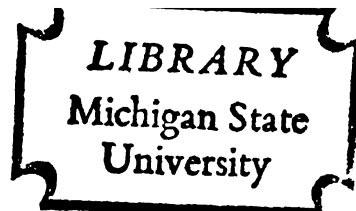




FRA ANGELICO'S
DREAM OF HONORIUS III

Thesis for the Degree of M. A.
MICHIGAN STATE UNIVERSITY
ROSE MARIE ALTHUIS
1967

THESIS



ABSTRACT

FRA ANGELICO'S DREAM OF HONORIUS III

by Rose Marie Althuis

During the early 15th century, painters and sculptors sought to express Renaissance ideals through the representation of classical architecture within pictorial compositions. Fra Angelico did just that in the Dream of Honorius III, a predella to the Coronation of the Virgin, located in the Louvre. The artist has represented a classical basilical church facade as the dominant feature in the composition. My study is concerned with establishing the significance of this structure, a possible influence for its design, and the attribution and date of the predella as a whole.

It has been possible only to suggest various proposals. It is my opinion: that the predella is an authentic painting by Fra Angelico though there may be some evidence of the work of assistants; that the painting was executed between 1433-1437; that there appears to be strong Ghibertian influences; and that the panel contains one of the earliest surviving examples of a Renaissance design for a church facade.

FRA ANGELICO'S
DREAM OF HONORIUS III

By

Rose Marie Althuis

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS

Department of Art

1967

645671
5/22/67

ACKNOWLEDGMENTS

My sincere appreciation to Dr. Webster Smith for his interest and assistance throughout the duration of my studies and the preparation of this thesis.

TABLE OF CONTENTS

	Page
ACKNOWLEDGMENT	ii
PHOTOGRAPH OF THE PANEL	iv
I SUBJECT	1
II ATTRIBUTION	3
III DATE	8
IV THE CHURCH FACADE	13
BIBLIOGRAPHY	20



Fra Angelico: Dream of Honorius III. Archives Photographiques

I. SUBJECT

Fra Angelico's Dream of Honorius III is the first of seven narrative panels comprising the predella of the altarpiece of the Coronation of the Virgin in the Louvre. The predella paintings deal with episodes from the life of St. Dominic, founder of the Dominican order of Friars. The scenes in order of position are: the Dream of Honorius III, St. Peter and St. Paul Appearing to St. Dominic, The Raising of Napoleone Orsini, Pieta, The Desputation of St. Dominic and the Miracle of the Book, St. Dominic and His Companions Fed by Angels, and The Death of St. Dominic.

The setting for the Dream of Honorius III is outdoors. To the right in the middle ground the artist has placed a cutaway view showing Pope Honorius in his sleeping chamber. The drawn curtain reveals the sleeping Pope attired in formal robes. A three tiered circular structure rises from behind the sleeping chamber. To the left in the foreground St. Dominic braces himself against the front of a falling church.

The scene reminds us of the Dream of Innocent III at Assisi, attributed to Giotto. The story represented by the fresco at Assisi is as follows:

When his followers had increased to a dozen, Francis drew up a short informal rule consisting chiefly of the gospel counsels of perfection. This he took to Rome in 1210 for the Pope's approbation. Innocent III appeared at first averse, and many of the cardinals alleged that the orders already established ought to be reformed and their number not multiplied, and the intended poverty of this new body was impracticable. Cardinal John Colonna pleaded in its favor that it was no more than evangelical counsels of perfection. The Pope afterwards told his nephew, from whom St. Bonaventure heard it, that in a dream he saw a palm tree growing up at his feet, and in another he saw St. Francis propping up the Lateran Church, which seemed ready to fall (as he saw St. Dominic in another vision five years after). He therefore sent again for St. Francis and approved his rule, but only by word of mouth, tonsuring him and his companions and giving them a general commission to preach repentance.¹

Before the two founders could seek formal confirmation Innocent had died and Honorius began his pontifical reign. Therefore, Honorius ". . . gave formal confirmation to the order of St. Francis and that of St. Dominic, and it may be added that now he did all that he could to favor their spread. He recognized in them the salt that was to preserve the masses, especially in the towns for whom little enough was being done by the clergy."² But there is no evidence to my knowledge that Honorius experienced such a vision involving St. Dominic preventing the church from falling into ruin. Perhaps on this point Innocent and Honorius were confused in the artist's or his patron's mind.

¹Alban Butler, Lives of the Saints, Edited by Herbert Thurston, S.J. and Donald Attwater, New York, 1956, IV, p. 25.

²Horace K. Mann, The Lives of the Popes in the Middle Ages, London and St. Louis, 1925, XIII, pp. 153-154.

II. ATTRIBUTION

Most authors attribute the altarpiece to Fra Angelico with or without the intervention of an assistant. The early biographer, Vasari, makes no mention of the use of assistants. Vasari writes that the Coronation is ". . . superior to all the other works that Fra Giovanni made, and the one wherein he surpassed himself and gave supreme proof of his talent and of his knowledge of art" ³ One or two authors go as far as to suggest a name for the possibly collaborating artist. Pope-Hennessy is one of these. His position is based upon an analysis which points out the inconsistent use of perspective in the Coronation of the Virgin. The perspective system within the upper and lower portions do not correspond with one another. "At the top, the niche, with its receding lines, represents an approximation, to correct perspective, and the foreshortened pattern of brocade on the two sides is incorrectly drawn. But when we descend to the foreground of the painting, we find our feet set on a solid floor, composed of the utmost complexity." ⁴

³Georgio Vasari, Lives of the Most Eminent Painters, Sculptors, and Architects, London, 1912-14, III, p. 30.

⁴John Pope-Hennessy, "The Early Style of Domenico Veneziano," Burlington Magazine, XCIII, 1951, p. 219.

Another inconsistency is evident when we compare the Coronation with the predella scenes. For example, it is strange that in the main panel the artist chose to represent a Gothic canopy while the first predella panel a "Brunelleschian" church facade dominates the composition.⁵ Pope-Hennessy suggests that the foreground in the main panel and the predella were painted by a more progressive artist: namely Domenico Veneziano.⁶

Robertson points out that the Coronation doesn't have any affinities with the subtle coloration found in the St. Lucy Altarpiece. Besides it is difficult to establish any close relationship between the parts of the Coronation attributed to Domenico and the St. Lucy Altarpiece. He feels that even though there is evidence that the composition contains the work of assistants, it is unified by the hand of Angelico. However, the painting could not possibly contain the work of two such independent masters and it is unlikely that Domenico would have accepted the conventions of Angelico's studio to any great extent; which would have been necessary under the circumstances. But then there is

⁵Ibid.

⁶Ibid., p. 223.

Approximately 1438-39 Domenico Veneziano contacted Piero di Medici by means of correspondence. Pope-Hennessy suggests he was commissioned to complete the unfinished work which was abandoned when Fra Angelico was commissioned to paint at San Marco.

the chance that the assistant could have been influenced by Domenico or his studio. One should not rule out the possibility that the Coronation may have been the last surviving work by Angelico representing his final maturity.⁷

John White also disagrees with Pope-Hennessy's proposal. He (White) indicates that the overall design with figures turned inward had already appeared in the Frankfort panel. Furthermore the artist intended to portray the unusually low viewpoint as shown by the foreshortened steps and the recession of canopy and floor to one vanishing point. It is probable that Fra Angelico was in control but did not completely execute the composition.⁸

Giulio Carlo Aragan states:

I cannot share this view (Pope-Hennessy's proposal). To my mind, the entire work is by Fra Angelico and what we really have here is a deliberate trick of perspective. The divergent viewpoints from which we see the scene are calculated to heighten the illusion of distance between the choir of angels and saints, on the one hand, and Christ and the Virgin on the other, who thus stand dominant at the apex of the composition. The device is quite in keeping with the festive character of the work, replete

⁷Giles Robertson, "A Recent Book on Fra Angelico," Burlington Magazine, XCVI, p. 186.

A further difficulty in accepting Domenico's participation lies in determining the relationship of his supposed activity here to his work on the fresco of the Madonna from the Carnesecchi tabernacle in Florence, now in the National Gallery, which shows a more primitive use of perspective than the Coronation, thus indicating that his supposed work on that picture could not have been among his first assignments on his arrival in Florence.

⁸John White, The Birth and Rebirth of Pictorial Space, New York, 1958, p. 187, note 3.

with stage effects, and its distinctly worldly--not to say political--rather than sacred tenor. Hence what seems to me the idea underlying the painting: the necessity and indeed the intrinsic beauty of hierarchial order, not only on earth but also in heaven. It is not for nothing that these figures are the worldiest he ever painted; and the symbology ungainly, the tone blatantly oratorical, the inordinately solemn and ornate.⁹

"Let it be said that the Coronation of the Virgin has often been regarded as by two or more hands. A measure of studio intervention is, for example, presumed by Papini and Muratoff, while Wurm looks on the entire painting as a studio work and Salmi ascribes parts of the main panel and the entire predella to a miniaturist imitator of Angelico, Battista di Biagio Sanguigni."¹⁰ Moreno concedes that the figure types in the predella appear more advanced but does not accept Veneziano's participation.¹¹ Bazin also detects an indication of intervention in a few instances in the main panel. However, the predella, with the exception of the last, is undoubtably by the hand of Angelico.¹²

My opinion is that Angelico was the artist in control of the painting. Observation has brought to light

⁹Guilo Carlo Aragon, Fra Angelico, London, Paris, New York, pp. 64-67.

¹⁰Pope-Hennessy, op. cit., p. 219.

¹¹Carmen Gomez-Moreno, "A Reconstructed Panel by Fra Angelico and Some New Evidence for the Cronology of His Work," Art Bulletin, XXXIX, p. 190.

¹²Germain Bazin, Fra Angelico, London, Paris, New York, p. 45.

several characteristics in the altarpiece which are prevalent throughout a good share of Angelico's oeuvre. I will mention a few salient characteristics within the remaining discussion. Among several distinctive traits included in Fra Angelico's style is the tendency to intermingle Gothic and classical elements. This is obvious in the Louvre Coronation, (the main panel contains a Gothic canopy while the first predella contains a representation of a classical church facade), the Linaiuoli triptych, (in the Martyrdom of St. Mark Gothic buildings are placed in front of a classical wall), and the Perugia polyptych, (in the first predella, a classical church is set among several Gothic structures).

Another conspicuous trait is Angelico's inclination to represent figures which seem too large for their architectural settings. Certain characteristics in the Louvre music angels are strikingly similar to those in the Linaiuoli triptych. Briefly, these are the design of the gowns and a few of the hairstyles. This matter is thoroughly discussed in the section which concerns the dating of the Louvre altarpiece.

This evidence of the relationship between the Louvre altarpiece and other compositions executed approximately within the same period would seem to strengthen the case for attribution to Fra Angelico.

III. DATE

With one or two exceptions most authors favor a date (for the Louvre altarpiece) between 1430-40. Pope-Hennessy suggests 1438-39,¹³ Muratoff about 1425,¹⁴ while Schottmüller¹⁵ and Aragon¹⁶ propose between 1430-40. Salmi believes the work began around 1430 but progressed slowly and finished after 1435.¹⁷ Bazin favors the date 1433-37.¹⁸

As a result of studying the halo designs of several Madonna's, Moreno considers the possibility that the painting was begun relatively early in Angelico's career but completed later. The Gothic lettering in the halo design of the Louvre Virgin was not used after the early 1430's.¹⁹ Also in compositions before the Linaiuoli triptych (1433)

¹³Pope-Hennessy, op. cit., p. 223.

¹⁴Ibid., p. 173.

¹⁵Ibid.

¹⁶Aragon, op. cit., p. 62.

¹⁷Stefano Orlandi, Beato Angelico, Florence, 1964, p. 24, note 4.

¹⁸Bazin, op. cit., p. 24.

¹⁹Moreno, op. cit., p. 189.

the halos of the figures have many patterns incorporating Gothic lettering without any relationship between them. But from 1433 on a relationship exists among the halos according to the importance of the figures.²⁰

Langton Douglas favors the early date of 1425.²¹ His reasons are because of the presence of Gothic elements and the favorable comparison of some principle figures (St. Nicholas of Myra for one) with miniature painting.²² A comparison of the use of movement in the Dormition of the Virgin and Assumption (before the end of 1430²³) and the lineal design of the Coronation shows the latter to be much more stiff and formal.²⁴

Robertson suggests the date 1447 and the possibility that the composition is ". . . the last surviving work of Angelico and that its advances represent his final maturity. . . ." ²⁵

I am tempted to date the panel approximately 1433-37 (though this is only a suggestion, not a positive date) for

²⁰Ibid., p. 190

²¹Langton Douglas, Fra Angelico, London, 1902, p. 49.

²²Ibid., p. 48.

²³Ibid., p. 29.

²⁴Ibid., p. 49.

²⁵Robertson, loc. cit.

reasons which will become clear in the remaining discussion.

There are certain elements in the Louvre Coronation which recall the Linaiuoli altarpiece of 1433. The Louvre music angels appear to be garbed in gowns which resemble a loose overblouse and long skirt with flute-like folds. The gowns have a delicate all-over pattern with heavier decorative bands toward the lower portion of the skirt. Some of the gowns are slit on the left side. The figures of the angels suggest hollow cylindrical volumes. These features also characterize the Linaiuoli angels. The hair of one angel to the right of the throne in the Louvre Coronation is styled almost identically to two Linaiuoli angels; the first trumpeter at the left of the Madonna and the one with a tambourine, third from the bottom to the right of the Madonna. All three of these angels have longer stringy curls rather than the shorter curly hairstyle of the other angels.²⁶

There are some elements in the predella the Dream of Honorius III which are reminiscent of the Linaiuoli pre-predella panel of The Martyrdom of St. Mark. These are the narrow rectangular doorway of the church facade which is like the one in the structure in the left middle ground, (of the Martyrdom of St. Mark) the naive perspective in the

²⁶The treatment of the gowns compare favorably with those in the heavenly Coronation ca. 1435-40 and those in the Perugia polyptych ca. 1437.

architectural representations and the use of classical elements in the Louvre church facade brings to mind the wall in the background of the Linaiuoli predella.

The earliest instance in which we find the use of classical architecture is in the Martyrdom of St. Mark, a predella to the Linaiuoli triptych of 1433. Oversized figures dominate the foreground and bland architectural structures occupy the middle ground. The city wall is articulated by classical fluted pilasters with Corinthian capitals.

Dated approximately 1437, two of the predella panels to the Perugia polyptych provides another instance where Angelico made use of the new architecture. These episodes are the Vocation of St. Nicholas and the Death of St. Nicholas. In the first of these St. Nicholas is preaching from a pulpit to a small group of citizens. To his right is an interesting representation of a church. The facade is divided into three portions; a wide lower zone and two narrow zones above. The lower zone is pierced by a large rectangular opening and can be approached by a flight of stairs. The third zone, topped by a triangular pediment, contains an oculus. Each zone, the pediment and the extremities of the building is outlined by wide moulding.²⁷

²⁷The church facade in the East wall of the Arezzo frescoes bears considerable resemblance to Angelico's facade--perhaps della Francesca was familiar with the St. Nicholas predella.

The Death of St. Nicholas takes place within an austere courtyard, which one might call "Ghibertian." The wall of the courtyard articulated by narrow unfluted pilasters is divided into two zones; the lower being the taller. The total effect of the courtyard, with its tall, thin unfluted pilasters and the division of the wall into a full story with an attic is reminiscent of the round building in the Joseph panel from the Gates of Paradise. These panels were cast approximately 1437²⁸ but not completed until 1452.²⁹

²⁸Richard Krautheimer, Lorenzo Ghiberti, New York, 1956, p. 165.

²⁹Ibid., p. 16.

IV. THE CHURCH FACADE

The most interesting feature in the composition is the church facade. The upper and lower zones are articulated by pilasters. It is difficult to tell whether or not they are fluted. The pilasters on the main storey have heavy Corinthian capitals and rest directly upon small bases. The pilasters on the attic have no capitals. The rectangular doorway appears to be framed by pilasters with capitals. The entablatures are strange in their proportioning; in the main story the entablature is very thin in relation to the pilasters; on the attic storey the entablature is thicker; one would expect the opposite. Nevertheless, the facade gives us the general impression of being consistently classical in style, and of calling attention to itself as an architectural design.

In the Gesu at Cortona is a studio replica of the Dream of Honorius III, a predella to the Virgin Enthroned with Angels and Saints dated approximately 1430-40. The first panel contains three episodes; the Dream of Honorius III, the Meeting of St. Francis and St. Dominic, and St. Peter and St. Paul Appearing to Dominic. My discussion concerns the first of the episodes. The iconography is the same as that of the Louvre panel. But the Gesu St. Domonic

is much more animated in his attempt to brace himself against the falling church. And the church facade is Gothic and occupies only a small, fairly inconspicuous part of the design.

On the other hand, although the church facade in the Louvre panel may appear intended as a demonstration of the new architectural style, I cannot accept Mr. Pope-Hennessy's characterization of this facade as "Brunelleschian." I have found no instance where Brunelleschi has placed pilasters upon such small bases nor designed a facade with a central opening of rectangular shape. Nor is it plausible that he would employ such unusual proportions in the structural membering, i.e. narrow entablature versus wide pilasters. Yet, in spite of these inconsistencies the overall design imparts a feeling of classicism and ranks among the early attempts of an artist to express Renaissance architectural ideals within the background of a painting.

During the early 15th century, painters and sculptors sought to express Renaissance ideals through the representation of classical architecture within pictorial compositions. I will review these in chronological order. The earliest instance of this is found in a work by Masaccio. The Trinity, ca. 1425, is set within a monumental arched vault. The arch supported by Ionic columns frames the important figures who seem, as a result of a perspective device, to be within the depth of the composition. Vasari

mentions that Brunelleschi designed the architecture of the fresco.³⁰

Ghiberti's partiality toward the new architecture becomes evident in the Gates of Paradise (ca. 1437); for example, the Isaac, Joseph, and Solomon panels. The Miracle of the Strozzi Boy from the main panel of the St. Zenobius Shrine, ca. 1435-37, is another example. One detail contains a basilical church facade set upon a stepped base. Four slender pilasters divide the lower zone into three bays and support a wide entablature. Parts of pediments are placed at the side aisles and over the nave. As a whole the facade is unencumbered by ornamentation which would detract from the preciseness of the whole. "Obviously these late architectural designs of Ghiberti's are intended to revive the architecture of antiquity. But within the full range of antique architectural vocabulary excludes such well known elements of ancient architecture as the column or decorated frieze. The entire membering is unencumbered by ornament. The contrast between the membering and the smooth wall surface, the clear interrelation of all the parts, the rational composition and perfect consonance of facades, buildings and entire palaces, the precision of the membering, their chaste coolness, their almost frigid purity result in a highly sophisticated, reticent and somewhat

³⁰Ibid., p. 263.

uncorporeal classicism. These structures are of a rare and subtle beauty."³¹ The St. Zenobius panel contains ". . . the first facade of the Renaissance."³²

The use of Renaissance architecture is prominent in Donatello's reliefs dealing with the Miracle of St. Anthony ca. 1447. The Miracle of the Ass is one example. The activity is placed within three arched vaults flanked by fluted pilasters. The three arched vaults recall the Basilica of Constantine in Rome.

Fra Angelico's greatest achievement in architectural settings lies in the Nicholas V frescoes, ca. 1449, in Rome. These frescoes for the most part are imbued with representations of classical architecture. San Lorenzo Giving Alms is but one example. The activity is placed before a large rectilinear opening flanked by pilasters. Within the opening is a long colonnaded nave drawn in correct perspective. San Lorenzo distributing alms to several misfortunate human beings is placed in front of this imposing setting. The architecture appears quite sculptural, heavy, and grand as compared with buildings depicted elsewhere by Fra Angelico.

These frescoes were completed before the building projects of Nicholas V and none of the interiors comply with the description of the proposed basilica. "These architectural

³¹Ibid., p. 260.

³²Ibid., p. 258.

backgrounds must, therefore, be taken for what they are--illustrations of the current architectural taste at the papal court--but practically valueless as an aid to the theoretical reconstruction of the projected basilica."³³

Piero della Francesca also chose to incorporate classical architecture within a pictorial composition. In the Brera Madonna (early 1470's) an apse within the arched vault with coffered ceiling and pilasters below, combine to create an impression of monumentality lending to the serene dignity of the scene.

The Baltimore and Urbino Panels attributed to Laurana (ca. 1470) provide an example of ". . . large scale urbinistic . . ." ³⁴ planning, capitalizing upon classical architectural design. Among the structures in the Urbino panel is a representation of a basilical church facade. Like Ghiberti's the facade is marked by clarity of design. The structure is divided into two zones, the lower contains three bays articulated by pilasters. The nave and side aisles are crowned by triangular pediments. Each bay has an entrance with triangular pediments above.

Of all the pictorial compositions discussed, the facade in the Zenobius panel is closest to our example.

³³Torgil Magnuson, Studies in Roman Quattrocento Architecture, Stockholm, 1958, pp. 202-203.

³⁴Krautheimer, op. cit., p. 272.

Angelico's design for the church facade in the Louvre predella could have been influenced by Lorenzo Ghiberti. The manner of articulation is similar to Ghiberti's facade. Pilasters divide the lower zone (of the Louvre facade) into two narrow bays and a wide central bay. If the lower, wider part of Angelico's facade had been presented as just one tall story (rather than as a story plus an attic), the resemblance to the facade in the Zenobius panel would even be stronger. Approximately 1432,³⁵ a date which coincides with the Zenobius commission, Ghiberti designed the frame for Fra Angelico's Linaiuoli altarpiece. Perhaps as a result of this Fra Angelico became aware of Ghiberti's preliminary plans for the design of the main panel though it probably was not modeled until 1435.³⁶ "He (Ghiberti) mentions in his autobiography that '. . . he rendered great services to painters, sculptors, [and] architects and made very many sketches in wax and clay. . . .'"³⁷

Fra Angelico has chosen a classical design for the central focus of the composition. No doubt his work reflects his early ideas concerning the new mode in architecture. For the most important moment in St. Dominic's life the artist has chosen to represent the mother church in the

³⁵ Ibid., p. 6.

³⁶ Ibid., p. 143.

³⁷ Ibid., p. 7.

most dignified style of architecture. "Architecture is thus directly related to the actions for which it is intended, and to the human beings who participate in these actions."³⁸ ". . . Architecture is aimed at creating dignified backgrounds for dignified actions of dignified people."³⁹ If the Zenobius Shrine contains "The first [basilical] facade of the Renaissance,"⁴⁰ then here we may well have the second.

³⁸ Ibid., p. 270.

³⁹ Ibid., p. 271.

⁴⁰ Ibid., p. 258.

BIBLIOGRAPHY

Books

- Aragan, Giulio Carlo. Fra Angelico. Translated by James Emmons. New York: Skira Inc.
- Bazin, Germain. Fra Angelico. London, Paris, New York: The Hyperion Press.
- Berenson, Bernard. Piero della Francesca. New York: McMillan Co., 1954.
- Butler, Alban. Lives of the Saints. Vols. III & IV. Edited by Herbert Thurston, S. J. and Donald Attwater. New York: P. J. Kenedy and Sons, 1956.
- Clark, Kenneth. Piero della Francesca. London: Phaidon Press LTD., 1951.
- De Wald, Ernest T. Italian Painting, 1200-1600. New York: San Francisco, Toronto, London: Holt, Rinehart, and Winston, 1961.
- Douglas, Langton. Fra Angelico. London: George Bell and Sons, 1902.
- Drane, Augusta Theodosia. The History of St. Dominic. London and New York: Longmans, Green and Co., 1891.
- Gould, Cecil. An Introduction to Italian Renaissance Painting. London: Phaidon Press, MCMLVII.
- Krautheimer, Richard. Lorenzo Ghiberti. New York: Princeton University Press, 1956.
- Magnuson, Torgil. Studies in Roman Quattrocento Architecture. Stockholm: Almqvist & Wiksell, 1958.
- Mann, Horace K. The Lives of the Popes in the Middle Ages. Vols. XII & XIII. London: Kegan Paul, Trench, Trubner & Co., LTD. St. Louis, Missouri: B. Herder Book Co., 1925.

- Orlandi, Stefano. Beato Angelico. Florence: Leo S. Olschki, 1964.
- Pope-Hennessy, John. Fra Angelico. London: Phaidon Publishers Inc., 1952.
- Rea, Hope. Donatello: Il Maestro Di Chi Sanno. London: George Bell and Sons, 1900.
- Salvini, Roberto. Giotto de Bondone. Part I & II. Translated by Paul Colacicchi. New York: Hawthorne Books, 1964.
- Van Marle, Raimond. The Development of the Italian Schools of Painting. Vol. X. The Hague: Martinus Nijhoff, 1928.
- Vasari, Georgio. Lives of the Most Eminent Painters, Sculptors, and Architects. Vol. III. Translated by Gaston Du C De Vere. London: Philip Lee Warner, Publisher to the Medici Society LTD., 1912-14.
- White, John. The Birth and Rebirth of Pictorial Space. New York: Thomas Yoseloff, 1958.

Articles and Periodicals

- Clark, Kenneth. "Architectural Backgrounds in XVth Century Italian Painting," I & II, The Arts, (1946-47), 13-24, 33-42.
- . "Architectural Backgrounds in Renaissance Pictures," Royal Institute of British Architects, XLI (February 10, 1934), 325-328.
- Gilbert, Creighton. "Beato Angelico, by Stefano Orlandi," Review, Art Bulletin, XLVII (June, 1965), 273-274.
- Kimball, Fiske. "Luciano Laurana and the High Renaissance," Art Bulletin, X (December, 1927), 125-
- Moreno-Gomez, Carmen. "A Reconstructed Panel by Fra Angelico and Some New Evidence for the Chronology of His Work," Art Bulletin, XXXIX (1957), 183-193.
- Pope-Hennessy, John. "The Early Style of Domenico Veneziano," Burlington Magazine, XCIII (July, 1951), 216-223.
- Robertson, Giles. "A Recent Book on Fra Angelico," Review, Burlington Magazine, XCVI (June, 1954), 186.

Spencer, John R. "Spatial Imagery of the Annunciation in 15th Century Florence," Art Bulletin, XXXVII (1955), 273-280.

Whol, Hellmut. "Summary of Dissertation: Domenico Veneziano Studies," Marsyas, VIII (1957-59), 83.

MICHIGAN STATE UNIVERSITY LIBRARIES



3 1293 03082 0686