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| Focus | Text |
| Landing Page | Painted by Amico Aspertini c. 1515-1520 |
| Full | This painting, titled *Baptismal Ceremony,*was painted by Amico Aspertini sometime between 1515 and 1520. It depicts the baptism of St. Augustine by St. Ambrose, Bishop of Milan, in 387 CE. |
| St. Augustine | St. Augustine kneels before the baptismal font, with his hands in a prayer position. |
| St. Augustine, clothing | He wears a white cloth to represent the purity of life after baptism: past sins are forgotten, and the baptized person is now born again without sin. |
| St. Ambrose, Bishop of Milan | St. Ambrose wears his full regalia as he presides over St. Augustine's baptism. |
| St. Ambrose, Mitre | He wears a mitre on his head, a traditional headdress of Catholic bishops. |
| St. Ambrose, Clothing | With the baptism occurring during Easter, the time when the liturgical color is white, St. Ambrose dons white robes with an intricate gold cloak. |
| St. Ambrose, Staff | He also carries a crozier staff which mimics a pastoral staff, a common Catholic staff design which alludes to Christ as the Good Shepherd. |
| St. Monica | St. Monica appears here to accompany St. Augustine, her son. Monica greatly influenced Augustine's religious experience, hence her presence at his baptism. |
| St. Monica, Clothing | Artists often depict her in blue, a color usually associated with the Virgin Mary. Blue is also a sorrowful color, which reflects Monica's tumultuous life. |
| St. Monica, bible | She reads from an open book, likely the Bible. |
| Jesus | Jesus appears as a child, possibly alluding to a well-known story of St. Augustine meeting a child on a beach in Jacobus de Voragine's *Golden Legend,*a late Medieval text. |
| Jesus, clothing | Jesus, like Augustine and Ambrose, wears white. This may symbolize the innocence and purity of the Christ child, similar to the purity one receives after their baptism. |
| Jesus, nimbus | Artistic depictions of Jesus usually include a gold nimbus, or halo. This is omitted here, but the pattern on Ambrose's robes behind the child mimic the shape of a nimbus. |
| Background | The baptism is set in a large room with an open view of the landscape beyond daisy carved vaulted arches. |
| Background, Daisy | Daisies symbolize innocence and chastity in Christianity, which aligns with the tenants of a baptism. |
| Background, Landscape | This imaginary landscape follows a pattern in Renaissance art, having no similarity to Volterra where Aspertini made it. |
| Possibility of Separation | Under closer examination, one figure's face cannot be fully seen in this view. This suggests that this scene may be part of a larger painting, although the location of the remaining painting panels, let alone their existence, is unknown. |
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| Framed view | The painting's original frame when it was owned by Samuel Kress is quite ornate. Interestingly, it is a different frame than what is currently in use by the Vanderbilt Fine Arts Gallery. |
| Before conservation | Before conservation, the painting's dull and dirty condition illustrates the degradation that can occur without proper care. |
| Kress apartment 1 | The painting hung in the Kress Apartment before it was donated to the George Peabody College for Teachers in 1961. |
| Kress apartment 2 | Another view of the painting hanging in the Kress Apartment. |