

The Art, History and Architecture of Florentine Churches

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By

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With plans by Sara Cecconi

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For
Susan Madocks Lister
and
Elena Paolucci

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GLOSSARY

UNLESS OTHERWISE STATED THESE TERMS REFER TO USE IN CHRISTIAN
CHURCHES

aisles—pathways on either side of the main nave, usually separated from it by a colonnade or arcade.

ambulatory—a walkway, typically a pair of aisles that extend beyond and around a church apse. An ambulatory may give access to chapels or be used during processions.

apse—semicircular or polygonal space, crowned by a hemispherical vault, used for the sanctuary or side chapels.

architrave—lintel, usually the lowermost part of an entablature resting directly on top of two or more columns. The term may also be used for an ornamented band above or framing a square window or door.

archivolts—moulded bands framing an arch.

baldachin—also called ciborium, canopy of state (form of ceremonial tent roof) put over altars, thrones and other ritually important spaces, made from precious cloth or more durable material such as bronze, e.g. Bernini's *Baldacchino* in Saint Peter's Basilica, Rome.

baptistery—baptismal church, usually dedicated to Saint John the Baptist. Saint John is the patron saint of the city of Florence and his feastday is celebrated on 24 June. Tuscan baptisteries tend to be separate centrally planned buildings, occasionally circular in shape (exception e.g. at Siena).

Baroque—style adopted from c.1600 in the figurative arts, architecture, music and theatre; often associated with the Roman Catholic Church of the Counter-reformation.

basilica—the original term is Greek and means meeting chamber of a king; in Roman times this type of building was a public place of business, many examples of which were located on the fora. Christian basilicas appear from the fourth century after the Edict of Milan (313) and the Edict of Thessalonica (380). An example of this architectural type built in Roman times and used from late Antiquity as a Christian church can be

found in Trier (Aula Palatina founded under Constantine I, c.310). In mediaeval times, this church was turned into the palace of the bishop of Trier and has been used as a Lutheran church since the nineteenth century.

bay(s)—a three-dimensional space between four supports (four free or engaged columns or pilasters or two columns and two wall brackets) and crowned by a vault or dome as is the case in aisles or the nave. Two-dimensional bays can be found on façades where they are separated by engaged columns or pilasters and often form the frame of a window.

cenacolo—see refectory.

centrally planned—a building such as a baptistery, martyrium or other type of memorial that is built in the round, in a polygonal shape (incl. square) or in a Greek cross shape (both arms have the same length).

chancel—in church architecture, the east end of a church, the location for the high altar, near choir and vestry.

chapter house—place for meetings within a monastic house, with benches for all resident monks and a sanctuary with altar. Particularly beautiful examples in Florence are the Spanish chapel at Santa Maria Novella, the chapter house with Fra Angelico's frescoes at San Marco and the Pazzi chapel at Santa Croce.

chevet—a French term used for the east end of a Gothic church consisting of an apse, ambulatory and chapels.

choir—space reserved for monks located between the eastern end of the nave and the sanctuary of a church.

clerestory—the part of a church building that rises higher than nearby rooftops and whose windows admit light to the nave and choir.

cloister—rectangular courtyard surrounded by a covered walkway, forming a quadrangle on the southern side of a church, used by monks of enclosed religious orders for exercise and prayer.

column—structural weight-bearing element in Greek architecture, decorative feature in Roman architecture. There are five orders (Doric, Ionic, Corinthian, Tuscan, Composite) expressed by capitals, base, and the treatment of the shaft. Columns were originally made from wood, then stone (marble). Engaged columns are half columns attached to a wall.

crossing—space in churches where the nave crosses the transept, often covered by a dome (e.g. Santa Maria del Fiore, Florence). In Romanesque

and Gothic architecture, the crossing is usually topped by the bell tower (St Sernin, Toulouse).

cross vault—also double barrelled or groin vault; intersection between two barrel vaults. Used by the Romans for large vaults that also required fenestration.

crypt—underground stone chamber, in churches generally located below the choir and used for burials.

di sotto in su—refers to illusionistic ceiling painting that uses extreme foreshortening and thereby gives the impression that the spectator looks “from below to above” and beyond.

dome (*cupola*)—architectural element ideally shaped like a hollow half-globe. Domes can be made in a variety of shapes and structures and from a range of materials. The most famous example from classical times was the dome of the Roman Pantheon that inspired Brunelleschi to build the elongated, slightly pointy dome of Florence Cathedral made of two shells.

dormitory—sleeping accommodation for members of religious orders in a monastic foundation.

dossierets—feature of early Christian, Byzantine or Romanesque architecture: tall cubical block placed above the abacus of a column’s capital.

exedrae—apsidal space, crowned by a half-dome, adding space and structural solidity, for example to a dome, see Florence Cathedral.

flying buttresses—buttressing used in particular in Gothic architecture to lead the outward thrust from the stone vault onto the outer walls of a building and safely down to the ground via quadrant arches and buttresses.

Gothic—style that has its origins in twelfth-century France and is recognisable by elements such as flying buttresses, pointed arches and ribbed vaults. Particularly popular in the north of Europe, Gothic architecture was rarely adopted without modifications in Italy.

Greek Cross shape—used for a cruciform building with arms in the same length and meeting at right angles.

high altar—main altar (place of sacrifice) of a church, set apart in the (raised) sanctuary and occasionally protected by a baldachin. In Catholic churches up to the time of the Council of Trent shielded from view by a rood screen.

High Renaissance—style considered to be dominant in Italy between the 1490s and the sack of Rome in 1527. The High Renaissance is characterised by familiarity with ancient Greek and Roman architectural vocabulary. Its main exponent in architecture was Donato Bramante.

intercolumniae—space between the column shafts in a colonnade or *peripteros*.

Latin Cross shape—used for a cruciform building with arms in a different length (long nave, short transept) and meeting at right angles.

lesene—pilaster strip, low-relief pilaster without capital or base.

loggia—hallway (gallery or corridor) that is open only to one side.

Mannerism—style in art and architecture that is said to have started with the sack of Rome (1527). The (modern) term originates with the Italian word “*maniera*”, meaning style.

martyrium—a memorial church built over the location of martyrdom or burial of a Christian saint, for example the Tempietto at San Pietro in Montorio, Rome.

nave—part of a Christian basilica, running from the entrance on the western end to the crossing, often flanked by aisles with a lower roof from which it is separated by a colonnade.

ogival—pointed arch

oratory—a place in which to hold spiritual exercises that combine sermons and music and were to become highly influential on the development of the musical *oratorio*. In the 1630s, the Oratory of Saint Philip Neri was built by Francesco Borromini in Rome next to the order’s mother church.

orders—five architectural orders of ancient architecture, see also columns.

pediment—architectural element above a frame or lintel, either triangular or segmental.

pendentives—inverted, concave, triangles inserted as connections between a square building support and the circular drum of a dome.

peripteros—rows of columns that surround an ancient temple on all four sides with a portico; also *dipteros* with a colonnade on two sides and *pseudo-peripteros* where the columns are not freestanding but engaged (half columns).

pietra serena—dark grey Florentine Macigno stone from Fiesole used for architectural elements in contrast with the white stucco on the walls, for example Brunelleschi's Old Sacristy at the church of San Lorenzo.

pilaster—classical architectural element, like a flattened column that follows the same orders as the three-dimensional columns but has lost its structural role while being used as a purely decorative element.

pinnacles—spiky counterweights set on top of turrets and flying buttresses that add to the height and emphasise the vertical on mainly northern Gothic church buildings. Ornamental and structural at the same time, they allow the flying buttresses to take the weight from the church roof and sidewalls safely down to the ground.

predella—base of an altarpiece, consisting of panels decorated with scenes that relate to the history depicted on the main panel.

presbyterium—the part of a church reserved for the officiating clergy.

pulpit—speaker's stand in a church, occasionally outside. There may be two pulpits, for the reading of the gospel and of the epistles respectively, distributed on opposite sides of the nave. In pre-Tridentine churches (i.e. churches built before the Council of Trent, 1545-1563) the ornate pulpit is usually found in the back of the nave (either on the left or the right of the congregation), since the existence of a rood screen would otherwise have cut the audience off from the delivery of the sermons.

Renaissance—era and style in art, architecture, music and literature generally defined as a rediscovery of ancient art and knowledge, c.1250 to 1650, and subdivided into Early Renaissance, Renaissance, High Renaissance and Mannerism. This period is also often referred to as Early Modern and considered an era of many technical, medical, political and scientific innovations, for example printing with movable letters.

refectory—large room that is part of monastic (later also university) architecture for the taking of meals by the monks and generally decorated with a depiction of the Last Supper.

revetments—generally a vertical structure to re-clothe or cover. In church architecture, it refers to a decorative façade made from coloured marble such as, for example, Alberti's 1458 façade for Santa Maria Novella.

rilievo schiacciato—"squashed relief" as used by Donatello for the *predella* panel for his Saint George at Orsanmichele. A relief prepared with extremely shallow carving throughout.

rood screen (*tramezzo*)—richly ornamented partition between nave and choir space, separating the congregation from the monks and the high altar, also called *tramezzo*, choir screen or chancel screen. It was a normal feature of Christian churches up to the time of the Council of Trent when such screens were removed from Catholic churches, while often being retained in Protestant parts of Europe, when such churches were transformed according to the new liturgy and customs.

sacristy—used for keeping sacred vessels used during mass and also the vestments worn by the priest during the service, although they can also be stored in a separate vestiary/vestry. In many churches, the sacristy is a space separate from the church proper. There are examples, such as in San Lorenzo, in which the term sacristy is used for buildings that have lost their original functions to become funerary chapels, as is the case for the Old and New Sacristy.

sanctuary—the space around the main altar, enclosed by an altar rail, also referred to as chancel.

side chapel(s)—chapels within a church building, for example the Lady Chapel, usually located along the transept arms or along the aisles. The simplest form of a side chapel is a side altar with altarpiece and tabernacle frame.

sinopia—an underdrawing for a fresco executed in sinopia, a reddish brown pigment.

socle—projecting architectural element at the foot of a wall or underneath the base of a column.

tabernacle—locked storage vessel for the consecrated host, sometimes located in a niche (*aediculum*). The term is also used for a framed niche displaying painted or sculpted images of saints.

transept—the (shorter) arm of a church that crosses the main nave either in a Latin or Greek cross shape. The place where the two meet is called the crossing and is located between the sanctuary and nave proper; it may be crowned by a tower or vault/dome.

tribuna—originally a raised platform for the delivery of speeches during the Roman Republic, the *tribuna* became, like the basilica, an architectural type that was adopted for Christian liturgical buildings. It exists either in the form of a raised apse (San Miniato al Monte) or of a round or octagonal addition to a church building (SS Annunziata in Florence and

Santa Maria delle Grazie in Milan). A secular variant in the form of a temple to the arts is the Tribuna of the Uffizi Gallery.

Tuscan Romanesque—mediaeval style that refers back to classical antiquity while combining typical elements of ancient and Byzantine art and architecture. Occasionally mistaken by Renaissance architects for examples from classical times, e.g. in the case of the Florentine Baptistery or the church of San Miniato al Monte.

tympanon or *tympanum*—semi-circular or triangular architectural element containing sculptural decoration on the outside of a church building. Influenced by classical architecture such as the Pantheon, *tympana* are generally located high up on a church's façade and above the main door.

wall brackets—architectural elements that project from a wall and give structural support to a statue, shelf or spring of an arch or vault. In a bay two of the structural columns may be substituted by two brackets if the resulting loggia is open to one side only.

vault—arched ceiling or roof for an architectural space such as nave or aisles, for example a dome, barrel vault, groin vault, rib vault or fan vault.

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First and foremost, I would like to thank my former colleagues Susan Madocks Lister and Elena Paolucci for their original suggestion that I write this book on Florentine churches in English for students of Florentine architectural history. It has been a pleasure to try to fill such an obvious gap and I hope this volume will be useful to students past and present.

Once the project got underway, it became clear very quickly that I would need help and advice in many ways and in many places. I was fortunate enough to be able to impose on many friends, colleagues and former students of mine and to pick their brains. Irene Campolmi, Vieri Giorgetti and my brother Alexander Gáldy kindly helped with the search for information whenever I was kept away from the libraries by other duties. I would also like to thank Warwick Lister and Susan Madocks Lister, Rose Ann Bell, Carolyn Murin, Anne Harber and Stuart Handley for reading different versions of the manuscript of the present book.

I am also deeply grateful to architect Sara Cecconi for her efforts in producing the plans used in this book. It has been our intention to provide essential plans in order to draw the readers' eyes to shapes, forms, and spaces.

As far as the photo illustrations for this book are concerned, Carolyn Murin and Vieri Giorgetti were most helpful in taking countless photos of church façades and in trying to find out when scaffolding, that very necessary but nonetheless annoying blight on an architectural historian's life, would finally come down.

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FOREWORD

There are forty foure Parish Churches, twelve Priories, seventie six Monasteries of men and women, and thirtie seven Hospitals. There be religious people of all sorts 24,000. so many of other as make the whole number 90,000. In the Cloisters of the Church of San Lorenzo is a very faire and beautifull Librarie, built and furnished with Bookes by the familie of Medici: the rooffe is of Cedar very curiously wrought with knots and flowers, and right under each knot is the same wrought with no less Art in the pavement.

—Robert Dallington 1605, 11-2

This book is a compendium of the main churches in Florence. It has been written with two distinct audiences in mind: English-speaking students of Renaissance art, architecture, literature and history and the well-read traveller to Florence who wishes to place the works of art and architecture into the wider context of Italian culture.*

Churches and palaces in Florence have of course been the subject matter of book-length, often multi-volume studies over the centuries, but these were written for a different kind of audience, possibly less itinerant, and with a different approach to information gathering.

Recent publications on Florentine churches, moreover, tend to be coffetable books, often translated from other languages, or they are highly specialised studies of single churches or architectural eras. This volume, while not competing in any way with guide books, is meant to be a text book that offers concise information on the history, art, and architecture of 25 of the main Florentine churches, to provide plans and photos of the façades, and to introduce the student to some of the most important vocabulary and to the main textual sources of the thirteenth to the seventeenth centuries.

* For this reason, the choice of buildings and works of art has been limited to those the students will most likely encounter in their classes and projects, while the literature cited as sources and in the bibliography is mostly in English and of the kind likely to be available in their study libraries.

Therefore, it is hoped that this book will be a valuable companion to students and teachers of Florentine history, art history, and architectural history as well as appeal to those engaged in Italian studies.

Florence, November 2015

INTRODUCTION

Today's visitors to Florence, whether they are students or tourists, foreign or Italian, are as struck by the church of Santa Maria del Fiore, also known as Florence Cathedral or the Duomo, as anyone else who approached the city during the past five centuries. Filippo Brunelleschi's dome floating over the red-tiled roofs of the city is still as impressive as when it finally put an end to the malicious gossip of neighbouring cities such as Siena and Pisa whose citizens were clearly expecting the new cathedral never to be finished properly.¹ Only a few decades later, in 1478, the Pazzi conspiracy took place within the cathedral. As the murderous attempt on the lives of Lorenzo and Giuliano de' Medici unfolded, those present compared the enormity of what they were witnessing to what they imagined to be the effect of the dome crashing down.²

Next to the Duomo, the beautiful Baptistry dedicated to the Florentine patron, Saint John the Baptist, was considered to be of legendary age, perhaps as old as the Roman city of Florentia.³ It might even once have been a temple of the god of war, Mars, whose equestrian statue would then have dominated the building and the skyline of the ancient *castrum*, the square mile of Roman Florence.⁴

Stories such as these have been told for centuries and they raise our curiosity about the buildings, their architecture, about particular monuments inside and on the façades and about historical events that may have taken place inside or near the churches. In many cases, we can directly listen to the voices of Florentines, by birth and by choice, whose

¹ On the history of the Dome see: Murray 1969 and 1986 (2004), 31-7; Schneider Adams 2001, 66-8; Hartt and Wilkins 2011, 164-8; for a narrative account, King 2000.

² Martines 2003, 116.

³ Florentia was the name of the ancient city of Florence, founded either in the days of Julius Caesar or of the Emperor Augustus. The latter was the thesis approved under Duke Cosimo I de' Medici (1519-1574) and displayed in the ceiling decoration of the Hall of the 500 in the Palazzo Vecchio.

⁴ On the Foundation panel, Gáldy 2005, 45-6 and Gáldy 2009, 16-8.

testimonies have survived in the form of chronicles, documents, poetry, or art historical accounts over seven centuries or more.⁵

In fact, in Florence visual and literary evidence related to church architecture can be studied virtually in tandem from the middle of the thirteenth to the nineteenth century. A substantial number of buildings go back, at least in part, to late antiquity and to the mediaeval period. Archaeological investigation has brought to light a growing body of evidence regarding previously existing buildings and their substructures, the possible change of use, urban planning, and an impressive building boom from around the middle of the thirteenth century onwards.⁶

Anyone interested in the history of Florentine church architecture might expect the majority of buildings to have been erected in the fifteenth century, during the time of the Renaissance as celebrated by authors such as Giorgio Vasari or Jacob Burckhardt.⁷ A number of the most famous churches were indeed constructed or rebuilt and restored by renowned architects of this period, for example by Michelozzo Michelozzi and by Filippo Brunelleschi. Nonetheless, the majority of the main churches of the city go back to the first 50 or so years of the Florentine Republic and were, therefore, built in Tuscan Romanesque or Gothic style or a mixture of the two.⁸ Typically, Florentine church architecture has decorated façades, whether in coloured marble or golden sandstone, which were often added much later or experienced several stages of construction until completion.⁹ In some cases, such as the church of San Lorenzo, although commissions were given at some point in their history, the building's bare front wall is still waiting for a beautiful set of revetments.

While in the north of Europe, large Gothic cathedrals with high, narrow naves and a filigree network of supporting buttresses outside were the norm during the late mediaeval period, this style was imitated in Italy but never completely accepted by architects and masons. The Tuscan

⁵ See among other sources Dante Alighieri's *Divina Commedia* (1308-1321), Giovanni Villani's *Nuova Cronica* (c.1300 to 1348), and Giorgio Vasari's *Lives of the Most Excellent Painters, Sculptors and Architects* (editions of 1550 and of 1568).

⁶ Toker 1974, 2010, 2013 and forthcoming in 2016; Campbell and Cole 2012, 53-9.

⁷ Vasari's *Lives of the Most Excellent Painters, Sculptors and Architects*, Jacob Burckhardt's *Civilisation of the Renaissance in Italy* (1860).

⁸ For example Santa Maria Novella, Santa Croce, Santa Maria del Fiore: Murray 1969 and 1986 (2004), 21-7; Schneider Adams 2001, 21-2; Hartt and Wilkins 2011, 64-70.

⁹ For example Florence cathedral or Santa Maria Novella: Murray 1969 and 1986 (2004), 28 and 56-8; Schneider Adams 2001, 64-6, 159-60.

Romanesque style, as used for the church of San Miniato al Monte, with its clean outside lines and coloured marble revetments that seemed to recall ancient models, was less fussy and therefore more pleasing to Italian eyes. As a result, even in cases such as the construction of Milan Cathedral, easily recognisable as Gothic through its profusion of pinnacles and buttresses, the church is essentially Gothic only up to a point as the result of the modifications to its shape and layout wrought by the masons and workmen engaged in its construction.¹⁰

Even though the Northern Gothic style progressed south, driven by the creation of new monastic orders that needed new churches, such as the Dominicans and the Franciscans,¹¹ Gothic features were almost invariably tempered by a Romanesque simplicity of line and an emphasis of the horizontal versus the vertical. Santa Maria Novella in Florence is a good example of this early and successful fusion of different styles. The large church was erected in the mid-thirteenth century for the Dominican order; the congregation was large and the sermons of the friars drew a considerable audience.

People attending mass were standing up or kneeling on the floor and we must not forget that a large and richly adorned rood screen (*tramezzo*) divided the main part of the church open to the laity from the choir dedicated to the clergy. The church building was in most cases attached to a monastery. Therefore, a large number of side chapels needed to be available to the monks who were supposed to celebrate mass once a day and such chapels were often distributed around the transept and on either side of the sanctuary/choir. Typically, for churches built before the Counter-reformation, the pulpit was set back in the main nave so that the congregation could follow the sermons without difficulty.¹² During the Counter-reformation, rood screens were frequently removed from Catholic church buildings but stayed in place in Protestant countries. They can serve as a reminder of how much the lay audience was cut off from the sacramental events celebrated at the altar.

While Romanesque and Gothic churches were built mostly in what is usually called the Latin Cross shape, combining a long nave (often but not always with aisles) with a shorter transept, Renaissance architects such as Filippo Brunelleschi and Leon Battista Alberti were introducing a greater

¹⁰ On the Milanese Duomo: Murray 1969 and 1986 (2004), 16; Kleiner 2010, 214; Campbell and Cole 2012, 54-5.

¹¹ On the new religious orders: Murray 1969 and 1986 (2004), 16-7; Schneider Adams 2001, 13-4.

¹² Hall 1979, in particular Chapter I, "Church Renovation in a Counter-Reformation Context", 1-15.

variety of forms and shapes. They also experimented with a number of innovations that were inspired by their greater familiarity with ancient Roman buildings both through Latin texts such as Vitruvius's *Ten Books on Architecture* that had been rediscovered at the monastic library of Saint Gall and through the in-depth study of Roman remains.¹³ Even though their approach to the revival of classical architecture was not identical—more practical in Brunelleschi's case, more theoretical but also more original in Alberti's—both architects and their followers changed church architecture to something more akin to what classical architecture would have been like.

This endeavour was, however, not without its difficulties, since Christian liturgy required a radically different architecture for its ceremonies than had been the case for classical temples. The basilica shape mostly adopted for Christian churches from the fourth century onwards had drawn inspiration from a classical secular model, rather than classical temple architecture, even though many ancient temples were transformed into Christian churches after the Constantinian Edict of Toleration (319AD). Alberti continued this tradition and used triumphal arches, baths, and even the Colosseum as models for his (church) façades.¹⁴

Hence, an architect such as Brunelleschi could use classical orders for the column capitals and introduce the module (half the diameter of a column) as the measure of all things, even though he (like his colleagues) was building Christian churches and not pagan temples. In fact, fifteenth-century architects, more often than not, were attempting to go back to the earliest forms of Christian church architecture from late antiquity when both religions existed side by side (if not altogether peacefully) and shared an artistic and architectural language.¹⁵ They frequently may have mistaken the Romanesque for the Roman in their quest to return to an early Christian purity of line and spirituality; it is unlikely that a strictly archaeological reconstruction or imitation of ancient buildings was ever their intention.

Although Brunelleschi, Michelozzo, and Alberti were aware of the five orders of classical architecture (Doric, Ionic, Corinthian, Tuscan and Composite), it would take time for them to adopt these correctly in a

¹³ Poggio Bracciolini: Murray 1969 and 1986 (2004), 53; Filippo Brunelleschi and Leonbattista Alberti in Rome: Murray 1969 and 1986 (2004), 31, 44-7 and 51-2.

¹⁴ As examples may serve: the Tempio Malatestiano, Sant Andrea, San Sebastiano; Murray 1969 and 1986 (2004), 54-6 and 58-62; Schneider Adams 2001, 171-3, 256-60.

¹⁵ On early Christian visual language: Kleiner 2010, 121-39.

classical Roman sense.¹⁶ Even Brunelleschi with his close experience of classical remains in Rome and his practical experience as an engineer was prone to introduce dossierets between his column capitals and the archivolts he tended to combine with them. Dossierets were a typical feature of Byzantine architecture and a classical Roman architect would never have crowned a row of columns with anything but a straight architrave, yet both these elements could be observed on buildings such as the Florentine Baptistery and the façade of San Miniato.

In particular, the Baptistery with its already-mentioned legendary history of having been a temple of Mars sparked the imagination of Florentine historians, poets, antiquarians and architects alike, renewing the interest in centrally planned churches that had once been used in early Christian times to mark a spot of martyrdom or burial. Several examples existed in Rome, for example the Mausoleum of Santa Costanza.¹⁷ By the end of the fifteenth century this was the kind of church building that architects such as Brunelleschi (Santa Maria degli Angeli, unfinished, today the language learning centre of Florence University)¹⁸ or Bramante (Tempietto at San Pietro in Montorio, Rome, 1502)¹⁹ liked to design, even though its shape and size was not appropriate for a parish or monastic church. It may have been the challenge to devise such a building from the exciting liminal centuries of early Christianity and make it fit with the more developed liturgy and devotional practices of the growing urban population that spurred them on. The most ambitious of these projects was no doubt Bramante's plan for a new Saint Peter's, by which the largest church of Christendom was conceived as a huge memorial crowning the grave of Saint Peter. That depends on whether we accept that Michelangelo's revised plans, later to be changed once again, were indeed founded on Bramante's original ideas. Radical, ambitious, and lofty though these plans may have been, by the seventeenth century Carlo Maderno would be commissioned to add a long nave for the more conventional return to a basilica shape more appropriate to the church's

¹⁶ On classical orders see Schneider Adams 2001, 71 and Kleiner 2010, 59 and 102-3; for example, the Tuscan order was used correctly at Bramante's *Tempietto* of San Pietro in Montorio: Murray 1969 and 1986 (2004), 126-7.

¹⁷ Centrally planned churches in Rome, e.g. Pantheon and Mausoleum of Santa Costanza: Kleiner 2010, 106-10 and 127-8.

¹⁸ Santa Maria degli Angeli in Florence; Murray 1969 and 1986 (2004), 46-7; Schneider Adams 2001, 74-5.

¹⁹ On the Tempietto and Saint Peter's: Murray 1969 and 1986 (2004), 123-7 and 131-7; Schneider Adams 2001, 330-5; Hartt and Wilkins 2011, 491-3; Campbell and Cole 2012, 575-7.

functions. Thus, at the beginning of the Baroque era, this brave age of architectural experimentation came to an end and decoration ceased to be the side effect of structural development to become an ever richer and more dramatic, if unnecessary ornamental afterthought.²⁰

²⁰ Starting with Alberti and developed further with Raphael's *palazzi*; see Murray 1969 and 1986 (2004), 53-4, 143-8; for Bernini: Kleiner 2010, 292-6.

NOTE ON ACCESS AND OPENING HOURS

All of the churches discussed in this book are still consecrated and most follow the customs and opening hours of working parish churches. That means that entrance is free in many cases but access is restricted to some hours on most mornings and occasionally in the afternoon. Visits are not allowed during mass and other religious services, i.e. usually on Sundays and on Saturday evening as well as on Florentine and church holidays. Opening hours may change at short notice and more than one attempt to gain access may be necessary. Visitors have to follow rules of decorum in their dress and behaviour. Photography, even without flash, is not always permitted.

Florence Cathedral of Santa Maria del Fiore still has free access to the main church building but carries a fee for visits to the dome, the bell tower, the ramparts, the crypt of Santa Reparata as well as to the Baptistery of San Giovanni and the Museo dell'Opera del Duomo. For more information please visit <http://operaduomo.firenze.it/en>.

Some of the churches (Ognissanti, Orsanmichele, San Marco, Santa Maria del Carmine, Santa Maria dei Pazzi) have free access but require payment of a fee to visit chapels and museums. Others (for example San Lorenzo <http://www.operamedicealaurenziana.org/>, San Miniato al Monte <http://www.sanminiatoalmonte.it/>, the basilica of Santa Croce <http://www.santacroceopera.it/en/default.aspx>, and Santa Maria Novella <http://www.chiesasantamarianovella.it/en>) may be visited for a fee but usually have a space reserved for quiet devotion. The entrance ticket sometimes also includes access to museums and chapels not freely accessible from the nave.

It is possible to pre-book tickets for an extra fee to the Cappelle Medicee (San Lorenzo), the museum of Orsanmichele, the museum of San Marco and the Cenacolo of Ognissanti via the website of the Polo Museale at <https://www.polomuseale.firenze.it/en/index.php>. The same site also allows booking of tickets for the Uffizi and the Accademia Gallery.

To visit the Brancacci chapel (Santa Maria del Carmine) it is possible to book tickets over the phone: +490552768224 and through <http://museicivici Fiorentini.comune.fi.it/en/index.html>. Up to 30 visitors are allowed to enter the chapel at any one time. The maximum viewing period of the frescoes is 15 minutes.

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