



Giotto and the Early Italian Renaissance

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Overview

1. *The Purpose of Art History*
2. *Historical context* - economic; political; religious; intellectual life
3. *Stylistic cross-currents* - Byzantine, Romanesque, Gothic, Classical
4. *Artists, architects, sculptors, patrons* - Cimabue, Roman School, Assisi, Florence, Giotto, Sienese School, Sculpture, late 14th century

Purpose of Art History

Not only how 'to look' but 'to see'

Creative expressions of the past

Knowledge about the art of different cultures

Cultural cross-currents and influences

Images and symbols (content, style, form)

Enrich own thinking and ideas

What is it?

When and where was it made?

Who designed it?

What is it made of?
Materials? Condition?

What is the subject/
what is going on?

What is/was its purpose?

For whom was it made?

How is it presented/organised?

What does it mean,
to us, now?

Where is it now and
how did it come to be there?

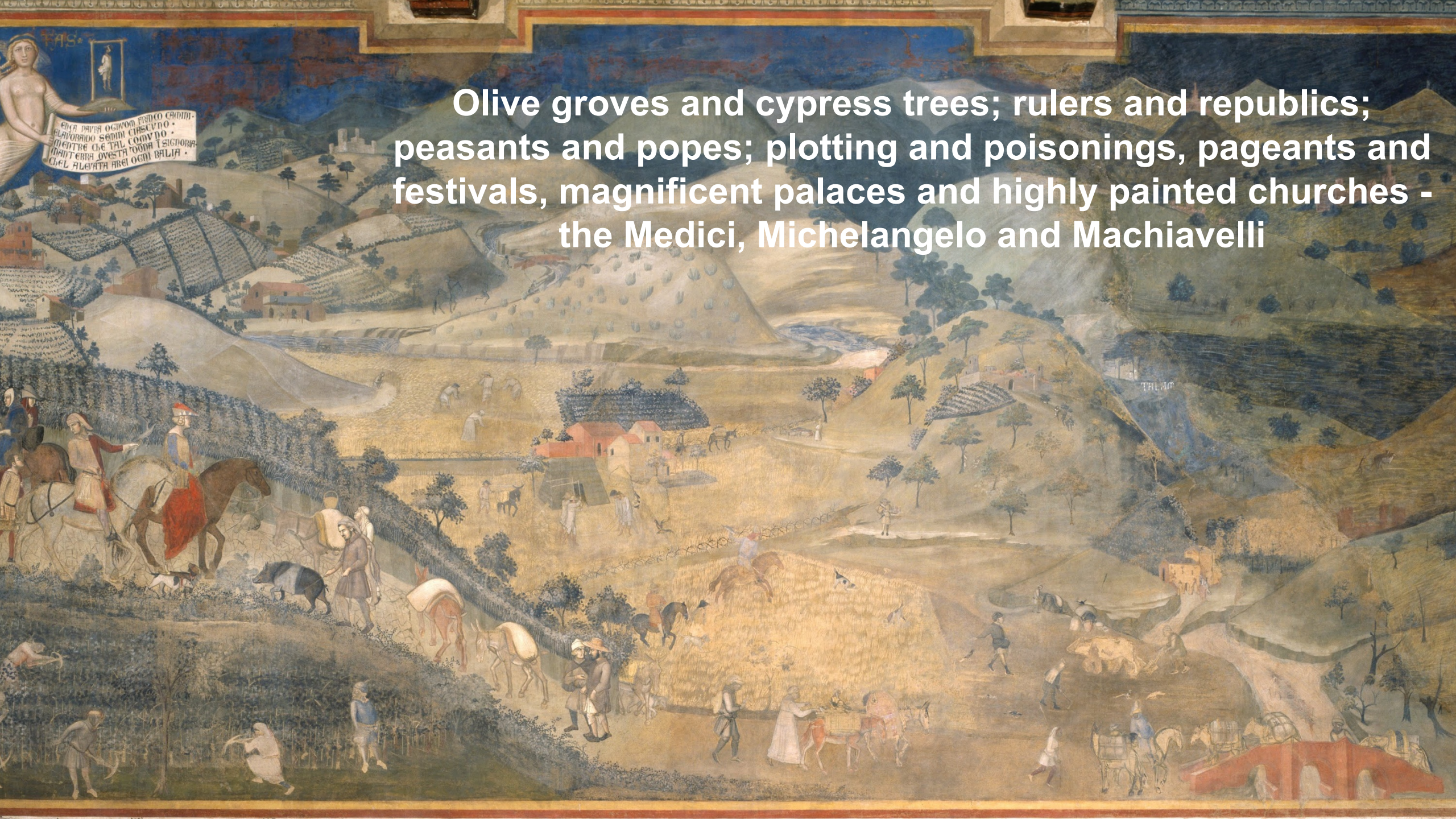
What did it mean?

Is it effective overall?
Does/did it fulfil its function,
relate to its context?



The Renaissance in Italy

- General atmosphere of the Italian Renaissance
- Reflected in art and architecture
- Artworks from early Italo-Byzantine examples, Trecento, to c 1400 (well-known examples)
- The 'Spirit of the Age' - relevance for future art and architecture (Quattrocento and High Renaissance)



Olive groves and cypress trees; rulers and republics;
peasants and popes; plotting and poisonings, pageants and
festivals, magnificent palaces and highly painted churches -
the Medici, Michelangelo and Machiavelli



At a European 'cross-roads'

Exceptional growth and change:

- Economically
- Politically
- Culturally
- Intellectually (rational enquiry)
- Socially, patronage

Churches, chapels and patrons



Influences and cross- currents

- Byzantine
- Romanesque
- Gothic
- Medieval
- Classical
- Far Eastern?
- Religious and philosophical thought

Hosios
Loukas,
Phocis
Greece 11th
century

According to
Vasari, *Lives of
the Artists*, 1568:
'a clumsy
awkward style
.... crude, stiff
and mediocre'

(actually very
sophisticated)



Hosios
Loukas,
Phocis
Greece 11th
century



Italo-Byzantine Style: Margarito di Arezzo, *Virgin and Child Enthroned with Narrative Scenes*, c 1262 (NG)



Coppo di Marcovaldo, *Last Judgment*,
Baptistry, Florence, mid 13th century





Guido da Siena,
*St Peter
Enthroned* c 1270

Also Gothic
influence

San Minato al Monte Florence, 1018

Roman or Romanesque?



Baptistry
Florence
1059-1128





St Francis of Assisi, died 1226,
canonized 1228

Bonaventura Berlinghieri
St Francis Altarpiece, 1235



Cimabue, *St Francis*, Lower Basilica Assisi, c 1278





Cimabue, *Sta Trinita Madonna* c.1280

Once Cimabue thought to hold the field in painting. Giotto's all the rage today ...

Dante, *Purgatory* XI 94-95



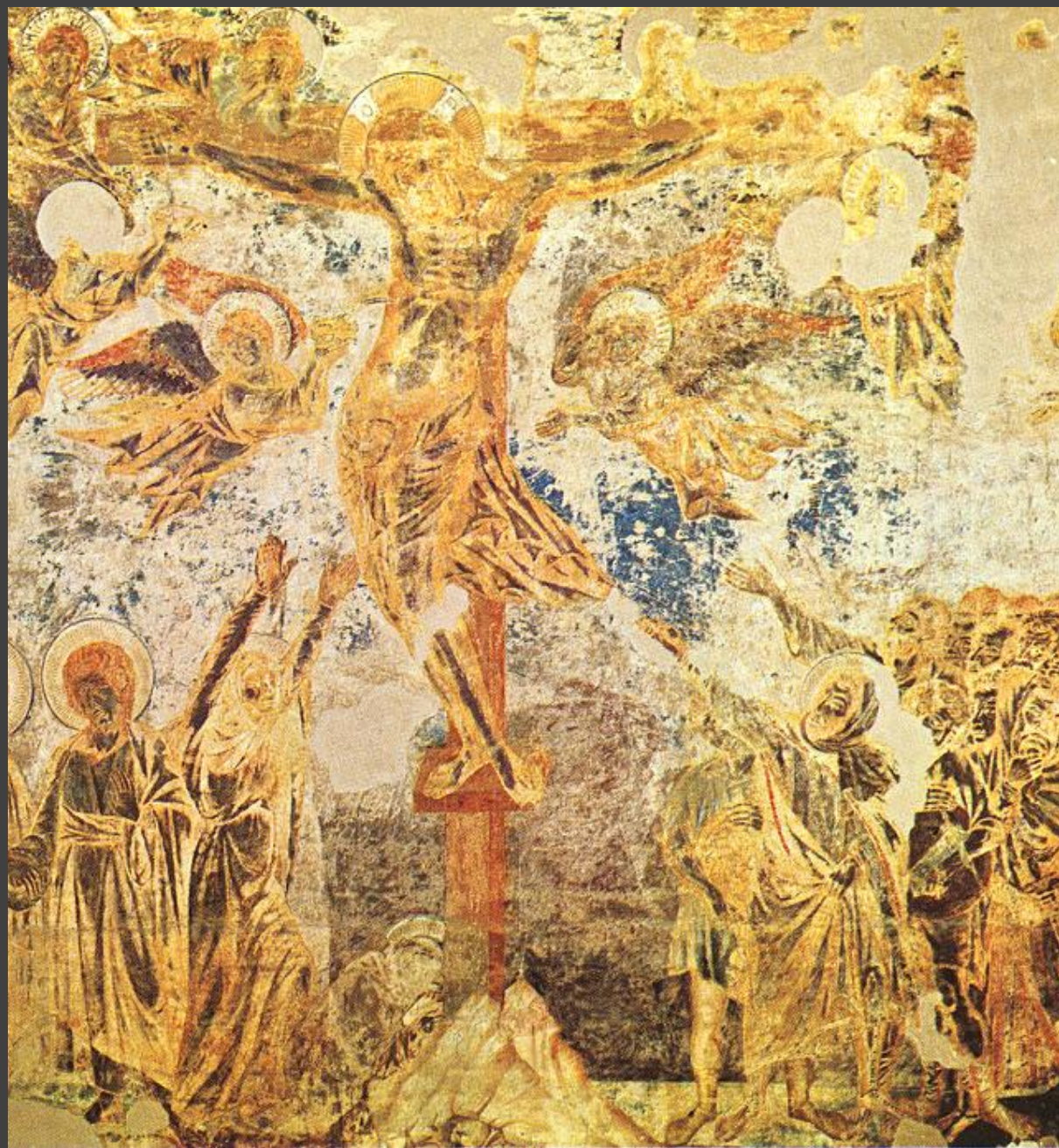
Cimabue,
Crucifixion
Assisi, 1280-83

Cimabue, *Virgin and Child*, 1280-85 (NG)



Cimabue, *Crucifix*,
S Croce, Florence 1287-88





Cavallini, *Last Judgment*, St. Maria in Trastevere, Rome, 1291







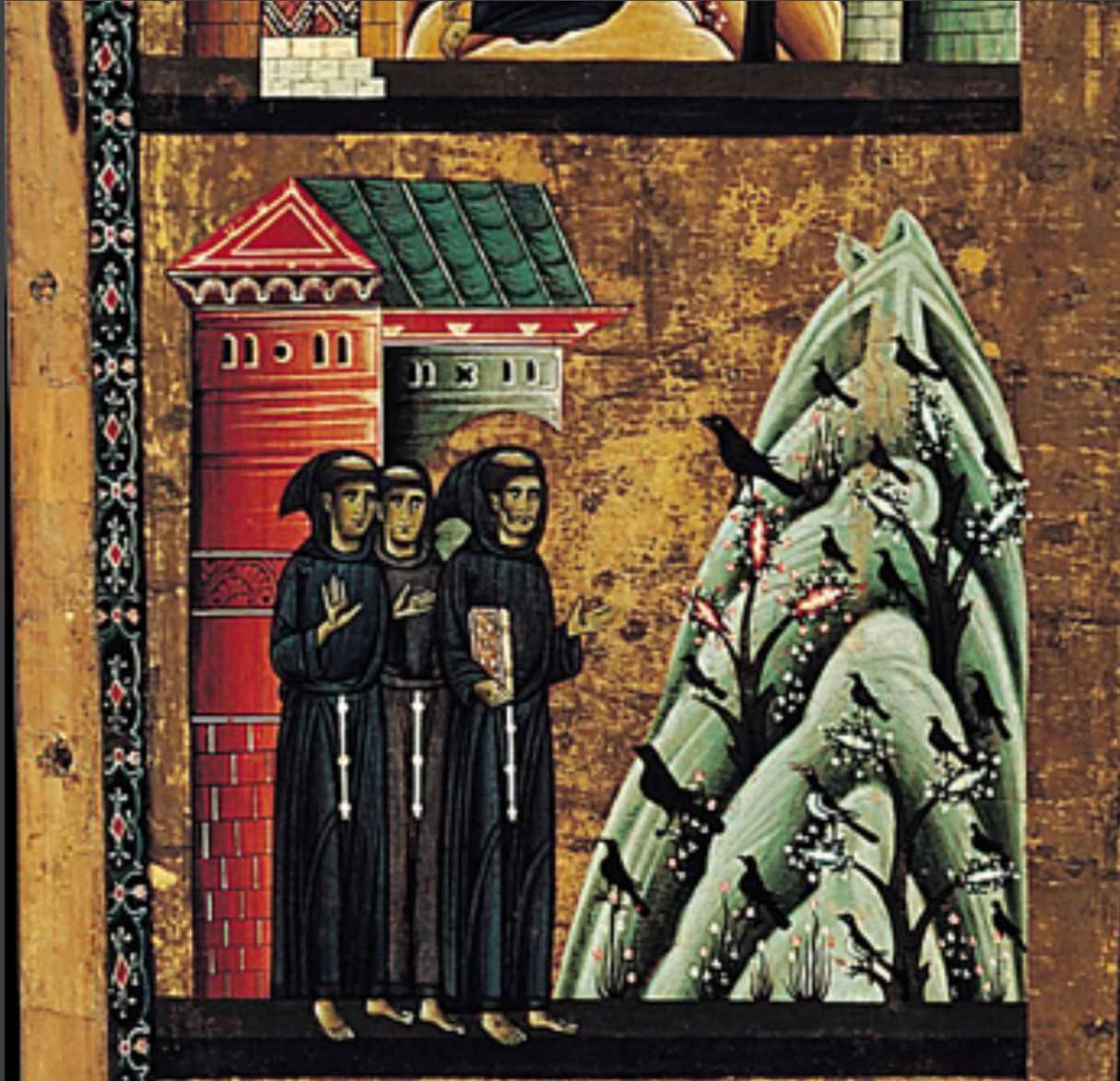
Giotto and Assisi

One day Cimabue was on his way from Florence ... when he came across Giotto drawing one [a sheep] on a rock before he had received any instruction except for what he saw in nature itself...

Vasari, *Lives*

Giotto di Bondone,
1267/77-1337

Berlinghieri, *St Francis's Sermon to the Birds*,
1235



Master of the St. Francis cycle, 1290s





St Francis Sharing his Cloak

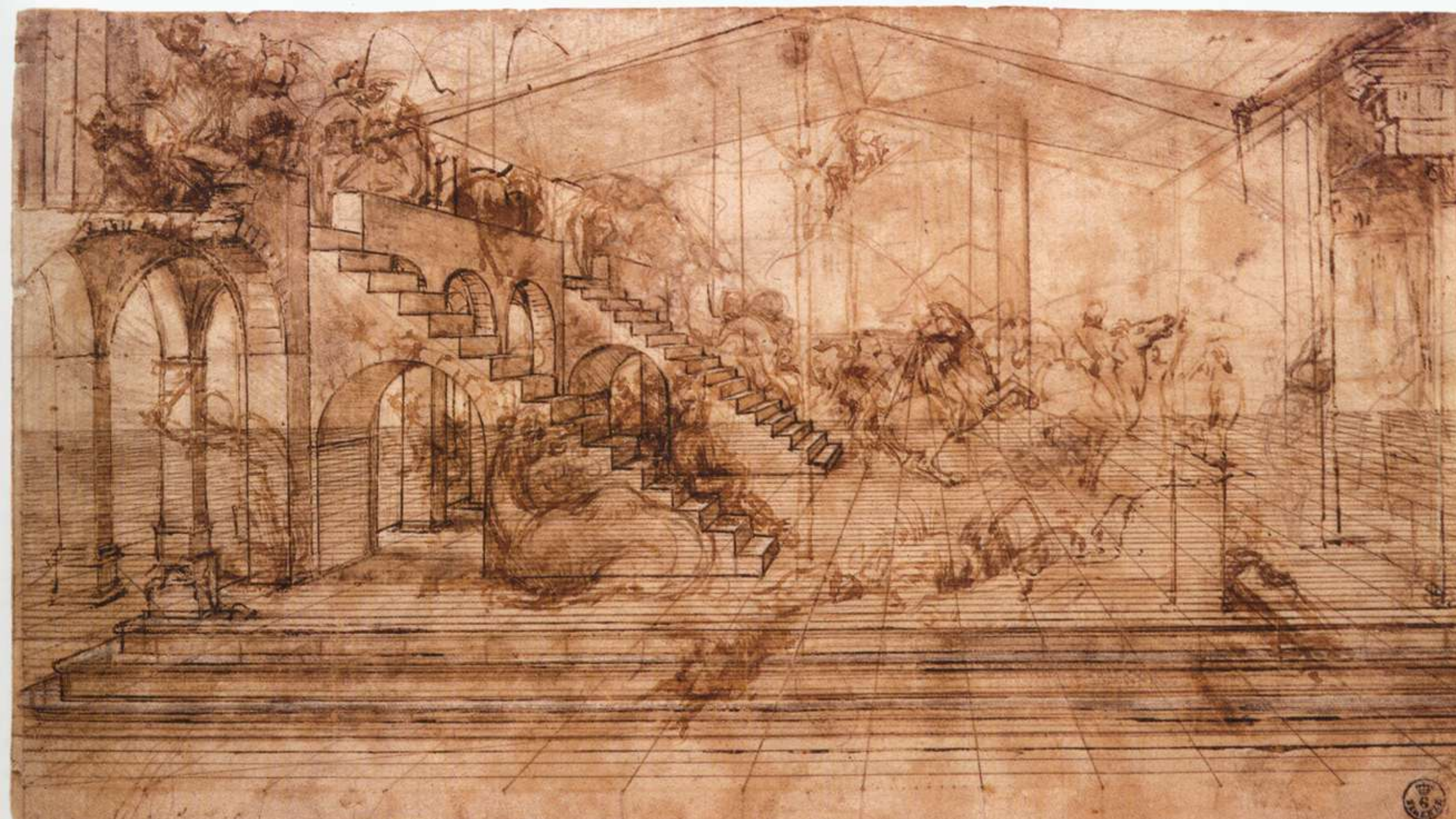
St Francis's Renunciation of Worldly Goods





The Master of the Isaac Cycle,
Upper Church, Assisi, 1290's







Giotto, Scrovegni ('Arena') Chapel, Padua, c. 1304-13

It was Giotto alone who, by God's favour, rescued and restored art' (Vasari)



Last Judgment (west wall)

*Joachim and the
Shepherds*



Adoration of the Magi





Flight into Egypt

The Betrayal



The Lamentation





Caritas



Justice



Giotto, *Ognissanti Madonna*, 1310





Korean scroll,
1st half 14th century

Giotto, *Virgin and
Child*, c 1320
(Washington)





Ambrogio Lorenzetti,
Martyrdom of the Franciscans,
S Francesco Siena, 1324-27



Giovanni del Bondo,
Saint Sebastian, c 1370



Giotto late works and personality:

- Giotto's 'O'
- S Croce, Florence: Bardi Chapel, *Life of St. Francis*; Peruzzi Chapel, *St. John and St. John the Baptist*



*Campanile 1334
When 'capomaestro'*



The Sienese School

- Guido da Siena
- Duccio di Buoninsegna
- Simone Martini
- Pietro and Ambrogio Lorenzetti



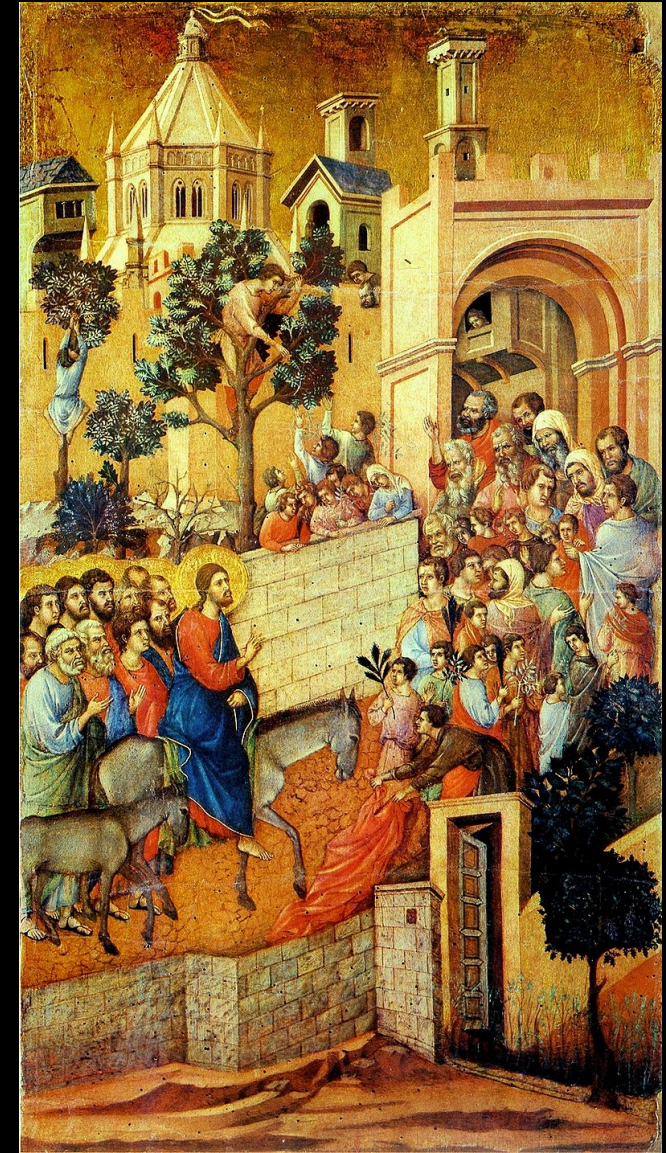
Duccio's *Maestà*, 1308





Duccio di Buoninsegna
Maestà, 1308-11

Duomo, Siena (reconstruction)



Entry into Jerusalem



Duccio, *The Annunciation* (NG)



Duccio, *Healing of the Man Born Blind* (NG)



Duccio, *Rucellai Madonna*, 1285

Madonnas

Duccio, *Virgin and Child with St Dominic and St Aurea*, 1300 (NG)





Cimabue, *Sta Trinita Madonna*, 1280



Duccio, *Rucellai Madonna*, 1285

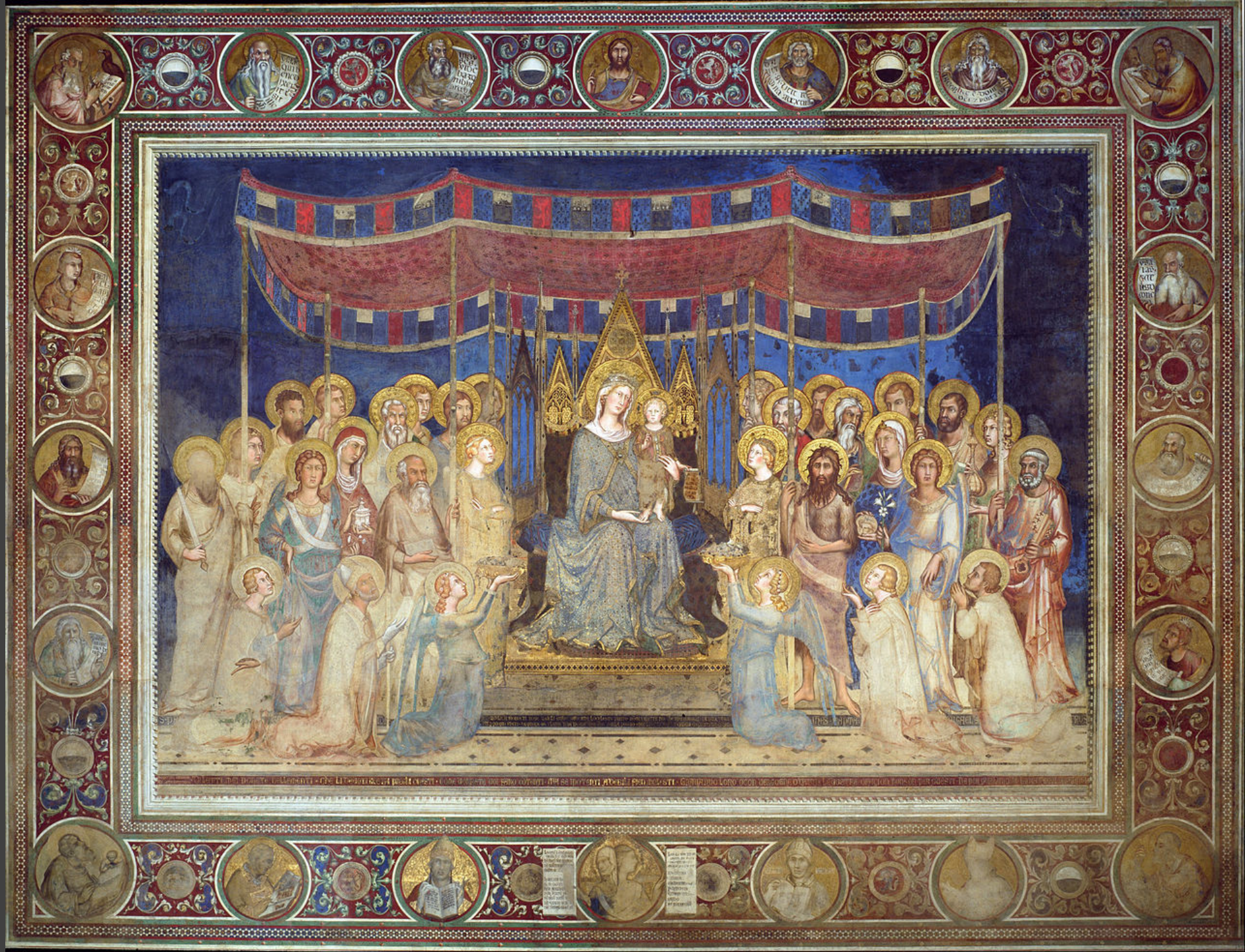


Giotto, *Ognissanti Madonna*, 1300-05



Sienese School

Simone Martini,
Maestà fresco
1315-21





Simone Martini, *Equestrian Portrait of Guidoriccio da Fogliano*, 1328



Simone Martini
Annunciation, 1333







The Lorenzetti brothers

Pietro Lorenzetti, *Altarpiece with Annunciation*, Santa Maria della Pieve Arezzo, 1320 (in situ)

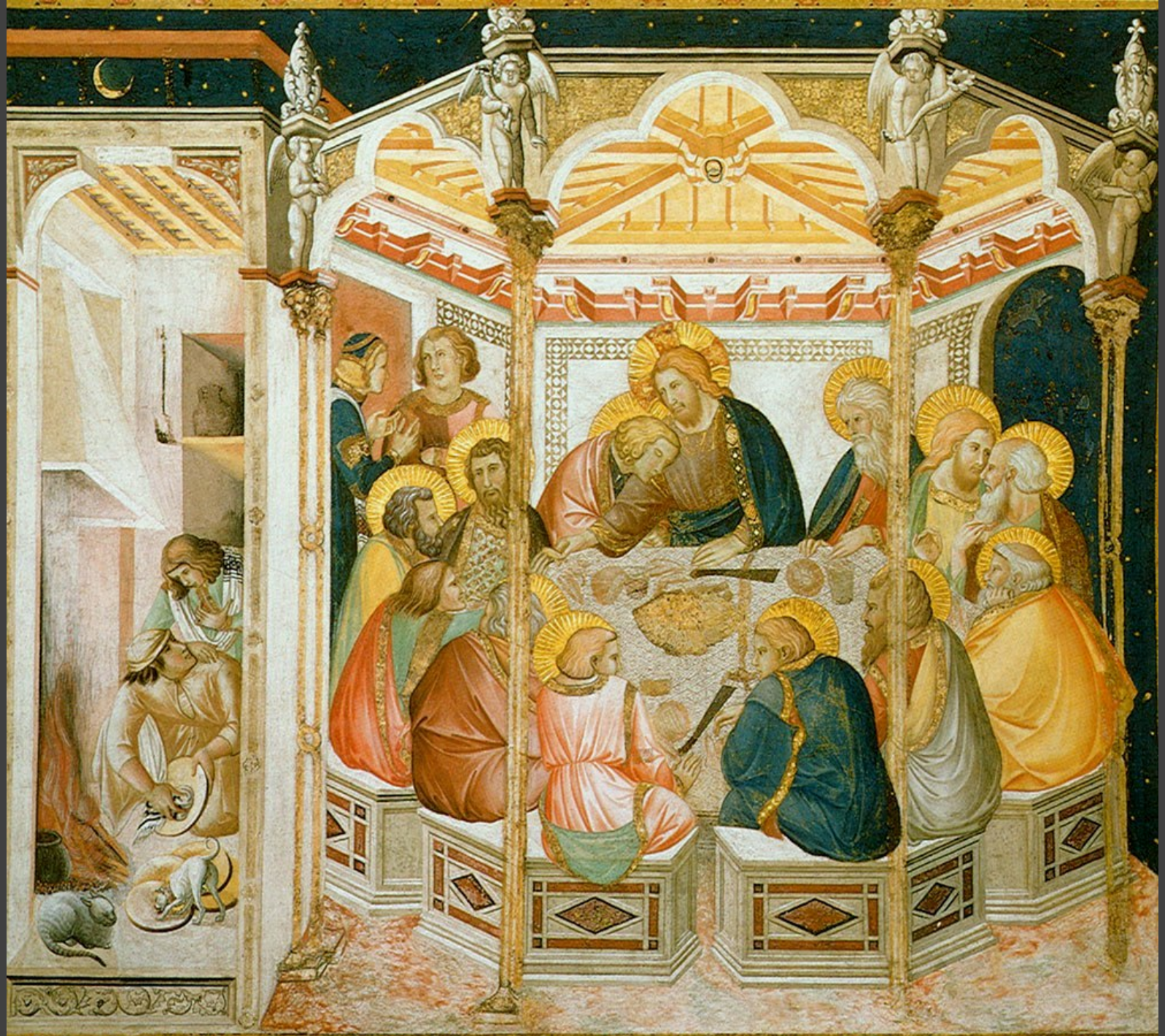


Pietro Lorenzetti,
Deposition, Lower
Basilica Assisi
c 1320



Pietro Lorenzetti,
Last Supper,
Lower Basilica
Assisi, c 1320





Ambrogio Lorenzetti, *Allegory of Good and Bad Government*, Palazzo Pubblico, Siena 1338-39
Faith Hope and Charity; Prudence, Fortitude, Temperance, Justice



Ambrogio Lorenzetti, *Allegory of Good and Bad Government*, Palazzo Pubblico, Siena 1338-39
Faith Hope and Charity; Prudence, Fortitude, Temperance, Justice



Ambrogio Lorenzetti, *Allegory of Good and Bad Government*
(*Effects of Good Government in the City*), Palazzo Pubblico, Siena 1338-39





SECVRI



ESTA PACE OGNOMO FORTI CORDI
PLAVOROM SEDMI CIES VRO
MERTRE OLE TAL COMVO
MONTENA OVETA OGN I SCORP
DEL ALVETA ORI OGN DALLA

TH. AP

DELLA CITTA' ONA SERVATA - OVETA NTV REPI - OLTRA DISPOCO - ELLA GARDE - OLECOE - CHUOI ONOIA 7 LOR INTRICA 7 PASOE - OLA SVO LVOR PASOE - EL OLETRA COLOR COPERAI BENE - 7 HOLIMOT TOR OEBITE PEDR



ASTROLOGIA



PHILOSOPHA







Sculpture

The Pisani (father and son)

Nicola Pisano, *Pulpit, Pisa Baptistery, 1260* (signed)





Nicola Pisano, *Pulpit*, Siena Cathedral, 1266-68



Siena Cathedral



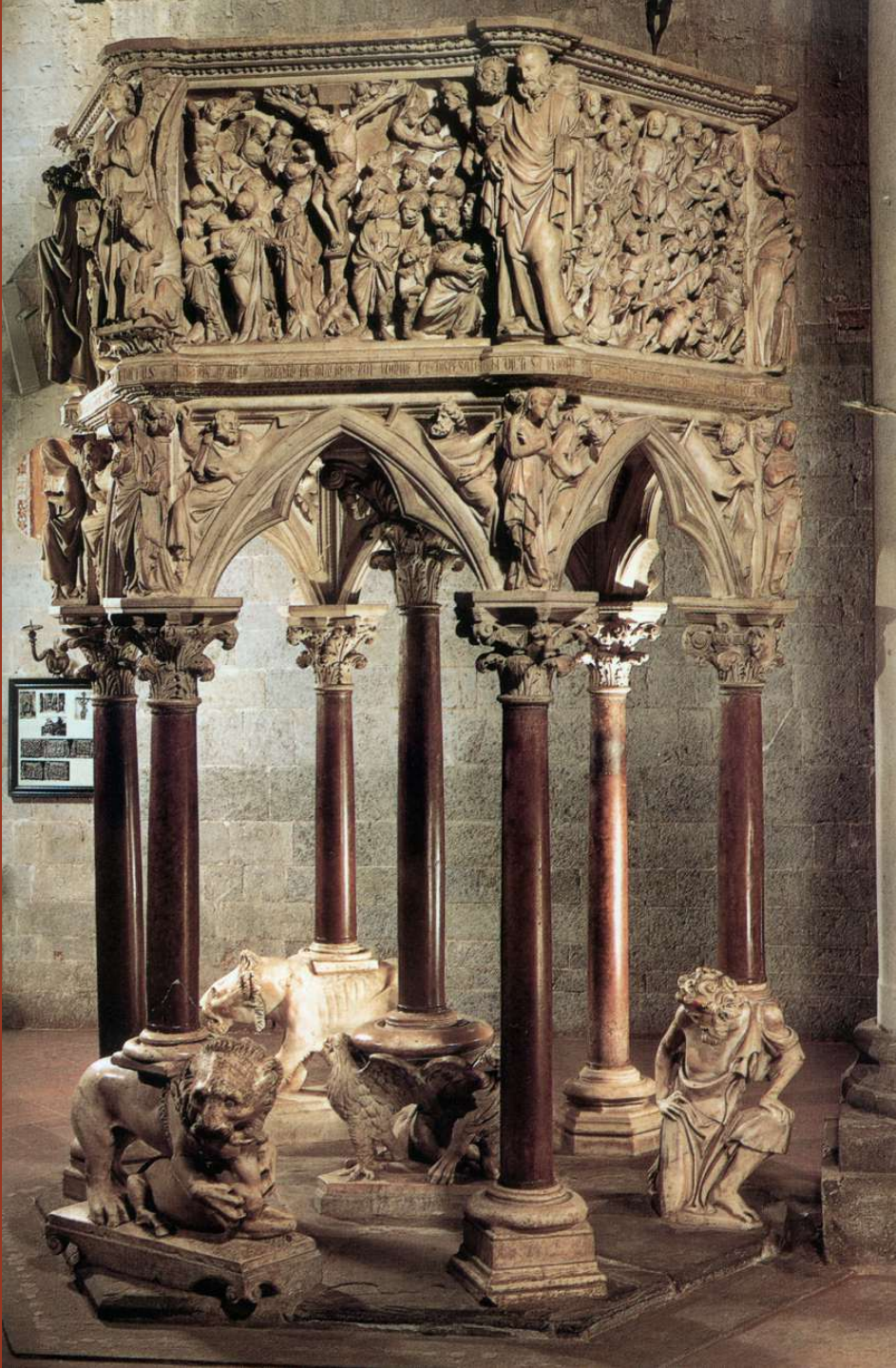
Giovanni Pisano, *Plato*,
Façade of Siena Cathedral,
1280



Haggai (V&A), 1280



Giovanni Pisano, S Andrea Pistoia 1297-1301



Giovanni Pisano, Pulpit Pisa Cathedral, 1302-10



Giovanni Pisano, Pulpit Pisa Cathedral, 1302-10



Followers of Giotto



Taddeo Gaddi (1300-66), *Joachim and Anne*, 1330

Bernardo Daddi
(1280-1348)

St Catherine, 1340



1350-1400

Andrea Orcagna
Strozzi Altarpiece
Sta Maria Novella
Florence
1354-57



Nardo di Cione, *Last Judgment*, Strozzi Chapel
Hell 1354-57; *Paradise* 1360





Francesco Traini,
Triumph of Death
(*Encounter of the
Three Living and
Three Dead*),

Late 1340s
(possibly earlier)

Cimabue (Florence)
Cavallini (Rome)

c 1250-1302 (active 1272);
1259 – c. 1330

St Francis Cycle (Assisi)
Giotto (Padua, Florence)

1267/77-1337

Nicola Pisano
Giovanni Pisano

1220/5-1284;
1250-1315

Duccio (early Siena)

1255 -1319 (active 1278)

Simone Martini (Siena)
Pietro, Ambrogio Lorenzetti (Siena)

c 1284-1344;
1280-1348 & 1290-1348



- Economic and social change
- Change in religious thinking
- Cross-currents: Byzantine, Romanesque, Gothic
- Revival of the Classical in art
- Artistic trends and new ideas
- Observation of nature

What happened next?

Second half of 14th century - Gothic and International Gothic

Changes c 1400 - competition for Second Baptistery doors; Masaccio; Donatello and Brunelleschi visit Rome

Quattrocento - Flowering of the Renaissance in the 15th century; classical revival in arts, science and philosophy

High Renaissance - late 15th and early 16th century: Leonardo, Michelangelo and Raphael