



Cities of northern and central Italy

Augustus J. C. Hare

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This historic book may have numerous typos and missing text. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1876. Excerpt: ... The next remarkable chapel is the fifth to the left of the altar--The Cappella S. Silvestro, containing the tomb of Bettino de Bardi, with a fresco portrait of him rising from his tomb at the Resurrection, by Giotto (the "Maso" of Ghiberti). "Our Saviour appears in the sky, coming in judgment, attended by angels blowing the trumpet and holding the instruments of the passion;--the sarcophagus is of stone, but all the rest within and beneath the arch in fresco; the background is a rocky wilderness of mountains; Ubertino rises in armour, a pale but composed countenance, his hands joined in prayer, feature and attitude alike expressive and sublime."--Lindsay's Christian Art. The right wall of the chapel is covered with frescoes by the same artist relating to the history of S. Silvester. "A work of great merit, more especially as regard the attitudes of the figures, which are most beautiful."--Vasari. Next, at the end of the North Transept, is the Cappella Nicolini, where the Laudesi, who sang the praises of the Virgin, were buried. The indifferent statues are by Franchini. The next chapel, Cappella SS. Lorenzo and Stefano, with a beautiful iron screen, has another fine monument of the Bardi family. In the adjoining chapel, Cappella Salviati, is the tomb of the Countess Zamoiska, ob. 1837, by Bartolini. Here is a monument to Canina the archaeologist. Returning to the nave, we find in order, the tombs of Raphael Morghen, by Fantacchiotti, of Antonio Cocchio, and then that of Carlo Marsuppini, secretary to Pope Eugenius IV., ob. 1455, by Desiderio da Settignano. "This is one of the three finest tombs in Tuscany--the best example of the delicate, sweet, and captivating manner of its sculptor. Desiderio has represented Marsuppini dressed as a civilian, with ...

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