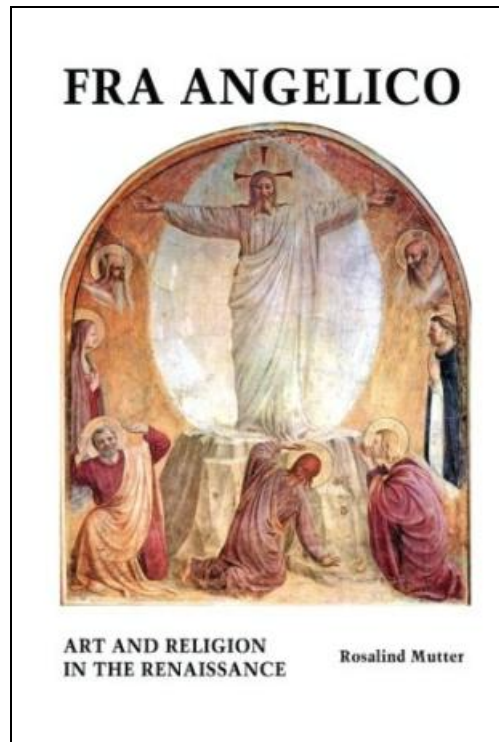


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Crescent Moon Publishing. Paperback. Condition: New. 136 pages. Dimensions: 9.2in. x 6.1in. x 0.3in. FRA ANGELICO: ART AND RELIGION IN THE RENAISSANCE By Rosalind Muter FRA ANGELICO, known by several names, including Fra Giovanni Beato Angelico da Fiesole (1399-1455), is one of the very few painters of the Italian Renaissance who painted religious pictures exclusively. Almost all Angelicos paintings are religious - he did not paint secular portraits, like, say, Giovanni Bellini or Ghirlandaio. It was Vasari who stressed Angelicos purity, holiness, faith, humility and devout nature, and this description of Angelico as a holy monk-like painter persists throughout the centuries. John Ruskin called Angelico an inspired saint. It is in San Marco in Florence that Angelicos saintly reputation was forged. He (with assistants) painted fifty frescoes at San Marco. The paintings reveal a traditional form of Christian worship: Angelicos is a conventional kind of Christian theology and devotion. Some critics emphasize Angelico as a stylist. Of course, Angelico did not separate style from content in the way modern critics do. Clearly, they are part of the same thing. For the Renaissance religious painter, the aim is to come up with a style, coloration and technique which accords with ones beliefs, as well as flattering the faith of ones patrons. So Angelicos sweet style stems from his blending of painterly technique with religious understanding. Fra Angelico stands at the transition between the mediaeval and Renaissance worlds. Angelicos feelings are in the Middle Ages, Bernard Berenson wrote, yet he was distinctly a Quattrocento, Renaissance painter. His art combines the timelessness and rigidity of icon painting, where figures are caught in bright, static, hieratic motions, with the new painterly explorations (in form, style and space) of the Quattrocento period. Fra Angelicos paintings seem simple, but their simplicity is deceptive: they are the products...



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