

### Third Floor

In the third floor elevator lobby, amidst the glitzy vending machines, hangs a reproduction of the south stained-glass oculus (above the entrance to the Sanctuary) in St. Dominic Chapel by **Sylvia Nicolas: *Christ In Glory with the Symbols of the Four Evangelists***:

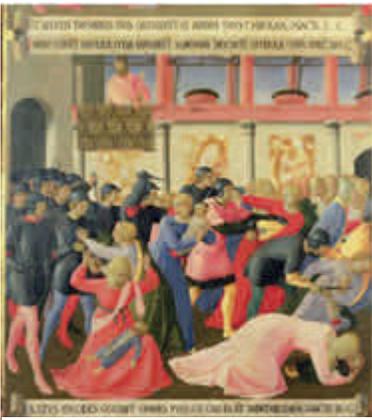
The Winged Angel—St. Matthew (upper right),  
The Winged Lion—St. Mark (lower right),  
The Winged Ox—St. Luke (lower left);  
and the Eagle—St. John (upper left).

[See separate stained-glass window commentary.]



### North Corridor

Along the right side of the north corridor hang two scenes from **Fra Angelico's *Santissima Annunziata Silver Chest: The Massacre of the Holy Innocents*** (left) and ***The Crucifixion of the Holy Innocent One Between Two Thieves*** (right).



On the left side of the north corridor hang reproductions of two of the stained-glass windows in St. Dominic Chapel by **Sylvia Nicolas: *The Dominican Martyrs of the Far East*** (left) and ***The Dominican Martyrs of Africa*** (right).

There were three groups of canonized or beatified Dominican martyrs in the Far East—in China, in Japan, and in Vietnam.

In Africa, the martyrs were unnamed Dominicans for whom faith came before safety.

[See separate stained-glass window commentary.]





At the end of the north corridor stands the Office of Enrollment Services (Harkins 310). Within the office, on the left wall, hangs a reproduction of **Botticelli's *St. Dominic***, while on the right wall hangs a reproduction of **Fra Filippo Lippi's *Madonna and Child with Two Angels***.



### South Corridor



Along the south corridor, on the right, hang reproductions of two of the stained-glass windows in St. Dominic Chapel by **Sylvia Nicolas: *St. Albertus Magnus [Albert the Great]*** (right) and ***St. Catherine of Siena*** (left).

St. Albert, the teacher of St. Thomas Aquinas, is hailed as the Universal Doctor of the Church and is the patron of the natural sciences, philosophers, and scientists. St. Catherine became the first woman to be proclaimed a Doctor of the Church (1970) and is one of the principal patrons of Europe.

[See separate stained-glass window commentary.]



On the left side of the South Corridor hang reproductions of **Fra Angelico's *High Altarpiece for the Church of San Domenico in Fiesole*** (1423/1424). Fra Angelico had entered the attached Conventus (Priory) a few years earlier. The principal register (left, still at San Domenico in Fiesole) is ***The Virgin and Child With Eight Angels Between Saints Thomas Aquinas, Barnabas, Dominic and the Dominican Proto-Martyr Peter of Verona***. Unfortunately, almost eighty years after this panel was painted, Lorenzo di Credi repainted the background to reflect a higher Renaissance style, weakening (some say ruining) this early Fra Angelico altarpiece.

The altarpiece was dismantled shortly before 1800, and the five predella panels eventually ended up in the National Gallery in London. The central panel is *Christ Glorified in the Court of Heaven* flanked on the left by *The Blessed Virgin Mary With the Apostles and Other Saints* and on the right by *The Forerunners of Christ With Saints and Martyrs*. On either end are the remaining two panels, each depicting *The Dominican Blessed*.





At the end of the south corridor is the Office of Human Resources (Harkins 302). Through the glass doors can be seen flanking reproductions of two of **Fra Angelico's *Music-Making Angels*** from *The Linaiuoli Tabernacle*, the angel on the left holding a trumpet and the angel on the right playing a trumpet.



Within Harkins 302, just to the right when entering, hangs a reproduction of ***St. Dominic at Study*** (lower left) by **Fra Angelico**. In the conference room hangs a reproduction of **Botticelli's *Madonna of the Magnificat—The Crowned Virgin*** (below center). The larger picture is also shown (below right).



### East Corridor



On the east corridor, within the School of Professional Studies' Office of Assessment Services (Harkins 336A), hangs a reproduction of ***St. Dominic de Guzman*** by **El Greco**.

Extending along the left side of the east corridor are reproductions of seven stained-glass windows in St. Dominic Chapel by **Sylvia Nicolas**. The first three images (next page) are of the three Dominican saints who lived in Lima, Peru, at the same time (late sixteenth/early seventeenth century): ***St. Rose of Lima*** (center), a Dominican tertiary and the first canonized saint of the Americas, ***St. Martin de Porres*** (left), and ***St. Juan Macias*** (right), Dominican lay brothers who became fast friends and the lifeblood of the city, feeding the poor, protecting animals, founding orphanages and schools, and healing the sick. St. Martin de Porres, the mulatto son of a liberated slave from Panama and a Spanish lord, is the patron saint of interracial justice and harmony.



The next image along the corridor is that of *Bartolomé de Las Casas* (left), the Dominican Friar who was a missionary from Spain, the first priest ordained in the Americas, and later bishop of the Mexican Province of Chiapas. He is revered throughout the Americas as the apostle to, and defender of, indigenous peoples.



The next image is that of *Dorothy Day* (right), once an atheistic Communist, then the Catholic laywoman who co-founded the Catholic Worker Movement and awakened the nation to the plight of the poor and downtrodden. This window is quite possibly the first stained-glass window anywhere portraying her.

Continuing along the corridor are reproductions of two more stained-glass windows, the first portraying Guido di Piero da Mugello, Fra Giovanni da Feisole—*Beato Angelico*, Fra Angelico himself, the early Renaissance *angelicus pictor* of miniatures, frescoes, and panel paintings (next page, left). The second image (next page, center) is of *St. Mary Magdalen*, pictured as the penitent sinner, the Easter morning preacher to the preachers (Jesus' disciples) that Jesus had been raised from the dead, and a principal patroness of the Order of Preachers.



Through the glass door into the offices of the Department of Education (Harkins 336) may be seen the reproduction of another stained-glass window (above right), this one portraying **St. Elizabeth Seton**, the Foundress the Sisters of Charity (Emmitsburg, MD), the first congregation of religious women to be established in the United States, and the first native-born citizen of the United States to be canonized.

At the end of the east corridor is mounted a reproduction of **Cimabue's Crucifix** (1287-1288) for the Franciscan Church of Santa Croce in Florence. On the arms of the crucifix are painted Mary the Mother of Jesus (left) and the disciple whom Jesus loved (right, traditionally St. John the Apostle and Evangelist). Cimabue was the teacher of Giotto, considered the first great artist of the Italian Renaissance. Giotto's response to his master Cimabue's Santa Croce Crucifix was his own Crucifix for the Dominican Church of Santa Maria Novella on the opposite side of the city center—a reproduction of which hangs on the first floor just off Harkins Rotunda.



*In upper left-hand corner, click < to return to the landing page.*