Shaping A New Identity For The Trinci Signoria: Ambitions And Image-making In The Early Quattrocento Court Of Foligno.

Thesis

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‘Shaping a new identity for the Trinci signoria: ambitions and image-making in the early quattrocento court of Foligno.’

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Fig. 6.21: Melchior Broederlam, Netherlands/Burgundy (1393–1399) *Annunciation*, tempera on wood, Musée des Beaux-Arts, Dijon.
Fig.6.22: Grammar, Camera delle Rose.
Fig. 6.23: *Rhetoric*, Camera delle Rose.
Fig. 6.24: *Dialectic*, Camera delle Rose.
Fig. 6.25: *Arithmetic* Camera delle Rose.
Fig. 6.26: *Arithmetic*, details, Camera delle Rose.
Fig. 6.27: Anonymous, Italy (15th c.) *Finger counting*, ink on parchment, Ms.Pal Lat 1449, fol.118v, Biblioteca Vaticana, Rome.

Fig. 6.28: Pacino di Buonaguida (1335-1340) *Carmina Regia*, ink and gold on parchment, Ms.Royal 6 E 1X, fol.29, BL. (Arithmetic, centre left.)
Fig. 6.29: *Astronomy, Camera delle Rose.*
Fig. 6.30: *Geometry, Camera delle Rose.*
Fig. 6.31: detail - Geometry’s quadrant.

Fig. 6.32: Lodovico Coltellini (1770–1780) *Geometry*, ink on paper, private collection, Foligno.
Fig.6.33: Music, Camera delle Rose.
Fig. 6.34: *Philosophy*, Camera delle Rose.
Fig. 6.35: (left) detail, *Philosophy*, Camera delle Rose.

Fig. 6.36: (right) Lodovico Coltellini (1770–1780) *Philosophy*, ink on paper, private collection, Foligno.

Fig. 6.37: Anonymous (late 15th c.) *Philosophy holding the planetary spheres*, miniature, ink on parchment, Augustine’s *De Civitate Dei*, Royal Ms.14 D I, fol.337v, British Library, London.
Fig. 6.38: (left) Angelo Maccagnino and Cosmé Tura, Calliope (?) NG.
Fig. 6.39: (centre) Anonymous, Erato, Pinacoteca Nazionale, Ferrara.
Fig. 6.40: (right) Anonymous, Urania, Pinacoteca Nazionale, Ferrara.

Fig. 6.41: (left) Michele Pannonio, Thalia, Szépművészeti Múzeum, Budapest.
Fig. 6.42: (centre) Anonymous, Polimnia, Gemäldegalerie, Berlin.
Fig. 6.43: (right) Anonymous, Euterpe, Szépművészeti Múzeum, Budapest.

Muses (c.1460) probably from the Belfiore Studiolo.
Fig. 6.44: Giuliano da Maiano (1476) Federico da Montefeltro’s *Studiolo*, intarsia, Palazzo Ducale, Urbino.
(top left) Federico’s armour.
(bottom left) Musical instruments.
(right) Books, armillary sphere, rosary, inkwell, geometric figure, writing pad.
Fig.6.45: Justus van Ghent (1474–1480) *The Liberal Arts*, oil on panel, NG.
(Left) *Rhetoric*, with Guidobaldo da Montefeltro. Fig.6.46: (Right) *Music*, with Costanzo Sforza.

Fig.6.47: Justus van Ghent (1474 – 1480) *Federico da Montefeltro, his son Guidobaldo and others listening to a discourse*, oil on panel, Royal Collection Trust, Hampton Court. Federico wears the vestments of the Order of the Garter.
Fig. 6.48: Pintoricchio and others (c.1450) *Room of the Liberal Arts*, Borgia Apartments, Musei Vaticani, Rome.

Fig. 6.49: details (left) *Geometry*, (right) *Grammar*. 
Fig. 6.50: Georgio Vasari and others (1570-1575) Francesco de Medici’s studiolo, Museo del Palazzo Vecchio, Florence.