

Key Ideas

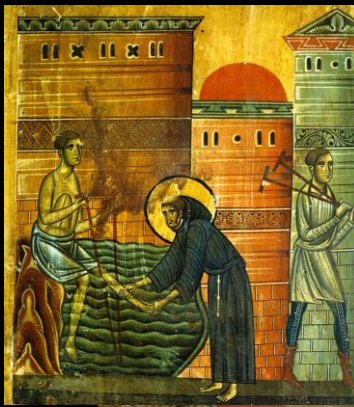
- The proto-Renaissance in Italy reveals influences of Classical art, Byzantine art, Gothic art, and an emphasis on observation of the natural world. In Italy, the 13th to 14th centuries are a time when artists moved towards naturalistic representation, fully realized in the Renaissance.
- Monastic orders (especially mendicant orders, like the Franciscans) gained popularity during the 14th century due to a schism in the Catholic Church. St. Francis of Assisi becomes a popular subject in Italian art of this time, with his focus on developing a more personal relationship with God and helping those in need.
- The bubonic plague (Black Death) strikes Europe, resulting in a loss of 50 to 60 percent of the European population. (In some cities, it may have been 80 percent of the population.) The plague results in more commissions of devotional images.

Italian Art: 13th Century

Bonaventura

Berlinghieri, *St. Francis Altarpiece*, Pescia, Italy, c. 1235. (Inset, Emperor Justinian, San Vitale, 547)

How would you categorize this stylistically? How is the central figure depicted?



Italian Art: 13th Century

How do these compare in style and composition? Does one visually tell the stories (Annunciation, Nativity, Adoration of Shepherds) better than the other?



↑
A

→
B



Italian Art: 13th Century

17-34: Nicola Pisano,
Pulpit, c. 1260, Pisa
Baptistry.

Pisano's pulpit shows a
reliance on Classical
sculptural forms, marking
a move away from
medievalism.



Italian Art: 13th Century

17-35: Nicola Pisano, *Annunciation, Nativity, and Adoration of the Shepherds*, c. 1260, Pisa Baptistery. Inset, Sarcophagus of Seianti Hanunia Tlesnasa, 140 BCE.



Italian Art: 13th Century

17-36: Giovanni Pisano, *Annunciation, Nativity, and Adoration of the Shepherds*, c. 1300, Pistoia.



14th Century Art in Italy (1300-1399)

Precursor to the Renaissance



The two city-states that developed distinct artistic schools during this time were Siena and Florence. These cities were republics.

Duccio, *Madonna Enthroned*, Maestà Altarpiece, 1308-11. Siena, Italy.

This main piece is 7 ft x 13 ft, but it also had side wings and paintings on the reverse side. Detail is 19-11, Betrayal of Jesus.



18-13: Simone Martini and Lippo Memmi, *Annunciation*, 1333. From the Siena School (an example of the “International Gothic Style”).



Terms for Altarpieces

Diptych: Two-panel altarpiece.

Triptych: Three-panel altarpiece.

Polyptych: Multi-panel altarpiece that can be open or closed in different arrangements.

Predella: Lower zone of base of an altarpiece, usually decorated with small sculptures or paintings related to the main theme.



BARTOLO DI FREDI, The Coronation of the Virgin, 1388

Sieneese art, 14th century

Segna di Buonaventura,
Madonna and Child, Sieneese
School, about 1310, tempera
and gold ground on poplar
panel, 87.64

(Inset: Duccio di
Buoninsegna,
Crevole Madonna,
1283-84, tempera
on wood and
central panel of the
Maestá Altarpiece
(1308-1311)



Florentine art: 13th-14th centuries

18-5: Cimabue, *Virgin and Child Enthroned*, c. 1280, Florence.



Florentine art:
14th Century

18-6: Giotto, *Madonna Enthroned*, c. 1310,
Florence.





18-7: Giotto,
Arena Chapel,
Padua, 1305-6.

14th century

18-8: Giotto,
The Lamentation,
Arena
Chapel,
1305-6.





Florentine art:
14th century

Bernardo Daddi,
*Madonna and Child
Enthroned with Saints*,
Florentine School,
1339, tempera and
gold ground on poplar
panel, 34.20

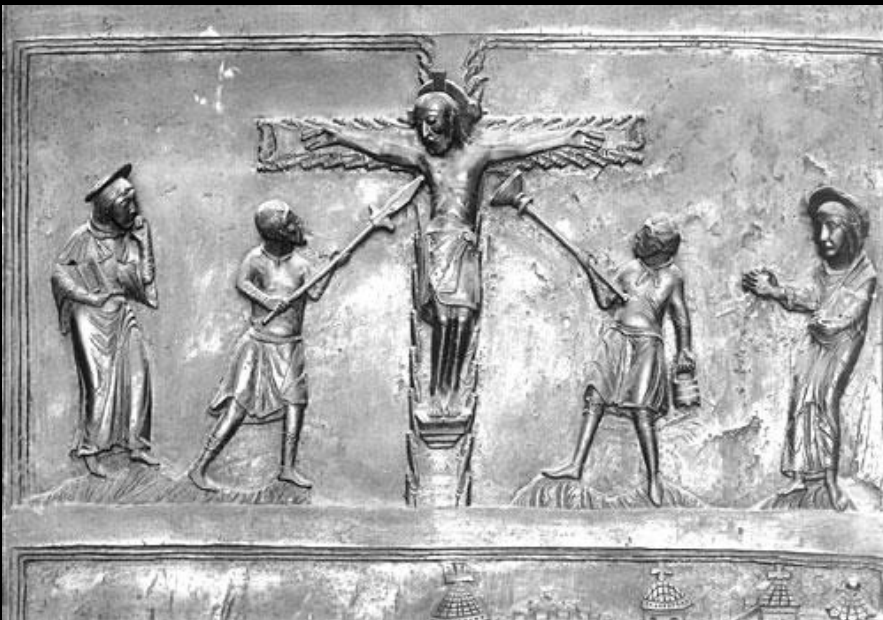
What was more
realistic? What
seemed less
realistic?





Florentine art: 14th Century

18-3: Andrea Pisano, South Doors, Baptistery, Florence, c. 1330-1335. Detail, *Life of John the Baptist (Baptism of Christ)*, and Bishop Bernward's doors, 1015.



The Plague!

In the year of the Lord 1348 there was a very great pestilence in ...Florence...Almost none of the ill survived past the fourth day. Neither physicians nor medicines were effective.... There was such a fear that no one seemed to know what to do. And it was not just that men and women died, but even ...dogs, cats, chickens, oxen, donkeys, sheep showed the same symptoms and died of the same disease. And almost none, or very few, who showed these symptoms, were cured. The symptoms were the following: a bubo in the groin, where the thigh meets the trunk; or a small swelling under the armpit; sudden fever; spitting blood and saliva (and no one who spit blood survived it). It was such a frightful thing that when it got into a house, as was said, no one remained. Frightened people abandoned the house and fled to another.... Physicians could not be found because they had died like the others.

--*Marchione di Coppo Stefani, Florentine Chronicle, c. 1370s*

Sieneese art: 14th century

Lippo Vanni, *Crucifixion with the Virgin, Saint John the Evangelist and a Clerical Donor*, c. 1350-1360, tempera and gold leaf on panel, 79.19



Nardo di Cione,
Standing Madonna with Child,
Florentine school, after 1350-1354,
tempera on poplar panel,
68.41.7



Benedetto di Bindo Zoppo, *St. Lucy*,
Sienese, c.1410,
tempera on panel,
68.89



Mariotto di Nardo, *The Coronation of the Virgin with Five Music-Making Angels*, 1408, Florentine, tempera on poplar panel 65.37



Use of Pseudo-Kufic??

The Coronation of the Virgin with Five Music-



Mariotto di Nardo,
*Saint
Bartholomew and
Saint Anthony
Abbot*, 1408,
Florentine,
tempera on poplar
panel 65.37
(Inset:
Reconstruction of
the altarpiece.)

