

Arrangement in Orange 2008

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.

Cherrylet 2011

The silverpoint detail on the label is taken from a silverpoint of Leonardo da Vinci (*Head of a Young Woman*; ca. 1483) in the Biblioteca Reale, Turin. The floral detail is adapted from a 16th-century woodcut of a dwarf cherry shrub.

A Conjured Ubiquity 2009

The central image is a detail from a predella panel, *The Rescue of Saint Placidus and the Meeting of Saints Benedict and Scholastica*, attributed to Fra Angelico and in the Galleria degli Uffizi. The ribbon pattern can be seen in groin vaults in the Bargello and elsewhere.

Duccesco 2009

The architectural detail in the oculus comes from *The Temptation of Christ on the Mountain* (ca. 1308–1311), a panel from the dismembered *Maestà* of Duccio di Buoninsegna, in The Frick Collection, New York. The wavy pattern is a variation on the heraldic partition line called *rayonnée* or *radiant*.

Eclogue 2009

The fruit tree comes from Benozzo Gozzoli's frescoes in the Cappella dei Magi (1459), in the Palazzo Medici-Riccardi, Florence. The drapery detail (now nearly invisible) was adapted from the *Madonna of Humility* (Workshop of Lorenzo Monaco, ca. 1418), Nelson-Atkins Museum of Art, Kansas City, Missouri.

Escarpment 2007

Both the gilded pastiglia—relief produced by the building up of gesso onto a rigid surface—of the quatrefoil surround and the fragmentary landscape come from a predella panel, *Saint Benedict Meeting Saint Paul the Hermit in the Wilderness*, thought to be an early work of Fra Angelico (ca. 1411; Pinacoteca Vaticana).

Fiat Lux 2 2009

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

Incunabulum 2011

The book with hands on the right is a detail from the central image in a polyptych by Simone Martini, *The Blessed Agostino Novello with Scenes of His Miracles*

(1320s), in the Pinacoteca Nazionale, Siena. The architectural detail on the left was adapted from a panel by Sassetta, *A Miracle of the Sacrament*, in The Bowes Museum, Barnard Castle, Durham, England.

Mnemosynum 2011

The silverpoint profile inside the envelope is taken from a chalk drawing by Michelangelo in the British Museum. The reed grass above the profile comes from the *Mira calligraphiae monumenta*, illuminated by Joris Hoefnagel (late 16th c.).

Oblation 2009

The hand holding the palm frond is a detail from the *Annunciation* (1344) of Ambrogio Lorenzetti, now in the Pinacoteca Nazionale in Siena.

Parted Per Pale 2007

In heraldry, a pale is a band, or ordinary, placed vertically in the middle of a shield; "parted per pale" is the heraldic term which describes the division of the field into two equal parts by a vertical line.

The view seen through the circular window is a detail from Piero della Francesca's *Triumph of Federico da Montefeltro* (ca. 1465, Galleria degli Uffizi).

Posy 2011

The silverpoint detail on the label is taken from a red chalk drawing by Agostino Carracci (*Portrait of His Son, Antonio Carracci*; c. 1590s) in the Art Institute of Chicago. The floral detail is adapted from a 16th-c. woodcut of a rosebush.

Prorsum 2008

The figures in the center are a detail from Masolino's fresco *Healing of a Cripple and the Raising of Tabitha* (c. 1425) in the Cappella Brancacci, Santa Maria del Carmine, Florence.

A Suggestion of Allegory 2007

The doorways in the center can be found in a predella panel of Giovanni di Paolo, *A Franciscan Saint Receiving Pilgrims Led by Saint James the Great* (private collection), while the clouds are loosely borrowed from Sano di Pietro's panel *Saint Bernardino Preaching before the Palazzo Pubblico of Siena* (ca. 1448; Museo dell'Opera del Duomo, Siena).

Sursum Corda 2008

The hands are small details from the following works:

center: Bartolo di Fredi, *The Virgin Returning to the House of Her Parents*, side panel of the Coronation of the Virgin polyptych, 1388 (Montalcino, Museo Civico e Diocesano d'Arte Sacra).

left: Paolo di Giovanni Fei, *The Birth of the Virgin with Saints*, 1380s (Siena, Pinacoteca Nazionale).

top: Lorenzo and Jacopo Salimbeni, *The Crucifixion* (fresco), 1416 (Urbino, Oratorio di San Giovanni Battista).

right: Giotto, *Presentation of Jesus in the Temple* (fresco), 1303–05 (Padua, Cappella degli Scrovegni).

bottom: Francesco del Cossa, *The Court of Borso d'Este under the Sign of Venus* (fresco), after 1466–70 (Ferrara, Palazzo Schifanoia, Hall of the Months).

The Token 2009

The painting depicted on the postcard in the envelope is *A Young Lady of Fashion* (Paolo Uccello, early 1460s) in the Isabella Stewart Gardner Museum in Boston. The treeline is from Leonardo da Vinci's *Annunciation* (ca. 1473–75; Galleria degli Uffizi).

Variety & Glow 2010–13

The view through the oculus is a detail from Francesco d'Antonio's *Christ Healing a Lunatic and Judas Receiving Thirty Pieces of Silver* (ca. 1425) in the Philadelphia Museum of Art. The title comes from a letter Emily Dickinson wrote to her nephew, James Edward Austen-Leigh: "What should I do with your strong, manly, spirited Sketches, full of Variety & Glow?"