Art and Experience in Trecento Italy

Proceedings of the
Andrew Ladis Trecento Conference,
New Orleans, November 10–12, 2016

Edited by
Holly Flora and Sarah S. Wilkins

BREPOLS
Contents

Acknowledgments ......................................................... 7
About the Authors .......................................................... 9

Introduction
Holly Flora and Sarah S. Wilkins .......................................... 13

Dante and the Moment of Florentine Art
Marvin Trachtenberg ....................................................... 19

I. MEDIA AND MATERIALITY

Networks and Materials: Italian Stained-Glass Windows c. 1280–1400
Nancy M. Thompson ...................................................... 31

Studying Drawings of the Italian Trecento
Giada Damen ................................................................. 43

II. LIKENESS AND BEAUTY

‘I, Porrina’: A Hyper-Realistic Portrait in the Collegiata of Casole d’Elsa
Laura Jacobus ............................................................... 61

Beyond Blood: The Crucifixus Dolorosus and the Beauty of Christ
Meredith Raucher Sisson .................................................. 79

III. BUILDING AND IDENTITY

The Ponte Vecchio as a Public Good:
Civic Architecture and Civil Conflict in Trecento Florence
Theresa Flanigan ............................................................ 97

Roman Versus Gothic in Trecento Architecture
Erik Gustafson ............................................................... 113

Before Palazzo Medici: Earlier Domestic Traditions Shaping the Renaissance Palace in Florence, 1380–1420
Lorenzo Vigotti .............................................................. 123

IV. ARTISTS AND ALTARPIECES

Partisan Politics and Giotto’s Ognissanti Madonna:
Making Invisible Allegiances Visible
Jill Harrison ................................................................. 141

From Giotto to Masaccio and Masolino:
Reflections on Two Double-sided Polyptychs in Rome
Damien Cerutti .............................................................. 159
V. RIVALRY AND REPLICATION

The ‘Tabernacles’ War’, c. 1367–1377:
Civic Versus Papal Authority in Popular-Regime Rome
Claudia Bolgia .................................................. 177

Simone Martini’s Design of the Prototype for the Patron Saints’
Altarpieces in Siena Cathedral, Inspired by Duccio and Nicola Pisano
Wolfgang Loseries ............................................. 193

VI. SPACE AND EXPERIENCE

Bodies In and Out of Space in Trecento Painting
Karl Whittington ................................................. 211

Dissolving the Frame: Phenomenology and Index in
Trecento Painting
Michael Grillo .................................................. 227

A Trecento Artist and Miraculous Images: Simone di Filippo at Bologna
Jessica N. Richardson ......................................... 243

As the World Turns:
Revisiting Ambrogio Lorenzetti’s Lost Wheel Map in Siena
Mark Rosen ..................................................... 265

VII. CONNOISSEURSHIP AND CONSERVATION

Illuminators from Pistoia and Pisa in Trecento Florence:
The Case of Two Antiphonary Commissions
Bryan C. Keene .................................................. 279

The Painting Techniques of Fourteenth-Century Wall Painting
in Northern Italy
Fabio Frezzato .................................................. 295

VIII. PRESERVATION AND DISPLAY

The Camposanto of Pisa in the Wake of World War Two:
Loss and Discovery
Cathleen Hoeniger ............................................. 313

Some Trecento Objects in the Collection of Stefano Bardini:
Additions, Subtractions, and Restorations
Anita F. Moskowitz ............................................. 329

In Memoriam:
An Address to the Andrew Ladis Trecento Conference, November 12, 2016
William Underwood Eiland .................................. 345