

Jane's for the intellectually-curious, independent traveler
SMART ART GUIDES™



**Audio Guide to San Marco in Florence
and its Remarkable Fresco Cycle**

HOW TO USE THIS GUIDE

The Slice of History portion of the Guide (Tracks 1-9/45 minutes) will fill gaps in your knowledge to enhance your appreciation of what you'll see when we tour the cloister and dormitory of San Marco. Enjoy it before visiting San Marco... before leaving home, on the plane, or over a coffee or a glass of wine in Florence.

Once you've arrived on-site, we'll begin our visit in the cloister, where you can sit while I talk for a bit before exploring the ground floor (Tracks 10-14/30 minutes). Before continuing to the upper level, we'll again sit in the cloister for a few minutes. Then we'll spend the remainder of our time together investigating the corridors and cells of the upstairs dormitory (Tracks 15-38/65 minutes).

While we're touring, you will hear instructions that will allow you to shorten your visit by almost 20 minutes without losing continuity. Of course you may customize the tour to your own schedule and interest by skipping the tracks of your choice.

This booklet includes a Floor Plan keyed to the Track List, to keep you from getting lost, and a Glossary to clarify unfamiliar terms. The convent is part of the Museo di San Marco. For a hassle-free experience, check the Museum's open hours before your visit.

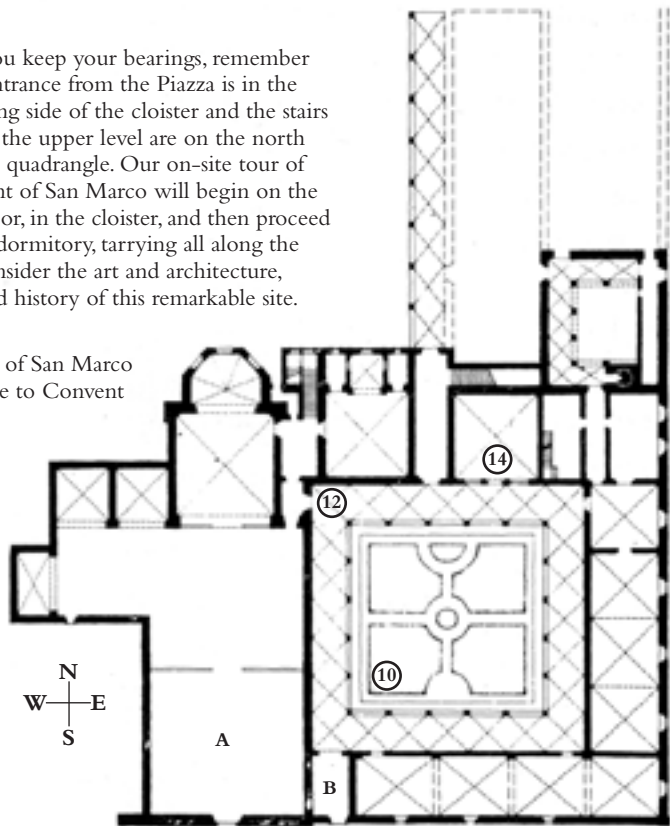
It is my hope that this audio guide will enrich your experience of this remarkable art site. It is certainly my pleasure to accompany you, as together we delve into the essence of Fra Angelico's art and the convent of San Marco!

Jane

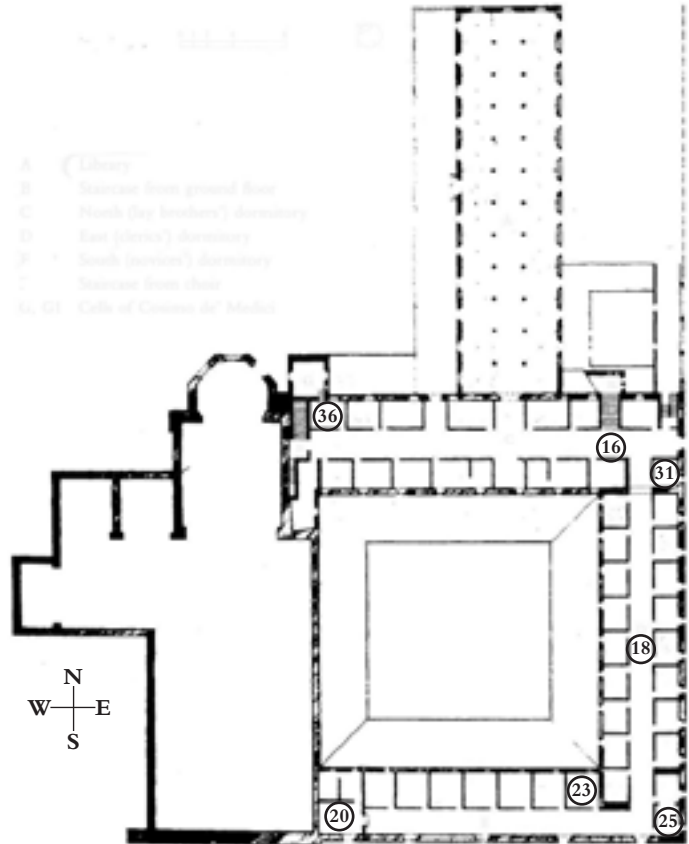


To help you keep your bearings, remember that the entrance from the Piazza is in the south-facing side of the cloister and the stairs leading to the upper level are on the north side of the quadrangle. Our on-site tour of the convent of San Marco will begin on the ground floor, in the cloister, and then proceed up to the dormitory, tarrying all along the way to consider the art and architecture, artistry and history of this remarkable site.

A Church of San Marco
B Entrance to Convent



Ground Level Floor Plan



Upper Level Floor Plan

- A Library
- B Staircase from ground floor
- C North (lay brother's) dormitory
- D East (priests') dormitory
- E South (nuns') dormitory
- F Staircase from choir
- G, H Cells of 'Contra de' Medici

SLICE OF HISTORY

Pre-Tour Context Guide

1. Introduction	2:38
2. History of Observant Monasticism	5:12
3. The Foundation of San Marco in Florence	2:45
4. Vasari's Life of Fra Angelico	3:14
5. A Documentary Life of Fra Angelico	2:28
6. Fra Angelico's Early Life	6:36
7. The Friar As Painter	5:45
8. Fresco Technique	8:54
9. The Frescoes of San Marco	6:45
Total	45:00

ON-SITE GUIDE

Cloister & Adjacent Rooms

	Full Tour	Shorter Tour
10. Introduction to On-Site Guide	2:23	2:23
11. The Cloister	3:31	3:31
12. St. Dominic with the Crucifix	3:28	3:28
13. Cloister Lunettes	3:48	3:48
14. The Chapter Room – Crucifixion	12:59	9:15

Upper Level/Dormitory

15. Frescoes in the Dormitory Corridors	5:13	0:00
16. North Corridor – The Annunciation	6:55	6:55
17. North Corridor – St. Dominic with Crucifix	1:48	1:48
18. East Corridor – Madonna of the Shadows	7:46	7:46

South Corridor Cells

	Full Tour	Shorter Tour
19. Frescoes in the Novices' Dormitory	2:27	0:00
20. Cell 18 – St. Dominic with the Crucifix	2:14	2:14
21. Cell 20 – St. Dominic with the Crucifix	1:49	1:49
22. Cell 21 – St. Dominic with the Crucifix	1:06	1:06
23. Cell 22 – Virgin Mary with the Crucifix	1:30	1:30

East Corridor Cells

24. Frescoes in the Clerics' Dormitory	3:25	0:00
25. Cell 11 – Virgin, Child w/Dominic, Augustine	1:53	1:53
26. Cell 10 – Presentation of Christ in the Temple	2:38	2:38
27. Cell 9 – Coronation of the Virgin	1:51	1:51
28. Cell 7 – Mocking of Christ	2:57	2:57
29. Cell 6 – Transfiguration	3:50	3:50
30. Cell 3 – Annunciation	2:18	2:18
31. Cell 1 – Noli Me Tangere	2:24	2:24

North Corridor Cells

32. Cell 32 – Sermon on the Mount	2:16	2:16
33. Cell 34 – Agony in the Garden	1:20	1:20
34. Cell 35 – Communion of the Apostles	1:55	1:55
35. Cell 37 – Crucifixion	1:23	1:23
36. Cells 38 & 39 – Cosimo de'Medici's cells	4:01	4:01
37. Cell 42 – Piercing of Christ's Side	1:12	1:12
38. Arrivederci	1:51	1:51

ON-SITE GUIDE TOTAL

1:33:00

1:16:00

GLOSSARY

- ARRICCIO** Ital. for “rough”. First layer of plaster on masonry, preparatory to painting, left rough for better adhesion of the top layer (see INTONACO); the SINOPIA is executed on this surface.
- CARTOON** From “cartone” Ital. for “heavy paper”. Lines of a composition are drawn on paper, then transferred to the wall. With cartoon laid on fresh plaster, outline is incised onto the wall with a stylus or transferred by POUNCING.
- CLOISTER** Covered ambulatory enclosing an open-air quadrangle, within the walls of a building.
- CONVENT** Communal association of friars or nuns; also where they live.
- FRESCO** Ital. for “fresh”. Painting on fresh plaster with pigments dissolved in water; plaster and paint dry together, uniting chemically. Technique in general use for mural painting in Italy from the late 13thC.
- GIORNATA** Ital. for “day’s work”. The patch painted in a day. The artist laid onto the wall only the amount of surface plaster he would paint that day. Giornate are often discernible, and disclose the order in which the patches were painted because each successive giornata slightly overlaps the preceding one.
- INTONACO** Ital. for “plaster”. The final smooth layer of plaster on which painting was carried out. Made from lime, fine sand, and marble dust; laid in GIORNATE.
- LUNETTE** A half-moon shaped area above a door, usually formed by the arch of wall meeting ceiling.
- POUNCE** Fine powder, usually pulverized charcoal, dusted over a stencil (see CARTOON) to transfer a design to an underlying surface. Also, the act of POUNCING.
- A SECCO** Ital. for “dry”. Paint applied to dry plaster, used to enhance a FRESCO. Pigment is mixed with adhesive (see TEMPERA) to bind the color to the surface. The paint does not bond chemically with the dry plaster, so a secco painting tends to deteriorate and flake off.
- SINOPIA** The term used for the final preparatory drawing on the ARRICCIO, which was normally done in red ochre. Named after Sinope, a town on the Black Sea known for its red pigments.
- TEMPERA** Pigment mixed with egg, or animal or vegetable glue, to bind the color to the surface. Primarily for panel painting, but also used to enhance a FRESCO (see A SECCO).



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Sound Engineering: Symphonic Sound Recording, Springfield, NJ

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