

The Fourteenth Century (Trecento) in Italian Art



@ (14-5) Bonaventura Berlinghieri, *St. Francis Altarpiece*,
1235, tempera on wood, 5' x 3' x 6'

The icon and the altarpiece

1215, Fourth Lateran Council

Mendicant orders: the Franciscans and Dominicans (from the Latin “mendicare”, “to beg”).

Francis of Assisi, died 1226, canonized two years later



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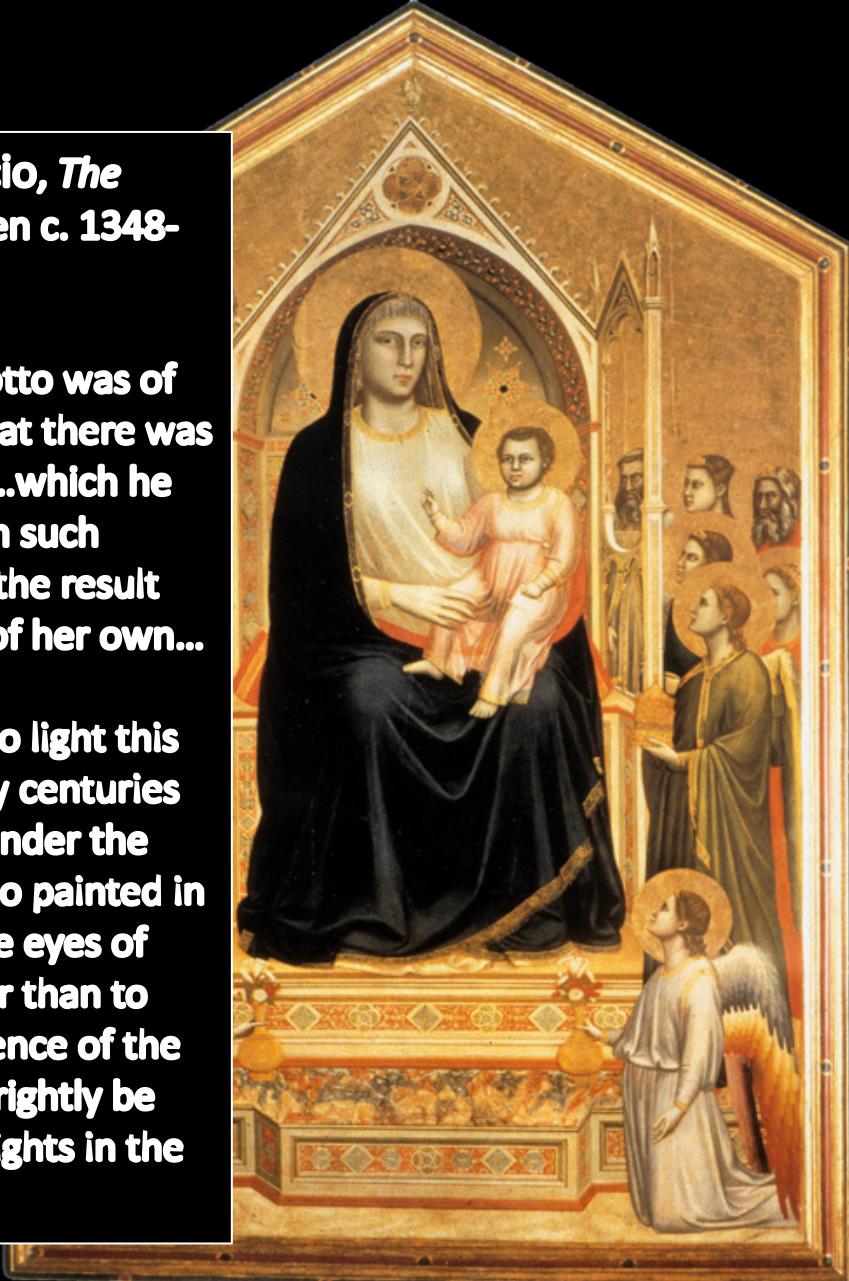
④ (14-8) Giotto di Bondone, *Madonna Enthroned*, from Church of Ognissanti, Florence, c. 1310, tempera on wood, 10' 8" x 6' 8"



Giovanni Bocaccio, *The Decameron* (written c. 1348-53):

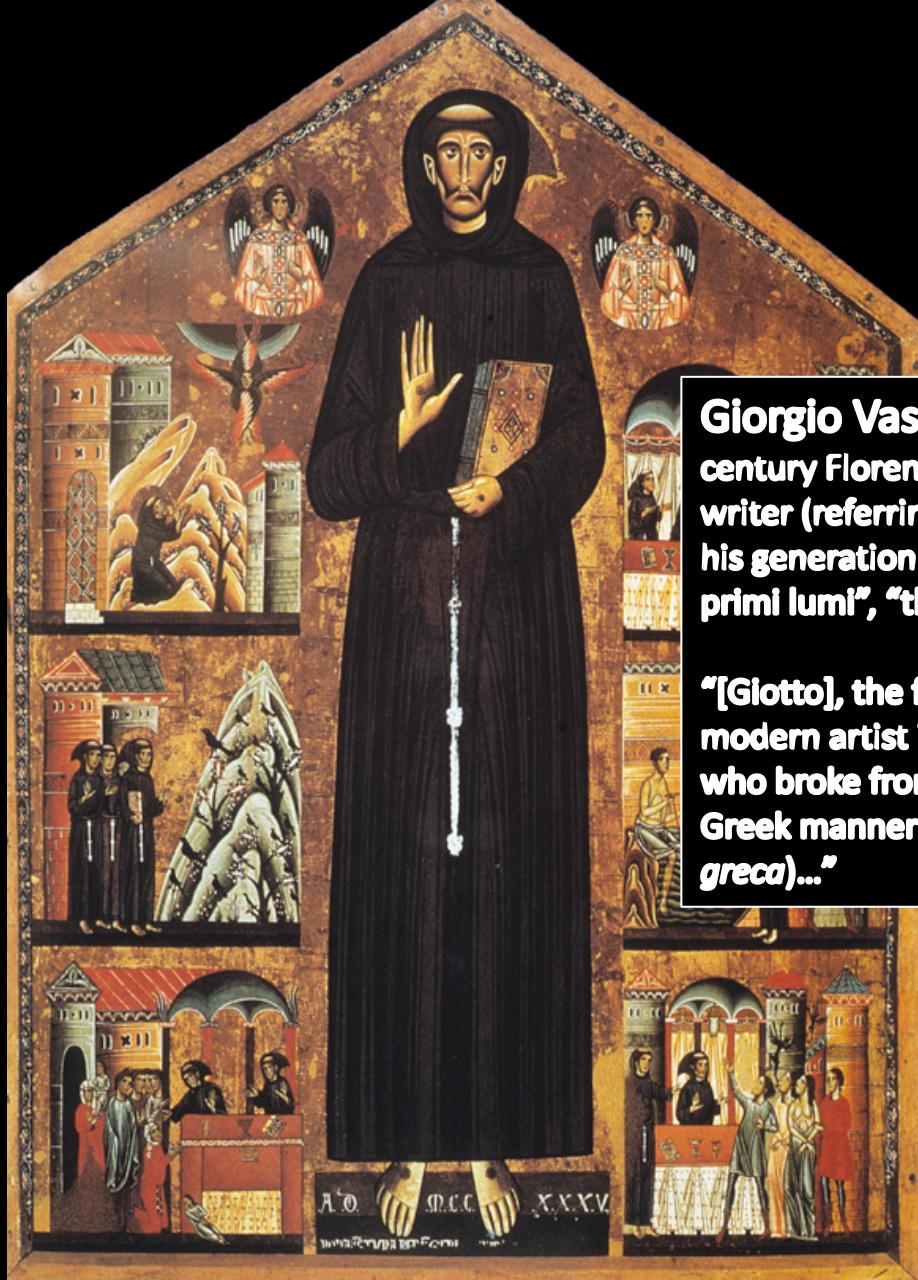
"The genius of Giotto was of such excellence that there was nothing of nature...which he did not depict with such truthfulness that the result seemed... a work of her own..."

Thus he restored to light this art which for many centuries had been buried under the errors of some who painted in order to please the eyes of the ignorant rather than to satisfy the intelligence of the wise, and he may rightly be called one of the lights in the glory of Florence."



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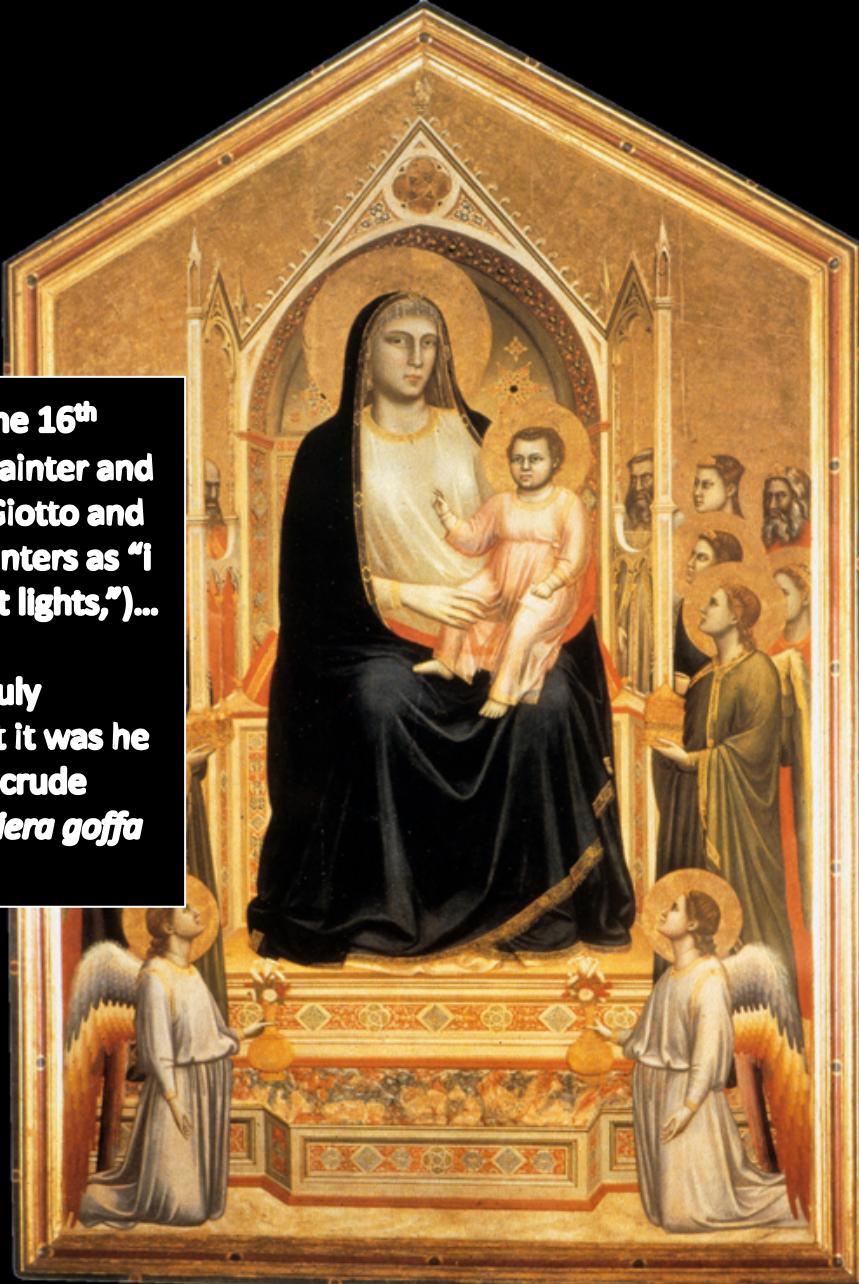
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Giorgio Vasari, the 16th century Florentine painter and writer (referring to Giotto and his generation of painters as “i primi lumi”, “the first lights,”)...

“[Giotto], the first truly modern artist in that it was he who broke from the crude Greek manner (*maniera goffa greca*)...”



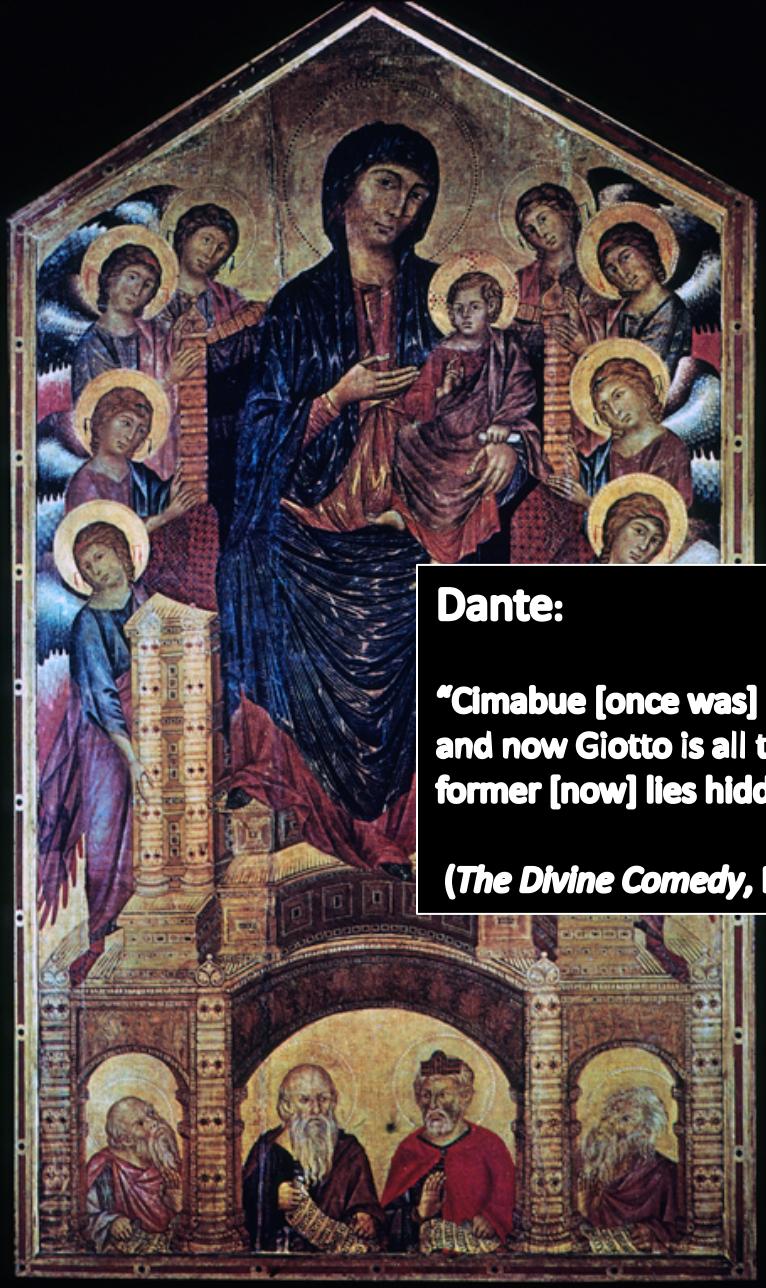
④ (14-8) Giotto di Bondone, *Madonna Enthroned*, from Church of Ognissanti, Florence, c. 1310, tempera on wood, 10' 8" x 6' 8"



④ (14-6) Cimabue, *Madonna Enthroned*, from S. Trinita, Florence, c. 1280-90, tempera on wood, 12' 7" x 7' 4"



④ (14-8) Giotto di Bondone, *Madonna Enthroned*, from Church of Ognissanti, Florence, c. 1310, tempera on wood, 10' 8" x 6' 8"



Dante:

**“Cimabue [once was] thought to hold the field in painting,
and now Giotto is all the rage, so that the fame of the
former [now] lies hidden in the dust...”**

(The Divine Comedy, Purgatory, Canto XI)



④ (14-6) Cimabue, *Madonna Enthroned*, from S. Trinita, Florence, c. 1280-90, tempera on wood, 12' 7" x 7' 4"

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Christ in Majesty with Saints, S. Pudenziana, Rome, late 4th century AD (apse mosaic)



(14-7) det. of Pietro Cavallini, *Last Judgment*, c. 1290-95, S. Cecilia, Rome



④ (14-8) Giotto di Bondone, *Madonna Enthroned*, from Church of Ognissanti, Florence, c. 1310, tempera on wood, 10' 8" x 6' 8"



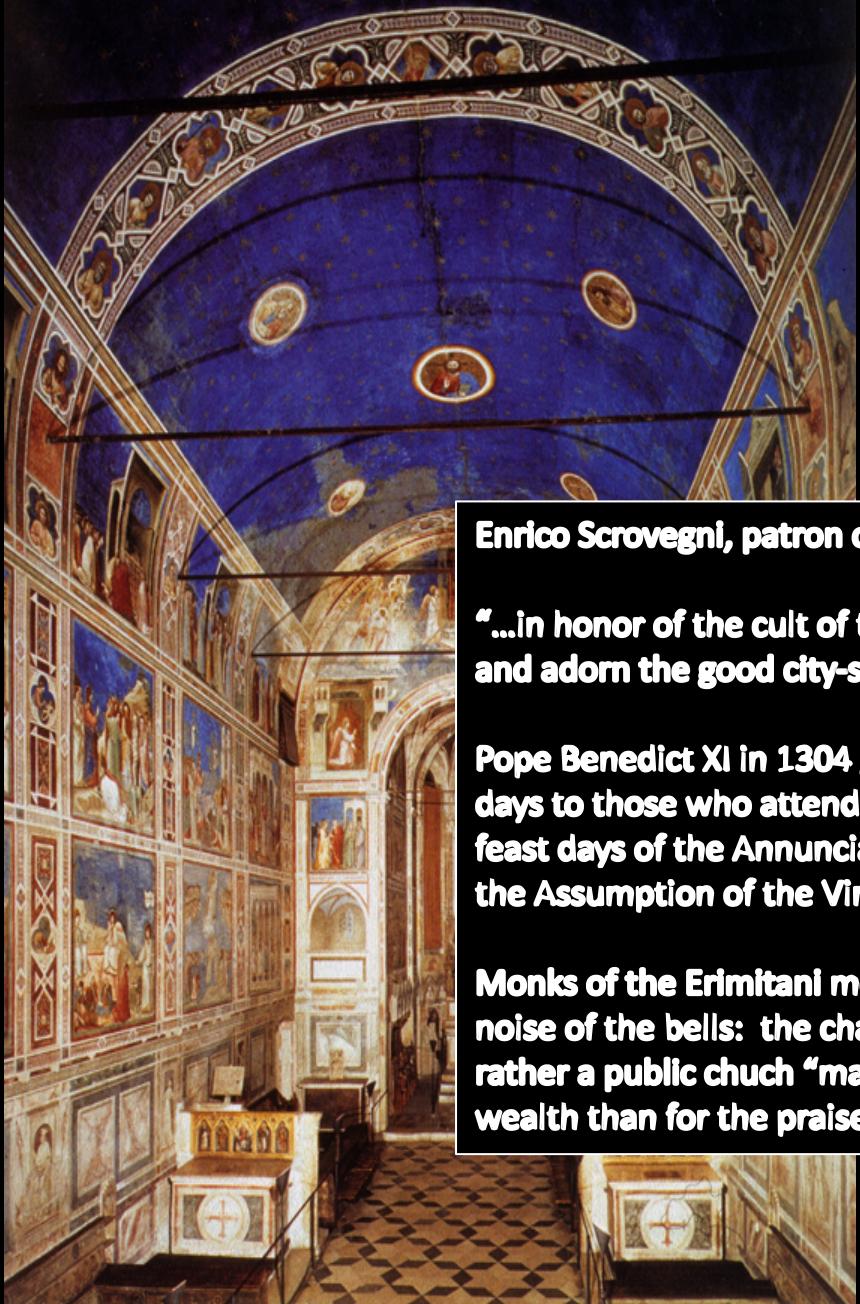
Exterior of Scrovegni Chapel (Arena Chapel), Padua



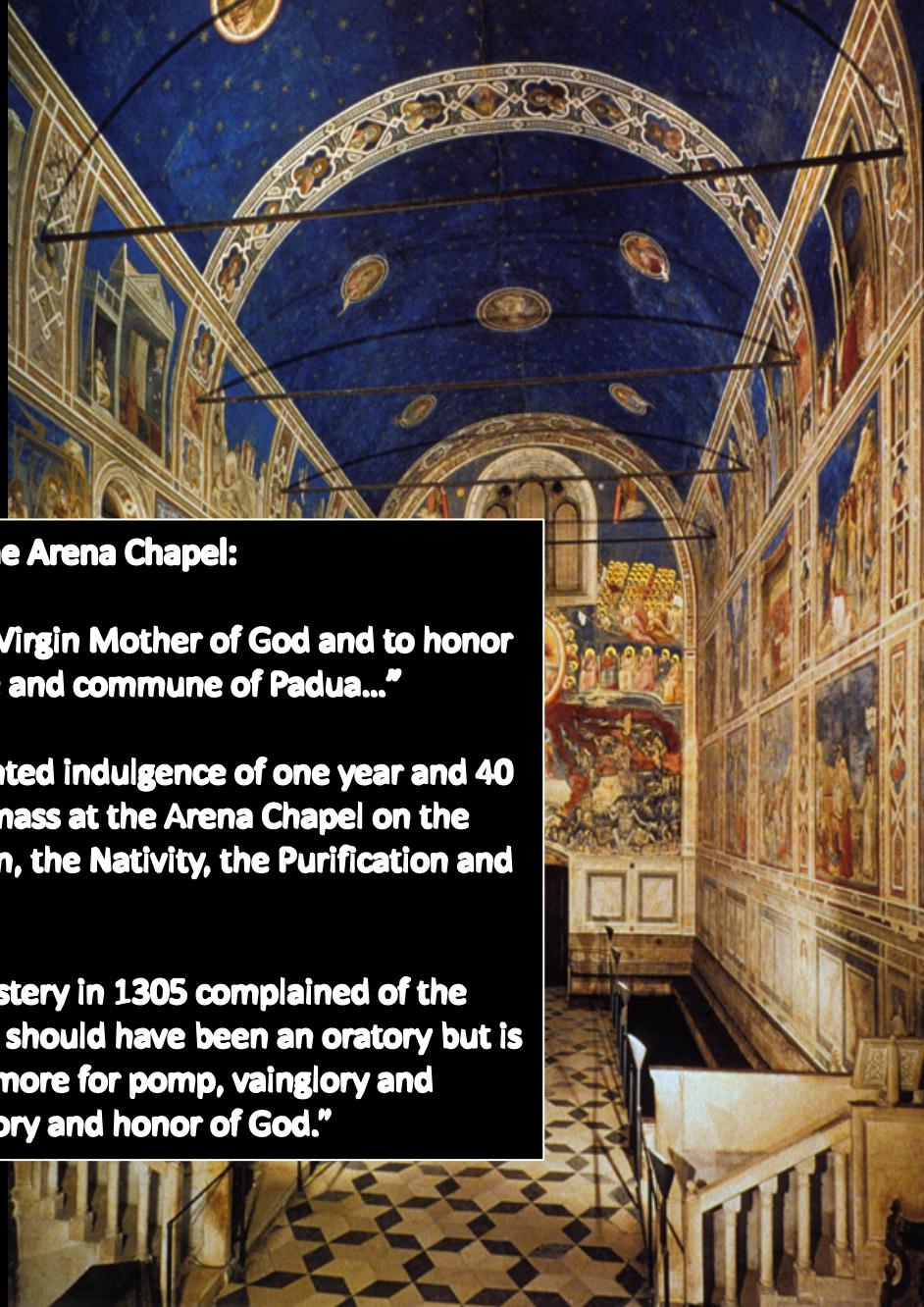
Interior of Arena Chapel (looking towards altar),
Padua, 1305-6



(14-1) Interior of Arena Chapel, looking towards Giotto's *Last Judgment* (entrance wall)



Interior of Arena Chapel (looking towards altar),
Padua, 1305-6



(14-1) Interior of Arena Chapel, looking towards Giotto's *Last Judgment* (entrance wall)

Enrico Scrovegni, patron of the Arena Chapel:

“...in honor of the cult of the Virgin Mother of God and to honor and adorn the good city-state and commune of Padua...”

Pope Benedict XI in 1304 granted indulgence of one year and 40 days to those who attended mass at the Arena Chapel on the feast days of the Annunciation, the Nativity, the Purification and the Assumption of the Virgin.

Monks of the Eremitani monastery in 1305 complained of the noise of the bells: the chapel should have been an oratory but is rather a public church “made more for pomp, vainglory and wealth than for the praise, glory and honor of God.”



Giotto,
Last Judgment,
c. 1305



Enrico Scrovegni, son of Rainaldo Scrovegni, who was placed by Dante in the 7th Circle of Hell



**Giotto,
Last Judgment,
c. 1305**



Side wall of Arena Chapel with frescoes by Giotto



Pope Gregory I the Great (590-604):

“What scripture is to the uneducated, images are to the ignorant, who see through them what they must accept; they read in them what they cannot read in books.”

Side wall of Arena Chapel with frescoes by Giotto



© (14-9) Giotto di Bondone, *Lamentation*, Arena Chapel, Padua, c. 1305, fresco, 6' 6 1/4" x 6' 6 1/4"



buon fresco

fresco secco

**giornata (pl.,
giornate)**

④ (14-9) Giotto di Bondone, *Lamentation*, Arena Chapel, Padua, c. 1305, fresco, 6' 6 ¾" x 6' 6 ¾"



ITALY AROUND 1400



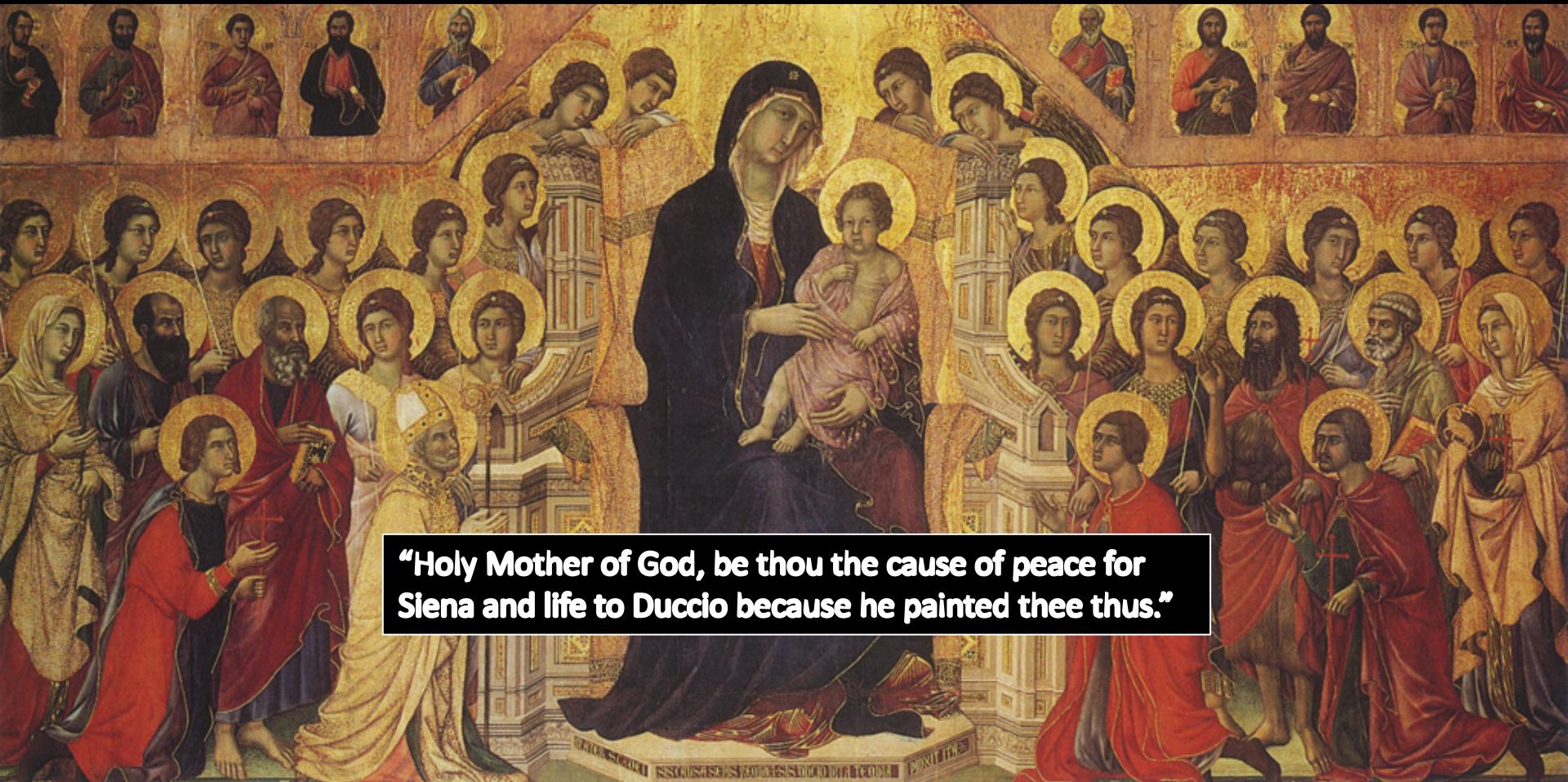
(Map 14-1) Map of Italy, c. 1400



Exterior of Cathedral, Siena



@ (14-10) Duccio di Buoninsegna, *Virgin and Child Enthroned with Saints*, main panel of the Maesta altarpiece, 1308-11, tempera on wood, 7' x 13'



**“Holy Mother of God, be thou the cause of peace for
Siena and life to Duccio because he painted thee thus.”**

@ (14-10) Duccio di Buoninsegna, *Virgin and Child Enthroned with Saints*, main panel of the Maesta altarpiece, 1308-11, tempera on wood, 7' x 13'



Reconstruction of Front of Duccio's *Maesta* Altarpiece



Reconstruction of Back of Duccio's *Maesta* Altarpiece



Presbytery of Siena Cathedral, with high altar by Baldassare Peruzzi, 1521



@ (14-12) Duccio, *Betrayal of Jesus*, back panel from the Maesta altarpiece, 1309-11, 1' 10 1/4" x 3' 4"



© (14-14) Simone Martini (and Lippo Memmi), *Annunciation with Sts. Ansanus and Margaret*, 1333, tempera on wood, 10' 1" x 8' 8 1/2"



“Ave gratia plena dominus tecum” (“Hail [Mary], full of grace, the Lord is with thee...”)

Gospel of St. Luke 1:28





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**Papal Court in Avignon (southern France),
1309-1376**

**Simone Martini left Siena for Avignon in 1330s,
died there in 1344**

The So-Called International Gothic Style



(14-16) Palazzo Pubblico, Siena, 1288-1309



View of “Sala della Pace” in Palazzo Pubblico, Siena, with frescoes by Ambrogio Lorenzetti



@ (14-17) Ambrogio Lorenzetti, *Peaceful City*, from the Good Government fresco, Palazzo Pubblico, Siena, 1338-9





© (14-18) Ambrogio Lorenzetti, *Peaceful Country*, from the Good Government fresco, Palazzo Pubblico, Siena, 1338-39



"Let every man go about without fear, and let every man sow [his field] while this Lady rules the land. For she has taken power from the guilty ones." ("this Lady" probably referring to figure of Justice in the Allegory of Good Government)

SENZA PAURA OGNIOM FRIMO CAMINI.
ELAVORANDO SEMINI CIASCUNO.
MENTRE CHE TAL COMUNO.
MAN TERRA QUESTA FOGLIA I SIGNORIA.
CHEL ALLEVATA AREI OGNI BALIA.