

Fra Bartolommeo timeline

1473	Born Bartolommeo Domenico del Fattorino. His twin brother dies shortly after birth. His father Paolo is a mule driver with a house and a piece of land close to the Porta di San Pier Gattolino, now known as the Porta Romana. He is known as 'Baccio della Porta' (Little Bart of the Gate).
1483/1484	Becomes a pupil in the painting workshop of the Florentine painter Cosimo Rosselli. The training typically lasted from 6 to 8 years.
C.1490	Begins his own painting workshop together with fellow pupil Mariotto Albertinelli.
1494-1512	Piero de' Medici and his family are exiled from Florence, which becomes a republic until de Medici's return in 1512.
1497 /1498	Preacher Fra Girolamo Savonarola (1452-1498), since 1491 prior of the Dominican Convent of San Marco calls for the burning of songbooks, musical instruments, depictions of nudes and other 'vanities'.
1498	Fra Girolamo Savonarola is publicly hanged and burned as a heretic in the Piazza della Signoria.
1498/1500 1499	Paints the famous portrait of Savonarola, which is included in the exhibition. Receives important commission to paint a fresco with <i>The Last Judgement</i> for a cemetery chapel of Santa Maria Nuova in Florence.
26 July 1500	Enters the Dominican order in Prato (near Florence), adopting the name Fra Bartolommeo. Albertinelli finishes <i>The Last Judgement</i> (completed in 1501).
1500-1504	Remains in the monastery in Prato, takes his vows in 1504 and probably does not paint in this period, though he does make drawings, mostly landscapes.
1504	Returns to painting and heads the painting workshop in the Convent of San Marco in Florence.
1504	Meets Raphael, who becomes a friend.
1504-1507	Paints various works, including two small works – the <i>Noli me tangere</i> and <i>The Birth of Christ</i> – which are sent straight to the French court.
1506 and 1508	Leonardo da Vinci leaves Florence for Milan.
1508	Michelangelo and Raphael leave Florence for Rome.
Spring 1508	Travels to Venice and Murano and is greatly influenced by the altarpieces of Giovanni Bellini.
1509	Paints <i>Padre Eterno</i> and the <i>Madonna del Santuario</i> , which clearly show the Venetian influence.
1510	Receives official commission from the City of Florence to paint the <i>Pala della Signoria</i> , an extremely large altarpiece for the Great Council Hall in the Palazzo della Signoria (Palazzo Vecchio).
1512	Return of de Medici, end of the Florentine republic.
1513-14	From autumn to spring, stays in a Dominican monastery in Rome and paints two large paintings of the apostles Peter and Paul (now in the Pope's bedroom). Returns to Florence due to health problems (probably malaria).
1514-1516	Paints several important works, including <i>The Incarnation of Christ</i> , the <i>Madonna della Misericordia</i> and the decoration of the Cappella Billi in Santissima Annunziata.
1515	Declines the invitation King Francis I to paint for the French court.
1517	Dies at the age of 44. In inventory is made of the contents of his workshop, including a list of the items passed on to his pupil Fra Paolino da Pistoia, including many drawings and a life-size mannequin.
1550/68	Giorgio Vasari includes an extensive biography of Fra Bartolommeo in his famous <i>Lives of the Most Excellent Painters, Sculptors, and Architects</i> in which he writes that many of Fra Bartolommeo's drawings are stored in the Convent of Santa Caterina da Siena (on the Piazza San Marco).
1729	500 drawings on 400 sheets are mounted in two large albums, compiled by the Florentine collector Francesco Maria Niccolò Gabburri (1676-1742), who purchased them in 1722 from the Convent of Santa Caterina da Siena.
1840	The two albums are acquired by King William II and are kept at Kneuterdijk Palace in The Hague.

1849	Following the death of William II, the albums pass to his youngest daughter, Princess Sophie of the Netherlands, Grand Duchess of Saxe-Weimar-Eisenach.
1923	The Haarlem-based collector Franz Koenigs purchases the albums from the heirs of Princess Sophie.
1935	The albums are given on long-term loan to Museum Boymans as part of the Koenigs Collection.
1940	Shipping magnate D.G. van Beuningen acquires the albums as part of the Koenigs Collection, which he donates to Museum Boymans.
1988/1990	For conservation reasons, the 400 sheets are removed from the albums and mounted in individual mats, which also enables them to be exhibited individually.

Master of the High Renaissance

Fra Bartolommeo is an exponent of the monumental final phase of the Renaissance, known as the High Renaissance (c.1500-1520). His work is characterised by simple, harmonious compositions with massive, sculptural figures in heavy robes in dignified poses. The figures derive volume and tangibility through strong contrasts of light and shade, which Fra Bartolommeo worked out in great detail in numerous preparatory drawings. His paintings after 1508 are characterised by the bright palette and serene atmosphere of Venetian painting, which he admired during his brief stay in Venice. There he also adopted the compositional scheme of Giovanni Bellini's 'Sacra Conversazione' – a representation of the Virgin and Child enthroned, surrounded by saints. Fra Bartolommeo also drew highly accomplished landscapes, which he incorporated in the background of several of his paintings.

bezoek aan Venetië. Daar nam hij bovendien van Giovanni Bellini's altaarstukken het compositieschema van de 'sacra conversazione' over – een getroude Maria met Christuskind omringd door heiligen in een hemels samenzijn. Fra Bartolommeo was ook een begenadigd tekenaar van landschappen, waarvan hij enkele in de achtergrond van zijn schilderijen verwerkte.