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

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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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+++ Beato Paoluccio founded an early Observant community and had a strong popular following.
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Fig. 6.18: (right) Anonymous, French? (14th c.) *Annunciation*, Neville of Hornby Hours, Ms. Egerton 2781, fol. 71r, BL.
Fig. 6.19: (left) Master of Vyšší Brod, Bohemia (c.1350) *Annunciation*. tempera on wood, Narodni Galerie, Prague.

Fig. 6.20: (right) Anonymous, Netherlands? (1380s) *Annunciation*, tempera, oil, gold on wood, Cleveland Museum of Art, Cleveland.

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: Pintorichio 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.