

S. MARIA NOVELLA

Piazza S. Maria Novella

SPECIAL LITERATURE

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NAME

“S. Maria Novella: so named in opposition to older Marian churches.”

“S. Maria della Vigna: so named on the occasion of 1221 - apparently because of the location in the vineyards.”

BUILDING HISTORY

S. Maria Novella is the head/main office of the Dominicans [in rel. to the Dominican Order] in Florence.

CHURCH

A chapel named S. Maria Novella was first mentioned in 983 [CE], in front of the city walls in the vineyards.

In the last thirty years of the 11th century, a parish church was constructed nearby with the same name and was consecrated by Bishop Rainer on October 30th, 1094 [CE] with the participation of the Cathedral chapter. Since then, the church and chapel of S. Maria Novella existed side by side. In its neighborhood a bell tower and Monastery for the Dominican Order were probably erected. These, originally the patrons, were gradually deprived of their rights in the following decades by the flourishing parish community.

Barely a century after the victory of the citizens, on November 9, 1221, their parish priest had to give up in favor of the Dominicans from S. Maria Novella. The [Dominican] Order had already gained a foothold in Florence three years earlier. From Badia a Ripoli he had first moved to the Hospital of S. Pancrazio and then had made attempts to obtain the churches of S. Paolo or S. Pancrazio - in vain, since the secular clergy objected. As a result, the leader of the monks, John of Salerno, had proposed S. Maria Novella and enforced his proposal (7). The solemn investiture took place on November 8, 9 and 12, 1221, by the actual author of the change of possession, the Cardinal Legate Ugolino (7), who had obviously recognized the importance of the young order for papal politics and promoted the establishment also in other ways such as by having monastery rooms prepared. However, the church remained unchanged for the time being. Soon (1244) it was no longer sufficient to meet the needs [of the monks], as the pious began to flock to the heretical sermons of the monks, especially Peter of Verona (later Saint Peter Martyr) (8).

Probably at the instigation of the newly elected, 27-year-old, highly talented Prior Aldobrandino Cavalcanti (9), the plan for a comprehensive new building was then made. In April 1246, as can be seen from a letter of indulgence issued by Pope Innocent IV, the construction was already in full swing (10). In 1250 the pope renewed the indulgence (11). At that time, the transept with the choir chapels were built, as the first main part of the women's church, which was planned in its basic features according to today's [middle 20th century CE] construction methods. It was the first monumental building in the gothic style in Florence and became the high school for the numerous places of worship that grew up in the second half of the 13th century and gave the city a completely new face. As per tradition, it is unknown who directed the construction. The findings suggest that the builders came from Cistercian circles and from the earliest Tuscan and Umbrian mendicant architects (14). The construction was carried out in the following stages: 1. Construction of the first floor of the transepts and the choir chapels, progressing from west to east; 2. Construction of the upper walls of the transept and the main choir chapels (in the eastern arm the founder, Aldobrandino Cavalcanti, found his last resting place in 1279); 3. The main choir chapel and the transept were vaulted, the entrance arcades of the country house were built, the Strozzi chapel was added; around this time the Romanesque church was demolished, which had been left for the time being for worship south of the newly rising walls (15).

In all probability, this decisive step forward took place in 1279, when the Cardinal Legate Latino Frangipani, Bishop of Ostia, laid the foundation stone of the "new church" of the preaching monks with great solemnity in eternal memory of the reconciliation he had brought about between the Guelphs and the Ghibellines. Contrary to tradition, this message, which was written down two centuries later by Giovanni Villani, should not be interpreted on the basis of the findings of the building and the situation of the inscriptions, and on the basis of the documents (16).

The building work was now promoted with great speed; the monks and the burghers clearly intended to outdo all similar churches in Italy with this work (17). In 1295, 1297 and 1298 the city government gave money for the undertaking (18). The construction of the new large square in front of the façade began as early as 1287 (19): the foundation walls of the church may therefore have already existed in their entirety at that time. In 1297 there was already one - and probably not only one - of the "avelli" (tombs) on the east side of the cemetery wall (20). In 1298 the first and second bays in front of the crossing (with the monks' choir) were in use, in 1300/02 and 1305 the 3rd and 2nd bays (counted from the façade) (21). In 1298, the Minerbetti family probably also made a donation for the construction of the eastern aisle (and perhaps other parts) (22). Soon afterwards, the nave may have been essentially completed. The façade was begun around 1300 (23). That was the most important part.

The main features of the completed work were then gradually completed. A bell tower is mentioned as early as 1305, but the current one was not built until 1330 at the expense of the Dominican Archbishop Simone Saltarelli of Pisa (24). Between 1303 and 1325, the Rucellai Chapel was built in front of the eastern transept (25). Around 1350, the lower half of the façade

was encrusted with marble; the donors were Turino Baldesi and Fra Minia Lapi (26). Around 1350-60, Mainardi Cavalcanti had the present sacristy built in the angle between the western transverse arm and the country house (27). The master builder of the bell tower, the façade and the sacristy was most likely the then head of the building lodge, Fra Jacopo Talenti da Nipozzano (d. 1362), to whom the monastery necrology attributes "large parts of the church" (28). On April 20, 1358, a lightning strike thru the spire and the crowning marble angel down onto the adjacent roofs; the damage was repaired in 1359 (29). In 1420, Pope Martin V celebrated the solemn final consecration of the church during a visit (30).

Around 1456 ff. the extension of the façade was continued. Giovanni di Paolo Rucellai had Giovanni Bettini execute the famous Renaissance façade based on designs by Leone Battista Alberti, which covered the Gothic ground floor with a monumental order and newly incrustated the still bare upper floor (31). Completion date: 1470 (inscription).

In 1462 and 1466, repairs were made to the roof and the bell tower (32). Between 1472 and 1497 construction of the Capella "della Pura" (in the angle between the eastern transverse arm and the nave) on behalf of the Ricasoli family (33).

Around 1508, Giuliano da Sangallo extended the inner side choir on the left transept at the behest of the Gondi family; upper parts of the altar wall in 1602 (34).

In 1565-72 Vasari "reformed" the church in the taste "The victim who is able to articulate the situation of the victim has ceased to be a victim: he or she has become a threat."

of the late Renaissance: the monks' choir in the last two bays of the nave was removed, a row of monumental altar tabernacles was added to the side aisle walls (one tabernacle in each bay), the furnishings were rearranged (35), the large eastern side portal on the nave was walled up and a new, smaller portal was opened north of it (36).

In 1575-78, Giovan Antonio Dosio extended the outer side choir on the left transept on behalf of the Gaddi family (37).

In 1616, the entrance wall to the sacristy (south wall of the left transept) was given a façade by Gherardo Silvani or Fabbrizio Boschi (38).

In 1778, the crumbling crabs were removed from the edges of the spire and the spire was given a Baroque finish (39). In 1838, further restoration work was carried out on the bell tower (40).

In 1857-61 the church was thoroughly and rather haphazardly restored. In particular, the window sills were raised in order to replace the Vasari tabernacles with large neo-Gothic altars (41). In 1893, the bell tower, which had been altered over time, was restored to almost its original state (42). 1904 Exposure of the previously built-in choir (43). 1914 Opening of the walled-up

windows of the Cappella Rucellai (44). In the same year, replacement of the weathered stones of the façade (45). 1922 Addition of the previously unfinished eastern volute to the façade (based on the pattern of the western one) (46).

CLOISTER

There is a great deal of information about the history of the monastery buildings, but it is often inconclusive. The building survey provides results that also lack the ultimate clarity. There is a complete lack of thorough stylistic-critical preliminary work, as well as precise plans and measurements. The following attempt can therefore - especially for the period before 1300 - only claim the value of a working hypothesis.

In 1197, a "claustrum" is mentioned next to the Romanesque church (47); this probably referred to the same buildings that Cardinal Ugolino had a commission of rich patrons make makeshift in 1221 and 1222 for the purposes of the new Dominicans (48).

In 1246, a comprehensive new building was begun (49). Significant news from 1250 and 1252 report on the extent of the work: according to this, the outermost limits of the present monastery complex were already reached at that time - at least through the purchase of land (50). The grandiose system of mighty cloisters framed by many adjoining buildings thus probably originated from the same time and the same circle as the church project, which was supported by the same spirit.

Of course, its construction took a good hundred years. Around 1250, the lower arcade of the All Saints' Chapel was apparently built at the point where the Romanesque cloister met the left transept of the newly built Gothic church (51). A little later, probably a second addition to the Romanesque system: expansion of the passage between the present sacristy and the present "Spanish Chapel" - probably also an attempt to give the passage between the oldest chapel and the Romanesque church a monumental form (52). Around 1270, perhaps the first beginnings of a Gothic cloister: construction of the first bay (counted from the east) of the north wing (the later chapel of SS. Filippo e Jacopo) of the current "Chiostro de'Morti" ("Chiostro Vecchio"), possibly also of the entire northern cloister wing of this courtyard, roughly by demolishing the Romanesque cloister; around 1279/80, probably a continuation of this undertaking: construction of the Strozzi Chapel and the east wing below (53). This was the beginning of the system of corridors and burial chapels, which was then gradually extended further north. 1284/85 Building activity in the southern outer parts: on the later "Chiostro dell'Infermeria" (master builder: Fra Albertino Cambi, called Mazante), in the area of the later pharmacy, on the Laudesi brotherhood building (at the main gate) and on the "school" of the Laudesi brotherhood located there (54).

Around this time, the monastery still seems to have consisted of two separate main parts: the already renovated "Chiostro Vecchio" next to the transept of the new church and the farm buildings to the south (55).

The completion of the church building freed up funds to create the connection between these parts, which had presumably been planned for a long time. Work began on the wing of the building to the south-north, which would later be joined by the "Chiostro Grande" to the west and the "Chiostro Verde" to the east: 1303-1308 Construction of the new chapter house, later known as the "Capitolo del Nocentino"; the "Chiostro Grande" was probably begun at the same time, although it was not effectively promoted until later (56). In the meantime, other projects were carried out, namely certain extensions to the main entrance and the "Chiostro Vecchio": in 1318/19 the school and the hostel (57), in 1323 the cemetery wall (58), around 1330 probably the Strozzi-Trinciavelli chapel near the bell tower that had just been built (59). It was not until 1332/34, with the construction of the large chapel of St. Nicholas, the foundation of Dardano Acciaiuoli, that the focus returned to promoting the buildings on the "Chiostro Grande" (60).

It was precisely at this time that the Dominicans' building activities were given a new impetus by a natural event that initially seemed damaging, the flood of 1333. The reference to the destruction caused by this put the monks in a position to appeal particularly effectively to public charity (61). Finally, the "Chiostro Grande" was energetically continued: resumption and gradual completion of the new dormitory "begun long before", which is probably to be thought of above the "Capitolo del Nocentino" and north of it (62); construction of the cloister arcades on behalf of Archbishop Simone de'Saltarelli of Pisa (+1344), Johannes Tuccii de'Infangatis (+1348) and others (63). - This work was probably already supervised by Fra Jacopo Talenti, who had been in charge of the building workshop since around 1330 (63).

At that time, the "Chiostro Vecchio" also began to be remodeled again. 1338/1340 Establishment of a library in the north wing, probably by Jacopo Talenti, on the basis of a donation from the Baldesi (64). 1340-63 Addition of the transverse wing of the row of tomb chapels behind the two western side choirs (65). At the same time (1349-63) decoration of the north side and perhaps also the east side of the "Chiostro Vecchio" (66).

It was at this time that building activity in the monastery reached its peak. A series of favorable circumstances had come together: the plague of 1348 had made the townspeople extremely interested in ecclesiastical undertakings and eager to make sacrifices; a highly talented prior, the famous preacher and scholar Fra Jacopo Passavanti, had managed to win over the favorable mood for his enterprise; and a capable architect, Fra Jacopo Talenti, was ready to give the planned undertakings a monumental form. In this way, the monastery project conceived a hundred years earlier took shape in a grandeur worthy of the spirit of its original inventors. The most beautiful monument to this heyday is the "Chiostro Verde" with its annexes, the large refectory and the new chapter house (the "Spanish Chapel"). - Construction began around 1344; Buonamico di Lapo Guidalotti, a wealthy friend of the prior, donated a new chapter house to the monks, the choir of which was to serve as his burial chapel. The old chapel of S. Maria Novella, the forerunner of the Romanesque church, was sacrificed for this purpose; the chapter house with the first arcades of the "Chiostro Verde" in front of it was completed before 1355 (67). The other sides of this cloister were completed around 1360 on behalf of other families, as was the

refectory to the west of the "Chiostro Verde", which was also begun around 1350 (probably as a replacement for a somewhat older building donated by Prior Michele dei Pilastri?) (67).

In the same decade - around 1356 - the large north wing of the "Chiostro Grande" with the huge dormitory ("della Cappella") extending into the "Chiostro Vecchio" and the library were also built (68). Fra Jacopo Talenti was most probably the director of all these buildings (69). A novitiate was built above the refectory, followed by an adjoining dormitory (on the "Chiostro Grande", on the upper floor of the south wing), built between 1364-1383 at the expense of Fra Alessio Strozzi (70). This marked the end of building activity during this period.

In the 15th century, a gradual expansion of existing parts followed. 1418-20 Construction of a west wing as a papal hostel for Martin V; Ghiberti and Giuliano Pesello provided competing designs for this (71). Around 1424 installation of a small cloister in front of the south front of the refectory and renovation of the infermeria by the then (1424+) prior and Dominican general Lionardo Statii Dati (72). 1434

Remodeling of the papal apartment for Eugene IV (73). Around 1500 Addition of an (unfinished) upper storey above part of the loggia of the "Chiostro Grande" (74). 1505 Renovation of the "Chiostro della Porta": creation of the Renaissance cloister between the monastery entrance and the "Chiostro Dati" (75). In 1504, the papal apartment was refurbished for Leonardo da Vinci, who drew his cartoon of the Battle of Anghiari there (76), and in 1515 for Pope Leo X (77).

Vasari brought about important changes in 1563 ff. on the orders of Grand Duke Cosimo I: the papal apartment was given to the nuns of the newly founded monastery della SS. Concezione and renovated for this purpose; the confraternity of S. Benedetto Bianco, which had been expelled from these rooms, was compensated by the installation of an oratory and cloister in the "upper cemetery" (78); the chapel wing behind the side choirs of the church was transformed into an entrance to the new monks' choir in the main choir chapel (79). The beautiful staircase near the Infermeria (designed by Vasari himself?) probably dates from this period.

This was followed by several smaller conversions in the 17th century (80).

In 1814, the papal residence was returned to S. Maria Novella (81). A few years later, another major destruction took place. During the construction of the railroad station, some chapels at the "Chiostro de'Morti" were demolished and the monastery garden was turned into a public square (82). Restoration work had already begun. The "avelli" (burial niches) in the enclosing wall of the "upper" cemetery, which had almost completely disappeared over time, were renewed in 1847 (83). Further, rather intrusive restorations were renewed in 1847 (83). Further, rather intrusive restorations: 1892/94, 1912, 1914, 1915/16 (84) and 1921/29 (85).

The bell tower. Its original helmet was crowned with a cross flower and a figure of an angel and decorated with crabs on the edges (97).

The monks' choir ("Tramezzo"). Until 1565/72, the original monks' choir in the form of a high-walled rectangle clamped between the pillars stood in the last two bays of the central nave. For more details, see "Lost furnishings" p. 734. The monks' choir façade was adjoined on both sides by a grille in the side aisles, so that the rear part of the church, which served the monks' service, was separated in its full width from the front part, the preaching church of the lay congregation. The separating barrier and the entire monks' choir zone are called "Tramezzo" (98) in the source writings (14th-16th centuries).

The side altars. Vasaris. 1565ff. erected on the side aisle walls, replaced 1857ff. To be presented like the corresponding, still preserved altar series in the nave of S. Croce. The capitals were composite (98a).

The "upper cemetery". Located to the east of the nave of the church (in the angle between the eastern aisle and transept); demarcated from Piazza S. Maria Novella and Via degli Avelli by an enclosing wall with "avelli" (burial niches); see Wood-Brown, 1902, 101f. On the northern third of this medieval cemetery, consecrated in 1323, adjacent to the "Cappella della Pura", there had been a cloister, the "Cortile della Pura", since the 15th/17th century, and on the rest of the site to the south, the building complex of the brotherhood of S. Benedetto Bianco since 1570ff. All these buildings were removed in 1867 (for floor plan and reconstruction, see S. Benedetto Bianco, Vol. I, 354f.), and the surrounding wall was rebuilt in neo-Gothic style. Until 1847, in place of the present neo-Gothic portal, there was a portal by Gherardo Silvani (17th century; illustrated in Ricci, *Cento vedute di Firenze antica*, 1906, plate XCI; see also note 80). Its extensive buildings have been restored to some extent to their original state. The original purpose (or location) of the individual parts can be seen from the "Building History" and from the plan on p. 693. It should be emphasized that this monastery complex was probably the richest, the most complete in Florence, that it probably came closest to the ideal of a complex that took all conceivable purposes into account. There were (in addition to the usual buildings) infirmaries, a pharmacy, a school, library rooms and a hostel.

The hostel; 1318/19. Located at the entrance to the monastery in Piazza S. Maria Novella.

Chiostro Verde.

Until the construction of the cloister (around 1350), there was a garden here that belonged to the monastery, but apparently not to the cloister - above the Gothic loggia of the cloister there was later an upper, Baroque loggia with pillars and basket arches, which probably dates from the 17th century (see note 84).

Chiostro de'Morti

Originally there was probably a Romanesque cloister, and from the mid-13th century to the mid-14th century perhaps a Gothic cloister loggia running around all four sides (cf. note 66) - For the reconstruction of the demolished buildings to the north of the Chiostro de'Morti, which are described below, see the plan on p. 693.

Chapel of St. Benedict of the Tornaquinci (plan no. 18); probably built in the late 13th century - see Wood-Brown, 1902, 99.

St. Paul's Chapel of the Alberti (plan no. 10). Built in the late 13th century, rebuilt in 1565, see Wood-Brown, 1902, 100, 105, 108.

Brunelleschi Chapel of St. Lawrence (plan no. 11). Built soon after 1333 as the Simon Thaddeus Chapel of the Brotherhood of S. Gesù Pellegrino. Rebuilt in 1565, see Wood-Brown, 1902, 106, 108.

St. Martin's Chapel of the Nelli (plan no. 12). Built before 1347, rebuilt in 1565, see Wood-Brown, 1902, 106/07, 108.

Building of the Confraternity of S. Gesù Pellegrino (plan no. 14). Built around 1347, located to the north opposite the last three chapels mentioned. The entrance was exactly opposite the Lrenz chapel. Behind it was a small cloister. From its north-west corner you entered a Anteroom. Behind this was the oratory (plan no. 15). Cf. Wood-Brown, 1902, 107/08; the whole is depicted on the city view by Stefano Bonsignori (1584) (reproduction in Mori-Boffito, *Piante e vedute di Firenze*).

Chapel of the Stigmata of St. Francis (patrons: Alfieri-Strinati). Built in 1363, it is located approximately at the place numbered 13 on the plan. Vgl. Wood-Brown, 1902, 108.
Garden wing of the dormitory (?) Such a building is shown on the plan from the Baroque period (no. 21).

Monastero del Capitolo". The oldest chapter house, built in 1244, was located on Via Valfonda - probably in the extreme north-east of the monastery district - where the Tertiaries of the Dominican Order - "Pinzocchere di Penitenza" - had built a small convent in 1308. Cf. Wood-Brown, 1902, 77.

The dormitories at the "Chiostro Grande" (plan no. 29 and 30). They were originally three-aisled pillared halls, without the cell walls already shown on the plan, which were probably added in the 16th or 17th century - For the staircase (no. 28), see note 65 - On the upper floor above the west end of dormitory no. 30 is the "Cappella del Papa", built in 1418-20.

The "Pope's hostel" (plan no. 31). A series of rooms that the city government had built as a hostel for distinguished guests in 1418-20, located on the upper floor of the west wing of the "Chiostro Grande"; accessible through the associated chapel (cf. (see previous section), also by a staircase at the south end (from the Via della Scala), allegedly also by a flight of steps built according to a design by Lorenzo Ghiberti or Giuliano Pesello in 1418-20, on the lowest post of which the city's heraldic lion, Donatello's "Marzocco", sat (this flight of steps is said to have been located in the west wing of the cloister of the "Chiostro Grande" [?])(99). In 1434 the halls were rebuilt and columns were erected above the entrance on the Via della Scala to support a protective roof. Cf. Wood-Brown, 1902, 90ff. - The flight of steps has been demolished, the inn completely disfigured by later alterations

BUILDING DESCRIPTION

CHURCH

Photographs of the building: Older drawings in the Uffizi (nos. 4639,4650,4657,4682,4772);cf.Ferri,Indice,1885,52.-The most accurate ground-plan: by Ferdinando Ruggieri, engraving in „Esequie di Luigi I. cattolico Re della Spagna" etc., by Niccolò Marcelli Venuti, Firenze 1724.-Summary building records in Dehio-von Bezold, *Kirchliche Baukunst des Abendlandes*, VIII,1901,534,539;Wood-Brown,1902; Supino, *Gli albori*, 1906; Paatz, *Werden und Wesen der Trecentoarchitektur in Toscana*, 1937, fig.1ff. (the ground plan fig. 27 is based on Ruggieri's ground plan).-fig. p.682.

Type. Three-aisled Gothic pillar basilica with transept and five adjoining square choir chapels, of which the central one is twice as large as the others.- Since the terrain under the church slopes slightly from east to west, and since the older cemetery was to be preserved under the church, an artificial base had to be built under the western half of the church to compensate for this; it partly contains burial vaults (cf. Wood-Brown, 1902, 96).

Outside.

South-north-facing Gothic quarry stone building; most of the structure is made of house stone (Macigno), a smaller part of brick. Marble incrustation on the façade.

Facade.

Its structure corresponds to the basilica cross-section of the nave behind it: a lower, wider part rises up to the height of the side aisles; above its center rises the front wall of the upper aisle (with a pediment), flanked by two volutes. The lower part has two storeys, a high ground floor and an attic. All parts are richly clad in white, red and green marble. - Components from two different construction periods and styles overlap and intermingle: Gothic parts, which were created around 1350 (probably by Fra Jacopo Talenti), and Renaissance parts, which were created in 1456-70 according to a design by Leone Battista Alberti. The older parts dominate the lowest storey of the façade up to the base of the attic. The younger parts intertwine with the older ones on the ground floor; on the upper floors, only they are present.

The Gothic sections have an ancient appearance, almost in the spirit of the great architects of the late Dugento and early Trecento (100). Its model could have been the façade of S. Paolo in Pistoia, a creation of Giovanni Pisano's building school from 1313; in addition, the Florentine cathedral façade by Arnolfo di Cambio probably also had an inspiring effect - the central section has been replaced by Alberti's main portal. On either side of it, four narrow, high wall bays are divided by slender pilaster-like pilasters supporting four semi-circular blind arches. At the bottom of each wall bay is a pointed-arched burial niche ("avello") (100a); in the two bays that lie beneath the flanking walls of the upper aisle, two slender pointed-arched portals, each with a low wimperg, open in its place. The vertical structure is intersected by a horizontal one: at the bottom, a fairly high, richly and finely profiled base; above this, the band of ornamented sarcophagus fronts of the tomb niches, interrupted by the portals; at the height of the transom points of the niche arches, profiles that cross the pilasters; above the pointed arches, a cornice that cranks over the pilasters; below the crowning blind arches, a row of capitals. On the pointed arches of the tomb niches, the wedge stones are alternately green and white; the white wall panels above the niches are patterned with green rectangles (101); two rows of these rectangles follow one another; the rectangles of the upper row end in semicircular arches at the top.

The Renaissance parts: most important building photos: Laspeyres, *Die Kirchen der Renaissance in Mittelitalien*, 1882, XI;Stegmann-Gey-müller, *Architektur der Renaissance in Toscana*, IIIa, 11, 12 (102).Leone Battista Alberti attempted to extract an antique composition from the existing

state of the building: he gave the already incrustated ground floor a new rhythm by installing a monumental "order" of three-quarter columns; he designed the remaining area above as an attic; while he thus echoed the antique triumphal arch scheme on the lower, broader part of the façade, he gave the lower part of the façade an antique triumphal arch scheme.

He gave the still undecorated front of the upper arcade the shape of a temple front. However, he was unable to fulfill the Renaissance demand for axial justice, as he adopted the Gothic system in which the flanks of the upper arcade have the portal openings below them. In place of the (three?) Gothic central bays, a mighty niche-like portal opens with a pilaster-studded jamb and a round arch designed as a coffered barrel vault. Flanking it are two colossal columns set into the wall and two corresponding columns further to the left and right, directly next to the green and white (horizontally) striped corners (widened to form strong pillars). An antique entablature rests on the capitals of the columns and corner pillars and at the same time on the intervening apexes of the Gothic blind arches as the conclusion of the lowest story of the façade; above this follows the attic, a white zone with juxtaposed green striped squares, each of which has a rosette etc. in the center - similar to the decorative squares above the gallery of the baptistery; the striped corner pillars of the first floor continue at the corners. On the front wall of the upper aisle, the marble cladding forms a composition in the style of an ancient temple façade, which is depicted using the Florentine incrustation style: four pilasters (horizontally striped in green and white) divide three wall bays and support an entablature above which a pediment rises. In the middle, wider wall panel, the older, Gothic rose window (too low-set); in the gable, the sun-like Jesus emblem; on the frieze of the entablature, the name of the founder and the completion date 1470 in large Antiqua letters; the white wall panels are divided by green rectangular strips, each of which contains a green star pattern in the middle. Two volutes serve as spandrels between the front of the clerestory and the wider lower part of the façade - for the first time in the history of architecture, a motif that was to conquer the architecture of Europe from here. The shape of the volutes is inspired by the buttress volutes on Brunelleschi's cathedral dome lantern; rich incrustation ornamentation on each volute, each dominated by a Gothic rose.

The main portal was executed by the sculptor Gio-vanni di Bertino and his workshop; the "imprese" of the Rucellai family (sails) and the Medici family (ring with feather), who were closely associated with them, are attached there and to the relief and encrusted frieze under the attic as leitmotifs (103).

Nave; around 1279-1310.

Three-aisled basilica. Very simple structure, in striking contrast to French Gothic and in close connection with Italian-Romanesque building habits. The side aisles and the clerestory are divided into wall bays by pilaster-like buttresses, each containing a window (ogival windows in the side aisles, lancet windows in the clerestory). At the top of each nave a round-arched frieze, which is cranked over the buttresses on the side aisles (not on the central nave); lion heads as gargoyles on the crankings. The front, somewhat younger bays (after 1300) have slightly different window and frieze profiles than the last two bays in front of the transept, which are somewhat

older (around 1278-1300).- On the east side in the third bay, a later (around 1300), now walled-up, magnificent side portal (103a) in the type of a richly varied round-arched pillar-pillar portal.

Transept and choir chapels; around 1246-79.

Basic features. The two transepts, the crossing between them and the adjoining main choir chapel are somewhat lower than the central nave of the nave; chapels of much lower height are placed in front of the transepts all around, with a strong corner pillar of rectangular base at each corner of the end walls of the transepts and the main choir chapel (104). A frieze of pointed arches on consoles runs around the transverse arms and the main choir chapel (including corner pillars) at the height of the upper wall end, above which rise the three low gables of the end walls and on the corner pillars cube-like tops with small, baroque pyramid helmets (the latter are missing on the eastern transverse arm, however where blind arches are attached to the cube tops instead).

The three end walls of the transverse arms and the main choir chapel are the most richly structured. On all the gable slopes there are Cistercian-style brick console cornices - on the main choir chapel there are three lancet windows joined together in a group (the central one higher) with a small rose window above each lancet - also a Cistercian motif (105). The fact that all these windows are held together by a huge, pointed blind arch and connected to the corner pillars is idiosyncratic and grand (106). There is a recessed cross in the gable and a single pointed arched window (now walled up) in the east transept, with a rose window above it (107); above this is a pointed arched blind window (framed by columns) which pierces the cornice at the base of the gable (108).

The choir chapels: the main choir chapel has already been described; in the rear part of each of its side walls is a lancet window, which was already walled up during construction due to a change of plan (109); to the left and right of the main choir chapel are two side choirs half the size. On their rear wall, buttresses, one between each and a slightly larger one on the exposed corner of each of the two outer side choirs; they are structured to match the corner pillars of the main choir chapel (110). A frieze crowns them, forming the upper end of the side choirs. In contrast to the corresponding but somewhat younger frieze on the main choir chapel and on the transverse arms, it is made of brick and is quite richly structured: at the bottom a "German band", above it an arched frieze of columns and pointed trefoils, at the top a cornice (111). - Each side choir originally had a pointed arch window at the back; only the one immediately to the left of the main choir chapel has survived. Of the others, the walled outlines are still partially recognizable, above which a transverse rectangular lancet window now opens in each of the three chapels - ingredients of the late Renaissance and Baroque periods.

In front of the two western side choirs is the low wall of a corridor that has been laid out in front. The chapel extensions. The unadorned "Cappella della Pura" (late 15th century) in the angle between the nave and the eastern transept; the Rucellai Chapel (around 1303/25) with three masonry lancet windows in front of the end wall of this transept. - The sacristy by Fra Jacopo Talenti (c. 1350/60) is located at a corresponding angle on the western transverse arm, surrounded by the monastery buildings; the three pointed arches of the large window in its rear

wall (see p. 691 below) are framed by a semi-circular blind arch. In front of the end wall is the high Strozzi Chapel (c. 1279), in which a lancet window opens.

The bell tower; 1330.

It leans against the southwest corner of the western transverse arm - probably the work of Fra Jacopo Talenti. Like the other work of the master, the façade, it appears very ancient, almost Romanesque, and was probably modeled on a building from the late 13th century, the bell tower of Ognissanti. - It rises above a square base. Its corners are each reinforced with a flat template and round arch friezes grow out of these corner templates, dividing the four storeys. These storeys increase in height and openness towards the top. In the lowest, a narrow pointed arch on each side, in the second a two-part pointed arch, in the third three round arches supported by columns, in the fourth a corresponding but higher and more open group of sound openings, above which a slightly projecting round arch frieze forms a cornice. Above each side of the tower an eyelash gable, between which rises the four-sided helmet; it was renewed in 1778 (112), generally probably fairly faithful.

Interior.

Monumental Gothic spatial creation, the oldest in Florence, groundbreaking for the beginnings of Florentine Gothic and always inspiring for its further development, highly significant and fruitful due to its bold security.

The bold certainty with which a Gothic spatial and structural system with a Tuscan character was developed from the scheme of the Burgundian Cistercian basilica is highly significant and fruitful.-Paatz, *Werden und Wesen der Trecentoarchitektur in Toskana*, 1937, 7ff. (113), gives a detailed account of the historical significance of this development.-The individual parts of the church are discussed from the choir to the façade, in the order in which they were built. - Fixtures and additions from later periods follow at the end.

Structural system.

Articulated pillars (and corresponding wall pillars), pointed arches and ribbed vaults everywhere. All walls and vaults are made of lightly plastered quarry stone, all structures of gray-brown, finely worked sandstone (pietra serena).

Choir chapels and transept; around 1246-79.

The transept is formed by three square bays of equal size: the crossing and the two transverse arms; at the back of the crossing is the main choir chapel of equal size and design, on either side of it, half the size, with two square side choirs on each transverse arm; this scheme is taken from the Cistercian basilicas (114). In front of the side choirs there is a platform of two steps; in front of the main choir chapel, which is higher again, there is a staircase platform of five steps projecting into the crossing (115).

The ground floor (c. 1246-65): the side choirs and the equally high lower parts of the main choir chapel and the transverse arms. The impression is determined by the pointed arched openings of the side choirs and the square pillars between them on the side choir end walls. At the front of each pillar is a pilaster, the capital of which is continued on the other parts of the pillar. The antique-style pilaster motif appears to have been taken from the Romanesque traditions of the older medieval Italian mendicant orders (116); however, these pilasters were perhaps intended as a support for (Cistercian-Gothic) models, which were intended to ascend to the transept vaults (perhaps planned in six parts at the time), but which were not executed in the second construction phase (117). The ribbon-like, sharply cut acanthus capitals have a Pisan-Romanesque character (118). Corner services rise in the transept corners and at the corners of the opening of the main choir chapel articulated pillars rise up to the vault; the scheme of the latter - cruciform with corner services and half-columns on the transepts and pilaster-like designs on the triumphal arch side - is taken from Cistercian models, but developed more sturdily (119). - In each choir chapel, corner services and a cross-ribbed vault of Cistercian profiling (120). Capitals figured on the services - a Gothic motif that probably originates from the castles of Emperor Frederick II (121). The little figures perched on the capitals or clutching them are, however, entirely Italianate in style, partly in the sense of the Pisan-Romanesque school (in the side choirs on the left transept), partly in the sense of Niccolò Pisano (in the side choirs on the right transept, which were apparently completed somewhat later) (122). - The All Saints' Chapel of the Rucellai in front of the southern part of the end wall of the left transept is clearly one of the oldest parts; this rectangular room, which was later incorporated into the bell tower built above it, has a barrel vault and an Italian-Romanesque portal (122a); a marble wall niche in the easternmost side choir; it is divided by a small column with a ionised capital and bears two Gothic trefoil arches; Between the arches and the crowning gable slopes is a finely sculpted tympanum with a tree in relief in which birds are climbing around - a motif from the central French Gothic of Chartres (123). The arcades connecting the transept with the nave were only built in the following construction period (cf. below).

The upper parts (around 1270/79). Of the previously described prefabrications, only the services in the transept corners continue upwards, but not the pilasters of the side choir entrances, the latter perhaps as a result of a change of plan at that time, which replaced the six-part transept entrances that were possibly originally planned.

In each transept and in the crossing there is a square cross-ribbed vault with a Cistercian ribbed profile; in the end wall of the left transept a simple, still Romanesque-looking eye window; in the end wall of the right transept a Gothic rose window (124); the work may therefore have been promoted from left to right. On the capitals of the corner pillars at the front of the main choir chapel, softly modeled acanthus foliage, richer profiles and half-figures in the style of the

Sieneſe pulpit by Niccolò Piſano-apparently more recent, refined creations by the decorators, who alſo executed the vault conſoles in the ſide choirs on the right tranſverſe arm (125).

The mouth of the nave (around 1279).

In the ſouth tranſept wall facing the nave, the central part, which contains the entrances to the three naves, is ſlightly further ſouth than the ſide parts, ſo that two wall ſteps run from bottom to top immediately next to the ſide aiſle entrances, even through the two lancet windows that open above the ſide aiſle entrances. This incoſiſtency reveals a new change of plan (the ſecond): when the conſtruction of the nave began, the central part of the tranſept was apparently enlarged ſlightly to the ſouth and at the ſame time the nave was built higher than originally intended; the capitals of the ſide aiſles and the nave arcades are higher than the capitals of the ſide aiſles, and the clerestory of the nave riſes ſlightly higher than the crossing (126).

The nave; 1279 to around 1310.

Three naves, each with ſix bays of different lengths. Between the naves, which are arranged in a baſilica-like arrangement, there are articulated pillars with pointed arch arcades, with correſponding wall pillars on the ſide aiſle walls and a ribbed vault in each bay of each nave. A pointed arch window in each ſide aiſle bay (ſhortened at the bottom in 1857).

In each central nave bay in the clerestory on both ſides an eye window. True to Italian Romanesque tradition, two parts are diſtinguiſhed in the nave: 1. the lay church or "lower church", which comprises the four front bays and was probably intended primarily for preaching in this Dominican building; 2. the *tramezzo*, which is two ſteps higher and encompasses the laſt two bays before the crossing; until 1565/72 it contained the monks' choir in the central nave and, next to its façade, grilles that closed off the ſide aiſles from the lay church (127).

The monk's choir zone ("Tramezzo"); around 1279-90. Executed following the upper parts of the tranſept after a change of plan (ſee above), but by the ſame builders. As in the tranſept, the pillar baſes are ancient (Attic), the ribbed profiles are early Gothic. -Following on from Tuſcan-Romanesque buildings, a change in the ſhape of the pillars diſtinguiſhes this part of the nave from the front part (128). The pair of crossing pillars correſponds to the Cistercian Early Gothic corner pillars of the main choir chapel on the rear ſide of the crossing. The next pair of pillars, on the other hand, is of Florentine-Romanesque design: four half-columns in front of a ſquare core, arranged in ſuch a way that only narrow corner edges protrude from the core between the templates, and that one template riſes above the others up into the clerestory to the vault belt-this is the pillar ſcheme of S. Miniato and very probably alſo of the older, Romanesque church of S. Maria Novella, which was only demolished at the time. The next and laſt pair of pillars again correſpond to the crossing pillars - the pillar and wall pillar capitals and their finely and richly profiled cover plates correſpond ſtyliſtically to the forms in the upper part of the tranſept. A few

capitals at the transept entrances have simpler cover plates and ancient Romanesque-Pisan motifs (dragons; medallions with half-figures); they were evidently made during the first construction phase (1246 ff.), but were not moved until long after (1279) (129). - According to Pisan-Romanesque custom, the arches of the tramezzo arcades are painted with a black and white wedge stone pattern.

The central aisle bays here are transversely rectangular, the side aisle bays longitudinally rectangular - similar to some Italian Cistercian churches (130).

The lay house (the "lower church"); c. 1290-1310. The structure here is generally the same, but all the pillars are of the same type, the Tuscan-Romanesque of the central pair of pillars in the "Tramezzo", albeit somewhat modified into the mathematically abstract in accordance with the tendencies of the late 13th century. The edges between the half-columns are developed on three sides by chamfering, and the corners of the lower plinth below the bases are chamfered by downward-facing "tongues". The ribbed profile corresponds to the three-sided cross-section of the pillar edges. The capitals have coarse, herbaceous acanthus foliage and unprofiled cover plates. - The bays are longer, so that their ground plan approaches a square in the central nave and an excessively elongated rectangle in the side aisles - but without regularity, so that the individual bays are of quite different lengths (131).

Due to the height and width of its arcades and the slight elevation of its clerestory, the nave space appears wide, open and hall-like, almost in the sense of late Nordic Gothic. This effect was probably achieved by following the example of Tuscan-Romanesque, pseudo-basilical rooms (132), and was striven for more and more decisively, especially in the youngest part, the "Laienhaus": there the merging of the different parts of the room is further enhanced by chamfering the edges of the pillars and the ribs. Again, in an almost late Gothic manner, the mighty room is given solidity by the unity of simple, large wall surfaces, it is given life by the play of forces of the calmly powerful, soaring forms of the pillars, arches and windows and by the picturesque play of the shifting lights and shadows. Nevertheless, it ultimately appears different from the late Gothic halls of Central Europe. The organic physicality of the column-like pillars is original. **Urflorentine** and at the same time completely Dominican in its vivid unity, the plausible logic of this strong, simple, sweeping, ascending system of members (133). The dynamics of this Romanesque type of pillar, clamped together with Gothic pointed arches in the service of Gothic vaults, are incomparable: the intimate connection with the Gothic construction gives it something urgent that allows the force of the formal energies concentrated in it to be fully felt – it is no wonder Michelangelo particularly loved and praised this church (134).

Additions and extensions.

They are described in the same order as the furnishings: side altars in the nave; a neo-Gothic altar tabernacle in each aisle bay, 1857/61.

Chapel "della Pura"; around 1472ff.

Situated in the angle between the nave and the right transept. Rectangular room with two spherical vaults. In the inner corner the altar of the image of grace, a marble tabernacle in the style of the tabernacle of the image of grace in the SS. Annunziata: a column and two pilasters support a vault and an ornamented ceiling; the whole is perhaps the work of Giovanni di Bertino (135). Since 1841 it has formed the northernmost bay of a neoclassical portico by Baccani running along the western wall of the chapel; on the opposite wall a corresponding portico, also built in 1841. Rucellai Chapel; between 1303 and 1325. Located in front of the end wall of the right transverse arm, above a vault; accessible via an open staircase. Irregular transverse rectangular room with a ribbed vault (136).

Gondi Chapel (first side choir on the left transept); built by Giuliano da Sangallo around 1503/08 (137); the only surviving example in Florence of Giuliano's late Roman-Classical style, which was so decisive for the development of the High Renaissance and Mannerism (138). Dry execution. On the altar wall, triumphal arch-like marble cladding, a large round-arched niche (138 a), flanked by two pilaster-framed narrow side bays, each containing a statue niche at the bottom, with an entablature and a circular recess above; mensa with balusters. On each of the side walls, a three-part bench on sarcophagi decorated with skulls with a three-part backrest, which is divided by acanthus-decorated armrests and columns and decorative panels standing on them (white marble frame, columns and sarcophagi in black marble, the fillings in red marble; Tuscan capitals with rosettes and egg-and-dart). - Giuliano's architecture only covers the lower half of the walls. The upper part of the altar wall was covered in Baroque style in 1602 by order of Simone Gondi (139).

Gaddi Chapel (second side choir on the left transept); built by Giovan Antonio Dosio 1575-78 (140). - Ground plan, elevation, details etc. in Stegmann-Geymüller, *Architektur der Renaissance in Toscana*, IX a, 1896, Figs. 3 and 4, Plates 4 and 6. - Main work of the classicist direction in Florentine late Mannerist architecture, unique due to the restrained richness of the decoration. In each wall there are two recessed corner columns; between them a sarcophagus below (a mensa on the altar wall) and an aedicula above. Dosio has understood how to lend a beautiful tranquillity to these Michelangelesque, densely packed motifs through tactful treatment; he has also been able to unfold the full splendour of colorful incrustation on the aedicules and the magnificent floor without somehow appearing over-rich, just as he has wonderfully sensitively harmonized the individual elements - architecture, sculpture and painting (141), space and body, surface and color. Pietra dura work and ceiling stucco based on Roman models, one of the oldest examples in Florence (142). Strozzi Chapel (at the front of the left, western transverse arm, higher than the transverse arm: above the vaults of the cloister); around 1279; longitudinal rectangular room with ribbed vaulting on corbels; a lancet window in the rear wall.

Rucellai Chapel of All Saints;

c. 1246 ff. - To the left of the Strozzi Chapel. VgL above p. 685.

Facade of the sacristy (south wall of the left transept) by Gherardo Silvani or Fabbrizio Boschi, 1616 (143). Late, particularly interesting example of Michelangelesque "architectural sculpture"

in the sense of Buontalenti.three-door system with bizarre individual forms. Next to the main doorway are two pilasters with a bracket covering; above them are two gnarled, diverging pediment fragments that develop out of an inverted shell; above them is a bracket-covered lunette and a pediment as the upper end of the central section. Above the lower side doors, shell volutes and box-like fields.

Sacristy (in the angle between the left transverse arm and the nave); by Fra Jacopo Talenti; around 1350. Longitudinally rectangular room with pointed ribbed vault on (neo-Gothic?) corner consoles (144); in the south wall a large, tripartite Gothic window of the type of the window in the main choir chapel: the central pointed arch rises higher than the two lateral ones, above each of which an eye is attached.

UPPER CEMETERY

This is the name given to the walled area between the nave, the right transverse arm, Piazza S. Maria Novella and Via degli Avelli in memory of its medieval purpose; its south and east walls facing the square and the street are clad in white and green marble. The series of burial niches ("avelli") that decorates the lowest part of the adjacent church façade continues here: at the bottom a finely profiled plinth, above which the sarcophagi are placed side by side (ornamented at the front), above each sarcophagus a niche consisting of two low pillars and a pointed arch with white and green wedge stones, above which a low wall and a white and green horizontal stripe. This avello system is also repeated on the inside of the enclosing wall and on the eastern flank of the church longhouse around the cemetery. Next to the church façade and the "della Pura" chapel there is a higher arch as a portal - the whole was almost completely renovated in 1847 and 1861 ff, but probably more or less faithful to the remains of the original state (145).

CLOISTER

Photographs of the building. Older in a of the Uffizi drawing collection (146). Newer floor plans in Wood-Brown, 1902.- Cf. also our illustration on p.693.

Preliminary remark. Due to their large number, the monastic buildings can only be described in outline here, especially as many of them have been preserved in poor condition and are inaccessible. The location of the parts described can be seen from the ground plan mentioned above.

The entrance.

The monastery façade is located in Piazza S. Maria Novella and adjoins the church façade at a right angle to the south. It consists of a wall designed to resemble the surrounding wall of the "upper cemetery", which was probably almost completely renovated around 1847/61: burial niches ("avelli") and green and white marble incrustation. Directly next to the church façade a small portal, further south a larger one. - Behind the wall is an unadorned rectangular forecourt. Behind the adjoining western wing of the

Chiostro della Porta.

Rectangular cloister, 5 x 5 round-arched Ionic column arcades in sober High Renaissance forms. Due to its location, it can be tentatively identified with the "Chiostro della Porta", which is said to have been built in 1505. - If you turn back to the forecourt from here, a passageway along the western flank of the church leads first to the "Chiostro Verde" (see below) and from its northern side to the "Chiostro Vecchio".

Chiostro Vecchio or Chiostro dei Morti.

Originally the monks' cemetery; the oldest part of the monastery, built on the site of Romanesque buildings in the later 13th and 14th centuries. The layout is due to the Romanesque buildings that have disappeared.

The entrance from the Chiostro Verde is a vaulted corridor between the church sacristy, where the Romanesque church once ended, and the "Spanish Chapel", where the pre-Romanesque chapel once stood. Wide, flat, arched ribbed vaults on wall consoles decorated with foliage; around 1279 (147). - In the right (eastern) wall remains of older buildings: at the entrance masonry from the Romanesque church (148); at the far (northern) end under the All Saints' Chapel attached to the church a walled pointed arch from a formerly open pillar arbor (the substructure of the chapel; soon after 1246); an associated second arch is in the chapel wall to the right of the aisle at an angle to the right (149). - The Strozzi-Trinciavelli Chapel (c. 1330) at the left end of the aisle; it lies at an angle between the main room and the choir of the Spanish Chapel and opens with a pointed arch to the aisle and another pointed arch to the Chiostro dei Morti; the arches rest on a free-standing corner pillar; according to tradition, this chapel was already present before the Spanish Chapel was built, and its ancient profiles also speak for this. The cemetery; around 1280/90. Behind the Strozzi-Trinciavelli chapel, the passage continues under the other Strozzi chapel in front of the transept (150). To the left, it opens like a cloister towards the cemetery with segmental arches on sturdy octagonal pillars standing on a low wall (151); to the right, it is accompanied by a row of chapels, most of which are also located under the last-mentioned Strozzi chapel and lean against the front wall of the transept with their rear sides. They contain ribbed vaults (partly round-arched, partly ogee-arched) and now only open towards the cloister (with one arch each), but originally also opened to the side (also with arches), so that the row of chapels must have acted like a second nave of the cloister. At the end of each partition wall between two chapels there is a slender octagonal pillar as a remnant of this system. The corridor with the row of chapels now runs into a wall in the north

The aisle with the row of chapels now ends at a wall in the north, but continued there in the past (152), with a Renaissance loggia with Tuscan columns above its Gothic ground floor. - On the north side of the cemetery there is a building that shows hardly any traces of its original state; in its south-east corner there is a capital of the type of the entrance con-soles, further west a corresponding capital, and above both (connecting them) a walled arch: here a Gothic chapel apparently originally opened; perhaps there were once other chapels adjoining it - on the west side of the cemetery a modernized building. - On the south side is the wall of the Spanish Chapel. Between it and the west wing is an intermediate building with an ancient cornice -

perhaps the remains of a monastery built here before the Spanish Chapel. To the east, next to the choir of the Spanish Chapel, is the Strozzi-Trinciavelli Chapel already described; above it are the western parts of the "Stanza dei Beati", a room accessible from the transept of the church. To the south of the entrance to the "Chiostro Vecchio" is the "Chiostro Verde".

Chiostro Verde

So called because of its gray-green in gray-green frescoes, built around 1350-60, probably by Fra Jacopo Talenti. The most beautiful Gothic cloister in the whole of Florence - one of the most perfect embodiments of the Italian Trecento architectural ideal thanks to the harmony of its space and forms. - Square in plan. On each side, five round arches open on eight-second pillars resting on a small wall (153); the central arch on each side is a segmental arch, i.e. wider, and the small wall is interrupted underneath it; in this way, four central openings are created, emphasized architecturally, which allow passage from the loggia to the garden in the middle; in the loggia, the bays are square, the ribbed vaults are round and octagonal; the spatial proportions are unusually balanced. The single-piece forms are also structured with exquisite sensitivity: on the pillars, delicately profiled plinths and strong leaf capitals (154), on the bows, a painted black and white wedge stone pattern (renewed in the 19th century) and painted zigzag bands on the ribs of the vault. The following buildings frame the cloister:

The Spanish Chapel (on the north side).

So called since about 1540, when Duchess Eleonora of Toledo assigned it to the Spaniards in Florence as a national chapel (155); originally the main room served as a chapter house, the choir chapel as the family and burial chapel of Buonamico di Lapo Guidalotti (156). The whole is probably the work of Fra Jacopo Talenti (157). In the façade, a portal opens (as is usually the case with Gothic chapter houses) between two two-part cloverleaf arched windows with seven-pane tracery; the portal and windows are unusually richly and delicately ornamented (158). Behind it is the transverse rectangular main room, covered by a huge round-arched ribbed vault rising from four low five-sided corner pillars. All the parts of the room, the walls and the system of members seem to merge imperceptibly into one another to form a softly modeled whole; this is the most perfect fulfillment of the architectural ideal that the Dominican builders of S. Maria Novella had first striven for in the nave of the church, and a top achievement in the interior design of the entire Italian Trecento (159). The chancel chapel was structured in line with the main room, but was altered somewhat in the late 16th century, when the entrance arch in particular was removed.

The south wing.

It now contains the monks' apartment and is inaccessible (160).

The Capitolo del Nocentino and the refectory.

Together they form the west wing of the cloister. The "Capitolo" is located in the northern end of this wing; it was built in 1303-08 and is a rectangular, almost square room with a round-arched ribbed vault on four five-sided corner pillars (161).

The large rectangular hall with round-arched ribbed vaults on the corner and wall pillars; it was built in 1350-60, probably by Fra Jacopo Talenti. Its structure is based on that of the neighboring "Capitolo del Nocentino" and differs from it only in the richer profiling of the capitals. The tree effect is simple and powerful (162).

Chiostro Dati

So named after the famous Dominican order general and prior of S. María Novella Leonardo Dati, who inscribed himself next to the scroll consoles as the founder ("Leonardus generalis"). Situated to the south in front of the southern end wall of the refectory just described, built around 1424. One of the earliest and most ornamental architectural monuments of the nascent early Renaissance: cloister with all-round slender round-arched columned arcades, ribless cross vaults and still somewhat Gothically stylized, loosely composed acanthus capitals (column bases and portals largely renewed). In the south wing, a broad, finely sculptured Gothic wall fountain façade.

Chiostro Grande

Huge cloister, the largest in medieval Florence; located to the west of the Chiostro Verde, accessible through a passage from its northwest corner. Built around 1303/40, it now belongs to the Scuola sott'ufficiale Carabinieri.

The loggia is modeled on the (older) "Chiostro Vecchio": octagonal arcades with octagonal pillars on pedestals, octagonal ribbed vaults. However, the pillars are slender like columns, making the cloister appear more delicate and transparent (163). Above the north wing and the adjoining north half of the east wing of the gothic loggia rises a disproportionately high upper loggia with Tuscan columns and round arches - an addition from the second half of the 15th century.

The framing arcade, which encloses the cloister on all four sides, is largely inaccessible. In the southern half of the east wing there are two rooms already described, the refectory and the "Capitolo del Nocentino". Separated from them by the passage leading from the "Chiostro Verde", in the northern half of the east wing on the ground floor is a large Gothic hall (c. 1333 f.) with three naves, two rows of columns and ribbed vaults. On the upper floor of the east wing there used to be a large dormitory, which has now been largely consumed by more recent additions; on the ground floor of the north wing there is a second dormitory (164), a large Gothic hall of the same type as the hall in the northern half of the east wing; it is now disfigured by more recent additions. Before the profanation, the following rooms were located above it (following one another from east to west): the large library hall, extended in 1629 by Matteo Nigetti and provided with a rich portal; two reading rooms; a dormitory; the "Cappella del Papa", which belonged to the adjoining papal apartment (165); the chapel is still preserved, the other rooms have probably been disfigured by alterations. The entire west wing was occupied from 1419 by the guest house, which was used for popes, princes and other distinguished guests of the

monastery and the Florentine government and was incorporated into the SS Concezione nunnery in 1563/92 and rebuilt for this purpose (166); only a few pointed arch windows in the east wall have been preserved from the old forms; the interior is inaccessible. The south wing now contains the "Museo del Risorgimento"; on its ground floor are the simple, somewhat restored rooms of the former "Infermeria", the infirmary (extended in 1428?), and a rich portal by Matteo Nigetti, 1612, which once belonged to the monastery pharmacy (167). A beautiful staircase leads to the upper floor, allegedly by Giorgio Vasari, around 1560 (168). The upper floor originally housed the novices' dormitory; it was later divided into smaller rooms. One of them, facing only the cloister, has been decorated with stucco since the 18th century. Stairs and stucco decorations. To the west of the last room is the former St. Nicholas Chapel of the Acciaiuoli from which the outside of the wall in this room is decorated with an arched frieze and a rich Gothic two-part window.

The chapel was built in 1332 and is inaccessible today; it probably has the shape of a rectangular hall. It has a sacristy, which can be reached from the Museo del Risorgimento through a courtyard ("Chiostro dell'Infermeria"). The chapel originally served as an oratory for the infirmary and was later incorporated into the buildings of the monastery pharmacy.

FACILITIES

The church and monastery of S. Maria Novella, with their richly decorated interior, are among the most important artistic monuments in Florence. The monastery, with its picturesque sequence of richly decorated larger and smaller courtyards, chapels and other buildings, gives an impressive impression of the intellectual and artistic intensity of the Florentine Trecento and early Renaissance in general, and of Dominicanism in particular, in its seclusion and tranquility. A historical overview of the decoration of the church and monastery during the 15th and early 16th centuries can be found in Wackernagel, Lebensraum, 1938, 43 ff.

CHURCH

Exteriors.

Facade.

Frescoes in the arched panels of the three portals; in the middle St. Thomas Aquinas kneeling before the crucifix, in the background the Corpus Christi procession arriving in front of S. Maria Novella, the center of the celebrations; inscribed by Ulisse Ciocchi, dated 1616; on the left Aaron with manna; on the right Melchizedek with loaves (Old Testament parallels to the Sacrifice of the Mass), by the same painter, completed in 1618 (169).

On the left (next to the frame pilasters) astronomical instruments. 1572/74, on the right sundial (horologium), inscription dated 1572 (170).

Interior

The best of the church's original furnishings have been preserved, in particular frescoes and tombstones from the 13th century. A series of altarpieces of the Mannerist school in the side aisles owe their creation to the Vasari Reform of 1565/72, which was commissioned by Grand

Duke Cosimo I to remove the monks' choir and systematize the formerly forced arrangement of the side aisle furnishings, and the associated stone tabernacles were replaced by neo-Gothic ones in 1861. At the same time, for the sake of greater "uniformity", the tombstones in the floor were arranged in two rows, the windows were decorated with stained glass by the leading architect Enrico Romoli and the painter Giuseppe Fattori and neo-Gothic blind doors were set into the side aisle walls as frames for confessionals (171).

Facade wall.

At the top center rose window with stained glass, *Coronation of Mary*, framed by praising angels; perhaps executed by monks from Ognissanti according to designs by Andrea Bonaiuti da Firenze, mm 1365 (172).

To the west, next to the main portal, fresco, *Annunciation*; below, in a predella-like stripe, *Baptism of Christ*, *Adoration of the Magi* and *Nativity* (with St. Bridget of Sweden); school of Agnolo Gaddi, around 1400 (173); very overpainted.

Main portal after a drawing by Gaetano Baccani, 1857ff (174); fresco in its arched field, *Nativity*, by Sandro Botticelli, around 1470 (175).

To the east of the main portal, fresco, *Holy Trinity*, by Masaccio, late major work by the artist, c. 1427/28; the Crucified, held by God the Father, next to Mary and John; these figures stand under a barrel vault supported by two pillars; the founder and his wife kneel to the left and right in front of the pillars. In its present location since 1861 (176).

In the right aisle, memorial plaque for Bernardo de' Veechietti, 1654 (176 a).

Center nave.

Upper nave window, bull's-eye panes with various colorful coats of arms, probably 14th century (?).

On the first pillar on the right and left are holy water stoups; the right one is made of white marble with a red marble support, donated by Mongolieri Bellozzo and Bartolo, 1412 (inscription); the left one is made of marble, 16th century.

On the third pillar on the left, pulpit made of white, partially gilded marble, 1443-48; after a model by Brunelleschi; figurative reliefs: *Annunciation*, *Nativity*, *Presentation in the Temple*, *Giving of the Belt to Thomas*, by Andrea di Lazzaro Cavalcanti, called Buggiano; ornaments perhaps from the workshop of Giovanni di Piero del Ticcio; donated by the Rucellai (177).

In front of the high altar, bronze tomb slab of the prior and Dominican general Lionardo Statii de Datis (+ 1423 or 1424), life-size reclining figure in bas-relief by Lorenzo Ghiberti; completed before 1427 (178).

Right (eastern) aisle.

First bay (1399-1565 the altar was dedicated to the Madonna and St. Lawrence; patrons: Giuocchi; after 1556 belonging to the Brotherhood of St. Lawrence, in the 19th century to the Venturi family) (179) Wall tomb of Ippolito Venturi (+ 1817), inscribed by Stefano Ricci, around 1817 (180). - Altarpiece, *Martyrdom of St. Lawrence*, by Girolamo Macchietti, inscribed and dated 1573 (181) - Altar tabernacle and stained glass from 1861 (cf. p. 701). Wall tomb of Anna Testard (+ 1809), wife of Ippolito Venturi; by Stefano Ricci (180).

Second bay (the altar was formerly dedicated to St. Maurice; patron Mazzinghi [da Campi]; after 1565 dedicated to St. Michael and St. James; patron: in the 19th century Zondari ne' Riccardi-Strozzi) (182). Wall tomb of Beata Villana (+ 1360), a pious citizen from the Maria Novella; by Bernardo Rossellino and his workshop, 1451/52; made of white marble on a red base. The most important parts have been preserved: the dead woman on an implied sarcophagus, above a canopy with two angels pulling back the curtain (183). Altarpiece, *Adoration of the Shepherds*, above God the Father and Glory of the Angels, by Giovanni Battista Naldini, inscribed and illegibly dated, unveiled in 1573 (184). Wall tomb of Blessed John of Salerno (+ 1242), founder of the Dominican foundation of S. Maria Novella; imitation of the tomb of Beata Villana, workshop of Vincenzo Danti, 1571 (185); with modern additions.

Third bay (patrons of the altar since around 1570: the Sommaia family). Altarpiece, *Presentation in the Temple*, by Giovanni Battista Naldini, inscribed and dated 1577 (186). Neo-Gothic doors to the left and right of the altar (cf. p. 701).

Fourth bay (the altar is dedicated to St. Thomas Aquinas); wall tomb of Ruggiero Minerbetti (+ 1280), by Silvio Cosini, dated 1530 (187); marble sarcophagus and trophies, framed by pilasters, covered by an architrave. Altarpiece, *Deposition from the Cross*, by Giovanni Battista Naldini, inscribed and dated 1572 (188); tomb of Tommaso Minerbetti (f 1499); wall tomb, around 1550/65 (?), using an older wall tomb (around 1400), of which the right pillar and the base still survive; all other parts added afterwards, archaizing architrave (189). Holy water basin in the shape of a ship made of white marble, donated by Bartolomeo Cederni (inscription); 2nd half of the 15th century.

Fifth bay (former patrons of the altar: the Brotherhood of Gesù Pellegrino e del Tempio; since 1861: Ricasoli) (190). Marble bust of Giuseppe Zanobi del Rosso (t 1831) Altarpiece, *Sermon of St. Vincent Ferrer*, on the side. St. Vincent Ferrer, saints and benefactors to the sides, *Christ in Glory* surrounded by angels above; inscribed by Jacopo Coppi, called del Meglio; date covered by the frame, 2nd century.

16th century (191). Marble bust by Cosimo Rossi Melocchio (f 1820)

Next to it two neo-Gothic tower frames (cf. p. 701).

Sixth bay. Entrance to the Cappella della Pura.

Patrons: Ricasoli (192). Built between 1472 and 1497 (cf. p. 689); in the north-west corner, marble tabernacle with high baluster balustrade in the style of Giovanni di Bettino, around 1475, containing the miraculous image of the Madonna della Pura, fresco depiction of the Madonna, venerated by St. Agnes and a young man from the Lorini family; 14th century, very overpainted (193). On the west wall epitaph of M.E.Ramirez de Montalvo (+ 1728) in colored marble. On the east wall, wooden crucifix, early 14th century; Byzantinizing painting on the arms of the cross (Cimabue style ?); the scenes at the feet of Christ by Raffaello Ximenes, 17th century (194). Next to the crucifix, small painted silhouette figures on sawn-out wood, 17th century. Also a half-figure, *Christ as the Man of Sorrows*, terracotta or cartapesta, 2nd half of the 15th century, heavily overpainted.

On the staircase leading to the subterranean room under the Rucellai Chapel (see note 136), a half-life-size crucifix by Baccio da Montelupo, 1501 (195). In the room below the Rucellai Chapel, altarpiece, the Madonna blessing the bread of St. Anthony, venerated by angels and saints; excellent work from the end of the 17th century (Pier Dandini ?).

Sixth bay, continuation: this part was built by Fra Domenico Pantaleoni, who died in 1376, as a burial place for the Dominicans without their own family chapel (196); at that time it was dedicated to the Madonna and St. Lawrence; later the altar came under the patronage of the Ricasoli, who dedicated it to St. Raimund (197). Altarpiece, *Resurrection of a Dead Child by St. Raimund* (in the background on a painted altarpiece *Conversion of St. Paul*), by Jacopo Ligozzi, end of the 16th century (198); wall tomb of Giovanni di Battista Ricasoli, Bishop of Pistoia, called dell' Ampollina († 1572); Niche with sarcophagus, above profile medallion and ornamentation; white and green marble; by Romolo Fvarnens (7), 2nd half of the 16th century (199). - Above bust of Cardinal Agostino Bausa († 1899), set in 1904.

Eastern transverse arm.

South rim. Terracotta bust of St. Dominican Archbishop Antoninus 1460 (?), in late Renaissance tabernacle (202). Early Renaissance door, around 1474 (entrance to the Cappella della Pura). On the right above the door, marble tomb of Tedice Aliotti, Bishop of Fiesole (f 1336); Florentine c. 1336; sarcophagus with the reclining figure of the deceased and angels on richly ornamented consoles, surmounted by an arcade (201). - To the left of the door tomb of Patriarch Joseph of Constantinople (on the Florentine consilium 1439); high pedestal in relief with two putti holding an inscription; above it a round arch supported by two pairs of slender columns; in the pediment above it a *Salvator Mundi* and leaf ornament; in the arcade the fresco of the standing patriarch, completely renewed; the marble arcade is an interesting example of the transitional style, around 1439 (202). Above the tomb, wall tomb of Aldobrandino Cavalcanti, the founding prior of S. Maria Novella and Bishop of Orvieto (f 1279); c. 1279; strikingly conservative, still very Romanesque in appearance; the deceased still at the front of his sarcophagus, with two standing Dominicans behind him; Romanesque Hanken friezes on the sarcophagus; on the narrow sides St. John the Baptist and another St. John the Baptist and another St.,; above the sarcophagus a pointed-arch arcade on unadorned pillars (203). In the arcade, on the sarcophagus, Marble

Madonna by Nino Pisano; inscribed, around 1360 (?); originally painted: perhaps a donation by Lorenzo Ridolfi (204).

The Rucellai Chapel

(in front of the east wall of the eastern transept).

Dedicated to St. Catherine of Alexandria. Built between 1303 and 1325: attested in 1335 and 1356 in the possession of the Rucellai; after disputes it was once again firmly in their possession in 1464. Raising of the footing floor to match the height of the Strozzi Chapel in 1464 (205).

Marble sarcophagus on the staircase landing, antique work of the 13th century with Romanesque tendril border, on 16th century consoles; placed here by Bernardo Rucellai in 1510 (inscription) (206).

Faint remains preserved; on the east wall next to the two biforia two Dominican saints; on the south wall to the left of the window the beheading of St. Catherine, on the right a miracle scene (?); immediately to the right of the person entering a horseman (St. George?); from the succession of the Cecilian Master? Probably created soon after the chapel was built; uncovered in 1912 (207).

Large panel painting on the back wall, the so-called *Rucellai Madonna*; enthroned Madonna with child, adored by kneeling angels; on the frame medallions with bust portraits of apostles and saints; main monument of Dugento painting, early work by Duccio di Buoninsegna, 1285 (?); previously often attributed to Cimabue (208). On the north wall, panel painting, *Martyrdom of St. Catherine of Alexandria*, by Giuliano Bugiardini, around 1530; commissioned from Bugiardini by Palla Rucellai for the altar of the chapel and allegedly executed by him with the help of Michelangelo (preliminary drawing of the figures in the foreground) and Tribolo (models for these figures) (209).

Remains of frescoes in the sepulchral chapel under the staircase; on the back wall Christ as the Man of Sorrows with Mary and John (half-figures), on each of the side walls a saint from the 14th century.

Underground room beneath the Rucellai Chapel: accessible from the Cappella della Pura, cf. p.704 and note 136.

Eastern transverse arm, continuation.

East wall. Crib, 1st half of the 19th century (210). Fragment of the wall tomb of Fra Corrado della Penna dei Gualfreducci di Pistoia, Bishop of Fiesole (+1312 or 1313): Relief panel with the recumbent bishop and two Dominicans; successor to Arnolfo di Cambio, c. 1312/13 (211).

First right nave choir.

Originally under the patronage of the Brotherhood of the Laudesi di S. Maria Vergine, founded by St. Peter Martyr in 1243. Acquired in 1335 by the heirs of Messer Riccardo di Riccio Bardi,

called Califfo, and consecrated to St. Gregory (212). Over two hundred years later, a cult of St. Dominic was established here. At the beginning of the 20th century, the chapel became a sacramental chapel, and a little later it was consecrated to Our Lady of the Rosary.

Wrought iron grille, mid-18th century (213). Stone relief in the right pillar of the entrance arcade, St. Gregory with a donor, dated 1335.

Vault frescoes, *Assumption of St. Dominic*, by Pier Dandini, mid-18th century (214); stucco work from the same period.

Wall frescoes. Older layer preserved in faded traces: Madonna enthroned in the right arched field, opposite St. Bishop(?) enthroned between two angels; further down on the walls here and there Byzantine ornaments; from the circle of Cimabue, late 13th century; uncovered in 1906 (215). Younger layer, scenes from the legend of St. Gregory; on the two main walls: the *Sick Church Father Dictates Dialogues*; *St. Gregory, fleeing to Rome, is Appointed Bishop*; *St. Gregory Surprised in Prayer on the Hill of Scauro*; *St. Gregory Preaches in Rome against the Donatists and Arians*; further remains on the window wall. Medallions with bust portraits of prophets and saints all around the frame; youthful work by Giovanni dal Ponte (?), around 1400 (?). Uncovered in 1906 (216).

Early Gothic marble niche in the right wall, probably intended for altar devices; probably the oldest Gothic magnificent biforium in Florence; uncovered in 1906 (cf. p. 685).

Altar table; the rear part perhaps from the 17th century (made of colored marble): Tabernacle and rich *paliotto* (made of pietra dura) probably from the end of the 18th century (217/218). Altarpiece, Madonna of the Rosary, by Giorgio Vasari, with the help of Jacopo Zucchi. 1569/70; placed here in 1906 (219).

Second right side choir.

Originally apparently consecrated under the patronage of the Bardi and John the Evangelist, sold by Bernardo Bardi to Paolo d'Antenio & Messer Zanobi da Castagnola in 1356 (220). Then owned by Boni and consecrated to Jeh. d. T. Acquired by Filippo Strozzi from the Boni in 1486 and probably dedicated to St. John and the Apostles Philip and James (221); since then under the patronage of the Strozzi.

Frescoes. On the walls scenes from the legend of St. Philip and St. John the Evangelist as well as allegorical figures of virtues and muses, the interpretation of which is not possible everywhere; in the vault Old Testament figures; late major work by Filippino Lippi. Important as the first example of monumentally unified wall decoration in the sense of the High Renaissance and as the most significant testimony to the painter's study of antiquity, certified by Vasari (222); commissioned by Filippo Strozzi on 21.4.1487, worked on until 1489, then abandoned, completed according to the inscription in 1502; inscribed; restored in 1753 and 1861, generally

well preserved (223). Right wall: *Crucifixion of St. Philip* in the arched field; in the main field: *St. Philip driving a dragon from the Temple of Mars in Jerapolis*, who has just killed the king's son with his poisonous breath. Window wall: fantastic triumphal arch architecture, chiaroscuro painting, with rich ornamentation, angels, women holding coats of arms; on the left the muse Parthenice and Caritas, on the right Fides and Polyhymnia (?) (225), as well as a second muse at an altar. Left wall: in the arched field the Martyrdom of St. John the Evangelist, in the main field the *Revival of Drusiana by John*. In the vault caps the four patriarchs Adam, Noah, Abraham and Jacob; by Filippino Lippi and workshop, allegedly executed in part by Raffaellino del Garbo (224).

Other furnishings. In the window of the back wall, a stained glass painting, Mary with St. Philip and St. John the Evangelist, designed by Filippino Lippi, from the time of the frescoes (226). In the wall behind the altar table, tomb of the founder Filippo Strozzi (††1491), flat work by Benedetto da Maiano, 1491 in progress, completed in 1493 (?) (227), flat round-arched niche with finely ornamented frame strip on wide marble. Therein the sarcophagus of black marble with two cherubs in relief and the round relief of the Madonna in the rosary, surrounded by flying angels, made of white marble. - Floor from 1261 (228).

Main choir chapel

Dedicated to the Virgin Mary; patronage originally held by the Ricci family; the chapel was nevertheless later furnished by the Tornabuoni, then by the Tornabuoni. Patronage of the high altar was held by the Sassetti (229).

Frescoes. On the walls scenes from the life of the Virgin Mary and from the legend of John the Baptist, in the vault the four Evangelists; famous late masterpiece by Domenico del Ghirlandaio and his workshop; commissioned by Giovanni Tornabuoni to the brothers Domenico and Davide del Ghirlandaio on 1.9.1485, unveiled on 22.12.1490 (inscription on the *Annunciation to Zacharias*) (230). Domenico's collaborators, especially on the upper parts: Davide del Ghirlandaio, Mainardi, Bartolommeo di Giovanni and Benedetto del Ghirlandaio (?). Cleaned in 1907; new restoration underway since 1938(231) The frescoes are famous as a classic depiction of Florentine patrician life in the time of Lorenzo il Magnifico; they contain many portraits. The identification of individual persons is based on information provided in 1561 by Benedetto di Luca Landucci, then eighty-nine years old, on the basis of his youthful memories (232).

Description (from bottom to top due to the order of the paintings): Right wall, in the lowest strip on the right *Annunciation to Zechariah*, dated 1490, the *Visitation*; in the second strip on the right *Birth of John the Baptist*, on the left his naming; in the third strip on the right *Sermon of John*, on the left *Baptism of Christ*; in the arched field the *Feast of Herod*, window margin: below the donors Giovanni Tornabuoni and his wife Franoesca Pitti; in the middle strip on the left *Annunciation to Mary*, on the right *St. John in the Waste*; in the upper strip on the left *Burning of the Catechism by St. Dominic*, on the right *Death of St. Peter the Martyr*; in the border *Coronation of Mary*; left wall; in the lowest strip on the left *Expulsion of Joachim from the Temple* (with the painters' biographies), on the right *Birth of Mary* (inscribed Bighordi

Grillandai); in the second stripe on the left of the temple passage, on the right, *The Marriage of Mary*; in the third stripe on the left, the *Adoration of the Magi*, on the right, the infanticide; in the arched field, the *Death and Assumption of Mary*.

Stained glass in the three windows of the back wall. Left and right windows: in the upper three panels, St. Peter and the Apostles in tabernacles (on the left St. Peter, St. John the Baptist, Dominic, on the right St. Paul, St. Lawrence, St. Thomas Aquinas), in the lowest field a wreath of fruit carried by putti surrounding a lion's coat of arms on a green field (largely renewed in the right-hand window), middle window: at the top *Donation of the Belt to St. Thomas the Apostle*, underneath the incision and *Miracle of the Snows at St. Maria Maggiore in Rome*; the lowest field is white glazed. Executed by Sandro di Giovanni d'Andrea Agolanti, 1491 (233), after a design by Domenico del Ghirlandaio.

Choir stalls. The upper row of seats is the youthful work of Baccio d'Agnolo, completed in 1490 (234); it was probably originally a circumferential bench with a smooth back wall enlivened by pilasters and inlay work. Disfigured by additions: Armchairs and folding seats, made in 1566 by Giovanni Gargioli on behalf of Vasari (when the monk choir was relocated) (235). The large music stands are a few decades younger.

White marble Easter candlestick (on the left triumphal arch pillar) in the form of a twisted column with foliage and putti in the coils; an outstandingly beautiful work from the last third of the 14th century, attributed to Piero di Giovanni Tedesco (236); probably more in the style of Simone di Francesco Talantí. The Easter Leaper is a subsequent imitation by Giovanni Battista Giovanmerzf, 1804(7) (237).

High altar.

Neo-gothic beginning of colored marble, removed by Enrico Romoli, sculptures by Egisto Rod, 1857/61. Wooden cross, good work of the beginning of the 16th century (238). Painting, Resurrection of Christ, on gold ground, by Giuseppe Fattori, 19th century, around 1861 (239).

Western transept

First left side choir.

In 1264 (7) Fra Ranieri, known as il Greco, may have established a cult here to his patron saint, St. Luke. In 1325, the chapel was acquired by Margherita Tornaquinci, who belonged to the Guardì and Scali families; since then it has been called Cappella Scali. In 1461 it was ceded to the della Luna family by Donna Costanza de' Salviati, widow of Bartolommeo degli Scali; this agreement was annulled in 1466. In 1503 the chapel was transferred to Leonardo, Giovanni and Federico Gondi, the sons of Giuliano Gondi (240). In 1508, Giuliano da Sangallo had it extended on their behalf.

In the vault, remains of the old painting, the four Evangelists; by a Byzantine painter, around 1270, probably donated by Fra Ranieri; uncovered in 1932 (241).

Target architecture by Giuliano da Sangallo, c. 1503/08; added in 1602 (cf. p. 689f.). In the pair of niches in the altar wall, two statues of angels, by Francesco Gargioli (?), around 1602 (242). In the center, a wooden crucifix by Filippo Brunelleschi; a famous masterpiece of early Renaissance sculpture, allegedly created to surpass Donatello's crucifix in S. Croce, but probably created earlier than the latter, around 1400/1410 (234).

Western Crossarm

First left side choir.

In 1264 (?), Fra Ranieri, known as il Greco, perhaps established a cult here to his patron saint, St. Luke. In 1325, the chapel was acquired by Margherita Tornaquinci, who belonged to the Guardi and Scali families; since then it has been called Cappella Scali. In 1461, it was ceded to the della Luna family by Donna Costanza de' Salviati, widow of Bartolommeo degli Scali; in 1466, this agreement was annulled.

In 1503 the chapel was transferred to Leonardo, Giovanni and Federigo Gondi, the sons of Giuliano Gondi (240). Giuliano di Sangallo was commissioned by them to enlarge it in 1508.

Frescoes. Remains of the old painting in the vault, the four evangelists; by a Byzantine painter, around 1270, probably donated by Fra Ranieri; uncovered in 1932 (241).

Decorative architecture by Giuliano da Sangallo, c. 1503/08; added in 1602 (cf. p. 689f.). In the pair of niches in the altar wall, two statues of angels, stucco, by Francesco Gargioli (?), c. 1602 (242). In the center, a wooden crucifix by Filippo Brunelleschi; a famous masterpiece of early Renaissance sculpture, allegedly created to surpass Donatello's crucifix in S. Croce, but probably created earlier than the latter, around 1400/1410 (234).

Second left side choir.

Apparently dedicated to St. Dominic; the patronage was given to the Falconi family early on; they consecrated the chapel to St. Michael the Archangel and all the angels. In the 16th century, the patronage was given to the famous humanist Niccolò di Sinibaldo Gaddi. He had the chapel consecrated to St. Jerome (243) and had it extended by Giovan Antonio Dosio (for the architecture, see p. 690). Uniform furnishings around 1575/78.

Frescoes: the dome is divided by ornamental moldings into four aedicules and smaller fields; in them fresco scenes from the legend of St. Jerome, also in the soffit of the entrance arch; in the pendentives Virtues; all paintings by Alessandro Allori, dated 1577 (245).

On the side walls in the arch fields ornamental stained glass and blind windows; in the aedicules marble reliefs, the *Marriage and the Presentation of Mary*, by Giovanni Bandini called dell'Opera (246). Below, marble sarcophagi, tombs of Cardinals Taddeo Gaddi (t 1561) and Niccolò Gaddi (+1552), dated 1577 and 1578(247). In the back wall, altarpiece, *Resurrection from the Daughters of Jairus*, last work by Angelo Bronzino, 1571/72 (248). Below it, marble sarcophagus, tomb of the wife (+ 1563) and two children (t 1564 and 1569) of Cavaliere Niccolò

Gaddi. Magnificent marble altar table on lion feet, below it the tomb of Blessed Remigius, dated 1577. Floor in marble and pietra dura.

The Strozzi Chapel

(in front of the west wall of the western transept).

Built around 1279. Original patrons: perhaps the Bracci family (?). Consecrated in 1284 under the patronage of the Strozzi and St. Thomas Aquinas (249). Staircase and balustrade probably remodeled in the 19th century.

Frescoes, famous depiction of the end of days, based on Dante's *Divine Comedy*; main work by Nardo de Cione, around 1357; restored several times, most recently in 1950 (250). In the vaulted caps of St. Thomas Aquinas with virtues, repeated four times. *Hell* on the right wall, the *Last Judgment* on the altar wall, *Paradise* on the left wall. Beneath it, a plinth with engraved inset fields and medallions with heads. In the the arch of the gallery are the four church fathers, on the pilasters there are two St. Dominicans.

Glass painting in the window of the altar wall. Above the Madonna, below St. Thomas Aquinas, both under canopies; perhaps after a design by the workshop of Nardo di Cione, created around the same time as the frescoes; restored in 1861 (inscription behind the altar) (251).

Altarpiece, Pentaptych, main work by Andrea di Cione called Oreagua; inscribed; begun in 1354, dated 1357 (252); restored in 1737 and 1861 (inscription behind the altar). Here, for the first time, a uniform group representation was developed across all five panels and an attempt was made to combine these panels into a single display wall. Christ is enthroned in the center and hands the keys and book to St. Peter and St. Thomas Aquinas, who are kneeling next to him; Mary, the Archangel Michael and St. Catherine of Alexandria stand to the left, St. John the Baptist, St. Paul and St. Laurence to the right; on the predella, the rapture of *St. Thomas Aquinas at Mass*, *St. Peter Walking on the Sea*, and the trilogy from the *Legend of St. Lawrence*: The intervention of St. at the weighing of souls by the angel Michael (left), saving the soul of Emperor Henry II (with the death depicted in the center), and the devil fleeing past a hermit with the handle of the chalice to be weighed (right).

The burial chamber under the staircase (for members of the Rossi de'Strozzi family).

On the façade, crude spandrel reliefs, 1st half of the 14th century (252a); inside, frescoes, the Entombment on the back wall, two saints on each side wall; in the style of Niccolò di Pietro Gerini, around 1400 (253).

The Rucellai Chapel of All Saints

(on the west wall of the western transept, under the bell tower).

The oldest chapel of the church, c. 1246ff (cf. p. 685); also called Cappella del Campanile.

Outside, over the entrance, Fresco, *Coronation of the Virgin with Angels* (14th century).(254).

Next to the door, beautiful holy water font in marble with the name of Andrea Rucellai (1464).

Interior frescoes, scenes from the New Testament, by Pacino di Bonagzida, 1st half of the 14th century; very worn, but hardly overpainted (255). The structure takes into account the buttress of the transept. On the vault, the Lamb of God; on the right wall, Christ enthroned, St. Luke and St. John enthroned; on the back wall, fragments of the *Annunciation*, including remains of St. Luke; on the left wall, the only remaining enthroned Evangelist (a second Evangelist was destroyed during the construction of the bell tower's spiral staircase) St. Christopher on the buttress, 2nd half of the 14th century (256).

Stanza dei Beati

(behind the Chapel of All Saints; cf. note 122a).

Gothic room probably from around 1330. On the west wall bust of St. Anthony of Padua, richly framed, dated 1628. On the south wall large altarpiece, Marriage of St. Caterina de' Ricci, by Giuseppe Fattori, inscribed and dated 1852 (257). On the east wall, marble bust of St. John of Salerno, the founder of the S. Maria Novella branch, dated 1650.

Sacristy

(in front of the south wall of the western transept).

Dedicated to the *Annunciation of Mary*; patron saints: Cavalcanti; portal by Gherardo Silvani or Fabbrizio Boschi, 1616 (see p. 691). Interior built for Mainardo Cavalvanti by Fra Jacopo Talenti, mid-14th century (for the architecture see p.691).

Vault frescoes, ornaments, 14th century (?); heavily renovated (258).

Entrance wall (inside). To the right of the entrance, wall fountain of glazed terracotta, early work by Giovanni della Robbia, 1497 (259):

Arcade, framed by two ornamented pilasters, covered by an architrave and crowned by a round pediment; in the arched field Half-figure of Madonna with child, by worshipped by angels, Putti holding a garland above; in the arcade a marble basin, a (late), marble slab and two heads of angels.-Left of the entrance, Wall fountain, marble work by Giovacchino Fortini, early 18th century (260). - Above the door two small panels, Adoration of the Magi and Entombment, Lombard (?), c. 1500 (261). - Plague Madonna. Panel painting, enthroned Madonna with St. John the Baptist and Antonica Abbot, early 15th century; heavily overpainted (262). Small panel painting, Mary and Christ enthroned with seventeen Dominican saints; under the influence of Orcagna and Bernardo Daddi, probably around 1360 (after 1336) (263). Large painted panel, crucifix, Mary and John (half-figures) at the ends of the crossbeam; an early work by Giotto, perhaps painted before 1300, certainly before 1312; until a few years ago, inside above the main portal of the church (264).

Right-hand side cabinets, allegedly by "Guerrino Veneziani", 18th century (265). - Above altarpiece, *Conversion of St. Paul*, by Sebastiano da Cortona (?), early 17th century (266). Next to it, Baroque window, 18th century. Next to it, altarpiece, *Baptism of Christ*, by Jan van der Straet, called Giovanni Stradano, around 1570 (267).

Large reliquary, designed by Bernardo Buontalenti, dated 1582 (268); slightly altered in the 18th century to resemble the side cabinets; the paintings in the doors (*Annunciation*, St. Thomas Aquinas and St. Dominic) by Camillo Perini, dated 1693 (269). In front of the altar table, 16th century, and crucifix, attributed to Maso di Bartolommeo called Masaccio, second third of the 15th century (270). Above, three-part window with stained glass, scenes from the life of Christ and John the Baptist, probably around 1330 by a master from the workshop of Antonio da Pisa, perhaps after a design by Spinello Aretino (271).

Left-hand scroll wall, 18th-century cupboards, allegedly by Guerrin Veneziani (cf. note 265). Above it, on the right, panel painting, *Crucifixion*, surrounded by virtues and vices after the vision of St. Anselmus, by Giorgio Vasari, 1566 (272). Next to it a stained glass window from the 18th century – Altar painting (canvas). Sermon of St. Vincent Ferrer, by Per Dandini, around 1700 (273)

Large table with compartments in the middle of the room, 16th century.
South edge of the western transverse arm.

At the corner of the side aisle, granite consecrated water basin supported by a white marble scrollwork herm; vessel probably antique, perhaps Egyptian from the first imperial period (from the treasure of Lorenzo il Magnifico); herm by a successor of Cellini, perhaps by Battista Lorenzi, third quarter of the 16th century; donated by Leonardo Reguadori (274).

Left (western) aisle.

First bay (the altar was originally dedicated to St. Peter Martyr; in the 16th century under the patronage of the branch of the Strozzi derived from Camillo and since 1596 dedicated to St. Hyacinth) (275). Epitaph of Anna Pandolfini (t 1802). - Altarpiece, *Vision of St. Hyacinth* (Christ and Mary appear, surrounded by angels and St. Dominic kneeling); by Alessandro Allori, inscribed and dated 1596 (276).

Second bay (since 1565 an altar of St. Catherine of Siena here; patrons: the brotherhood of this saint) (277). Marble bust of St. Joseph Ignatius Zenobi del Rosso (+ 1731), by Giovanni Battista Giovannozzi, around 1800 (278). At the altar, a richly carved, modern gilded wooden display wall, around 1596; in the central niche, the statue of St. Catherine of Siena. St. Catherine of Siena (from Cartapesta), by Domenico Atticciati after a design by Michelangelo Bandinelli, around 1596 (279); on the sides and at the bottom is a painting (ground floor), scenes from the life of St. Catherine, inscribed to Bernardino Poccetti, around 1596 (280). Neo-Gothic organ façade above, designed by Enrico Romoli, 1857 (281); allegedly containing an organ by the Dominican Fra Bernardo d'Argentina (282). - Marble bust of Josephus Ignatius Zanobi del Rosso (d 1798). Nephew of the above, by Giovanni Battista Giovannozzi, around 1800 (cf. note 278).

Third bay (the altar had apparently been under the patronage of the Pasquali family since ancient times (283); dedicated to St. Cosmas and Damian around 1565). The *Resurrection of Christ*,

painted by Giorgio Vasari between 1565 and 1568 for his friend Andrea Pasquali, the duke's personal physician (284).

Fourth bay (Fra Lorenzo Cardoni is said to have erected an altar to the Holy Trinity here; since around 1570 under the patronage of the Capponi family and dedicated to the Madonna of the Rosary) (285). Altarpiece, *Annunciation*, last work by Santi di Tito, around 1602/03 (the angel of the Annunciation is said to be a portrait of Virgilio Carnesecchi) (286). To the left, panel painting, St. Lucia, by Davide del Ghirlandaio or Jacopo del Tedesco, painted in 1494 (?) for the Brotherhood of St. Peter Martyr, commissioned by Tommaso Cortesi, who is depicted as the donor (287). Tabernacle frame from the time of the painting's creation.

Fifth bay (the altar was perhaps originally dedicated to St. Ignatius the Dominican martyr, under the patronage of the Benintendi; since around 1570 under the patronage of the Bracci) (288). Triptych, *Archangels Raphael and Tobias between a Dominican saint and St. Catherine of Siena*; follower of Castagno, c. 1460/70 (289); frame from the time of the painting's creation; altarpiece, *Christ and the Samaritan woman at the well*, by Alessandro Allori, inscribed and dated 1575 (290). Panel, *Annunciation*, by Neri di Bicci, 1455 (291).

Sixth bay (patrons of the altar: originally the Mazzinghi family, called da Peretola, later Baccelli; the latter dedicated it to the Baptism of Christ; shortly before 1755 it came under the patronage of the Rieci family, who dedicated it to St. Caterina de' Ricci) (292). Marble mural tomb of the jurist Antonio Strozzi (+ 1524 st. c.), erected by his wife, Antonietta Vespucci, around 1524; designed by Andrea Berama da Fiesole, executed by Silvio Cosini (Madonna and reciter Engol) and Maso Boseoli (left angel) (293). - Altarpiece, Resurrection of Lazarus by Santi di Tito, labeled and dated 1576 (294). Marble tomb monument of Priest F. Fontanio, 1821

The Cappella della Pura is treated inside the tour of the inside of the church.

Mitre of the St. Archbishop Antoninus; in a wooden bracket, gold-plated, 18th century (7). - Crucifix, silver-gilt with the four Evangelists in silver, good work of the 17th century. Four bust relics of female saints, two at the end of the 14th century, two in the middle of the 2nd half of the 15th century (or perhaps all from the early 16th century, an emphasized ancient type ?). - Cult ware. Textiles of the 16th-18th century. - Paliatto, embroidered brocade with fourteen stories from the teachings of the Virgin Mary, mid-15th century (295).

CLOISTER

Chiostro Verde.

Probably built by Fra Jacopo Talenti, around 1350/60 (cf. p. 696f.) In the passageway; fresco on the right, enthroned Madonna honored by two angels; in the manner of Fra Bartolommeo, early 16th century, almost extinct. Left fresco (above the door), Dominican saint, 18th century. Also ten gravestones, 1.11. 19th century.

Loggia.

Frescoes. In the vault in each canopy a medallion with the bust of a Dominican saint, 14th or 15th century, partly replaced (296). On the walls on three sides depictions from three Old Testament scenes, in terra verde, by Paolo Uccello and other contemporary painters, between 1430 and 1446. The round gallery begins because of the order of the picture contents at the northeastern corner:

East wing (along the church). Here, the most important frescoes are the series by Uccello and assistants. Three essential pieces are kept in the hall behind the refectory (Capitolo del Nocentino, p.726). 1st bay: Staircase and door to the refectory

2nd bay: In the arched field, Creation of the animals and creation of Adam; under the Creation of Eve and the Fall of Man, early works by Paolo Uccello, c. 1430/36, considered as auxiliary work by others (299). -- 3rd bay: The arched field is empty (once here was Expulsion from Paradise, work of Adam and Eve; by Paolo Uccello and assistants, c. 1430/36); below sacrifice of Cain and Abel, death of Abel, from the circle of Uccello, c. 1430/40: very damaged (297) Fourth Yoke: In the arched field, Lamech kills Cain, construction of the ark; below Entry into the ark (very damaged); from the circles of Uccello, c. 1430/40 (297). - 5th bay: empty (formerly here *Flood and Noah's thanksgiving and shame*, by Uccello, c. 1446). - 6th bay: in the arched field and under the remains of a depiction of the Tower of Babel; almost only the red preparatory drawing on the lower plaster layer is preserved; in the style of Dello Delli, c. 1430/40 (298). - 7th bay: in the arched field remnants of richly dressed figures (saints?), in the style of Dello Delli, c. 1430/40 (298); only unrecognizable remains preserved at the bottom.

Southern wing.

The first five bays attributed to a master from the circle of Lorenzo di Niccolò, c. 1430; the arched field of the sixth bay by a better master of the same period; the main part of the field below by the hand of the master of the first bays (299). 1st bay: in the arched field, Abraham's exodus; below, God's apparent rank before Abraham. - 2nd bay: in the arched field, separation of Abraham and Lot; below, Abraham's victory over Lot's enemies, Abraham and Melchizedek (frescoes transferred to canvas). 3rd bay: in the arched field, the visit of the three angels to Abraham; below, the burning of Sodom, transformation of Lot's wife into a pillar of salt; very destroyed. 4th bay: in the arched field, the expulsion of Hagar and Ishmael; below, Order for the sacrifice and offering of Isaac. - 5th bay: in the arched field death of Sarah, acquisition of her burial ground; below departure of Eliezer, Meeting with Rebekah at the well. - 6th bay: in the arched field Marriage of Isaac and Rebekah (almost alone in the preliminary drawing); under death of Abraham (very damaged). Side door to the Museo del Risorgimento and refectory.

The side panel and the lower panel of the first bay by a conservative contemporary of Uccello, who can be identified with Dello Delli, around 1430/40; the next bays in the style of the Rossello di Jacopo Franchi, around 1430/40 (300); in the first bay a fresco from the 14th century. 1st bay: in the arched field the birth of Jacob and Esau, sale of the firstborn; below Rebekah and Jacob, Jacob's blessing; very damaged (301). - 2nd bay: in the arched field Jacob and Rachel, welcome

of Jacob by Laban; below, meal of Laban with Jacob and daughters, birth of Reuben. - 3rd bay: in the arched field, Jacob's marriage to the maidservants; below, Jacob's farewell to Laban and the division of the sheep. 4th bay: in the arched field, Jacob flees from Laban, Jacob is caught up; below, God warns Laban, meeting of Jacob and Laban, search for the household gods. 5th bay: in the arched field, the angels appear before Jacob, who sends messengers to Esau; below, Jacob's battle with the angel, meeting with Esau. 6th bay: in the arched field, Jacob erecting an altar, the robbery of Dinah; below, Jacob's sons avenge the robbery. 7th bay: in the arched field, crucifix with St. Dominic and St. Thomas Aquinas; from the succession of Giotto, mid-14th century; very overpainted, especially the secondary figures (302). Door to the Chiostro Grande at the bottom.

North wing. 1st bay: in the arched field fresco, half-figure of the Madonna and Child from the circle of Duccio, 1st half of the 14th century; very overpainted (303); below frescoes, Dominicans in niches, by Bernardino Poccetti(?), late 16th century (304); at the same time probably also the curtain-raising angels next to the arched field. In front, altar made of pietra dura, allegedly by the Dominican Pietro Tacca, early 18th century (305). 3rd bay: Entrance to the Spanish Chapel.

Spanish Chapel.

Originally the chapter house and Corpus Christi chapel under the patronage of Buonamico di Lapo Guidalotti (306); built by Fra Jacopo Talenti, around 1344 f. (cf. p. 697 and note 67); in 1566/67 the Spanish colony in Florence was given this room, where they had been holding their meetings for a long time, as a chapel.; since 1592 it was consecrated to the Spanish national saint Jacob of Compostella (307). Confirmation of the transfer in 1733 (Inscription in front of the altar on the floor).

Outside on the door lintel: Reliefs, Death and ascension of St. Peter the Martyr, in the center, the Guidalotti coat of arms. On the door lintel inside, remnants of frescoes.

Cycle of frescoes inside. Famous major work of scholastic thought painting, by Andrea Bonaiuti da Firenze, 1365 ff. (303). The program is based on the "Specchio della vera penitenza" by Fra Jacopo Passavanti, prior of S. Maria Novella († 1357) and testamentary executor of the founder (309). Depicted in a sienese-flat, yet Florentine-tectonized style: In the vault, Christ and the Disciples on the Sea of Galilee; Resurrection; Feast of Pentecost; Ascension. On the border strips ornaments and half-figures of prophets and saints; on the entrance wall scenes from the life of St. Peter Martyr; middle zone destroyed; at the top, the cloak and sermon against the heretical bishop; at the bottom, from the right, the healing of a sick man, the resurrection of a drowned man, a sick man pleading for healing, the martyrdom of St. Peter Martyr. On the right (eastern) wall the church in conflict: above Christ in the mandorla, venerated by angelic hosts, hovering over an altar with the Lamb of God; in the middle zone on the right the driving of the children of the world, on the left the believers who are led by the Dominicans on the path of penance by means of confession and enter paradise through the narrow gate; in the lowest zone, the church (landmark: the Florentine cathedral - based on a model by Andrea Bonaiuti) (310), in front of it representatives of the spiritual and secular authorities; to the right, St. Dominic's dispute with

heretics, in the foreground black and white "Domini canes" herding the sheep (= congregation) and driving away the wolves (= heretics). On the northern wall, next to and above the entrance arch of the choir chapel, the Carrying of the Cross, Crucifixion, Christ in Limbo in compositions rich in figures. - On the left (western) wall the triumphant church, depicted during the Triumph of St. Thomas of Aquin; the Saint is sitting on a powerful gothic throne, surrounded by the seven virtues in the form of flying angels, at his feet the representatives of heresy, Sabellius, Averroes and Arius, enthroned next to him are the holy writers, whose books Thomas commented on, Job, David, Paul, Mark, John the Evangelist, Matthew, Luke, Moses, Isaiah, and Solomon; under this upper row, four fringe figures sit on a richly decorated altar as personifications of knowledge; on the right, those of the seven liberal arts (Trivium and Quadrivium), at their feet famous representatives of their disciplines, at their heads personifications of the planets corresponding to them, etc. ; on the left the representations of the higher sciences, namely from left to right those of secular law, canon law, physics (or medicine) and the four disciplines of medieval theology, accompanied at their heads by allegories (the seven gifts of the Holy Spirit?) and at their feet by the representatives of the individual sciences. - The frescoes are in good condition; they were cleaned and restored by Veraccini at the beginning of the 18th century (311). The plinth strip has been partially renewed on the entrance wall and completely renewed in the window reveals (312).

There are several tombstones in the floor: in the central axis, in front of the choir chapel, that of the founder Buonamico di Lapo Guidalotti (f1355) (313); in the center, the tombstone of some Spanish merchants, 1578; at the entrance, that of Andrea a Moneta (f 1598). On the left side the marble and pietra dura tomb slab of Pietro Mantorio (d 1584), on the right side the marble tomb slab of Battista de Burgos (+1591) (314).

Choral chapel. In 1592 the Spaniards emphasized the entrance with two piastres and an arch, transformed the Gothic window into an oval opening and removed the ribs to make room for a vault decoration (315). In the vault, frescoes, grotesques and medallions with scenes from the legend of St. James, by Bernardino Poccetti, 1592 (317). - On the walls, frescoes from Alessandro Alleri's Workshop, 1592; on the right wall, the Battle of Clavigo; on the side, St. Vincent the Martyr and Isidor; on the side of the window wall, St. Dominic and Lawrence; on the left wall, Sts. Vincenz Ferrer and Ermenegild. Middle image (Canvas): Martyrdom of St. James, by Alessandro Meri, painted and dated 1592 (318). - In the center Marble crucifix by Domenico or Giovanni Battista Pieratti, middle of the 17th century (319). - Altar table, house stone, dated 1592; underneath, pietra dura plarze with inscription from 1597 (transfer of relics) on it. Polyptych, enthroned Madonna with child and St. Peter, Job. the Evangelist, John the Baptist. and Matthew (?), from the work of Bernardo Daddi; inscribed and dated 1344 (319); in the sacristy allegedly a painted crucifix, 12th century (2); it is unclear whether it still exists (320).

Loggia, continuation of the north wing,

Under the doorway to the Chiostro dei Morti fresco in terra verde, in the middle a skeleton of the dead, on each side a floating saint; 15th century; on the wall to the right a fresco of St. Thomas

Aquinas in the Dominican pedigree; perhaps by Stefano, a pupil of Giotto, 2nd quarter of the 14th century; some parts have been replaced (321).

Passage between Chiostro Verde and Chiostro Grande.

On the west wall, Fresco, Death of St. Peter the Martyr, almost faded, c. 1298 (2) (321a).

Passageway between Chiostro Verde and Chiostro dei Morti

Fresco remnants in the gable of the entrance balcony, standing Saint, under donor, 14th century.; very damaged.- On both walls numerous tombstones and coat of arms plaques.- On the right wall Stone relief, Half figure of Madonna and Child, c. 1300 (?).-On the left wall, stone relief, Tabernacle with enthroned Madonna with child and donor couple, angel and Mary of the Annunciation, above Salvator, 1st half of the 14th century. (322) - On both walls there is a fresco of the Man of Sorrows, 14th century; very damaged. Also some other fresco remains.

Chiostro dei Morti.

Oldest part of the monastery (cf. p. 694f.). The rooms were closed off from each other by shear walls for a long time and thus appeared more like chapels in earlier times than they do now (cf. note 84).

St. Anthony's Chapel (double chapel on the right), dedicated to St. Anthony Abbas; patron saints; in the 14th century Carboni, since 1552 or 1558 da Magnale (Magnioli?).

Frescoes: on the south wall *Burial and Temptation of St. Anthony Abbas*, on the east wall *Crucifixion of Christ and Saints*, on the north wall *Prayer on the Mount of Olives* (7), St. Anthony, Christ scene; in the style of Gherardo Starnina, around 1400 (?); very worn; the ceiling painting partly modern (323).

St. Anne's Chapel (double chapel in the next bay, dedicated to St. Anne; patrons: around 1291 da Quinto, in the 14th century Steccuti (324); frescoes: The Temple of Mary, St. Dominic, Christ (or Evangelist Luke?), Nativity of Mary, Encounter at the Golden Gate, St. John the Evangelist, St. Thomas Aquinas, St. Thomas Aquinas (?), Annunciation to Joachim; by a pupil of Orcagna (Nardo di Cione?), after 1360 (?); restored (325).- In the center, a large stucco and marble monument to Giovanna Strozzi Ridolfi, née Antinori (+1848); on the narrow side, two marble reliefs, The Creation of Eve (right), 15th century, and Adoration of the Shepherds (left), 16th century.

Chapel of St. Paul (in the next bay); initially dedicated to St. Paul, later to St. Julian (7); patrons: Alberti, in the 14th century Betti (326). Frescoes: St. Julian carrying a pilgrim through the water with his wife; St. Julian standing; Crucifixion with Mary and John seated; St. Dominic. On the opposite wall, the Resurrection of Christ and the three women at the altar.

All from the school of Orcagna (Nardo di Cione?).om 1360(327). Many old and modern tomb slabs.

On the north wall, stone relief, life-size half figure of the Man of Sorrows, 14th century (328). -

On the west wall, window with painted reveal, 14th century.

Amieri chapel, remains (?). In the north wall of the north cloister wing, the outer wall of the chapel, which was dedicated to St. Thomas Aquinas and was under the patronage of the Amieri, is perhaps preserved in the 2nd bay. In the arch field of the door fresco, half figure of St. Thomas Aquinas, School of Orcagna (?), third quarter of the 14th century (329). - Tombs.

In the same northern cloister wing, fresco, *Madonna with Child and St. Therese*, by an unknown painter. Therese, by an unknown painter, 1825 (tomb inscription below). - Tombs and sculpture fragments.

On the west wall, altar with glazed terracotta relief, *Noli me tangere*, by Giovanni della Robbia, first quarter of the 16th century (330) - altar table and marble sarcophagus, by F. Alessandro Capocchio (+ 1581). Stone statue of Blessed Giovanni da Salerno, by Giro-lamo (?) Ticciati, 1735 (331).

Strozzi Chapel (at the southwest corner of the cloister), dedicated to the *Assumption of Mary*; patron saint: Strozzi. Donated by Beatrice Strozzi-Trinciavelli, around 1330 (332). Frescoes: in the vault bust portraits of four prophets; in the soffit of the entrance arch the four evangelists and St. Benedict and St. Leonard (very worn and repaired). On the west wall, a field of arches with a figural crucifixion; on the south wall, the Nativity (both frescoes have apparently been restored); by a painter from the circle of Maso di Banco; mid-14th century. (333). Gravestones from the 19th century.

Passageway between Chiostro dei Morti and Chiostro Grande.

On a wall that served as a rood screen in a three-part room (the former hospice), frescoes: the Madonna and Christ enthroned; farther on, friezes of kneeling believers; the Nativity; Mary of the Annunciation; attributed to Dello Delli, around 1446; commemorated in 1933/34 (334).

Passage between the Chiostro Verde and the refectory.

Traces of fresco decorations from the 13th century.

Refectory.

Anteroom. Traces of decorative painting, late 13th century, close to the saddleback corner of the Chiostro Verde (see note 55).

Main room, probably built by Fra Jacopo Talenti, around 1350 60 (cf. p.697f.). On the east wall a large panel painting, *The Last Supper*, by Alessandro Allori, 1581-84, inscribed and dated 1583 (335). Panel painting, *Crucifixion*; perhaps by Michele Tosini, 2nd half of the 16th century(?)(336). On the north wall fresco, *Enthroned Madonna with child and donor* in Dominican costume, with St. John the Baptist and St. Peter Martyr, Dominic and Thomas Aquinas; in the style of Gherardo Starnina, around 1400 (337). Surrounded by a fresco,

Mannalese, by Alessandro Allori, inscribed and dated 1597 (333); the Madonna fresco was long covered by the painting of the *Last Supper* by Allori, which now hangs on the east wall.

On the west wall is a painting of St. Dominic healing a sick man, 18th century. Painting of the burning of a *brook on a Dominican friar*, by Ranieri del Pace, inscribed and dated 1716.

Painting of the Last Supper, 16th century (?).

Cloaks with ecclesiastical vestments. Four suits of armor, marble fireplace, 1675 (inscription).

Capitolo del Nacentino

(Room behind the refectory).

Built in 1343/08 (cf. p. 697 and note 56); dedicated to the Adoration of the Magi; temporary location of three frescoes by Paolo Uccello from the Chiostro Verde. On the south wall of the arched field, the *Expulsion from Paradise* and the *Work of Adam and Eve*, designed by Paolo Uccello and executed by assistants c. 1430/36 (formerly in the 3rd bay of the eastern wing). Across from the arched field and the lower field, Flood (above). Noah's thank offering and scheme (below). Main works by Paolo Uccello, from 1444 (formerly in 5th bay of the eastern wing), detached from the wall and on transferred to canvas in 1906/07 or 1909 by Fiseali (339). Other features. On the west wall; on the left, at the top, roundel, St. Dominic with Francis, counterpart on the top right, St. Thomas of Aquinas and Bonaventura; by Jacopo Vignali, mid-17th century. (339a). In the center, roundel, two putti scattering flowers. Bottom left circular image, God the Father. Bottom right roundel, apostle (340). On a cupboard on the sisal wall Christ's head, copy after Giovanni da Bologna.

Chiostro Dati.

Built around 1424 (see p. 698 and note 72). Two arched panels with frescoes, Dominican scenes, around 1600,

Chiostro Grande.

Loggia.

Accessible through the Scuola sottufficiale Carabinieri, Piazza della Stazione. Built 1303/40 with additions in the 2nd half of the 15th century (p.698f.).

Frescoes. Cycle with major works by many late Mannerist and early Rococo painters, painted 1570-84; only a few frescoes are younger (in the latter case the date is added to the description) (341). Scenes from the life of the Dominican saints, depicted on 52 lunette-like wall panels, which correspond to the vaults. Under the vaulted consoles are portraits of Dominicans. In the vault ornamental paintings, repainted according to old traces by Galileo Chini, 1915 (341a). Each number corresponds to one bay.

Eastern wing, right half. 1) St. Thomas Aquinas escapes from the stalking of a woman, assisted by angels; by Cosimo Gamberucci. 2. No painting. 3. battle with the heretics in Florence at the time of St. Peter the Martyr; by Lorenzo Sciorina (342).4 No painting. 5. St. Peter the Martyr

speaks with holy virgins.; by Benedetto Velio. -- 6. Christ in limbo; Early work by Lodovico Cigoli (343).

Northern wing. Entombment of Christ, by Giovan Maria Butteri, Figure of Christ and Madonna by Alessandro Allori (344). Vault paintings (Grotesques and passion scenes) by Cosimo Gamberucci. -2. Tomb of St. Dominic; by Giovanni Balducci (345).-- 3. St. Dominic's ascension to heaven; by Gamberucci. --4. Death of St. Dominic; by Santi di Tito or Lodovico Buti (346).-- 5. Final moments of St. Dominic; by Santi di Tito (346a). 6. Donation of S. Maria Novella to the Blessed Giovanni di Salerno; by Gamberucci.-7. The Devil throws a stone at St. Dominic; by who is saved by angels; by Cosimo Gheri.--8. No painting. -9. St. Dominic leads the devil into the monastery; by Simone da Poggibonsi.-10. St. Dominic castigates himself; by Gamberucci. - 11. Painting above. - 12. Mary appears to St. Dominic; by Lodovico Buti (347). - 13 Angels serving St. Dominic and his monks at the banquet; by Santi di Tito (348). -14. *Christ before Pilate*; including Mary Magdalene and Martha; by Giovanni Balducci (349).

Western wing. 1 *Christ washing the apostles' feet*. In the violent grotesque and passion scenes; by Giovanni Baldacci (339). 2. miracle of St. Reginald; by Ludovico Buti (351). - 3. St. Dominic heals a sick woman; by Lorenzo Sciorica (352). 4. St. Dominic carries the image of the Madonna; by Ludovico Buti. 5. St. Dominic carrying the nephew of Cardinal Orsini; by Alessandro Fei, called del Barbirre. 6. St. Dominic carrying the mason's ban of S. Sisto in Rome; by Benedetto **Velio**. -7. the St. Dominicus raises a child; by Butteri (353).-8. The apostles Peter and Paul appear to St. Dominic; by Santi di Tito (354). - 9. St. Dominic inherited the order of Pope Honorius I11. Confirmed early work of Gregerio Pagani (355). Confession of St. Francis and St. Dominic; by Santi di Tito (356).-11. Vision of Pope Gregory IX of Simone da Poggibonsi, -12. Pilgrims saved from the shipwreck by St. Dominic; by Santi di Tito (357)--13.-18. Painted by Bernardino Poccetti (358): 13. St. Dominic preaches on the crusade; 14. An orthodox book spared by the flames, a heretical one consumed.; 15. St. Dominic converts heretic women; 16. St. Dominic sells his library. 17. Birth of St. Dominic; 18th Anniversary of the Apostles. All frescoes renewed in the 18th century by Agostino Veracini (359), 1. Birth of Christ; in the vault, Passion scenes; by Giovanni Balducci (360). - 2nd and 3rd: no painting. -4. St. Catherine of Lima; by Francesco Bambocci, around 1730; 5. St. Catherine of Siena converts two people who were sentenced to death; by Giovanni Battista Paggi (361). - 6. death of St. Anthony; by Giovan Maria Butteri (362).-7. St. Anthony reproaches false blind people: by M. Soderini, around 1730 (362a). - 9) St. Anthony as an envoy from Florence before Pope Pius II; by Giovanni Maria Casini. 10) St. Anthony heals a child of the House of Tempi; by Benedetta Velin.-St. Anthony taking possession of the Archbishop of Florence; by Giovanni Balducci (363). 12. No painting. 13. Miracle of St. Vincent Ferrer; by Bernardino Menaldi, 1607 (364). 14. David and Isaiah with the effigies of the dukes Ferdinando I and Francesco I; by Alessandro Fei, called del Barbers. 14. Putti in the arched field; by Giovan Maria Butteri (365).

Eastern wing, southern half. 1. Christ as Gardner and Maria Magdalena, by Giovan Maria Butteri, 1581 (366); on the vault passion scenes, the southern one by Butteri, the others by another student of Allori. -2. St. Vincent Ferrer heals the sick; by Cosimo Gamberucci.-3. Sermon

of St. Vincent Ferrer; by Giovan Mara Butteri (366).-4. Clothing of St. Vincent Ferrer; Early work by Lodovico Cigoli (367). - 5. St. Thomas of Aquin teaching; by Lodovico Buti (368).-6. St. Thomas von Aquin strikes Pope Urban IV. the celebration of Corpus Christi before; by Mauro Soderini, c. 1730 (369).-7. No painting.-8. St. Thomas of Aquin on the board of kings from France; by Antonio Pillori, c. 1730 (370).

Pope's Chapel

In the west side of the north wing, upper floor. Fresco painting in honor of Pope Leo X (Medici), by Jacopo Pontormo and Andrea Feltrini, commissioned and partly designed by Ridolfo del Ghirlandaio, since 1515 (371). On the ceiling, central medallion with God the Father, surrounded by medallions with angels holding instruments of suffering, as well as angels and grotesques associated with the Medici motto; designed (?) by Ridolfo del Ghirlandaio, executed by Pontormo and Feltrini (grotesques), 1515. Above the door in the arched panel, St. Veronica with the sweat cloth; major work by the young Pontormo, c. 1516. On the opposite altar wall, arched field with the Coronation of the Virgin, executed by a pupil of Ridolfo del Ghirlandaio, probably created in the twenties of the 16th century. Grotesques on the side walls, probably executed by Andrea Feltrini. All heavily restored, partly by Conti.

Museo del Risorgimento

Cf. Guida del Touring-Club Italiano, 1937, 262. –Most of the rooms used to be the infirmary (cf. above p. 699 and fn. 54).

Sacristy of the former St. Nicholas Chapel (accessible from Museo del Risorgimento)

Located at the Chiostro dell'Infermeria. Belonged to the pharmacy in the 18th/19th century. Patrons of the Chapel of St. Nicholas: Acciaiuoli; built c. 1332/34 (see p. 669f. and p. 699). Fresco cycle, *Scenes from the Life of Christ*, from the workshop of Spinello Aretino, perhaps by Mariotto di Nardo (?), late 14th century; restored in 1848 (372). In the vault, ornamental strips with the bust portraits of the four evangelists in the vault caps (painted over). On the right wall in the arched field *Crucifixion*, at the bottom left *Entombment*, on the right *The Three Women at the Tomb*, *Noli me tangere*. On the next wall in the arched panel, *Mocking of Christ*, *Flagellation* at bottom left, *Carrying of the Cross* on the right. On the window wall in the arched field, on the left *Prayer on the Mount of Olives*, on the right *Christ before Caiaphas* (?), below left *Capture*, on the right *Washing of Pilate's Hands*. On the entrance wall in the arched panel, *12-year-old Jesus in the Temple*, *Last Supper* below left, *Washing of Feet* on the right.

Lost Features

The pre-Romanesque Chapel

(before 983, demolished around 1350, see page 672)

Features unknown. Perhaps attached to it were the two *stone reliefs* depicting Madonnas, which are now located in the passage between the Chiostro Verde to the Chiostro dei Morti (see page 723f and note 322). – A *painted crucifix* has also been associated with the chapel (373).

The Romanesque Church

(completed in 1094, demolished around 1279; see page 673)

“*Upper altar*” (*High altar?*), consecrated in 1094 to the Madonna and St. Agatha (see note 89). Features unknown (perhaps a Madonna painting, in which the Madonna offers a representation of the old Madonna seal of S. Maria Novella) (374).

Side altar (in the crypt?), consecrated in 1094 to St. Stephen and Martin (see note 89). Features unknown.

Tomb of the blessed Johannes von Salerno († 1242), the founder of the Dominican establishment of S. Maria Novella; most likely a wall tomb with sculpture and fresco painting erected soon after his death; taken over to the current church during the demolition of the old church or newly built there; replaced by the current tomb of Vincenzo Danti in 1571; lost (375).

Frescoes in underground rooms (?) (376); lost.

Whether there were *choir screens* is not discernible (see note 91); and whether a *Painted crucifix* was mounted on them must also remain undecided (see note 373).

No information is available about the features of any *side buildings*. They were probably rather unremarkable (see page 673).

The current church

Exterior.

Upper nave. In the arches of the pointed arch friezes’ *fresco paintings*, there are medallions with half-figures of saints (traces are preserved on the west side).

East side. Next to the small church portal added by Vasari, a fresco of Madonna adored by St. Therese, by Gaspero Martellini, first half of the 19th century (377); lost. – On the other (?) side of this door, a *burial niche (Avello)* with a *fresco* of St. Zenobius and St. Giovanni Gualberto praying to the crucifix, 14th century. (378); lost.

Interior.

In general. The characterization of the condition before the interventions of the 16th and 19th centuries in Wackernagel, *Lebensraum*, 1938, 56f. – The original features were dominated by large cycles of frescoes and the powerful monastic choir, which grew together with the architecture in the last two bays before the crossing. In addition to the frescoes, one must also imagine the multitude of diverse altars in casual sequence, the organs, crucifixes, miraculous images and tombs to get an idea of the variety of features as they had developed over the course of three centuries.

The fresco decoration originally covered much larger portions of the wall surface. The interior is said to have been fully painted (379), but probably not according to a uniform plan; this is contradicted by the variety in subjects painted and times of origins depicted. Apparently, the painting was carried out under the initiative of individual families. Notably, the paintings mainly extended to the areas where family altars stood. All choir chapels were painted throughout, but perhaps not the Cavalcanti Chapel (Sacristy); also, many of the wall surfaces in the side aisles

and the facade well (380). Whether and where the cycle of frescoes with Old Testament scenes, donated by Turino del fù Baldese in 1348, was carried out, cannot be determined (see note 379). The frescoes were largely destroyed during the renovations of 1565 onwards.

Vasari erected *stone tabernacles* in the two side aisles around 1565, composing an arrangement for altar pictures; they were replaced after 1861 by the current neo-Gothic ones (381).

The *older floor*, donated and possibly also made by Fra Minia Lapi (1321-76 in the monastery), was replaced following 1861 (382). In it, arranged irregularly, is a large number of *tomb slabs*; in 1861, they were newly laid out in the current regular arrangement (383).

Facade wall.

Altar west of the main portal (initially dedicated to the Holy Three Kings, later probably to the Annunciation of Mary; patrons: del Lama, then Fedini, at the end of the 16th century Mondragone, then in the 17th century Vecchietti) (384). First decoration: marble altar with *panel painting*. Adoration of the Holy Three Kings, by Sandro Botticelli; painted on commission from Gasparre di Zanobi del Lama around 1475; now in the Uffizi, No. 882 (385). Above the altar (?) *fresco*, Birth of Christ, in the style of Sandro Botticelli, around 1470; following 1857 was relocated to the arch field of the main portal on the facade wall, see there. – Second decoration: on the altar since about 1603, the *painting* of the Annunciation of Mary, by Santi di Tito, painted for the Spaniard Fabio Mondragone; moved to the Gondi Chapel in 1861, now in the fourth bay of the left aisle, see there. – In 1857/61, the altar was removed, and in its place, the fresco of the Trinity by Masaccio was transferred.

Altar east of the main portal (originally dedicated to St. Vincent the Confessor under the patronage of the monastery; since 1576 under the patronage of the Attavanti, later the Ricasoli; in the 18th century dedicated to St. Vincent Ferrer) (386). *Painting* of St. Vincent Ferrer, above Christ in Glory by Jacopo Coppi, known as del Meglio, now in the 5th bay of the right aisle (see there). Replaced by the *triptych*, the Archangel Raphael with Tobias and two saints, School of Castagno; now in the 5th bay of the left aisle (see there). – In 1857, the altar was removed, and the Annunciation fresco behind it was uncovered.

Nave.

On a pillar to the right, a temporary *holy water font*, 1300/02 (see note 414).

In the third bay above the arches to the right and left, *frescoes*, portraits of Andrea di Niccolò Minerbetti (Gonfaloniere of 1387) and his wife Francesca; 2nd half of the 14th century (387); lost.

Bronze tomb slab of Lionardo Dati, by Lorenzo Ghiberti; now in front of the high altar (see under Features, Nave).

Monastic choir (388)

Freestanding in the nave, created by enclosing the last two nave bays before the crossing, open towards the main choir chapel (see page 674); wholly or partially clad with marble (390);

removed in 1565 by Vasari (see Architectural History). On top of the semi-high thick walls, connected by a passageway, stood four altars, an organ, a lectern, and other features (see below). The front side (“ponte”) was visibly higher than the flanks. The interior was accessible from the nave through a large gated arch door, the “reggie,” framed by two altars, and from one side door, a marble pilaster has perhaps been preserved in the tomb of Tommaso Minerbetti, now in the fourth bay of the right aisle. Next to each side door outside, there was an altar. The altars on the “ponte” were positioned against the pillars, facing each other, with their display sides toward the interior of the choir; likewise, two additional altars, one on the eastern and one on the western wall.

Facade. East of the entrance, an altar (dedicated to St. Mary Magdalene; patrons: Cavalcanti), connected with the tomb of Blaxia Cavalcanti, the founder who passed away in 1300; in 1370, the stone sarcophagus of the recently deceased Mainardo Cavalcanti was also linked to the altar (392). Altarpiece, polyptych with the Annunciation in the center, saints in the side panels, and Crucifixion, Flagellation, Resurrection in the three gables; on the predella, Pietà, Church Fathers, and saints, as well as the coats of arms of the Cavalcanti and Acciaiuoli; probably created for Mainardo Cavalcanti by Giovanni del Biondo around 1378 (?); following 1565, was transferred to the sacristy along with the altar and tombs, since 1810 in the Academy, No. 8606 (393). – West of the entrance, an *altar* (dedicated to St. Peter Martyr, patrons: Castiglione-Dietisalvi), erected in 1298, renovated in 1484 (394). Possibly an altar fresco here, the Martyrdom of St. Peter Martyr, Byzantine-style painting, likely from around 1298; transferred to the passage between Chiostro Verde and Chiostro Grande in 1572, see there page 723.

East wall (exterior side). *Altar* (dedicated to St. Thomas à Beckett; patrons: Minerbetti; founded before 1308 (1298?) by Tommaso di Ruggierino Minerbetti) (395): Panel of unknown subjects, by Gaddo Gaddi, end of the 13th century; probably removed around 1565, lost (396). Next to it, probably the two *wall tombs* of the Minerbetti, now in the 4th bay of the right aisle (see there); relocated around 1572. – On the same wall, a *fresco or panel*, St. Jerome, by Taddeo Gaddi, 1st half of the 14th century (397); probably removed around 1565, lost. Adjacent is the burial place of the Gaddi family.

West wall (exterior side). *Altar* (dedicated to St. Thomas Aquinas ; apparently erected in the 1st half of the 14th century under the patronage of the Guaseoni; passed to the Alfani in 1365 and dedicated to St. Mark; later as the Catherine Altar under the patronage of the Brotherhood of St. Catherine of Siena) (398). At times (1494), the panel painting of St. Lucia, possibly by Davide del Ghirlandaio (?), was likely located here, which is now in the fourth bay of the left aisle (see there); in 1565, the altar was moved to the west wall of the side aisle; for further details, see the 2nd bay of the left aisle.

Walkway on top of the wall: *Above the central portal*, presumably the painted *crucifix* by Giotto, now in the sacristy, see there. – *On the eastern pillar*, an *altar* (dedicated to St. Louis, patrons:

Ardinghelli; apparently established simultaneously with the “ponte,” around 1300) (399). Altarpiece, St. Louis of France, at the feet of the saint, the donor couple, by Giotto, around 1300 (400); probably removed around 1565, lost. – *On the western pillar*, an *altar* (dedicated to St. Elizabeth of Hungary, patrons: Macci; erected around 31.1.1339 according to the last will of Tignoso di Gulaterone de’ Macci; sold to Virgilio Adriani in 1437) (401). Features unknown. – Next to the two previous altars, an *organ*, donated around 1330 by Simone de’ Saltarelli, Archbishop of Pisa; probably renewed or replaced after 1424. On the wings, paintings (panel), Annunciation, by Fra Angelico, 1st half of the 15th century; removed in 1565, then in the lower dormitory of the monastery, still present in 1790 (402); lost. – Nearby, likely a *marble lectern*, supported by a sculpted column with Evangelist symbols; probably identical to the paschal candelabra in the main choir chapel, see there. – *On the eastern side wall*, in the rear bay, an *altar* (dedicated to St. Eustace; probably erected by the brothers Fra Tommaso and Fra Agostino, sons of Tommaso Gherardini, 14th or 15th century) (403). Features unknown. – *On the western side wall*, in the rear bay, an *altar* (dedicated to St. Peter and Paul) (404). Features unknown.

Interior: seating all around, removed in 1565, lost. In the center, the *bronze tomb slab* of Dominican General Lionardo Dati by Lorenzo Ghiberti, now in front of the high altar, see under Features, Nave.

There may have been additional altars on or in the monastic choir; see the features mentioned on page 747f and note 468.

Altar tabernacle in marble, erected after the destruction of the monastic choir on the *fourth eastern pillar*, commissioned by the sons of Marco Benedetti, designed by Bernardo Buontalenti, end of the 16th century (405); crowned with a bust of Christ by Giovanni Caccini, around 1598 (406); within a frame, a painting, Martyrdom of St. Peter Martyr, by Lodovico Cigoli, end of the 16th century (407). The tabernacle was destroyed in 1857; the painting initially went to the Rucellai Chapel, then to the storage of the museums of S. Salvi (408); the bust is lost.

Altar tabernacle in marble, *on the fourth western pillar*, counterpart to the previous one (patrons: Anselmi); allegedly also designed by Buontalenti; crowned with a bust of the Madonna, by Bartolomeo Cennini, end of the 16th century (409); a painting, St. Hyacinth kneeling before the Madonna, by Jacopo da Empoli, end of the 16th century (410). Same fate as the previous tabernacle.

Right, eastern side aisle.

First bay. At the altar (dedicated to St. Lawrence; patrons: Giuocchi), a *fresco or panel painting*, Legend of the Holy Cosmas and Damian, by Giotto, 2nd half of the 14th century (411); removed or destroyed after 1565 (?); lost.

Second bay. Here formerly a large *fresco*, Martyrdom of St. Maurice with the donor, Connetable Guido di Giovanni, known as Camprese or da Campi, kneeling before the Madonna, recommended by St. Dominic and St. Agnes, by a painter Bruno after the design of his friend Buffalmacco, 1305; destroyed after 1565 (412). – *Tombstone* of Guido da Campi with relief images († 1312) (413).

Third bay. A Gothic *portal*, around 1300; bricked up probably around 1570 (see page 680 and notes 36 and 103a). In the tympanum above it (or on the north wall of the next bay?), around 1150, the *marble Madonna* by Nino Pisano, now in the eastern transept, see there. Near the portal, a *holy water font* on a marble column, donated by Pagno Gherardi Bordoni, 1300/02; still present in the 18th century (414); lost. – *Stained glass window* with the coat of arms of the Sommaia, around 1577 (415); lost.

Fourth bay. Here, perhaps the *wall tomb* of the blessed Giovanni da Salerno († 1243), transferred from the Romanesque church or newly erected around 1300; replaced around 1571 by the current one (in the second bay), lost (see note 375).

Fifth bay. Altar of the Brotherhood di Gisù Pellegrino e del Tempio, *panel painting*, The Raising of the Lazarus by Santi di Tito, 1576, now in the sixth bay of the left aisle, see there. The associated *predella* with unknown representations by Francesco Marucelli, lost (416). On or above the altar, another *painting*, God the Father by Santi di Tito (416); lost. However, neither the *altarpiece*, Lamentation of Christ by Fra Angelico, now in Museo S. Marco, nor the *panel painting* of the Pietà with the burial scene of a Brotherhood member, circa 1430, now in the storage of the Uffizi (417). – On the wall further north, temporarily from 1579 to at least 1873, the *tomb* of Beata Villana, by Bernardo Rossellino and workshop, now in the second bay of the right aisle, see there.

The altars and tombs leaning against the monk choir wall are discussed above under Monastic Choir.

Cappella della Pura.

Enclosure of the miraculous image from 1677 to the late 19th century by a *painting*, Angels and the Holy Niccolò da Tolentino and Filippo Neri, around 1677 (418) lost. – *Altar table*, around 1470/80; originating from the main choir chapel of S. Trinita and transferred back there between 1881 and 1897; see there. – Allegedly a *stained glass window*, designed by Santi di Tito, 2nd half of the 16th century (419); lost.

Eastern transept.

Above the entrance to the Rucellai Chapel, *stained glass* (?), donation of Orazio di Luigi Rucellai, around 1600 (420); lost.

Rucellai Chapel.

Towards the end of the 19th century, used as a kind of museum for the church:

On the south wall: *Marble tomb* of Beata Villana, by Bernardo Rossellino and workshop, now in the second bay of the right aisle, see there. – Next to it, after 1857, the *tomb* of the Blessed Giovanni da Salerno, by Vincenzo Danti, now in the second bay of the right aisle, see there.

On the north wall: *Panel painting*, St. Lucia, by Davide del Ghirlandaio (?), now in the fourth bay of the left aisle, see there.

At an unspecified location: *Triptych*, Archangel Raphael and Tobias and two Saints, School of Castagno; now in the fifth bay of the left aisle, see there. – *Panel*, Annunciation, by Neri di Bicci; now in the fifth bay of the left aisle, see there. – Temporarily (around 1911), the *panel*, Madonna and Christ enthroned with Dominican Saints. Mid-14th century, now in the sacristy, see there. – Since 1861, the *painting*, Death of St. Peter Martyr, by Cigoli, formerly on the fourth right pillar of the nave, see p. 737. – Since 1861, the *painting*, St. Hyacinth before the Madonna, by Jacopo da Empoli, formerly on the fourth left pillar of the nave, see p. 737. – Around 1861, *painting*, the Crucifixion, by Michele Tosini, formerly on the pilaster between the first and second right side choir, see there.

Eastern transept, continuation.

East wall. In place of the current nativity scene, *wall tomb* of Fra Corrado della Penna, successor to Arnolfo di Cambio; demolished in 1522; fragment inserted into the wall above the old location around 1565, see Features. – Above it, temporarily, from about 1335-1677, *panel painting*, Madonna Rucellai, by Duccio (?); now in the Rucellai Chapel, see there.

First right side choir.

First decoration (Patronage: Laudesi Brotherhood): Frescoes, end of the 13th century, remnants preserved, see Features. Altarpiece (until 1335), Madonna Rucellai, by Duccio (?); now in the Rucellai Chapel, see there. Wrought-iron grille and benches, 1316 (421); lost.

Second decoration (St. Gregory; Patronage: Bardi, since 1335): Frescoes, Legend of St. Gregory, remnants preserved; see Features.

Third decoration (St. Dominic, Sacrament Chapel): on the right side wall in the tympanum, Pietà, by Domenico Passignano, late 16th or early 17th century; below, a large painting of unknown subject by Giovanni Camillo Sagrestani with the assistance of Matteo Bonechi, mid-18th century (422). – On the altar wall, a painting of an unknown subject, by Jacopo Vignali, 1st half of the 17th century (423); on the sides, two small paintings by Pier Dandini, 2nd half of the 17th century (424). – On the left side wall, in the tympanum, a painting of an unknown subject by Pier Dandini, 2nd half of the 17th century; below, a large painting of an unknown subject, by Giovanni Camillo Sagrestani with the assistance of Matteo Bonechi, mid 18th century (425). All removed in 1906, lost (426).

Fourth decoration: temporarily here in 1908, the Plague Madonna, early 15th century, now in the sacristy, see there.

At the pilaster towards the second side choir:

Wooden crucifix from 1602 by Filippo Brunelleschi was located here, now in the first left side choir, see there. – Later *painting*, The Crucifixion, by Michele Tosini, 2nd half of the 16th century, donated by the della Vigna family (427); identification uncertain.

Second right side choir.

In front of the chapel, *tombstone* of Prior Fra Jacopo Passavanti († 1357) with relief figure; still present at the end of the 18th century; lost (428).

Main choir chapel.

Older fresco cycle, scenes from the life of Mary and the legend of John the Baptist; by Andrea Orcagna, commissioned by the Tornaquinci family in 1348/50; destroyed in the late 15th century (429); parts of the vault decoration had remained in the framing strips of the ribs and were removed during the recent restoration in 1938/39.

High altar.

First panel, donated by Fra Baro Sassetti (1264-1324 in the Order) (430); probably identical to the *triptych* that Ugolini da Siena provided for the high altar: Madonna between two saints, removed in the 15th century, in the 16th century in the Spanish Chapel, later in the dormitory at the Chiostro Grande; lost in the 19th century (431).

Second panel (?). In 1429, Madonna Fiorana, daughter of Pellaio Sassetti, widow of Talano di Luigi Adimari, left money for a new panel (432); whether her provision was carried out is not certain.

Third decoration, polyptych: carved frame structure, by Baccio d'Agnolo, completed in 1496 (433); paintings by Domenico del Ghirlandaio and his workshop. Domenico began the paintings in 1486, presumably commissioned by the Tornabuoni, and left them unfinished upon his death in 1496; they were completed by his workshop (including Davide and Benedetto del Ghirlandaio, Mainardi, Granacci, and others); predominantly tempera painting (parts in oil painting, see below); sold in 1804, now scattered. *Front side*: in the center, Madonna in Glory with Saints Michael and John the Baptist standing, Dominic and John the Evangelist kneeling (executed according to Domenico's design by Granacci or, according to others, by Davide, Benedetto, and other students); on the *wings*, St. Catherine of Siena (completed in oil painting) and Lawrence (by Granacci or Mainardi); these parts are in the Alte Pinakothek in Munich, Nos. 1076, 1077, 1078. *Back side*: in the center, Resurrection of Christ (schoolwork, by Benedetto Gh. and Bartolommeo di Giovanni?); on the *wings*, Saints Antoninus and Vincent Ferrer (by Granacci or, according to others, by Davide Gh. with the assistance of Granacci; executed in oil); these parts are in the Kaiser-Friedrich-Museum in Berlin, Nos. 74, 75, 76. Two additional *wings* with Saints

Stephen and Dominic in the museum in Budapest and, in 1920, with Kleinberger in Paris. On the *predella*, allegedly Disputation of Stephen by Nicolaio, and scenes from the legends of Saints Antoninus and Catherine of Siena by Granacci, Jacopo del Tedesco, and Benedetto Gh., lost (434).

Fourth decoration. Altar structure in marble, designed by Giuseppe del Rosse, 1805; containing the painting Assumption of the Virgin Mary by Luigi Sabatelli, 1804. In front of the altar, a monastic choir made of colored marble with Ionic columns and marble figures, by Giovanni Battista Giovannozzi, Stefano Ricci, Antonio Franzoni, and Gaetano Bini Bellucci (435). Removed in 1861 (436). Fragments are in the Museo S. Marco, Chiostro de' Salvestrini.

Other features.

Tabernacle for the sacrament, behind the high altar; gifted by Fra Minia Lapi (1321-76 in the monastery) (437); lost. – *Marble tomb* of Tommaso Sassetti, last quarter of the 15th century; never installed (438); lost. – *Floor* made of colored marble, donated by Lionardo Baldesi, 1676 (439); destroyed. – Whether a *tomb or epitaph* for Francesca Tornabuoni († 1477) was located here is doubtful (see note 497).

Western transept.

First left side chapel.

Patrons: Fra Ranieri, known as il Greco; Scali; Gondi (see under Features).

Frescoes. Famous primitive cycle attributed to the legendary Greek teachers of Cimabue, probably donated by Fra Ranieri (in the order since about 1264) (440); remnants uncovered in the vault around 1270; see under Features. Also attested on one wall, Christ surrounded by the Evangelists, below Captain of Capernaum, the Sea of Galilee, the Calling of Peter (441); in the arch of another wall, Madonna (442); whether these wall frescoes date from the same time as the ceiling paintings is uncertain; the presence of the Peter legend makes it likely that they were created after the transfer to the Scali (Guardi), around 1325 (443). Covered up with white wash in the 18th century.

Altarpiece. *Madonna with Child and Saint.*, underneath St. Lucas, by Simone Martini (?), 1st half of the 14th century; missing. – Later, from 1861 to c. 1907, here the panels, *Annunciation and Resurrection of Lazarus*, by Santi di Tito, now in the fourth and sixth bays of the left aisle, cf. there.

Marble tomb of Fra Jacopo da Castelbuono, bishop of Florence († 1286), c. 1286; removed in 1503 when the chapel was rebuilt (446); missing.

Second left-side choir.

Patron: Falconi; Gaddi (cf. under decor).

Frescoes. In an arch (of the end wall ?), *the Fall of the Angels*, by Giotto-Schiller Stefano, second quarter of the 14th century (447); destroyed in 1574 ff. when the chapel was rebuilt. First panel (?), St. Dominic, 13th century (?); still preserved in the 18th century, missing (448). - Second panel, unknown depiction, by Giotto-Schiller Stefano, second quarter of the 14th century; probably removed c. 1574 ff. when the chapel was rebuilt (449). Large gilded wooden crucifix, by Taddeo di Francesco Curradi, 1st half of the 17th century; missing (450).

The Strozzi Chapel.

Supposedly frescoes by Buffalmacco, commissioned by Rossi Strozzi († 1316); subject unknown (451); replaced by the present frescoes c. 1354.

Stanza dei Beati.

Vault fresco, *Angels*, by Jacopo Vignali, 1st half of the 17th century (452); lost. - Thirteen portraits of the “Beati” of the monastery, including some by Jacopo Vignali, 1st half of the 17th century and that of Jacopo Altoviti, by Alessandro Allori, late 16th century (453); missing.

Sacristy.

Frescoes. Whether the walls were painted is questionable (454).

Original furnishings. Four reliquary tabernacles with paintings by Fra Angelico and his workshop, before 1430; donated by Giovanni Masi († 1430); removed in the mid-19th century; three paintings, namely the *Madonna della Stella*, the *Annunciation with Adoration of the Magi* and the *Coronation of the Virgin*, now in the Museo S. Marco; the fourth, the *Death and Assumption of Mary*, in the Gardner Museum, Boston, U.S.A. (455). - Ivory panel with the Passion of Christ (456); missing. - Cabinets were to be procured from funds bequeathed by the Dominican general Lionardo Dati († 1424) (457). - For objects made of silver, gold, paraments, etc., see *Forschungen z. G. Florenz IV*, 1908, 478-80.

Later additions. After 1565, the Cavalcanti altar with the polyptych by Giovanni del Biondo stood temporarily on the south wall, originally in the monks' choir, see there. The Cavalcanti tombs were also transferred with it. - The following paintings hung on the entrance wall until c. 1938: *The Last Supper*, by Alessandro Allori, now back in the refectory as it was originally, see there.

- To the side, two oval paintings, *St. Dominic and St. Francis*, and *St. Thomas Aquinas and St. Bonaventure*, by Jacopo Vignali. Above them are two tondi, *God the Father* and *the Apostles* (?), by Matteo Rosselli. These four paintings are now in the refectory as well, see there. - Between the last two paintings, *Martyrdom of St. Stephen*, by Matteo Rosselli, 1st half of the 17th century (458); in the museums' stacks? - Above it, tondo, *Putti Scattering Flowers*, perhaps by Matteo Rosselli, now in the refectory, see there.

Underground room under the sacristy. Fresco painting in two layers, the older perhaps still a remnant of the painting of the Romanesque church (located here), the younger probably 14th century (459), destroyed.

Next to the door to the sacristy, *Fresco of St. Ignatius the Martyr*, 14th century; painted for Fra Michele de'Pilastris or for Angelo Monti degli Acciaiuoli (1317-1357), bishop from Florence (460); lost. Altar (near the corner of the side aisle; dedicated to St. Dominic; Patron: Regnadori) (461). Decor unknown.

On the corner pillar (or on the opposite aisle pillar ?) panel painting, *Pietà*, above Christ between Dominicans and members of the confraternity di Gesù Pellegrino, in the base *Burial Scene of a Member of the Confraternity*; Florentine c. 1430; probably removed c. 1565, now in the Uffizi storeroom (462).

Organ, donated by Simone de' Saltarelli, Archbishop of Pisa, c. 1330; perhaps on this wall, as the Converses' Choir was located in the western transverse arm, perhaps also on the north wall or inside the Converses' Choir (463); lost.

Left, western side aisle

First bay. On the altar (Patron: Strozzi) Painting, Crucifixion surrounded by Virtues and Vices by Giorgio Vasari, 1566; now in the sacristy, cf. there –Predella of the late altar paintings (*Vision of St. Hyacinth* from Allori), *Miraculous Scenes from the life of St. Hyacinth*, by students of Alessandro Allori, c. 1596; missing (464).

Second bay. Probably before Vasari's "reform": Altar (dedicated to the Madonna dell'Umiltà, mentioned in 1361) (465); decor unknown. In its place or in its vicinity, later tomb of Fra Jacopo Altoviti, Bishop of Fiesole († 1430); removed in 1565, remains transferred to the Chiostro Verde, next to the church staircase (466); missing. - Next to (?) altar (dedicated to the Coronation of Mary). Here was perhaps originally the polyptych, *Coronation of Mary with Saints and Angels*, from the workshop of Bernardo Daddi, mid-14th century; now in the Academy, no. 3449; with predella panels by Fra Angelico (?), second quarter of the 15th century; missing (467). Next to it an altarpiece by Zanobi Strozzi, mid-15th century (467); missing. - Next to the side door, *fresco of St. Dominic, St. Catherine of Siena, St. Peter Martyr*, by Fra Angelico, second quarter, 15th century (468); lost. - Above the side door, white marble organ stand, by Baccio d'Agnolo, perhaps c. 1490/1500; sold in 1859, main part now in the Victoria and Albert Museum in London (469); other parts in the church at Rueil near Paris (470). Organ, by Fra Bernardo d'Argentina, 16th century (471); supposedly identical to the present one in the same bay.

Probably after Vasari's "reform": Organ tribune as above, below it in the 18th century, a Madonna painting of ancient style, probably *the Madonna of the Plague* now in the sacristy

(472); also for a time, from about 1572 to 1870, the marble Madonna of Nino Pisano, now on the sarcophagus of the Cavalcanti tomb in the eastern transept, cf. there. - In the door leading to the Chiostro Verde, which was probably closed in 1571, under the organ, the wall tomb of St. John of Salerno, from the workshop of Vincenzo Danti, 1571; here until 1857, now in the second bay of the right aisle, cf. there. c. it, stucco work by Sebastiano Bandinelli, 18th century (?) (473). *The Mortal Remains of the Blessed* were kept here until they were buried under the high altar in 1861 (474).

The altars leaning against the wall of the monks' choir in these two bays are dealt with under Monks' Choir.

Third bay. Tombstone of Pasquali (475) In the vicinity of the altar (Patron: Pasquali) Fresco, Tomb of Beata Giovanna de Florentia, of the blessed Dominican tertiary, who lived c. 1333 (476); lost.

Fourth bay (patrons: Cardoni(?), later Capponi; cf. under decor). First decoration: fresco, *Adoration of the Shepherds*, 14th century. Remnants uncovered c. 1857 under the second decoration (477); lost. - Second decoration: fresco, *Holy Trinity*, painted by Masaccio above, c. 1427/28; found in 1857 ff. and transferred to the façade wall, cf. there. Perhaps a wooden crucifix on the altar at the time, attributed to Maso di Bartolommeo called Masaccio, 15th century, now in the sacristy, see there. - Third decoration: panel painting, *Madonna of the Rosary*, by Giorgio Vasari, placed in front of the Masaccio fresco in 1570; now in the first right side choir, cf. there. Above it an oval painting, *Putti and Flowers* (478), identification uncertain; next to it two paintings by Lodovico Buti, 2nd half of the 16th century (479); lost.

Fifth bay. In the place of or in the vicinity of the late altar of the Bracci Altar (dedicated to St. Ignatius the Bishop and Martyr; Patron: Benintendi). Painting of unknown object, underneath funerary monument of Benintendi; removed c. 1565 (480); missing. Here perhaps the silver plated bust of St. Ignatius the Bishop, c. 1500, now in Museo Nazionale (Bargello) (481).

Sixth bay. Tomb of Michael Benii Spinelli de Mazzinghis († 1430) and his descendants (482). First decoration (Patron: Mazzinghi-Bacelli): Panel painting: Baptism of Christ by Jan van der Straet (Stradano); removed c. 1755, now in the sacristy, cf. there. -Second and third decorations (Patron: Ricci): Painting, St. Caterina de' Ricci by Gaetano Romanelli, shortly before 1755, probably removed c. 1852 (483); missing. Since 1852 Painting, Engagement of St. Caterina de' Ricci by Giuseppe Fattori, labeled and dated 1852; removed after 1910, now in the Stanza dei Beati, on the western crossarm, cf. there.

Church treasury.

Embroidered paliotto with Coronation of Mary and Apostles, labeled by Jacopo di Cambio, dated 1336; now in Palazzo Pitti, R. Museo degli Argenti (484). -Embroidered paliotto by Fra Niccolo da Milano († 1367); still in existence in the 18th century; missing (485). -Embroidery

on a processional cross designed by Botticelli, 2nd half of the 15th century (486); missing.
–Reliquary for the finger of St. Peter the Martyr, 1466; missing (487).

At an unknown location.

Paintings.

Fresco cycle, Old Testament scenes, donated by Turino del fù Baldese in 1348; identification uncertain (cf. note 379). - Frescoes, Encounter at the Golden Gate, scene in the temple (?), late 14th century; poorly preserved fragments now in the vestibule of the library of St. Mark (487 a). - Panel, St. Dominic, 13th century (?) (cf. note 448); lost. - Large panel, depiction of the Madonna, mentioned in 1312 in the will of Riccucchius Puccii; identical to the Rucellai Madonna? (488). - Panel, Madonna with St., commissioned by Duccio in 1285; probably identical to the Rucellai Madonna (cf. note 208). - Madonna panel, by Andrea Bonaiuti da Firenze, 14th century, commissioned by the Petrus Martyr confraternity (489); lost. - Panel painting, three Dominican saints (Dominic, Thomas Aquinas, Peter Martyr?) by Bernardo Daddi, inscribed and dated 1338, donated by Guidonus Salvi and Domina Diana de Casimis; perhaps on the monks' choir and removed in 1565 ff.; still preserved in a cloister in 1657 (490); four predella panels with legends of Dominican saints are considered to be the remains of this altarpiece: 1. Temptation of St. Thomas of Aquinas, Berlin, Kaiser-Friedrich-Museum, no. 1094. 2. St. Dominic receives the book and cane (painted over as a sword ?) from St. Peter and St. Paul, New Haven, Jarves Collection, U.S.A. 3. Miracle of St. Peter the Martyr during a sermon, Paris, Musée des Arts Decoratifs. 4. St. Dominic rescues a shipwrecked man from distress at sea, Poznan, Museum (491). –Polyptchon, Coronation of Mary with Saints and Angels, workshop of Bernardo Daddi, now in the academy, nr. 3449; with predella panels by Fra Angelico? (cf. fn. 467). –Panel, Great Man of Sorrows surrounded by tools of suffering; with crowning and base piece; in the style of Lorenzo Monaco or Fra Angelico, 1st half of the 15th century, now in the Uffizi Gallery (492). –Panel, Annunciation, workshop of Fra Angelico, middle of the 15th century, now in London, National Gallery (Uncertain origin from the church) (493). Easter candlestick, with paintings by Fra Angelico, middle of the 15th century (494); missing. Rosary picture by Giorgio Vasari for P.F. Angelo Malesti da Pistoia, completed in 1569 (494a); missing.

Temporarily in the church, from 1817-1851: two panels (wings) with St. George and Giovanni Gualberto and St. Lawrence and St. Francis, workshop of Niccolo di Pietro Geriui, late 14th century. Belonging to the painting of the Girdle Donation, then in the Academy; now in S. Francesco in Arezzo (495). - Panel, St. Vincent Ferrer, on the predella three scenes from his legend; attributed to Francesco Botticini or Giovan Francesco da Rimini, 2nd half of the 15th century, now in the Academy, no. 3461 (496).

Plastic.

Tomb or epitaph of Francesca Tornabuoni († 1477), by Verrocchio and his workshop, c. 1477ff.; uncertain if executed; two marble reliefs depicting the death of Francesca in childbirth and the

delivery of the news of her death and the birth of her son to her husband Giovanni, by Verrocchio, now in Museo Nazionale (Bargello), and four statues of virtues by Francesco di Simone Ferrucci, now in Paris, Musée Jacquemart-André. Not identical with the tomb of F. Tornabuoni in S. Maria sopra Minerva in Rome that was also destroyed (497).

Statue, terracotta, St. Peter the Martyr, in the style of Andrea della Robbia (?), dated 1484; missing (498).

Marble crucifix, by Benvenuto Cellini, 1557 ff; intended for the master's planned tomb in S. Maria Novella, then for SS. Annunziata; now in Madrid, Escorial (498a). Other artworks are named on p. 758.

UPPER CEMETERY

Burial niches (Avelli). Fresco painting, to be inferred from the miraculous image in the Cappella della Pura, which escaped destruction.

On the portal by Gherardo Silvani (cf. p. 674) frescoes in the arched panels: outside, the Presentation of the Virgin, inside two putti with the Manadori coat of arms; by Francesco Montelatici called Cecco bravo, mid-17th century (499); removed when the portal was demolished in 1847ff, remains now in the Museo dell'Opera di S. Croce.

CLOISTER

Near the entrance: Large crucifix, between John and Mary, painted on wood. Restoration inscription from 1613 (500); missing. –Oratorio of the confraternity of the Archangel Raphael (501). Perhaps this was originally the triptych of the Archangel Raphael with Tobias and two St. John, school of Castagno; traceable next to the church steps since 1790, now in the church, in the fifth bay of the left side aisle, cf. there.

Eastern wing.

Next to the church staircase, after 1565, remains of the tomb of Fra Jacopo Altoviti, Bishop of Fiesole († 1430), missing; originally in the church in the second bay of the left aisle, cf. there under lost decor.

In the third bay in the arched field formerly fresco, Expulsion from Paradise, work of Adam and Eve, probably early work by Paolo Uccello, c. 1430/36; now removed and kept in the Capitolo del Nocentino. In the fifth bay formerly frescoes, in the arched field the Flood, including Noah's sacrifice of Thanksgiving and Shame, by Paolo Uccello, c. 1446; now detached and kept like the previous fresco (cf. p. 726f. and fn. 297).

Northern wing.

In the first bay on the altar, which is still there today, from about the 15th century until about 1937, the polyptych, Madonna with St., from the workshop of Bernardo Daddi, 1344; originally and now again in the choral chapel of the Spanish chapel, cf. there.

Spanish chapel.

Outside in the arched field of the door: Fresco of St. Dominic by Agostino Veracini, 18th century (502); lost.

Inside. Choir chapel. The walls may have been decorated with frescoes referring to the Corpus Domini (503); destroyed or painted over in 1592, when the current frescoes were created. First altarpiece: the polyptych from the workshop of Bernardo Daddi, 1344, which is now back in this place, cf. decor. Second panel: perhaps the former high altarpiece of the church, by Ugolino da Siena (cf. lost decor of the church), placed here perhaps around 1430, removed at the end of the 18th century at the latest. Third panel: Last Supper, by Plautilla Nelli, 16th century; probably here at the end of the 19th century until 1911 (504); now in the depot of the monastery of S. Maria Novella.

Chiostro dei Morti.

Above the earlier structural condition of the former cemetery, cf. p. 675 and p. 724.

Chapel of St. Anthony (no. 8). Patrons: Carboni; da Magnale. Frescoes. On the vault depictions from the legend of St. Benedict (505); on the walls five arcades on pilasters, a human head, a horse's head, remains of a chiaroscuro figure, an angel (?) with a sceptre or cane, in the central arcade remains of another larger figure; 13th or 14th century (506); possibly two layers from different periods on top of each other (507); lost. - In the tomb niche (Avello), fresco depiction of Fuligno di. Carbone de' Galli da Campi, Bishop of Fiesole († 1349) (508); lost. - Altarpiece of unknown origin, probably 14th century; still present in the 18th century (509); missing.

Chapel of St. Anne (no. 9). Patrons: da Quinto; Steccuti. Frescoes(?), 13th century: (?) (cf. note 506). -Altarpiece, depiction of St. Anne, St. Joachim and other saints (510); probably 2nd half of the 14th century, lost. - On a tomb or foundation inscription of da Quinto from 1281 or 1291, cf. note 53.

Chapel of St. Paul (no. 10). Patrons: Alberti; Betti. Frescoes, Life of St. Paul (?), 14th century (511); identification uncertain. -Altarpiece, St. Paul, 14th century; still present in the 18th century (512); missing.

St. Lawrence Chapel (no. 11). First dedicated to the apostles Simon and Taddeus under the patronage of the confraternity of Gesù Pellegrino; then acquired by the Brunelleschi family and dedicated to St. Lawrence; since 1474 again under the patronage of the aforementioned

confraternity (513). Demolished in the 19th century (see building history). Frescoes (?), already whitewashed over in 1787 (513). - First altarpiece: unknown (Gesù Pellegrino?). Second panel: St. Lawrence (under the patronage of Brunelleschi), removed in 1474; lost. Third panel: St. Simon and St. Taddeus, missing (513). - Relief (terracotta ?), Gesù Pellegrino, added around 1474 (513); missing.

St. Martin's Chapel (no. 12). Already present in 1347 (1337 ?), under the patronage of the Nelli; ceded to Agnolo di Zanobi Gaddi in 1446 (514); demolished in the 19th century (cf. building history). Fresco, St. Martin; by Jacopo del Casentino; commissioned in 1347 (1337 ?), in the 18th century traces still preserved (515); lost.

Chapel of the Stigmata of St. Francis (no. 13). Patrons: Alfieri-Strinati. Founded in 1363 by Francesco di Maso Alfieri; walled up in 1787 (516). Altarpiece, *Stigmatization of St. Francis*, 2nd half of the 14th century (?) (516); missing.

Oratory and rooms of the confraternity of Gesù Pellegrino (no. 14); already present in 1346 (cf. note 513). In the cloister: frescoes, *Six depictions of the Life of Christ in Terra Verde*, by Donnino, Agnolo di Domenico and Domenico, 1505; a seventh fresco added in 1546; all whitewashed over in 1749 (517); destroyed in the 19th century. Terracotta tabernacle on the right, *Resurrection of Christ*, by Luca della Robbia, mid-15th century; still present at the end of the 18th century (518); lost. - In the vestibule, older altarpiece of the confraternity, triptych, *Madonna with the Child and St. Philip, St. Zenobius and St. Simon*, by Piero di Culliaro or Chiozzo, 1346; donated by Filippo Niccoli, Ser Ciuto Cecchi, Piero Rinaldi and others; still present in the 18th century (519), missing. - The panel, *St. Laurentius*, from the Laurentius Chapel, was also there for a time, cf. above. - Crucifix painted on the altar in the oratory, donated by the Remigi Malefici, 1412 (520); missing. - In the sacristy, wooden crucifix by Baccio da Montelupo, now in the Cappella della Pura, cf. there. - Numerous smaller furnishings (521) - Jacopo del Casentino painted "*La storia di S. Martino*", according to the will of Nello Sparzi from 1437 (521a); lost.

Chapel of St. Benedict (no. 18). Patron: Tornaquinci. Built before 1310 by order of Ruggiero de' Tornaquinci; Giovanni di Messer Ruggiero, who died in 1313, was buried there (522). Frescoes, *Scenes from the legend of St. Benedict*, 14th century (?); traces still preserved in 1787 (522); lost. - Stone relief, *Ecce homo*, now on the north wall of the Chiostro dei Morti, cf. p. 725. Two figured tombstones, including that of Prior Giovanni di Messer Ruggiero Tornaquinci († 1313) (522); missing.

Chapel of St. Philip and St. James (no. 23). Patrons: Tornaquinci-Popoleschi; allegedly built in 1349 by Niccolo di Gino and Tommaso di Piero Tornaquinci (rebuilt ?); granted to the Confraternity of the Annunziata in 1657, mortuary in 1787 (523). Altarpiece of unknown origin,

parts with St. Philip and St. James, St. Jerome and St. Dominic, 2nd half of the 14th century (?); still preserved at the end of the 18th century (523); missing.

Chapel of St. Thomas Aquinas (no. 24). Patrons: Amieri (524). Remains of the decoration, fresco with St. Thomas Aquinas, preserved, cf. p. 725 and note 329.

Chapel of St. Joseph (No. 25). In the 15th century under the patronage of the Zimmerman Confraternity. In the 17th century with the Chapel of St. Thomas, bath- and shaving room of the monks (525) Frescoes, *Legends of St. Joseph*, 15th century (525); lost.

The Strozzi Chapel (No. 6) dedicated to Annunciation of the Virgin Mary; Patron: Strozzi-Trinciavelli; cf. fn. 332. Altarpiece, 1787 still not removed for long (526); missing.

On the altar of Chiostro dei Morti: Fresco, *Resurrection of Christ* by Lodovico Cigoli, last fourth of the 16th century (527); lost. –Marble statue of St. Bishop Dionysius in the middle of the courtyard; restoration inscription from 1654; originally elsewhere (528); missing.

Refectory (No. 35)

Frescoes (?) after testamentary provision of Fra Jacopo Passavanti († 1357); uncertain if executed.

Fresco or altarpiece, *Last Supper* by Andrea del Castagno (?), Middle of the 15th century (530); missing. –Depiction of renowned cloister occupants (531); missing. –Depictions of saints (531); not identified. Twelve oval pictures, *Apostle* by Lorenzo Lippi, first half of the 17th century (521); not identified. Painting, *Madonna between saints*, by Bernardino Poccetti, end of the 16th century (532); missing.

Capitolo del Nocentino (No. 34)

Built 1303/08 (cf. fn. 56). Granted by the confraternity dei SS. Innocenti in 1466 (533). First decoration: Altar tabernacle with putti decorated consoles; 14th (?) century (534); missing. In there, *Altarpiece of the Bethlehem infanticide*; attributed to Botticelli or Fra Angelico, likely in the style of Fra Filippo Lippi, 15th century; removed at the end of the 18th century (535); missing. –Second decoration: Marble relief, *Madonna with child*, attributed to Mino da Fiesole, second half of the 15th century.; positioned by the repeal of the confraternity at the place of the altarpiece, originated from the house of Ascanio Bitti (Guiducci) (536); missing.

Chiostro Grande and extensions.

Court.

In the middle was once a statue of the blessed John from Salerno, by Girolamo (?) Ticciati, 1735; now in Chiostro dei Morti on the western wall, cf. there.

Loggia.

Frescoes (maybe on the now empty wall panels), *Legends of St. Hyacinth* by Andrea Boscoli, end of the 16th century; *Death of St. Peter the Martyr* by Lorenzo dello Sciorina, end of the 16th century (537); lost.

Lower dormitory in the northern wing.

Painting (Canvas), Annunciation with many saints by Fra Angelico, 15th century; originally organ wing, cf. p. 736, here c. 1790 (538); missing. –Painting, *Crucifixion with St. Magdalena and the good chessman* by Giovanni Battista Isabelli, 1577 (539); missing. –Painting, *Madonna with St. Dominic* by a good student of Allori, beginning of the 17th century (?) (540); missing. –Frescoes, *Series of popes and cardinals of the Dominican order*, shortly before 1689 (541); perhaps lost.

Library in the upper floor of the northern wing

Built by Matteo Nigetti, 1629 (cf. fn. 80). Large gilded bookshelves on the walls (542); lost. –Many large paintings with Dominican saints on the narrow sides, on the long sides are fourteen eight-sided paintings with renowned writers of the cloister, some by Jacopo Vignali, c. 1629; two oval paintings with saints of the order (545); missing. –*Tondo with Birth of Christ*, style of Pietro Perugino (?), 15th century (?) (543). –Arched field with a depiction of St. Thomas of Aquinas by Franciabigio, beginning of the 16th century (544); destroyed or missing. In 1836, neither books nor paintings were available (546).

Pope's Apartment in the western wing

At the lowest post of the staircase leading up (see above p. 676) stone figure of the "Marzocco", the heraldic lion of Florence, by Donatello, 1418/21; now in the Museo Nazionale (Bargello) (547). Decor from 1419 (for Pope Martin V): the pope's bedroom decorated in green, the adjoining room with a floral pattern (548). For the great hall, Nanni di Banco supplied two shields with the coat of arms of the wool weavers' guild (549). All lost or missing.

In 1503/04, Leonardo da Vinci designed his board for the fresco of the Battle of Anghiari here (550).

Decor from 1515 (for Pope Leo X): the great hall was painted by Ridolfo del Ghirlandaio (551); lost.

In the chapel, end of the 19th century, replaced fresco, round, *Madonna with Child*, style of Masolino, 15th century (552); missing.

Chapel of St. Nicholas (Nr. 40)

Patron: Acciaiuoli. Founded by Dardano Acciaiuoli in 1332 and dedicated to St. Nicholas of Bari; Reverted to the monastery in 1465; Burned out shortly before 1545; Since 1689 under the patronage of the Palafrenieri confraternity and consecrated by them to St. Anne; added to the apothecary in 1848 (553).

Frescoes, *Legend of St. Nicholas of Bari*, by Spinello Aretino (or Mariotto di Nardo?), before 1405 (554); damaged in the fire of 1545, whitewashed over in 1718 (555). - Marble tomb slab with relief figure for Dardano Acciaiuoli († 1334) (556); lost. - Marble tomb slab with relief figure for Leone Acciaiuoli († 1405), by Niccolo di Piero Lamberti, 1405/08 (557); lost. - Stained glass, by Fra Bernardo di Stefano, 1413 (558); lost. - Four paintings by the confraternity della Crocetta called dei Tessitori (559); missing.

Sacristy. Chair, commissioned by the wool weavers' guild to Manno di Benincasa called dei Cori in 1408 (560); lost. - Stained glass, by Niccolo di Piero, 1405/07 (561); lost.

Apothecary rooms (No. 39).

Founded around 1612. At times the St. Nicholas chapel was also used.

In the first room: stucco ceiling, 17th century (?); wooden cupboards, partly gilded; apothecary vessels (562). Oval painting set into a cupboard, Betrothal of St. Catherine, by Francesco Salviati, mid-16th century (562); missing.

In the second room: Medici coat of arms made of house stone, in the shield the painted portrait of St. Peter Martyr, by Matteo Rosselli, 1st half of the 17th century (563); missing. - *Three Bozzetti* by Marucelli, a sketch by Lodovico Cigoli, late 16th century, a marble bust of Fra Tommaso Valori, by Giuseppe Spedolo from Treviso, inscribed and dated 1825 (564); all missing.

In the other rooms: four paintings with scenes from the Holy Scriptures, including the visit of the three angels to Abraham and the story of Balaam's donkey, by Francesco Curradi, 1st half of the 17th century (566); missing. - Painting, *the Holy Family*, by Francesco Brina, mid 16th century; still present around 1870 (565); missing. - Painting, *Holy Trinity*, by Matteo Rosselli, 1st half of the 17th century (567); missing.

In a small anteroom: fresco of unknown subject, by Giuseppe Romei, 2nd half of the 18th century (567); lost.

Infirmary (No. 37)

Altarpiece, *Pietà* by Lodovico Cigoli, end of the 16th century (568); missing.

Novitiate in the upper floor of the southern wing

Here temporarily (end of the 18th century and later) Panel painting, *Madonna with Saints* by Michele Tosini (?), second half of the 16th century (?) (569); missing. Above a cell door,

painting, *Portrait of Alessio Strozzi* by Santi di Tito, second half of the 16th century (570); missing.

Rooms of the Confraternity of St. Laurentius "al Palco"

In the upper floor above the passageway between Chiostro Grande and Chiostro Verde, since 1365 (571). Altarpiece of unknown object by Ghirlandaio, second half of the 15th century (572); missing.

Rooms of the Confraternity della Scala

In the vicinity of the entrance of the cloister, since 1540; exact location unknown (573).

Anteroom. On the right, painting, *Crucifixion with the Virgin Mary, John, and Magdalena* by Lorenzo Lippi, first half of the 17th century.; missing. Across from that, painting, *Tobias heals his father* by Orazio Fidani, 17th century; missing (574).

Oratory. Outside above the entrance door, painting, *Children before the Mother of God* by Francesco Curradi, first half of the 17th century (575); missing. Inside painting, *Enthroned Madonna with child and four angels between St. Dominic and St. Jerome*, end of the 15th century (576); missing. On the singer tribune, painting, *Archangel Raphael* by Carlo Dolci, middle of the 17th century (577); missing.

Sacristy. Painting, *Christ* by Lorenzo Lippi, first half of the 17th century (578); missing.

At an unspecified location

in the church or the cloister

Altarpiece, *Enthroned Madonna with Child and angels between St. Dominic, St. John the Baptist, St. Paul and St. Lawrence (standing) and St. Peter Martyr and St. Thomas Aquinas (kneeling)*, next to *St. Peter Martyr and recommended by him a kneeling nun as donor*; from the workshop of Agnolo Gaddi, dated 1375 (disputed); now in the Parma Gallery; no. 435 (579).

Figured stone plinth, mid-13th century, now in the Musco Nazionale (Bargello) (580); in the center a short column with an early Gothic bud capital, at the corners St. Peter, St. Paul and two monks. The base apparently once supported a column, perhaps on a tabernacle. - Gothic stone tabernacle for an altar or a tomb; in the pediment *Salvator mundi*, on the side posts the statuettes of the Annunciation; 14th century; now in the Musco Nazionale (Bargello) (581). - Marble statue of a bishop, type of Tino di Camaino, 1st half of the 14th century; now in the Museo Nazionale (Bargello) (582).