

Late Medieval Italy

The Real (classical) world is back!!

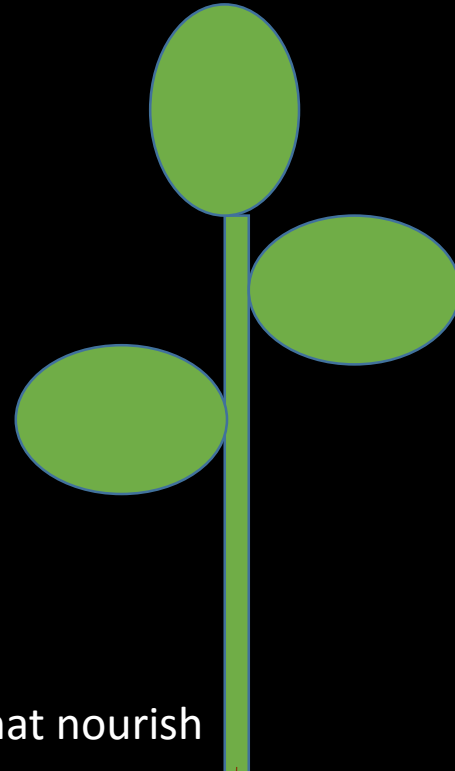
Theme: OBSERVE the Beansprout (nature)!

- Italy 1200-1400
- Late Gothic/Proto Renaissance
- Increased naturalism in art
- Artists will begin to observe nature for glimpses of the natural world in all of its three dimensional wonder filled-ness with three dimensional people who express the varied states of being human

Fame for being
virtuous



Brave little and young beansprout breaks
through crust of Medieval view of man and
reaches for the sun (independence)



3 Roots that nourish

Hard Soil of Middle Ages

MONEY: new financial security—
independence—self-esteem

HUMANISM: Return to classical studies—
texts which address not only what it means
to be human (good/bad) but especially
what it means to be virtuous human
beings. Education-Latin/Greek-Civic Virtue

ST. FRANCIS: Earth is manifestation of God's
love. People should observe it and trust
selves to have personal experience in it and
thus with God.

Vocab

- Maniera Greca: in the manner of the Greeks/Byzantine
- Grisaille: painting with the same color—painted to look like sculpture
- Dyptych: 2 panel
- Triptych: 3 panel
- Polyptych: many paneled
- Predella: base with painted compartments for altarpiece
- International style: ideas from Italy, colors from France

Bonaventura Berlinghieri,
Saint Francis Altarpiece,
San Francesco, Pescia,
Italy, 1235. Tempera on
wood, 5'X3'





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





Giovanni Pisano,
*Annunciation, Nativity,
and Adoration of the
Shepherds*, relief panel
on the pulpit of the
cathedral Pisa, Italy,
1302-1310. Marble, 2'10"
x 3'7"



Cimabue, *Madonna Enthroned with Angels and Prophets*, from Santa Trinita, Florence, ca. 1280-1290. Tempera and gold leaf on wood, 12'7" x 7'4"





Giotto di Bondone, *Madonna Enthroned (Ognissanti Madonna)*, from the Chiesa di Ognissanti (All Saint's Church), Florence, ca. 1310. Tempera and gold leaf on wood, 10'8" x 6'8"

The Arena Chapel







Giotto, *The Last Judgement*, ca. 1305





Giotto di Bondone,
Lamentation, Arena Chapel
(Cappella Scrovegni) Padua,
Italy, ca. 1305. Fresco, 6'6 ³/₄"
x 6' 3/4"







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Giotto, *Betrayal of Jesus*, ca. 1305

*Giotto, Joachim and
Anna at the Gate,
Arena Chapel
(Cappella
Scrovegni) Padua,
Italy, ca. 1305.
Fresco*





Taddeo Gaddi,
*Joachim and
Anna at the
Gate*, ca. 1330





Golden Haggadah (The Plagues of Egypt, Scenes of Liberation, and Preparation for Passover). Late medieval Spain. C. 1320 CE Illuminated manuscript (pigments and gold leaf on vellum).

The Plagues of Egypt



Scenes of Liberation



Preparations for
Passover

בעל הבית מצוה לעלם שנותחייב להניקת

וקח ביום הנביאה אחות אהרן את התבן בידו



ביום יצא ישראל ממצרים

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Arnolfo di Cambio and others, Santa Maria del Fiore (and the Baptistery of San Giovanni) Florence, Italy, begun 1296. Campanile designed by Giotto di Bondone, 1334





Bernardo Daddi,
*Orsanmichele Madonna
and Child with Angels*,
1346-47, Tempera and
gold on panel,
Orsanmichele, Florence



Duccio di Buoninsegna,
*Virgin and Child
Enthroned with Saints*,
principal panel of the *Maesta*
altarpiece, from Siena
Cathedral, Siena, Italy,
1308-1311. Tempera
and gold leaf on wood,
7' x 13'.





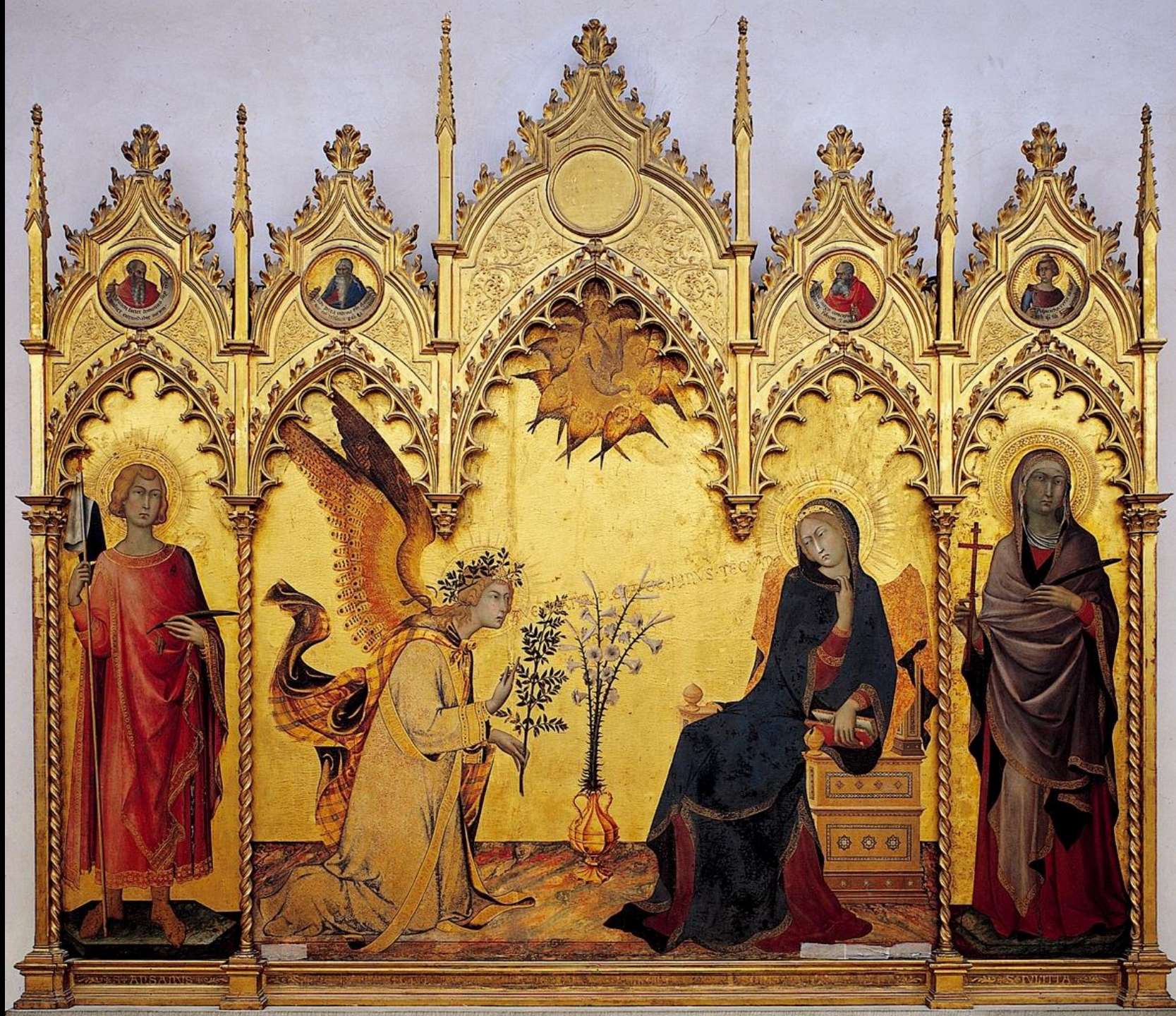


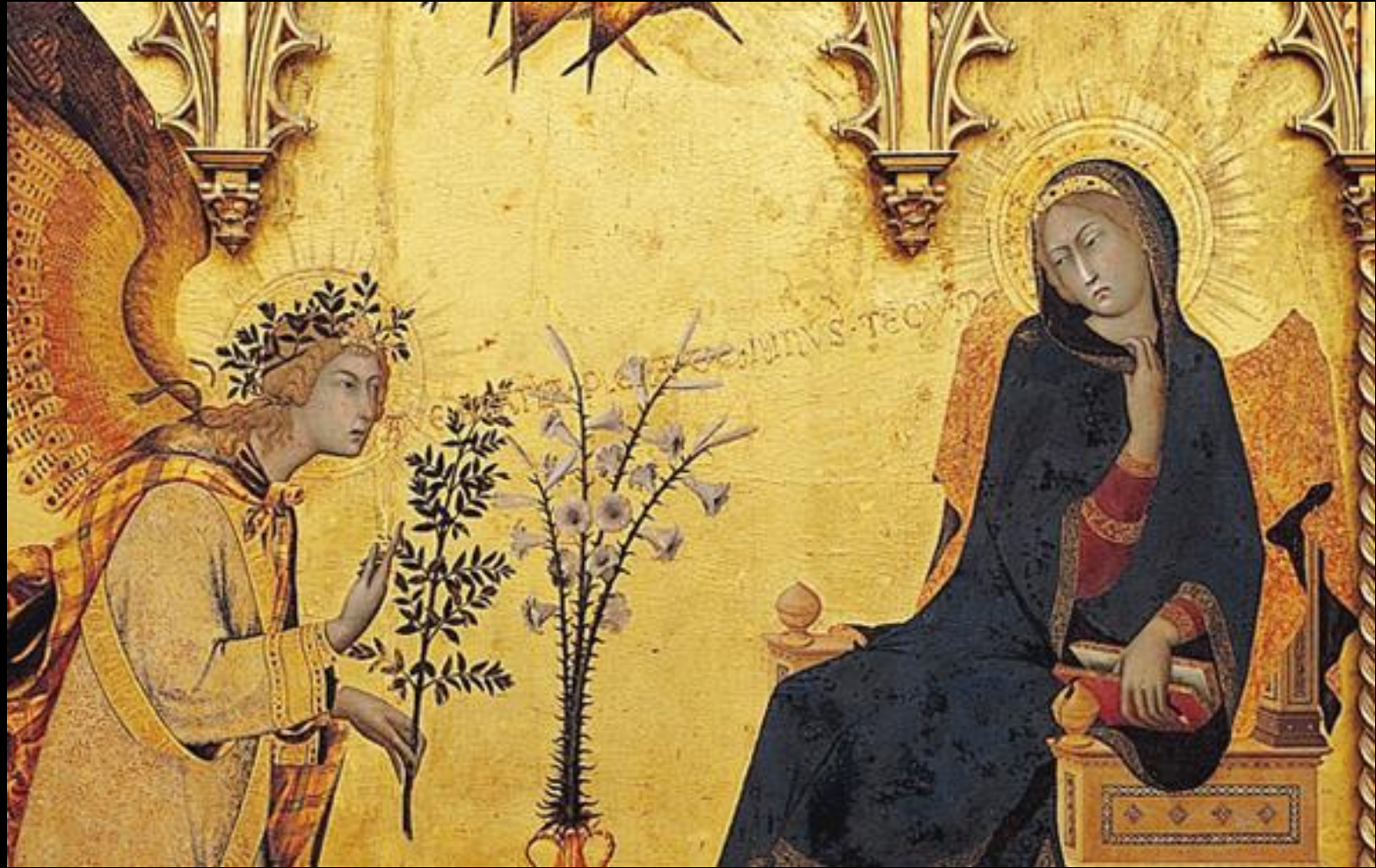
Duccio di Buoninsegna,
Betrayal of Jesus, panel
on the back
of *Maesta*
altarpiece.

Lorenzo Maitani,
Orvieto
Cathedral,
Orvieto, Italy,
begun 1310



Simone Martini and Lippo Memmi,
Annunciation,
from the altar of Saint
Ansanus, Siena Cathedral,
Siena, Italy
1333. Tempera and gold leaf on
wood, center
panel 10'1" x 8'
8 3/4"









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"



Ambrogio Lorenzetti, *Peacful City*, detail from *Effects of Good Government in the City and in the Country*, east wall of the Sala della Pace in the Palazzo Pubblico, Siena, Italy, 1338-1339. Fresco.





