

Aenigma 1997

The drapery detail is from Benozzo Gozzoli's fresco of angels worshipping, in the apse of the Cappella dei Magi (1459), in the Palazzo Medici-Riccardi, Florence. The letters are from a modern Italian alphabet-learning game.

Ambiguitas 1997

The hands are adapted from Giotto's fresco *Joachim's Sacrificial Offering* (ca. 1305) in the Cappella degli Scrovegni, Padua. The pattern of wavy lines is a variation on the heraldic partition line called *rayonée* or *radiant*.

An Annunciation 1999

The scroll is to be found in Pisanello's *Vision of St. Eustace* (ca. 1440), in The National Gallery, London; the treeline is from Leonardo da Vinci's *Annunciation* (ca. 1473–75) in the Galleria degli Uffizi.

Dante's Feet 1996

The central detail is from Domenico di Michelino's *Dante and the Three Kingdoms of Hell* (1465), in Santa Maria del Fiore (the Duomo), Florence.

A Dismantled Predella 2000

The setting is that of Fra Angelico's *The Naming of John the Baptist*, in the Pilgrim's Hospice of the Museo di San Marco, Florence.

Epigram 1995

The tree is loosely borrowed from a Fra Angelico Crucifixion; the incised strapwork frame is a more direct appropriation of a 16th-c. German printer's mark.

Equiponderance 2000

The hands are adapted from Giotto's fresco *Joachim's Sacrificial Offering* (ca. 1305) in the Cappella degli Scrovegni, Padua. The villa can be found in the background landscape of *The Procession of the Magus Melchior*, Benozzo Gozzoli's fresco in the Cappella dei Magi (1459–1461), in the Palazzo Medici-Riccardi, Florence. The pattern of wavy lines is a variation on the heraldic partition line called *rayonée* or *radiant*.

Fiat Lux 1995

The incised strapwork frame is from a late 16th-c. German printer's mark.

Fuori le Mura 1999

The crenellated wall and architectural details are from the upper portion of *The Stoning of St. Stephen* (ca. 1435), attributed to Paolo Uccello, in the Prato Cathedral.

Hortus Conclusus 1998

The labyrinth is based on a garden maze published by J.V. De Vries at Antwerp in 1583. The small silverpoint drawing on the label at upper left, of a star-of-Bethlehem, is a partial copy of one of Leonardo da Vinci's botanical studies, now at the Royal Library, Windsor Castle.

Ignis 1995

The image at right is an emblem designed for the print shop of Christian Egenolph, Frankfurt, 1546.

Imbrication and Umbrage 2000

The central image is a small detail from Giovanni Bellini's *Saint Francis in Ecstasy* (ca. 1475) in The Frick Collection. The zig-zag pattern on the left is a heraldic partition line known as dancetté; that on the right, indented.

The Kiss 1995

The tree and birds are taken from a Giotto panel in the Louvre, *St. Francis Preaching to the Birds*. The figures on the left are a detail from a 15th-c. fresco, *The Court of Borso d'Este under the Sign of Venus*, by Francesco del Cossa, in the Palazzo Schifanoia, Ferrara.

A Little View 1999

The small landscape detail is adapted from Piero della Francesca's *Portrait of Battista Sforza* (ca. 1465–75) in the Galleria degli Uffizi in Florence; it may represent Volterra. The ribbon pattern can be seen in groin vaults in the Bargello and elsewhere.

A Loggia 2000

The loggia detail is adapted from the fresco *Homage of a Simple Man* (ca. 1295), by the painter of the Saint Francis Cycle in the Upper Church of the Basilica of San Francesco, Assisi. The background patterns of wavy lines are variations on the heraldic partition lines called nebuly (left), and rayonée (right).

Lustre and Innocence 2000

The figures come from the Masolino fresco *Healing of a Cripple and the Raising of Tabitha* (ca. 1425) in the Cappella Brancacci, Santa Maria del Carmine, Florence.

Now Thus 1996

The tree at left is from Benozzo Gozzoli's *Procession of the Magi* (1459), a fresco in the Cappella dei Magi, Palazzo Medici-Riccardi in Florence. The image on the wax seal is that of the Lupa Romana, the she-wolf who suckled Romulus and Remus and which is the symbol of Rome. The alphabet is American Shaker.

An Obscure Presentiment 1999

The central image comes from the Saint Bernardino Predella (specifically, *Saint Bernardino Resuscitating a Drowned Child*; private collection) of the Sienese painter Sano di Pietro (datable to the 1470s).

An Occasional Luminescence 1999

The drapery detail is from Benozzo Gozzoli's fresco of angels worshipping, in the apse of the Cappella dei Magi (1459), in the Palazzo Medici-Riccardi, Florence.

Palla 1997

The detail of the trees and wall with merlons is from Domenico Veneziano's predella painting *Martyrdom of St. Lucy* (ca. 1446) in the Gemäldegalerie Dahlem, Berlin.

The Piazzetta 1998

The town square is adapted from *Saint Dominic Resuscitating Napoleone Orsini* by Bartolomeo degli Erri (active 1460–1479) in the Metropolitan Museum of Art.

The Purity of Sentiment 1999

The figure and the hare both come from Francesco del Cossa's 15th-century fresco, *The Court of Borso d'Este under the Sign of Venus* in the Palazzo Schifanoia, Ferrara. The white pattern on the right is a variation on the heraldic partition line known as counter-embattled or crenelle.

Quarto 1997

The drapery detail is from Benozzo Gozzoli's fresco of angels worshipping, in the apse of the Cappella dei Magi, in the Palazzo Medici-Riccardi, Florence.

Saint Martin Is Knighted 1998

The detail is from Simone Martini's fresco cycle of stories from the life of Saint Martin in the Cappella di San Martino in the Lower Church of the Basilica in Assisi.

Saint Nicholas of Tolentino 1996

The painting on the postcard in the envelope is Piero della Francesca's *Saint Nicholas of Tolentino* (Museo Poldi-Pezzoli, Milan), a panel from the now dispersed Polyptych of St. Augustine.

San Marco 1997

This painting was inspired in part by the mosaic floor of the Basilica di S. Marco in Venice.

The Sea Again 1999

The hand is adapted from Giotto's fresco *Joachim's Sacrificial Offering* (ca. 1305) in the Cappella degli Scrovegni, Padua. The background pattern of wavy lines is a variation on the heraldic partition line called *rayonée* or *radiant*.

Specimen 1997

The hand holding the palm frond is a detail from the *Annunciation* (1344) of Ambrogio Lorenzetti, now in the Pinacoteca Nazionale in Siena. The black-and-white pattern is a variation on the heraldic partition line known as *counter-embattled*.

Thither 1997

The small villa comes from Lorenzo di Credi's *Annunciation*, in the Accademia di S. Luca in Rome.

Transitus 1996

The labyrinth in the center of the painting roughly reproduces the plan of a labyrinth in the stone floor of the Cathedral at Chartres. The small tower in the lower right corner comes from Giovanni Bellini's *Saint Francis in Ecstasy* (ca. 1475), in the Frick Collection, and the cherry stem is an adaptation from one in Cosimo

Tura's *An Allegorical Figure (The Muse Calliope)* (ca. 1460) in The National Gallery, London.

The Vocation 1999

All details are from predella panels in the Pinacoteca Vaticana, Vatican City, from Fra Angelico's Perugia Altarpiece, depicting scenes from the life of St. Nicholas of Bari.

Vox Clandestina 1999

The drapery detail is from an *Annunciation* (ca. 1450) by Benozzo Gozzoli, now in the Pinacoteca Comunale in Narni.

Wisdom and Ecstasy 2000

The detail comes from *A Choir of Virgins*, one of the predella panels of the Ognissanti Polyptych of Giovanni da Milano (ca. 1365), now in the Galleria degli Uffizi, Florence.

The Worship of Obscurity 2000

The drapery detail is from the *Mystic Marriage of Saint Catherine and Saints* (1466) by Benozzo Gozzoli, now in the Pinacoteca Civica in Terni.

Wyoming 2000

The drapery detail is from the *Mystic Marriage of Saint Catherine and Saints* (1466) by Benozzo Gozzoli, now in the Pinacoteca Civica in Terni. The martyrs' palms on the left are from paintings by (from top) Giovanni Bellini, Domenico Veneziano, Beato Angelico, and Simone Martini.