



Which one is the Byzantine capital and which one is the Romanesque? Why?



Who is this and why is he important?

Medieval Italy: New Monastic Orders, Giotto and the Altarpiece

New Saints, New Orders: Monasticism in the Medieval Period





Manuscript leaf with Scenes from the Life of St Francis of Assisi, c.1320-40, tempera and gold on parchment



Morse with St Francis of Assisi Receiving the Stigmata, c.1300-1350, gilded copper with enamel





Frescoes in the lower church of S. Francesco, Assisi





The Man of Sorrows with a Dominican and a Flagellant, c.1375, enamel and gilded copper



Manuscript Illumination with Saint Dominic Saving the Church of Saint John Lateran in an Initial A, c.1400



*Presentation Scene with
St Peter Martyr and
Three Donors, c.1340,
marble*

65

Petri Mart.

32



Rotezi st me
 de us a conue
 tu malignanti
 alleluia amul
 titi di ne operanti
 us iniquita
 alleluia alle luia

Manuscript Leaf with the Martyrdom of Saint Peter Martyr in an Initial P, from a Gradual, c.1270-80, tempera and ink on parchment

Key Points: Monasticism and New Orders

- Greek word MONACHOS = solitary person
- Monks and nuns in the middle ages performed practical services e.g. nursing the sick, housing travellers and assisting the poor
- Monasticism developed a fruitful partnership with the visual arts (buildings, books etc,)
- Mendicant orders (MENDICARE – to beg) – Franciscan and Dominican orders with a strict vow of poverty and chastity
- Mendicant orders preached in the vernacular
- **St Francis of Assisi** (1181/82 – 1226)
- **St Dominic** (1170-1221)

Characteristics of Italian Painting of the Middle Ages



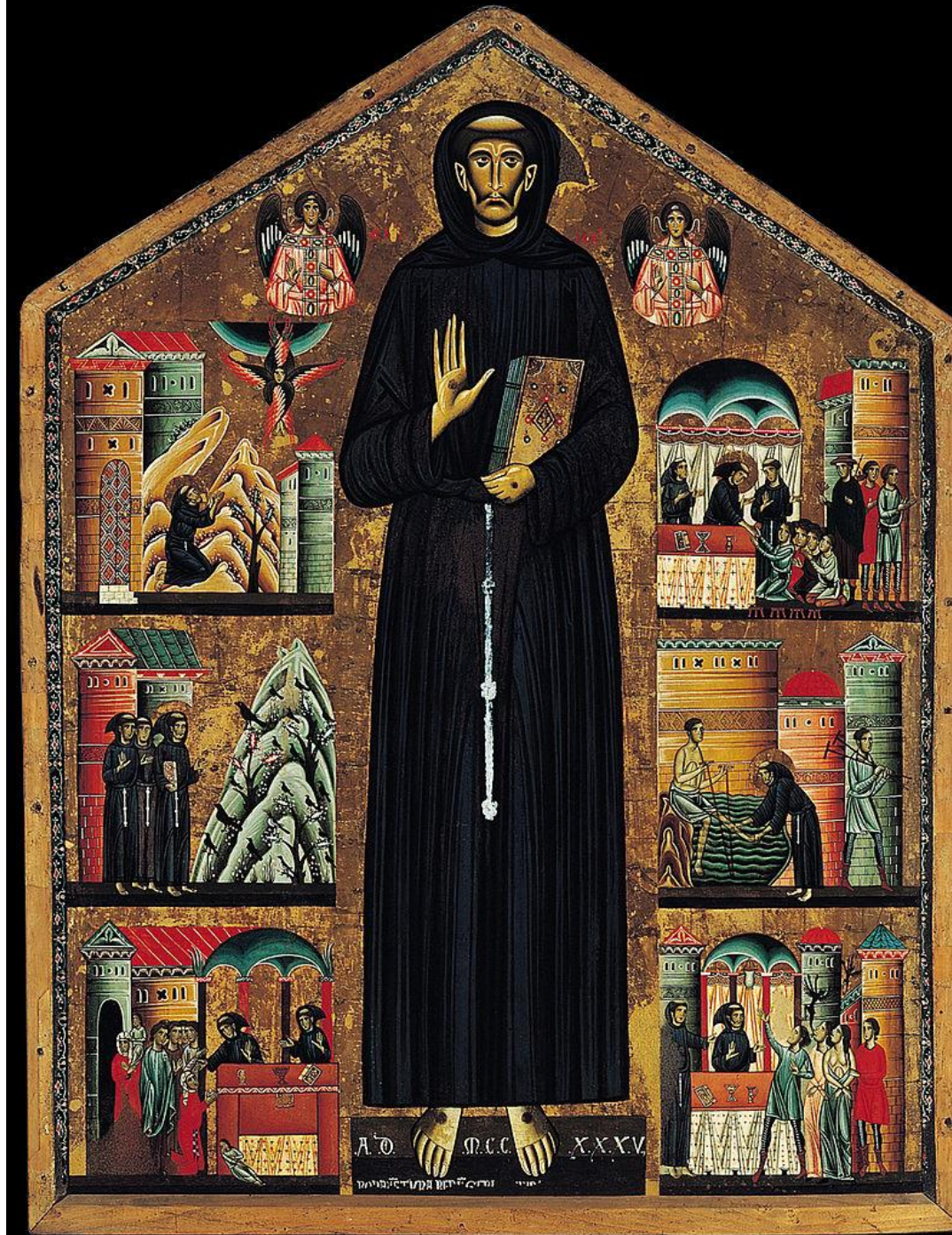




Bonaventura
Berlinghieri,
*Madonna and
Child*, c.1230s

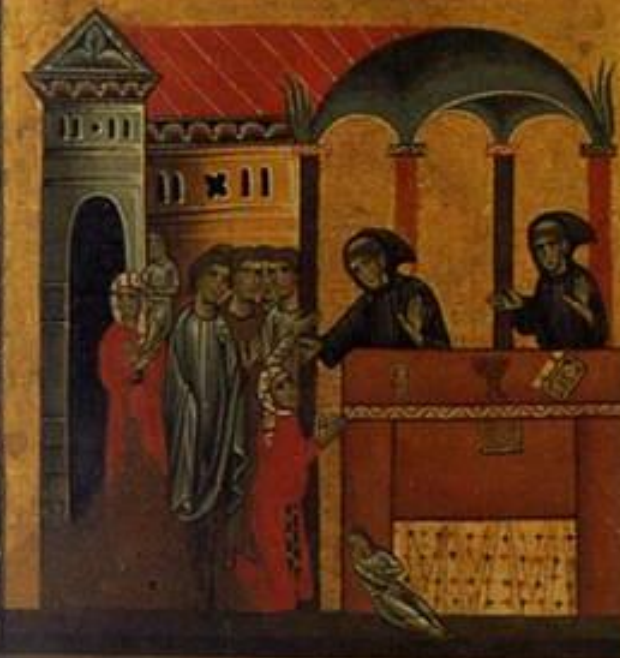
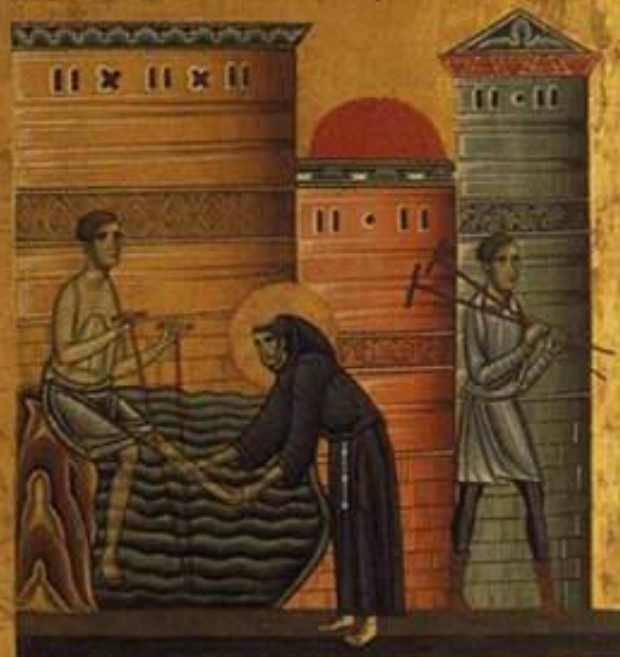


Duccio di
Buoninsegna,
*Madonna and
Child*, c.1290-
1300, tempera and
gold leaf on panel



Bonaventura Berlinghieri, *The St Francis Altarpiece (Pescia Dossal)*, 1235, tempera and gold leaf on panel





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Giotto di Bondone, *The Adoration of the Magi*, c.1320, tempera on panel



Pietro Lorenzetti, *Arezzo Polyptych*, 1320, tempera and gold leaf on panel



Pietro Lorenzetti, *The Crucifixion*, 1340s, tempera and gold leaf on panel

Key Points: Gothic Painting Styles and Techniques

- Strong link with Byzantium – Sack of Constantinople in 1204
- 3 great masters:
- Duccio di Buoninsegna (active c.1278-1318)
- Giotto di Bondone (1266/76-1337)
- Pietro Cavallini (c.1259-c.1330)
- Continued use of gold leaf influenced by Byzantine icons
- Fresco and tempera on panel the 2 mediums of painting
- Giotto = father of western art
- Concentration on the human form and solving problems of spatial representation

Duccio Maestà



Duccio di Buoninsegna, *Maestà*, 1308-1311, tempera and gold leaf on panel, Siena









Duccio, *Rucellai Madonna*, 1285,
tempera and gold leaf on panel



Duccio di Buoninsegna, *Polyptych No.28*, 1300-1305, tempera and gold leaf on panel, Pinacoteca, Siena



Duccio di Buoninsegna, *Maestà*, 1308-1311, tempera and gold leaf on panel, Siena







Duccio di Buoninsegna, *Maestà*, 1308-1311, tempera and gold leaf on panel, Siena

Key Points: Duccio's Maestà

- Commissioned by the Cathedral (Duomo) of Siena in 1308 and completed in 1311
- Double sided altarpiece
- Virgin and Child “in majesty”
- Indebted to Byzantine tradition but also with the greater lyricism and elegance of Duccio's style as the founder of the Sieneese School
- Predella = series of scenes underneath an altarpiece

Spot the saint!





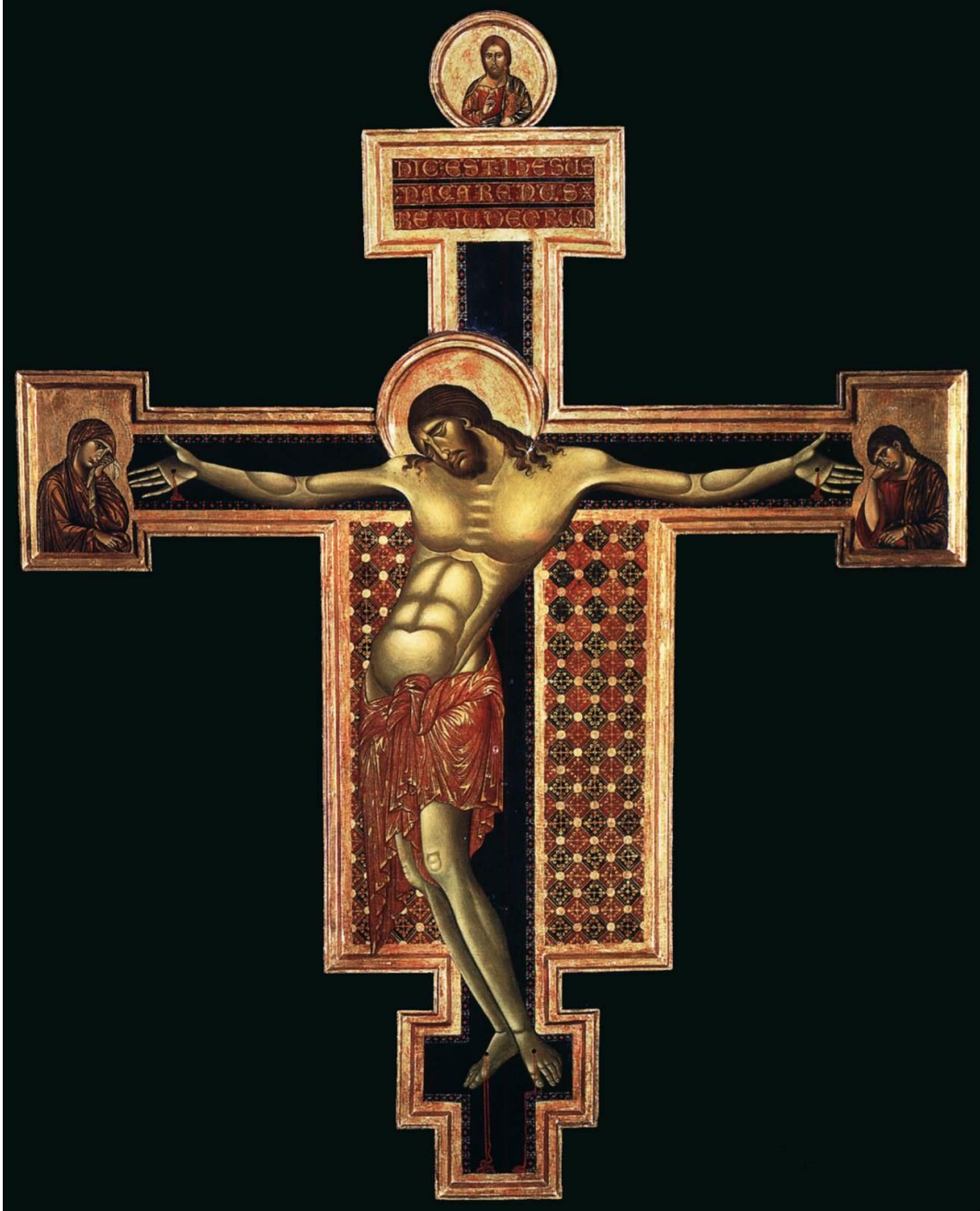
Giotto and the Scrovegni Chapel

Sculpture of Giotto outside
the Uffizi, Florence



Giotto, *Ognissanti Madonna*, c.1310,
tempera and gold on panel





Cimabue, *Crucifixion*, 1268-71, tempera on panel, San Domenico, Arezzo

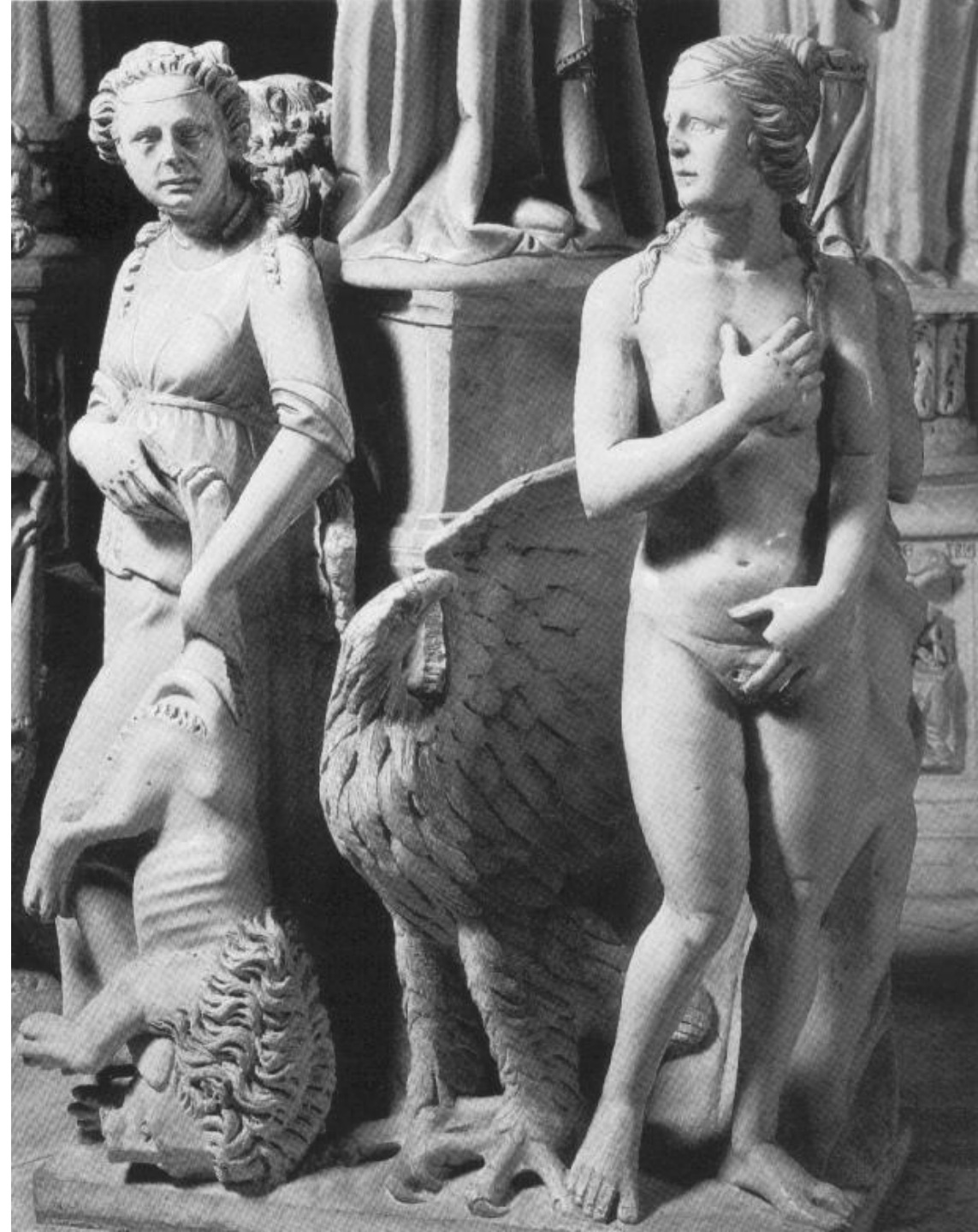


Giotto, *Crucifixion*, before 1309, tempera on panel, Tempio Malatestiano, Rimini

Giovanni Pisano, *Pulpit of
Pisa Cathedral (detail)*, 1301



Giovanni Pisano, *Plato*, c.1280,
stone, Siena Cathedral







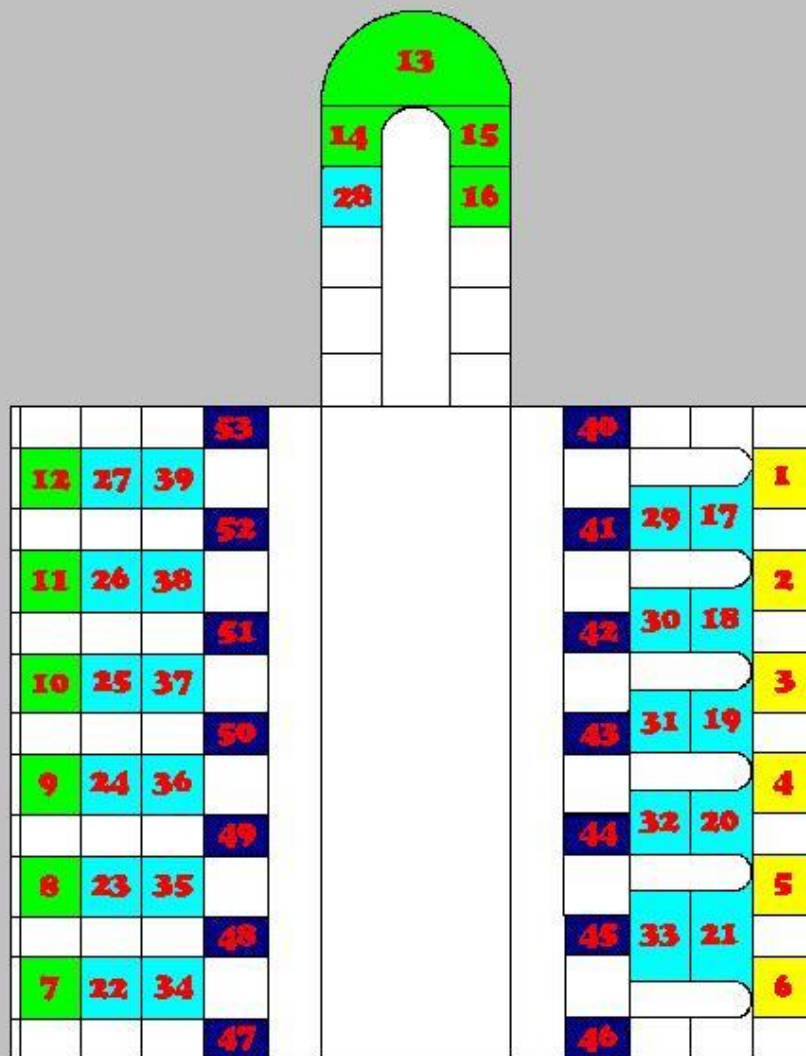


Enrico Scrovegni presenting the Arena Chapel in *The Last Judgement*, Scrovegni Chapel, Padua

- **2 types of fresco: *buon fresco* and *fresco seccho***
- 1. The first layer of plaster ARICCIO is applied
- 2. The SINOPIA (underdrawing) in a red pigment is drawn or the CARTOON is used to transfer the composition to the wall
- 3. A second layer is added, the INTONACO, sufficient for one day's work and the cartoon is redrawn over this
- 4. The damp plaster is painted with pigments mixed with lime water allowing the colours to dry lighter. The colours are chemically integrated with the plaster
- 5. The use of the CARTOON means many assistants can work on separate sections of the composition simultaneously
- 6. At the end of the day the unpainted INTONACO is chiselled away
- 7. Each day's work is called a GIORNATA (pl. GIORNATE)
- 8. Fresco A SECCHO can be used to touch up the fresco when dry (although this was frowned upon in the C16th)



Location of frescoes in the Arena Chapel

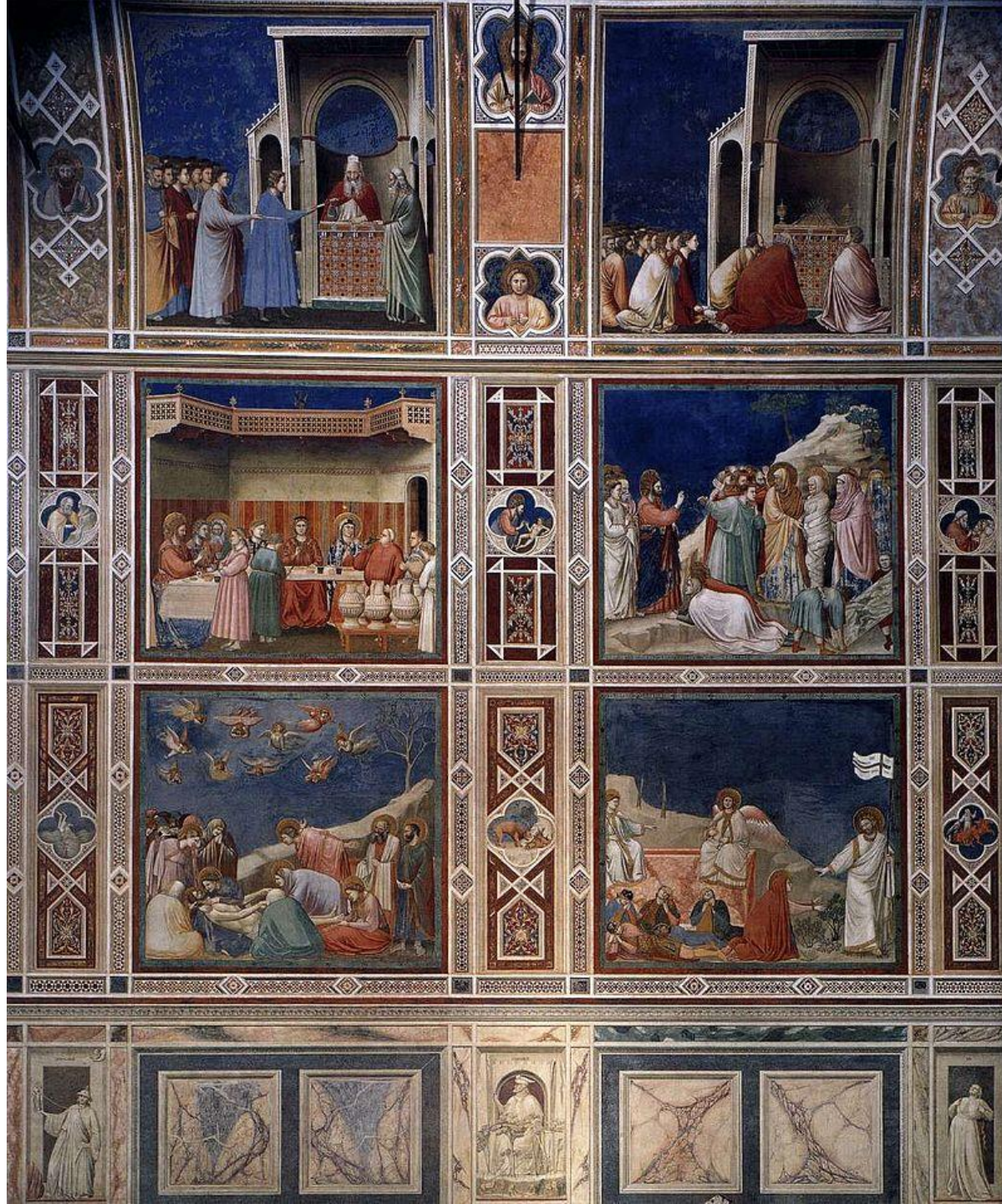


Scenes from the Life of Joachim

Scenes from the Life of the Virgin

Scenes from the Life of Christ

The Seven Virtues and Seven Vices





Giotto, *Annunciation to St. Anne*, Scenes from the Life of Joachim, 1303-5, fresco, Scrovegni Chapel, Padua



Giotto, *Meeting at the Golden Gate*, Scenes from the Life of Joachim, 1303-5, fresco, Scrovegni Chapel, Padua



Giotto, *The Presentation of the Virgin in the Temple*, Scenes from the Life of the Virgin, 1303-5, fresco, Scrovegni Chapel, Padua



Envy



Wrath



Charity



Faith



Giotto, *The Nativity*, 1303-5, fresco



Giotto, *The Massacre of the Innocents*, 1303-5, fresco



The Expulsion of the Money Changers from the Temple



The Arrest of Christ in the Garden of Gethsemane

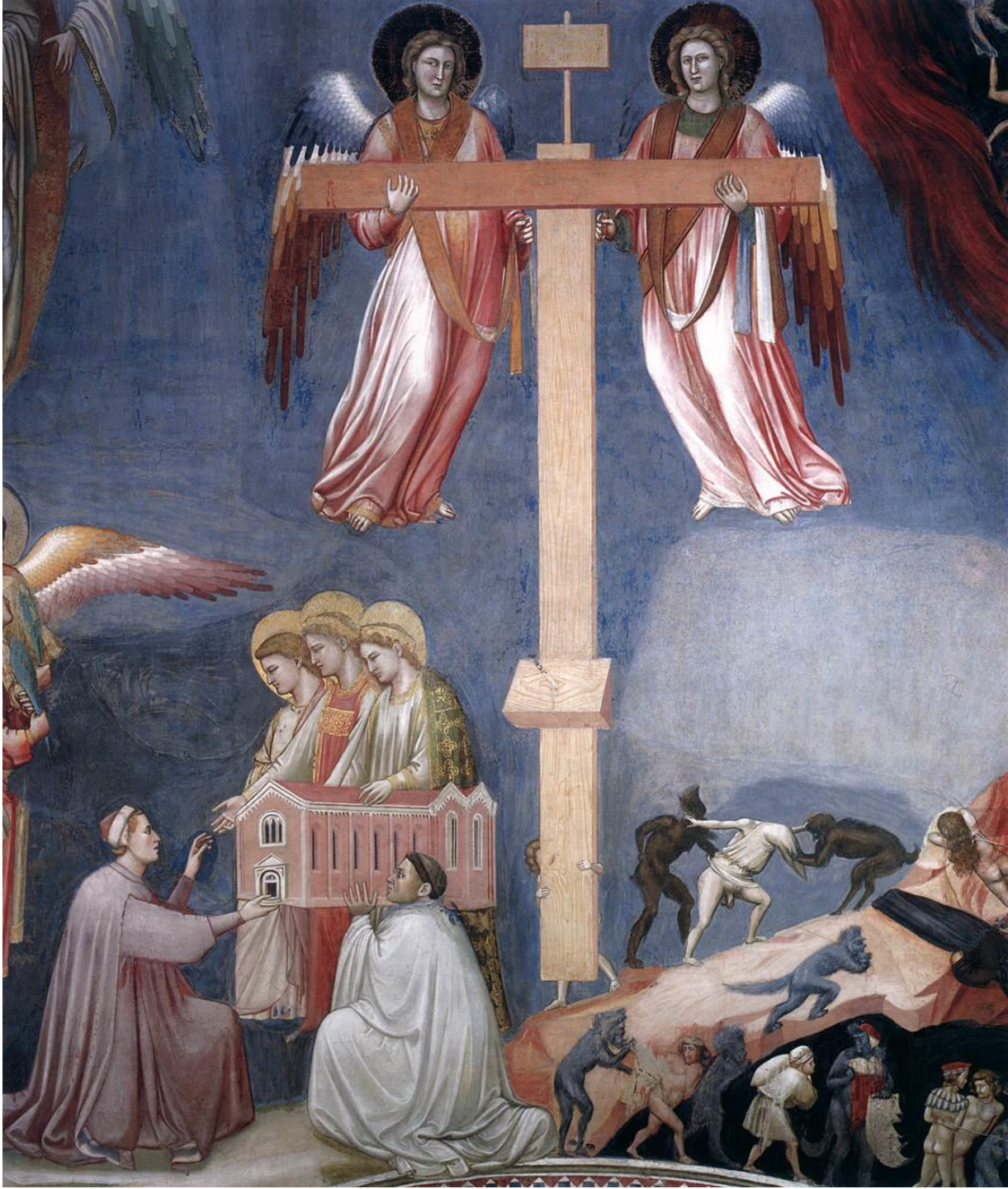


Giotto, *Lamentation*,
c.1303-5, Scrovegni
Chapel















Giotto di Bondone, *The Nativity*, 1315-20, fresco, North Transept, Lower Church, S. Francesco, Assisi



Key Points: The Scrovegni Chapel

- Commissioned by Enrico Scrovegni to attach to his palace built on the site of the Roman Arena (hence Arena Chapel)
- Dedicated to Sta Maria della Carità (Our Lady of Charity) and consecrated on the Feast Day of the Annunciation
- Frescoes by Giotto on the Life of the St Joachim and Anna, The Life of the Virgin and the Life of Christ as well as the Seven Virtues and Vices and the Last Judgement
- Innovative use of foreshortening and figures with their backs to the viewer
- Dante may have been inspired by the frescoes in writing the Inferno part of his Divine Comedy (Reginaldo degli Scrovegni appears in Canto XVII)

Next week.....