

Italy,
1200 to 1400

Italy Around 1400



Goals

- Understand the influence of the Byzantine and classical worlds on the art and architecture.
- Understand the rejection of medieval artistic elements and the growing interest in the natural world.
- Examine the revival of classical values, in particular, the growth of humanism.
- Examine elements of the patronage system that developed at that time, and the patronage rivalries among the developing city states.
- Examine the architecture and art as responsive to the growing European power structures at that time.



Figure 19-6 Nave of Santa Maria Novella, Florence, Italy, ca. 1246-1470.

Let's Go To Pisa!



Figure 17-25 Cathedral complex, Pisa, Italy; cathedral begun 1063; baptistery begun 1153; campanile begun 1174.

Rejection of Medieval Artistic Values

- Understand the influence of the Byzantine and classical worlds on the art and architecture.
- Understand the rejection of medieval artistic elements and the growing interest in the natural world.
- Examine the artistic interest in illusionism, pictorial solidity, spatial depth, and emotional display in the human figure.



Figure 19-2 NICOLA PISANO, pulpit of the baptistry, Pisa, Italy, 1259–1260. Marble, 15' high.



Figure 19-3 NICOLA PISANO, *Annunciation, Nativity, and Adoration of the Shepherds*, relief panel on the baptistery pulpit, Pisa, Italy, 1259–1260. Marble, 2' 10" x 3' 9".



Battle of Romans and barbarians (*Ludovisi Battle Sarcophagus*), from Rome, Italy, ca. 250–260 CE. Marble, 5' high. Museo Nazionale Romano-Palazzo Altemps, Rome.

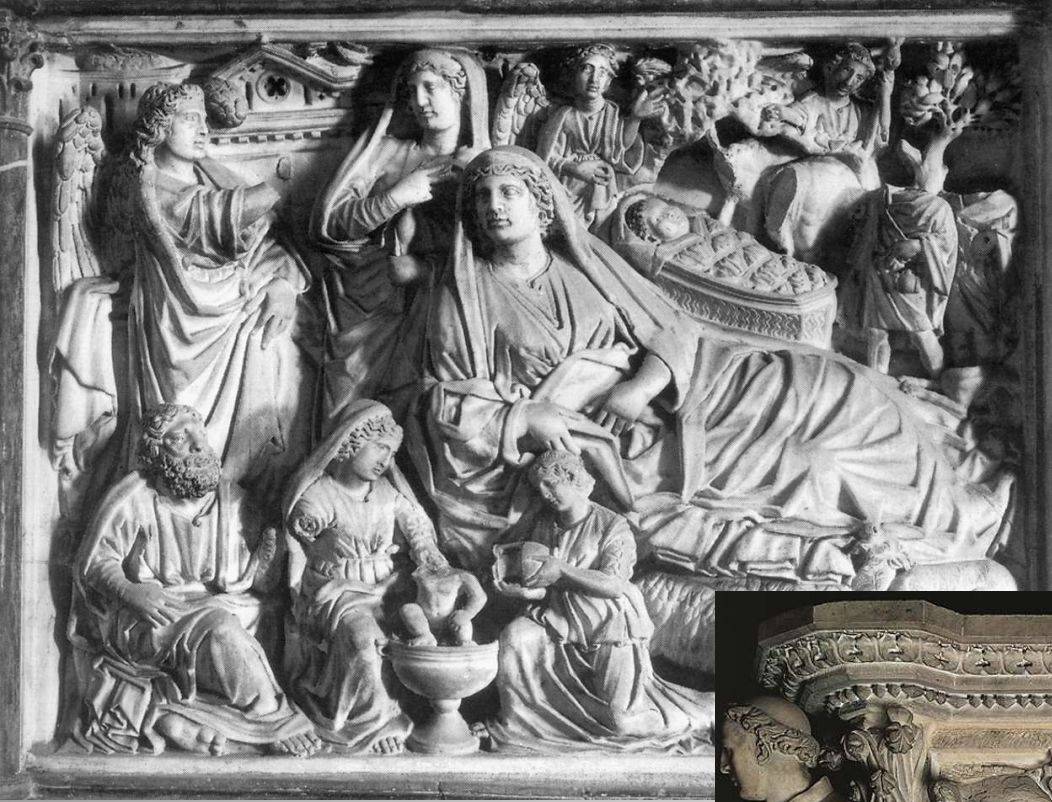




Figure 19-3 NICOLA PISANO, *Annunciation, Nativity, and Adoration of the Shepherds*, relief panel on the baptistery pulpit, Pisa, Italy, 1259–1260. Marble, 2' 10" x 3' 9".



Figure 19-4 GIOVANNI PISANO, *Annunciation, Nativity, and Adoration of the Shepherds*, relief panel on the pulpit of Sant'Andrea, Pistoia, Italy, 1297–1301. Marble 2' 10" x 3' 4".



The Altered Byzantine Style

- Examine the Byzantine styles and classical style that is seen in the religious panel painting.
- Understand growing interest in the natural world and the presentation of more physically solid human figures.

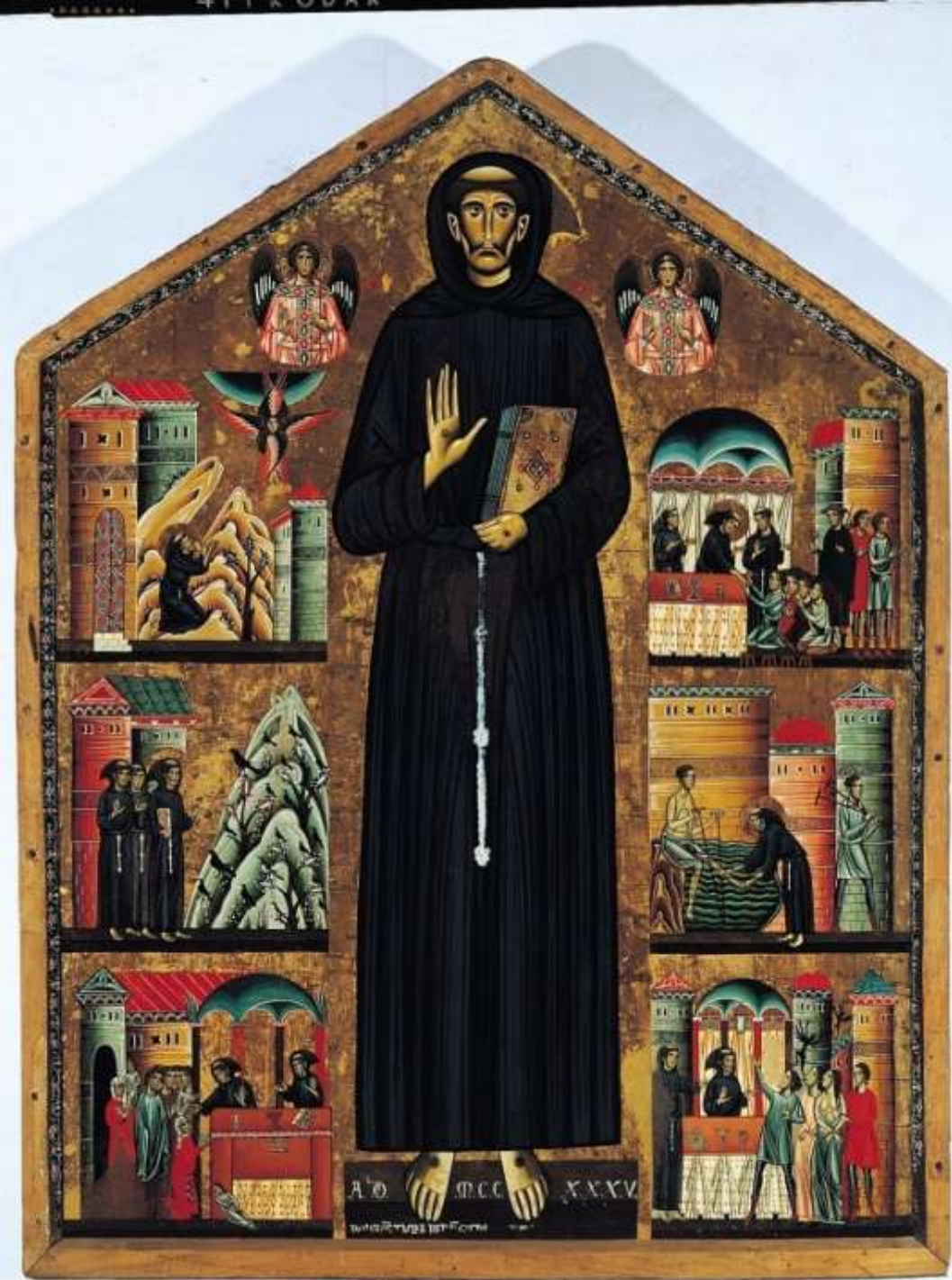


Figure 19-5 BONAVENTURA BERLINGHIERI, panel from the *Saint Francis Altarpiece*, San Francesco, Pescia, Italy, 1235. Tempera on wood, 5' x 3' x 6".



Figure 19-7 CIMABUE, *Madonna Enthroned with Angels and Prophets*, from Santa Trinità, Florence, Italy, ca. 1280–1290. Tempera and gold leaf on wood, 12' 7" x 7' 4". Galleria degli Uffizi, Florence.



Figure 12-18 Virgin (Theotokos) and Child between Saints Theodore and George, icon, sixth or early seventh century. Encaustic on wood, 2' 3" X 1' 7 3/8". Monastery of Saint Catherine, Mount Sinai, Egypt.





Figure 19-20 FRANCESCO TRAINI or BUONAMICO BUFFALMACCO, two details of *Triumph of Death*, 1330s. Full fresco, 18' 6" x 49' 2". Camposanto, Pisa.



Figure 19-20 FRANCESCO TRAINI
OR BUONAMICO BUFFALMACCO,
two details of 'Triumph of Death',1330s.
Full fresco,18' 6" X 49' 2". Camposanto,
Pisa.

Florence

Giotto

“What my art lacked nature herself lacked.”



Pietro Cavallini, *Seated Apostles*, detail of *The Last Judgment*, ca. 1291, Fresco, Santa Cecilia in Trastevere, Rome

**Arnolfo di Cambio,
Tomb of Cardinal de Braye,
after 1282,
Marble,
San Domenico, Orvieto**

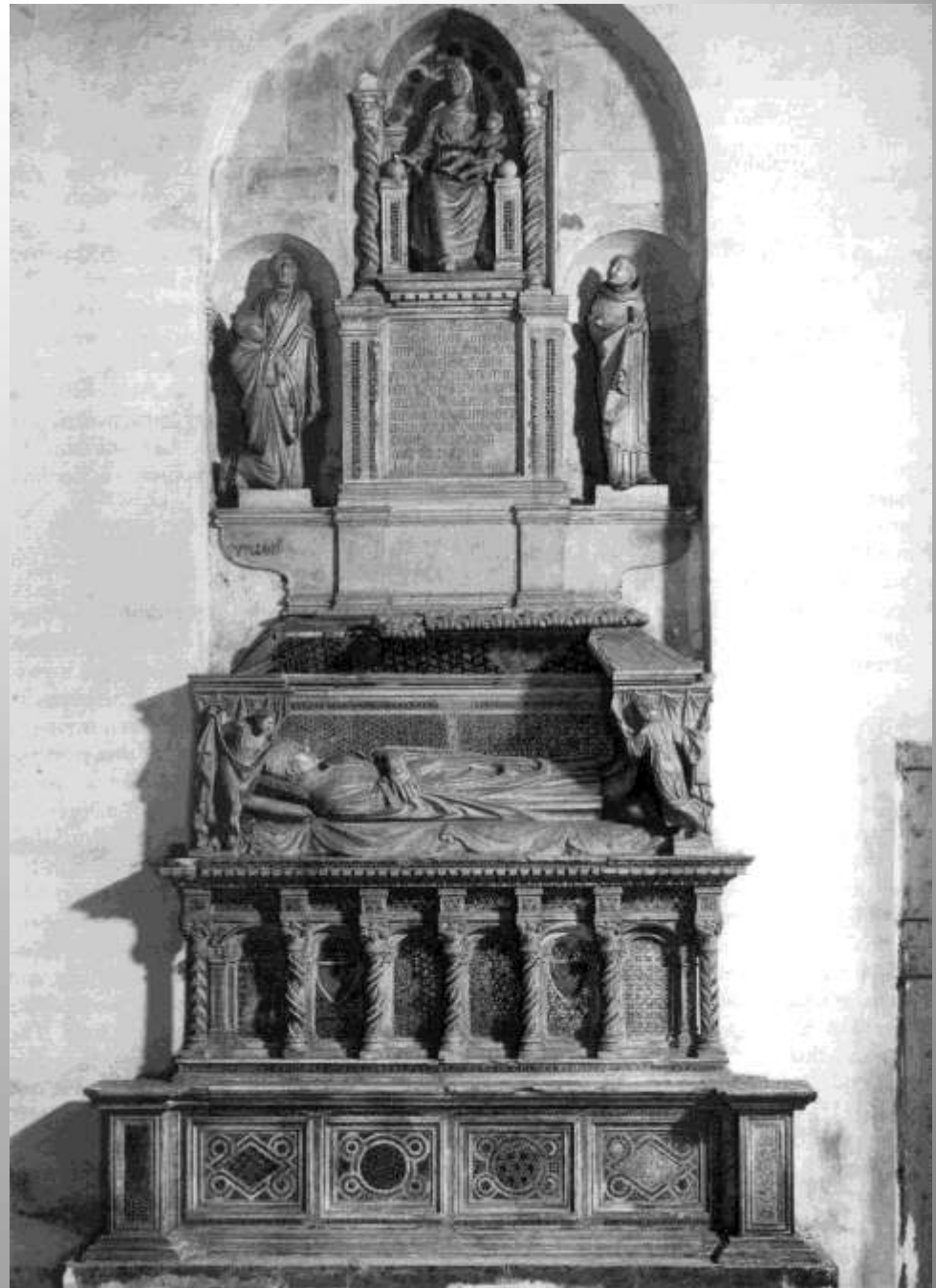




Figure 19-8 GIOTTO DI BONDONE, *Madonna Enthroned*, from the Church of Ognissanti, Florence, Italy, ca. 1310. Tempera and gold leaf on wood, 10' 8" x 6' 8". Galleria degli Uffizi, Florence.



Giotto (artist)

Italian, probably 1266 -
1337

Madonna and Child,

probably 1320/1330

tempera on panel

overall: 85.5 x 62 cm (33
11/16 x 24 7/16 in.)

framed: 128.3 x 72.1 x 5.1
cm (50 1/2 x 28 3/8 x 2
in.)

Samuel H. Kress

Collection

1939.1.256

Not on View





Figure 19-1 Giotto di Bondone, Arena Chapel (Cappella Scrovegni; interior looking west), Padua, Italy, 1305–1306.

**Giotto: Kiss of
Judas**



Giotto: Kiss of Judas, detail



**Giotto: The
Marriage at Cana
(the miracle of
turning water into
wine)**



**Giotto: The
Lamentation**





Figure 19-9 GIOTTO DI BONDONE, *Lamentation*, Arena Chapel, (Cappella Scrovegni), Padua, Italy, ca. 1305. Fresco, 6' 6 3/4" x 6' 3/4".

**Giotto:
Joachim
Among the
Shepherds**



Giotto di Bondone, Arena Chapel (Cappella Scrovegni; interior looking east), Padua, Italy, 1305–1306.





Giotto di Bondone, Arena Chapel
The Last Judgment, Padua, Italy,
1305–1306.



Giotto di Bondone, Arena Chapel, Last Judgment, Detail, Padua, Italy, 1305–1306.



Giotto di
Bondone, Arena
Chapel The Last
Judgment,
Inferno Padua,
Italy, 1305–1306.





Fresco Painting and Altarpieces

- Comprehend the variety of media used in painting and decorative religious work in this period.
- Recognize characteristics of the International Style.

Duccio

Sieneſe Painter



Figure 19-10 DUCCIO DI BUONINSEGNA, *Virgin and Child Enthroned with Saints*, principal panel of the *Maestà* altarpiece, from the Siena Cathedral, Siena, Italy, 1308–1311. Tempera and gold leaf on wood, 7' x 13' (center panel). Museo dell'Opera del Duomo, Siena.

**Duccio, *Madonna and Child*,
8" x 11", early 1300s
In 2004 The Metropolitan
Museum of Art in NYC paid
\$45 million for this painting**





Figure 19-11 DUCCIO DI BUONINSEGNA, *Betrayal of Jesus*, detail from the back of the *Maestà* altarpiece, from Siena Cathedral, Siena, Italy, 1309–1311. Tempera and gold leaf on wood, detail 1' 10 1/2" x 3' 4". Museo dell'Opera del Duomo, Siena.



Giotto

Duccio







Sieneese School of Artists

The International Style

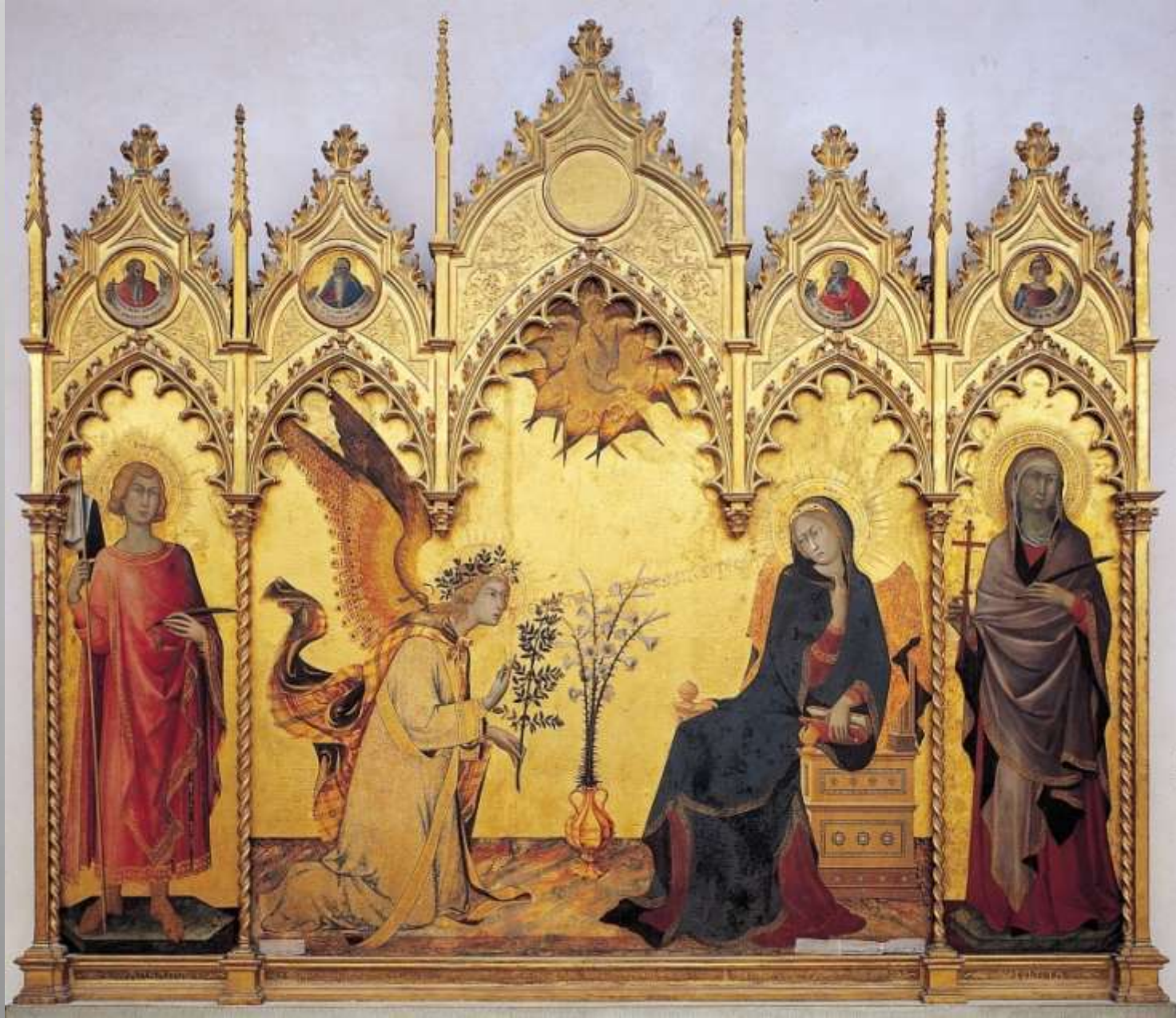


Figure 19-13 SIMONE MARTINI AND LIPPO MEMMI(?), *Annunciation*, altarpiece, from Siena Cathedral, Siena, Italy, 1333 (frame reconstructed in the 19th century). Tempera and gold leaf on wood, center panel 10' 1" x 8' 8 3/4". Galleria degli Uffizi, Florence.

SIMONE MARTINI *Madonna and Child*, Siena, Italy, ca. 1336 (frame reconstructed in the 19th century). Tempera and gold ground on wood, Metropolitan Museum of Art, NY, NY.





Sienna

Spatial Illusion

- Examine the artistic interest in illusionism, pictorial solidity, and spatial depth.



Figure 19-14 PIETRO LORENZETTI, *Birth of the Virgin*, from the altar of Saint Savinus, Siena Cathedral, Siena, Italy, 1342. Tempera on wood, 6' 1" x 5' 11". Museo dell'Opera del Duomo, Siena.

Ambrogio Lorenzetti

Allegory of Good Government

Bad Government and the Effects of Bad Government in the City

Effects of Good Government in the City and in the Country

Sala della Pace (Hall of Peace) in the Palazzo Pubblico, Siena, 1338 - 1339



Figure 19-16 Ambrogio Lorenzetti, *Peaceful City*, detail from *Effects of Good Government in the City and in the Country*, Sala della Pace, Palazzo Pubblico, Siena, Italy, 1338–1339. Fresco.





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Figure 19-17 Ambrogio Lorenzetti, *Peaceful Country*, detail from *Effects of Good Government in the City and in the Country*, Sala della Pace, Palazzo Pubblico, Siena, Italy, 1338–1339. Fresco.



Ambrogio Lorenzetti, *Effects of Bad Government on City Life (detail)*, detail from *Effects of Good Government in the City and in the Country*, Sala della Pace, Palazzo Pubblico, Siena, Italy, 1338–1339. Fresco.



Ambrogio Lorenzetti, *Effects of Bad Government on the Countryside (detail)*, detail from *Effects of Good Government in the City and in the Country*, Sala della Pace, Palazzo Pubblico, Siena, Italy, 1338–1339. Fresco.

14th Century Siena and Florence

- Examine elements of the patronage system that developed at that time, and the patronage rivalries among the developing city states.
- Examine the architecture and art as responsive to the growing European power structures at that time.
- Examine the artistic interest in illusion, spatial depth, and emotional display in the human figure.

Siena and Good Government

- Examine the patronage system, the rivalries among the developing city states, and the effect on art and architecture.
- Examine the growing European power structures and the development of architecture.



Figure 19-15 Aerial view of the Campo with the Palazzo Pubblico, Siena, Italy, 1288–1309.

The Republic of Florence

- Understand the role of Florence in promoting humanism.
- Examine the architecture and art as responsive to the growing European power structures at that time.



Figure 19-18 ARNOLFO DI CAMBIO and others, Florence Cathedral (aerial view looking northeast), Florence, Italy, begun 1296.

Figure 19-19 Arnolfo di Cambio and others, interior of Florence Cathedral (looking east), Florence, Italy, begun 1296.





Figure 19-21 Doge's Palace, Venice, Italy, begun ca. 1340-1345; expanded and remodeled, 1424-1438.

Figure 19-12 LORENZO MAITANI, west facade of Orvieto Cathedral, Orvieto, Italy, begun 1310





Milan Cathedral

Discussion Questions

- ❖ What spatial and illusionary devices were developed at that time? How are these examples of *humanism*?
- ❖ Why are classical concepts of art more appealing than the Byzantine and Medieval examples? In what art do you see a transition?
- ❖ How is the architecture of this period different from both the earlier Romanesque and Gothic periods?