing figure of Niobe herself in the centre (placed here at the R hand end of the hall). The figure opposite is supposed to be that of their tutor or pedagogue. The other figures declined gradually in height from the centre on either side, and ended in prostrate forms, like the one opposite the middle window.

Long Corridor again. More portrait busts of the Decadence. Several good Roman altars with inscriptions, inferior statues, etc. Near the end, 236, fine sacrificial altar of the age of Augustus, dedicated to his Lares, with the date inscribed by means of the consular years—13th of Augustus, 1st of M. Plautus Silvanus. At the end, altered copy of the Laocoon, an antique in the Vatican at Rome, of the Rhodian school: this variant is by Baccio Bandinelli, who considered that he had improved upon the original. Later critics have not endorsed his opinion. But the original itself belongs to a late school of Greek sculpture which sacrificed plastic repose to violent action and dramatic movement.

VII

THE PITTI PALACE

[**T**HIRD in importance among the collections of Florence must be reckoned that of the **Pitti Palace**. Indeed, it is probable that most people would even now regard it as first, or at least second, in rank, owing to the large number of masterpieces of the High Renaissance which it contains; but its comparative poverty in works of the increasingly popular masters of the Early Renaissance will doubtless make it take a less exalted place in the estimation of the coming generation.

The **Palace** in which it is housed is itself historical. Designed by Brunelleschi, the architect of the Cathedral dome, it was begun about 1440 for **Luca Pitti**, the head of the great house who formed at that date the chief rivals of the Medici. Luca conspired, however, in 1466 against Piero de' Medici (son of Cosimo Pater Patriæ and father of Lorenzo): and, his conspiracy failing, the building remained unfinished till 1549. It then came into the hands of the Medici; and Cosimo I, completing the central block, made it thenceforth his principal residence. It has ever since ranked as the chief Grand Ducal and Royal Palace in Florence. The existing building includes several additions to Brunelleschi's design, which will be pointed out as you stand before it.]

Cross the picturesque **Ponte Vecchio**, with its jewellers' shops, topped by the connecting passage from the Uffizi, and continue along the straight street in front till you come on the L. to a huge prison-like building, which crowns a

slight eminence. That is the **Pitti Palace**. At first sight, you will probably find it just sombre and repulsive; after many visits, its massive masonry, its dignified architecture, its fine proportions will slowly grow upon you. The central portion alone, in three stories, represents Brunelleschi's work; notice the huge blocks of which it is built, truly Etruscan in their solidity, only worked at the edge so as to give an increased effect of vastness and ruggedness. Originally, as in most other castle-like Florentine palaces, there were no windows at all on the ground floor (save the little square openings above): and the façade must then have looked even gloomier than now; but under the Medici Grand Dukes, Bartolommeo Ammanati boldly introduced the round-arched windows below,—a feat which would seem almost impossible in so solid a building without endangering the stability of the entire superstructure. The wings in line with the centre were added in the 17th century; those at an angle to it, running out towards the street, not till the 18th.

The **entrance** to the **Picture Gallery** is in the wing to the L, through an unimposing doorway. Umbrellas and sticks must be left below. Open daily, one franc; free on Sundays.

Mount the shabby stairs, and pass through the still shabbier gallery passage into the too magnificent and gorgeously decorated suite of apartments.

We enter first the

Hall of the Iliad.

(The names written over the doors are those of the *next* rooms, to which they give access.) Here, more even than elsewhere, recollect that I do not pretend to dispense critical opinions.

Turn to the R and pass along the wall to the R.

232, by *Sustermans*, calls itself a Holy Family. In reality, good portraits of uninteresting contemporaries.

233. *Pontorno's* St. Antony is equally transformed from his earlier type.

236. *Bassano*, Christ in the house of Mary and Martha; Lazarus carving. In this late Venetian picture, painted in the High Renaissance style, we have still a faint reminiscence of the traditional gesture of Martha, shown long before in the Giovanni da Milano at Santa Croce. Otherwise, the picture is just a Venetian domestic interior of its date, largely painted for the sake of its buxom fair-haired Magdalen and its picturesque accessories. Observe the transformed cruciform halo.

In 237, by *Rosso Rossi*, the total transformation of the traditional St. Sebastian and other saints is very noteworthy.

185. ***Titian*. (Early work, attributed to Giorgione.) Musical concert: three fine portraits of men playing instruments, the middle one full of character, the hands and drapery especially admirable. The central head alone retains much of the primitive touch; the other two have been repainted with disastrous effect till all individuality is gone from them.

Above, 184, *Andrea del Sarto's* fine portrait of himself, injured.

Over the door, 186, *Paolo Veronese*, Baptism of Christ. We again observe the Venetian faces, and the complete transformation of earlier motives, such as the angel with the towel. Recollect what baptisms used to be in the 14th century. The pretty Venetian in the rear is meant for St. Catherine.

190. *Sustermans*, excellent portrait of a Prince of Denmark.

191. *Andrea del Sarto*, Assumption of the Madonna, unfinished, closely resembling that opposite, and doubtless ordered on the strength of it. The two should be compared together. Note the similar position and costume of the St. Thomas, with his foot on the base of the sarcophagus. The kneeling saints in the foreground are, however, here two of the Apostles, and the background is different. The upward-straining faces of the spectators are full of reality. (One of the kneeling saints, in red cloak and blue vest, is Andrea's own portrait, in the character of St. Andrew.)

195. *Giacomo Francia*, portrait of a man; admirable in its simple severity and excellent painting.

192. *Pulzone*, portrait of Marie de Médicis.

Over the door, 196. *Paolo Veronese*, St. Benedict and saints.

199. *Granacci*, Madonna and Child, with infant St. John. A good example of the later development of this Florentine subject.

Above it, 198, portrait by *Velasquez*.

200, copy (or replica?) of a portrait by *Titian* of Philip II of Spain.

201. ***Titian's* noble portrait of Cardinal Ippolito de' Medici, in Hungarian military costume, after his campaign against the Turks. A study in red.

Over the door, 202, *Biliverti*, the angel receiving the gifts of Tobias and Tobit. Is chiefly interesting as exhibiting the later theatrical manner.

207. *Fine portrait of a goldsmith, by *Ridolfo Ghirlandajo*; formerly attributed to Leonardo—of whom it is quite worthy.

208. **Fra Bartolomeo*, a splendid and unusually pleasing example of his enthroned Madonnas, with saints and angels. Our Lady sits under a canopy, most characteristic of this painter. The child Christ is placing a ring on the finger of St. Catherine of Siena. To the L, the most conspicuous figure is that of St. George, in attitude reminiscent of Donatello (often called St. Michael, but he bears a martyr's palm). To the R stands the painter's namesake, St. Bartholomew, with his knife. Among the other saints, one can vaguely recognize Dominic with his lily, St. Thomas Aquinas, and perhaps Santa Reparata of Florence, in red and green. The angels in the foreground are highly characteristic. So is the distribution of light and shade, and the varied composition.

212. Good portrait of Cosimo I, by *Bronzino*.

Above closed door. In 214, *Baroccio* (a copy from Correggio), observe the complete transformation of the earlier conceptions of the Madonna and Child, St. Jerome and St. Catherine, an adoring angels.

216. **Paolo Veronese*, portrait of Daniele Barbaro.

219. *Perugino*, Madonna adoring the Child. A beautiful picture.

220. Over the next door, a Christ in a glory, with saints, by *Annibale Carracci*. Very characteristic of this painter's composite manner. There are touches in it of Correggio and of many others.

224, 223, 222, three good portraits by *Ridolfo Ghirlandajo*, a Flemish artist (perhaps *Quintin Matsys*), and *Bonifacio*.

225. **Andrea del Sarto's* Assumption is a noble example of his beautiful colouring. The Madonna in clouds, above, in a fine luminous glory, with her ring of baby angels, is a charming portrait of the artist's wife, Lucrezia, whom you will meet again in this gallery. Below, the Apostles look up in wonder: one gazes into the empty sarcophagus: there are just twelve of them. Conspicuous among them is St. Thomas, in a red and blue costume, by the steps of the sepulchre, holding up his hands with some surviving reminiscence of his earlier position, as if in expectation of the Sacra Cintola. (See the reliefs in the Cathedral and in Or San Michele, and the pictures in the Uffizi and Belle Arti.) In the foreground kneel two later spectator saints,—Nicolas of Bari, with his golden balls, and St. Margaret of Cortona (whence it comes), the Franciscan. Such a picture as this can only fully be understood by the light cast by earlier paintings.

*229. Good portrait of a lady in a red dress with green sleeves, known as La Gravida, and ascribed to *Raphael*. Above it, 228, half-length of Christ, by *Titian*, of his early period.

230. Over the door, affected, long-necked Madonna, with sprawling Child, by *Parmigianino*.

Hall of Saturn.

Over the door, ***Sebastiano del Piombo*, the martyrdom of St. Agatha, whose breasts are just being seared by the executioners. A magnificent treatment of the nude, with the splendid colour of this Venetian painter, still visible

after he had come under the influence of Michael Angelo's style of drawing and composition. Every detail of this noble work is worthy of close attention, in spite of the intense painfulness of the subject. Its flesh tints are splendid. The St. Agatha is Giorgionesque; but the executioners are entirely in the style of Michael Angelo. This seems to me Sebastiano's masterpiece. It was painted for a cardinal of St. Agatha.

Turn to the left.

178. ***Raphael*, Madonna del Granduca, of his early Florentine period. The most exquisite picture by this master in Florence, and perhaps, with the exception of the Sposalizio at Milan, in the whole world. You cannot look too long at it. Simple, pure, and beautiful; reminiscent of Perugino, whose type it embodies, but clearer in colour, daintier, softer. It has even a touch of his earliest Urbino manner.

**61 and *59. *Raphael*, portraits of Angiolo and Maddalena Doni, also of his early Florentine period. 61 must rank among his finest portraits. It is full of thought and earnestness. The hands, hair, and expression are admirable; they recall Francia. In 59 the young Umbrian painter, coming fresh to Florence from the school of Perugino, shows distinct evidences of being influenced by Leonardo's Mona Lisa (now in the Louvre), especially in the face and the painting of the soft and luxurious hands. These two portraits, again, you cannot look at too carefully. Do not overlook the Umbrian landscape.

Between the two previous pictures:

*174. *Raphael's* Vision of Ezekiel. God the Father, enthroned on the mystic beasts of the Evangelists, and adored by the angels of St. Matthew. This work is full of the influence of Michael Angelo.

*172. *Andrea del Sarto*, group of saints, absurdly called the Disputa sulla Trinità. To the R, St. Augustine (holding a crozier) is speaking with rapt eloquence: beside him mild St. Lawrence listens: L, St. Francis, then St. Peter Martyr (or Thomas Aquinas?) consulting the Scriptures: in the

foreground, kneeling, are St. Sebastian and the Magdalen with her box of ointment. Probably a plague-picture. In the background, a Trinity. Admirable both as a bit of colour, and as an example of the way Andrea could give life to these chance assemblages.

*171. *Raphael's* portrait of Cardinal Inghirami, of his Roman period. A triumph of art over an unpicturesque subject with a bad squint. Raphael has succeeded in giving the intellectual and powerful character of the face, while the statesmanlike hands are rendered in the most masterful manner. The reds are marvellously managed.

167. *Giulio Romano*, Apollo and the Muses, dancing. A feeble work, based on Mantegna's group in the Louvre, and spoilt in the stealing.

Above, 165. The Madonna del Baldacchino, attributed to *Raphael*, and in part by him: begun in Florence before he went to Rome, and left unfinished. The composition strongly recalls Fra Bartolommeo, under whose influence Raphael was then passing. The Child, however, is extremely Raphaellesque. The Madonna is of his later Florentine manner. The throne is in the style of the Frate. To the L stand St. Peter with the keys, and St. Bruno (or I think rather St. Bernard, reading, as when Our Lady appeared to him). To the R, St. James with his staff, and St. Augustine with the *De Civitate Dei*. At the foot of the throne are two dainty little angels, very like Fra Bartolommeo. How much is Raphael's own is uncertain. The flying angels at least were added afterwards, the last being copied from Raphael's own fresco in Santa Maria della Pace at Rome. Later still, one Cassana glazed it over, added the top of the canopy, and gave it a false finish. The St. Augustine probably belongs to the finisher.

164. **Perugino*, Entombment. One of his finest works. Yet even in the late composition, observe how the two saints near the R—Nicodemus and another to whom he is showing the three nails (now almost faded)—recall the exactly similar gestures in the great Fra Angelico in the Belle Arti, as well as the Giotto in the Uffizi (compare them). The women

beautifully painted. The head-dresses, the poses of the heads, the treatment of the dead nude, the somewhat vague and vapid expressions of the very abstract spectators, are all redolent of Perugino. Good Umbrian landscape background.

Above it, 163, an Annunciation by *Andrea del Sarto*. Full of light and charming colour, but very typical of the change which came over later Renaissance conceptions of this subject. The angel is deliciously soft and boyish.

159. **Fra Bartolommeo*, the Risen Christ, enthroned in the midst of the four Evangelists. Compare this picture with the Madonna del Baldacchino. The Evangelists, alike in figure, gesture, and robes, foreshadowed the Raphael cartoons and show whence Raphael derived many of his conceptions. The drapery of the Christ is masterly.

*158. *Raphael's* fine portrait of Cardinal Bibbiena; a work full of his developed Roman manner, but considered a copy.

Above, 157. *Titian*, a Bacchanal, copy, in the same style as his Bacchus and Ariadne in the National Gallery.

153 and 154. Santa Rosa and the sleep of the young St. John, both by *Carlo Dolci*.

151. **Raphael's* Madonna della Sedia, of his Roman period. The most popular but not the most beautiful of his Madonnas. In form, this is a Madonna with the infant St. John. Our Lady is represented by a comely and graceful but by no means spiritual and somewhat insipid Roman contadina. The child is a dainty well-fed human baby, very charming, but not divine. The head-dress and shawl are pretty and prettily painted. Pure maternal love is the keynote. As art, this is a fine work, but it does not appeal to the soul like the Madonna del Granduca opposite it. Go frequently from one to the other if you would understand the difference between the great painter's Florentine and Roman manners. Compare also the face and neck of the Granduca with the Perugino in the same room, and the infant Christ in the Sedia with the baby angels in *Fra Bartolommeo's* Risen Christ. They throw much light upon

Raphael's evolution. The soft tints and evasive drawing of the infant St. John of Florence, on the other hand, show his increase in skill over the definiteness of the Granduca. But as he gained in knowledge, he lost in purity.

Above, 147, *Dosso Dossi*, Nymph and Faun.

148. *Dosso Dossi*, Bambocciaata. A scene of common life.

Hall of Jove.

To the R of the door :

18. **Titian's* Bella, a beautiful and beautifully painted portrait of a calmly aristocratic Venetian lady (with rich waving hair), which should be compared with the Caterina Cornaro in the Uffizi. The dress is charming. This is one of Titian's most pleasing portraits in Florence. The slashed sleeves are rendered with consummate skill. The colouring is delicious.

Turn to the L.

113. *Rosso*, the Three Fates, long attributed to Michael Angelo.

64. ***Fra Bartolommeo*, Deposition. A noble and attractive work, with an exquisite Mater Dolorosa, and a fine figure of the Magdalen embracing the feet of Christ. The dead Saviour is admirably studied. The meaningless face of the St. John, however, somewhat mars the effect of the picture.

Above, 141. *Rubens*, Nymphs and Satyrs.

131. *Tintoretto*, portrait of Vincenzo Zeno.

125. *Fra Bartolommeo's* St. Mark, in a niche resembling those beneath the dome of the cathedral. (Observe in architecture these Renaissance niches.) This is a splendid colossal work, noble in form, and admirable in drapery, but a little too grandiose. It again shows whence Raphael derived many of his figures of Evangelists and Apostles. The picture was painted for the choir of San Marco, the church of the painter's own monastery.

Over the door, *124, a beautiful Annunciation by *Andrea del Sarto*. Note here, as a formal point, that the positions of the Madonna and angel, to R and L, are reversed from

familiar usage. Yet observe even in this work the survival of a formal barrier (the *priedieu*) between Gabriel and Our Lady. The shrinking attitude of the Madonna, with her finger in her open book, is most charming, and the colour is of Andrea's finest. In the background, we get a reminiscence of the traditional loggia, as we do also of several other early elements. From the top of the balcony, David beholds Bathsheba bathing (somewhat publicly), a mere excuse for the Renaissance love of the nude. The two additional angels in the background are unusual. Note the dove descending in a glory on the R.

123. Luminous *Andrea del Sarto* of the glorified Madonna, with saints. Not quite so beautiful as the last. This is a Vallombrosan picture, and the saints in the foreground form a familiar Vallombrosan group, San Bernardo degli Uberti, St. George (or San Fedele?), San Giovanni Gualberto, and St. Catherine, whose broken wheel is just visible in the foreground. The colouring is not so fine as is usual with Andrea: but the picture has had hard treatment. Lafenestre attributes the upper portion alone to Andrea.

Beyond it, more good portraits by *Moroni*.

343. *Velasquez*, portrait of Philip IV of Spain.

118. *Andrea del Sarto's* portrait of himself and his wife, whose face you will often recognize in other works from his pencil. A beautiful picture.

245. Fine, but rather uninteresting and badly used portrait, attributed to Raphael, though of doubtful authenticity, and known as *La Velata*. It represents the same model who reappears in the Dresden Madonna, and in the Magdalen of the St. Cecilia at Bologna, *without* the radiance or the rapt eyes.

110. **Lorenzo Lotto*, the Three Ages of Man. Three splendid portraits, admirable in their feeling and colouring.

109. *Paris Bordone*, portrait of a lady. He has painted several stages of the same face elsewhere, I think.

Hall of Mars.

Turn to the L on entering.

16. *Rembrandt*, portrait of an old man.

85. ***Rubens*, portrait of himself and his brother, and Lipsius and Grotius. One of his finest portrait pieces. Note the admirable contrast between the faces, expressions, and gestures of the two jurists and philosophers on the one hand, and of the artists and diplomatists on the other. They represent respectively scholars and men of the world, thinkers and actors. Look long at the rich red sensuous lips and wistful faces of the artistic grand signiors, beside the firmer mouths, thoughtful eyes and brows, and scholarly hands of the two philosophers. These are likenesses that interpret the sitters. The bust of Seneca at the back, the Dutch tulips, the landscape, the fur, the curtain, the books, the dog, the table-cover, all are worth notice. Do not hurry away from this picture. It is deep—going right into the nature of the men.

Above, 494. *Titian*, portrait of an unknown person.

83. **Tintoretto* (or *Titian*), excellent portrait of Luigi Cornaro.

90. *Cigoli*, *Ecce Homo*. Mannered. Other mannered works of the same period I do not notice.

Above it, 80. *Titian*, fine portrait of the anatomist Vesalius, not well preserved.

86. *Rubens*, the *Effects of War*, an allegorical picture closely resembling his *Marie de Médicis* series, from the Luxembourg, now in the Louvre.

Above it, 89, a pleasing *Bonifacio* (the second) of the *Rest in the Flight into Egypt*. Also attributed to Paris Bordone.

84. A fine *Bonifacio* (or *Palma Vecchio*), full of the spirit of the later school of Venice.

94. *Raphael's* *Holy Family*, known as the *Madonna dell' Impannata*. This is a *Madonna* with a young *St. John Baptist* who closely resembles an infant *Bacchus*. *St. Anne* has beautiful draperies, and a fine strong face, well contrasted

in line and colour with the fresh young skin of a girlish saint behind her. But the whole picture fails to please like his earlier works.

Above, 93. *Rubens*, St. Francis in prayer.

78. *Guido Reni*, St. Peter weeping.

81. ***Andrea del Sarto*, Madonna and Child, with St. Elizabeth and the Baptist. This is one of his most exquisite and finely coloured works. His soft, melting tints are nowhere better exemplified.

*235. Excellent Holy Family, by *Rubens* (probably a copy). Of course frankly Flemish and 16th century. Note how the infant St. John of Florence with his lamb is now transferred to Northern art through the influence of Raphael.

82. **Vandyck*, noble and characteristic portrait of Cardinal Bentivoglio. A gentleman to the finger-ends; restrained, diplomatic.

On the screen, 92, *Titian*, a portrait said to be that of the Duke of Norfolk.

Hall of Apollo.

R of the door, 67. **Titian*, Magdalen. This is intended nominally as a representation of the Penitent in the Desert of Provence. But 'tis a far cry from the nameless Byzantine in the Belle Arti, or ever from the haggard Donatello of the Baptistery. •*Titian* simply paints a beautiful nude Venetian woman, with copious golden hair, covering her just enough to salve her modesty, but not to conceal her luscious and beautiful figure. The alabaster pot of ointment by her side serves merely to tell us this is meant for a Magdalen. Obviously, she has not been fasting. Regarded as a work of art, this is a fine picture of a fine model. Face, hair, and arms are exquisitely rendered. It belongs to the same family group in *Titian's* work as the *Flora*, the *Caterina Cornaro*, and the *Bella*—vivid realizations of an exuberant type of female beauty. Compare it also with the recumbent *Venus* in the *Uffizi*.

Above it, 66. *Andrea del Sarto*, by himself. A fine portrait with a wistful expression. Still higher, a good *Tintoretto*.

Turn to the L.

63. *Murillo*, Madonna and Child. I am too much out of sympathy with this picture to venture upon making any comment upon it.

60. ***Rembrandt's* portrait of himself. A miracle of light and shade, where the glow on the face and on the corslet, as well as the hair and chain of office, are masterpieces of handicraft.

58. **Andrea del Sarto*, fine Deposition, which may be instructively compared with the Fra Bartolommeo.

57. Copy by Giulio Romano of Raphael's Madonna della Lucertola at Madrid. Interesting for comparison with Raphael's other Madonnas in this gallery. This wall also contains two or three other noteworthy pictures.

55. *Baroccio*, quaint little picture of a baby prince of Urbino. More interesting than are often the works of this insipid painter.

Above it, 54, *good portrait by *Titian* of Pietro Aretino, who does not look as bad as he was in reality; broadly painted with masterful decision.

Note here also 52, by *Pordenone*, a fine example of the later Venetian manner.

88 and 87. *Andrea del Sarto*, the story of Joseph. Confused and not very pleasing.

43. *Franciabigio*, portrait of a young man.

Above, 40. *Allori's* Hospitality of St. Julian possesses a certain value. For the legend, see Mrs. Jameson.

40. ***Raphael's* portrait of Pope Leo X, with two cardinals; a work which should be compared with his Cardinal Inghirami and his Julius II. It represents Leo in his character of art-patron. The picture shows a high point of technical skill, but is far less interesting than Raphael's earlier manner. The blending and harmonizing of the reds is excellent. The fat epicure of a Pope is examining a manuscript with his celebrated magnifying-glass. The cardinals are Giulio de' Medici and Ludovico de' Rossi. Giulio Romano partly executed it.

38. Attributed to *Palma Vecchio*, Christ and the disciples

at Emmaus. A most interesting example of the transitional period in Venetian art, with recollections of Bellini and foreshadowings, or more likely reminiscences, of Titian.

150. **Vandyck*, excellent portrait of Charles I. and Henrietta Maria. The faces are rendered with all Vandyck's courtly grace, and the lace is (as always with this painter) a marvel of workmanship. You can see the very stitches that are not there; the illusion is only dispelled by close inspection. Charles's face bears the character of the man—chivalrous and opinionated, evasive and yet honest.

Hall of Venus.

To the R of the door, and high on the wall.

20. **Albert Dürer's* Adam, with Eve opposite. Another interesting example of the rigid Northern nude, which should be compared by photographs with those in the Uffizi. It marks advance, and is worthy of the great master, but is still sadly lacking in grace and ideality. Perhaps a copy from the original at Madrid.

140. *Giuliano Bugiardini*, portrait, which should be compared with Raphael's Maddalena Doni, as well as with the Mona Lisa at the Louvre. Look closely at the hands. Note also the landscape background.

17. *Titian*, Madonna and Child, with St. Catherine and the youthful Baptist. An admirable example of Titian's treatment of these subjects.

14. A landscape by *Rubens*, Hay-making.

15. *M. Rosselli's* Triumph of David; a good theatrical work of the late period.

11. *Francesco Bassano's* St. Catherine rescued by the angel; full of the late Venetian feeling. Compare it with the Titian in the same room.

9. *Another landscape by *Rubens*, with small figures of Ulysses and Nausicaa.

176. Hateful *Domenichino*, St. Mary Magdalen. Lachrymose and affected in the worst style of the Decadence.

79. The best of the replicas of *Raphael's* portrait of Pope Julius II., though not now considered the original. A fine

realization of the stern and hard old man. Face, beard, hands, red cap, and folds of the white robe, all painted as well as Raphael could paint them. Another portrait that shows a man's spirit.

Hall of the Education of Jove.

Now return to the Hall of the Iliad, the first you entered. The door on the R leads to the Hall of the Education of Jove, which contains, chiefly, works of the 17th century.

Over the door, 256, *Fra Bartolommeo*, Holy Family.

Turn to the L.

252. School of Holbein. Portrait of Claude Lorraine, Duke of Guise.

270. *Guido Reni's* too famous Cleopatra is an affected and mannered picture.

272. **Andrea del Sarto's* young St. John Baptist. Once a fine work, full of later Renaissance spirit, and still admirable in its colouring (though spoilt by restorers), the red robe in the foreground being even now splendid, while the flesh-tints are ruined. Like the work on the same subject by Raphael in the Tribuna, it departs entirely from the earlier ascetic tradition, and represents the patron saint of Florence in the form of a beautiful semi-nude boy, finely proportioned and delicately nurtured. This is in point of fact a well-nourished noble youth, with nothing about him of the penitent or the ascetic. The camel's hair robe and the reed cross are mere vague pretences. The hand that holds the bowl is admirably modelled.

96. **Allori*, Judith with the head of Holofernes. One of the noblest and most successful works of the Decadence. A proud fine figure. Judith's strong dark face is flushed with passion, and with her strange night's work. She looks a woman capable of such a deed—but not such stooping. Her brocade is painted with rare carefulness for its epoch.

258. Good portrait by *Tiberio Tinelli*. 262. Henri II of France, attributed to *Clouet* (?).

The small room to the L, the

Stanza della Stufa,

has unimportant frescoes of the Ages of Gold, Silver, Brass, and Iron, by *Pietro da Cortona*, and two bronze statues of Cain and Abel, after Dupré. The door to the R leads to the bathroom, a florid little apartment, cold, cheerless, and sadly over-decorated.

Beyond it lies the

Hall of Ulysses,

with works mostly of the later age, few of which are important. **Entrance wall:** R of the door, 300, unusually fine portrait of an old man by *Salvator Rosa*. 303 and 304 are also good pictures of their school.

305, by *Allori*, shows the last stage of the young St. John in the Desert. 307. *Andrea del Sarto*, the Madonna and Child, enthroned on clouds, with various saints, in his latest and least pleasing style, and spoilt by the restorer. In the foreground kneels St. John Baptist, balanced by the Magdalen with her box of ointment. Behind these two stand, L, St. Lawrence and St. Job (Paul the Hermit? Hilarion?), R, St. Sebastian and St. Roch. (The combination of plague-saints makes me think the nude saint is Job.) The picture has been sadly ill-used, and much of the colour in the drapery is quite unworthy of Andrea. The Madonna and Child, however, are well finished.

311. Ascribed to Titian, more probably Dosso Dossi; good portrait of a Duke of Ferrara. Replica of one at Modena.

326. *Paris Bordone's* fine copy of Titian's portrait of Pope Paul III at Naples,—a harmony in itself, very effectively rendered. The feeble old man with his half-open mouth and his sprawling hands sits alive before us. Note those hands well. The veins and sinews show through them in a most life-like manner.

321. A very unpleasing *Ecce Homo* by *Carlo Dolci*, foreshadowing later cheap ecclesiastical decoration.

Over the door of exit, 313, *Tintoretto*, Madonna and Child, marked by his peculiar smoky colouring and contrasted radiance.

324. *Vandyck's* (or Rubens's) portrait of the Duke of Buckingham, instinct with the man's vain and ineffective character, scarcely concealed by flattery of a patron.

Hall of Prometheus.

Contains several excellent works of the earlier period.

To the left of the door, 371, *Alessandro Araldi*, portrait of Barbara Pallavicini.

Over the door, 338, school of Bellini, Madonna with St. James and St. Catherine; an excellent example of the style leading up to Titian.

Turn to the right.

341. *Eusebio di San Giorgio*, Adoration of the Magi.

Above, 340, school of Perugino (probably by the master himself), Madonna and Child, with two undefined female saints.

339. Good portrait by *Tintoretto*.

343. ***Fra Filippo Lippi*, beautiful round Madonna and Child, with the pomegranate. The face of Our Lady is that of Lucrezia Buti, whom the painter married. In the background are two other episodes; L, the Birth of the Virgin, with St. Anne in bed, and servants bringing in the usual objects; R, the Meeting of Joachim and Anna at the Golden Gate. The round-faced boy to the extreme R is highly characteristic of Fra Filippo's manner; so is the infant Christ. This is one of his best panel pictures, the colour brighter and warmer in tone than usual.

Above, 342. Unknown. Florentine artist of the 15th century. Madonna and Child, with the infant St. John, accompanied by two angels.

377. *Ecce Homo*, by *Fra Bartolommeo*. Pleasing as colour, but deficient in sentiment.

345. Excellent Holy Family by *Granacci*, in one of his happier moments. Higher still, pleasing portrait by Sustermans of a Medici baby.

Over the door, *347, school of Filippino Lippi, Virgin adoring the Child, with the infant St. John Baptist, and attendant angels, many of them with the familiar Medici

features. In the background, marble balustrade with lizard and good hard landscape. The picture looks very like a Filippino, and recalls the St. Bernard of the Badia.

358. *Ghirlandajo's* Adoration of the Magi; a partial replica of his great picture in the Uffizi, with different background and many figures omitted. The workmanship is not so fine as that of the original. This wall contains other good Madonnas by Garofalo, Boateri, and a nameless Florentine of the school of Lippi.

348. School of Botticelli. Madonna and Child, with infant St. John of Florence, and two attendant angels. One bears a sword, the other a lily; whence they probably represent St. Michael and St. Gabriel. The baby is ill-drawn and lifeless. St. John's arms still betray the ascetic tendency.

353. *Botticelli*. Portrait called La Bella Simonetta; a literal and unflattering picture, hard and dry, and with little of Botticelli's usual spirituality. It is well painted in its archaic way, but most honest spectators will confess it gives them little pleasure. The ascription to Botticelli is more than doubtful, and the face is not that of Giuliano de' Medici's famous mistress.

352. School of Ferrara. Holy Family.

355. *Luca Signorelli*, Holy Family, with St. Catherine, well-drawn and incisive, but deficient in colouring.

364. Florentine, Sec. XV.. Holy Family.

Above, 357. *Botticelli*, Madonna giving the Child to the infant St. John to kiss, a typically Botticellian (experimental) deviation from the ordinary models. The boy Baptist is very charming: the infant Christ over-fed and sleepy. 365. *Mariotto Albertinelli*, Holy Family and angel, in his simpler early-Florentine manner, with little trace of Fra Bartolomeo's influence.

349. Holy Family, after Filippino Lippi.

451 bis. School of Francia. Holy Family and St. Catherine.

354. School of Lorenzo di Credi. Holy Family, characteristic in composition, but lacking the delicate touch of the master.

380. *Dosso Dossi* (?), St. John the Baptist.

Over the door, 373. Fifteenth-century Dominican Florentine altar-piece, attributed (not very probably) to Fra Angelico; centre, Madonna and Child; L, St. John Baptist of Florence and St. Dominic; R, St. Peter Martyr with his bleeding head, and St. Thomas Aquinas with his open book and rays. In the *cuspidi*, little Annunciation. Behind, an episode of St. Dominic preaching, and the martyrdom of St. Peter Martyr.

369. Excellent *Ecce Homo* by *Pollaiolo*.

379. *Pontormo*, Adoration of the Magi; only interesting for its almost Flemish grotesqueness of characterization. It has a flavour of Teniers.

384. *Piero del Pollaiolo*, St. Sebastian; a study of the mere anatomical nude, well drawn but repulsive, harsh, and uninteresting: the model a bad one. As compared with Perugino and Sodoma in the same subject, it shows the temperament of the purely scientific Renaissance artist. Several other works in this room are well worth study, but need no explanation, and can be easily discovered by the reader for himself.

Stanza del Pocetti.

To the right of the door.

487. *Dosso Dossi*, Repose in Egypt.

To the left of the door, 483, Venetian school, Madonna in Adoration.

At the further end of the room, 495, portrait of Tommaso Mosti, attributed to *Titian*.

Turning to the left the visitor enters the **Corridor of the Columns**.

To the right :

42. *Perugino*, a delicate picture of the Magdalen in his later manner; probably an old copy.

372. *Botticelli* (?), portrait of a man.

44. Attributed to Raphael—more probably of the school of Francia. Portrait of a youth.

To the left :

370. School of Leonardo. St. Jerome.

376. *Lorenzo Costa*, portrait of Giovanni II. Bentivoglio.

375. *Mantegna* (?), portrait of a Gonzaga.

In this corridor there is also a collection of miniatures.

The corridor leads to the

Stanza della Giustizia,

which contains admirable portraits, and a few good works of the late period.

394. *Scarsellino's* birth of a noble infant is interesting as recalling earlier types of the Birth of the Virgin.

393. *Vasari's* St. Jerome similarly shows us the last stage in the treatment of that familiar subject.

395. *Guido's* St. Elizabeth is rather more pleasing than most of his work.

400. *Hondekoeter's* cocks and hens explain themselves.

Some of the portraits by Bronzino and Allori are also attractive in their way. Bonifazio's Finding of Christ in the Temple shows a complete breaking away from earlier tradition. Sir Peter Lely's Cromwell, sent as a present to the Grand Duke Ferdinand II by the Protector, will interest English visitors. I leave the other works, and the cabinet in the centre, to the taste of the reader.

The Stanza di Flora

contains chiefly late works, of which I shall only mention Vandyck's Repose on the Flight into Egypt. The merit of the rest can be appreciated, as good or bad, at the spectator's own valuation.

In the *Sala dei Putti* there are two large landscapes (453 and 470) by *Salvator Rosa* and Madonna and Child (476) by *Andrea del Sarto*.

The *Boboli Gardens*, behind the Pitti Palace, afford several striking and characteristic views of Florence.

VIII

THE BARGELLO

[**T**HE Chief Magistrate of Florence in very early times was the **Podestà**. This office was created in 1207, and the judicial functions were entrusted to the officer so named, who (owing to the mutual jealousy of the internal factions) had to be a foreigner, elected for six months, or later for a year, like mayors elsewhere. Even after the Guilds had introduced their commercial oligarchical system, the Podestà still retained his judicial position. In 1255 (earlier than the building of the Palazzo Vecchio) the town began to erect a castle for its magistrate, known at first as the **Palazzo del Podestà**, but handed over later to the chief of the police under the Medici Grand Dukes, from whom it derives its usual modern name of the **Bargello**. The existing Government has fitted up the interior as a museum of plastic and minor arts; and it is therefore now officially described as the Regio Museo Nazionale. But nobody ever *calls* it by any other name save that of the Bargello. It is one of the sights which is absolutely imperative.]

Take the Via del Proconsolo, from the Piazza del Duomo. On the *l.* as you descend is the **Bargello**. Stand opposite and examine the façade and tower. The portion that faces you is the original building (restored). The part at the back is a little later. (Open daily from 10 to 4; free on Sundays. It takes at least **two days** to see it cursorily.)

The **entrance hall**, a fine specimen of a vaulted secular interior of its age, contains suits of armour, helmets, etc., the designs on many of which are worthy of notice. Most

of them belonged to the Medici family. Also firearms, swords, and other weapons, among which notice a splendid cannon, cast in 1638 by Cosimo Cenni, with the head of Medusa, the Florentine lion (the Marzocco), the Medici balls, and other devices. Last cabinet, helmet and shield of François I., of France, of Milanese workmanship. Round the walls are a series of escutcheons. The room to the L, beneath the tower, contains a continuation of the same collection.

Enter the **courtyard**, with its central well and fine open loggia, a remarkable specimen of secular architecture of the 13th century. Note the round arches and the columns of the pillars. Also the escutcheons of former Podestàs which surround the court, and the effective triumphal arch on the staircase. Nowhere else in Florence do we feel ourselves so entirely transported to the city and age of Dante. The arms of the quarters of the city in the loggia have the names of the wards to which they belong inscribed below them. Note for future guidance: you will see them elsewhere. The best **view** of the picturesque quadrangle, with the beautiful loggia on the first floor, is obtained from the corner opposite as you enter.

The works of **sculpture** (some of them second rate) which surround the court are sufficiently described on their official labels. Notice 3, by Niccolò di Piero Lamberti, and 5, by Piero di Giovanni Tedesco from Or San Michele, as throwing light on Donatello's beginnings. Also 9, "Architecture," by Giovanni da Bologna, on a fine Renaissance base with Medici balls and feathers; 12, Penitent Magdalen in the desert, where the sense of form of the 16th century has triumphed over the earlier asceticism which dominated the subject. 14, Baccio Bandinelli's Adam and Eve have the feebleness and vapidty which pursue that ambitious but ineffective sculptor's work. 15, Michael Angelo's *Dying Adonis, however, is a fine, though confused, piece of sculpture, with a noble face and well-conceived hands. Giovanni da Bologna's *Virtue triumphant over Vice shows the French tinge of feeling and the usual merits and failings

of this powerful but theatrical artist. 18, Michael Angelo's *Victory, unfinished as usual, is one of the figures intended for the tomb of Julius II, of which the so-called Fettered Slaves in the Louvre were also portions. Between the two last is a handsome Renaissance doorway, with symbols of St. Mark and the familiar Venetian inscription: "Peace to thee, Mark my Evangelist."

The door opposite the entrance to the court gives access to **two small rooms** on the ground floor, with fine fragments of sculpture, mostly mediæval in the first, and sufficiently explained by their labels. **First Room**, over the door, a noble Gothic canopy, with Christ and saints, originally on the façade of Santa Maria Novella. Notice to the R the arms of the wool-weavers, the lamb of St. John of Florence. On the L, 63, a fine Renaissance washhand fountain, above which are good figures by Simone Talenti.

50, 51, 52. A fine Madonna, and Saints Peter and Paul, with their symbols, brought here from the old Porta Romana.

90. Bacchus, perhaps by Giovanni dell' Opera.

On opposite sides of the room, two marzocchi, or Florentine lions. I do not call attention to most of the works in this room, because they are sufficiently described by their labels: but almost all should be noted and examined, particularly those of the school of Andrea Pisano.

The **Second Room**, L wall, contains a beautiful series of ***relie's**, gravely injured, narrating the life and miracles of San Giovanni Gualberto, founder of the Vallombrosans, by *Benedetto da Rovizzano*. (They come from the tomb of the saint in the monastery of San Salvi, and were recklessly destroyed by imperial soldiers during the siege of 1530.) 93, San Giovanni Gualberto delivers a monk from a demon. 95, The miracle of San Pietro Igneo passing through the fire. 101, San Giovanni Gualberto on his bier, Faith and Charity at the sides, mourning. 104, *Translation of his relics from Passignano, with cure of the sick as they pass (an epileptic boy particularly fine). 107, Heretics attack

the monks of San Salvi. These exquisite works, Benedetto's best (1506), deserve the closest attention. (See Perkins's *Tuscan Sculptors*, and Mrs. Jameson's *Monastic Orders*.)

End wall, a noble *mantelpiece, also by *Benedetto da Rovezzano*, classical in style, representing apparently Apollo, Pluto, and Jupiter (?). This is also one of the most exquisite works of Renaissance sculpture. L of it, *Michael Angelo's* unfinished *bust of Brutus: the inscription explains that he had not the heart to finish it after Florence lost her freedom. R, Bandinelli's insipid Cosimo I.

R wall, 123, beautiful **Madonna and Child by *Michael Angelo*, an early work; not a sacred face, but calm, matronly, and beautiful, like a high-born mother. Several reliefs by Pierino da Vinci, Leonardo's nephew. 124, Masque of a Satyr, attributed without due cause to Michael Angelo: ugly and repulsive, though not without cleverness. 128, **Michael Angelo's* Bacchus, the pose of the finger not entirely worthy of the great sculptor: but the head and some other parts most masterly. Opposite to the "Bacchus" is an unfinished statue of David, by Michael Angelo.

133. Beautiful Madonna and Child, with infant St. John Baptist of Florence, by *Andrea Ferrucci*. Beside it, 131, *beautiful tabernacle, of perfect proportions and workmanship. Beneath it good reduction of Michael Angelo's Leda. 134, *Antonio Rossellino* (?), lovely *tabernacle for the elements, with adoring angels. All the Renaissance decorative work in this room deserves the closest attention, especially the two exquisite *niches, on either side of the doorway, by Benedetto da Rovezzano. Baccio Bandinelli's portrait relief, 136, has rare merit for this vapid sculptor.

Go out into the courtyard, and mount the **stairs**, noticing as you go the numerous escutcheons and memorial tablets of city officials and others; pass under the triumphal arch: and enter the loggia on the **first floor**, with its vaulted roof spangled with Florentine lilies. This gallery (the **Verone**) contains a collection of **bells**, many of them with fine reliefs and interesting or amusing inscriptions.

Enter the

First Hall,

fitted up as a museum of the works of **Donatello**. Many of the best originals in Florence are here collected: beside them are placed for comparison casts from Donatello's work in other cities, such as the equestrian statue of Gattamelata at Padua, etc.

[The genius of Donatello was simple and impersonal. All kinds of work, as it came to his hand, was attacked with vigour and insight. The joyous abandon of children, the intensity and the indifference to all worldly things of the ascetic St. John, brilliant portraiture, as in the bust of Niccolo da Uzzano, uncompromising realism, as in the "Zuccone," the illustrious figure of St. George, the dramatic contrasts of the Paduan reliefs, the intellectual force of the Gattamelata statue, represent the stringent energy and the versatile imagination of an artist who was not concerned to express his own appreciation, but to force the essential out of everything and express it with freedom. The life which Donatello urges upon us is familiar, natural, and secular. The Annunciation has ceased to be a mystery, it is an historic incident; his ascetic figures are ordinary persons repenting of their sins, rather than elevated souls seeking the divine spirit in the region of ecstasy. St. George is neither a god of Olympus nor a soldier saint; he is a lithe youth stirred by righteous hatred against evil. The little St. Johns have no suggestion of a mission, they charm by simplicity and the natural expression of boy nature. The keenness with which Donatello seized on the real and the essential forced him into portraiture, so that in the prophets of the Campanile and the Duomo his contemporaries recognized their fellow-citizens. Never probably has such subtle quality been bestowed on the ugly as in the "Zuccone." The cherubs on the Cantoria and the Magdalen of the Baptistery show how spontaneously everything that was real, unaffected, and characteristic appealed to his genius. Donatello has not been credited with wide-reaching philosophic views such as filled the minds of men in the early Renaissance,

but he was the first great artist who felt the influence of the new attitude. His genius is positive rather than mystical; he lives in the concrete and not in the abstract; his passion for the human form anticipates that of Signorelli and Michael Angelo. He valued strength rather than sauvity, he sought out vitality even at the cost of grace.]

We begin with the casts and pass along the L wall.

Casts from reliefs at Padua, on stands. Cast of bust from the old sacristy of S. Lorenzo. Cast of head of Christ from Padua. Casts of "Faith" and "Hope" from the font in the Baptistery at Siena. Casts from the pulpit at Prato. Cast of head of the "Zuccone" from the Campanile. Cast of figure of St. John the Baptist. Cast of the head of St. John the Baptist from the Campanile.

Pass by the end wall for the present to the wall of entrance. Cast of the head of the "Jeremiah" from the Campanile. Cast of the head of the "Poggio" from the Campanile. Cast of a bust of the young St. John. Cast of the "Pietà." In the centre of the hall, cast of the equestrian statue of Gattamelata from Padua.

Turning next to the original works, there is, near the Gattamelata, the marzocco or lion holding the Florentine lily, which long stood in front of the Palazzo Vecchio, now replaced by a copy. On the end wall farthest from the door of entrance: Roman Emperor (bust). S. Giovannino with a reed cross. Charming relief of an open-mouthed young St. John the Baptist. David with the head of Goliath, in marble—a fine early work whose face should be compared with that of the St. George. In the attitude, which is graceful, there is a little too much of conscious jauntiness. Later, Donatello attains to more modest courage. **St. George, from Or San Michele, now replaced by a copy. This is a very noble realization of the soldier saint, the ideal of chivalry, remarkable for its mingled valour and purity. Observe how brave and bold, and yet how modest. In this work Donatello first knew himself. Beneath, is a relief of St. George and the Dragon, with the exposed princess, a

charming figure, looking on in the background. This last little work may well be compared with the Michel Colombe in the Louvre, as representative of Italian as opposed to French feeling. Compare it also with the plaster cast beneath the Deposition.

Then, the penitent St. John Baptist in the desert, a work which should be compared with the wooden Magdalen of the same type in the Baptistery. Recollect that here Donatello is not aiming at pure plastic effect—certainly not at beauty—but is endeavouring to realize an ascetic ideal in accordance with the needs and aims of sculpture. In both these St. Johns the parted lips are highly characteristic. Compare with the plaster casts of two others, at the base of the Gattamelata statue; also with the older type by the first R window.

Bronze relief of the Crucifixion, partly gilt. All the attitudes in this admirable scene are worth careful notice. Study it closely. It will well repay you.

At a short distance from this wall there are some famous pieces. *The David, in bronze, a fine but rather early work, when the master had not yet arrived at his final conceptions of plastic beauty. The pose is a little too self-conscious; the young victor places his foot too proudly on the head of Goliath; and the shepherd's hat shades the face ungracefully: but the nude is good, and the work is still most original and charming. Note how this subject of David colours Tuscan sculpture of the Renaissance. Fine relief on Goliath's helmet—representing Victory.

Bronze bust of a youth with a medallion of "Victory."

Bust of Niccolo da Uzzano, powerful but unpleasantly realistic.

Amorino in bronze.

All the casts and originals in this room should be carefully compared with originals elsewhere in Florence. Nowhere else in the world does so good an opportunity exist for becoming acquainted with the style and spirit of this prince of early Renaissance sculpture. Compare particularly all the St. Johns, young and old: and note that some of the

former are the boy ascetic in the desert, while others are just the joyous young patron of Florence.

The **Second Hall**, very dark, contains chiefly tapestries.

The

Third Hall,

once the Audience Chamber of the Podestà, has a collection of bronzes, pictures, and small decorative objects (the Carrand Collection) impossible to enumerate in close detail, though many of them deserve the greatest attention. It was given by a French benefactor, and is quite as largely French as Florentine.

Entrance wall. To the R, 16, a quaint Judgment of Paris. Above this an early example (15) of Madonna with St. John the Baptist.

The opposite side of the door has several interesting pictures. 4, A charming triptych with Madonna and Child and Florentine saints, reminiscent or prophetic of Filippino Lippi. 10, The "Noli me tangere," and others are well worth notice.

The **first case** contains bronzes of the Renaissance and earlier, including, end, 330, a grotesque Old French St. George and the Dragon, with other quaint equestrian figures. On the side towards the window, beautiful Renaissance bronzes: Hercules and Antæus, Plenty, Pomona, a Satyr, mostly by Riccio, a beautiful Amorino, an affected 16th-century Venetian Fortuna, a fine Mars, Hercules, etc. I do not enumerate these, or the works on the window wall opposite them. R wall further on, exquisite Flemish panels. 30, Annunciation; 33, Adoration of the Magi; 29, Presentation.

Next case, centre, early mosaics, Limoges, and otherwise. 632, Enamel in blue and green. Art of Limoges, 12th century, one of the wise virgins with her lamp. 639 to 642, and 643 to 646, Rhenish enamels of the 12th century. 765, Florentine 14th-century enamel, arms of the Arte della Lana. Fine crosier 648; 649, admirable San Marziale; 650, reliquary, with the Marys at the Sepulchre. 654,

Another, with saints and angels. 667, The Four Evangelists with their symbols. Good crucifix, Madonnas, etc. I leave these to their labels. At the opposite side, fine German Flagellation. All need close inspection. On the side of the case next the street there is a collection of **jewellery** of various schools and dates. 961, Frankish, 8th century, with svastika cross. 974, Byzantine brooch of the 11th century. 983, French 13th-century brooch, with lions in the setting. 994, French 14th-century brooch, with the Veronica image. 1013, Italian, 15th century, probably a hat brooch, with a dromedary in the design.

The third case contains **Ivories**. Begin with the side of the case next the fireplace. 7, Adam naming the animals, ascribed to the fifth century. Note the essentially symmetrical placing of the animals, the evident pleasure in rendering the form of Adam, and the harmonious result of the whole. 20, Incidents from the life of St. Paul; also assigned to the fifth century. The figures are robed, and they are carved with simple dignity; the aim is to express a spiritual condition rather than to achieve physical beauty. These two panels mark the distinction between classical and Christian intention. 21, Pyx, with Orpheus, of the fifth century. 25, Anglo-Saxon ivory of the eighth century; part of the Frank's Casket, the rest of which is preserved in the British Museum. 24, A figure said to represent the Empress Irene. Critics differ seriously as to the date. It is not a fine example of Byzantine workmanship, but it enables us to compare that style with the classical craft of No. 19 and the Christian work of No. 20. The Empress is dignified and impassive. The elaborate and coarse ornament as well as the architectural detail of the piece suggest that the fine quality of the art of Constantinople is here suffering from barbarian interpretation. The next series enables us to compare the tendencies of art in the ninth century during the period of the Karling revival. 30, Two warriors; 32, Crucifixion; and 33, King David, belong to lands west of the Rhine. 35, The Women at the Sepulchre; 38, St. Peter and Cornelius, to the country east of the Rhine. The casket

26, and the small Hercules 27, are Italian works. Note the strong influence of classical feeling south of the Alps. 36, The Women at the Sepulchre, and, 37, the Ascension are Byzantine examples of the ninth and tenth centuries. 42 is supposed to be a Western imitation of a Byzantine model. 43, Christ in glory, with angels and the symbols of the Evangelists—a fine Italian piece of the ninth century. Below 43 there are two interesting pieces of twelfth-century French design; 70, Christ standing on the asp and basilisk; and 71, St. Michael at war with the dragon. At the end of the case are (80) five examples of Arabo-Sicilian ivories. Passing to the other side, compare for differences alike in feeling and in method, 68, Madonna and Child of the twelfth century, and, 84, Madonna and Child of the thirteenth century, both of French workmanship. 123, French carving of the fourteenth century, showing the national love of chivalry and fable; note the mistress of Aristotle mounted on his back and guiding him with a bridle, and the story of Pyramus and Thisbe. 126–132, French secular art of the fourteenth century carved on the backs of looking-glasses.

Next to the third case on a small stand is a famous flabellum or liturgical fan of the ninth century.

The **last case** contains arms, armour, medals, and enamels. Among the medals note, 526, "Sigismondo Malatesta," by *Vittore Pisano*. Also, at the end of the case, a collection of enamels. 1192, Adoration of the Shepherds, and 1191, Virgin and Child, by *Jean ii. Penicaud* (1510? 1588?). By *Nardou Penicaud* (1470? 1540?), on the side facing the windows looking into the street, 1189, triptych, Annunciation and Nativity. 1187, Pietà, with SS. Peter and Paul. 1188, triptych, "Noli me tangere." By *Jean iii. Penicaud* 1193, Virgin and Child. 1194, Adoration of the Magi. Below these is a Byzantine cameo in steatite of the twelfth century with a characteristic figure of St. George.

The door at the end has an early (14th century) coloured relief of the Madonna and Child, adored by a Podestà, in the lunette—the authorities of Florence bowing to Religion. It gives access to **Hall Four**, the

Ancient Chapel,

dedicated to St. Mary Magdalen. The walls are covered with sadly damaged frescoes, now scarcely discernible. **End wall** (with window), fresco of Paradise, attributed to Giotto (more likely a pupil). This is interesting to most people chiefly because of the (over-restored) figure of Dante to the R of the window below. But the work itself has also high artistic value. The **R wall** has frescoes from the life of St. Mary Magdalen, the dedicatory saint. Only a few figures of the frescoes can now be recognized. But the series once ran thus, and can still be identified on bright days, beginning at the top to the L. (1) The Magdalen at the feast in the house of Levi: (2) Raising of Lazarus: (3) entirely gone, Magdalen at the Crucifixion: (4) the Marys at the Sepulchre: (5) Christ and the Magdalen in the Garden: (6) the Angel feeding the Magdalen in the Cave in Provence: (7) St. Maximin bringing her the last sacrament: (8) the Last Communion of the Saint.

Below the "Paradise" there is a relief of the head of Dante, said to be reproduced from the cast taken after death.

On the side wall is the story of the miracle of the Merchant of Marseilles, as at Santa Croce. I can find no trace of the sister subject, St. Mary of Egypt, mentioned by many guide-books, on the opposite wall.

The **entrance wall** opposite to that on which the Paradise is painted shows traces of a painting of the punishment of the wicked in hell. In cases beneath there are a few choral books and some illuminated MSS.

The **small room** beyond the Chapel has an early fresco of the Madonna and Child, a good vaulted roof, and several interesting bits of early needlework, the subjects on which should be carefully noted. On the entrance wall, the angels lifting the Magdalen in the desert.

Return through the Chapel and the Third Hall and enter the

Fifth Hall.

The **first case** in the centre of the room is filled with arms, shields, etc. In the **second case** there are some

interesting ivories. On an upper shelf two figures of St. Sebastian. Below, two triptychs with Passion scenes. At the opposite end a casket of Byzantine character. Pyx carved with an Adoration of the Magi, Sec. VI. Leaf of a Consular diptych, Sec. VI, and a pastoral staff. The **third case** contains later ivories. Near to a window in the R wall are two saddles with elaborate ivory carvings. At the end of the room a case contains many fine crosses, enamels, etc. Note the large relief of the Last Supper, with Christ washing the Apostles' feet; also several paxes. A fine coronation of the Virgin, by Matteo de Giovanni Dei, Sec. XV; another by Maso Finiguerra, 1426-64. Pietà in translucent enamel. Note the difference between this material and the enamel used at Limoges. To the left of the case there are some fine papal rings, engraved with the keys and the symbols of the Evangelist. At the right of the case there is a so-called Lombardic cross.

The

Sixth Hall

contains bronzes, reliefs, and statues of the early Renaissance. All these deserve the closest attention. R of the door, St. John Baptist in the Desert, by *Michelozzo* (?), an early example of the comparative abandonment of the merely ascetic ideal. Compare and bear in mind all these various Baptists: their importance is fundamental. R of the door, fine bas-relief by *Bertoldo*, of a battle between Romans and barbarians, inspired by the antique, and full of classical feeling. The Victories and nude figures to R and L are especially admirable. Above it, good bust of the Duke of Urbino. Beneath, *reliquary of St. Protus and St. Hyacinthus, by *Lorenzo Ghiberti*; fine flying angels. The **case** beyond contains fine imitation antique and Renaissance statuettes. In the **centre** of the room, ***Verrocchio's* beautiful bronze David with the head of Goliath, one of its sculptor's masterpieces. The head foreshadows Leonardo; the curls are delicious; the easy assured pose may be compared or contrasted with the Donatello and the Michael Angelo. The thin-veined arms, however (perhaps of an apprentice model), are evidently

influenced by the ascetic mediæval ideal: compare the figure in Verrocchio's (painted) Baptism of Christ in the Belle Arti. The whole attitude of this David, in spite of its meagre limbs, is striking and graceful. This work should be looked at in contrast with Donatello on the one hand and with Michael Angelo and Benvenuto Cellini on the other.

End wall, **two gilt bronze panels, the sacrifice of Isaac, by **Brunelleschi* and ***Ghiberti* respectively. These were the panels which were sent in by the two artists as specimens of their handiwork in the competition for the Second Gates of the Baptistery in 1402. The superiority of Ghiberti's design in composition and plastic calm is very apparent. At the same time, the elements of conventional treatment common to the two scenes are worth close comparison. The positions of most of the actors and accessories are fairly constant. Observe the quiet strength and repose of Ghiberti, contrasted with the bustle and strain of Brunelleschi. One is like a sculptor's work, the other like an engineer's.

Beneath these, *Lorenzo Vecchietta's* fine *recumbent statue for a tomb, in which a successful attempt is made to put greater naturalness into this type of monument. Above, good Crucifixion by *Bertoldo*.

The **seventh room** contains a fine collection of Renaissance bronzes. The use of this material had long been familiar to Florentine sculptors, but Donatello's "David" with the shepherd's hat is said to be the first nude made in bronze since classical times. With this work the traveller will doubtless compare Verrocchio's "David" (in the sixth room in the Bargello), and the "Mercury" of Giovanni da Bologna in this seventh room. Other famous bronzes in the round are the "Judith" of Donatello (in the Loggia dei Lanze), the "Perseus" of Benvenuto Cellini (in the Loggia). The most famous bronze reliefs in Florence are those on the southern doors of the Baptistery, by Andrea Pisano (1330); the northern doors of the Baptistery, by Ghiberti (1402-1424); the eastern doors (gates of Paradise), by Ghiberti (1425-1452); the doors in the old sacristy of S. Lorenzo, by Donatello; and the door of the northern sacristy of the Duomo,

by Luca della Robbia, Michelozzo, and others, finished probably about 1470.

On entering the seventh room turn to the left. 23, *Benvenuto Cellini*, Ganymede and the Eagle. 30, *Giovanni da Bologna*, statue for a fountain. 31, Antoninus Pius, a successful imitation of the antique. 37, *Daniele da Volterra*, bust of Michael Angelo. 38 and 40, Studies in bronze and wax for Cellini's Perseus. 39, *Cellini*, bust of Cosimo I. 2606, Study for the Rape of the Sabines, by *Giovanni da Bologna*. 42, *Cellini*, relief showing Perseus freeing Andromeda. 47, *Giovanni da Bologna*, Galatea. 57, *Giovanni da Bologna*, Apollo; and 59, a companion figure of Juno. In the case standing in the window note the relief of a dog, ascribed to Cellini, and a piece with the monogram of Albert Dürer. In the centre of the room, *Giovanni da Bologna's* celebrated *Mercury, too often copied; perhaps the lightest work in bronze ever executed. Its poise is wonderful. It seems to soar naturally. But reproductions have vulgarized it. Near the door, 78, a sixteenth-century copy of the Farnese bull.

Return to Room V and climb the stairs to the upper floor.

Room I, Upper Floor,

has a fine timber roof, and is decorated with several original frescoes, those on the **end wall**, L, being attributed to the ever-dubious Giottino. That to the L, a fragment, probably forms part of a Joachim expelled from the Temple(?). To the R, meeting of Joachim and Anna at the Golden Gate,—only Joachim and the two servants with the rejected offering remaining. Compare with other frescoes of corresponding scenes, and you will be able to judge of these identifications. **Centre**, Madonna and Child, with Florentine saints, greatly injured.

The **entrance wall** has beautiful *Della Robbia* Madonnas, with crowning hands, angels, and other features. Two of these are the favourite subject of the Madonna adoring the Child. The face of the **central one is inexpressibly beautiful. Beyond the door, Madonna supporting the dead Christ, by *Ghirlandajo*; a fine fresco. Further on, fresco of

Justice, between two suitors, by an unknown artist. Beyond the window, Madonna and draped Child, of the later school of Giotto.

End wall, more Della Robbias. Above, by *Giovanni*, Christ and the woman of Samaria. Beneath, by *Andrea* and *Luca*, Madonna and Child. In the earlier type (*Luca* and *Andrea*) the figures are usually white on a blue ground: later works of the same school (*Giovanni*, etc.), such as the Christ and the woman of Samaria above, are in polychrome, and less pleasing.

L wall, returning, Christ and the Magdalen in the Garden of the later period. Beneath, in the predella, St. Francis receiving the Stigmata (compare with pictures), the Resurrection, and the Marys at the Tomb. Beyond the window, more Della Robbias; charming little *Annunciation, good Ascension, *Madonna adoring the Child (with delicious baby St. John of Florence), Nativity, and a lunette of St. Augustine. After seeing these Della Robbias, look out for similar lunettes and medallions over the doors or arcades of Florentine houses and churches (*Ognissanti*, Hospital of San Paolo, *Innocenti*, etc.). Beyond the next window, again, Madonna adoring the Child. In this room (with the next) you have the best opportunity afforded you of learning to admire and love the Della Robbias, especially *Luca*.

Room II, Upper Floor,

at the far end of this one: more Della Robbia ware, of various ages. Over the door, a florid Annunciation, not so successful, somewhat vulgar in its colouring. R of the door, Nativity, with shepherds in the background, ox and ass, little St. John of Florence, and adoring angels. Notice the inscriptions. This work exhibits the declining taste of the 16th century. The faces of St. John and the Madonna should be compared with the infinitely more beautiful works by *Luca* and *Andrea* in the previous room and in this one. Note in each case to which of the family each work is attributed. The best are by *Luca*, then *Andrea*, while with *Giovanni* the type degenerates. **End wall**, in the centre,

*beautiful lunette with delicious angels adoring the Madonna. Beneath it, good *Andrea*, circular Madonna. R and L, charming *Lucas*. To the L, debased Madonna in a circle. **Window wall**, opposite the door, Madonna della Misericordia, crowned, as usual, and sheltering votaries under her mantle. (Look out in future for this specialized type of Our Lady.) Between the next windows, Virgin between two saints (Anne and Giovanni Gualberto) with donors, by *Giovanni*; better than his wont. Above it, Deposition, with St. Mary Magdalen holding her box of ointment. To the L, pretty little group of the infant Christ and the boy Baptist, rather coarsely executed. Between the 2nd and 3rd windows, St. Joseph, with his budded staff, and St. Augustine. In the next group of subjects observe again the boy Baptist of Florence, twice repeated, and the Ascension with Christ in a mandorla. The Coronation of the Virgin, beyond, has *the Madonna by *Luca*, with later added angels in the worst style of the family. Between the 4th and 5th windows, rather theatrical Resurrection. Above it, equally theatrical Christ and the Magdalen. This again indicates the declining taste of the 16th century. So do the Madonna between two saints (James, Giovanni Gualberto) and the Miracle of St. Benedict beyond it. **End wall**, ill-coloured and unpleasing late Nativity. Above, St. Ursula, crowned as princess and with her palm of martyrdom. The Christ and the Magdalen over the door is sadly decadent. Returning along the **other wall**, Pietà, unpleasing. Between 1st and 2nd windows, frieze of Christ and the Sacred Blood, and saints in niches (Sebastian, Magdalen, Baptist, and Matthew the Evangelist with book and angel. The combination seems to indicate a votive plague-work). Between 2nd and 3rd windows, more pleasing examples: Madonnas adoring and otherwise; good St. Catherine; dainty boy Baptist; and good portrait of a lady. The support of the central Madonna, by *Francesco di Simone* (with the face of Christ on St. Veronica's towel and charming cherubs), is worth notice. In the last window is some painted glass, attributed to Giovanni da Udine.

In the centre are specimens of fine Italian ware of the 15th and 16th centuries. The subjects and decorations of many of these are well worth notice.

Room III,

below the steps, very dark, contains tapestries and glass. On the entrance wall, two beautiful coloured Madonnas. These charming works need no explanation, but should all be noticed for their truth and beauty.

Now traverse again Rooms II and I, and arrive at

Rooms IV and V, Upper Floor.

The last great work in the round, belonging to the early Renaissance, was Donatello's statue of Gattamelata (1453), and the first great work of the later Renaissance was Michael Angelo's Pietà (1498); these rooms contain a fine collection of Tuscan sculptures dating between these two famous examples. The sculptors of the latter half of the fifteenth century had neither the virile force of Donatello nor the terrible energy of Michael Angelo; their work does not arouse any deep emotion, nor does it give expression to any great ideal; it is remarkable for elegance and refinement, and it reflects the harmonious life of the halcyon days preceding the storm of French, German, and Spanish invasion. The policy of Alfonso of Naples and Lorenzo the Magnificent, together with a fear of Turkish invasion, maintained some approach to peace throughout the peninsula; the pact between Spain and the Papacy had not yet blighted the national life; the Inquisition was still in abeyance; there was still some shadow of freedom throughout the land. Among the group of sculptors who worked in this Indian summer of Italian liberty *Verrocchio* stands out as the principal figure (see the David in bronze in the sixth room downstairs and the busts in Room IV on the upper floor). The tombs of Leonardo Bruni and Carlo Marsuppini in S. Croce and of the Cardinal of Portugal at S. Miniato distinguish *Bernardo Rossellino*, *Desiderio da Settignano*, and

Antonio Rossellino. The most famous work of *Benedetto da Majano* is the pulpit in S. Croce, and *Mino da Fiesole* is the author of many portrait busts in Florence and of much work in Rome. The facile grace of the decoration in this period, the sweetness of the girl Madonnas, the spontaneity of the smiling maidens, the charming boy St. Johns, can never fail to please even if they do not stimulate.

Portrait busts are the most characteristic and interesting works of the time. The "Piero dei Medici" of Mino (fifth room, upper floor), the "Francesco Sassetti" of Antonio Rossellino (fourth room, upper floor), and many other similar pieces do not attain to the brilliant force of the Niccolò da Uzzano (in the large hall), but they are striking examples of skill and insight.

Room IV, Upper Floor.

In a corner at the right of the door is *Orcagna's* (?) Music, on a beautiful twisted column, recalling those in Or San Michele. The figure is one of Orcagna's ideal representations, and very charming. On the left wall, 163, St. John in the desert. 168, Young St. John, by *Michelozzo*. 164, Bust of Charles VIII. Madonna and Child (14th century), life size. 172, Young St. John, modelled in terracotta by *Antonio Rossellino*. Copies of Michael Angelo's "Dawn" and "Day" by Tribolo. On the side wall, 160, bust of Matteo Palmiere, by *Rossellino*. Tabernacle with Madonna enthroned (fifteenth century). Four coloured reliefs, Madonna and Child, fifteenth century. 153, Bust of Pietro Mellini, by *Benedetto da Majano*. Window wall, 149, a fourteenth-century statue of a bishop. At the side of this are two fragments from the twelfth century, "Christ and St. Benedict" and the "Calling of St. Peter." Side wall, 147, bust of Francesco Sassetti, by *Antonio Rossellino*. 145, A fifteenth-century bust. Three coloured reliefs, Madonna and Child; the centre one is by Verrocchio, that to the right is attributed to Dello Delli. In the centre of the room bust of Piero di Lorenzo dei Medici, by *Verrocchio*, and a bust of a young warrior, by *Ant Pollaiolo*.

Room V, Upper Floor.

Turn to the left.

179, *Antonio Rossellino*, Young St. John. *Fine relief by *Verrocchio*, from the tomb of Francesca Petti Tornabuoni, the only one now remaining of this fine series. The treatment is thoroughly antique. The figures represent, R, the death of Francesca in childbirth, with attendants mourning and tearing their hair. To the extreme R, the new-born infant. L, the child brought by its nurse to the widowed father. This is one of the earliest examples of such entirely classical and almost pagan treatment, which culminates in the frank paganism of Riccio's fine bronzes in the Louvre.

181. *Verrocchio*, bust of a young girl.

180. *Verrocchio*, Madonna and Child. Bust of Young St. John by an unknown artist.

High on the wall, 182, 184, 197, Apostles, school of Andrea Pisano. 201, *Luca della Robbia*, relief of the Crucifixion, and 219, Liberation of St. Peter. 208, *Benedetto da Majano*, figure of Justice. Above, 192, candelabrum by *Benedetto da Majano*, in his most charming manner. 194, Figure of Christ by *Andrea Pisano*. Below, 195, *Francesco Laurana*, bust of Battista Sforza, Duchess of Urbino. 198, *Desiderio da Settignano*, bust of a young girl. End wall, *Mattéo Civitali*, "Faith" and an "Ecce Homo." 190, *Ant. Rossellino*, Madonna adoring the Child. 210, *Desiderio*, portrait bust. Francesco da San Gallo, bust of Giovanni delle Bande Nere.

Window wall: 222, *Benedetto da Majano*, Coronation of Alfonso of Aragon, a coarse work. 228, *Mino da Fiesole*, exquisite little *tabernacle for the elements of the Eucharist, with troops of guardian angels, somewhat marred by unpleasant perspective.

Entrance wall: a number of works by *Mino*. 234, Bust of Piero de' Medici. 235, Bust of Rinaldo della Luna. 236, Bust of Giovanni di Cosimo de' Medici. 232, Madonna and Child.

In the centre of the room, 225, Bacchus, by *Jacopo*

Sansovino. Cellini's Restoration of Ganymede. 226, St. John, by Benedetto da Majano.

Room VI

has a good collection of seals, and some singularly ugly Gobelins tapestry. The collection of medals is interesting as forming a gallery of Italian portraiture in the fifteenth and sixteenth centuries.

IX

OR SAN MICHELE

[**H**ALF-WAY down the Via Calzaioli, on the right, as you go towards the Signoria, stood at the end of the 13th century a **market** or loggia of somewhat the same type as that still to be seen in the Mercato Nuovo. It was covered with a vaulted roof, supporting a **granary** (granaiuolo), with a much-revered statue of Our Lady, and another of the Archangel Michael: whence the existing name, **Or San Michele**, or "Granary or St. Michael." In 1350, the original loggia was altered into a church, preserving much the same shape, and with a strong vaulted roof, raised on powerful piers, so as to support the great grain loft in two stories above it. This church was in particular **the Shrine of the Trades**, and above all of the Arts and Crafts of Florence. It stood close to the Palazzo Vecchio, or Palace of the Signoria—that is to say of the Guilds which had practically usurped the government of the city.

In the great plague of 1348, Florence suffered terribly. Many persons who had lost all their relatives in the pestilence, dying themselves, left their fortunes to a certain miraculous picture of Our Lady (by Ugolino da Siena) in Or San Michele, which was greatly venerated. After the plague, again, several survivors also made rich thank-offerings for their preservation to the same Madonna. The sum thus accumulated was so enormous that the Company of Or San Michele commissioned *Andrea Orcagna* to build with it a costly shrine or **tabernacle** for the picture, which still remains one of the most splendid works of art to be seen in Florence.]

If possible, choose a Thursday for this excursion: it is the day of the flower-market, when the **Mercato Nuovo** is seen to the greatest picturesque advantage. Turn out of the Via Tornabuoni, along the Via Porta Rossa, as far as the Mercato Nuovo. Observe its architecture, which, though much later in date (1514), will help you to understand that of Or San Michele. Then continue on into the Via Calzaioli, and go to **Or San Michele** itself, which stands on your L hand, looking less like a church than a square (or rather oblong) three-storied warehouse,—as in point of fact it was, save for its ground floor. Notice, first, the beautiful architecture of this ground floor,—the church proper,—and then the windows and cornices of the granary above it. Observe the conjunction of round arches with Gothic detail. Walk round it once for the general effect. Then, return to the Via Calzaioli, to examine the niches and sculpture in detail. There are three **niches** at either end, E and W, and four on each side, N and S. The **statues** in the niches were each given by one of the Guilds of craftsmen or professions. The arms of the various Guilds who gave them are in circles above their gifts.

Begin on the **E side**, to the R. 1st niche, St. Luke the Evangelist, by *Giovanni da Bologna* (1602): beneath it, his winged bull. Given by the Judges and Notaries. This is the latest of the series. 2nd niche (itself a beautiful work by Donatello, well worthy of notice), Christ and the doubting Thomas, by *Verrocchio* (1483), a very characteristic example of this great though rather dry sculptor. Given by the Merchants. 3rd niche, St. John Baptist of Florence, by *Ghiberti* (1414), with a robe covering his camel-hair garment. Given by the Cloth Dealers. This is the ascetic saint in the desert. Note also the little figures between the niches, and those on the summits of the mullions in the windows.

S side. 1st niche, St. John the Evangelist, by *Baccio da Montelupo* (1515). Given by the Silk Weavers. On the niche above, and in the circle, the arms of the Guild. The 2nd niche once contained a beautiful mediæval Madonna and Child, now removed to the centre of the church. Ob-

serve its architecture. Above it, charming Madonna and Child, by *Luca della Robbia*, in a dainty tabernacle. 3rd niche, St. James, by *Nanni di Banco*. Given by the Furriers. The little relief below represents the decapitation of the saint: that above, his assumption. On either side, the arms of the Company, quartering the lamb of St. John Baptist. 4th niche, St. Mark the Evangelist, by *Donatello* (1413). Given by the Joiners. Beneath his feet, his winged lion. In each case observe the architecture of the niches.

W side. Stand under the archway which connects the church with the Guildhall of the Guild of Wool-Combers beside it. Over the shop behind you, notice the O.C.M., for Or San Michele, which you will observe abundantly on pictures and sculpture elsewhere. The Guildhall, with its beautiful wooden canopy, has the symbol of the Guild, the lamb and flag of St. John, many times repeated. 1st niche, St. Eligius (St. Eloy), the sainted blacksmith, by *Nanni di Banco* (a noble figure). Given by the Farriers. Notice, in the niche, their symbol, the pincers. Beneath, relief of St. Eligius in his forge performing a famous miracle. (In order to shoe a refractory horse, he cut off its leg and then miraculously restored it.) In the circle above, observe the pincers. 2nd niche, St. Stephen, by *Ghiberti*, in deacon's robes, holding in his hand the stone of his martyrdom. Above his head, the arms of the Guild of Wool-Weavers, which gave it, repeated also higher up in the circle. 3rd niche, St. Matthew, by *Ghiberti* and *Michelozzo*, the gift of the Money-changers, whose patron he was (as he sat at the receipt of custom). Above it, their arms. On either side, two charming figures composing an Annunciation, by *Niccolò d'Arezzo* (1400). Look up from this corner at the view of the building.

N side. 1st niche, St. George, by *Donatello* (a copy, the original is in the Bargello). Beneath it, relief of the saint killing the dragon. 2nd niche, the Quattro Santi Coronati, or Four Holy Craftsmen (Roman builders and sculptors of the early Church, martyred because they would not make images of pagan deities. See Mrs. Jameson). The

figures are by *Nanni di Banco*. Beneath, relief of the four saints in their workshop, engaged in sculpture and masonry. In the circle above, arms of the four trades who gave them—Bricklayers, Carpenters, Smiths, and Masons,—whose implements may be seen in the four smaller circles—pincers, hammer, trowel, and angle. 3rd niche, St. Philip, by *Nanni di Banco*, the gift of the Shoemakers. Their arms above it. 4th niche, St. Peter the Apostle, with keys and book. A very youthful work by *Donatello*, still almost Gothic in character. It forms the starting-point for his later development. Trace him hence upward. (His early works here may be compared for drapery, etc., with those of Piero di Giovanni Tedesco from this very church in the Arcade at the Bargello. With the St. George he throws off the Gothic style, and begins to feel his wings. Thence, see the Donatello room at the Bargello.) Above this figure, in the circle, the arms of the Butchers,—a goat rampant, by Della Robbia.

Now, **enter the church**, by the second door to the R, on the w side. The **interior** is very peculiar. It is divided by piers in the centre into two aisles or passages, and has no regular nave, choir, or transepts. (This arrangement is probably borrowed from the original loggia.) All the frescoes in this church, attributed to Iacopo da Casentino (Landini), but probably by many assistants, are greatly faded and little discernible. Note, however, to the L as you enter, the patron St. Michael, trampling on the dragon, with kneeling lady donor. Beneath, a curious fresco with the wild legend of the appearance of the saint on Monte Galgano. (See Mrs. Jameson.)

By far the most important object in this church, however, is the great **Gothic Shrine**, by *Orcagna*, which faces you at the end of the R aisle as you enter. This magnificent work occupied Orcagna for ten years, and was finished in 1359. Sit down in front of it for a while, to take in its splendid architectural arrangement. It is a canopy in marble, inlaid with mosaic, gold, and lapis-lazuli: and it is enriched with endless pinnacles, columnus, and statuettes, in lavish profu-

sion. The whole is clamped together with metal clamps ; and though shaken and rent by earthquake, it stands firm and solid in its Gothic grandeur. Study the general scheme for some time before you proceed to examine the reliefs, which bridge over the gap between Andrea Pisano and Ghiberti. They are all by Orcagna.

The sculpture of the shrine, like Orcagna's other great work, the fresco of the Paradiso in S. Maria Novella, represents reaction towards that scholastic ideal from which Giotto had to a large extent delivered Italian art. Orcagna's life springs from a spirit of devout meditation. Consider the simple dignity of the women who look on at the scene of the Nativity, the gracious refinement of the Virgin in the Sposalizio, the ideal of the girl-mother in the Presentation. These gentle lives have been sheltered from the hard and bitter ways of the world, and they lack the character which comes with the struggle of human existence. Madonna, as she receives the message of coming death, is piously obedient ; she is bright in the fulness of hope, but she has not the elevation that comes to those who have passed through the fires of experience. There is delicacy rather than force, quietism instead of energy, and a certain want of content in the ideal. But with all this, note the knowledge of the human figure displayed in the naked infant at the breast of Charity, and the way in which drapery is used to enhance the quality of the figure.

Now, begin on the L hand side to examine in detail the **sculpture** of the base. The reliefs on the altar represent episodes in the history of the Madonna, with the three theological Graces between them. **L hand side**, centre, Faith. First panel, the Birth of the Virgin, represented with all the conventional details. Second panel, the Presentation of the Virgin in the Temple, with the High Priest above, the Madonna (now headless) half-way up the steps, St. Joachim and St. Anna on either side, and the Virgins of the Lord in attendance close by. (Compare with the frescoes by Taddeo Gaddi and Giovanni da Milano at Santa Croce.) The piers at the angles, supporting the roof.

have allegorical Virtues, after the Gothic taste of the period. **Front:** centre, Hope. First panel, Marriage of the Virgin, where the attitudes of Joseph and Mary, the budded staff, the angry suitor striking, the impatient suitor breaking his staff, and all the details, are conventional. Compare with the frescoes. The arrangement persists as late as the Spozalizio by Lo Spagno (now at Caen); imitated by Raphael (in the Brera at Milan), and by Luini at Saronno. (But it did not begin with Orcagna.) Second panel, the Annunciation, also with the usual conventional features. Notice O.S.M., to R and L, on the piers.

The picture over the altar (to contain which this marvelous work was built) was originally a Madonna and Child, with adoring angels, by Ugolino da Siena: the one which now replaces it is by *Bernardo Daddi*, somewhat after the fashion of the Duccio in Santa Maria Novella, though of course with technical work in the style of the school of Giotto. Ugolino's was the miraculous image which collected during the plague the money employed in building this tabernacle. Lafenestre attributes the present altar-piece to Don Lorenzo Monaco: it is no part of my task to give critical opinions, but I confess I fail to see in it any mark of Don Lorenzo's handicraft.

R side, centre, Charity, with her flaming crown, nursing an infant. First panel, the Nativity, with announcement to the shepherds. Second panel, the Adoration of the Magi, where the figure and positions are again conventional. Do not omit such minor features as the beautiful angels on the frame of Daddi's picture, nor the statuettes on the piers. The minor Virtues in relief below have their names inscribed upon them. **At the back,** below, in the centre, a door (to hold the relic). First panel, the Presentation of Christ in the Temple, where priest, altar, fire, etc., are all conventional. Second panel, the Angel announcing the death of the Virgin. (Distinguish this subject from an Annunciation. In it, the angel bears three palms or seven stars.) The back, above, is occupied by a large relief of the Death and Assumption of the Madonna. Below, Our Lady on her

bier, with Christ receiving her soul, like a new-born baby. The Apostles in attendance, with other saints, to R and L, and adoring angels. Above, the Madonna in a mandorla, with *aged* features (very unusual), raised by angels. To the L, St. Thomas, with his hands raised to catch the Sacra Cintola, once held (I think) by the Madonna, but now broken off, with her thumb. (Perhaps it was in metal.) This is the original of the Nanni di Banço on the N door of the Cathedral, where, however, the two trees to the R are replaced by a tree and a bear. Compare them.

Do not rest satisfied with verifying this brief description alone; observe the other details, such as the candlestick, angels at the corners, supported by beautiful inlaid twisted pillars, with lions and lionesses alternately on their bases. Note also in detail the exquisite decorative work of the friezes, piers, and arches; the beautiful scallop-shells; and the character of the inlay. Every portion of this gorgeous work deserves long and close study.

After looking at this magnificent masterpiece of Orcagna, it may be difficult for you to interest yourself in the other works in this singular church. The corresponding place in the L aisle is filled by the Altar of St. Anne, erected in gratitude for that saint's aid in the expulsion of Walter de Brienne, Duke of Athens. The usual conventional group of St. Anne holding on her knees the Madonna and Child is by *Francesco di San Gallo*. The central arch on the L contains a niche with the wonder-working Madonna from the outside of the church, transported hither in 1781, in order to preserve it from further injury by the weather. It is a regal crowned Madonna, almost recalling the French type, and is attributed to *Simone Talenti* (?). Of the frescoes, comparatively few can now be deciphered. Among the most noticeable are St. Bartholomew, with his knife, on the pier to the L of Orcagna's shrine: beneath him, a predella of the flaying of the saint. Next pier, a Trinity. The little scene below can be easily recognized. Last pier on the R, St. George, which remotely suggested Donatello's treatment. Below it, the Combat with the Dragon. Last pier, centre, St.

Stephen, with his stone on his head. Beneath, his martyrdom. Many of the others may be spelt out on bright mornings.

I advise you to sit for some time in this church, to observe its architecture and decoration, and also to familiarize yourself with the details of Orcagna's great tabernacle.

OTHER CHURCHES NORTH OF THE ARNO

NEARLY opposite to the Bargello is the Church of the **Badia**.

Note the Della Robbia relief over the entrance door.

To the right of the entrance and facing the visitor there is a marble relief of Madonna and Child. Pass this and turn to the right. Tomb of Bernardo Guigni (1466), by *Mino da Fiesole*. Above is a figure of "Justice." On the opposite side of the church, monument to Hugo, Marquis of Tuscany (d. 1006), also by *Mino da Fiesole*. A figure of "Charity" is carved above the tomb. In a chapel to the left is the glorious *Filippino Lippi* of the **Madonna appearing to St. Bernard, one of his earliest works, and perhaps his finest.

The cloisters are reached from the left transept. In the lower story there are some good sepulchral slabs; in the second story there are quaint frescoes of the life of St. Benedict. Turn to the right: (1) Benedict sets out from home; (2) He mends his nurse's sieve; (3) A neighbouring priest has a revelation concerning Benedict; (4) The saint rolls himself in thorns; (5) The monks of Vico Varo, offended by his strictness, try to poison Benedict; (6) Devil exorcised from a monk; (7) The axe recovered from the pool; (8) Placidus rescued from drowning; (9) Benedict gives the habit to a disciple; a raven brings food; (10) Devil prevents a stone from being raised in the building of the church; (11) Monk hurt by the fall of a wall, and his

miraculous recovery ;-(12) False Totila appears before the saint : (13) The true Totila makes his peace.

From this upper cloister there is a picturesque grouping of the spires and bell-towers of ancient Florence. The campanile of the Badia, the bell-tower of the Bargello, and the tower of the Palazzo Vecchio rise above the neighbouring roofs.

The Church of SS. Apostoli.

This church is situated in the Borgo SS. Apostoli, which runs parallel to the Lungarno Acciajuoli ; it is less than five minutes' walk from the Via Tornabuoni. The church is one of the most charming examples of Romanesque architecture left in Florence. In the right aisle over the door leading into the sacristy is the tomb of Bindo Altoviti, a member of one of the great mercantile families and a friend and admirer of Raphael. A picture by Raphael in the gallery at Munich is supposed to be a portrait of Altoviti, who owned the Madonna dell' Impannata (now in the Hall of Mars at the Pitti), and to whom Michael Angelo gave one of the cartoons used in the Sistine painting. At the end of the left aisle there is a fine example of glazed earthenware by *Andrea della Robbia*. Angels withdraw the curtain from the tabernacle, and beneath, Angels adore the Host ; except in the garland of fruit and leaves, the colours are blue and white. The tomb of Oddo Altoviti, by *Benedetto da Rovizzano*, is to the left. Note the use of death's heads and intertwined serpents in the decoration of the sarcophagus.

Between the end of the Via Tornabuoni and the Ponte S. Trinità is the church of

Santa Trinita.

The exterior is uninteresting. The interior is good and impressive Gothic ; about 1250 ; attributed to *Niccolò Pisano*. **L aisle:** 2nd chapel, copy of Raphael's (Dresden) Madonna di San Sisto. 3rd chapel, Annunciation, probably by *Neri di Bicci*. 4th chapel, altar-piece, Coronation of the Virgin, Giottesque ; the saints are named on their haloes.

5th chapel, lean wooden penitent Magdalen in the desert, by *Desiderio da Settignano*, completed by *Benedetto da Majano*. **R aisle**, beginning at the bottom. 1st chapel, St. Maximin brings the Eucharist to St. Mary Magdalen in the Sainte Baume or cave. 3rd chapel, Giottesque Madonna and Child, with L, St. Andrew and St. Catherine; R, St. Nicolas and St. Lucy. 4th chapel, closed by a screen; excellent frescoes, much restored, probably by *Don Lorenzo Monaco*; History of the Virgin, the usual series; L wall, above, Joachim expelled from the Temple; below, Joachim and Anna at the Golden Gate; altar wall; L, Birth of the Virgin; R, her Presentation in the Temple; altar-piece, certainly by *Don Lorenzo*, *Annunciation; R wall, below, Marriage of the Virgin; above, her Death. Note also the frescoes on the vaulting. This is a good place to study *Don Lorenzo*; compare these with the two similar earlier series by *Taddeo Gaddi*, and *Giovanni da Milano* at Santa Croce. 5th chapel, *marble altar by *Benedetto da Rovezzano*. In the transept, or rather, 2nd chapel R of High Altar, known as the Chapel of the Sassetti, **frescoes from the life of St. Francis, by *Dom Ghirlandajo* (1485); subjects and grouping nearly the same as those of the Giotto in Santa Croce, with which compare these Renaissance adaptations. Begin at upper L compartment, and read round. (1) St. Francis quits his father's house, and renounces his inheritance. (2) Pope Honorius approves the Rules of the Order. (3) St. Francis offers to undergo the Ordeal of Fire before the Sultan. (4) St. Francis receiving the Stigmata; Pisa and its Campanile in the background. (5) A local Florentine subject; St. Francis restores to life a child of the Spini family, who had fallen from a window. The scene is in front of this very church; in the background, the Palazzo Spini, and the (old) Ponte Santa Trinità. (6) Death of St. Francis. Compare this fresco in particular with the Giotto, the composition of which it closely follows. As usual, *Ghirlandajo* introduces numerous portraits of contemporaries; if you wish to identify them, see *Lafenestre*. Before the altar, the donors, *Francesco Sassetti* and his wife,

also by Ghirlandajo ; note that Francis is the donor's name-saint. On the ceiling, Sibyls. (The Adoration of the Shepherds, in the Belle Arti, by Ghirlandajo, was originally the altar-piece of this chapel.) The *tombs of the Sassetti are by *Giuliano da Sangallo*. In the second chapel to the left of the altar there is the tomb of a Bishop of Fiesole. Remains of ancient frescoes may be seen in many parts of the church.

Opening on to the Piazza Manin is the

Church of the Ognissanti.

Over the main entrance there is a Coronation of the Virgin in glazed earthenware ; below, half-figures of St. Peter with the keys, St. John Baptist, and other saints. Within the church and between the second and third altar in the right aisle a slab in the floor marks the burial-place of Amerigo Vespucci. Between the third and fourth altars there is a fresco by *Botticelli* of St. Augustine wrestling with the spirit ; opposite to this, *Ghirlandajo* painted St. Jerome. In the sacristy, which opens out of the left transept, a Crucifix attributed to *Giotto* is preserved, and on the walls there is a fresco of the Crucifixion.

In leaving the church, note an Annunciation at one side of the main western door.

The Cenacolo of the Ognissanti.

Enter from the door numbered 32, Borgo Ognissanti, cross the cloister to the refectory. A few large pictures, mostly of the fifteenth century, representing the Creation, Temptation, and Expulsion, and the Crucifixion, have been collected in the Hall. *Ghirlandajo's* picture of the Last Supper is painted on the end wall. Through the windows of the room in which the meal is laid we see the palms and orange trees and cypresses of a beautiful garden. Judas without a nimbus sits on the outer side of the table ; Peter eyes him with severe suspicion, and the defiant gesture of Judas causes the dramatic interest of the picture to centre in the duel between the two apostles. The quality of the

picture does not rise above that of respectable craftsmanship.

Church of S. Ambrogio.

This church lies at the eastern side of the city. An omnibus from the Piazza Signoria runs past the church on its way to the Porta alla Croce. Within the building inscribed stones mark the burial places of Mino da Fiesole, d. 1484, Verrocchio, d. 1488, Il Cronaca, d. 1508, and Francesco Granacci, d. 1543. In the sacristy there is a damaged picture of the "Nativity," attributed to Baldovinetti. In the chapel to the left of the choir there is a fresco by Cosimo Rosselli, and an elaborate marble tabernacle by Mino da Fiesole.

XI

SAN MINIATO AND OTHER CHURCHES SOUTH OF THE ARNO

SAN MINIATO

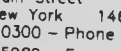
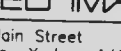
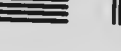
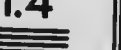
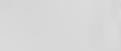
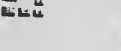
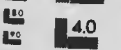
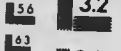
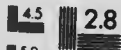
[I]T is not often at Florence that one reaches down to the very **earliest stratum** of Christian hagiology, as one so often does at Rome or Ravenna. Santa Reparata and San Zanobi, indeed, are local saints belonging to the period of the early persecutions; but the ancient church of Santa Reparata has given way before the progress of the cult of Our Lady to the Cathedral of Santa Maria del Fiore, while the body of San Zanobi now reposes in a Renaissance shrine, all glorious from the hands of Lorenzo Ghiberti. At **San Miniato del Monte**, however, we do really come upon a saint of the earliest layer of Christian martyrology, still enshrined in a church of early date and of fine Romanesque architecture. Minias or Miniatus, according to the legend, was a prince of Armenia, who served Rome in the legions of Decius (about 254 A.D.). Accused of Christianity when the Emperor was encamped outside the city of Florence, on the hill which now bears his name, Miniatus confessed the truth, and was condemned to be thrown to the beasts in the amphitheatre—who of course declined to harm him. The usual varied attempts to kill him which followed all failed in the usual way; but at last he was beheaded, a fate which no saint, not even St. Denis, could ever permanently survive. From a very early period, it is probable that a church on this site covered his remains, which still exist here. The present basilica (such is its official title), a beautiful specimen





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of Tuscan-Romanesque architecture, dates in part from the year 1010. With the group of buildings about it, forming part originally of a **Benedictine** monastery, it is conspicuous from almost every part of the Lungarno. Choose a **bright day** on which to visit it. Read beforehand the legend of St. Benedict.

Another saint, however, with whose history it is also necessary to be acquainted in order fully to understand San Miniato, is a much later one, **San Giovanni Gualberto**, the founder of Vallombrosa (985-1073). Giovanni was a member of a wealthy Florentine family. An assassin murdered his brother Hugo. By the custom of vendetta, which then universally obtained, Giovanni ought to have killed the murderer. As he mounted one Good Friday towards San Miniato, with armed followers, he unexpectedly met the murderer, defenceless, at a turn of the road. The assassin, taken by surprise, fell at his feet and begged for mercy, for love of Christ and Our Lady. Giovanni, moved by pity, forgave him, and went on to San Miniato, where he threw himself trembling before a crucifix. Instantly, the Christ on the cross nodded his head in approval. Deeply stirred by this incident, Giovanni became a Benedictine monk in the monastery of San Miniato: but afterwards, finding the discipline too lax for him, he retired to Vallombrosa, where he founded a sterner and more ascetic order. The crucifix which performed the miracle, and many other mementoes of the saint, still remain at San Miniato. (See the beautiful legend in full in Mrs. Jameson.)

Remember, therefore, three things about this church: (1) it is the church of a **Benedictine** monastery; therefore it is full of pictures of St. Benedict; (2) it is the church of the early local Armenian martyr, **San Miniato**, over whose body it is raised; (3) it was hallowed by its association with **San Giovanni Gualberto.**]

Walk or drive as far as the Porta San Niccolò. Then take the zigzag path up the hill, as far as the Piazzale Michelangiolo, on the Viale dei Colli. From this point

there is a *fine view of Florence. In the centre of the Piazzale stands a copy in bronze of Michael Angelo's David (at the Belle Arti), originally intended to replace the marble figure removed from outside the Palazzo Vecchio, but afterwards placed in its present site because the dark background, which suited the marble, destroyed the effect of the bronze copy. At its base are similar copies of Day, Night, Dawn, and Dusk, from the Tombs of the Medici at San Lorenzo.

The small church, among cypresses, a little further up, is attached to the Franciscan monastery of **San Salvatore al Monte**; it was built by *Cronaca* in the year 1504. Its internal proportions are simple but pleasing. Above the High Altar is a Crucifixion, with St. Francis close to the Cross, and the Madonna and St. John. (The Franciscans always attach special importance to the cross and crucifix.) Over the L door is a Pietà, by Giovanni della Robbia. Notice throughout the Franciscan character of the decorations.

Continue up the hill as far as the **fort**, erected by Michael Angelo in 1529, and defended by him for eleven months against the imperial troops, who besieged the town to restore the Medici. Pass in by the gate of Michael Angelo's fortress, with the Medici balls now triumphantly displayed on its doorway, and ring the bell at the door in front of you. (The *custode* expects a few *soldi*.) Stand on the platform in front of the church, to observe the façade and the Palace to the R of it (about 1294).

The **front** (about 1013, restored 1401) is in the Tuscan-Romanesque style, and not unlike the Baptistery or the early part of Santa Maria Novella. Above are beautiful pilasters and inlaid work, on the gable of the nave, which is connected with the aisles by triangular half-pediments. (Compare with Santa Croce and Santa Maria Novella.) Over the principal window on the front is a too-much-restored 13th-century mosaic, representing Christ enthroned, on a very Byzantine seat, with Our Lady to His R and San Miniato to His L, holding in His hand a problematical object, which is apparently a crown (but I do not feel sure of it).

Do not overlook the eagle on the top, the beautiful cornice, and the heraldic animals in the gable. Observe also the lions supporting the pillars of the upper window, with its exquisite inlaid-work. The **Campanile**, ruinous, is of 1524.

Enter the church, which is in form a simple Basilica, with an Apse of the tribune, but with its Choir raised by steps above the Crypt. As it stands, it is the oldest church in Florence, save perhaps the Baptistery. Notice the beautiful side arches of the **Nave**, supported by columns, whose marble is unfortunately artificial. Observe also that the roof is largely supported by three arches *across* the Nave, borne by clustered pillars, dividing it into three main compartments. Nave, arches, and tribune are almost entirely covered with ornamental marble decoration. Notice also the inlaid floor, with the signs of the Zodiac, and animals in pairs on either side of a tree, together with the frequent Romanesque device (once Etruscan and oriental) of two birds pecking towards a centre. (See Goblet d'Alviella's *Migration of Symbols*.)

In the **R aisle**, ruined frescoes; the first exhibits, centre, the Madonna and Child; L, St. John Baptist, St. Mark the Evangelist, and St. Francis; R, St. John the Evangelist, St. James, and St. Anthony Abbot, attributed to Paolo di Stefano. Further on, groups of saints, indistinctly traceable. Among them I make out St. Nicholas of Bari with his golden balls, and probably Santa Reparata. On the pier, St. Mary Magdalen, clad with her own hair, in her cave in Provence. Next her, St. Catherine. San Miniato, St. Julian, and a fourth figure with a Cross and instruments of the Passion, of which I am not certain. All these are perhaps by *Spinello Aretino* (?).

Before mounting the steps, which lead to the raised Choir, observe, in the centre, the beautiful little **canopy** or **Chapel**, erected for Piero de' Medici after a design by *Michelozzo*, in order to cover the famous **Crucifix**, which bowed its head to San Giovanni Gualberto, the founder of the Vallombrosan order, when he pardoned the murderer of his brother. The **altar-piece** is a composite picture (attributed to Spinello

Aretino?), with San Miniato, crowned, to the R, and San Giovanni Gualberto, bearing the Crucifix, to the L. In the centre are scenes from the Passion, with an Annunciation, Ascension, etc.

Now, mount the steps to the **raised Choir**, noticing as you do so the beautiful wall of the Crypt, behind the Canopy, as well as the interesting roof of the latter. To your R, at the top of the stairs, are three saints, among whom St. Mary Magdalen and Santa Reparata with her lily are alone clearly recognizable. In front of you is the exquisite ***screen of the Choir**, a most lovely work in inlaid marble with mosaic patterns of Romanesque type. Examine these in detail, and note particularly the quaint device of men and winged monsters on either side of the doorway. All these figures are lovely specimens of Romanesque work. The ****Pulpit**, raised on pillars, and with its lectern supported by an eagle, standing on a squat human figure, above a lion, is also a work of extraordinary beauty. All its details should be carefully inspected. Look into the handicraft of all this work closely. Then enter the **Choir**. The Apse of the Tribune has an ***early mosaic**, 12th century (?), very much restored (in 1388, 1481, and our own time), but still extremely beautiful, of Christ blessing, with the Alpha and Omega on either side of Him. Notice the Byzantine style of the throne. To His R stands the Madonna, to His L "Sanctus Miniatus, Rex Erminie," holding his crown, as if offering it to the Saviour. Beneath are the beasts of the Four Evangelists, with their names marked beside them. The detail of this interesting early work includes curious trees, with birds and other animals. The Byzantine type of the decorative adjuncts is well worth attention. On the under surface of the arch by the side are minor figures, alternately whole length in mandorlas, and busts with haloes, divided by birds pecking. In one corner of the main mosaic is the figure of the donor. Observe also the inlaid decoration of the Apse, below, with its windows blocked by translucent slabs of marble.

On the R wall of the Choir are pictures of local interest.

Between the doors, a panel of San Miniato, with his sword, and on either hand, in smaller pictures, the various ineffectual attempts to murder him. Further on, saints, too much defaced for safe identification. Over the R altar, San Giovanni Gualberto, holding his crucifix. The L altar has a late picture of San Miniato, with other saints, to whom Our Lady is appearing. On the wall beyond is a Pietà. By the steps, in the L aisle, as you descend, fresco of St. Jerome.

Now descend into the **Crypt**, the arrangement of which will help you to understand such later churches as St. Denis near Paris, where transepts are added to this simpler Basilica. The Choir is supported by small columns, mostly very ancient, with various capitals, all of which deserve notice. The much larger columns which support the roof of the Nave pass through the vaulting of the Choir without bearing any of its weight. The **Chapel** at the end, with graceful fluted columns, and frescoed vaulting, contains a High Altar, under which still repose the remains of San Miniato, for whose sake the church was erected.

Half-way down the L aisle is the **Chapel of St. James**, built in 1461 by Rossellino, to contain the ***Tomb of Cardinal James of Portugal**, which forms its principal object. All the sculpture is by *Rossellino*. The Cardinal lies on a bier, supported by charming children. Above, kneel two angels, one of whom holds a crown. Higher still, Madonna and Child, in a frame supported by flying angels. The decorative work of the base and sides is very beautiful. So is that of the entrance arch, and the niches by the windows. Observe the mosaic floor. On the ceiling are four winged cardinal virtues by *Della Robbia*. On the L wall, above the marble seat, is an Annunciation, formerly attributed to Pollaiolo, but referred by Morelli to *Baldovinetti*. The frescoes, attributed to the Pollaioli, but similarly assigned by Morelli to *Baldovinetti*, represent the Four Evangelists, accompanied by the Four Doctors of the Church, in the usual combination.

Further on, in the L aisle, is a Crucifixion with various saints, amongst whom St. Benedict is conspicuous, close to

the foot of the Cross. Among the others are probably the Madonna and St. John, St. Stephen and Santa Reparata, St. Francis and St. Antony Abbot. Further still, Madonna and Child, in a mandorla of cherubs, with R, St. Jerome and St. John Baptist; L, St. Benedict and St. Lawrence. I am not quite sure of all these identifications.

Note the fine wooden **roof** of the Nave, and the frequent repetition throughout of the Florentine eagle of St. John.

Get the sacristan to open for you the door of the ***Sacristy**, on the R side of the Choir (fee, about 50 c.). It contains ***frescoes** by *Spinello Aretino*, extremely appropriate to a Benedictine abbey. On the roof, the Four Evangelists with their emblems (by another hand, I think). Beneath, an admirable series of the Miracles of St. Benedict. These run chronologically in a curious spiral order, the top first, then the bottom, running on one plane: but for convenience of description, I treat them by walls. **Wall facing you** as you enter: above, L, St. B. leaves his father's house on horseback: R, St. B. performs the miracle of the broken dish. Below, L, Totila, King of the Goths, comes to visit St. B. at the monastery of Monte Cassino, and the saint prophesies; R, death of St. B., whom one of his monks sees ascending to heaven, along a broad way covered with brocade. **Wall to the R:** above, L, St. B. puts on the monastic dress, and receives investiture in his cave from the monk Romano. R, St. B. receives a message from a priest inspired by God. Below, L, St. B. resuscitates a young monk, killed by the fall of a wall at Monte Cassino (note the devils); R, St. B. observes a young monk who leaves the church at prayer-time tempted by a devil; he scourges the monk, and exorcises the devil. **Entrance wall:** above, L, St. B. mortifies the flesh by lying among thorns; R, St. B. is proclaimed prior of the monastery. Below, L, St. B. discovers water for the convent, and makes a lost axe swim on the surface; R, St. B. sends forth St. Maurus to rescue St. Placidus, who has fallen into a river. **Window wall:** above, L, St. B. abandons the convent, to the joy of the monks, who found his discipline too severe;

R, *St. B. receives Maurus and Placidus as novices from the hands of their parents. Below, L, St. B. exorcises devils who prevented the removal of a stone ; R, St. B. recognizes the armour-bearer whom Totila had sent to him, disguised as the king. Now that you know the subjects, follow them out in the proper order. These fine frescoes, with their dignified treatment of St. Benedict and their varied action, are the best specimens now remaining of Spinello's workmanship. They were restored in 1840.

If the steep road leading directly up from the Porta San Niccolò be followed (do not turn to the L up the steps which lead to San Salvatore), the shrine which marks the place where San Giovanni Gualberto forgave his brother's murderer will be seen, built into the wall on the right-hand side. This road is the most direct way up to S. Miniato.

S. MARIA DEL CARMINE.

Cross the Ponte Santa Trinità to **Santa Maria del Carmine**—the church of Filippo Lippi's monastery. It was burnt down in 1771, and entirely rebuilt, so that most of it need not detain you. But the **Brancacci Chapel** in the R transept survived, with its famous frescoes.

There has been an unusually general agreement among artists and critics that the work of *Masolino* (1383-1447) and his pupil *Masaccio* (1401?-1428) mark the end of the Giotteschi tradition as a living impulse in painting, and the beginning of the movement which is shortly described as the Renaissance. In the Brancacci Chapel we step from the Middle Ages into modern life.

The Brancacci frescoes also denote the essential difference between the best tradition of Florentine art and the schools, which, springing up in the first place under Siense influence, came to perfection in the valleys of Umbria. Masaccio cares little for the charm of colour ; he paints no vista of lake and mountain, he has no love for jewels and robes and equipages. The taste for all these we find in the Umbrian Gentile da Fabriano (1370-1450), and such tendencies are fully developed in the lovely landscapes, the beautiful colour.

and the simple sentiment of Perugino. Masaccio's use of imposing human forms, full of strength and vigour, discernible in spite of heavy drapery, together with his disregard of all that fails to express the sublime aspect of things, leads directly to the frescoes on the roof of the Sistine Chapel.

The Brancacci frescoes are remarkable for a change of temper quite as definite as the change of method. The spiritual exaltation and the contemplative habit, which reached its most complete expression in Orcagna, is absent from the work of Masaccio. His habit is secular, and we miss the delicate aroma of mediæval piety which inspires the altar-pieces of the Belle Arti and the corridor of the Uffizi. The "Raising of Tabitha," attributed to Masolino, is much less developed than the painting of Masaccio: it exhibits the transition from the style of the Giotteschi at an earlier stage.

The frescoes were begun probably soon after the year 1420 and they were finished about 1484. *Masolino* (1383-1447) and his pupil *Masaccio* (1401-1428) painted the earlier pictures; *Filippino Lippi* (1457-1504) finished the series about sixty years later.

The following frescoes have been generally attributed to

Masolino :—

(1) Fall of Adam and Eve.

(7) Raising of Tabitha and the Miracle at the Gate of the Temple.

(9) Preaching of St. Peter.

The frescoes attributed to *Masaccio* are—

(2) The Expulsion.

(5) The Payment of the Tribute Money.

(6) Part of the fresco of the institution of St. Peter as Bishop in Antioch.

(8) St. Peter baptizing.

(10) SS. Peter and John healing the sick.

(11) SS. Peter and John giving alms.

The work assigned to *Filippino Lippi* is—

(3) St. Paul visiting St. Peter in prison.

(4) Liberation of St. Peter.

(6) Part of the fresco of the institution of St. Peter at Antioch.

(12) SS. Peter and Paul before Nero.

(13) Crucifixion of St. Peter.

Besides the pictures in the Brancacci Chapel, Masolino painted frescoes at Castiglione d'Olena, near Milan, and at Rome he painted the story of St. Catherine in the church of S. Clemente. No painting of serious moment has been attributed to Masaccio except in this chapel.

No. 1 on the plan. Temptation and Fall, usually attributed to *Masolino*. It is difficult to detect any remains of Giotteschi feeling in these two well-bred figures who stand in urbane unconsciousness of the gravity of the issues which theologians have attributed to their action.

No. 2. The Expulsion from the Earthly Paradise, attributed to *Masaccio*. Note the modelling of the figures. This fresco has suffered a great deal of damage.

Nos. 3 and 4. St. Peter in prison visited by St. Paul, and the Liberation of St. Peter. Both these are attributed to *Filippino Lippi*. Note the difference in temper and the decline in masculine vigour between Masaccio and the later painter.

No. 5. The Payment of the Tribute Money. This picture, the most important of the series, has invariably been attributed to *Masaccio*. In the centre, Christ commands Peter to go and find the money. To the L Peter has thrown off his robe and kneels down to take the piece out of the fish's mouth. The drawing of the bending figure shows that there were still artistic problems to be solved. To the R Peter pays the money.

It is the central group, in which Christ is surrounded by the Apostles, that makes the chapel so famous in the history of Italian art. Christ is clearly defined and distinguished from the disciples by His unconscious assumption of authority and His refined dignity. They, on the other hand, have no spiritual significance; it is the genius of Rome which moves them; they are the patricians of a world republic, not the preachers of a new gospel. Still less are

they in the nature of hieroglyphs intended to stimulate reverent piety. They are men with an obviously corporeal existence, no mere patterns on a wall. They stand out with surprising force, and appeal to us with a sense of reality of no ordinary kind, a reality in which the trivial and the temporary have no place. The new artistic power is used to depict a new attitude of thought. Masaccio revealed those permanent forces in human nature which caused the men of the fifteenth century to perceive the dignity and freedom of the human mind.

(6) The institution of St. Peter as Bishop in Antioch. St. Peter converted the disciples of Simon Magus, and showed the divine source of his power as compared with that of the magician by the cure of many sick people; he also raised to life the son of Theophilus, the ruler of Antioch. According to the legend, the governor, moved by the miracle, turned his palace into a church, and St. Peter was set upon a high chair so that he might the more easily preach to the people. The picture begun by *Masaccio* was finished by *Filippino Lippi*; the group gathered about the child is generally attributed to the latter. The governor with his assessors is seated to the spectator's left; in the centre the child is kneeling, and about him are skulls and bones to emphasize the character of the miracle and the power which made it possible. The figure of St. Peter enthroned to the extreme right is marked by the same august dignity as the central group in the "Tribute Money." It is by *Masaccio*.

(7) To the spectator's right St. Peter raises Tabitha to life, and to the left SS. Peter and John cure the cripple. This fresco has been by almost universal agreement attributed to *Masolino*. There is more of the grace of the manner and less of the force of the new than in the painting of *Masaccio*. Some of the peculiarities of the picture also agree with those in the frescoes by *Masolino* at Castiglione d'Olona, near Milan. The interest of the picture is concentrated in the strong face of Tabitha, in whom thought and action have intensified character.

(8) St. Peter baptizing. This picture is exceedingly difficult to see, even when the general lighting of the chapel is good. Note the somewhat coarse type of St. Peter and the keen Italian faces behind him. The figure who stands on the brink awaiting baptism, and the man who kneels receiving the rite, are remarkable for the vigorous and able rendering of the nude.

(9) The preaching of St. Peter. This picture, like the "Baptism," is difficult to see. Some good authorities have attributed it to *Masaccio*, others to *Masolino*. The Apostle appears as the grave and reverend ruler; he makes no stirring appeal; he is rather one who warns and commands. The work seems to lack the controlled intensity of *Masaccio*.

(10) SS. Peter and John curing the sick. The latter plays little part in the picture; it is St. Peter who rivets attention. He moves past the halt and the maimed with the air of a Roman consul. It is the same figure with which *Masaccio* has made us familiar in the "Tribute Money" and in the "Enthronement." There is the same massive dignity, the same subtle suggestion of worldly pomp and power.

(11) SS. Peter and John give alms. The figure of a man apparently dead lies at the feet of the Apostles. The type of St. John agrees with that in the "Tribute Money." St. Peter gives alms with an air of majestic unconsciousness of his surroundings that marks *Masaccio's* conception; a woman with a child in her arms receives the gift with a bland courtesy that is very charming.

(12) SS. Peter and Paul before Nero. This fresco is the work of *Filippino Lippi*. It probably represents the scene between the Emperor and the Apostles after the discomfiture and death of Simon. The people of Rome had treated the magician as a god and had erected a statue in his honour. It is probably this figure which lies at the feet of Nero, as he declares to the Apostles that he will destroy them. The personality of Nero is characteristic, but the querulous Peter and the argumentative Paul bear no relation to the magnificent conceptions of the "Tribute Money." The pointless groups of onlookers destroy the sense of concentrated force, and a comparison

with the work of Masaccio will show how flat the painting of Filippino looks in contrast with the bold relief of the earlier and stronger man.

(13) Martyrdom of St. Peter, by *Filippino Lippi*. Again we are annoyed by the group of fashionably dressed and careless youths, who are too heedless to regard the grim tragedy that is worked out beside them. The actors and the onlookers to the spectator's left of the cross have a certain measure of picturesque vigour.

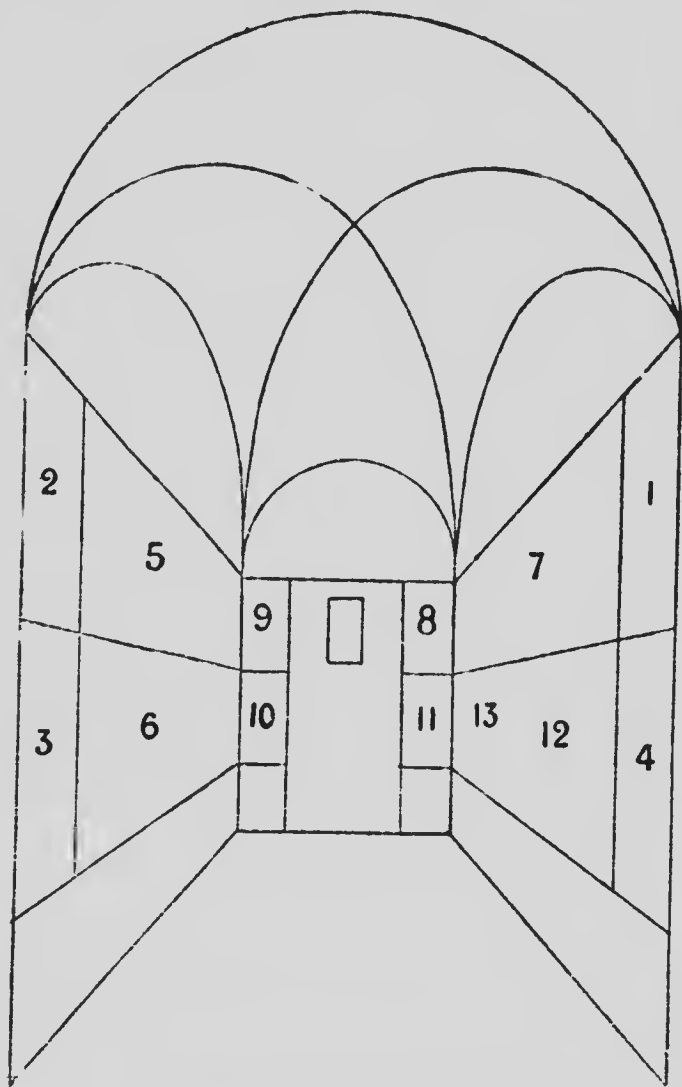
In the **Sacristy**, entered by a door close to the Brancacci chapel, there is a series of frescoes ascribed to *Spinello Aretino*, the last painter of the great Giotteschi succession. The pictures represent the story of St. Cecilia, her husband Valerian, his brother Tibertius, and Pope Urban. The series begin with the marriage feast of Cecilia and Valerian; the latter accepts Cecilia's vow; an angel crowns them; Valerian and his brother Tibertius are converted and baptized; they give alms; they are brought before the prefect; and they are martyred. St. Cecilia is taken prisoner. Pope Urban baptizes those who have been converted. After an attempt to behead the saint she preaches to the people; she is buried and her house is consecrated. No more apt illustration need be desired of the difference of artistic method between the fourteenth and fifteenth centuries than is afforded by a comparison of these frescoes with those in the Brancacci chapel.

(For the plan of the chapel, see next page.)

SANTO SPIRITO.

After crossing the Ponte S. Trinità, go along the Via Maggio and take the Via Michelozzi to the right: this leads into the Piazza S. Spirito. The existing church of S. Spirito is probably the best example of Florentine church architecture in the fifteenth century. It was designed by *Brunelleschi* (1379-1446), and although it was burned and rebuilt after his death, it still represents the genius of one of the most illustrious Florentines of the Renaissance. Many of the altar-pieces are works or copies of works of the same

period, so that the church as a whole is identified with a brilliant epoch in the history of Florence from an artistic point of view.



THE BRANCACCI CHAPEL.

In the left aisle there is a copy of Michael Angelo's statue of Christ at S. Maria Sopra Minerva, in Rome. Pass along the left aisle and turn to the left into the northern transept.

Over the first altar there is a picture of the "Bearing of the Cross," in the style of the fifteenth century. Over the second altar, Madonna and Saints, a copy by *Michele Ghirlandajo*, from a picture by Ridolfo Ghirlandajo.

Passing to the end wall of the transept over the third altar, Madonna enthroned, with SS. Bartholomew and Nicholas, perhaps the joint work of *Piero di Cosimo* and *Cosimo Rosselli*. Over the fourth altar there is a Trinity, with SS. Mary Magdalen and Catherine, by *Raphel del Garbo*. The fifth altar is the work of *Andrea Sansovino* (1460-1529). The eighth altar-piece in the northern transept, Madonna and Child, with SS. John the Evangelist and Bartholomew, is by *Piero di Cosimo*.

Turn to the left into the eastern end of the church. Over the second altar is an Annunciation, attributed to *Botticelli*. The sixth altar-piece, a Madonna and Child, is by *Lorenzo di Credi*. The seventh chapel has a Madonna and Child, and over it four saints, all in the manner of the fourteenth century.

Passing into the southern transept, the second chapel belongs to the Capponi family. Note the fine medallion portrait of Neri Capponi. The third chapel contains a copy of Perugino's picture of the apparition of Madonna to St. Bernard. Over the fourth altar, Madonna and Child, with SS. Martin (?) and Catherine, by *Filippino Lippi*. This work compares favourably with the frescoes by the same master in the Strozzi chapel at S. Maria Novella. The sixth chapel, in the southern transept, has a Madonna by *Donatello*, and in the seventh chapel there is a curious work attributed to *Ant. Pollajuolo*, in which Sta. Monica is shown giving the rule to nuns of the order. The characterization is unusually searching and shrewd.

The second chapel from the entrance in the right aisle contains a copy of Michael Angelo's Pietà, now in St. Peter's at Rome.

A stray afternoon may well be devoted to the queer little church of **San Leonardo in Arcetri**, outside the town, on the S side of the Arno. To reach it, cross the Ponte Vecchio,

and take the second turn on your L, unde ran arch that spans the roadway. Then follow the steep paved way of the Via della Costa San Giorgio (which will probably reveal to you an unexpected side of Florence). The Porta San Giorgio, which pierces the old walls at the top, has a fresco of the Madonna, between St. George and St. Leonard, the latter bearing the fetters which are his usual symbol: on its outer face is a good relief of St. George and the Dragon. (Note relevancy to the parishes of San Giorgio, below, and San Leonardo, above it.) Follow the road straight to the little church of San Leonardo on your L. (If closed, ring at the door of the cottage in the garden to the R of its façade.)

The chief object of interest within is the **pulpit**, with rude reliefs of the twelfth century, said to be the oldest surviving pulpit-carvings, brought hither from San Pietro Scheraggio, near the Palazzo Vecchio. It has been suggested that these quaint old works gave hints to Niccolò Pisano for his famous and beautiful pulpit in the Baptistery at Pisa. But it must also be remembered, *first*, that these subjects already show every trace of being conventionalized, so that in all probability many such pulpits once existed, of which Niccolò's is only the finest artistic outcome; and, *second*, that the figure here which most suggests (or rather foreshadows) Niccolò (the recumbent Madonna in the Nativity) is the analogue of the very one in which that extraordinary genius most closely imitated an antique model in the Campo Santo at Pisa. We may therefore conclude that Niccolò merely adopted a conventional series, common at his time, of which this is an early and inferior example, but that he marvellously vivified it by quasi-antique treatment of the faces, figures, draperies, and attitudes, at the same time that he immensely enriched the composition after the example of the antique sarcophagi. The series as it at present exists on this pulpit is out of chronological order, doubtless owing to incorrect putting together at the transference hither. The scenes are, from L to R, Presentation in the Temple; Baptism of Christ; Adoration of the Magi; Madonna rising from the Stem of Jesse; Deposition from

the Cross; and Nativity. All should be closely observed as early embodiments of the scenes they represent.

Among the older **pictures** in the church, the most interesting are, on the same wall, the Madonna dropping the Sacra-Cintola to St. Thomas, attended by St. Peter, St. Jerome, etc.; and, on the opposite wall, Madonna with St. Leonard (holding the fetters) and other saints readily recognized.

You can vary the **walk**, on your return, by diverging just outside the gate and following the path which leads along the old walls, with delicious glimpses across the ravine towards the Piazzale, and re-entering the town at the Porta San Miniato.

XII

EXCURSIONS

IN every direction the country around Florence is beautiful, and interesting excursions may be easily made.

Vallombrosa is reached by the railway to Saltino; the excursion can be extended by crossing the Consuma Pass so as to visit the Casentino, Camaldoli, and Monte La Vernia, returning to Florence on the third or fourth day by way of Arezzo.

By rail and train the **Medicean villas** of Careggi, Pretaja, Castello, and Poggio di Cajano can be visited. A permesso for the three latter may be obtained at the Pitti Palace; inquire of the servant at the gate close to the entrance of the picture gallery.

Prato and Pistoia are extremely interesting towns, and may be easily reached from Florence. At Prato the Duomo is interesting for the famous pulpit by Donatello and for frescoes by Agnolo Gaddi and Fra Filippo Lippi. The church of S. Maria delle Carceri is the masterpiece of Giuliano da Sangallo, and there is a small collection of pictures belonging to the municipality.

The church and cloister of S. Francesco are also noteworthy.

Pistoia is a picturesque town, with unusually interesting public buildings (the Palazzo Pretorio and the Palazzo del Comune). The Duomo contains a famous silver altar front with reliefs dating for the most part throughout the last half of the fourteenth century, and many other interesting works of art. The churches of S. Giovanni Fuorcivitas, S. Bartolommeo, and S. Andrea have fine examples of the

Romanesque sculpture. In S. Giovanni there is a holy water basin, and in S. Andrea a pulpit, both by Giovanni Pisano. S. Francesco, with its sacristy and chapter-house contains a number of interesting frescoes and a collection of sculpture. On the Ospedale del Ceppo there is a frieze of glazed and coloured earthenware by the later members of the Della Robbia family.

By the railway to Faenza the traveller can explore the valley of the **Mugnone** and the mountains to the north-east of Florence.

The tramway southwards from Florence to **Greve** runs through a lovely country, and from Greve a moderately good walker will find it pleasant to cross the hills to Poggibonsi and San Gimignano or to the station Monte Riggione on the line to Siena. Monte Riggione is an unusually fine example of a mediæval Tuscan castle; it can only be appreciated from the inside, within its walls.

The Certosa de Val d'Ema.

This excursion may be made by electric and steam tram. (Note on the time-tables which of the Gelsomino electric cars starting from the Duomo connect with the steam trams.)

The monastery, a most imposing pile, crowns the high ground which rises from the centre of the valley, and thus singles itself out from the surrounding hills. A short but rather steep road leads from the tram station to the entrance. Ring the bell. On entering, the visitor climbs a stair to reach the cloister on the level of the church. From the vestibule a small chapel is entered containing a number of uninteresting pictures. Turning to the right the part of the church built by *Orcagna* is reached. Note the Gothic forms and the vaulted roof. A few fourteenth-century panels are preserved, representing St. George, St. Peter Martyr, and to right and left of the high altar Madonna and Child and Saints. At another altar there is a Trinity by the school of Giotto.

From this part of the church a stair leads down to a

lower church. Here are the tombs of the Acciajuoli family. To the right is the fine funeral slab of Cardinal Angelo Acciajuoli, by *Donatello*; the ornamental border of fruit is by *Giuliano da San Gallo*. In a direct line from the entrance of the lower church is a small chapel; on the side wall is the tomb of the founder, Niccolò Acciajuoli, by *Orcagna*. It rests on heavy corbels, and forms a most picturesque object. Under the sarcophagus there are death's heads, an unusual element in designs of the fourteenth century. On the floor beneath there are three commemorative slabs; that of the young knight to the left (as the visitor faces the altar) is by *Donatello*.

Passing again to the level of the upper church, the choir of the monks has a huge fresco on the end wall by Pocetti (1542-1612); note also the magnificent floor. The small cloister which is next seen has some glass with designs describing the life of S. Bruno, by Giovanni da Udine.

The Capella Capitulo is entered through a finely carved door. Note the martyrdom of St. Lawrence. Within is a monument to Bishop Leonardo Buonafede, by *Francesco da Sangallo*. There is also a Crucifixion by *Albertinelli*, a Coronation of the Virgin by the school of Angelico, and Madonna and Saints by *Perugino*.

The Chostro Grande is surrounded by small houses, one of which is appropriated to each monk. The arches of the cloister are decorated with busts in glazed earthenware by *Andrea della Robbia*; it is possible to identify many of them by the usual symbols. In the centre is a well-head designed by Michael Angelo. The visitor is generally taken across the cloister to visit the cell opposite the entrance, whence there is a lovely view over the Val d'Ema, with the towers and domes of Florence in the middle distance, and in the background Fiesole and the spurs of the Apennines.

In the refectory there is a pulpit by Mino da Fiesole.

Impruneta.

The church of Impruneta lies six or seven miles to the south of Florence. The road is the same as that to the Certosa di Val d'Enza as far as Galluzzo, which place may be reached by the tram to Greve. Beyond this point the road is a continuously steep hill, and the walk of three or four miles is a beautiful one. Those who drive from Florence may count on about four to five hours for the excursion. As the road rises out of the valley, the views of the hill country with Florence below, and the ranges of hills and mountains to the north, are of extraordinary beauty. The higher ridges as the visitor approaches Impruneta are outlined by stone pine and cypress, while the lower slopes are covered with olives, vines, and wheat. The church, with its wide porch, forms one side of a large piazza in the centre of the village. On the left wall of the porch is a relief, Madonna and Child, with two saints. A door to the right admits to two cloisters, a smaller and greater. The latter has a picturesque second story.

Within the church a few steps lead from the nave to a raised platform. On this level the chapel of the Cross is to the right, and the chapel of a miracle-working Madonna to the left. Each of these have been ornamented with glazed earthenware by *Luca della Robbia*, assisted probably by his son Andrea.

The chapel of Madonna has a frieze of grapes, lemons, etc., in natural colours. The roof is deeply coffered, each space being filled with a rosette in blue and yellow. The tabernacle over the altar is a piece of refined design sculptured in grey stone. At the sides stand figures of SS. Paul and Luke in glazed terra-cotta, perhaps three-fourths life-size.

The chapel of the Cross has a frieze of angels adoring the chalice; the roof is decorated like the other chapel. The tabernacle is of glazed earthenware, and the lower part, now used as a reliquary, has adoring angels. St. John Baptist and St. Augustine in glazed earthenware stand at

the sides. In the chapel beyond there is a Crucifixion by *Luca della Robbia*.

Over the high altar there is a fourteenth-century picture, Madonna and Child, with six Apostles on each side. In the pinnacles the Death of the Virgin, with the Coronation above it, is in the centre ; to the spectator's left, Birth of the Virgin, Presentation, and Sposalizio ; to the right, Annunciation, Nativity, and Adoration of the Magi. In the predella are scenes from the life of Joachim and Anna.

In the sacristy there are several fourteenth-century panels. The Campanile is Romanesque in character.

A number of **shorter excursions** may be made by help of the many tram lines that run from the Piazza del Duomo.

FIESOLE.

The Duomo at Fiesole has been restored ; it is still, however, a remarkable example of Romanesque architecture, with a raised choir. To the right of the high altar there is an altar-piece by Mino da Fiesole and a famous bust of Bishop Salviati by the same sculptor. There is a small museum of local antiquities, and the remains of an ancient theatre, both entered from the Piazza. The steep path leading from the Piazza up to the Franciscan church and convent leads also to several spots from which most magnificent views of Florence, the valley of the Arno, and the hill country to the south, may be obtained.

It is worth while to take another steep path which makes a short cut from the Piazza at Fiesole down to S. Domenico, not only for the lovely views of Florence and the valley of the Arno, but also to see the small chapel of **S. Ansano**, which is entered from a door, No. 9, on the Via Ansano, as the path is called at that particular part.

The chapel has so many works dating from the fourteenth and fifteenth centuries that it has become one of the most charming places in and about Florence. Few of the individual pieces are, it is true, first rate in themselves, but the effect as a whole is remarkable. Over the western door

is a large Coronation of Madonna, and over the high altar the same subject is painted with a vast host of saints in addition. On the side wall near the western door and to the left there are small panels painted with the Triumph of Religion and the Triumph of Love; on the opposite side are the Triumphs of Time (?) and of Chastity; they are attributed to the school of *Botticelli*. Besides these there are many fourteenth and fifteenth century panels, and one at least in the Byzantine style with Greek inscription. In front of the high altar there is a relief of the Nativity in terra-cotta by *Michael Angelo*. The font is set in a garland of glazed terra-cotta, with a charming head of John the Baptist. On the pilasters, in the centre of the building are two statuettes, and at the side of the altar St. John Baptist and St. Agnes, all in glazed earthenware. The door to the left of the high altar has a glazed relief of Christ and St. John in the wilderness, and over the opposite door there is a relief of the Meeting of Madonna and St. Elizabeth. To the left, a small case contains a piece of enamel and a few ivories, a saint and an archangel, both in the Byzantine manner. The door close by leads into a small side chapel, with a glazed terra-cotta Madonna and Child set in a wreath over the altar. The view from the garden through which the visitor passes to reach the chapel is of surpassing beauty. Continue the path downwards to the tramway station of S. Domenico and the church of that name, which contains pictures by Fra Angelico and Lorenzo di Credi. A road to the left leads to the small church of the Badia of Fiesole.

A very pleasant walk or drive may be taken, starting from the Piazza in Fiesole and following the main road along the high ground which stretches towards Settignano. The walk for the most part is through cypress woods, which in the season are full of flowers; as there are no high walls the views of the valley are almost uninterrupted. An easy walk of one and a half hours brings the visitor to the **Castle of Vincigliata**, which is open to visitors on Thursday and Sunday, on presentation of a permesso to be obtained in

Florence. The dining-room, the kitchen, the courtyard lined with reliefs, pieces of glazed earthenware, Etruscan urns, and coats of arms, the armoury, the Sala del Consiglio, and other rooms are shown. In the small private chapel there is an Annunciation by *Luca della Robbia*, and Madonna and Child by *Andrea della Robbia*. A further walk of less than half an hour leads to Ponte Mensola, one of the stations on the tram line between Florence and Settignano.

A pleasant and interesting afternoon may be spent in an excursion to the little hill village of **Settignano**. An electric tram from the Duomo takes about forty minutes. The view of Florence and the cupola of the Cathedral is very striking as the high ground is reached.

From Ponte Mensola the road rises rapidly to the village of Settignano. Some parts of the church are ascribed by local tradition to Francesco Talenti. In the right aisle there is a fine piece of glazed earthenware by *Luca della Robbia*,—the Child embracing his Mother,—with angels in adoration: it is a peculiarly graceful work with charming delicacy of feeling.

The sacristan at Settignano has the key of a small chapel about ten minutes' walk from the village. In it there is an altar-piece which has excited interest as being a possible painting by *Botticelli*. The work as seen at present is a three-quarter length of Madonna in a deep blue robe with a grey veil; the half-draped Child rests on her knee; he looks up into her face, and her hands are folded round his body. There is something of the pensive sentiment which is common in the work of the artist, but we must await the further studies of critics before the ascription to Botticelli can be finally accepted. From the chapel a path leads through cornfields and vineyards, in fifteen or twenty minutes, to Ponte Mensola, where there is a tram station. Just before the high road is reached a steep path leads up to the church of **S. Martino**, said to have been built from the design of Brunelleschi. It contains some rather remarkable pictures, considering the insignificance of the

hamlet which it serves. Behind the altar there is a picture attributed to the school of Orcagna, in which a donor of the Zati family is presented by S. Giuliano. To the spectator's left stand St. Catherine, St. Nicholas, and St. Mary Magdalen; to the right SS. Martin, Gregory, and Antony the Abbot. On the predella there is a Pietà. St. Martin shares his cloak to the right, and to the left S. Catherine stands by her wheel.

At the east end of the left aisle there is an Annunciation by *Benozzo Gozzoli*, or some other follower of Fra Angelico. At the west end of the same *Neri di Bicci* has painted Madonna and Child, with SS. John the Baptist and Francis to the left, and SS. Mary Magdalen and Chiara to the right. On the predella, a Pietà, with Madonna and St. John in the centre; to the left, the archangel Raphael with Tobias, and to the right St. Nicholas. The coat of arms is that of the Ubaldini.

Opposite to this in the right aisle is a seriously damaged picture of Madonna and Child, with SS. Andrew and Sebastian. At the east end of the right aisle the altar-piece is attributed to *Agnolo Gaddi*. Madonna and Child have to the spectator's left St. Ursula and to the right St. Martha.

A visit to the Cenacolo of *Andrea del Sarto* at **S. Salvi** may be included by taking the tram at Ponte Mensola and getting off just before the barrier is reached. A walk of less than five minutes leads to the convent buildings. In the refectory there are a number of pictures removed from the Palazzo Vecchio; they need not take up the visitor's time.

The Cenacolo of Andrea represents the sixteenth-century style as compared to the various fifteenth-century renderings, such as the picture by Ghirlandajo at Ognissanti, the Umbrian picture known as Cenacolo di Foligno in the Via Faenza, and the Last Supper by Andrea del Castagno in the convent of S. Apollonia. The picture of S. Salvi is a more skilful piece of design than the earlier pictures; it gains also by following in some degree the example of Leonardo. The fresco is not the representation of a series of individuals

such as Castagno painted. Each person is important only as he fills his part. The scene is treated as an organic whole, having for its vital element the apposition of Christ and Judas. But Andrea has missed the intensity of the drama: Judas is only a picturesque villain, who is not even sensible of the ignominy of his temptation; there is no mental struggle between the Apostle and the traitor.

On the arch over the picture there is a curious example of the "Trinity" modelled on the same idea as Donatello's sculpture in the pediment of the tabernacle, under which Verrocchio's group of Christ and Thomas stand on the eastern wall of Or San Michele. At the side of this "Trinity" there are pictures of SS. Benedict, Jerome, Augustine, and Antony the Abbot.

A short walk from the convent leads to the barrier whence the trams from Rovezzano or Settignano will take the visitor to the Duomo.

A pleasant afternoon may be spent on the hills above S. Miniato. Take the steep street already mentioned as leading to S. Leonardo, pass through the Porta S. Giorgio, and continue on the Via S. Leonardo (passing the church), cross the Viale dei Colli, and take the steep lane which goes up to Arcetri and the Observatory. In the village of Arcetri take the road to the right which follows the crest of the hills; this leads past the Villa Galileo to the church of Sta. Margherita. From the piazza there is a magnificent view of the mountains surrounding Florence, and of the Val d'Erma far below. From the high ground which has been followed the roads which descend to the right lead in the direction of Galuzzo. From Sta. Margherita a good but steep road leads down to the barriera S. Niccolo. The walk will take about two hours.

The hill of **Bellosguardo** rises to the S.W. of the town. Take an omnibus from the Piazza Signoria to the Porta San Frediano, pass through the gate and turn to the left. After a few minutes' walk, turn up a steep road to the right. At the top of the first hill there is an open space whence various roads diverge, that to the left going up the hill leads

to the Piazza of Bellosguardo. On the way up there are exceedingly fine views of Florence. From the Piazza take the road which descends to the left ; this leads to the Porta Romana, whence there is an omnibus to the Piazza Signoria.

Other views of the town and the valley of the Arno may be obtained by taking the Via di **Monte Oliveto** to the right at the cross-roads mentioned above ; this leads down a steep hill to the church and monastery of Monte Oliveto. The latter is now a hospital, but it is generally possible to visit the church : from the ante-chamber there is one of the most beautiful views over the city. Return to the road and descend to the main road, which leads in a few minutes to the Porta San Frediano.

I am always grateful to a book, however inadequate, which has taught me something. Nobody could be more aware than its author of the shortcomings of this one. I shall be content if my readers find, among many faults, that it has helped to teach them how to see Florence. Others may know Florence more intimately : no one could love it better.

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