

## Fourth Floor

Immediately visible from the elevator across the fourth floor elevator lobby hangs a large northern Italian, hand-carved crucifix in a partial-Byzantine style, with a large sunburst framing the head, upper torso, and upper arms of the crucified Jesus. The symbols of the four Evangelists are carved at the end of the four arms of the cross: The Winged Angel—St. Matthew (top), The Winged Lion—St. Mark (left), The Winged Ox—St. Luke (right); and the Eagle—St. John (bottom). Opposite the crucifix—the Tree of Life—are Henri Matisse's *Tree of Life* windows.



**Henri Matisse** (1869-1954), the French post-Impressionist artist whose mastery of the expressive language of color and drawing, displayed in a body of work spanning over a half century, won him recognition as a leading figure in modern art, developed cancer in 1941 and underwent surgery. During his long recovery in Nice on the French Riviera, where he lived for most of the year, he was particularly helped by a young part-time nurse, Monique Bourgeois, who had answered his advertisement seeking “a young and pretty nurse” and who took care of Matisse with great tenderness. Matisse asked her to pose for him, which she did, and several drawings and paintings exist. In 1943, Monique decided to enter the Dominican Convent in Vence, a nearby hill town to Nice, and she became Sister Jacques-Marie, O.P. Matisse eventually bought a home at Vence, not far from the convent where the young sister was stationed. She visited him and told him of the plans the Dominican Sisters had to build a chapel beside the girls' high school which they operated in Vence. She asked Matisse if he would help with the design of the chapel. He had never done anything like it, but Matisse agreed to help, beginning in 1947. The Chapel of Our Lady of the Rosary was built and decorated between 1949 and 1951 under a plan devised by Matisse; it houses several Matisse originals and was regarded by Matisse himself as his "masterpiece". Indeed, many regard it as one of the great religious structures of the 20th century.

At the age of 77, Matisse began the greatest project of his life and spent more than four years working on the chapel, its architecture, its stained-glass windows, its interior furnishings, its murals, and the vestments of the priests. It is perhaps the greatest ensemble artwork of the 20th century, and certainly the greatest religious commission. While Matisse had been baptized a Catholic, he had not practiced the religion for many years. He designed the chapel as an artistic challenge.



There are three sets of stained glass windows, upon which Matisse spent a great deal of time. All three sets make use of just three colors: an intense yellow for the sun, an intense green for vegetation and cactus forms, and a vivid blue for the Mediterranean, the Riviera sky, and the Madonna. The two windows beside the altar are named the *Tree of Life* (right), but the forms are abstract. The color from the windows floods the interior of the chapel, which is otherwise all white.

In 1953, Matisse created another set of designs (only) for the Vence windows (left), integrating some darker hues. The reproductions in Harkins Hall are actually oil on canvas, painted by art students in the Peoples' Republic of China.



Flanking the Bursar's Office (Harkins 400) are reproductions of two of **Fra Angelico's** *Music-Making Angels* from his *Linaiuoli Tabernacle*, the angel on the left (below) playing a pipe and the angel on the right (below) jingling a tambourine. In the glass-fronted conference room hangs a reproduction (below center) of **Fra Angelico's** *Virgin and Child with St. Dominic* (left) *and St. Thomas Aquinas* (right), now in the Hermitage in St. Petersburg.



## North Corridor



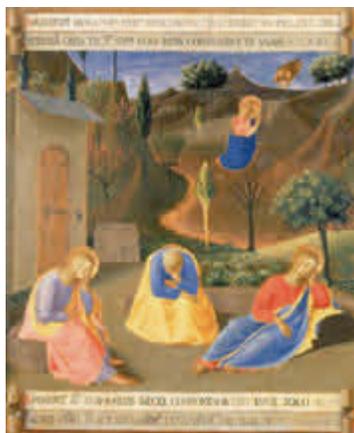
Upon entering the north corridor, on the left hangs a reproduction of one of the two a stained-glass narthex windows in St. Dominic Chapel by **Silvia Nicolas**: *St. Joseph*, husband of the Blessed Virgin Mary, foster father of Jesus, and Patron of both the Universal Church and the Dominican Province of St. Joseph, which founded Providence College in 1917 and continues to sponsor and staff. Ahead is mounted a reproduction (upper right) of one of the scenes from **Fra Angelico's** *Santissima Annunziata Silver Chest—The Communion of the Apostles*.



In the conference room on the right hangs a reproduction (right) of the main register (reversed) of **Fra Angelico's** *Annalena Altarpiece—Virgin and Child With* (from the left) *Sts. Francis of Assisi, Lawrence, John the Evangelist, Cosmas and Damian, and Dominican Proto-Martyr Peter of Verona*.



In the reception area of Harkins 411 hangs a reproduction (left) of the main register of **Fra Angelico's** *San Marco High Altarpiece—Madonna and Child Enthroned With Angels and Sts. Cosmas and Damian* (lower left and right), and (from the left) *Sts. Lawrence, John and Mark the Evangelists, Dominic, Francis of Assist and Peter Martyr*. The surface of the panel was grievously abraded by a botched cleaning effort in the nineteenth century.





In the north corridor on the right hangs a reproduction (left) of another scene from **Fra Angelico's** *Santissima Annunziata Silver Chest—The Agony in the Garden*. In Harkins 410, on the left of the entrance, are reproductions (in differing styles of interpretation) of two of **Fra Angelico's** *Music-Making Angels* from his *Linaiuoli Tabernacle*, the angel on the left (to the right) playing a violin and the angel on the right (to the right) playing a pipe.

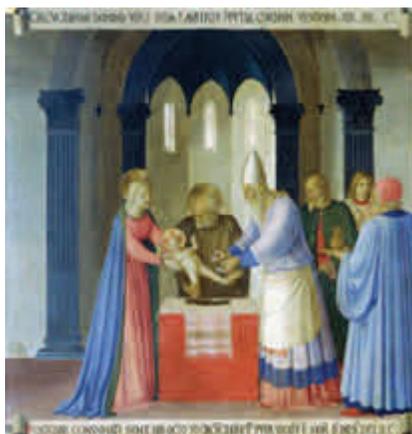


Returning to the elevator lobby and proceeding into the south corridor hangs a reproduction (left) of the other of the two stained-glass narthex windows in St. Dominic Chapel by **Silvia Nicolas**: *St. Thomas Aquinas*, Angelic Doctor of the Church and Patron of Catholic Schools. Next is seen a reproduction (on the right) of **Botticelli's** *The Virgin Adoring the Sleeping Christ Child*.



Inside the Marketing and Publications suite (Harkins 404), just to the left of the entrance, hangs a reproduction the main register of **Fra Angelico's** *Bosco ai Frati Altarpiece—Madonna and Child Enthroned With Two Angels* and (from the left) *Sts. Anthony of Padua, Louis of Toulouse, Francis of Assisi, Cosmas and Damian, and Peter Martyr*. The predominance of three Franciscan saints over the lone Dominican St. Peter Martyr signals clearly that Fra Angelico painted this panel for the Franciscans.





Proceeding long the south corridor, on the left, hang reproductions of three more scenes from **Fra Angelico's *Santissima Annunziata Silver Chest***—(above left to right) *Christ Among the Doctors*, *The Circumcision*, and *The Annunciation*. On the opposite wall (right) hangs *The Last Supper*.



On the right wall of the reception area of the Office of Admissions (Harkins 403) hangs a reproduction (above left) of a detail of **Fra Angelico's *The Last Judgment—The Blessed in Heaven***. St. Dominic is seated in the top right corner, while the Dominican Angelic Doctor, St. Thomas Aquinas, speaks of joy-filled heavenly mysteries with the Cistercian Mellifluous Doctor, St. Bernard of Clairvaux, as a choir of angels joyfully dances. The full panel is shown (above right).

Returning to the elevator lobby and entering the Office of Institutional Advancement and Alumni Relations (taking up the complete east corridor), on the right wall hangs a reproduction (right) of the earliest-known depiction of St. Dominic de Guzman, founder of the Order of Preachers, painted by an unknown artist and dating from the fourteenth century, now displayed in the small museum at San Domenico in Bologna, the site of St. Dominic's tomb.



### Fifth Floor

The fourth floor of Harkins Hall served as the residence of Providence College's Dominican Friars from 1919, when the College opened, until 1984, when the Dominicans moved across the circle to the new Priory of St. Thomas Aquinas; the fifth floor, in the smaller crown of the Harkins Hall, served as the community's chapel. It then became a large conference room, used by the College's Board of Trustees and for other larger meetings. In 2011, it was divided into a new lounge for faculty and staff and a dividable conference room for Institutional Advancement.

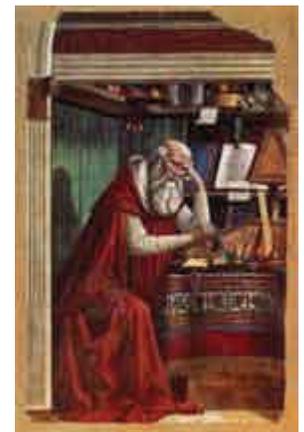


In the elevator lobby hangs a reproduction (left) of **Fra Angelico's *St. Dominic***, a detail of the left side of his *Perugia Altarpiece* (see Harkins 203).

In the conference room hangs a reproduction (right) of one of **Fra Angelico's *San Marco Cell Frescoes—The Coronation of the Virgin with*** (from the left) ***Sts. Thomas Aquinas, Benedict, Dominic, Francis of Assisi, Peter Martyr, and Mark the Evangelist.***



In the far alcove of the faculty lounge (with its lancet stained-glass windows on the façade of the building) hang reproductions of (left) **Botticelli's fresco *St. Augustine in His Study*** and (right) **Ghirlandaio's matching fresco *St. Jerome in His Study*** executed in 1480 for the Florentine Church of All Saints and Martyrs—*Ognissanti*.



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