

CONTENTS

Acknowledgments ix

Introduction 1

PART I THE CLAUSTRUM

1 Fra Filippo Lippi *Carmelitano* 9

*The Literary Life of the Frate; Filippo Lippi and Santa Maria del Carmine;
Training and Early Artistic Influence*

2 Santa Maria del Carmine and Visual Representation 23

*Santa Maria del Carmine; Carmelite Visual Imagery;
Masaccio's Sagra; The Ascension Day Sacra Rappresentazione;
The Carmelite Observance, Venerable Carmelites, and Miraculous Events*

3 "Fra Filippo Dipintore" and the Early Carmelite Paintings 59

*The Empoli Madonna and Child with Saints and Angels;
The Trivulzio Madonna of Humility;
The Confirmation of the Carmelite Rule*

4 The *Frate Dipintore*: Monastic Artistic Production in Quattrocento Tuscany 81

*The Painter, the Friar, and the Friar Painter;
Artistic Production in the Convent; Monastic Artists working outside the Convent;
Nuns and Artistic Production; Conclusions;
The Frate Dipintore*

PART II THE SECULUM

5 Fra Filippo Lippi in the *Seculum*: Friar, Rector, Chaplain, and Rogue 101

*Lippi and the Florentine Carmelites;
Rector and Commendatory Abbot of San Quirico at Legnaia;
Chaplain of San Niccolò de' Frieri; Chaplain of Santa Margherita in Prato;
Litigation as a Theme*

6 Painting Practice 113

*The Paintings: The Currency of Style and Innovation; Production;
Patronage; Negotiating Artistic Identity*

- 7 Carmelite in Name Alone? Carmelite Influence in Fra Filippo's Mature Work 163
*Theatricality and the Ascension Day Sacra Rappresentazione;
New Pictorial Conventions: The Bartolini Tondo;
New Pictorial Genres: The Adoration of the Child;
Monte Carmelo; Conclusion*

PART III ART AND RELIGION IN FIFTEENTH-CENTURY FLORENCE

- 8 The Novitiate Altarpiece for Santa Croce 191
*The Patron Cosimo de' Medici; The Conventual Friars;
The Novices; The Artist; Conclusion*

- 9 Representing *Le Suore*: Altarpieces for Two Florentine Benedictine Nunnery Churches 215
*Sant' Ambrogio and Le Murate; The Altarpiece Commissions;
The Sant' Ambrogio Coronation of the Virgin; The Annunciation for Le Murate;
Conclusion*

Notes 245

Bibliography 287

Photograph Credits 292

Index 293